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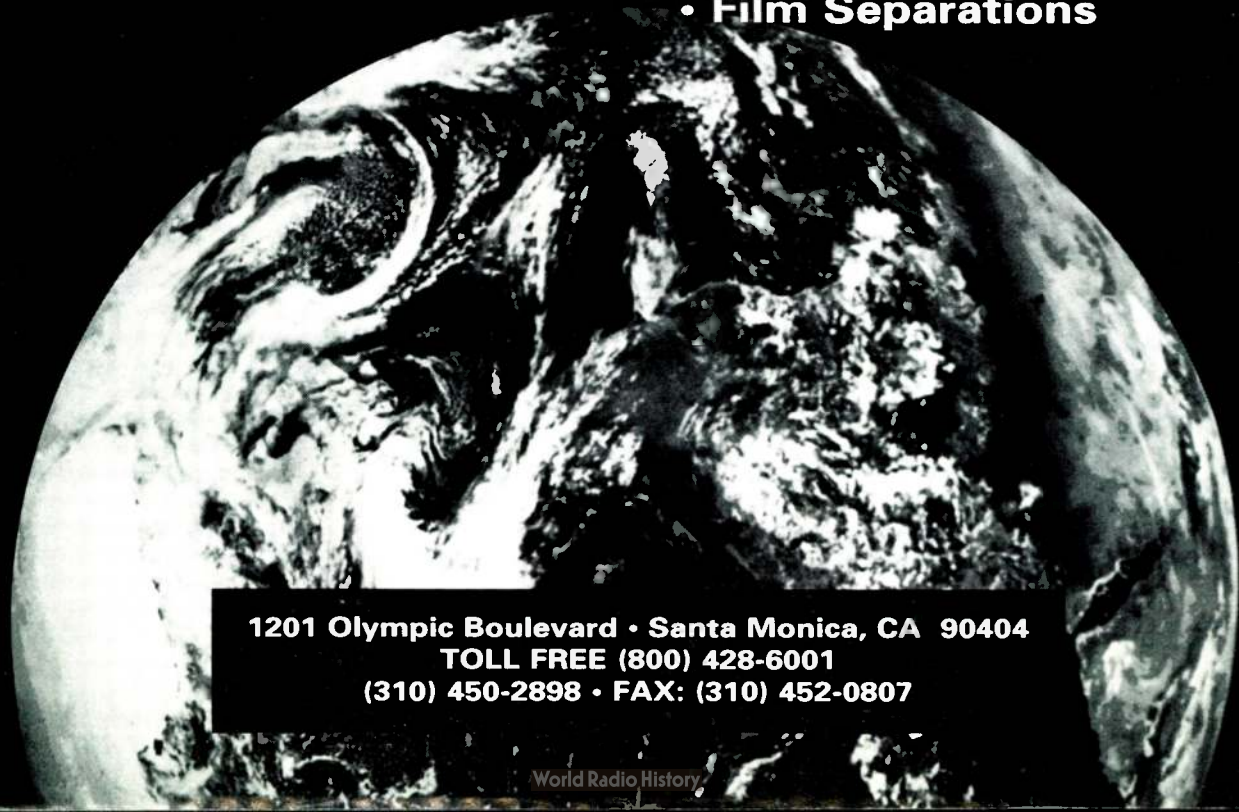
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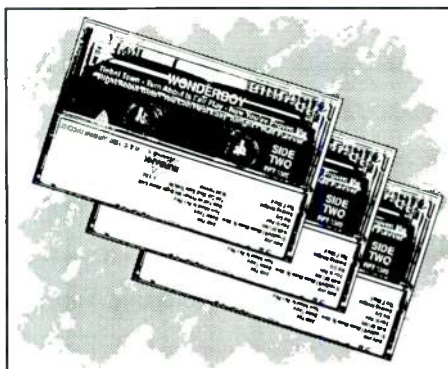
FEATURES



20 PANTERA

Having developed a huge cult following over the years, Pantera's latest album debuted at Number One on the charts, pulling the metal mongers into the mainstream. The band tells *MC* how it all happened after eleven years together.

By Tom Farrell



30 TAPE DUPLICATION

What is real time? Do A&R reps prefer CDs or cassettes? Will cassettes soon be a thing of the past? *MC* spoke with industry and retail movers & shakers to discuss the future of cassettes and the differing sound qualities of the two formats.

By Jonathan Widran

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Cover photo: Joe Giron

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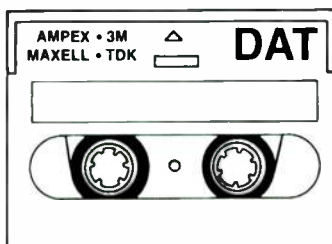
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CALENDAR

By Trish Connery

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Current

☐ "The Seth Riggs Vocal Technique: An Introduction To Speech Level Singing" is the new one-day workshop sponsored by UCLA Extension on Saturday, May 21, 10:00 a.m. to 3:00 p.m., at UCLA's Haines Hall. The program is aimed at singers, actors, dancers, vocal coaches and record producers and includes discussions on opportunities for the vocal performer in today's market, vocal adjustment, consistent vocal technique, as well as class participation exercises of the "Riggs Technique" of speech-level singing. The fee is \$95. Contact UCLA Extension for additional information at 310-825-9064.

☐ The next scheduled event from California Lawyers For The Arts is "From Demo Tapes To Recording Contracts" on Tuesday, May 10, 7:00 p.m. Also from CLA in May is "Legal Issues For Multimedia Works/Productions." Both classes will be held at the CLA offices, 1549 11th St., #200 in Santa Monica; and the fee per class is \$5 for CLA members, \$15 for non-members. Contact the CLA for additional information at 310-395-8893.

☐ KNAC, in conjunction with Beach Charities, present Coors Beachfest '94, a one-day, all day, beer, food and music fest on Sunday, May 1, 9:00 a.m. to 6:00 p.m., at Shoreline Park in Long Beach. Some of the featured entertainment will include Great White, Blue Murder and Love/Hate. Tickets to the event are available through TicketMaster. For additional info, contact the KNAC request lines at 310-437-KNAC or 714-534-KNAC.

☐ National Academy of Songwriters' Acoustic Underground/Writers In The Round series will be held next on Monday, May 9, 8:00 p.m. at the Troubadour, 9081 Santa Monica Blvd. in West Hollywood. The Acoustic Underground portion of the evening will feature Michael Kline & The Gypsies, Amelia K. Spicer, Mary Kelly, Michael McNevin, Dar Williams and NAS's "Open Mic Discovery of the Month," Joe Hill. The Writers In The Round session will feature hit songwriters as Rick Nowels ("Circle In The Sand" and "Heaven Is A Place On Earth"), Ken Hirsch ("No One In The World," "Two Less Lonely People In The World"), Phil Cody ("Laughter In The Rain" and "Solitaire") plus a special guest songwriter. Admission is \$10 for the public and \$5 for NAS members. Contact Craig Copeland for additional information at 213-463-7178.

☐ A new entry to the Calendar section is Greasy Productions, who are holding a one-day seminar, "The Secrets Of Creating And Keeping Your Very Own Independent Record Label," on Saturday, May 7, 9:00 a.m. to 5:30 p.m. at Hope Lutheran Church, 6720 Melrose Ave. in Hollywood. The workshop will help uncover the secrets of getting and maintaining radio airplay, getting product placed in stores, promotion and publicity, and more. The fee is \$45 for early registration before April 29, \$50 thereafter. Call 213-656-0412 for additional information and registration.

Recaps

☐ Personal manager Ken Kragen will be conducting a new UCLA Extension one-day workshop, "Life Is A Contact Sport: Successful Strategies For Career Enhancement," on Saturday, May 7, 9:00 a.m.-3:00 p.m. at UCLA, 39 Haines Hall. This class is designed for anyone wishing to enter the field of entertainment career management. The class fee is \$95 and students can earn .05 continuing education unit in Music. Contact UCLA Extension's Entertainment Studies Department at 310-825-9064 for info.

☐ Also from UCLA Extension: "The Legal Imperatives Arising From The New Multimedia Technologies For Entertainment," on Saturday, April 30, 10:00 a.m. to 5:00 p.m. at UCLA, 1209-B Bunche Hall. This seminar will be taught by entertainment attorney Jay L. Cooper, of Manatt, Phelps & Phillips. The class will provide a definitive examination of contracts for talent and for licensing films, characters, music rights, likenesses, names and storylines in the creation of new media product. Call UCLA Extension at 310-825-9064 for additional information or to register.

☐ The 34th Topanga Banjo, Fiddle Contest, Dance and Folk Arts Festival will take place on Sunday, May 1, 9:00 a.m.-6:00 p.m., at the Paramount Ranch in Agoura. The music stage will feature more than 100 advanced, intermediate, and beginning level contestants and four professional bands. The dance area will feature demonstrations, instruction and participation in clog, Contra, English and Scottish Country, Square and International dancing. The folk art booths will include weaving, ceramics, wood carving, leather craft, jewelry, and much more. Tickets are available only at the gate the day of the event and are \$7.00 for ages 18-65, \$2.00 for ages 12-17, or over 65, and children under twelve get in free. Bring blankets or low back chairs for seating. Food will be available for purchase, or bring your own. Call 818-377-5076 for additional information.

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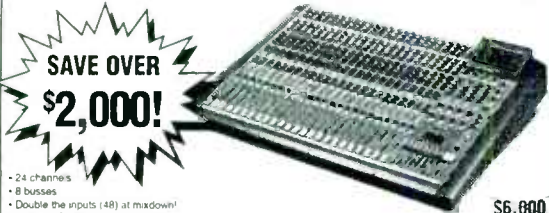
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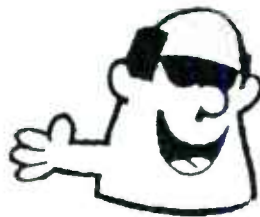
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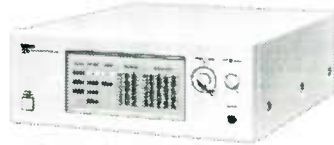
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Life Success For Musicians

Strategies for Achievement and Self-Esteem



By Karen Orsi

Mr. John Vestman is the author of the audio tape series, *Life Success For Musicians*. A veteran musician, Vestman went into the music business at a very young age, as a guitarist, where he enjoyed moderate success. He then became a studio owner and did well at that, too. He had the studio, the reputation, the image, the wife and two very nice cars. But he wasn't happy. Something was eating at him all the time. "I was having some issues with my wife," he recalls. "And a lot of it didn't have to do with us per se, but it had to do with a lot of stuff that we brought into the relationship from childhood.

The entire series is endorsed by Roland.

Early on in our conversation, John had mentioned something common to musicians called the "trash can" phenomena. It works this way: A kid grows up with parents or a family that is unsupportive, and he is deprived of the love he really needed. Dad didn't go to the baseball games or school plays, and the parents don't really pay attention. When this person becomes famous or successful and is completely adulated. Women are lifting up their tops in the front row, banging on the doors of his

We, like a lot of people, brought wounds into our relationship." They went into counseling. "I was at a point where I kind of didn't have any choice," he says. "Things had gotten really difficult and out of hand. Otherwise, my life was going to fall apart, and the way I acted was going to affect my family." He also realized that he was depressed. It wasn't until he began trying to fix things that he began to hear what others were saying about their experiences and ups and downs in the business. It took him five years to sort things out and feel happy again. But in the meantime, he had amassed an incredible amount of knowledge about the kind of pitfalls that a musician must overcome. His audio series was a year in the making.

hotel room and every fantasy is realized. The musician ends up feeling incredibly loved for the first time. Then he goes back to the hotel and throws the TV out the window. "What happens then," according to John, "is that getting all this love opens us up, and it's sort of like opening up the lid of a trash can. When we

open up, it also opens up the dark side." The little kid inside the guy gets pissed off because he wasn't appreciated before and wants to test this new acceptance. "When this happens in a relationship and it becomes really strenuous," John says, "it's like the person is saying, 'Will you still love me even if my dark side comes out?'" Musicians are also plagued with unsupportive spouses and girlfriends that make a negative contribution to one's career. Vestman feels the series is great, not only for the musician to learn from, but for his family and loved ones as well.

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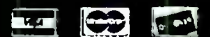
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By Sean Doles

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LOS ANGELES—Imagine going to a massive all-day festival, cheering your favorite musical artists and then having a chance to meet them and get their autographs. Sound too good to be true?

Well it's not, if you're a country music fan and you venture to the L.A. County Fairgrounds for FANFEST '94 on May 4-7.

Forget Lollapalooza, FANFEST '94 will be the biggest musical extravaganza Southern California has seen in years, featuring more than 40 major country music stars performing and signing autographs. The festival also boasts professional and celebrity rodeos and a 20,000-foot dance club, complete with a 2,500-square-foot dance floor. And for those who aren't country music fans, there will be a midway that boasts 25 state-of-the-art rides, barbecue and chili cook-offs, a car show, sanctioned arm-wrestling competition and a karaoke contest.

"We've been all over the country looking at other similar festivals," says Lionel Schaen, Media Coordinator for FANFEST '94, which borrows its meet-and-greet concept from Fan Fair, an annual fan-driven event held in Nashville,

"but we're not copying anybody. This is our own event. I don't think anybody's done it this way before, anything this extensive. I mean, for instance, we're going to have a full-fledged rodeo every day.

"What we've done is create an event, a fair, that people can go to and enjoy for twelve hours a day, whether they like country music or not. Hopefully, the intention is to build new country fans and satisfy the existing country music fans in Southern California."

The Academy of Country Music (ACM) is sanctioning the event and a portion of the proceeds will benefit the non-profit academy. All other profits will go to a number of charities, including Red Cross, Save The Children and the *Los Angeles Times* charity fund. "FANFEST '94 is not licensed as a non-profit organization," Schaen explains, "but the event is non-profit, and we especially want the money we raise to go toward earthquake relief."

Schaen says that, thanks to the ACM, FANFEST was able to secure many of the biggest acts in country music to perform at the event, as well as several bonafide country superstars to sign auto-

graphs, such as Naomi Judd, Travis Tritt and red-hot ingenue Faith Hill.

John Anderson, Boy Howdy, Glen Campbell, Mark Chesnutt, Confederate Railroad, Rita Coolidge, Lacy J. Dalton, Billy Dean, Diamond Rio, Toby Keith, Tracy Lawrence and Johnny Lee are among the artists scheduled to perform.

Other performers include Ronnie Milsap, John Michael Montgomery, Bonnie Nelson, Juice Newton, Buck Owens, Carl Perkins, Charley Pride, Collin Raye, Sawyer Brown, Dan Seals, Ralph Stanley, Lisa Stewart, Doug Stone, Doug Supernaw, Turner Nichols,

Leroy Van Dyke, Michelle Wright and Dwight Yoakam.

"Outside of the L.A. County Fair, this is the first time anything like this has been done," Schaen explains. "But the County Fair isn't really a country event or a fundraiser specifically, like this is. So to get that point across, we've organized a caravan coming out of Nashville across the country, carrying all kinds of food for children who have suffered from the earthquake. That will start about four or five days before the event and finish up here at FANFEST."

For more info, call 1-800-550-FANS (3267).

Rhino Charges into Films, TV

By Tom Kidd

Veteran reissuers segue into movies with a Frankie Lymon pick and new Monkees feature

LOS ANGELES—The record label known for its reissues, Rhino Records, has announced the formation of Rhino Films. Former producer and William Morris agent Stephen Nemeth has been named to head the division.

Upcoming projects include a cable television series inspired by the adventures of gonzo journalist Hunter S. Thompson, a new Monkees feature and a Frankie Lymon biopic.

The biopic on Fifties doo-wop star Lymon is a natural for Rhino because the company already owns the singer's master tapes. The new Monkees feature follows a purchase agreement finalized in January be-

tween Rhino and Me And Bob Ltd. (Bert Schneider and Bob Rafelson), which delivered to Rhino all Monkees audio masters, videos of the 1966-68 television show, the 1967 feature film *Head* and the trademark of the Monkees name and rights to any future movies.

The Monkees movie will be made without the contribution of the four original members. "The film will be a parody or spoof of the original TV show," says Nemeth. Actors will portray actors portraying musicians, probably lipsyncing to the original recordings in Rhino's collection. "Ultimately, we want to re-energize the market with what we own," he says. Another, no less fantastic musical film to be developed is called *It Ain't Me Babe*, an in-depth investigation of the world of Bob Dylan impersonators.

The non-musical movies on Nemeth's list also show Rhino Films has inherited its parent company's non-mainstream tastes. *The Cuckoo's Egg*, based on *The New York Times* best-seller, is the story of counterculture astrophysicist Cliff Stoll, who became an unlikely American hero when he helped break up a KGB computer spy ring. The Hunter Thompson television series is based on the misadventures of the legendary counterculture journalist who is sent on assignments only to be sidetracked by what really interests him. According to Nemeth, the unpredictable Thompson may be approached to do Alfred Hitchcock-like wrap around segments.

ALL-STAR PHOTO



An all-star assemblage of country and R&B stars and MCA executives are pictured prior to the Rhythm, Country & Blues concert, held at the Universal Amphitheatre. Pictured (kneeling, L-R): Marty Stuart, Sir Harry Bowens, Ben E. King and Sweet Pea Atkinson, (standing) Clint Black, Pointer Sisters June, Anita and Ruth, Vince Gill, MCA President of Black Music Division Ernie Singleton, MCA Records/Nashville Chairman Bruce Hinton, Gladys Knight, MCA Records/Nashville President Tony Brown, MCA Senior Soundtrack VP/GM Kathy Nelson, MCA Music Entertainment Group Chairman Al Teller, Don Was, Sam Moore and MCA Records President Richard Palmese.



Fantasy Releases Definitive Specialty Records Story

By Michael Amicone

The L.A. label that released Little Richard's early rock standards is profiled on box set

BERKELEY—Fantasy Records has released a definitive box set profiling one of music's most influential indie labels, Los Angeles-based Specialty Records, the label for which Little Richard recorded his groundbreaking rock standards.

Containing 130 tracks spread over five CDs, *The Specialty Story* includes, in addition to such Little Richard classics as "Good Golly, Miss Molly," "Long Tall Sally" and "Tutti Frutti," essential recordings by blues poet Percy Mayfield, jump blues practitioner Roy Milton & His Solid Senders, Larry Williams (the Beatles covered his "Slow Down," "Bad Boy" and "Dizzy Miss Lizzy") and Lloyd Price, whose "Lawdy Miss Clawdy" was one of the first R&B records to crossover to white audiences.

The box set was compiled by veteran archivist Billy Vera, who writes in the accompanying essay, "Specialty Records' growth paralleled, and perhaps defined, the evolution of black popular music—from the 'race' music of the Forties to the rock & roll of the Fifties."


Founded by Art Rupe in the mid-Forties, Specialty, which Vera aptly calls "the quintessential rock & roll company," achieved its greatest success with one of rock's originators, Little Richard, who recorded fourteen Top Ten R&B and four Top Ten pop classics during his tenure with the label.



Little Richard

As Vera puts it, "If Art Rupe had done nothing more than give us Little Richard, he would deserve a place in the rock & roll triumvirate along with Sam Phillips (Sun) and Leonard and Phil Chess."

The Specialty Story includes a handsome 44-page booklet containing photos and other memorabilia culled from the label's archives. Compiler Vera's attention-to-detail is evident right down to the design of the CDs. Silkscreened on each CD are variations of the Specialty label design as it metamorphosed through the years.

"There's been a resurgence of interest in jump blues and roots music among young musicians and the general public," concludes Vera, "and this box is the roots." 

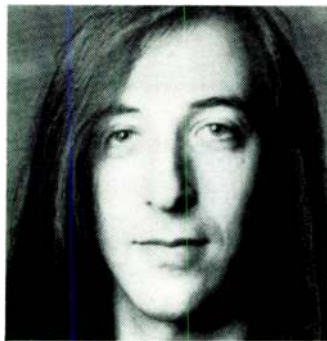
KELLY AWARD



Jive artist R. Kelly was recently presented with a platinum award for his current album, *12 Play*, and a gold award for his single, "Sex Me." Pictured (L-R): Jive VP of R&B Promotions Varnell Johnson, Chicago Promotions Representative Cheryl Winston, Senior VP/GM Barry Weiss, Chicago A&R Representative Wayne Williams, R. Kelly, manager Barry Hankerson, Jive Senior VP of Artist Development Ann Carli and National Director of R&B Promotions Larry Khan.



By Michael Amicone



Mike Rittberg

A&M Records has named Mike Rittberg to the post of National Director, Rock Promotion. Rittberg will work out of the label's Los Angeles offices (213-469-2411).

Elektra Entertainment has announced two new appointments. Leslie Doyle has been promoted to the post of Senior Director, Crossover Promotion. She will perform her duties out of the label's New York offices (212-275-4000). And Melinda Kelly has been named to the post of Director, Music Video Production. She will be based at the company's Beverly Hills offices (310-288-3800).

Jack Ashton has been named Vice President of Marketing and Promotion for Caliber Records. This music industry veteran, who recently plied his promo wares with the Campus Music Network, has worked in the promotional arena for such labels as RSO, PolyGram, EMI, Chrysalis and Mercury. Ashton can be reached at Caliber's Valley offices (818-985-0009).



Brian Foyster

I.R.S. Records has named Brian Foyster to the post of College Media Manager. Based in Los Angeles (818-508-3130), Foyster will shepherd the label's college radio promotional efforts and will scout for new talent for the company.

RCA Records has appointed Ken Krasner to the post of Manager, Artist Development. Based at the label's Los Angeles offices (213-468-4000), Krasner will coordinate touring plans and budgets and create marketing strategies for the label's acts.

Atlantic Records has announced the appointment of Woody Firm to the post of Manager/Operations Assistant to the General Manager. In this newly created position, Firm, who will work out of the company's New York headquarters (212-275-2000), will assist Executive VP/GM Val Azzoli in day-to-day administrative matters.

Sony Music has announced two new appointments in the company's Nashville media department. Craig Campbell has been named to the post of Manager, Media/Publicity, Epic Nashville. Campbell, who was formerly Vice President of Publicity for AristoMedia, will handle publicity chores for such label artists as Joe Diffie, Doug Stone and Patty Loveless. And Wendy Shaffer Pearl has been appointed Manager, Media/Publicity, Columbia Nashville. Pearl, who was formerly Media Manager for Columbia, will work with such artists as Mary-Chapin Carpenter, Dolly Parton and Ricky Van Shelton. Campbell and Pearl will both work out of Sony Music's Nashville offices (615-742-4321).

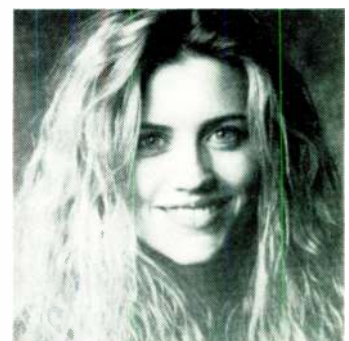


Angee Jenkins


Angee Jenkins has been promoted to the post of National Director of Publicity, MCA Records. Jenkins, who will continue to perform her duties out of the label's Universal City offices (818-777-8907), was previously the label's Director of West Coast Publicity.

Arista Records has appointed S.A. Baron to the post of Director of Video Production. Prior to his new appointment, Baron founded SAB Productions, a film and video production company. Baron will perform his new duties out of the label's New York offices (212-489-7400).

Rhino Records has promoted Emily Cagan to the post of Marketing Coordinator. Cagan will shepherd the label's monthly video and booklet announcing new releases and will product manage a variety of titles. She will perform her duties out of the label's Los Angeles headquarters (310-474-4778).



Kymm Britton

MCA Records has announced the appointment of Kymm Britton to the post of Director of West Coast Publicity. Britton, who will be based out of the label's Universal City offices (818-777-4000), will create and implement media plans for select alternative acts. 



Don Grierson

Company: Drive Entertainment
Title: President / Head of A&R
Duties: Talent Acquisition
Years with company: One

Dialogue

Focus: "Primarily, we're going to be a niche-market oriented company. We're an entertainment company and that gives us an awful lot of flexibility to go in any direction that makes sense creatively. Certainly in these early days, we're not going to try to compete with the majors on a daily basis. That would be risky and very, very expensive, and there's no need for that—they do what they do very well. We didn't put any categorizations on our company—we didn't say we're a blues label or a new age label or a jazz label. In fact, the only act that we've signed to date is a children's act named Sharon, Lois & Bram. They were on A&M for five years, and we were intrigued when they became available because it is a niche market. They have a catalog of twelve albums which we've acquired. We've built a comfortable relationship with the act and their management and will be devoting much of our time to exploiting them."

Kid's Music: "The first question we have to ask ourselves is, 'Where do you go to sell children's music?' Well, you don't go through the normal channels. So we are spending a great deal of time and energy concentrating on alternative marketing for the act. We're talking about going to toy stores and bookstores and supermarkets—alternative markets

in the true sense. Disney has been doing this for years and proving to everybody that it's big business. And that's a perfect example of niche marketing—you know the audience is there but you just have to get through to them."

Catalog: "We have licensed a catalog of older classic jazz and blues recordings which are now being put under the auspices of Drive Archives. Our first seven albums came out in February, and they were albums by John Lee Hooker, Ray Charles, Memphis Slim, Lightnin' Hopkins, Jimmy Witherspoon, Sonny Terry & Brownie McGhee and Leadbelly. And these have been very well received in the market so far. Coming this month, we have another seven albums from Glen Campbell, James Brown, Frank Sinatra, Gladys Knight, Bill Haley, Desmond Dekker and a Chad & Jeremy album. We are going to build the roots of this company with these records so that we are not dependent on finding the next hit act."

Future Plans: "I don't think it's going to be our philosophy at any time, to sign an act where you know you're going to have to spend \$300,000-\$400,000 to make and promote a record. We're going to be looking at artists that have a roots base and a market and we're going to maximize that particular market. We're going to know why we're spending our money and where we're spending our money and not be afraid to spend the money if there's a real reason. We're not going to do a video unless there's a reason for a video. We're not financed by majors and so we'll do it the old-fashioned way—

we'll build our company block by block."

Talent Ingredients: "I always believed in the basics: a voice, a sound, an attitude, some serious sense of songs.... Some of the metal bands I've been involved with may not have been great songwriters but they did have an attitude and a way of presenting their material that made them stand out from the others. When I first signed Megadeth to Capitol, Dave Mustaine was a very definitive songwriter. He had a message; he had an attitude. He lived the life. He has something to say and he says it in a very unique way. I try to play the role of Joe Public. I ask myself what would intrigue me if I were hearing this for the first time. I've always loved the singer and the song and I've always been attracted to great voices. And hopefully, they also have great songs. And when that happens, you're talking about the big time."

Down Side: "The worst part of A&R is all of the stuff that happens that has nothing to do with being creative. The deals, the haggling—I've never loved that, but it's part of the business, and you've got to accept it, especially if you're a department head."

Up Side: "The thrill of it all is watching the creative process and being a part of that. Seeing the pieces of the puzzle come together to produce a great record—that's the creative side. Sometimes it's bringing in songs or bringing in a producer who helps to make a great record. And when it actually becomes a great record because the public went out and bought it—that's the great thrill of A&R. I can't write 'em; I can't sing 'em, but watching the pieces come together is the greatest thrill in the world."

The Key: "The key to A&R is to consistently be involved with great talent—to be able to identify greatness and uniqueness in some form. That's why a band like Aerosmith is as big today as they were 20 years ago. Rod Stewart and Heart—two examples of how true talent will survive. And that's what I've always tried to focus on: Is there something unique and fresh and distinctively talented about the act? And if so, I'll take my chances with that"

Advice: "In an ideal world, you'd first want to find someone who can open doors for you. Then, you want to find a way to get someone to pay attention to your tape. I get a lot of tapes that are excellent and many that are so poor I can't even read the writing on them. Some have no telephone number or contact person listed. So how serious can those artists be? Don't over-burden the A&R person with 20 songs. Give him three or four at first. Let him listen to the songs that really define what it is you're trying to do musically. Then, if someone gets beyond the tape and wants to see you perform live, make sure you've got your shit together. A lot of acts don't."

"If you're looking for a career in the music business, then think about all of the pieces of the puzzle. Ask questions. Do some research. Find out what people respond to and what they don't respond to. This may be music, but you've got to have the business end taken care of or you may not get the chance to put your music out there. If you're talking about any label of size, including the majors, then there is a business side that has to be taken care of. It shouldn't control the music, but it's gotta be there alongside the music. The music business should never be controlled by the business, but it's gotta be part of your life."

HORNE'S BLUE NOTE



Blue Note Records President Bruce Lundvall has announced the signing of Lena Horne to the jazz label. Lena's label debut, *We'll Be Together Again*, is scheduled for an early May release. Pictured above standing behind a jubilant Lena Horne are (L-R) President Bruce Lundvall, Vice President/Marketing, Tom Evered and manager Sherman Sneed.



Members of Epic recording group Arcade pose with producer/engineer Attie Bauw during sessions for the band's second album, *A/2*. Shown above (clockwise from bottom left) are bassist Michael Andrews (sitting), drummer Fred Coury, Bauw, singer Stephen Pearcy and guitar duo Donny Syracuse and Frankie Wilson (chair).

Grapevine

For the second time in five years, Sebastian Bach was named one of the "ten sexiest rockers" by *Playgirl* magazine. Sebastian and the rest of Skid Row are readying their fourth Atlantic album, which should be released later this year.

The book I told you about a couple of years ago is now in its second printing and selling like hot cakes. *All You Need To Know About The Music Business*, by veteran music biz attorney Donald Passman, has been updated to include more extensive coverage of SoundScan, the buying and selling of used CDs and sampling.

A correction from our band listing issue: Sharon Marie Fisher's *Women In Country* can be reached at 15420 Doris Street, Moorpark, Ca. 93021. Sorry for the inconvenience.

Westwood One has recently introduced a new program called *Out Of Order* which is basically a countdown show concentrating on today's most popular (actually the Top 15) New Rock hits. The show is hosted by Jed The Fish from KROQ-FM. The program will also feature flashback hits and will preview soon to be released product.

Concrete Marketing President Bob Chiappardi has announced the formation of a new company, Concrete Corner Tour, Inc., which will offer three newly signed bands each month an opportunity to tour, with promotional services being provided by Concrete Marketing. The plan is to rotate the headlining act for

each show and present a special Concrete Concert Tour at various venues across the country. The first outing will feature Greta, Varga and Shootyz Groove. Tickets for these shows will range in price from \$5.00-\$8.00.

What ever happened to Slaughter, Nelson, Faith No More, Bobby Brown, Trixter, Lionel Richie.

Chart Activity

Just prior to its release, I told you that Beck's initial single, "Loser," sounded like it could go all the way to Number One. After a rather slow start (during which time many of you probably lost faith), the record finally exploded—like I told you it would—and is headed for the Top Ten. "Loser" is a home run! The second single, however, "Pay No Mind," won't be as strong.

Cheap Trick's debut for Warner Bros., *Woke Up With A Monster*, is one of that band's best albums ever. With only two poor tracks on the album ("Ride The Pony" & "Cry Baby"), the set has several Top Forty and AOR hits including the opener, "My Gang," "Girlfriend" and "You're All I Wanna Do."

The self-titled debut album from power pop band the Beat, originally released in 1979, will be re-issued on compact disc through a joint effort by Sony Music Special Products and Wagon Wheel Records.

John Mellencamp will be releasing his thirteenth album, *Dance Naked*, in mid-June. The record includes a remake of Van Morrison's "Wild

Night"—a duet with Mellencamp and Maverick Records artist Me'Shell Ndegocello. Mellencamp will promote the album with a full-scale tour of the U.S. beginning in July.

June 7th is the date that Mercury

Records plans to release *Kiss My Ass*, the tribute album that Kiss members Gene Simmons and Paul Stanley swear really isn't a tribute album! Kiss classics such as "Deuce," "Black Diamond," "Hard Luck Woman," "Detroit Rock City" and "Strutter," among others, are given new, contemporary interpretations by a star-studded ensemble that includes Lenny Kravitz, Stevie Wonder, Gin Blossoms, Toad The Wet Sprocket, Rage Against The Machine, Garth Brooks, Mighty Mighty Bosstones and other alternative acts. What's really interesting is that, with the exception of Brooks and Wonder (who contributes a harmonica solo), there are no true superstars paying tribute to a band that has made several major contributions to rock during their illustrious 20-year plus career.

That master of shock rock, Alice Cooper, releases his latest album, *The Last Temptation*, produced by Andy Wallace. Initial track to radio is "Unholy War."

Tim McGraw's follow-up to his smash, "Indian Outlaw," is a real tearjerker with strong crossover possibilities. Called "Don't Take The Girl," it will be another Top Ten hit for the son of Mets/Phillies pitcher Tug McGraw.

On The Move

Mitch Brody has been promoted to the position of Manager/A&R for MCA. He will work out of the label's Los Angeles offices.

Leotis Clyburn, former Director/A&R for Polydor's rap and urban division, has been promoted to Senior Director/A&R.

MEDICINE WHEEL



Never one to sit on his laurels, former Keel guitarist Marc Ferrari has put together his strongest band yet. Called Medicine Wheel, the band, consisting of (L-R) Danny Gill, Robbie Harrington, Marc Ferrari, Michael Mulholland and Ray Luzier, has just released its first indie product, a full-length album entitled *First Things First*. With almost 60-minutes worth of rock, this is a package you should consider purchasing. It's already a best-seller in Japan.



A CIRCLE OF FRIENDS



ASCAP, Anthony Avenue Records and the Coconut Teaszer combined forces recently to hold a record release party for local faves Michael Kline & the Gypsies...

Hot Tips

For all you unsigned songwriters out there, here are a couple of leads for you to check out.

Seymour Glass Songs, a boutique publishing company within the EMI family... is actively seeking unsolicited tapes from songwriters.

the company's first writer Joshua Kadison—who sent in an unsolicited tape—had songs covered by Smokey Robinson, Joe Cocker, Freddie Jackson and the Pointer Sisters...

TOASTING THE JAZZMAN



BMI recently hosted a reception for legendary saxophonist Tom Scott to celebrate the success of his latest GRP Records release, Reed My Lips. Pictured at the star-studded party are (L-R) Rick Riccobono, VP, Writer/Publisher Relations, BMI; actor Chevy Chase; actress Laraine Newman; Tom Scott; actor Ed Begley; Doreen Ringer Ross, Assistant VP, Film/TV Relations, BMI; and actor Eric Idle.

INKING THE BATTLECAT



Famous Music recently signed songwriter/producer Battlecat to a publishing deal. Best known for his work on the hit Domino album, which includes the hit single "Ghetto Jam," Battlecat is also represented on the charts with cuts on the Bloods & Crips album Bangin' On Wax...

Seventh Avenue, New York, NY. 10019.

From Dayton, Ohio came this correspondence from Dream Machine Entertainment, a publishing company looking for Country and Adult Contemporary material.

Buggin' Me

Bug Music won big at the recent SXSW Convention when their signees swept four of the major categories at the Austin Music Awards. Alejandro Escovedo (Best Songwriter), Monte Warden (Song Of The Year)...

Finally, congratulations on these new Bug Music signings: Randi Michaels, Steve Allen, Amy Shiotani, Al Duncan, Kathy McCarty, Flat Duo Jets, Eddie Palmieri, Adlfo De La Parraben, Ben Deily and Eric Elliot.

Industry Grapevine

Warner/Chappell Music announced the promotion of Judy Stakee to the post of Vice President, Creative. Stakee joined the company in 1989 as Creative Manager, and is responsible for signing and developing one of the biggest new artists of the past year, Sheryl Crow.

BMI has promoted Christian Ulf-Hansen to the position of Director, United Kingdom Writer/Publisher Relations for the performing rights organization. Since joining BMI's London staff in March of 1993, Ulf-Hansen has worked closely with U.K. songwriters, representing their works in the U.S.

ASCAP News

ASCAP's COO John A. LoFrumento announced the new "ASCAP Clearance Express" (ACE) system, in which ASCAP members, music users, researchers and the public can obtain song title, writer, publisher and recording artist

information through a new on-line service.

The service, which has been in development for almost a year, is currently being tested by MTV/VH-1, HBO, the PolyGram companies and the Association of Independent Music Publishers (AIMP), and will be offered to CBS and ABC in the near future. By this summer, ACE will also be available to anyone with a PC capable of on-line communications. Interested parties can contact Lauren Iossa, ASCAP's Manager of Public Relations at 212-621-6319.

Award Nominations

The Association of Independent Music Publishers (AIMP) has announced the nominees for its second annual AIMP Music Awards. The honors will be presented to songwriters and publishers in two categories; "Best Film Song From Another Source" and the newly added "Best Pop Cover Song." The AIMP Awards are designed to recognize outstanding musical works which may "fall through the cracks" in meeting the strict eligibility requirements for the Academy and Grammy Awards.

The nominations are based on polling a broad cross-section of publishers and music industry executives. The songs mentioned most frequently in each category are then placed on a ballot, which is submitted to the more than 500 AIMP members and other music industry professionals for a final vote.

This year's nominees for "Best Film Song From Another Source" are "Dude Looks Like A Lady" (Desmond Child, Steven Tyler, Joe Perry/EMI April Music, Aero Dynamics Music, Desmobile Music); "I Will Follow Him" (J.W. Stolle, Del Roma, Jacque Plante, Norman Gimble, Arthur Altman/MCA Mu-

sic, New Thunder Music); "In The Wee Small Hours Of The Morning" (David Mann, Bob Hilliard/Rytvoc, Better Half Music); "That's Life" (Dean Kay, Kelly Gordon/Polygram International Publishing); "Walk Like A Man" (Bob Gaudio, Bob Crewe/Claridge Music); "When I Fall In Love" (Edward Heyman, Victor Young/Chappell & Co.).

The nominees for "Best Pop Cover Song" are "Because The Night," recorded by 10,000 Maniacs (song by Patti Smith and Bruce Springsteen/Bruce Springsteen, publisher); "Can't Help Falling In Love," recorded by UB 40 (song by George David Weiss, Hugo Peretti and Luigi Creatore for Gladys Music); "Cat's In The Cradle," recorded by Ugly Kid Joe (song by Harry and Sandra Chapin for Story Songs); "Have I Told You Lately," recorded by Rod Stewart (song by Van Morrison for Caledonia Publishing); and finally, "To Love Somebody," recorded by Michael Bolton (song by Barry and Robin Gibb for Gibb Brothers Music).

Stay tuned for the winners in the coming issues, but for more information about AIMP you can contact 818-842-6257.

Black Music Showcase

Pointwest Productions continues its "Unsigned Professional's Music Showcase," which spotlights "the best in L.A. rappers and gospel performers." The showcase is held monthly at the Carson Civic Center (805 E. Carson Street in the city of Carson), and in the past has been visited by numerous major label representatives. To inquire further, call Pointwest Productions at 310-370-1653. MC

BMG 'REMEMBERS' YEARWOOD



BMG Music Publishing recently presented MCA recording artist Trisha Yearwood and her producer, Garth Fundis, with a plaque for her smash hit, "The Song Remembers When," penned by award-winning songwriter Hugh Prestwood and a composition which was just voted "Song Of The Year" by the Nashville Songwriters Association. Shown at the Nashville celebration are (L-R): Henry Hurt, VP/GM, BMG Music Publishing, Nashville Division; producer Garth Fundis; Trisha Yearwood; songwriter Hugh Prestwood; and Todd Wilkes, General Professional Manager, BMG Music Publishing, Nashville Division.



PAT DiNIZIO

Smithereens leader Pat DiNizio talks about the band's new RCA debut—their most adventurous album to date.

With the Smithereens' debut RCA release, *A Date With The Smithereens*, Pat DiNizio and company have recorded their most adventurous collection of songs to date. However, it hasn't been smooth sailing for this New Jersey-based garage band, especially after being unceremoniously dropped from their longtime label, Capitol Records.

While DiNizio didn't go out of his way to throw jabs at his former label, he didn't exactly mask his anger and disgust at Capitol's new regime and the music industry in general.

"It's become a self-serving industry to further and fatten the bank accounts of the label executives," states the bearded Smithereen. "It's all about the lawyers, and the Tommy Mottolas, the Gary Gershs and the Mike Ovitzs. All these fuckin' people who have made themselves more important than the artists."

"When we got dropped by Capitol, the initial reaction from the other major labels was 'are they nuts?'" says DiNizio, with a laugh, "then their next thought was well, maybe something's wrong with that band. There was quite a bit of interest but they all seemed more interested in the flavor of the month, rather than a band that deals with a musical style that transcends trends or fashions."

After the Capitol fiasco, DiNizio (along with bandmates Dennis Diken, Jim Babjak and Mike Mesaros) inked a deal with RCA, and from the sound of things, the band couldn't be happier.

"We did have a lot of good years at Capitol, but none of our allies were there at the end. Their interest had waned to say the least, and we were never a priority at that label, whereas with RCA we know that we're a priority, along with ZZ Top."

Concerning his writing talent, the easy-going performer would only say, "Personally, I have to keep putting water back in the well, so for me it's basically spending a year gathering up life experiences, points of view and ideas."

But filtering those experiences and ideas into songs is no easy task. It's like most writers who hate writing but love what they wrote. You can't wait for inspiration, something that DiNizio agrees with. "I know that if I don't plant my ass in the chair with my guitar, and actually work at it, nothing's going to happen. Nowadays, the songs seem to flow out of me in a more complete form, and I try not to complicate things by making them more interesting or more complex. It's called style or focus and about knowing your strengths."

A master of the three-minute rock song, DiNizio points out some differences in rock composition over the past few years. "Dealing with a three-minute pop song structure is tremendously difficult. That's why we've got a lot of songs from these grunge bands that sound like they're nothing more than improvised melodies written over riffs."

A Date With The Smithereens should allow DiNizio to reclaim his position as one of the most unique and talented songwriters of the modern pop/rock era, while reuniting the band with their original producer, Don Dixon, after serious musical conflicts with producer Ed Stasium, who produced the band's most successful album, *Smithereens 11*.

Dixon and the band have brought back the raw edge on which these guys have always thrived; pure explosive guitar-driven energy. "When we did our first album back in 1986, it was recorded and mixed in ten days. The second one took sixteen days, and then Ed came along and we changed our work techniques dramatically. He insisted on using click tracks on everything and editing ten takes together to get what he wanted. On the last album, we literally had three 24-track machines linked up together and it was just ludicrous."

Cut to the present, and we have a different story. "The minute we signed with RCA, I knew that we had to work with Don again because we felt that we really needed to reinvent ourselves and become that four-piece garage band from New Jersey again."

Featuring a couple of cameos from Lou Reed, DiNizio sums up the new album by saying, "I wanted to make a fun record that was lyrically different. We definitely went for the oddball, left-of-center choices. In terms of the recording, we did it in two weeks. 'War For My Mind' [the blistering opening track] was recorded on the first take, including the vocals. That's how you make records; you go for the 'take.' Forget about all this other bullshit and sampling, get the sounds right and play. People have to do it, not machines."

Contact Pat DiNizio through RCA Records at 213-468-4000.

MC



BENNETT UNPLUGGED: On April 12th, the man that Sinatra cites as his favorite singer in the world, Tony Bennett, added his name to the illustrious list of performers who have taped an "Unplugged" special for MTV. Bennett, who has been embraced by the MTV generation (his hip status being helped along by his appearance with the Red Hot Chili Peppers at last year's MTV Video Awards and his well-received performances at alternative music bastion KROQ's Christmas shows), is currently enjoying a major career renaissance. Bennett performed songs from his recent albums, *Steppin' Out* and *Perfectly Frank*, as well as drawing from the many classics which make up this veteran crooner's repertoire. Also appearing with the man who left his heart in San Francisco was k.d. lang, Elvis Costello, Lemonhead Evan Dando and J. Mascis of Dinosaur, Jr. The special, which was taped in New York, is expected to air on the music cable network in late May.

OCEAN STUDIOS: This Burbank facility recently played host to Peter Cetera, who was in recording tracks for a new opus. Peter Cetera produced the sessions, with Rick Holbrook manning the boards, assisted by Michael Geiser.

INTIMATE SET



DARRIS MICHIGES

MCA recording artist Jody Watley is pictured on the set of the video for "When A Man Loves A Woman," the second single culled from her latest release, *Intimacy*. The former *Soul Train* dancer made her directorial debut on the clip.

MADONNA'S 'GIRLIE SHOW': This month Warner Reprise Home Video is releasing *The Girlie Show—Live Down Under*, a two-hour concert

culled from Madonna's recent concert tour. Taped in Sydney, Australia, *The Girlie Show—Live Down Under* was first shown on HBO as a

one-time-only pay television special. The concert mixes hits from the Material Girl's past with selections from her current opus, *Erotica*. *The Girlie Show—Live Down Under*, which was directed by brother Christopher Ciccone, is available in the video cassette format (\$29.98) and laser disc format (\$39.98).

THE EAGLES HAVE LANDED: Seventies supergroup the Eagles will tape an intimate concert performance for MTV on April 25th and 26th to kick off their recently announced reunion tour, which they have dubbed "Hell Freezes Over." The performance will be taped at the Warner Bros. Studios in Burbank and will debut on the cable music network this summer. "Having the Eagles perform on MTV will certainly be one of this year's musical highlights," said John Cannelli, MTV's Senior Vice President, Music & Talent. "We're excited to present them on MTV."

NRG RECORDING SERVICES: Sonic mad scientist Thomas Dolby was in this North Hollywood facility recording several tracks for use at Steven Spielberg's soon-to-open submarine-shaped restaurant in Century City. The restaurant, appropriately dubbed Dive!, is set for a May opening. **RLG**

DROP DEAD SESSION



CHRISTINE REPP

L.A. band Dead Drops gather round the console with producer Chip (Enuff) Z'Nuff during sessions for Dead Drops' upcoming album. Pictured at Virgin Records' Convent Studios are (L-R) Richie Pilla, Cody Jarrett, Keith Kumagai, Chip Z'Nuff and Josh Fields.

REALITY SET



New heartthrob Ethan Hawke recently made his directorial debut on the video for the single "Stay," by Lisa Loeb, from the *Reality Bites* soundtrack. Pictured (L-R): video producer David Palmer, RCA soundtrack maven Ron Fair, Lisa Loeb, Ethan Hawke, RCA's Ria Lewerke and record producer Juan Patiño.

YAMAHA DIGITAL PIANO FORUM

Yamaha Digital Piano, Master Controller Is A Major Success For Professional Musicians

The P500 may be the finest digital piano in the world. But that is only half the appeal of this superlative instrument. The \$10,000 price tag also covers a master MIDI controller that provides absolute control of the largest and most complex MIDI systems.

The P500's sound is unparalleled among digital pianos. The 11 voices, complimented with 32-note polyphony, offer unprecedented realism. This comes, in part, from authentic AWM samples of the finest acoustic and electric pianos. Additionally, a DSP chip contributes a wide range of effects, including sound board simulation.

The P500 also provides controls that allow a depth of expression and user comfort; for instance, customizable touch sensitivity and three pedals that provide Soft,

Sostenuto, and Sustain and permit half pedal techniques.

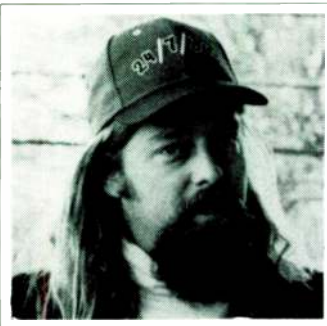
The MIDI controller side of the P500 is similarly feature-rich. P500 controls four separate paths, letting you control four MIDI instruments (or sets of instruments). You can instantly call up programs on multiple external tone generators and set them to play at different volumes, pitches and pan positions. You can control MIDI from 11 separate realtime controllers, including modulation wheels, foot controllers and After Touch.

With the potential for such complexity, you will appreciate the P500's context sensitive help screens.

Beyond its valuable features, the P500 is set apart by its beautiful appearance, highlighted by a solid mahogany top. Yamaha also includes an attractive stand.

For more information write Yamaha Corporation of America, Portable Keyboard Department, P.O. Box 6600, Buena Park, CA 90622-6600, or call (714) 522-9011.

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SHERMAN HALSEY

His 'Indian Outlaw' video has helped the controversial song become one of the year's biggest hits

By Jonathan Widran

It may seem impossible in an industry as fickle as ours, but sometimes lightning does strike twice. Just over a decade ago, Sherman Halsey's video for Dwight Yoakam's "Honky Tonk Man" helped launch the career of the future country superstar, and now the veteran director has hit similar pop culture paydirt with country newcomer Tim McGraw. Buoyed by the strength of Halsey's video, McGraw's controversial song, "Indian Outlaw," has become one of the year's most talked about hits, inspiring not only amazing sales but a new dance craze, a la the "Achy Breaky."

McGraw's label, Curb Records, gives Halsey's vision almost full credit for launching the latest phenomenon. But Halsey, whose well-awarded career has included work with everyone from Randy Travis to Los Lobos, feels his latest mini-epic is merely an example of his very straightforward approach where marketing meets artistic concerns.

"The video gives McGraw a striking image, and there's a lot of eye contact with the camera," he says. "Because of the volatile nature of the lyrics, we went away from a storyline concept and toward presenting a sexy, charismatic image for him. McGraw was wearing all black, and we shot him against a solid red background. I kept it to just a day out with a guy, his girl and his bike, and the combination helped get McGraw's sex appeal across."

The video's dance sequences arose from a joint effort by the label's marketing department and Halsey's own interpretation of the song's driving rhythms. "In the initial treatment I wrote, I made it clear that the song struck me as dance-oriented," Halsey adds. "Curb recognized this as well and decided to promote a new step in conjunction with the song. Part of their promotion plan included an accompanying instructional video. Everything came together to make this happen."

Halsey has been making things happen on the country music scene for years, starting out with Yoakam, long before the current resurgence in the genre's popularity. The Kansas native's father was a country music agent and manager, and while the music was always part of the younger Halsey's blood, his goals were always more film-oriented. An early gig in Tulsa working on a show for Barry Glaser of Dick Clark's company led Halsey out to L.A., where he cut his teeth in a variety of TV assistant capacities.

"I sat in on a lot of editing sessions and learned a lot, mostly realizing how much I loved working with visual short forms," Halsey recalls. "I hooked up with Dwight in the days when he was doing hard-core Buck Owens stuff and couldn't get a deal. Together, we devised a game plan, and I got into management while putting his record deal together."

"I had made the right contacts with labels, but was getting no directing offers," he adds. "I figured if I could get Dwight's career going, then I could do all his videos and launch my own career as a director. I put him on all sorts of crossover tours with a wide range of artists, then put together an amazing press kit, which attracted all sorts of attention until Warner's signed him."

Halsey's video for "Honky Tonk Man" was played on virtually every cable station, including HBO and Showtime, winning him a Best Country Video award from the Music Video Association. As Yoakam and Halsey's stars ascended simultaneously, the latter opened a joint management and video production company devoted mostly to country artists. In recent years, with his eye on the movie industry, Halsey has narrowed his focus almost exclusively to videos.

Halsey sees his imminent promotion from in-demand video director to feature filmmaker as a natural progression. "That's what movie making is, telling a convincing story while keeping your eye on the images of your lead actors and actresses," Halsey explains. "And country videos are especially good preparation, because the pace of the songs and their stories allows my videos to be shot in a movie-like process. I don't have to worry so much about quick cuts."

Halsey's overall video-making process is much like that of most sharp short-form directors. But he says that the real reason for his ongoing success is the way he brings his solid management background into the creative decisions he makes on a day-to-day basis.

"Before I'm satisfied with something I've just shot, I look at it from the perspective of the artist's manager, making sure I like it from a marketing and business standpoint," he says. "I try to strike a balance between the fact that part of my job is to present an image, while my other task is to create a film that is visually interesting and aesthetically pleasing."

Halsey can be reached at the Brokaw Company (615-256-9024). 



AKG Wireless Mics

The new WMS100 line of wireless mics is a more cost-effective version of the new AKG wireless mic line. Designed to meet the very difficult European wireless communication standards, the WMS features dbx noise reduction and true diversity operation. There is a choice

between a body-pack transmitter for lavalier mics and guitars or two different handheld transmitters for vocalists.

For more information, contact AKG Acoustics, 1525 Alvarado Street, San Leandro, CA 94577. You can call 510-351-3500 or FAX 510-351-0500.



Quadraverb 2 from Alesis

The Quadraverb 2 is the next logical step for Alesis in the evolution of their popular digital effects processor. The Quadraverb 2 allows you to use up to eight simultaneous effects at the same time as either layered together in one, combined sound effect or as a split effect (that's two separate effects) between the two inputs and outputs.

The eight effect "blocks" can be set up as either stereo or mono effects and include effect types such as: chorus, flanger, equalizer (parametric or high and low pass), pitch shifting (over a two-octave range), delay (mono, stereo, ping-pong or multi-tap), or reverb (rooms, halls, plates, and reverse).

The new, larger LCD window in the Quadraverb 2 is reason enough for me to jump on this unit

since all the important parameters and the configuration of the eight blocks are shown and available for that interventionist tweaker...like me. The digital patch bay is graphically pictured since each of the 100 programs has its own processing configuration and routing. Also new is the ADAT optical input and output ports enabling you to keep all effect processing in the digital domain. This can be valuable if you have already factored into the ADAT eight-track digital tape recorder system and would like to record Quadraverb effects on tape.

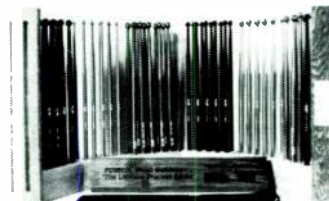
For more about this new Quadraverb, call or write Alesis Studio Electronics at 310-558-4530 or FAX 310-836-9192 and the address is 3630 Holdrege Avenue, L.A., CA 90016.



ESP Kirk Hammett

The Kirk Hammett Signature Series is a reproduction of Kirk's main touring and recording instrument. Built to his specs, these guitars feature custom fingerboard inlays, EMG electronics and a Floyd Rose licensed locking tremolo. The ESP M-11 is the first in the series and comes in black with a 24-fret bolt-on neck, EMG-81 humbucking pickups

and black hardware. The rosewood fingerboard is inlaid with skulls and crossbones and Kirk's signature on the reverse headstock. This one retails for \$1,995 without a case. For more information about it, contact ESP at 800-423-8388. You can write for a \$5.00 catalog to ESP 7561 Sunset Blvd., Hollywood, CA 90046.




Power Wrist Builders

Power Wrist Builders is really a whole regimen of disciplined practice to build the speed, agility and endurance of a drummer's wrists. Sort of like weight-training of the wrists, the Power Wrist Builder line of aluminum and brass drum sticks are setup in a graduated system of heavier and heavier sticks. Stick weights and diameters are suggested for the type

of player you are and a complete series of exercises, practice tips and routines are offered to develop you into a better drummer with better control and precision.

Three models of Power Wrist Builders are offered in the Teacher's Kit. The Student, Advanced and Professional models all come together so that a percussion teacher can adapt lessons to any student depending on the student's present capabilities, physical wrist strength and hand size.

If you are a teacher or student or just want a good way to warm up your wrists before playing, this is a good system. For more information contact, Power Wrist Builders "The Ultimate Practice Sticks" at 1434 Corte De Rosa, San Jose, CA 95120. Phones are 800-645-6673 or 408-997-9560. 



Cast of *The Paper*

Randy Newman has the soundtrack and first single from *The Paper*, that intriguing new comedy/drama starring Michael Keaton, Glenn Close, Robert Duvall, Marisa Tomei and Randy Quaid. The action—which Show Biz identifies with strongly—follows a big city newspaper hot on a story that could expose a major scandal and free two innocent men...if the editor can meet his deadline. On the soundtrack, which Newman calls "my chance to do New York as a musical state of mind," there are nineteen instrumental selections and one bonus track. This single, called "Make Up Your Mind," features an all-star band consisting of Don Was, Jim Keltner, Mark Goldenberg and Benmont Tench, with Newman playing piano and taking the vocal. "I think in its way the song also captures the feeling of the movie," said Newman, currently working on the score for the Mel Gibson/Jody Foster western *Maverick*.

A concert special, taped in Opryland theme park, featuring the award-winning group Shenandoah and versatile singer-songwriter Lari White premieres April 19 at 5 p.m. on TNN. Shenandoah, named the Academy of Country Music's 1991 Vocal Group of the Year, features songs from their new album *Under The Kudzu*. White performs songs including the title track from her new CD, *Lead Me Not*. The special repeats throughout the month.

Making its debut on the Nashville Network April 20 is *American Music Shop Special*. The one-hour broadcast is hosted by Travis Tritt, who is joined by musical guests Joe Diffie and Lee Roy Parnell, performing songs from their upcoming national tour. The special includes Tritt's rendition of the Eagles' classic, "Take It Easy," Diffie's new single, "John Deere Green," and Parnell's title cut from his new album, *On The Road*. The special premieres at 5 p.m. PST and then repeats through-

out the month. Check your guide for show times.

Three-time Emmy nominee Ann Jillian, who most recently starred in the TV sitcom *It's A Living*, is making her presence known in the music world. In *The Middle Of Love: The Songs Of Steve Allen* is her first for the Indianapolis-based AER Music Group. Though it lacks Allen's signature song, "This Could Be The Start Of Something Big," the disc is packed with modern day cabaret-style classics such as "How Dare You, Sir" and "The Day We Do As We Please."



Ann Jillian

(Allen, the father of *The Tonight Show*, makes his presence felt in more than one way, dropping by to duet with Jillian on his song, "Pals.") An accomplished singer, Jillian performs regularly in Atlantic City and on the concert circuit with such orchestras as the Los Angeles Pops. *In The Middle Of Love* is available wherever fine, easy listening music is sold.

The Ducks are back, and Disney's got them. That's right folks, *D2: The Mighty Ducks*, marks the return of the misfit hockey team who inspired a real one in Anaheim. Returning as coach Bombay is Emilio Estevez, who we follow as he comes to Los Angeles to head the Goodwill Games. The soundtrack to the 1992 hit film, courtesy of Hollywood Records, boasts Gary Glitter's "Rock and Roll (Part Two)," the Poorboys' version of BTO's "You Ain't Seen Nothing Yet," the B-52's doing "Good Stuff," plus two Queen cuts, "We Will Rock You" and "We Are The Champions."

The Supreme Court has backed 2 Live Crew in a dispute over their bawdy parody version of the rock classic, "Oh, Pretty Woman." In a unanimous ruling seen as a victory for free-speech advocates, the court said copyright owners do not have an absolute right to stop others from poking fun at their words and music. "Like less ostensibly humorous forms of criticism, [parody] can provide social benefit, by shedding light on an earlier work and, in the process, creating a new one," wrote Justice David H. Souter for the court. "We thus line up with the courts that have held that parody, like other comment or criticism, may claim fair use." The 2 Live Crew song uses much of Roy Orbison's original music and the first line of the song's lyric. Acuff-Rose Music, owners of the song's copyright, had contended the parody sought to cash in on the original hit. The court sent the 2 Live Crew case back to a lower court for further hearings.

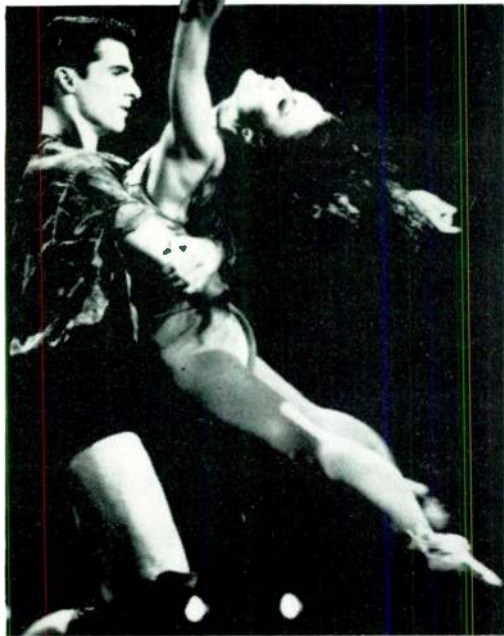
Jerry Lee Lewis, back home in



Joe Diffie, Travis Tritt and Lee Roy Parnell



Cast of *D2: The Mighty Ducks*



Wagg and David Wolhstatter and director **C.D. Taylor**. *Bethie's Really Silly Clubhouse* is available wherever you buy videos.

Beginning April 20 at 6 p.m. PST, the **Joffrey Ballet** will be spinning to the music of **Prince** on *Great Performances' Dance In America*. **Billboards**, a rock ballet conceived and produced by the Joffrey's artistic director **Gerald Arpino**, features the work of choreographers **Laura Dean**, **Charles Moulton**, **Peter Pucci** and **Margo Sappington**. Since its premiere last year and sub-

Philip Gardner and Jodie Gates of the Joffrey Ballet

sequent U.S. tour, *Billboards* has drawn some of the most wildly enthusiastic and diverse audiences in the Joffrey's 38-year history. The landmark work resulted from Prince's first-ever visit to the ballet in 1991.

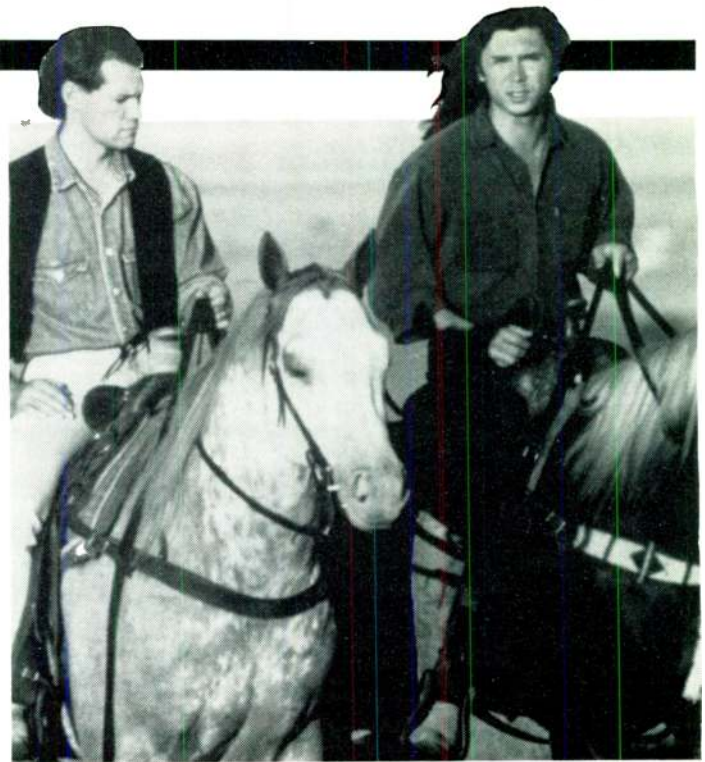
Hurry and you can still get tickets for *Into The Woods*, the **Stephen Sondheim** musical currently being presented at the **McCallum Theatre** for the **Performing Arts** in Palm Desert. If you see no other production this year, see this one. And be sure to tell Show Biz favorite **Mona Caywood** (she stars as the witch) that we said "Hi." Call 619-340-ARTS for tickets.

Baywatch TV star **David Hasselhoff** is suing **Sony Music Entertainment**, saying the entertainment giant released a CD collection without his permission. The suit involves a series of recording deals that eventually led to release of the album *Knight Lover*. Hasselhoff currently stars in and has an ownership stake in the syndicated *Baywatch*. He previously starred in the less

adult-oriented television series about a talking car, *Knight Rider*.

Country superstar **Randy Travis** is coming to the **Nashville Network** like you've never seen him before. *Wind In The Wire* is a made-for-television movie co-starring **Burt Reynolds**, **Lou Diamond Phillips** and **Chuck Norris**. The 90-minute feature is the story of a runaway orphan (Nick Banko) who leaves his foster home and tags along with a film crew. The country star befriends him with his older sister. This special incorporates ten original songs written expressly for the film. *Wind In The Wire* airs April 27 at 7:30 p.m. PST.

Available from **Discovery Music** is **Joanie Bartels** in *Simply Magic: The Extra-Special Substitute Teacher*. This is a big favorite around my house. With my five-year-old niece bopping around the room to "La Bamba," "Dinosaur Rock 'N' Roll" and "The Martian Hop," I can get lots



Randy Travis and Lou Diamond Phillips in *Wind In The Wire* on TNN

of work done. But all is not silliness. Joanie actually teaches such basics as addition and spelling as she keeps both you and the kids happy. A recommended purchase.

"The movie is about friendship and the effect that special people have on our lives. 'I'll Remember' is a song that perfectly describes the situation...but you could also interpret it as a love song." That's **Madonna** describing her contribution to *With Honors*, a new coming-of-age comedy from **Warner Bros.** starring **Joe Pesci**, **Brendon Fraser**, **Maira Kelly**, **Patrick Dempsey** and **Josh Hamilton**. Oscar winner Pesci portrays a homeless man who teaches a crew of Harvard students the lessons of life. Notable soundtrack inclusions that are not by Madonna include **Duran Duran's** take on Led Zeppelin's "Thank You," **Belly's** version of Tom Jones' "It's Not Unusual" and **Lyle Lovett's** cover of Irving Berlin's "Blue Skies," among others.



Bethie, friends and crew members on the set of *Bethie's Really Silly Clubhouse*



Cast of *With Honors*



PIANO MEN: Elton John must enjoy teaming up with fellow superstars. Several years ago it was a short stadium stint with guitar god Eric Clapton, then there was Elton's recent all-star *Duets* album and now, he's teaming up with fellow piano man Billy Joel for a summer stadium tour. Whether Elton feels as if he can't sell out stadiums by himself or he just likes the company, fans are definitely going to get their money's worth, because between these two talented piano men there are enough smash hits to fill five sets. The tour, which kicks off at Veterans Stadium in Philadelphia on July 8 (no word on any Southland dates yet), will begin with John and Joel performing together acoustically, followed by separate solo sets with their respective bands, with a fitting grand finale featuring both artists and their backing bands.

HOUSE OF HEAVY METAL: House of Blues club creator Isaac Tigrett has put his money where his club is. In order to insure that the decor and atmosphere of his soon-to-be-open homage to the blues is as authentic as possible, Tigrett has purchased an old cotton gin mill and will have the original corrugated metal covering removed and transported from its original location in Clarksdale, Mississippi—an historic locale steeped in the tradition of juke joint blues—and have it wrapped around his House Of Blues on Sunset Boulevard. Now that's being a stickler for details.



YOU'VE GOTTA HAVE FAITH: The Wilson sisters, Nancy and Ann, of veteran group Heart are pictured flanking hot new country artist Faith Hill. Hill is currently bulleting up the country charts with her remake of "Piece Of My Heart," the follow-up to her Number One country hit, "Take Me As I Am."



DOUBLE VISION: The Proclaimers are pictured during their recent performance on *The Arsenio Hall Show*. The duo, hoping that lightning strikes twice (their last appearance on the show resulted in a significant jump in sales of their first album, *Sunshine On Leith*), performed "Let's Get Married," from their new opus, *Hit The Highway*.



BLUE CRUE: Motley Crue stickman Tommy Lee moons the camera during an exclusive listening party, held at the Whisky and sponsored by Orange Curtain pullstop KNAC. Several hundred lucky attendees were on hand to witness the unveiling of Tommy Lee's tattooed derriere and to hear selections from the Crue's new self-titled Elektra album. Pictured at the Whisky party (L-R) are Tommy Lee, Jani Lane's ex Bobbi Brown and a shocked Kelly Nickels of L.A. Guns.



NEW TRICK'S A TREAT: Veteran popsters Cheap Trick, veteran record producer Ted Templeman (second from left) and Warner Bros. Records head honcho Lenny Waronker (far right) pose for the camera during the recent record release party held for Cheap Trick's outstanding new opus, *Woke Up With A Monster*, at the Derby. Highlights of the album, which was produced by Templeman and executive produced by Waronker, include "You're All I Wanna Do," a delicious slice of Sixties beat group pop (and the album's second single); "Didn't Know I Had It," the best track that ELO never recorded; and "Girlfriends," a four-on-the-floor rocker which proves that Robin Zander can successfully lead a great rock track with the swagger of a Jagger or a Tyler (and a track that would've made a better AOR candidate than the album's title track, a twist of Lennon that fizzles, which was the first single serviced to AOR). It's a sparkling return to form for Cheap Trick, who performed a white hot set featuring material from the new album—an album that will hopefully be remembered for Best Rock Vocal come Grammy time. And not only is Robin Zander in top vocal form, but Rick Nielsen's tasteful wall of guitars and Tom Petersson and Bun E. Carlos' tight rhythm section prove that Cheap Trick can still crank out hooks with the best of 'em.



PUT IT THERE: Howard Silvers, President of L.A.-based Quicksilver/Increase Records, and Owen Husney, Vice President of A&R for veteran reissuers K-tel International, recently inked an exclusive distribution deal for the U.S. and Canada. Under the terms of the new pact, K-tel will distribute Quicksilver/Increase's catalog, which includes the "Cruisin'" series (recreating classic radio shows from Top Forty's golden era) and an extensive line of blues, jazz, county and rock by such notables as Duke Ellington, Patsy Cline and Billie Holiday.



EQUIPPING THE EAGLES: Ex-former Eagle Glenn Frey is pictured with West L.A. Music Director of Advertising Sandy Sobel. West L.A. is supplying the band with equipment for their upcoming reunion tour. In addition to the already announced (and already sold-out) Southland dates, four new dates have just been added to the tour schedule—June 14 and 15 in Denver, June 18 in Las Vegas and June 19 in Phoenix.

LET YOUR FINGERS DO THE ROCKING: The new edition of the *Yellow Pages Of Rock* is another must-have directory for anyone navigating his way through the labyrinth of the music industry. This 400-page directory lists just about everyone of import in the music business, including major and minor labels (with extensive personnel listings for each, including regional field staff), publishers, retailers, managers (there's a great cross-reference section which lists artists and their management companies alphabetically), lawyers, booking agents and, what really sets this volume apart from the *Recording Industry Sourcebook*, a large portion devoted to radio, covering every format from rock to classic rock to Top Forty to college. Also included in the package is a *Junior* edition, perfect for taking along on business trips, and *Spot*, a handy guide to FAX numbers. The fourteenth edition of the *Yellow Pages Of Rock*, published by the Album Network, is currently available for \$80.00. To order, call 818-955-4000.



THE UNSTOPPABLE HAWK: If anyone has a right to sing the blues, it's Ted Hawkins, a talented street musician who has been entertaining L.A. audiences on and off since the mid-Sixties, and most recently, as a fixture on Santa Monica's Third Street Promenade and the Venice Boardwalk (where he was discovered by Geffen A&R representative Todd Sullivan). Despite his formidable skills as a vocalist (equal parts Otis Redding and Sam Cooke) and several highly acclaimed indie releases, this soul man has labored in relative obscurity for nearly 30 years, enduring a series of missteps (there was a prison stint and enough false starts for a few careers). Now, Hawkins' long and winding career is on an upswing with the release of *The Next Hundred Years*, on Geffen. Signed by new label A&R prince Tony Berg (who also produced), Hawkins has added another worthy chapter to his sketchy recorded output. Though his formidable voice sometimes overshadows his more limited skills as a composer, there is enough evidence on *The Next Hundred Years* of Hawkins' ability to hold an audience (be it live or on record) in the palm of his gloved fingering hand. Pictured above: Hawkins performing during his recent record release party at the Mint.

MASTER KING SERIES

REISSUES FIT FOR A KING: In keeping with their stature as the industry standard by which all other reissue labels must be measured, Rhino has released seven excellent volumes profiling legendary Cincinnati-based King Records, one of the premier American indie labels. Founded by Syd Nathan, King Records, which began operations during the post-war Forties and flourished until the late Sixties, boasted a strong roster of seminal country and R&B artists, including the Godfather of Soul himself, James Brown (though his recordings are not part of Rhino's reissue program). The titles are *Sixty Minute Men: The Best Of Billy Ward & His Dominoes*, featuring that boastful declaration of sexual prowess and one of rock's earliest classics, "Sixty Minute Man"; *Wide Away: The Best Of Freddy King, Fever: The Best Of Little Willie John, Sexy Ways: The Best Of Hank Ballard & The Midnighters, Bloodshot Eyes: The Best Of Wynonie Harris, Good Rocking Tonight: The Best Of Roy Brown*, featuring "Good Rocking Tonight," which Elvis recorded for the Sun label, and "Rockin' At Midnight," a 1985 hit for Robert Plant & the Honeydrippers; and *Monkey Hips And Rice: The "5" Royales Anthology*. Also from Rhino, and something long overdue, is *Rock Instrumental Classics*, a five-CD series devoted to the "unsung heroes of rock & roll." Featuring such instrumental classics as Duane Eddy's "Rebel-Rouser," the Champs' "Tequila," Santo & Johnny's "Sleep Walk," the Ventures' "Walk—Don't Run," Booker T. & the MG's "Green Onions" and the Surfari's ode to surfing, "Wipe Out" (just to name a few)—this series is as much fun to listen to as it is an essential piece of rock history. Pictured: Hank Ballard; the "5" Royales.



MUSIC CONNECTION Tidbits from our tattered past

1983—A MONSTER VIDEO: Michael Jackson's video for the title track to his *Thriller* album is set to be directed by none other than superstar filmmaker John Landis (*Animal House, American Werewolf, Blues Brothers*). Makeup duties will be performed by Rick Baker, who worked with Landis on *Werewolf*. And to top it off, Vincent Price, who appears on the record, will reprise his role in the video.

1989—DOCUMENTING THE GHOSTS OF MUSIC PAST: MTV has announced a new half-hour series entitled *Rockumentary*. The program will focus on selected artists, offering in-depth portraits of the featured artist's career through archival footage and interviews. The show debuted recently with a behind-the-scenes look at Van Halen.

1993—ZOO GIVES A SHIT: Head Zookeeper Lou Maglia recently delivered a surprise package to Sami Valkonen, Zoo Entertainment's director of Finance & Administration. Valkonen vowed to eat shit if Green Jelly's *Cereal Killer* ever hit the gold mark. Well, surprise, surprise, the video-driven band did go gold, so Valkonen was forced to eat his words! And just in case you were wondering, it really wasn't shit that Maglia served to Sami, but whipped chocolate masquerading as human feces.

PANTERA

**THEIR ELEVEN-YEAR ROAD
TO OVERNIGHT SUCCESS**

BY TOM FARRELL



WHO IS PANTERA, AND WHAT WERE THEY DOING AT THE NUMBER ONE SLOT ON THE ALBUM CHART? BETTER YET, WHAT ARE THEY DOING ENTERING THE CHARTS AT NUMBER ONE, ABOVE INSTANTLY RECOGNIZABLE NAMES THAT HAVE GARNERED GRAMMYS, HEAVY MTV ROTATION AND FAME? THAT'S PROBABLY WHAT WAS GOING THROUGH THE MINDS OF MOST INDUSTRY TYPES.

BUT PANTERA IS NOT JUST ANY HEAVY METAL BAND. UNLIKE THE CHART TOPPING POP METAL STARS OF THE EIGHTIES, PANTERA IS CLOSER TO RAUCOUS THRASH METAL OR FAST-PACED SPEED METAL THAN THEY ARE TO THE WELL-COIFED, WELL-PAID ROCKERS WHO LOOKED SO MUCH LIKE THEIR PREDOMINANTLY YOUNG FEMALE AUDIENCE. AND MUSICALLY, AN ORDINARY PERSON WEANED ON A DIET OF TOP FORTY POP PABULUM WOULD PROBABLY FIND PANTERA ABOUT AS TOLERABLE AS A ROOT CANAL.

SO WHY DOESN'T YOUR AVERAGE MUSIC INDUSTRY GUY KNOW ABOUT THE HEAVIEST BAND TO EVER ENTER THE NUMBER ONE SLOT? (YEP, HEAVIER THAN METALLICA.) BECAUSE, RATHER THAN PLAYING FOR RADIO OR VIDEO, THEY PLAY FOR THEIR FANS. RATHER THAN SPENDING TIME BEING CAUGHT WITH CUTIES FOR THE COVER OF TABLOID MAGAZINES, OR POPPING IN AND OUT OF REHAB, THEY'VE BEEN ON THE ROAD FOR ALMOST FOUR YEARS STRAIGHT. RATHER THAN WRITING SPURIOUS ACCEPTANCE SPEECHES FOR AWARDS THEY'LL PROBABLY NEVER GET, THEY'VE BEEN WRITING SONGS WITH TITLES LIKE "CEMETERY GATES," "MOUTH FOR WAR" AND "GOOD FRIENDS AND A BOTTLE OF PILLS." AND IT ALL PAID OFF.

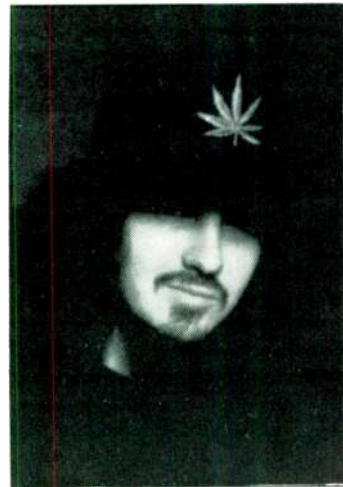
PANTERA'S VINNIE PAUL ISN'T A PRETENTIOUS ROCK STAR WHO SPEWS OUT PROSE LIKE SOMEBODY YOU STUDIED IN ENGLISH LIT. NOR IS HE YOUR STEREOTYPICAL HEAVY METAL HAIRY THAT MAKES CRO MAGNON LOOK LIKE WILLIAM F. BUCKLEY. HE'S A REGULAR GUY WHO LOVES THE DALLAS COWBOYS, KNOWS A LOT ABOUT THE MUSIC BUSINESS AND SPEAKS INTELLIGENTLY ABOUT THE BAND HE FORMED OVER A DECADE AGO. TALKING VIA TELEPHONE FROM THE NEW YORK OFFICES OF EASTWEST RECORDS, THE LABEL THAT



REX

ABSORBED ATCO, PANTERA'S FORMER LABEL, THE 29-YEAR-OLD DRUMMER EXPLAINS WHY PANTERA SOLD MORE ALBUMS THE WEEK OF MARCH 21ST THAN ANY OTHER BAND IN THE UNITED STATES. "I ATTRIBUTE IT TO FOUR YEARS OF TOURING NON-STOP AND TO HAVING THE MOST LOYAL AND DEVOTED FANS IN THE WORLD. THEY WERE WAITING FOR THIS RECORD, AND THEY JUST WENT AND GOT IT!"

FOR BEYOND DRIVEN, THEIR FIRST DISC UNDER THE NEW EASTWEST MONIKER, SOLD OVER 185,000 COPIES THE FIRST WEEK IT WAS RELEASED, FORCING THE MUSIC INDUSTRY TO TAKE NOTICE OF THE TEXAS-BASED HEAVY METAL OUTFIT. EASTWEST RECORDS MARKETING VP STEVE KLEINBERG ELABORATES, "PANTERA HAS BECOME ONE OF THE PRE-EMINENT BANDS OF THEIR GENRE, AND WHAT WE DO IS EMBELLISH THAT. WE DON'T MARKET PANTERA, WE DON'T



'DIMEBAG' DARRELL

TRY TO PACKAGE IT NEATLY; WE TRY TO EMBELLISH WHAT THEY ARE. WE ADVERTISE IN THE RIGHT KINDS OF PLACES, AND WHEN WE DO PACKAGING, WE GO TO A GREAT EXPENSE TO GET THE MUSIC OUT TO THE RIGHT PEOPLE."

IN ADDITION TO ADS, EASTWEST RECORDS TOOK THE BAND OUT ON A TEN-CITIES-IN-SIX-DAYS MARKETING TOUR TO MEET THEIR FANS. "GETTING THE MUSIC TO THE FANS IS THE MOST IMPORTANT THING," KLEINBERG ADDS. "WE MADE SURE THAT THE RECORD WAS IN THE FRONT OF THE STORES, AND VERY, VERY VISIBLE. OBVIOUSLY, IT TAKES MONEY TO DO THAT, BUT THAT'S THE TYPE OF VISIBILITY YOU NEED WITH A RECORD OF THIS STATURE. WE WERE VERY HAPPY WHEN THE ALBUM DEBUTED AT NUMBER ONE. WE WEREN'T SURE IF IT WAS GOING TO ENTER THAT HIGH, BUT WE THOUGHT WE HAD A GOOD SHOT AT IT."

PAUL CONCURS WITH THE SENTIMENT CONCERNING THE GROUP'S CHART POSITION, REMEMBERING, "I WAS SITTING AT HOME, ALL BUMMED OUT THAT THE COWBOYS HAD LOST JIMMY JOHNSON (THE TEAM'S WINNING COACH WHO RECENTLY RESIGNED), AND THEN I GET THIS CALL FROM OUR LABEL PRESIDENT WHO TELLS ME THE NEWS. IT'S AN EYE-OPENER. I'VE BEEN DOING SOLD-OUT SHOWS FOR TWO YEARS NOW, HEADLINING, AND THERE ARE BANDS ON MTV AND THE RADIO THAT YOU SEE EVERYWHERE WHO CAN'T SELL OUT A 1500

SEAT CLUB. IT'S DEFINITELY TURNED SOME HEADS AND OPENED SOME EYES AND MAKES PEOPLE PAY ATTENTION WHEN THE WORD PANTERA IS MENTIONED." ADD ON THE FACT THAT PANTERA IS A BAND NOT CONSIDERED MUSICALLY VOGUE BY ALTERNATIVE METAL STANDARDS, NOR ARE THEY PART OF THE EXCLUSIVE AND HIP GRUNGE COUTURE. "IT'S A GOOD FEELING," PAUL BEAMS, "AND IT SHOWS THAT HEAVY METAL IS ALIVE AND WELL. A LOT OF TIMES IT HAD A BAD RAP, AND IT'S BEEN UNCOOL OF LATE, BECAUSE IF YOU'RE ALTERNATIVE, YOU'RE COOL. I CAN NAME SOME HEAVY METAL BANDS RIGHT NOW THAT CLAIM TO BE ALTERNATIVE JUST BECAUSE IT'S COOLER TO BE ALTERNATIVE THAN IT IS TO BE HEAVY METAL, EVEN THOUGH THEIR ROOTS ARE IN BLACK SABBATH AND LED ZEPPELIN, AND BOTH OF THOSE BANDS WERE HEAVY METAL WHEN THEY STARTED."

PAUL STARTED PANTERA IN THE EARLY EIGHTIES WITH HIS BROTHER DARRELL ON GUITAR AND FELLOW DALLAS NATIVE REX (WHO NEVER LISTS A LAST NAME) ON BASS, A LINEUP WHICH HAS HELD STRONG THROUGH THE YEARS. "WHEN WE FIRST CAME OUT, WE WERE A CROSS BETWEEN BRITISH METAL AND THE L.A. GLAM POP SCENE. WE WERE REALLY INFLUENCED BY EARLY VAN HALEN, BLACK SABBATH, THE *BLIZZARD OF OZ* ALBUM WITH RANDY RHOADS ON GUITAR, AND KISS. WE WERE REALLY YOUNG, AND EASILY INFLUENCED. IT TOOK US A FEW YEARS TO REALIZE THAT WE WOULD HAVE TO COME UP WITH OUR OWN THING IF WE EVER WANTED TO MAKE IT," PAUL REMEMBERS. THE BAND (AND THEIR UNNAMED ORIGINAL LEAD SINGER) QUICKLY PUT TOGETHER THEIR OWN LABEL, METAL MAGIC RECORDS, TO RELEASE THEIR MATERIAL. LEARNING THE BUSINESS ASPECT FIRSTHAND, THE SEVENTEEN-YEAR-OLD, ALONG WITH HIS FIFTEEN-YEAR-OLD BROTHER DARRELL AND THEIR FATHER, HANDLED MOST OF THE WORK LOAD. "PANTERA WAS ALL I DID 24 HOURS A DAY, AND IT'S STILL ALL I DO," PAUL SAYS. "EVEN THOUGH THE HOUR AND A HALF YOU GET ON STAGE IS WHAT IT'S ALL FOR, TO ME, IF YOU DON'T BECOME A BUSINESS PERSON AND HANDLE BUSINESS, THERE'S GOING TO BE NOTHING FOR YOU IN THE END." PAUL CITES DEF LEPPARD AND THEIR SELF-MADE LABEL BLUDGEON RIFFOLA AS THE INSPIRATION FOR METAL MAGIC. "WHEN THEY CAME OUT, THEY WERE ALL REALLY YOUNG, AND IT WAS A SIGNAL TO US THAT WE COULD DO THE SAME THING."

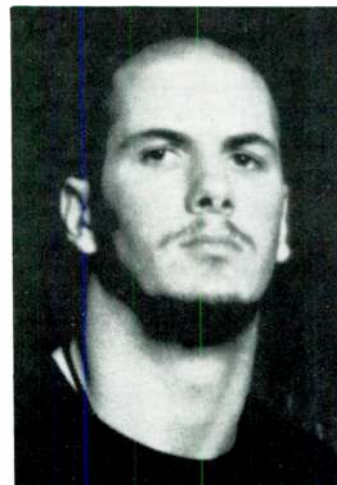


VINNIE PAUL

THE PAUL BROTHERS' FATHER, A COUNTRY & WESTERN SINGER-SONGWRITER, BACKED HIS SONS' VENTURE WITH A \$20,000 INVESTMENT, WHICH THE BAND RECOUPED AND REPAID VIA ALBUM SALES AND LIVE GIGS FROM THEIR DEBUT ALBUM. "HE'S ALWAYS BEEN VERY SUPPORTIVE OF US, AND HE KNEW THAT WE FELT THIS WAS SOMETHING WE WANTED TO DO. IT WAS THE SAME AS WHEN HE WAS A KID, AND HE WOULD COME HOME AND PLAY BEATLES AND ELVIS RECORDS AND HIS PARENTS WOULD LOOK AT HIM AND GO, 'WHAT IS WRONG WITH YOU?' SO HE KNOWS THE EXPERIENCE. IT'S EVOLUTION."

PANTERA'S DEBUT ALBUM SOLD ABOUT 5,000 COPIES, WITH THEIR SECOND AND THIRD RELEASES SWELLING IN NUMBERS BY ABOUT 5,000 EACH TIME. IN 1986, PANTERA SPLIT WITH THEIR ORIGINAL LEAD SINGER, WHO WANTED A POP DIRECTION FOR THE BAND, AND DRAFTED NEW ORLEANS VOCALIST PHILLIP ANSELMO. "HE FIT THE BAND PERFECTLY," PAUL REMINISCES. "HE EVEN BROUGHT A HARDER EDGE TO US."

TWO YEARS LATER, THE GROUP RELEASED *POWER METAL*, THE LAST ALBUM THEY WOULD PUT OUT ON THEIR METAL MAGIC LABEL. IT SOLD 15,000 COPIES AND HELPED GAIN THE BAND A EUROPEAN FOLLOWING. BUT PANTERA WAS READY TO MOVE UP TO THE BIG LEAGUES AND LET SOMEONE ELSE HANDLE THE INDUSTRY ASPECTS OF THEIR CAREER. PAUL STATES, "WE REALIZED THAT WE WERE BECOMING SUCCESSFUL ON AN INDEPENDENT SCALE, BUT THE ONLY WAY WE WERE GOING TO BE ABLE TO TAKE IT TO THE NEXT LEVEL AND DO THE THINGS WE WANTED TO DO, LIKE TOUR ALL OVER THE WORLD, WAS TO SIGN WITH A MAJOR LABEL. WE NEEDED THE FINANCIAL BACKING TO DO THAT. SO, WE STARTED SHOPPING THE BAND, AND WE GOT TURNED DOWN BY EVERY LABEL ON THE FACE OF THE EARTH AT LEAST TEN TIMES." DEREK SHULMAN, WHO WAS AT



PHILIP ANSELMO

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BIG POP

Rick Winward President

By Oskar Scotti

The many people who have worked with ten-year industry veteran Rick Winward knew it was inevitable: Sooner or later, he was going to launch his own record company. Since leaving Alpha International Records in 1993 where he directed the Philadelphia-based company's A&R division, Winward has been surveying the industry, checking out potential allies and laying the groundwork for his nascent operation. Now, at long last, the champagne corks are popping, and Big Pop, Winward's much-talked about enterprise, is off to the races.

"My own desire to start Big Pop came primarily out of frustration at how Enigma self-destructed during my last years at the company," says Winward, calling from his snowed in office suite in Philadelphia. "Having worked so many successful acts at the label like Stryper, Poison and Smithereens at the beginning of my career," he continued, "it was difficult trying to deal with the failure of acts like Devo and Al Stewart who, while they were quality artists in their own right, weren't appropriate for Top Forty radio."

During his final year at Enigma, Winward wrestled the talent acquisition reins away from the A&R staff and signed the U-Krew and directed the promotion of the smash CHR record, "If You Were Mine." It was ironic, some industry pundits felt, that Enigma's last hit act was inked, not by a member of the A&R



staff, but by a man with a history of record promotion. And just like a handful of others in the industry, they underestimated the drive and versatility of Rick Winward.

"The U-Krew signing gave me faith in my ability to do other things besides promote records," explains Winward. "I knew I wanted to get involved in A&R but was reluctant to give up on being a record promoter. After all, I'd done it for seven years; I knew what it was all about."

Before landing at Alpha International Winward had an experience he admitted he hated—working as the Contemporary Hit Radio liaison at the John Sykes-directed Champion Entertainment. "Having worked at a record company in the past," reports Winward, "I was wise to the bullshit. I found myself in a position where I was told one thing was being done and for petty, political reasons, other things were being done."

Winward went on to admit that some of the episodes during his Champion days "reminded me of something out of *Spinal Tap*. Once I flew down to Dallas to escort Foreigner's guitarist Mick Jones to a Top Forty station. They had promised to add his record if we made a personal appearance. At the same time, we were going to do a guitar endorsement for Ibanez Guitars at a music store in the Dallas area. But, the airline company gave away our seats, the music store hadn't been

informed that we were doing a promotion and, worst of all, they didn't even know who Mick Jones was. He fumed all the way back to the airport in the limo. It really was one of the worst days of my life."

Rick admitted that he took the gig at Champion "because it was so humble being unemployed" and leapt at the chance to re-establish himself at Alpha International. "I knew that I wanted to run my own label but wanted first to have hands-on experience doing all the things that A&R people do which I hadn't had. They said they knew that I didn't have that much experience as an A&R guy but they were going to let me run the whole thing."

By the time Rick's tenure at Alpha had run its course, he knew he was ready for Big Pop Records. "At Alpha, I got to sign bands and negotiate contracts and look over the day to day functions of A&R," he said. "I had done marketing and promotion at Enigma then got to find out what dealing with the artistic side was like and felt confident I had the experience to succeed doing my own thing"

At this early point, Big Pop has already scored a major coup: inking a joint venture deal with Shanachie Records. Winward is excited about the union as he states that "Shanachie has a lot of blues, reggae, folk and world music stuff in the marketplace and are really top notch at placing their records in the system." According to Winward, the deal is centered around the Melting Pot—three girls, two guys) act based around the New York/New Jersey area. "Already good things are happening with them," Rick announces. "They have a song on the Alternative Press CD sampler and their last

"My own desire to start Big Pop came primarily out of frustration at how Enigma Records self-destructed during my last years at the company."

—Rick Winward

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indie single got a great review in *Spin* magazine. We're working a 7" single immediately and have an album scheduled for May."

But that's not all Winward has up his sleeve at the present time. For good things come in pairs, and that's where Mexico 70 come in. "We've licensed the first single from a great band I signed some time ago called Mexico 70 to Fox Records [20th Century Fox's new record company] for a movie and soundtrack scheduled for release in early April. The song is called "Wonderful Lie" and the movie's called P.C.U. and features the guy who does the *Hollywood Minute* and *Saturday Night Live* shows and another guy from the *Larry Sanders Show*."

Winward relayed the news that Mexico 70's album will not be tied to Fox "but they

might use the song as a single for their soundtrack album. I'm not sure what's gong to happen exactly, but regardless, I'm really excited about the future with both Shanachie and Fox." With an upcoming release by the Holy Cows, another buzz band from Chelsea, Michigan on Big Pop's back burner, it's easy to trace Winward's enthusiasm. But this is where it had to end up: Winward on his own and ready to take on the world. "I've had a long ride since joining Enigma Records and after a lot of worries and headaches at other companies I'm beginning to feel my blood pulsing through my veins again. I'm right where I want to be."

Rick Winward can be reached at 215-551-3191. 

< 21 PANTERA

POLYGRAM AT THE TIME, EXPRESSED INTEREST IN THE BAND BUT DIDN'T FEEL THEY WERE RIGHT FOR THE LABEL. WHEN HE TRANSFERRED TO ATCO, HE SIGNED THE BAND IN TWO WEEKS.

IN 1990, PANTERA RELEASED THEIR DEBUT DISC, *COWBOYS FROM HELL*. MARKED BY A SOUND HEAVY ENOUGH TO ANCHOR A SHIP, THE ALBUM WAS PANNED BY SOME CRITICS AS EAR-SPLITTING NOISE AND LAUDED BY OTHERS FOR A SENSE OF ORIGINALITY NOT SEEN IN THE HEAVY METAL GENRE SINCE THE DEBUT OF METALLICA. ATTRACTED BY THE SEVERE INTENSITY OF THE GROUP'S MUSIC, FANS AFFORDED PANTERA A SENSE OF DIE-HARD LOYALTY THAT ONLY HEAVY METAL FANS SEEM CAPABLE OF AND PUSHED *COWBOYS FROM HELL* TO GOLD STATUS. THE ALBUM ALSO MARKED A WAYPOINT IN THE BAND'S MUSICAL EVOLUTION. PAUL EXPLAINS, "WITH THE MATERIAL WE WROTE PREVIOUSLY, WE WERE ALWAYS TRYING TO BE HEAVY, YET MAINTAIN A COMMERCIAL EDGE THAT WOULD GET US A RECORD DEAL. WE'D WRITE SONGS THAT WE FELT WOULD GET US SIGNED, AND WE FELT THAT WE HAD TO HAVE AN IMAGE—WE'D WEAR THE BLACK LEATHER AND ALL THAT OTHER STUFF. WHEN WE STARTED WRITING THE *COWBOYS FROM HELL* MATERIAL BEFORE WE GOT THE DEAL WITH ATCO, WE JUST LOOKED AT EACH OTHER AND SAID, 'LOOK MAN, THESE LEATHER CLOTHES AIN'T GONNA PLAY NO MUSIC FOR US, THIS FUCKIN' EYE LINER AND HAIR SPRAY AIN'T GONNA DO NOTHIN' FOR US MUSTCALLY, LET'S JUST WRITE THE KIND OF FUCKIN' SONGS WE WANNA WRITE THAT COME OUT OF US AT THE TIME.'"

ONE YEAR LATER, PANTERA WAS ON THE ROAD IN AMERICA AND EUROPE FOR 278 SHOWS SUPPORTING *COWBOYS FROM HELL*, OPENING FOR JUDAS PRIEST, SUICIDAL TENDENCIES, EXODUS AND PRONG. THE GROUP ALSO PLAYED THEIR OWN SHOWS, FOR AUDIENCES AS SMALL AS 100 PEOPLE. PAUL RECOLLECTS, "WHEN WE DID OUR FIRST TOUR, OPENING FOR SUICIDAL TENDENCIES AND EXODUS, IT WAS AN EXTREMELY HARD-CORE AUDIENCE, AND WE KNEW THAT IF WE DIDN'T GO OUT THERE AND KILL EVERY NIGHT, WE'D BE KILLED BY THE FANS, 'CAUSE THEY WERE RABID! WE LEARNED A LOT FROM THAT TOUR." PAUL CREDITS TOURING AS THE MAIN WAY PANTERA HAS REACHED THEIR FANS, BUT ALSO CITES *HEADBANGERS BALL* (THE TWO-HOUR HEAVY METAL VIDEOS-ONLY SEGMENT WHICH AIRS WEEKLY ON MTV) AS BEING VERY INSTRUMENTAL. "IT'S SURPRISING HOW MANY PEOPLE WOULD COME UP TO US AFTER THE SHOW AND TELL US, 'HEY, I SAW YOUR VIDEO ON MTV AND WENT OUT AND BOUGHT YOUR ALBUM.' MTV IS

**WE GOT TURNED
DOWN BY EVERY
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FACE OF THE
EARTH AT LEAST
TEN TIMES."
—VINNIE PAUL**

THE GREATEST TOOL IN THE WORLD FOR ANY RECORD COMPANY IF THEY CAN GET THEIR BANDS PLAYED ON IT. I DON'T NECESSARILY LIKE WHAT THEY PLAY ON THERE, AND I DON'T WATCH IT THAT OFTEN, BUT THAT'S JUST ME." (FOR THE LAST TWO YEARS, *HEADBANGERS BALL* HAS USED PANTERA'S MUSIC AS BACKGROUND MUSIC.)

PANTERA ENTERED THE STUDIO TO RECORD THEIR 1992 RELEASE, *VULGAR DISPLAY OF POWER*, FOR ATCO RECORDS. THEIR SINGLE, "MOUTH FOR WAR," DEBUTED AT NUMBER ONE ON THE *CMJ*, *HARD REPORT*, *ALBUM NETWORK* AND *CONCRETE METAL* CHARTS, MAKING IT THE HIGHEST DEBUTING METAL SINGLE EVER AND HELD THE NUMBER ONE SLOT FOR EIGHT WEEKS. THE GROUP PLAYED NEARLY 300 SHOWS IN SUPPORT OF THE RECORD, INCLUDING AN EIGHT-MONTH STINT OPENING FOR SKID ROW.

"IT WAS A GREAT TOUR FOR US, BECAUSE IT WAS AN OPPORTUNITY TO PLAY FOR A DIFFERENT AUDIENCE," RECALLS PAUL. "IT SEEMED LIKE A TOTAL CLASH, BUT IT WAS THE BEST TOUR WE EVER DID. IT WAS A CHANCE FOR MORE MAINSTREAM PEOPLE TO SEE A HARDER EDGE OF MUSIC." PANTERA THEN PLAYED THEIR LARGEST GIG EVER, IN FRONT OF OVER 500,000 PEOPLE, AT THE MONSTERS OF ROCK IN MOSCOW WITH AC/DC AND METALLICA. THE GROUP RETURNED TO EUROPE AND THE STATES IN SUPPORT OF MEGADETH, WINDING UP WITH THEIR OWN HEADLINING TOUR, WITH WHITE ZOMBIE OPENING. AS PANTERA'S ALBUM SALES AND FAN BASE SWELLED, *VULGAR DISPLAY OF POWER* OUTSOLD ALL OF THE GROUP'S PREVIOUS RELEASES AND ACHIEVED PLATINUM STATUS.

SO, WILL THE QUICK SUCCESS OF *FAR BEYOND DRIVEN* SPOIL PANTERA? "I DON'T THINK IT WILL SPOIL US AT ALL. IF ANYTHING, IT'S MADE US A BIT MORE ANGRY, 'CAUSE WE'VE HAD PEOPLE TAKE CHEAP SHOTS AT US IN THE PRESS THAT DON'T KNOW ANYTHING ABOUT US. WE HAD A GREAT STORY IN A LARGE NATIONAL NEWSPAPER THAT SAID 'PANTERA: OVERNIGHT SUCCESS.' THIS AIN'T NO DAMN OVERNIGHT SUCCESS, BUDDY, I'VE BEEN DOING THIS FOR ELEVEN YEARS. TO THEM IT IS, 'CAUSE THEY JUST SAW IT. THAT'S THE ONLY THING THAT'S BEEN A NEGATIVE ABOUT IT, PEOPLE MISUNDERSTANDING YOU, TAKING ONE QUICK GLIMPSE AND THEN JOTTING DOWN WHAT THEY THINK ABOUT YOUR BAND."

FAR BEYOND DRIVEN EASED DOWN TO THE NUMBER NINE SLOT THE FOLLOWING WEEK. PAUL EXPLAINS THAT THE GROUP IS ONCE AGAIN READY TO HIT THE ROAD, THIS TIME FOR A ONE-AND-A-HALF YEAR WORLD TOUR! YEP, PANTERA'S OUT ON THE ROAD AGAIN. 

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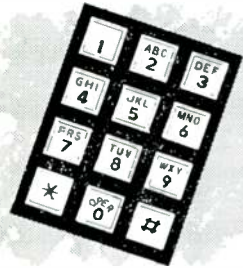
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By Tom Kidd

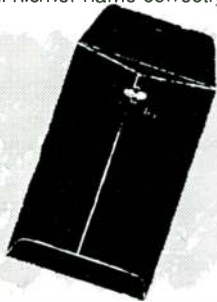
A demo package is your first—sometimes your only—chance to make an impression upon those of power and influence in the recording industry. In designing your package, the goal is, in the words of one A&R person, to have something that at least looks as if you're attempting to be professional. The trick to doing that is to keep the package simple and direct. When the outside of the package tries too hard to get a professional's attention, it is widely perceived that what is inside merits no attention. This guide has been designed to mirror those kits sent out by the recording industry itself with the cost cutting hints essential to someone on a low budget. Depending on the weight of your package, expect to pay anywhere from 50¢ to over \$2 for postage. Kits should be pretty much identical for A&R, clubs, publishers or press but where there are differences they have been noted.



THE CALL

Cost: Nominal

The first rule of thumb is to always send your package to a specific person at whatever company you're trying to reach. You get this information by calling the company you want to pitch before you assemble the package they will receive (you will most likely be able to get their phone numbers from any of MC's exhaustively researched lists). This call serves several purposes: To find out whether the company accepts unsolicited packages like yours, to find out specifically what the company wants you to send them and to find the specific name and title of the person who will review your submission. Include his or her title under the name on the outside of the envelope just in case someone else fills the position between the time you call and the time you mail. Keep the call brief and upbeat and by all means, spell his/her name correctly.

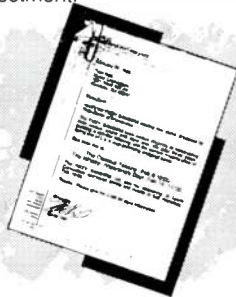


THE ENVELOPE

Cost: \$10 per 100 and up.

It may seem odd to put this seemingly inconsequential item near the top of the list, but in reality, the envelope is your first chance to make a good impression. All you need is something basic. A 9" x 12" white or buff-colored envelope will suffice as long as you can get your package in it without splitting the seams or having to fold anything. Dark colored envelopes should be avoided. They look great when you send them out but perhaps not so good once the U.S. Postal Service gets through with them. The advantage to bright or neon colored envelopes is that no one uses them and so your package will stand out from the rest of that day's mail. The disadvantage is that because no one uses them, your package stands

out as having come from outside the industry. You may also use bubble pack or padded envelopes. These are fine, but add to both original outlay and mailing costs of your package. It's okay, but not necessarily recommended, to hand address the envelope. For the sake of both professionalism and legibility, best to invest in a \$25 return address stamp. Include an SASE for the best return on your investment.

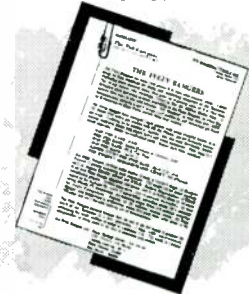


THE COVER LETTER

Cost: From 2¢ each to reproduce.

There are two tasks the cover letter needs to address: It needs to tell the A&R person/booking agent/publisher why you are interested in their company and why their company should be interested in you. They should never be longer than one page, always typed and signed by the sender. They should also be personalized. Says booking agent Jay Tinsky who books clubs including the Sidewalk Cafe and Molly Malone's, "What impresses me is that the act really likes the club and wants to play. It's also good to know what they want up front." Since you already know the name of someone in the company, you may also know

something about the person. Briefly reference this knowledge in your letter just to show you're paying attention to happenings in the industry. Use a nice bond or letterhead.



THE BIO

Cost: \$0-\$500 composition fee. From 2¢ each to reproduce.

The bio is an important part of your package. In it you need to tell something about the act and its framework. The format is inverted pyramid with the points the industry would consider most important up front. The bio should be clean and easy to read, whether in narrative or outline form. Says J.P. Boquette from Club 5902, "Make it simple and to the point. Tell me where the band is from, who's in the band, what the band has done in the last couple of months. Tell me who the band has played with, where and what time. Keep it not too extensive because time is money." The narrative form—a short piece similar to a newspaper or magazine profile—works best for acts playing original material. The outline form—which highlights accomplishments and important dates in the act's life—is recommended for cover bands or those seeking publishing deals.

Artists with work skills can take the cheapest

PRESS PACKAGE COMPONENTS	FANCY ENVELOPE	COVER LETTER	BIO	PHOTO	COMPACT DISC	CASSETTE	PRESS CLIPS	BUSINESS CARD	VIDEO
	LABEL A&R	●	●	●	○	●	○	●	○
CLUBS	●	●	●	○	●	●	●	●	
PUBLISHERS	●	●	○	○	○	○	○	○	
BOOKING AGENT	●	●	●	●	●	●	●	●	
MANAGEMENT	●	●	●	●	●	●	●	●	
ATTORNEY	●	●	●	●	●	●	○	○	
RADIO	●	●	●	●	●	●	○	○	

● = INCLUDE ○ = OMIT

In cases where both Compact Disc and Cassette are suggested, you may send either format.

route and compose their own bio. Others can look at bios composed for friends or acts they admire and call the person who did the best job. Another route is to hire someone in the press whose work you've admired or who seems to like the same genre of music you are doing. This is liable to be the most expensive method but also the most efficient. Someone working within the industry should know what their compatriots want to hear. No matter who composes the bio, the master should be delivered on clean, white bond in order to facilitate reproduction. In the computer age, there should be no excuse for you to get hit with a separate typesetting charge. With things changing so rapidly, it is recommended to reproduce these in small quantities.



PRESS CLIPS

Cost: From 2¢ each to reproduce.

Clips are reviews and press the act has previously received. Booking agents particularly want to see how other clubs and audiences in their area have responded. A&R and press people want to see what kind of buzz accompanies the act and where the attention is centered. If the act says they have appeared on an independent chart this is the hard copy they will need to prove it. A short mention should be cut away from those surrounding it. A chart should appear in full with the act's position highlighted or marked. Each mention should receive its own page. Use a top quality copy machine to avoid smudging photos that appear. Use only black ink on white paper for the sake of legibility.



THE PHOTO

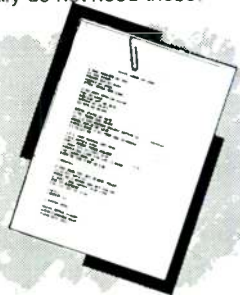
Cost: \$0-\$750 photography cost. Under \$70 per 100 for reproduction. \$0-\$75 hair and makeup.

There are three types of photos. The least expensive is the head shot, a shoulders-up photo of the face. It is mostly favored by those into acting but could work as a low-cost alternative for the solo artist. A typical \$35-\$65 shoot buys three rolls of 35mm film with two or three different looks. This is not recommended for groups (the photo tends to look like a family portrait). Bands are better serviced by a more expensive studio shot where the camera angle, lighting and shadows can be controlled. This is also a more difficult shot, with more opportunities for error. Someone with experience in the music field, someone who has photographed a friend or whose work you've admired in the rock press, is recommended. For a live shoot, the photographer may charge by the hour. Often, this is the best way to give a visual feel to the music. It is also a good way to create band friction. Those drummers back in the shadows invariably get short shrift.

No matter which style you choose, you'll want

to prepare in advance. Go by the photographer's studio to make sure his/her style of product is what you want. Plan to bring old photos to show the photographer what you want to look like. Also, bring photos to show what you *don't* want to look like. Price can be negotiated all the way down to nothing if you find a talent who hasn't yet gotten busy or if said talent truly believes in the project. The subject usually takes home one 8x10 master from the shoot. The photographer owns the negatives. Professionals said they don't care which style of photo you include in your package as long as it looks like you and presents the image you want portrayed.

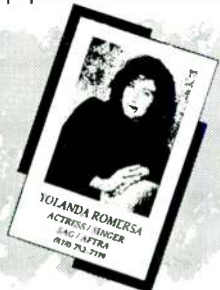
Reproduce these in small quantities so you can make a fast turn around in times of personnel changes or shifts in fashion. Have them do glossy finish only so you can also use these for print ads and as 8 x 10s because that's the most common professional size. Have the name of the act, the names of the individual members and a contact phone number printed on the front of your photo. If you're looking for bookings outside of Los Angeles, include two copies in case the club wants to run a house ad. Publishers usually do not need these.



THE LYRIC SHEET

Cost: From 2¢ each to reproduce

Type or have them reproduced one song per page on good quality bond. Use a standard, easy-to-read type font on a standard, easy-on-the-eyes white or tan paper.



THE BUSINESS CARD

Cost: \$25 for 500 and up.

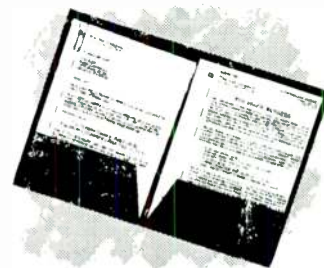
Your demo package will be looked at without a business card attached, but will it be remembered? When everything else has long gone to the recycling bin, it's your demo and card that are most likely to remain. The basics to include are the name of the act and contact information. The simple standard black-on-white card is okay, if not particularly awe-inspiring. Best to design a card that says a little something about what you do. Including a photo makes your card stand out without making it too cost prohibitive. You might also try a reverse print—white-on-black or gold-on-black are nice. Those with lots of time on their hands might even try the hand-printed style that

DEMO DO'S & DON'TS

Being that we receive dozens of demos per week here at *Music Connection*, we couldn't resist relating some of our own do's and don'ts. Here are some hints for those of you submitting demos for review.

- Don't use envelopes which take a blow torch to open. Don't use a whole roll of duct tape or a full box of staples to seal the envelope. No one is going to risk injury or waste ten minutes just to get to your material.
- Photo peeves: Xeroxes; color photos; poster-size photos; pre-screened pictures; "artsy" effects like motion blurring, stretching, high contrast or out-of-focus shots; highly ambient scenery like each band member standing 20 feet apart on a mountainside. By the time any of these kinds of photos get printed, they look like a mistake was made.
- The inclusion of fan-oriented materials like buttons, bumper stickers or even T-shirts are a waste of your promotion money.
- Read the Demo Submission Guidelines which appear on the Demo Critique page in every issue (page 34 in this issue).

Mojo Nixon used to use. Go hog wild. This is where to show your creativity.



THE FOLDER

Cost: Near \$10 per 25.

The folder has two functions: It helps you make a clean presentation and it protects your photo, demo and/or video. To that first end, purchase two-pocket portfolios. These are pretty much standard and can be purchased in small increments from any stationary supply store. Two pockets give you plenty of room in which to organize your material. Most also have a special little cutout for your business card. It doesn't matter what color you choose. You can have your logo or name imprinted on the outside of the folder, but this is an expensive vanity item that no one expects from you. The folder also keeps the photo from being creased, folded or otherwise mutilated in the mail. In addition, it keeps the sharp little corners on your CD jewelcase or cassette box from piercing their way through the envelope. (Those using bubble pack or padded envelopes may not have this

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If you want to be treated as a professional, you've got to start doing things in a professional manner—and that includes visiting the proper tape duplication companies for your cassettes and CDs. *MC* compiled an extensive listing of the finest tape duplication companies to help you sound your very best.

Compiled by Karen Orsi

ASR RECORDING SERVICES

8960 Eton Ave.
Canoga Park, CA 91304
818-341-1124 FAX: 818-341-9131
Services: Cassette duplication. Real time and high-speed. Floppy disk duplication. Also CD ROM and CD Audio.

ABBEY TAPE DUPLICATORS

9525 Vassar Ave.
Chatsworth, CA 91311
818-882-5210 FAX: 818-407-5900
Services: Cassette duplication. Real time and high-speed. Also CD duplication.

ADVANCED RECORDING PRODUCTS

8859 Balboa Ave., Ste. E
San Diego, CA 92123
619-277-2540 FAX: 619-277-7610
Services: Cassette duplication. Real time and high-speed. Mono and stereo. DAT and analog tape duplication.

ALBERTI RECORD MANUFACTURING CO.

312 Monterey Pass Rd.
Monterey Park, CA 91754
818-282-5181 FAX: 818-282-5182
Services: Full service. High-speed cassette duplication. Vinyl manufacturing. Typesetting-layout-design.

ALSHIRE INTERNATIONAL INC.

1015 Isabel St., P.O. Box 7107
Burbank, CA 91510
800-423-2936 FAX: 818-569-3718
Services: Compact disc replication. Audio cassette duplication. Record pressing. Typesetting, layout, design, separations.

AMERICAN SOUND & VIDEO

27790 Avenue Hopkins
Valencia, CA 91355
805-257-0700 FAX: 805-257-0715
Services: Full service. High-speed cassette duplication. CD replication.

ASIA PRODUCTION

12832 Garden Grove Blvd., Suite C
Garden Grove, CA 92643
714-636-6594 FAX: 714-636-2935
Services: Full service manufacturing of CDs and cassettes.

AUDIO CASSETTE DUPLICATOR CO.

12426 1/2 Ventura Blvd.
Studio City, CA 91604
818-762-ACDC FAX: 818-508-8077
Services: Cassette duplication. Real time & high-speed. Digital/Analog duplication, 1/4" & 1/2" Analog. DAT format.

AZ-IZ PRODUCTIONS

2340 Westwood Blvd., #1
Los Angeles, CA 90064
310-470-2194
Services: Cassette duplication. Real-time or high-speed.

BJM AUDIO CASSETTE

Duplication, Inc.
6821 Tujunga Ave.
N. Hollywood, CA 91605
818-761-2924

CASSETTE EXPRESS

1815 E. Wilshire St., Suite 904
Santa Ana, CA 92705
714-667-0714 FAX: 714-667-3921
Services: Audio & video cassette duplication. Mastering. 16-Track studio. Packaging & printing. On-site duplicating. Equipment rental. Custom loading of blank tape. No minimum order.

CASSETTE PRODUCTIONS UNLIMITED

7 Holland St.
Irvine, CA 91728
818-969-6881 FAX: 818-969-8403
Services: "One-stop-shop" audio production including scripting, production, analog and digital recording, mastering and editing, high speed duplication, custom packaging and fulfillment.

CASSETTE WORKS

125 Aspen
Azusa, CA 91702
818-969-6699 FAX: 818-969-6099
Services: High-speed cassette duplication. Video duplication.

CD HOUSE

4414 Moorpark Way, Ste. 11
Toluca Lake, CA 91602-2478
213-969-0908
Services: CD mastering, replication.

CO LABS

12517 Chandler Blvd., Ste. 107
N. Hollywood, CA 91607
818-505-9581 or 800-4 CD LABS
Services: CD mastering, replication.

COMPACT DISC SERVICE

339 Concord St., Unit O
Glendale, CA 91203
818-241-9103 FAX: 818-240-7927
Services: Complete CD & cassette production. Replication from DAT. Design, layout, typesetting.

CREATIVE SOUND CORPORATION

25429 Malibu Rd.
Malibu, CA 90265
310-456-5482 FAX: 310-456-7886
Services: CD/record/tape/video duplication. Graphic design services. Digital process. Represents WEA.

CUSTOM DUPLICATION INC.

3404 Century Blvd.
Inglewood, CA 90303
310-670-5575 FAX: 310-412-2731
Services: High-speed audio, video and computer software duplication.

D.A.B. AUDIO DUPLICATING

3473 Cahuenga Blvd.
West Los Angeles, CA 90068
213-876-5991
Services: Cassette duplication. Real time and high-speed. Custom-length video duplication.

DIGITAL BROTHERS

1125 Victoria St., Ste. C
Costa Mesa, CA 92627
714-645-9702 FAX: 714-642-7249
Services: Mastering for compact discs and cassettes, manufacturing, cassette duplication.

DISC MAKERS

1328 N. 4th St.
Philadelphia, PA 19122
215-232-4140

DISC MANUFACTURING, INC.

3500 W. Olive Ave., #1020
Burbank, CA 91505
818-953-7790 FAX: 818-953-7791

Services: Manufacturing compact discs.

DOUBLE TIME PRODUCTIONS

9257 Stoyer Dr.
San Diego, CA 92071
619-448-1717 FAX: 619-562-0832
Services: Real time cassette duplication. 24-track recording studio.

ERIKA RECORDS

13909 Artesia Blvd.
P.O. Box 4916
Cerritos, CA 90703-4916
310-926-8992 FAX: 310-926-9987
Services: Cassette duplication, real-time & high-speed. CD & vinyl pressing, picture discs.

EVERMARK TAPE

1201 Olympic Blvd.
Santa Monica, CA 90404
310-450-2898 FAX: 310-452-0807
Services: Audio cassette and CD. Manufacturing and distribution.

41-B CASSETTE DUPLICATION

41-B Duesenberg Dr.
Westlake Village, CA 91362
805-494-3613 FAX: 805-494-4121
Services: Cassette duplication. Real time and double time.

GOOD VIBRATIONS - R.J.R. DIGITAL

P.O. Box 764
Bonita, CA 91908
800-828-6537 FAX: 619-267-1339
Services: Cassette duplication. Real time and high-speed. Pre-master and reference CDs. Complete production from master to CD, cassette, vinyl. Digital editing. "Largest CD manufacturer in the country."

I.C.C.A.

429 Briabend Dr.
Charlotte, NC 28209
800-624-5940; 704-523-7219

IMPS MUSIC

70 Rt. 202 North
Peterborough, NH 03458-1107
800-677-8838

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3 Color Disc Imprinting / Jewel Box & Shrink Wrap
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❑ **IMPERIAL TAPE COMPANY, INC.**
1928 14th St.
Santa Monica, CA 90404-4605
310-396-2008 FAX: 310-396-8894
Services: Audio/video duplication and tape sales. Custom-loading of both audio and video. Direct pad printing on duplicated or blank cassettes.

❑ **KABA AUDIO PRODUCTIONS**
24 Commercial Blvd.
Novato, CA 94949
800-231-8273 FAX: 415-883-5222
Services: Cassette duplication. Real time and high-speed. CDs and Hi-Speed. Graphic design, full-color inserts, on-shell imprinting, packaging & fulfillment services. Free estimates.

❑ **KAO OPTICAL PRODUCTS**
1857 Colonial Village Lane
Lancaster, PA 17601
800-525-6575 FAX: 717-392-7897
Services: CD replication, pre-mastering, mastering, custom packaging and printing, visual design, Picture Disc TM, cassette duplication, warehousing, fulfillment services.

❑ **CHARLES LAURENCE PRODUCTIONS**
19002 Los Alimos St.
Northridge, CA 91326
818-368-4962 FAX: 818-366-4962
Services: Cassette duplication. Full service. Replication from DAT. Blank tape sales.

❑ **MAN ALIVE**
818-753-3959
Services: CD replication/mastering/recording/mixing. Also complete graphics. Call for appointment.

❑ **MASTER TRACK PRODUCTIONS**
1526 W. Winton Ave.
Hayward, CA 94545
510-782-0877 FAX: 510-782-6280
Services: Cassette duplication. CD brokerage. 24-track recording studio.

❑ **MAXI CASSETTE PRODUCTIONS, INC.**
1440 East Arrow Highway, Unit L
Irwindale, CA 91706
818-358-1644 FAX: 818-357-1666
Services: Mfct. of audio cassettes and CDs.

❑ **MEDIA SYSTEMS**
693 S. Raymond Ave.
Pasadena, CA 91105
800-848-TAPE FAX: 818-578-0328
Services: Audio/video duplication.

❑ **MIRROR IMAGE CASSETTE COPIES**
7315 Sunset Blvd., Suite C
Hollywood, CA 90046
213-876-1666
Services: Cassette duplication. Real time and high-speed. VHS duplication.

❑ **MR. SPEED**
12426 1/2 Ventura Blvd.
Studio City, CA 91604
818-76-SPEED FAX: 818-508-8077
Services: Cassette duplication. Real time and high-speed.

❑ **MUSIC ANNEX DUPLICATION**
42650 Christy Street
Fremont, CA 94538
510-226-0800 FAX: 510-226-0455
Services: Cassette and CD duplication.

❑ **THE MUSIC NETWORK**
41 Clark St.
San Rafael, CA 94901
415-453-5881 FAX: 415-459-0742
Services: CD/cassette/vinyl/video. Full-service packaging/pressing. Complete promo package, graphics, studio referral, color separations. "Like a label where you keep the advance."

❑ **NORTH HOLLYWOOD TAPE DUPLICATING**
5014 Lankershim Blvd.
N. Hollywood, CA 91601
818-985-9737 FAX: 818-508-6443
Services: High-speed cassette duplication. DAT and reel-to-reel.

❑ **TOM PARHAM AUDIO PRODUCTIONS**
1140 S. Cypress, Unit D
La Habra, CA 90631
714-871-1395 FAX: 714-871-1395
Services: Digital bin cassette duplication. Real time and high-speed; 8- and 16-track recording; thin-loop high-speed duplication.

❑ **POWERHOUSE STUDIOS**
19347 Londelius St.
Northridge, CA 91324
818-993-4778 FAX: 818-993-3575

Services: Real time cassette duplication. Recording studio. Sound stage/lights/photographs/computer graphic.

❑ **PROSOUND AUDIO LABS**
215 W. Palm Ave., Unit 104
Burbank, CA 91502
818-972-2427 FAX: 818-972-2456
Services: Real time cassette duplication.

❑ **QUADIM CORPORATION**
5356 Sterlang Center Dr.
Westlake Village, CA 91361
818-706-8843 FAX: 818-706-8426
Services: Real time cassette duplication. CD mastering.

❑ **QUALITY CASSETTE COPIES**
10313 W. Jefferson Blvd.
Culver City, CA 90233
310-837-3574
Services: Real time cassette duplication. DAT-to-DAT duplication. Mastering specialists.

❑ **QUALITY CLONES TAPE DUPLICATION**
6404 Hollywood Blvd., Suites 218-222
Hollywood, CA 90028
213-464-5853 FAX: 213-466-1706
Services: Cassette duplication. Real time and high-speed. CD replication and mastering.

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8420 Cote De Liesse
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Canada
514-342-8511
Services: Cassette duplication, digalog, compact disc duplication, complete packages, graphics, design & printing, warehousing and drop shipment USA and Canada).

❑ **RAINBO RECORDS & CASSETTES**

1735 Berkeley St.
Santa Monica, CA 90404
310-829-3476 FAX: 310-828-8765
Services: Full service. CD, cassette, vinyl duplication and packaging.

❑ **REAL TIME CASSETTE COPIES**

310-559-9095
Services: Real time cassette copies. Deck-to-deck and DAT-to-DAT duplication. Laser jet labels.

❑ **RECORD TECHNOLOGY INC. (RTI)**

486 Dawson Drive
Camarillo, CA 93012-8090
805-484-2747 FAX: 805-987-0508
Services: Manufacturer CD, cassettes, vinyl.

❑ **REEL TIME TAPE DUPLICATION**

125 Altana
San Rafael, CA 94901
415-459-7180 FAX: 415-459-7180
Services: Full service cassette packaging & duplication. Printing, typesetting, separations.

❑ **ROXAN, INC.**

P.O. Box 2496
Chatsworth, CA 91313
800-228-5775 FAX: 818-341-0642
Services: Cassette duplication. CD replication. Blank cassette sales.

❑ **SAN DIEGO AUDIO DUPLICATOR**

4909 Rufner St.
Clairmont Mesa, CA 92111
619-541-0500 FAX: 619-670-3816
Services: High-speed and high-speed stereo cassette duplication. DAT and reel-to-reel.

❑ **SONOCRAFT**

575 Eighth Ave
New York, NY 10018
212-760-9300 or 800-274-7666
Services: Audio/video tape sales, Sony & Telex high-speed audio cassette duplicators, real time duplication, Apple Macintosh dealers.

❑ **SONY MUSIC ENTERTAINMENT/RECORDING OPERATIONS**

2100 Colorado Ave.
Santa Monica, CA 90404
310-449-2454 FAX: 310-449-2460
Services: Real time cassette duplication. Mastering.

❑ **SOUND IMPRESSIONS**

748 Fesslers Lane
Nashville, TN 37210
800-489-7756 FAX: 310-449-2460
Services: Cassette and CD duplication, manufacture and sales.

❑ **SOUNDS WEST REHEARSAL**

9360 Cabot Dr.
San Diego, CA 92126
619-689-0331 FAX: 619-566-1911
Services: Real time cassette duplication. 24-track digital recording.

❑ **STRAIGHT COPY**

11390 Ventura Blvd., Suite 6
Studio City, CA 91604
818-509-6774 FAX: 818-509-9367
Services: Cassette duplication and audio supplies. Specializing in real time duplication.

❑ **SUNKYONG MAGNETIC/AMERICA, INC.**

4041 Via Oro Ave.
Long Beach, CA 90260
310-830-6000 FAX: 310-830-0646
Services: Manufacturer of audio supplies.

❑ **TAPE SPECIALTY, INC.**

13411 Saticoy St.
N. Hollywood, CA 91605
818-786-6111 FAX: 818-904-0267
Services: Cassette duplication. Real time and high-speed. CD replication. Packaging and fulfillment services.

❑ **TAPETTE CORP.**

15702 Producer Ln.
Huntington Beach, CA 92649
714-638-7960 FAX: 714-891-0638
Services: Audio/Video duplication. Diskette duplication and sells blank diskettes.

❑ **V-CORPORATION**

1228 E. Edna St.
Covina, CA 91724
818-966-0412 FAX: 818-966-0465
Services: Cassette duplication. Real time and high-speed. Custom packaging.

❑ **WAY TO GO! MUSIC**

6671 Sunset Blvd., Ste. 1511
Hollywood, CA 90028
800-993-2300 FAX: 213-466-8994
Services: Cassette duplication, mastering and editing. CD and CD-ROM manufacturing.

❑ **WEST LA STUDIO SERVICES**

2033 Pontius Ave.
Los Angeles, CA 90025
310-478-7917 FAX: 310-479-5961
Services: Cassette duplication. Real time and high-speed. DAT-to-DAT duplication.

❑ **WHOLESALE CD MANUFACTURING**

P.O. Box 480762
Hollywood, CA 90048
213-930-0510 FAX: 213-930-0510
Services: CD manufacturer. CD and cassette mastering. Full service printing.

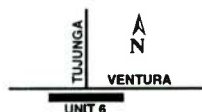
❑ **52nd STREET STUDIO**

1741 N. Ivar Ave., Ste. 204
Hollywood, CA 90028
213-463-5252 FAX: 213-465-2079
Services: Real-time and high-speed cassette copying, compact discs, mastering/compilations to DAT. 

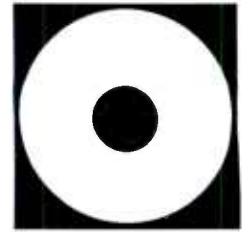
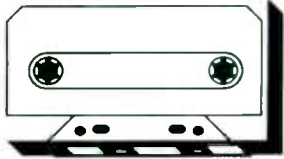
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24 SPECIAL SERVICES

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- Bin-Loop Duplication
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- Normal Bias Tape (BASF)
- Laser Printed Labels and J-Cards
- Photo or Logo Scanning
- Hard & Soft Cassette Boxes
- Clear or White Cassette Shells
- Shrink Wrapping
- Direct-to-Cassette Imprinting
- Single Ended Noise Reduction
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TAPE DUPLICATION

By Jonathan Widran

The first impression made by an aspiring artist or band is often a lasting one, and often there are no second chances. A good marketing strategy is necessary, a great press kit helps, but the most important element of that professional submission package is the music. It may seem like only a minor, obvious detail, but the medium for that music and its overall sound quality can make a big difference to the whole presentation.

Which brings us to one of L.A.'s most lucrative and indispensable technical services—custom cassette duplication. Most of the larger houses in town offer a wide array of hi-tech, high quality, reasonably priced packages for both cassettes and CDs, and distinguishing which operation is the best for your own specific needs can be a confusing task, so MC did a little homework in an effort to help the cost-conscious get the best product. We spoke to the owners or managers of five of the most highly regarded duplication companies around, covering various topics related to their increasingly competitive business.

Most services offer the option of cassettes recorded in real time or high speed. According to Tom Parham, owner of Tom Parham Audio in La Habra, "real time" is just another way of saying that tapes copied in this manner take the same amount of time to record as they do to play. Generally, recording at real time is the most effective way to perfectly capture every sonic nuance of an original, but Parham's use of a digital computer instead of the usual bin loop analog machine guarantees a direct match even at high speed. "The digital bin is even more effective than real time," he says. Without the digital technology, however, there is a very subtle difference between real time and hi-speed copies.

Jerry Z., owner of Quality Clones in Hollywood, explains, "With real time, all of the highs and lows are kept. At hi-speed, you might lose a bit of those extreme frequencies, a little clarity. On the other hand, if your master is good to start with, even losing a little sound won't hurt too much. It's more of an engineering detail than anything else. I've never had any complaint doing hi-speed cassettes. Steve Feldman, President of Tape Specialties, Inc. in Van Nuys, confirms, "Most people can't tell the difference." Dick Sherman of Alshire

Custom Service notes a "better frequency response match, and a brighter, fuller sound. But it's still not all that significant to the average ear."

The perfectionist, it seems, must pay more for those minor enhancements. Due to the large amounts of time involved, Jerry Z charges about twice as much for real time than hi-speed, while Feldman says it might be up to four times the cost. Norm Cooke, President of Abbey Tape in Chatsworth, says that the cassette shell will be higher quality for real time work.

The topic we asked these tapemeisters to explain was the difference between mastering cassettes and CDs. Parham sees "no difference" when starting with a DAT master and transferring to a glass CD master, though a "cassette can add high end frequencies to the original." Cooke doesn't feel there's much change in sound quality, but he does acknowledge the cassette dynamics range is different from a CD. "We give them both the same treatment," he adds, "making sure to clean up the pauses and fades between songs." Sherman thinks doing it digitally in either case helps, because "you avoid the analog loss and only lose one generation." Stuart Feldman, VP of Tape Specialties, Inc., says an engineer must first decide the frequency level on the original master, making sure a cassette can handle the high end. "With CDs, though, you can check its range on a metering device, so it may be more precise."

Then come more obvious age-old queries and debates about the fundamental differences between overall quality of cassettes versus the new digital technologies inherent on the compact disc.

TOM PARHAM AUDIO PRODUCTIONS

Even the novice with an average set of ears knows that the basic advantage to CDs is the lack of hiss that always slightly hinders the cassette experience. Stuart Feldman adds that "CDs offer the best clarity of sound. There are great sounding cassettes, but once you've gotten used to the perfect clarity, it's hard to go back."

Cooke says the hiss comes from "the analog process which affects the dynamic range, while Sherman focuses on the most obvious plus about CDs: "Dragging the tapes through the rollers

makes it wear out over time and hiss more. Dolby tries to eliminate it but can't always be perfect.

The digital, non-contact aspect of CDs is the best improvement." Jerry Z echoes the idea that playing a cassette over and over will cause it to "lose its sonic value." Feldman adds the fact that "when cassettes are manufactured, the tape is coated with lubricant. Over time, as it dries out, scratching and hissing will increase." Parham, however, believes that while tapes can be more easily damaged through regular use, they will sustain if taken proper care of.

Which brings us to the most important issue: Is it worth the extra cost to copy your music onto CDs instead of cassettes, a process which must be done in large volume (usually a thousand or more) to be even remotely cost effective, and which generally costs from one and a half to twice as much as duplicating cassettes? Is there enough quality differential to put the submission over the top as far as record companies are concerned?

Feldman comments, "I don't think A&R people are really listening for tape quality as much as for that special sound. If a band can afford it, sure it will be slightly better sounding and of course, radio prefers CDs. Still, most sales generated by up and coming bands at their gigs are cassettes." Cooke warns that "CDs must be sent out to be copied from a glass master, and often the process takes around two or three weeks. Whereas we can make hundreds of cassette copies in two or three days."

The costs themselves vary, and often only differ from service to service by a matter of "pennies competition," as Parham puts it. But the basic price difference, whatever the company, is that CDs in mass quantity are just over double what the same number of cassettes cost. Alshire Custom Service advertises a thousand CDs for just under \$2100, while a thousand cassettes only cost \$999. Others are slightly less. Quality Clones won't quote exact prices, but claims it can make the same number of CDs in just over one and a half times what it will cost the consumer for cassettes.

At Abbey Tape, Cooke says high volumes of cassettes might go for 75¢ apiece, while high volume CDs will fetch just over a dollar. Parham puts the figure at \$2 per CD and "two dollars and down" for cassettes. Tape Specialties makes 500 cassettes for less than \$600, while an equal number of CDs will go for as high as \$2,200. There are so many variants, so many special offers, that the consumer is urged to do his or her own pricing before choosing a service.

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problem but will still need to protect the photo.) The industry uses chip board—a variety of hard cardboard cut to fit into a standard envelope—for their mailings. You can use it, too, if you can find it, since few retail stationers carry it. Unless you have access to a Boise Cascade catalog and the ability to order in bulk, stick with folders.



THE DEMO

Cost: Cassettes (do-it-yourself): C-30 cassettes \$65 per 100 or 85¢ each. Soft boxes 12¢ each. Black and clear boxes 16¢ each. Labels 45¢ per sheet of 15.

Cassettes (full service): \$1000 per 1000.

CD: \$2000 per 1000.

Vinyl: \$850 per 1000 7-inch. \$1650 per 1000 12-inch.

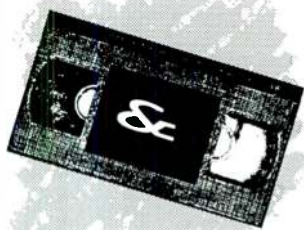
The demo is the heart and soul of your package so it should receive great care. Keep in mind the most important parts of the demo are your lyrics and melodies so keep the vocal or lead instrument up front. No one is interested in long jams and especially not in long introductions. Never present more or less than three songs. Two of these should be upbeat and one that's something different. A demo cassette destined for A&R or press should showcase what the act does best with the three submissions being consistent in style. A demo cassette aimed at publishing or booking agents should show a variety of styles. This is especially true for those seeking bookings on the cover circuit but works also for original music. With unplugged styles so big, one booking agent suggested original bands work up two demos: one electric and one acoustic.

Those interviewed were unanimous in saying that it doesn't matter what format you use to present your music. Cassettes are most common, with CDs becoming more so and vinyl occasionally reappearing. When a CD or vinyl recording has more than three tracks, indicate which cuts you want them to hear. They may not always take your advice. The songs up front are likely to get the most attention.

What matters most is that your demo is listenable. Live club recordings and garage tapes should be avoided. This doesn't mean you need to spend a fortune on production. Keep it basic, simple and clean. "The main thing I'm interested in is the clarity of the demo," says Kenn Kingsbury of Black Stallion Country Publishing. "I'm not interested in elaborate productions, just the lyrics

and melody...If the songs are there I'll call them back."

The same qualities of clarity apply to the packaging. Unless the product is being sold in stores, go with a plain insert that lists song titles and the name of the act. Make sure also to include your contact information—a name and phone number—on both the case and the demo since the two pieces often get separated. Type your inserts or have them typeset. Unless you are selling the product in stores, it's best to stay with the cassette format. It is possible to make your own cassette copies using a home dubbing deck but there's really not much price break between doing copies this way and letting the pros do it. There's a psychological boost to putting out your own CD, but since it doesn't matter to the professionals what they receive, only you can tell whether the rush of accomplishment is worth doubling your initial costs.



THE VIDEO

Cost: From \$2.25 ea. to reproduce

Only the most committed would include a video in their initial package because the costs it adds to initial outlay for a Hi-Fi VHS copy and stereo and postage are great. Nevertheless, Green Jelly began as a "video only" band and it didn't do them any harm. Assume that, because everyone is jaded by MTV, your audience will only watch an edited, multi-camera shoot approaching broadcast quality. This is a problem that almost stopped Frank Rogala, whose band NC-17 makes extensive use of the video demo. "A lot of the A&R people say it's really difficult for a band with limited resources to come across the way you see it on MTV," Rogala explains. "Unless you have a band with a really interesting visual angle and we had this violin player really showing off.... Also, a lot of the band members had worked with video and so were at ease in front of a camera. But if they don't come across, it can really be a detriment." Assume also that what people will be looking at is on the tape, not the wrapper. If it's a freebie or part of a larger package, you don't need anything fancy on the outside but do include the name of the act and contact information. A generic white cardboard sleeve and label should work just fine. Assuming one video is worth a thousand lyrics, include just your best video of your best song. The format is 1/2" VHS but keep a 3/4" copy of the master on hand just in case it is requested. Send your video to A&R or press types. Don't send it to booking agents or publishers.

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CDs vs. CASSETTES

WHAT THE PROS PREFER

By Jonathan Widran

As CDs have slowly become the consumer's format of choice these past few years, rumors have been flying about an eventual phase-out of cassettes by the industry. Just as vinyl is all but extinct, so too are tapes in danger of disappearing as laser optics and future technologies beyond CDs arrive on the scene. *MC* decided to check and see if there was indeed any life left in those little spoolies, asking both A&R folks and several retailers for their perspective on the CD vs. cassette issue. For A&R, we also asked how important sound quality is on music that is submitted.



JOHN BRODY A&R Talent Scout RCA Records

"The best submission is a mix of cohesive production and good songs. If you send in a poor demo, that's not good, and if there's a lot of hissing, it won't help. Still, if the sound is clear, I'll do my best to see through a muddy production and check for the songs to shine through. We prefer quality cassettes on the whole. CDs are okay, but it's hard time-wise for us to wade through twelve tracks or whatever."

ROBERT STEINER Manager, Music Plus Sherman Oaks

"From what the industry says, they plan on phasing cassettes out at some point, but they still do sell a lot. Sometimes, they're half our sales, sometimes it's a 60-40 split in favor of CDs. No new technology seems to be coming along to compete with the two. We tried selling mini-discs,

but no one bought them. It's all up to the music buying public. What's keeping cassettes alive is that the technology to use them is still the cheapest. Recordable CDs might take over, but for now, they're much too expensive. I think cassettes will always be viable to a lot of people.

KIM BACON A&R Manager RCA Records

"Lately, we've been getting a lot of submissions on DAT and CDs, but we tell people they're unnecessary. I prefer cassettes when I'm listening for new artists. They're easiest to handle, and they travel well. We don't always have time to listen to everything at the office, and most of us have cassette players in our cars or at home. As far as quality goes, obviously when we get cassettes that hiss and pop, we won't dismiss them on that basis, but if we like the music, we'll ask the band for a better copy. Overall, tape quality is less important than the songs. I tell everyone not to kill themselves over their packaging and fancy submissions. If the songs are there, if there's conviction, something that sticks, their idea will come across. I think for A&R purposes, cassettes won't go away anytime soon."

BOBBY CARLTON Director of A&R Mercury Records

"If the songs are great, the songs are great, period. With CDs and DAT, we can jump from one song to another, but cassettes are fine. They'll always be there. If the tunes are good, they'll always come across, but a strong, clear recording helps get that point across. If we have to ask for a better copy, it's no big deal, however. I grew up on cassettes, and I still think they're viable."

HEATHER THOMAS Manager, Tower Records Sherman Oaks

"CDs usually account for 85-90 percent of our sales, and we have had meetings about whether we should devote much space to cassettes or even keep them around. Personally, I think it would be a bad idea to cut them out completely. We have a lot of repeat cassette customers, and in recent months, we've actually been selling a lot of items on cassette, especially in pop/rock and rap. More than usual, I'd say. Kids are a big part of the music buying public, and they still like cassettes better. They're more affordable for them. Also, most cars still don't have CD players, and I think cassettes will always be best for cars." *MC*

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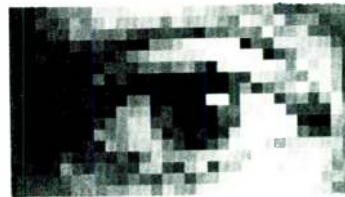
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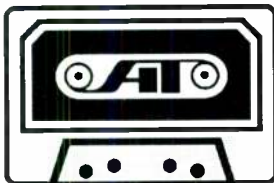
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To submit a package for review, send a cassette tape with no more than three songs, an unscreened black & white photo (a small 5x5 square photo works best, but nothing larger than 8x10 can be used), a brief bio and a contact name and phone number to 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.



Shelly Rudolph Band

- Contact: David Loy
503-342-4288
- Seeking: Mgmt & label deal
- Type of music: A/C

- Production 6
- Songwriting 4
- Vocals 5
- Musicianship 6

Average

- 1 2 3 4 ★ 6 7 8 9 10

Comments: We only listened to the first three songs submitted. What we found was stylistically similar to Sade—nice, light/jazzy flavored adult contemporary music expertly produced and performed. Though there was some nice musical accompaniment, the songs, with drawn-out melodies, all seemed to sound the same. Bring the material up to the level of the players!



Ashley Wilkes

- Contact: Steven Bentzel
212-861-8745
- Seeking: Label deal
- Type of music: Disco/Dance

- Production 3
- Songwriting 2
- Vocals 2
- Musicianship 3

Average

- 1 2 ★ 4 5 6 7 8 9 10

Comments: Having spent three years of her career touring the country with a dance band, Ashley Wilkes is now on her own, making disco music—Nineties style. With disco, if you're not on the cutting edge, you're lost. Ashley's music sounds old and out-dated and coupled with weak vocals and an average production, she falls below the norm in her scores.



Loyd Ruby

- Contact: Ellen Willis
310-208-0065
- Seeking: Label deal
- Type of music: Alt. Rock

- Production 5
- Songwriting 4
- Vocals 4
- Musicianship 5

Average

- 1 2 3 4 ★ 6 7 8 9 10

Comments: This band has been kicking around Portland, Oregon watching their fan base grow by leaps and bounds. Their brand of alternative rock is sometimes sung, sometimes partially spoken—but not always do the lines rhyme! Definitely an acquired taste. Musicianship and production are average, but all else is below. A more marketable selection of songs is needed.



Driven Steel

- Contact: Party Pig Prod.
714-838-3833
- Seeking: Label deal
- Type of music: Metal

- Production 6
- Songwriting 4
- Vocals 5
- Musicianship 6

Average

- 1 2 3 4 ★ 6 7 8 9 10

Comments: With solid musicianship and a well-produced tape, this all female metal band should have scored higher than they did. Though the vocals were average, the songwriting category pulled their entire score down. Well structured songs with weak choruses were disappointing from a band that shows lots of potential. Don't write these girls off—they're close.



Pincushion Jones

- Contact: Jess Wall
818-885-6860
- Seeking: Label deal
- Type of music: Rock

- Production 5
- Songwriting 4
- Vocals 5
- Musicianship 5

Average

- 1 2 3 4 ★ 6 7 8 9 10

Comments: The first mistake this band made was not putting the song titles on their cassette package. If the tape is playing, one can only guess at the titles. Not professional. The main problem here is that some of the melodies clash with the chord patterns. Also, the vocals are inaudible at times. Musically, the guys can play hard, but plenty of work is needed in songcraft.



Julie Tan

- Contact: Julie Tan
310-820-4455
- Seeking: Mgmt & label deal
- Type of music: Folk Rock

- Production 4
- Songwriting 3
- Vocals 2
- Musicianship 3

Average

- 1 2 ★ 4 5 6 7 8 9 10

Comments: Though Julie tries very hard on her demo submission, she misses in many categories—most noticeably in the categories of vocals and songwriting. The songs themselves sound old and dated while Julie's vocal performance is lackluster and emotionless. Please collect some new material before sending this tape out to the A&R community.



Known Illusion

- Contact: Shane Chadwick
310-220-3163
- Seeking: Publicity
- Type of music: Rock

- Production 6
- Songwriting 6
- Vocals 6
- Musicianship 6

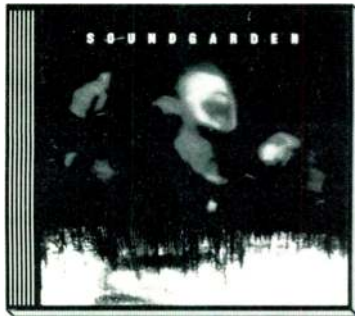
Average

- 1 2 3 4 5 ★ 7 8 9 10

Comments: Here's a band with a lot going for them. Excellent backing vocals, a well-produced CD, simple but effective musicianship that includes lots of good guitar playing and some above average material. A special standout was "How Can I Say," with its strong, infectious chorus. This band is on the right track and just a few songs away from garnering serious attention.



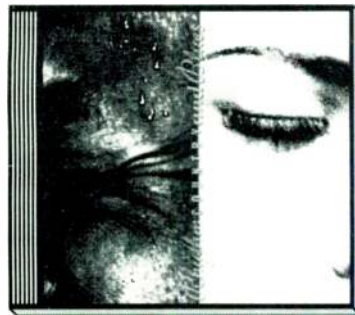
DISC REVIEWS



Soundgarden
Superunknown
A&M

1 2 3 4 5 6 7 ★ 9 10

□ **Producer:** Michael Beinhorn & Soundgarden
 ↳ **Top Cuts:** "Black Hole Sun," "Kickstand," "Let Me Drown."
 ↳ **Summary:** Soundgarden now gels as one tight, right-thinking unit, without one member screaming for vengeance to the detriment of the others. Chris Cornell has shed his old, cat-screaming habits while Kim Thayil's previously gritty, but often intrusive, guitar work has now settled into a taut, nut-clenching visegrip of a sound. Where past Soundgarden efforts were strictly hit-and-miss affairs, all songs here are thoroughly memorable. The band even gets wonderfully trippy in spots, especially on "Black Hole Sun."
 —*Scott Schalin*



Various Artists
Rhythm Country And Blues
MCA

1 2 3 4 5 6 ★ 8 9 10

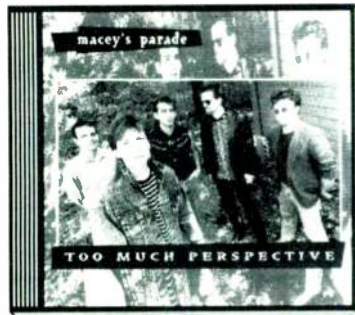
□ **Producer:** Don Was
 ↳ **Top Cuts:** "Rainy Night In Georgia," "The Weight."
 ↳ **Summary:** A first look at this wild amalgamation of very strange bed-fellows might provoke the question, "What do the soul and country worlds have in common?" Both explore our longings and sorrows in straightforward, rhythmic ways. Both represent genuine American art forms and have some of our most cherished voices. Those voices turn classics from both genres into mostly striking duets featuring a sharp sense of playfulness. In short, this engaging collection is much more than a gimmick. It's a genuine meeting between country and city. A complete triumph.
 —*Wanda Edenetti*



The Solsonics
Jazz In The Present Tense
Chrysalis/ERG

1 2 3 4 5 ★ 7 8 9 10

□ **Producer:** Jez Colin & Willie McNeil
 ↳ **Top Cuts:** "Montuno Funk," "Ascension," "So Much More Together."
 ↳ **Summary:** The line between R&B and jazz has become increasingly blurry in recent years, and this unique project makes perfect sense of the often symbiotic relationship between genres. Solsonics perfectly textures their engaging tunes so that danceability and improvisation are equal partners. A few superfluous vocals and raps hinder the flow slightly, but are more than offset by stirring solo spots by trumpeter Josh Koslow, keyboardist Mike Boito and guest guitarist Norman Brown. Solsonics hint toward a great future for both genres.
 —*Nicole DeYoung*



Macey's Parade
Too Much Perspective
Moon Hill

1 2 3 4 5 ★ 7 8 9 10

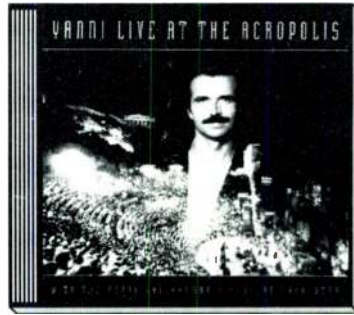
□ **Producer:** Barry Marshall, Bill Taylor, Jon Macey
 ↳ **Top Cuts:** "Don't Know What To Do (With My Time)," "Home."
 ↳ **Summary:** Singer-songwriter Jon Macey's band is a down-home bunch of guys with a metropolitan edge, sort of a cross between John Mellencamp and Tom Petty. This means there are lots of acoustic instruments and (overly) simplistic lyrics. Macey does a great impression of Bob Dylan's voice—even better than Petty's—but not his words. Don't go looking for deep lyrics or insights. Macey mostly goes for easy rhymes and obvious perspectives. Not bad, but not great. Moon Hill Music, P.O. Box 408, Arlington, MA 02174.
 —*Tom Kidd*



Bonnie Raitt
Longing In Their Hearts
Capitol

1 2 3 4 5 ★ 7 8 9 10

□ **Producer:** Don Was & Bonnie Raitt
 ↳ **Top Cuts:** "Love Sneakin' Up On You," "You."
 ↳ **Summary:** "Better with age" may be understating the matter with Raitt, who at fortysomething continues to amaze with a blend of gritty blues/rock and romantic pop, delivered by one of music's most emotional voices. While this batch of tunes isn't quite as punchy as her previous two comeback efforts, the smoother material here gives Raitt an opportunity to further explore her more heartfelt side. The blues ballad "Shadow Of Doubt" is quite a surprise, hinting that Raitt may just be a soul reborn from the Robert Johnson era.
 —*Jonathan Widran*



Yanni
Live At The Acropolis
Private

1 2 3 4 5 6 ★ 8 9 10

□ **Producer:** Yanni
 ↳ **Top Cuts:** "Within Attraction," "Swept Away."
 ↳ **Summary:** Those detractors who have dismissed his music as nothing more than aural yuppie wallpaper might find something deeper in this thriving live date with the Royal Philharmonic. More than just new age "pretty stuff," Yanni's music in this setting offers flamboyant and percussive textures as captivating as any non-vocal music around. The orchestra brings a soaring spirit to even the staidest of his compositions and a sense of urgent soul-stirring to the spicier tunes. Despite some mellow moments, this album is exciting and may win him some new fans.
 —*Jonathan Widran*



Daniel Fabian
Senses 4 Sale
Fab Ink Music

1 2 3 4 ★ 6 7 8 9 10

□ **Producer:** Daniel Fabian, Adrian Payne.
 ↳ **Top Cuts:** "Rings."
 ↳ **Summary:** You could compare L.A.'s own Daniel Fabian to any of zillions of artists who have been influenced by the Beatles. He's got Paul McCartney's piano and structural style down pretty well. If Fabian had the cute Beatle's sense with lyrical hooks, he'd be home free. Vocally, he sounds more like John Lennon the more one listens, with the premiere example being "Girl Blue." Production is clean, though not as creative as the work one expects from a fledgling George Martin. Beatle fanatics can order from Fab Ink, 131 S. Wilton Pl, L.A., CA 90004.
 —*Tom Kidd*



Neros Rome
Togetherly
Lazy Bones

1 2 3 4 5 6 ★ 8 9 10

□ **Producer:** Neros Rome, Thee Slayer Hippy.
 ↳ **Top Cuts:** All
 ↳ **Summary:** Neros Rome is to alternative music what Henry Miller is to literature. Both paint dark, dank, dreamy journeys through a world both carnal and cerebral, of desire and dread. "It's only when we talk that brings me down," sings ironically-named lyricist James Angell during the title track. Behind him hurls a musical trio augmented by mood-enhancing trumpet and marching snares. The band drags the listener into Angell's hellish world where a terrible, beautiful experience awaits. Reach Neros Rome at 1101 SW Washington, Suite 295A, Portland, OR 97205.
 —*Tom Kidd*



ROCK

NITRO



Nitro opens its doors to the public on April 22nd at the old Eureka Brewery at 1845 Bundy Drive in West Los Angeles. Nitro boasts a new style of nightclub, combining a menagerie of entertainment and shopping (via their special boutiques, which will offer everything from clothes to jewelry to adult marital aids) all under one roof, live rock and blues groups, a DJ room, buffet and valet parking. The club will be open every Friday, and may be contacted at 310-285-3359 or 213-993-3334. 18 and over with ID.

Mary Nixon is booking Wednesdays at the Lingerie in addition to her Monday night slot. The Monday night slots are alternative and Wednesdays are for rock bands. Call for 213-934-2990 for more info.

Club update: Skin Parlor launches Monday nights at Cosmos, located at 1608 Cosmos Street in Hollywood. It's held from 10-2, 21 and over, \$6 to get in. The ad touts "demos hosted by the Rubber Mistress, Go-Go gyrations by Constance and manipulating body rhythms." 1970 has relocated to 1743 N. Cahuenga Blvd. at the Crush Bar. (21 and over with ID, call 213-380-4005 for info). Don't confuse 1970 with Club 70's, located at 836 Highland Ave. on Sundays. Both share the same Seventies music vibe. Club 70's is 18 and over, and may be reached at 213-957-4855. Tough Club (formerly Maxx's) is open at 6423 Yucca (at Cahuenga). Alternative/underground promoter Biff hosts Biff Presents every Wednesday nights at the venue; Biff also hosts Al's Bar on Thursdays. For more info, call 213-465-9873.

I saw a blurb in the Pop Eye column of the Sunday edition of the Los Angeles Times which mentions a new local band called the Spock Pistols. Apparently, they're four guys who dress like Mr. Spock from the Star Trek television series and play Sex Pistols cover tunes! Sorry, I don't know when they're playing next or how to reach them, but if the band is reading this, maybe they'll mind-meld with me via our office and I'll let everyone know the coordinates and stardate of their next appearance. I wonder if they use that really cool Vulcan harp that Spock used to play? Fascinating.

Orange County-based rock band Dash Rip Rock pulled into town for a show at Jack's Sugar Shack that drew out a lot of industry and media folks. The demand was so high that the Dr. Dream recording act booked an additional set an hour after their first one. Trivia time: Where does Dash Rip Rock get their name? It's from an ersatz Sixties surf pop star character who appeared on the Beverly Hillbillies. Ahh, American culture!

—Tom Farrell



Dash Rip Rock

WESTERN BEAT



Billy Block

The Neon Angels

Country duo the Darlin's are currently touring as the support act for the incredible Alison Krause. The Darlin's called Western Beat World Headquarters from the road to report that their shows have been well-received and that more national touring is on the horizon.

Always, Patsy Cline, the delightful stage play about a devoted fan and her relationship with the country music legend, enjoyed a sold-out, one night stand at the 2,000-seat Bob Hope Cultural Center in Palm Desert. This musical is a well-written and brilliantly produced two-woman show with wonderful music and lots of humor as both characters bring tons of charisma to the stage. Music director/pianist Michael Skloff hired me as band leader to assemble a crack band that included Bum Steer guitarist Edward Tree, bassist Paul Marshall and steel phenom Dave Pearlman. Always, Patsy Cline will open in Nashville at the newly refurbished Ryman Auditorium, original home of the Grand Ole Opry.

Kurt Bislin, tour manager for Switzerland's Red Moon Productions, was recently in town helping with pre-production for the first Western Beat European Tour '94. This package tour features West Coast country artists Jann Browne, the Zydeco Party Band, Chris Gaffney and Alan Whitney, who will play festival dates throughout Germany,

Switzerland, Austria and Holland. Jann Browne has recently completed her new CD for Jurg Schapper's Red Moon Records. The Zydeco Party Band is simultaneously releasing their newest recording, *Dancin' On The Levee*, as their Jim Keltner-produced *King Cake Party* CD is being released on Mike Gormley's new Wild Cat Records. Both Alan Whitney and Chris Gaffney are readying projects for release this year.

Dr. Demento fans will delight in the release of *Shaving Patients For Surgery*, the new release from Mr. Dees. Heard often on Dr. D's show, Mr. Dees' new cassette is a collection of absurd and twisted songs that includes intros and messages from the good Doctor.

Kurt Denny, who formerly held the creative manager position at MCA Music here in L.A., has moved back to Nashville with a new post at Warner/Chappell. L.A. country writers visiting Nashville should look him up.

The Neon Angels are a busy bunch as they have been touring and recording in Europe as well as here in the states. Suzette and Chris have been building a following in Ireland and England as well as securing a development deal for recording.

The Western Beat American Music Showcase recently welcomed back contemporary folk master Joel Rafael and his great new acoustic group. Also making appearances were Mark Romano, the Bum Steers, Lisa Nemzo, Bill Whiteacre, Alfred Johnson, the Chaneyes, Steve Kolander, Paul Tiernan and Jeff Saxon. May's Western Beat will feature Nashville songcrafters Mike Ward and Warner Bros. recording artist Bob Woodruff, Lone Justice's Greg Sutton, Bob Malone, Stanley T., "Tux" Allen, Alan Whitney, Amilia Spicer, Jo Anne Montana and Ed Berghoff, Eddie Cunningham and Randy Sharp. See ya'll there.

—Billy Block



Billy Block

The Darlin's

JAZZ



Cathy Segal-Garcia

Los Angeles is blessed with many fine jazz vocalists of its own. **Cathy Segal-Garcia**, who recently appeared at **Chadney's**, always takes chances in her singing. Closely interacting with guitarist **Larry Koonse**, bassist **Joel Hamilton** and drummer **Dave Parker**, Garcia displayed a soft and lovely voice that was subtle but flexible enough to come up with new ways to sing such songs as "Cheek To Cheek," "Darn That Dream" and "You Are Too Beautiful," often playing with time quite effectively. Although she appears frequently in local clubs, her talents should not be taken for granted!

The **Viper Room** in Hollywood (not normally associated with jazz) had the wisdom to book one of the most promising jazz singers around. **Holly Cole** was alternately dramatic, whimsical, sensuous and satirical as she brilliantly transformed familiar standards into new listening experi-



Holly Cole

ences. "Get Out Of Town" was given a spooky vamp, "My Baby Just Cares For Me" became quite humorous, "If I Were A Bell" benefitted from some of her new lyrics and "Que Sera Sera" was drastically slowed down, bringing out unexpected irony. Cole's longtime sidemen, pianist **Aaron Davis** and bassist **David Piltch**, were major assets in helping her to create frequently surprising music that was quite memorable.

The late **Ellen Cohn** (who died of breast cancer last October) was a beloved force in the jazz recording industry, helping many musicians during her periods with **Pausa**, the **Chase Music Group** and most recently as general manager of the **MAMA Foundation**. A day-long tribute at **Catalina's** gave many performers an opportunity to say thanks including **Dave Mackay**, **Stephanie Haynes**, blues guitarist **Carl Verheyen**, the explorative **B Sharp Jazz Quartet**, **Ed Shaughnessy's** quintet, **Clare Fischer**, **Terry Trotter**, **Emil Palame's** trio, singer **Mark Winkler** and **Bob Florence's Limited Edition**. The high point was **Julie Kelly's** very emotional rendering of "We'll Be Together Again." **Ellen Cohn**, who would have wondered what all the fuss was about, would have enjoyed this unique event.

The first annual **Southern California Jazz Festival** (held May 6-8 in Irvine) will be featuring remarkably low ticket prices (\$20 for a 3-day pass or \$10 a day) and 22 groups including **Everette Harp**, **Rob Mullins**, **Nino Tempo**, **A.J. Croce**, **Brian Bromberg**, **John Patitucci**, **Keiko Matsui** and **Kilauea**. Call 714-645-1999 for further information. Also upcoming: **Catalina's** (213-466-2210) welcomes guitar legend **Allan Holdsworth** (through Apr. 24) and singer **Susannah McCorkle** (Apr. 26-May 1), the **Jazz Bakery** (310-271-9039) features pianist **Stefan Dickerson's** record release party (Apr. 30) and **Vinny Golia** performs free concerts at the **L.A. County Museum Of Art** (213-857-6000) Apr. 22 & 29.

—**Scott Yanow**

URBAN



Queen Latifah

JAMAICA FUNK: Legendary hip-hop hotspot **Jamaica House** made a welcomed return to the Los Angeles nightlife landscape. Located at **Glam Slam**, the club featured some rousing live performances and a great mix of rap, dancehall and other urban sounds.

Jeru the Damaja made one of his first West Coast appearances here, proving himself to be a force to reckon with in '94 and beyond. With his unpretentious, yet strong presence, **Jeru** performed his underground smash, "Come Clean," and other cuts, much to the expectations of clubgoers. **Glam Slam's** acoustics definitely worked to his favor as his resonant vocals filled the venue with piercing clarity.

Opening for **Jeru**, Los Angeles rap artist **Kokane** rocked the house with his nine-man band **U.B.U.** **Kokane's** solid efforts were at times diminished by some sound trip-ups which found his vocals lost in the musical sauce. Nevertheless, his tight show, mic skills and love for the funk prevailed by the end of his set.

Not every rap artist has the charisma required to front a live band, but **Kokane** is doing his duty well: "Playing to DAT is cool, but I really enjoy rapping with a live band because you reach a whole other energy level onstage."

"When you have human beings giving themselves musically up there: a saxophone player doing his thing, a live drummer kicking some fat beats, and so on, all of these things together make magic onstage," he explained.

Kokane recently landed a deal with L.A.'s **Cisum Records**, based in the Valley, which enjoyed both rap and mainstream success with the chart-topping single "Ditty" by **Paperboy**.

COMING UP: **Queen Latifah** will hold court at the **Palace** on May 5. This show should attract a broader audience, including her die-hard underground hip-hop following, and her new fans who were introduced to the **Queen** via her hit television sitcom, **Living Single**.

A real family affair comes to the **Greek Theatre** as the **O'Jays**, **Whispers** and **Leverit** take to the stage on April 29 at 7 p.m. **Leverit's Gerald Leverit** is the son of **O'Jays** member **Eddie Leverit** and has followed in his father's soulful footsteps, recording some of contemporary urban music's most memorable tunes.

JAMS FROM DOWN UNDER: Australian Aboriginal band **Yothu Yindi** will be playing the **House of Blues** in West Hollywood next. So those of you with any cultural aptitude at all must check them out. **Yothu Yindi** combines their 40,000 year-old culture with modern sounds to create a very unique musical mixture. On their new compact disc, **Freedom**, frontman **Mandawuy Yunupingu** collaborated with **Crowded House's Neil Finn** and **INXS' Andrew Farris** on a couple of tracks.

—**Juliana "Jai" Bolden**



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CLUB REVIEWS

Craig Chaquico & Acoustic Highway

The Troubadour
West Hollywood

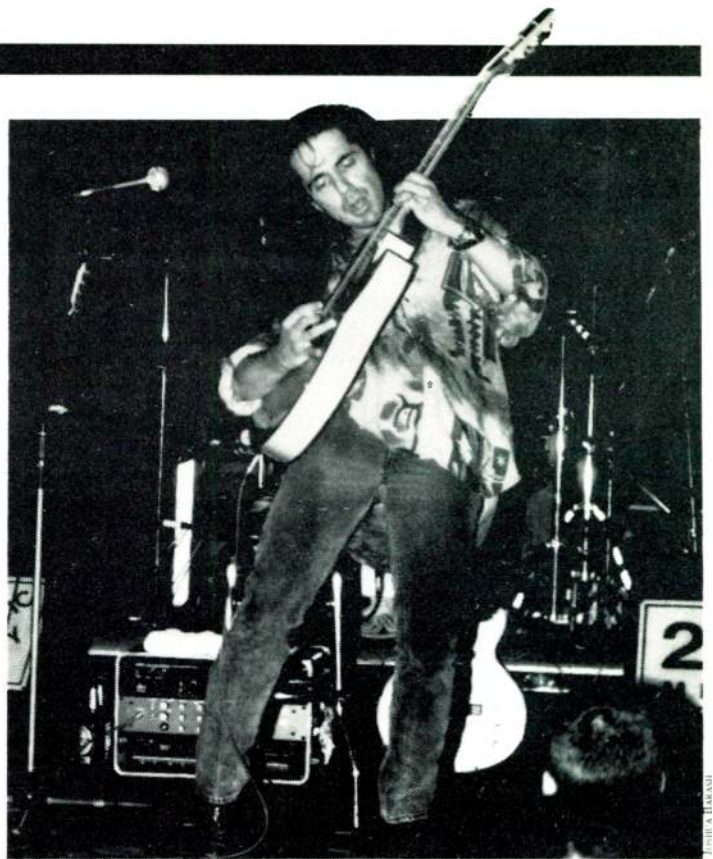
① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

↳ **Contact:** Michelle Steinberg: 213-655-5150

↳ **The Players:** Craig Chaquico, acoustic guitar; Ozzie Ahlers, keyboards; Jim Reitzel, bass; Wade Olson, drums.

↳ **Material:** If you only know Craig Chaquico from his fretwork with Jefferson Starship and Starship, then it's time to get to know the real musician underneath, because what is in store has absolutely nothing to do with cheesy corporate-rock hits like "Sara" and "We Built This City" and everything to do with pure, inspired artistry. *Acoustic Highway*, Chaquico's well-received debut album for Higher Octave Music, whisks you away on a long, winding Harley ride through Northern California, driven by the lyrical imagery and radiant texture of his trusted Washburn acoustic, and it leaves you longing for those mystical places that exist only in your mind. I've never seen a bald eagle fly through the mountains but I can feel it when I hear "Return Of The Eagle." My contact with native Americans has been minimal but "Sacred Ground" gives me a reverence for their spirit. This holds true for every song. You can't hear them without feeling something strong. "Mountain In The Mist," "Acoustic Highway," "Summer's End," all of Chaquico's compositions are musical pictures that need no words to convey their meaning. Not when his guitar sings as sweetly as it does with flawless melodicism and brilliant soloing. *Acoustic Highway* isn't just a must for New Agers, it's a must for anybody who likes moving music.

↳ **Musicianship:** Chaquico always showed flashes of brilliance with Starship—"Find Your Way Back" comes to mind—but that band's pop-rock stance offered little room for indulgence. With *Acoustic Highway*, Chaquico issues a convincing declaration of his worthiness for deification. And by the second or third num-



Craig Chaquico: Flashes of brilliance.

ber it was already clear that he is a guitar god, fully deserving of a place among his more revered rock peers. Every song offers two meaty elements: a signature lyrical melody that hooks into your brain, and tasty, masterful soloing that heightens the musical drama and builds to a crescendo before returning to the signature. Ahlers, a seasoned veteran on the keys, provided the rhythmic foundations for most songs, rarely venturing into the spotlight, as was true for Reitzel and Olson. But with a performer of Chaquico's magnitude, it's only fitting that they defer to him.

↳ **Performance:** Again, after years in the background of Starship, Chaquico finally has the chance to say something. And he just won't shut up, which wasn't such a bad thing. Before every song, Chaquico explained his inspiration for it, the moods he was trying to convey and often a humorous anecdote. Wearing a wide smile, he treated the cozy,

seated audience like we were all friends, and he was just a guy who wanted to share a few great stories. With a performer this outgoing who obviously loves what he's doing, you can't help being drawn into the magic and yearning to be a part of the collective emotional experience. You can't help feeling that this is much more than four guys playing instruments. You can't help smiling and breaking out in goose bumps and screaming for an encore when it's all over.

↳ **Summary:** Pat Metheny better look out, because Craig Chaquico has all of his chops and the pop sensibility to make himself, perhaps, the biggest artist of the genre. Chaquico has the full package. Great songs, great technique, great performance and compelling charisma. Whereas other former Starship members may be searching for an afterlife, Chaquico appears capable of surpassing his prior accomplishments and making a name for himself.

—Sean Doles



James: Tight musicianship.

James

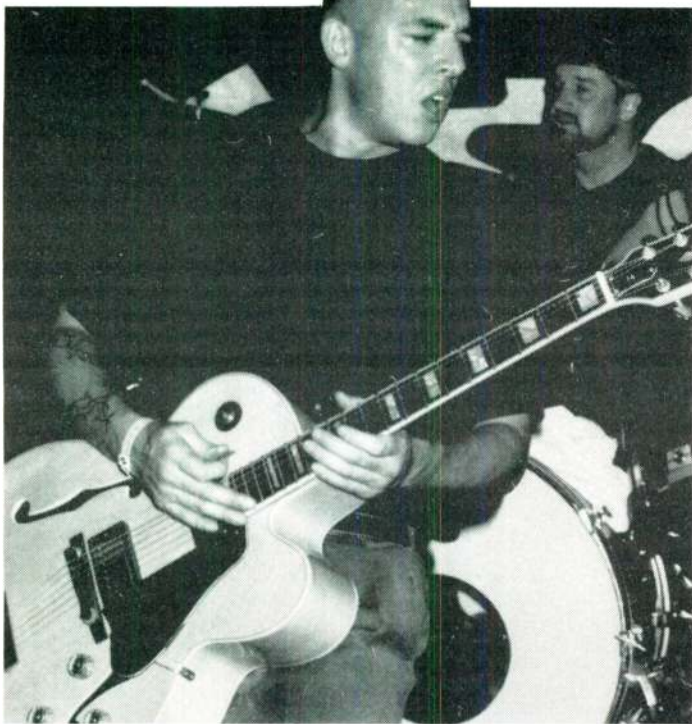
The Palace
Hollywood

① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

↳ **Contact:** Susan Deneau: 310-996-7326

↳ **The Players:** Tim Booth, vocals; Larry Gott, guitar; Mark Hunter, keyboards; Saul Davies, violin, guitar; Jim Glennie, bass; David Baynton-Power, drums.

↳ **Material:** James is a band that plays nice pop tunes with danceable rhythms. They flirt with rave-type beats and slip into folk-tinged ballads with the ease of a seasoned



Terrortrain: Rockabilly metal!

bunch of session players. The songs that stood out in the set were the harder edged dance tunes; others seemed bland and lifeless. Playing their current single, "Laid," twice in the set was a complete waste of time. One time it was played slowly and melodically, and the next, more upbeat, which only made the show more like a commercial venture than entertainment.

Musicianship: James is a tight band of skilled musicians who play with ease and confidence. Tim Booth has golden tonsils; a voice that has both great range and is rich in tone. His vocals were outstanding and his trademark use of a megaphone gave great added effect. Gott had great originality, using slides and effects to compliment the perfect drum and bass grooves. Davies was highly skilled. I only wish he hadn't mouthed the words to every song. He looked like such a nerd. Hunter tinkled and swelled the music to augment the poppy songs so effortlessly performed this night.

Performance: The lighting saved an otherwise boring visual show. Booth did his crazy dance thing now and again, but the rest of the band looked decidedly lifeless. The Palace stage seemed more of a tool for the lighting engineer than for James. Rave lighting with multi-colored shapes flashing around the stage and two projection screens behind the band made James' lackluster performance more bearable.

Summary: You can't help but like Tim Booth, with his boyish charm and great vocals, but given the opportunity to enthrall a sold-out audience for two nights, James blew it. Great lights, pop songs and vocals, but overall, everything was bland, bland, bland. —Nigel Mitchell

Terrortrain

Coconut Teaszer
West Hollywood

1 2 3 4 ★ 6 7 8 9 10

Contact: Slash: 818-953-8987

The Players: Tony Red-Horse, vocals; Elvis Suissa, guitar; Jomar Guccio, drums; Dave Eckles, double bass.

Material: Imagine heavy metal in the Fifties, and that's Terrortrain. I really couldn't make out much of the vocal content, but the bits I did catch were laden with typical rock & roll machismo musical references. Most of the songs had boring arrangements with not enough use made of the stand-up bass and too much use of the heavy metal lead guitar. Basically, Terrortrain's songs sounded like Fifties rock & roll with hard-core elements thrown in for good measure.

Musicianship: Red-Horse's vocals were muffled and his gruff shouts didn't really cut through. The stand-up bass is not an easy instrument to play, but Eckles slapped and twanged competently, pumping some much needed lower tones that locked in with Guccio, who kept the beats flying solidly. Suissa slashed out rhythms and rock & roll lead breaks with ease, but sadly, with not much originality. Overall, Terrortrain seemed a bit musically rushed, as if the first one to finish the song wins a prize.

Performance: Red-Horse stalked the stage like a caged wild cat, spitting out his vocals and howling at the audience. Suissa postured and posed in true rock & roll fashion, mouthing his rough and ready lead breaks with his foot on the stage

monitor whenever possible. Lurking in the dark, slapping his double bass and chain smoking cigarettes, Eckles seemed a bit too laid back. Relentlessly pounding away at the back, Guccio looked mean and moody. Terrortrain looked like a mutant rockabilly band but were too tame for my liking.

Summary: Rockabilly music is going through somewhat of a resurgence at the moment, and Terrortrain could capitalize on this momentum, but first they need to sharpen up their act. They have the ability but just need to stretch their artistic limits a bit. Terrortrain should really let loose in order to live up to their name. The only terror I felt this night was from the burly, over-zealous security staff on the way in.

—Nigel Mitchell.

Sugartooth

Raji's
Hollywood

1 2 3 4 5 6 ★ 8 9 10

Contact: Lisa Gladfelder: 310-285-7063

The Players: Marc Hunter, vocals, guitar; Timothy M. Gruse, guitar; Josh Blum, bass; Joey Castillo, drums.

Material: Most rock bands have comparisons. Some, like Sugartooth, defy any comparisons. Sugartooth is a blend of their own influences. Infectious and forceful with melody and meaning, Sugartooth's songs are difficult to label. Hearing is believing! Sort of funky, hardcore rock & roll.

Musicianship: Castillo was truly brilliant, varying his beats between jazzy cymbal playing and gigantic tom rolls. Hunter and Gruse riffed and layered each other's guitar playing, producing a wall of sound with intricate feedback melodies while Blum pounded out the grooves on the bass. Hunter's vocals had soulful tones and great delivery—something normally missing from this type of heavy rock.

Performance: Skateboarding punk rockers, speed metal heads, flannel-wearing grungers and long-haired stoners congregated at Raji's to witness a perfect blend of all the aforementioned styles. Sugartooth grooved, rocked, and squealed through a short set of very loud songs. So loud, in fact, that I kept checking the plaster for cracks. But Raji's survived both the earthquake and Sugartooth. "These guys rock out, dude," the sound man informed me, and sure enough, the stage was soon filled with flying hair and shards of broken drum sticks.

Summary: Sugartooth went on too late to be fully appreciated, but those who stayed seemed into the original way Sugartooth mixed up their modern mosh pit music. Watching this show made me want to buy the record. A job well done.

—Nigel Mitchell

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Wise Guys
Pasadena

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Cynthia Rich: 818-788-2895

□ **The Players:** Randy Meisner, bass, vocals; Allan Rich, keyboards, vocals; Billy Swan, acoustic guitar, vocals; Vern Monett, electric guitar, pedal steel guitar, vocals; Ron Grinel, drums.

□ **Material:** This trio, composed of Randy Meisner (one of the founding members of the Eagles and Poco), Allan Rich (son of country legend Charlie Rich), and Billy Swan (whose work in country and pop is well-known), play an entertaining brand of melodic, rhythmic country-flavored pop music. Meisner's popular "Take It To The Limit," written while in the Eagles, as well as Poco's "Try And Love," and Swan's "I Can Help" were delivered with soaring three-part harmonies. Perhaps the best song

of the evening's performance was the driving "Lonesome Cowgirl," a rollicking blues influenced tune that literally brought the house down.

□ **Musicianship:** Though all the members of the band have played with many prominent musicians in the past, during this show the pedal steel/electric guitar work of Vern Monett seemed to be the standout element. Meisner's melodic playing brought back images of his days in the Eagles, Poco and the Original Stone Canyon Band, another group he was an integral part of. Rich's keyboard solos were tasteful and concise, while Swan's acoustic guitar propelled most of the songs. Drummer Grinnel was solid all night.

□ **Performance:** Low-key and unpretentious, the three primary members alternated periods when they spoke for the band between songs. Each graciously introduced the other's songs with obvious admiration. The strongest aspect of this band was when all three sing together in vocal harmony.

□ **Summary:** The covers were nostalgic and tight. However, the original material performed during this set was not quite as compelling or distinctive. An additional problem on this particular evening was the muddled sound mix. The best songs, the covers, were showcased in the beginning. By the middle of the set, things began to drag a bit. If it wasn't for the well-known material and the last few numbers which ignited a spark, the show would have been fairly ordinary. —Harriet Kaplan



Lisa Murray: First-rate players.

Lisa Murray

Vine Street Bar and Grill
Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Lisa Murray: 818-953-4016

□ **The Players:** Lisa Murray, vocals; Victor Vanacore, piano, Greg Smith, synthesizer; David Patt, guitar; Bob Birch, bass; John Mahon, drums.

□ **Material:** Pop/jazz oriented songs that showcased both original material ("Haven't I Been"), as well as timeworn standard cover tunes such as "My Funny Valentine" and "Somewhere Over The Rainbow" were during this show. Lyrically, the numbers straddle the territory of romance and sentimentality without ever becoming maudlin or over dramatic.

□ **Musicianship:** These five musicians, all of whom have tremendous track records with famous recording artists, are technically first-rate. Pianist Vanacore, who has worked with legend Ray Charles, arranged many of the evening's songs. His jazz treatment of "Somewhere Over The Rainbow" was tastefully restrained and well-executed. Guitarist Patt had a light touch and gave color to much of the material performed. Smith's synthesizer work understated yet distinctive while the rhythm section of Birch and Mahon provided a solid bottom.

□ **Performance:** As a vocalist, Lisa Murray is reminiscent of Barbra Streisand and Liza Minnelli in terms of her phrasing and stage presence; able to sing slower, more mid-tempo material as well as more dynamic, upbeat fare. Her versatility became evident in the way she handled the jazzy arrangement of "Somewhere Over The Rainbow," going from a gradual, escalating pace, to almost a crescendo feel by the end of the number. The heart-wrenching "Haven't I Been," showed Murray was adept at conveying the myriad of mixed emotions inherent in a love affair that has gone badly wrong in an involving storytelling format style.

□ **Summary:** Lisa Murray's low-key, classy act is perfectly suited to the confines of an intimate club. However, most of the material performed during the course of the evening was somewhat uninspiring and at times, vague and nondescript. Usually, when a cover version is the highlight of a set, it's often a bad sign. Perhaps, Lisa Murray needs to put the kind of inventiveness that she exhibits on the covers into her original songs. —Harriet Kaplan

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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. Slate 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.

MAJOR RECORDING facility seeking interns. Flexible hours/recording studio knowledge required. Contact Renee or Karyn at 310-260-3171.

SEEKING FULL-TIME assistant for music video co. Work with record co.'s, film, management, artists, etc. Lanette: 818-505-8833.

ENTERTAINMENT CO. in Arcadia seeks P/T customer service rep. w/ good phone voice. Call Austin at 818-305-7276.

INTERN WANTED for Indie. music publicity firm. Excellent organizational skills a must. College students preferred. No pay but excellent experience. Call Rhonda at: 213-655-4151.

MAJOR RECORDING studio needs receptionist. Minimum 2 yrs studio receptionist/traffic experience. Salary based on qualifications. Resumes to G. Curtis, 10153 1/2 Riverside Dr. #107, Toluca Lake, CA 91602.

INDIE LABEL/Mgt. Co. in Encino seeks motivated PT intern(s)-possible paying position later. Good phone, computer and office skills. Transportation necessary. Great experience. Resume required. Call Sharon at (818) 995-8076 or fax (818) 981-3680.

IRS RECORDS seeks intern (unpaid) to assist in promotion dept. Radio experience preferred, not required. Great experience and environment. Call Kerry at (818) 508-3130 ext. 328, no calls Tues/Wed.

INTERN NEEDED for fun indie record co., to assist promotion/publicity dept. Duties include mailings, PR, light office work and calling radio stations. Flexible hrs. Call Sheri at (310) 246-0091.

SECOND ENGINEER for 24-track studio. Must have studio experience, know Mac, IBM. \$10/12 per hr., benefits, overtime. Call Pat Weaver: 818-953-4100.

ESTABLISHED BAND management Co. looking for music fans to intern part time. Relaxed atmosphere, real learning experience. No attitudes please. Info. 310-306-1116.

IGNITION MARKETING- Rage Against the Machine, Faith No More, L7-Interns needed for new music marketing co. Lots of potential, networking, fringes, college credit, experience! Contact Catherine at: 213-937-1727.

RKD RECORDS seeks international sales rep with experience for immediate position. Commission only - may lead to salary upon demonstrated competence! Contact: Tim Yasui (310) 246-9455.

INTERNS NEEDED: International Entertainment Co. in artist management/booking. Need good communication/computer skills. Great opportunity to learn different sides of industry. Call Dawn: 818-905-6699.

INTERN POSITION available with International Music Touring Co. Must be bilingual Spanish?English. Typing/computer skills needed. Industry background not required. Contact Daniel: 818-906-0558.

MAJOR COMPILATION label seeks individual with knowledge of Contemporary music/music licensing for our Los Angeles office. Contact Dave Weiner: 818-382-3750

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.

RECORD INDUSTRY Interns needed. Promotion to radio, work with press media, retail outlets, artists and sponsors. Full/part time. Can lead to full time position. Contact Terry: 310-288-3435

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ENTERTAINMENT TRADE publication seeks p/t or f/t editorial and advertising interns. Flexible. No pay but excellent experience. Call Carol 817-338-9444 or Alicia 813-797-2472.

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KOFI BAKER - Drummer	310-859-2231*	<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"/>
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PETER G. - Drummer	818-761-9081	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Seasoned pro, over 12 years experience in studios, clubs and road work. Well rounded, very dynamic with great feel and time. Can take direction or improvise without hassles. Quick study, some reading. Overdubs and click tracks no problem.	Consistently smooth and solid. My personality and musicianship can and will unquestionably enhance any artist's performance, live or studio.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
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JOE GOFF - Drums/Percussion	818-998-5176	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	11 years experience. Extensive touring and recording. Read music well. P.I.T. Honors graduate. Studied with the best.	Versatile player, multi-purpose image. Demo and resume available.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
CARLOS HATEM - Percussion/Drums	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 Bravisimo. 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"/>
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LANCE LA SHELLE - Vocalist	213-962-9487	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Twelve years professional theatre background, three years club work. Academy of Drama and Music graduate. Broadway/New York City. Versatile performer, many styles. Good with harmonies.	Good stage presence, great sense of humor, easy to work with, quick learner.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
BOB LUNA - Pianist/Kybds/L. Voc	213-250-3858	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	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.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
GREG MANN - Vocal artist	909-931-9549	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	13 yrs solo stage experience in front of 7-7000 people, indoors and out. Great ear, sight reading, and BGV. Studio experienced. Vocal arranger. Theory specialist and chart writer. Songwriter. BA Music, VIT grad. Demo available.	Fun to be with, people person. Pro ethics. Time is \$\$! Native southerner, mild accent, no prejudice. Reasonable fees.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>			<input checked="" type="checkbox"/>
LESTER MCFARLAND	310-392-2107	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Thirty years of pro credits, albums, tours including The Crusaders with Joe Sample, Larry Carlton, Jeff Lorber, John Scofield, Tom Grant, Robert Cray, Esther Phillips, Tony Williams, Eddie Henderson, Chick Corea, Patrice Rushen, Albert Collins, many others. Chillin' circuit alumnus.	Specializes in developing material, players and arranging music. Reads music, plays by ear, loves to teach. Cited in "Downbeat" and "Bass Player" Aka "The Funkmaster"	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
MICHAEL MCGREGOR - Producer	818-982-1198	<input checked="" type="checkbox"/>				<input checked="" type="checkbox"/>	Written and/or produced songs for Deniece Williams, Five Star, Rozalla, Timmy T, Irene Cara, Mona Lisa and Tommy Page. Remix production for Color Me Badd and many songs in TV and film.	Complete song production, arranging and programming, remixing, scoring, sampling.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>			
MARK NORTHAM - Pianist/Kybds.	310-476-5285	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Film, TV, album credits - over 15 years experience. Play and read all styles. Perfect pitch. Current work includes HBO series, many demos, arrangements/charts, jingles/ad music and albums. Also live performances. Pager # 310-917-1616.	Professional attitude - quick results. Excellent sight reading, great ears. Professional results - the first time.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

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NAME	PHONE	SESSIONS TOURING CLUB WORK PRODUCTION TV/MOVIES	QUALIFICATIONS	COMMENT	ROCK POP R&B JAZZ COUNTRY
CRAIG OWENS - Producer/Arranger Alesis ADAT, EPS16-samp, Fender Rhodes, Complete midi studio, Alesis D4 drums, Proteus, EFX., Accordion, Melodian, guitars, Atari Cubase.	818-769-7931	✓✓✓✓	Countless studio sessions. Clients have gotten deals from my productions! Skills solicited for staff writing positions. Work includes albums, jingles, live performance, music theatre etc. Access to excellent studio musicians.	Into new music/alternative revolution. My tracks sound live, not synthesized. You don't need a band! Also house/jack. Full master production.	✓✓✓✓✓
WILL RAY - Country Producer/Picker Electric & acoustic guitars, mandolin, lap steel, vocals. String benders and slide rings on both hands make my guitar sound like WWIII thru a Fender.	818-848-2576	✓✓✓✓	Many years country exp incl TV & recording dates. Worked with 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, prairie metal, nuke-a-billy. I specialize in country music, both as a producer & session guitarist. I love to discover new talent and work with established giants as well. Let's talk.	✓✓✓✓✓
DERF SCRATCH - Producer Bassist, guitar, sax, vocals	818-546-1161	✓✓✓✓	The money and the chicks come after we get the stars out of your eyes! A good producer is honest. If a good producer is what you're looking for, read the other ads first, then find your phone - let's talk.	20 years experience! Ex FEAR bassist. Published songwriter - Movie sound tracks - Highly skilled professional.	✓✓✓✓✓
NED SELFE - Steel Guitarist/Vocalist Sierra S-12 Universal pedal steel guitar, I.V.L. Steelhder MIDI converter, Mirage sampler, U-220, DX-7, dobro, lap steel, acoustic & electric guitar.	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."	✓✓✓✓✓
BILL SPOKE - Drummer/Drum prog. Sonor acoustic drums, Paiste cymbals, Roland R-8 drum machine.	213-874-7118	✓✓✓✓	Performing and recording credits include: Ecstasy, Centaurus, Broken Dreams, Gall Sonders & Hot Ice, Studio Cats, The Pastels N.V.S., Daddy Joe, Monty Mann, Big City, J.J. Jackson, The Tubes, Harpeggio, Wayne Perry, Toungue Dance, Richie Owens & Big Sky, Lawnmower, Toss that Doll, Avant Dump.	20 yrs experience, 2 years Berklee College of Music, excellent live playing, recording, or programming.	✓✓✓✓✓
RICK STEEL - Drums 12 piece Ludwig, full cage, double bass, 20 Zildjian cymbals.	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 tons melodically. Pro attitude. Fast learner. Reads and transcribes. Odd time, no problem. African rhythms. Many different sounds. Very creative.	✓✓✓✓✓
"STRAITJACKET" - Violinist Acoustic violin, electric violin, digital signal processing. Vocal range: tenor.	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. Rav Shankar School of Music, L.A. City College. Demo/vid 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.	✓✓✓✓✓
KIM STRAUSS - Male Vocalist 3 1/2 octaves. From soft ballads to dynamic "blow you away" power vocals.	805-296-0515	✓✓✓✓	20+ years professional exp. Extensive live stage experience from musical theatre to rock & roll. Television credits. Extensive studio exp. Over 200 jingles: McDonalds, Burger King, United Airlines, Coca Cola, etc. Recently finished a David Foster project. Published songwriter.	Pro attitude with great sense of humor. Great licks, negotiable rates.	✓✓✓✓✓
"TAKA" TAKAYANAGI - Kybds/Prod. Complete MIDI studio, keyboards, sampler, drum machine, DAT, 8-track	213-878-6980	✓✓✓✓	Written/produced songs for Peabo Bryson, Angela Bofill, Whispers, Nancy Wilson, Shalamar and Main Ingredient. Top 10 hits and film credits.	Producing, arranging, playing keyboards, lessons, good ears and good business. Give power to music in any style.	✓✓✓✓✓

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 - BGW250E amp, 105 wtt per chnl into 8 ohms, paid \$1000, mint cond, sell \$275 obo Bnan, 310-390-4348
 - Boogie MarkIIC head & 1x12 cab All option, Cocobolo wood cab, 100 wtt, vinyl & anvil cases, supreme cond. \$1100 Edward Jones, 818-980-4685
 - BXR Series Fender bs amp, 400 wtt w/4 4x10 cab, \$500 all George, 213-722-8084
 - Carvin guit hd, X100B, 100 wtt PV gut, spkr enclosure, 412ST Dave, 818-761-2881
 - Carvin PA, less than 1 y/o 6-chnl head w/spkrs & monitors, grt for rehrls, only \$700 Shaun, 818-339-8527
 - Crate V1FA w/Furman PLAPwr conditioner & pwr module DigiTech 1900, DBX 163X w/2 raw systm spkrs, mc & stand included, asking \$850 firm 310-479-1905

- Hill audio soundmix full size recrdng reinforcement console, 16x4x2, phantom pwr, new, \$1400 Kent, 818-348-6065
- Marshall '69 straight cab w/orig 412 Celestian spkrs tweed grill, metal handles, casters, leather cover, all org \$900 obo Steve, 818-763-4450
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- Marshall 1978 amp, 50 wtt, JMP Mastervolume, new EL34s, org owner, immaculate cond, \$500 obo Mark, 818-348-7660
- Marshall cabs, xint cond, straight black, JBL 120's in stereo, other vintage 30's, \$395/ea 310-927-3393
- Marshall JCM800 kd series, 100 wtt head, chnl switching & reverb, xint cond, \$475 Lv msg, 818-382-2813
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- Polytone Minibrute III, one pc amp w/one 15" spkr, \$250, 818-990-2328
- Roland jazz chorus gut amp, \$300 Enc, 310-305-0037
- Soldano X88 3-chnl pre-amp The Rolls Royce of tone, \$1600 Jeff, 805-251-0498
- Sund 8-chnl 200 wtt pwrred mixer, 7-band EQ, \$275 213-656-2839

3. TAPE RECORDERS

- 3M996 2" tape, \$125 obo Scott, 213-654-2610
- Akai S1000 stereo digital sampler w/10am of memory, \$1900 310-220-3163
- DAT recdr, AIWA portable model, 48khrzt sampling rate, has digital ins & outs, xint cond, \$490 818-774-0612
- Fostex 8-trk reel to reel recdr, grt buy, home use only, \$875 Oscar, 310-399-8992
- Tascam 488, 8-trk recdr w/10 chnl mixer, perfect cond, cost \$1400, sell for \$850 310-289-4525

- ### 4. MUSIC ACCESSORIES
- 8 spc rck, 18" deep inside, Ozte covering, \$79 818-753-5635
 - Acous fx PT4 by Ibanex, features comprsr/lmtr, tone sharper, stereo chorus & digital reverb all in one, \$150 obo 213-850-1037
 - Alesis Midiverb III, new in the box, lots of fx, \$150 Bnan, 310-375-2603
 - ART SGE stereo fx unit, every fx combo you can think of, must sell, brnd new, \$300 Greg, 818-385-1232
 - Boss OD1 & DS1, \$60/ea or both for \$100 Steve, 818-763-4450
 - DigiTech DSP256 gut processor w/foot switch, immaculate cond, owner's manual, org box, \$275 obo Mark, 818-348-7660
 - Macintosh FE30 computer w/5mb ram, 80mb hrd disk,

- monitor, kybrd & mouse. Very fast, pertct cond, \$700 818-774-0612
- Mastertracks recrdng software for Commodore 64, DX7 editor, games, etc., \$50 David, 213-664-4671
- Rockman Soloist w/headphones & pwr supply, \$75 Jeff, 805-251-0498

- ### 5. GUITARS
- Aria Pro II gut, plys grt, has low action, \$130 Dan, 213-466-8773
 - BCRich Warlock bs gut, black, \$230 Crate bs amp, \$50 Both like new, together for only \$250 Chnstan, 310-326-4970
 - Beginning Westbury acous gut, grt tone & easy to ply, \$150 Jeff, 805-251-0498
 - Black Yamaha acous/elec stereo, 12-string, APX912, beautiful cond, \$500 obo 213-850-1037
 - Carvin V220T w/pro kahler, white w/gold hrdwr, 24 frets, duel hmbckrs w/spitters, HSC, very gd cond, \$280 Cliff, 818-980-4685
 - Fender strat, 1962 re-issue, 1993 release, 5-way switch, tremolo, rosewood finger board, custom shock, xint cond w/tweed case, \$1000 obo 818-577-5763
 - Fender T-bs, '64, refinished body, DiMaggio plu's, HSC, pro setup, mint cond, \$600 obo Bnan, 310-390-4348
 - Gibson SG, 70s, grt gut, xint cond, all org stock, HSC, \$750 obo Allan, 818-841-4430
 - Gibson SG, late 60's model, burgundy, \$650 w/case 818-782-6212
 - Ibanez Road Star II w/HSC, white, 3 pu's, phase switch, 5 way toggle, \$200 213-660-5848

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•Bowie had Ronson, Jaggar had Keith, Bono has the edge. James Vincent is auditing glam/atrnrv gut for estab band. Big Picture. 213-469-3459

•Christian gut ndd for "parade". Must be totally committed. Infl Vln, Scorpions, molown sound. Mark, 818-894-0711

•Eclectic pop/rock band nd gut. No metal, no grunge, sng-onentd. Bckup vocs a must. Steely Dan, Police, Rush, Todd, Beatles. Mark, 909-823-0386

•Estab wrking band lkg for verstl, ld/rhythm gut. Stage presence & voc range into funk, R&B, pop, rap, etc. Srs Mike, 818-508-1374

•Extremely deditcd gut wtd to complete HR act. Must have equip, trnspo, image & sing harmony bckup. Infl KISS, Queen, Johnny. 818-367-8769

•Forming gut ndd for "parade". Must be totally committed. Infl Vln, Scorpions, molown sound. Mark, 818-894-0711

•Fam gut wtd to collab w/fem singer/sngwrtr/gut. Creativity more importnt than virtuosity. Infl Maniacs, Ton Amos Molly. 213-466-4948

•Fem gut wtd for THE SHEILAS 310-642-4952

•Fem voc, lyrncst, bluesy, rock, atrnrv style sks gut plyr/sngwrtr to collab, record, join or form band. Elizabeth, 310-839-9071

•Forming feedback, noise rock band. Sonic Youth, Stoooges Todd, 310-204-3969

•Funky, crunchy, jvni, wah wah infected rhythm gut ndd. Infl Sly, Zep, Avo. Srs only. Call Rooster. 213-465-9077

•Gut plyr wtd for hvy, progrsv metal band. Must have gd training, sing xlnl bckups. Pros only, no trash metal, no glam or grunge bags. Doug, 818-776-9433

•Gut w/vox wtd for hrd, folk, atrnrv band w/ndie deal. Infl Page, Westberg & N. Young Randy, 213-939-9022

•Gut wtd by lght rhythm section, dark, industrial. Hvy wrist to transcrndng fx. No Hillywd, no solos. Must have vision. NIN, Rage, Tool. Travis, 818-796-4273

•Gut wtd for band. Rock, atrnrv, HR & blues infl's. Open-mind & pro att. 213-462-7465

•Gut wtd for org band. Must have voc abil, no HM, just creaty people. Gilmore srs may, we have 24-irk demo Steve, 310-375-4634

•Gut wtd for org, intense, emotional, melcd atrnrv band. Infl Breeders, Chameleons, Pumpkins, Cure. Judy, 805-522-6447

•Gut wtd, must sing l vuc for wrking classic rock band. 310-946-2000

•Gut wtd to form Styx cover band. We have a keybrd plyr, we n'd a gut. All rehrls will be in SFV. Mark, 805-496-6355

•Gut wtd into Pantera, Sepultura, Ministry, Danzig. Thick, angry tone a must. W.L.A. area. Call 310-473-5752

•Headed for Texas! 6 gut w/vocab. Cntry musicians only nd apply. Lyle, 818-557-1617

•Hvy, crunchin' rock band lkg for killer ld/rhythm gut. Zombie, Pantera infl. Eric, 818-762-2608

•I'm a ld gut plyr, 26 yrs exp, lkg for ld bs plyr, ld singer & drrm to form a 60's/70's classic rock band. Infl Hendrx, Beatles, Wino, Robert, 818-797-4356

•Keyboard w/band & 16-irk studio sks lntld, charismatic ld gut for orig recrdng & showcs's, Extreme mts Deep Purple w/groove. Curt, 818-780-1846

•Ld gut & bst wtd for 4 pc HR sit. Must have killer lks, lng-hr. Infl Enough/Enough, VH, Crue Under 25 pls. 213-465-1613

•Ld gut ndd for 1994 tour w/a band w/records, deal. Low pay, but grt advanlages & opportunities. 513-542-9525

•Ld gut sought, preferably also to ply fiddle, mandolin & bango. Our sound in near Uncle Tupelo & American Music Club. Brett or Stephen, 818-508-4645

•Ld gut wtd for noisy, pop band. Sngwrtrng, ambition, equip a must. Rachel, 213-929-2030

•Ld rhythm open-minded gut sought by blues/rock band. Jimmy, 213-656-2839, Robin, 213-668-0746

•Melcd gut wtd, male, early 20's, funk, hrdcore punk, noise band. Infl Sonic Youth, Big Black, Terry, 213-969-0561

•Metal band sks bs plyr to help complete newly formed proj. Stage presence, pro att & equip. Infl Armored Saint, Metal Church, Megadeth. 213-549-0974

•OC based band MERADA auditing gut & bst. Shows are coming up, album due to be released soon. Infl Jovi, Poison, Journey, Yankees, etc. Sean, 310-693-9938

•Progrsv, hvy band lkg for 2nd gut. Styles of Rush, Satriani mts Peppers, Pantera. Pro only. Bob, 818-780-7010

•REACTOR sks 2nd gut. Infl Dokken, Skud, early Crue, O'Ryche, White Snake, Equip, trnspo, bckng vocs, grt image required. Keys a plus. Lng commntment. 818-980-6869

•Rhythm gut plyr w/70's style, sound & image wtd for 70's style rock band. 818-769-1215

•Rock band w/mgmt & fnanci bkgng sks gut for 2 gut band w/strng bckng vocs, gd lk & ready for touring. Shawn, 310-276-0732

•SC still auditing ld gut. Must be verstl. Blues, rock. Give a call. 310-289-4734

•Singer, musician w/sngs sks gut. Kings X, Purple, Sabbath, Jellyfish, Zep, Danny, 818-353-1761

•Sngwrtr w/connex sks musicians w/bckng vocs for band. Regular guys/gals, no bozoz, no flakes. Johnny, 818-981-2572

•Strong fem voc/lyrcst sks gut plyr/sngwrtr ready to investime/lnlts. Bonnie Raitt, Eagles, Answering machine is fixed. Pls call again. Ronnie, 213-656-2230

•The ultimate gut plyr for the ultimate R&R proj. Call 310-

474-2711

•Verstl band lkg for gut plyr. Creaty pro, team plyr, like to perform. Styles Sade, Basia, Brazilian, jazz, R&B, no cntry. Srs only. Diana, 818-705-2107

•Verstl gut plyr, from K. Richards to Jimmy Page, into creaty fx ndd by singer for local gigs, maj record & tour. Shane, 714-544-4188

•Voc, bst, Voc a la Stripper, TNT, Bs a la Mr. Big, O'Ryche, Drrm a la O'Ryche, Zep shrchng for a seasoned gut w/ bckgrnd vocs, image. Mark, 818-843-5438

•Wtd ld rhythm gut, vocs a plus. Fem ld singer. Pretenders, Manacs, Blossoms, Smitherens Mick, 213-737-1469

•Young, ld gut wtd for org, old style, hillybilly band in Hillywd area. Sage, 213-462-6832

•Killerbst avail, pro gr, pro att, pro trnspo, pro hrspray, pro makeup, 6 SVT stacks, big sound, Infl Poison. Call 818-508-9561

•Melcd, groove bst sks wrking grp w/lnl & style. Trnspo & equip, can ply all styles. Michael, 310-697-2616

•Pro bs plyr avail. Specializing in funk, R&B, blues & rock for wrking T40 band or pro sit. 818-353-5948

•Pro bst avail, lkg for modern rock band. Infl Blossoms, Cracker, REM, Smitherens. Pls pros only, have toured w/ Island recrdng artist. 310-371-3870

•Pro bst, sngwrtr w/bckng vocs sks intellgnt rock grp or studio proj. Steely Dan mts Yes at Pete Townshend's house. Scott, 818-998-7106

•Seasoned pro bst for hire. Studio & club wrk, pop, jazz, blues, cntry, R&B. Always in the pocket & grooving. 310-205-0857

•World class bst, grt gr, strong voc, image sks signed bands, paid srs. Killer groove, creaty, responsible team plyr, extensive credits. Tad, 310-391-0726

•World class pro bst, infl album & touring credits, strong vocs & image sks signed band or paid sit. Grt att, grt gr. Steve, 310-543-5093

10. BASSISTS AVAILABLE

•100% pro. Now in San Diego. Level 42, Primus, Kate Bush. Commutes or relocates for pro sit, tastefl, creaty sngwrtr w/vocs. Melanie, 619-573-0462

•19 yrs exp bs plyr avail for paid sfts. Studios, toung, clubs, T40 rock bands. 4 & 6 string bst, SWR gr. Brian, 818-715-0423

•AAA bst sks lntld recrdng & touring band. Mgmt a plus. I also sing & write. Brian, 213-883-9658

•Avail bst, jammer a la Redding, Jones, Bruce & Bogert. Crow image, 2B, classic gr sks signed, managed or mega-lntld band. 213-653-7480

•Blues, R&B bs avail for rockin' road house band. No gut heros or rock star ambitions, over 30, Hillywd/Burbank rehrl only. Steve, 213-882-6478

•Bs plyr & drrm lkg to bckup N Young on his next proj. Dave & Kevin, 213-851-6523

•Bs plyr & drrm plyr avail for gigging & joining/forming band. Call 818-503-0106

•Bs plyr, 43, upright, elec, R&B, blues, Latin, etc. Pro sfts only. 310-821-8487

•Bs plyr avail for steady wrking classic rock band. Can sing all bckng vocs, low/midkey & hi. Larry, eves, 909-596-5064

•Bs plyr sks agrsv, psychdc, groovy funk band. Infl Bad Brains, Police, Beastie Boys. Exp'd & deditcd. 310-475-6018

•Bst, all types of exp, famous clients lkg for projs. Infl Joni Mitchell, Buddy Guy, Ricky Lee, Ohio Players. Also plyr fretless. 818-344-8306

•Christian bst/lyrcst sks band members to form org atrnrv proj. Infl Pumpkins, Floyd, NIN, Intellgnt, sophisticated, hrd-edged. 310-784-4529

•Hot bst avail for sessions &/or gigs. Funk, blues, rock, jazz, latin, etc. Have passport. Paul, 213-931-3156; pager, 213-812-5241

•Jazz, funk, rock bst sks srgs band. Joe, 310-392-1372

10. BASSISTS WANTED

•70's style band w/fiery gut/sngwrtr. Infl Hendrx, Zep, VH sks melcd bst w/feel, groove for cover org gigs demo. Dave, 310-692-5540

•A bs plyr that can groove, thump, slap, rock & can tour ndd now. James, 805-527-7837

•A voc, sngwrtr, musician sks gut, bs, drrm to form/join a HR, hvy groovin', funk'n', bluesin', atmospherc, atrnrv edge, tribe. Levelle, 310-391-0840

•A1 bst ndd for heart-throb mob. Must be lntld, skinny & very glamorous. Newly CD indie. Must n'd to succeed. 213-658-4264

•A1 bst required for 70's/80's HR cover band. Gigs pending. Must be mature, reliable w/bckng vocs. Contact 818-781-0238, 818-240-6320

•A1 psychdlc bs plyr ndd to complete diverse hrd-edge band. Infl Doors, Seattle, Zep. 213-654-2825

•A1 psychdlc ld bs plyr ndd to complete diverse, hrd spiritual-edged band. Infl Zep, Doors, Seattle. 310-208-0619

•AAA bs plyr wtd, w/killer lk, grt sngs & lockout! sks pro bsmn. Must sing. Infl VH, Rush, U2, Floyd. Pro only. Theo, 310-397-5755

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•**African American** bst ndd to complete grp. Must be into funk, R&B and indigenous music. Contact 213-665-2072
 •**Aggrav, melc, trippy, energetic, fat tone bs plyr** for hvy, prfl band. REM, Tool, Pumpkins. 818-347-6478
 •**All orig band sks bst**. Inlf Springsteen, Petty, Mellencamp. We have xnt orig mainf & industry intrst. Dedicat & vocs a must. Rob, 310-371-3232
 •**Alttriv band intrf** by Ministry, Jane's & Zep nds bst to complete band & perfmpending sngs. s. Image import. Dave, 818-551-1820
 •**Alttriv band sks bst** a la Thod's & Blossoms mts Spin Doctors. We have sngs, gigs, following. You be creatv, melc, driving & sometimes funny. Mike, 213-938-3103
 •**Alttriv southern rock bs plyr** wtd, deal pending, mgmt. Lou Miller, 213-654-3087
 •**ANTHONY'S REVENGE** auditing bst. My sound mostly punky HR metal, T40, new wave stuff. Exp'd, tlntd fashion freaks qualify. 213-883-8348
 •**Are you tired of auditing bands w/no sngs, image, chops or future?** Inlf Mr. Big, Scram, Extreme. If you've got what it takes, call 213-467-5413
 •**Atomic punk, VtInbure**, sks bs plyr a la Michael Anthony. Must sing bckgrnds w/image. 213-871-6817
 •**Attn image bst!** Pop, glam & clowns not cutting it? Forget the trends, quitting or suicide. Yes, someone has a clue. Call if you do. 213-883-9578
 •**Austin, TX based HR band sks bst** w/plyr w/pro att. gr. goals. Backup voc abil, 5-string bs a plus. Rob, 512-834-0800
 •**Band forming**. Inlf Beatles, REM, Costello. Lv msg, 213-464-7903
 •**Beatles** Inlf'd grunge band forming. Nds bst/singr in mid-20's, 6 string a plus. Steve, 818-763-4450
 •**Box in rd of smooth groove bs plyr**, 5 string prf'd. Inlf Alice's S Garden mts Jane's Tool. 24 lockout, estab pros, no drugs. Liberty, 818-386-8369
 •**Bs plyr**, bckng voc wtd for orig band. Srs only, many contacts, some pay. Pls call 818-341-8423
 •**Bs plyr** by Bay Area guit plyr to record & get a deal. No people who worry about their lks more than their playing. Hvy music. Scott, 818-501-0567
 •**Bs plyr**, id voc wtd for cover band/T40 w/wrking gigs. Mike, 714-639-4033
 •**Bs plyr ndd** for hvy-groove R&R band. Zep, Beatles, Sly. Have mgmt, gigs, etc. Nc a team plyr. 213-876-9898
 •**Bs plyr w/70's style sound & image** wtd for 70's style rock

band. 818-769-1215
 •**Bs plyr** wtd for shows & recrdng. Inlf Tom Hamilton, Leon Wilkinson. No heroine, no speed. Tim, 213-874-2237
 •**Bs plyr wtd** for alttriv band. Male or fem. Inlf Suzie, Sonic Youth, Daisy Chainsaw. 213-464-7007
 •**Bs plyr wtd** for T40 classic rock cover proj, vocs a must. Solid plyrs only pls. Rehrls studio, SGV, 213-726-6741
 •**Bs plyr wtd** to form Styx cover band. We have a keybrd plyr, we nd a bs plyr. All rehrls will be in SFV. Mark, 805-496-6355
 •**Bs plyr wtd** by ld guit, into Quiet Riot & Ozzy. Must be team plyr. Brad, 310-672-4544
 •**Bs plyr wtd** w/bckgrnd vocs, 21-24 y/o only, for young, energetic orig rock band. Inlf Blossoms, Lemonheads, SmiIhereens. Rich, 818-585-2322
 •**Bs plyr wtd** for progrsv hvy band. Well trained, must sing bckups. Doug, 818-776-9433
 •**Bs plyr wtd**. Hvy groove, psychdlc acid rock, plys w/att, creatv, solid, motivated. Team plyr, willing to take risk, must have tape. Ron, 310-842-6403
 •**Bs plyr wtd**. Inlf Megadeth, Metallica. Gd equip & trnspo. So. Bay area. Mark, 310-375-2603
 •**Bst & ld guit** wtd for 4 pc HR st. Must have killer lks. Ingr. Inlf Enough/Enough, VH, Crue. Under 25 pls. 213-465-1613
 •**Bst** for cover band. HR, paid gigs & parties. Have own recrdng studio for orig proj. Lkg for someone to do both. For more info, 818-888-5544
 •**Bst ndd** for HR/HM band. Aggrsv, lkg to do 3rd release, srs only. 818-888-6062
 •**Bst ndd** for band forming. Pwrlf intricate rock sound w/ maximum feeling lkg for team plyrs w/a srs att & no drug problems. Ray, 818-972-2762
 •**Bst to complete hvy, dark, aggrsv metal band** w/production & distribution deal w/maj label intrst. Srs only, no drugs, must ply w/fingers. 818-385-6840
 •**Bst wtd** by dark & hvy R&R band w/mgmt & nat'l fan base. Indie label offer in the wrks. Vega, 213-587-5564
 •**Bst wtd** by dmr & 2 guit. Must be verstl, knowledge of ethnic a plus. Inlf World & Spirit. Robert Carrillo, 213-871-8055 x608
 •**Bst wtd** by estab & truly orig HM band. Must be solid & aggrsv, pros only. 310-376-7934
 •**Bst wtd** by guit to form band. Inlf Sabbath, Hendrix, Nirvana, Police, Jason, 818-840-2768

•**Bst wtd** by orig rock band. We have grt demo & record label intrst. Lkg to showcs asap. 818-766-6220
 •**Bst wtd** for aggrsv alttriv style HR band. John, 213-461-9175
 •**Bst wtd** for jazz, funky, reggae, psychdlc rock lineup for upcoming demo &/or band st. 213-882-6044
 •**Bst wtd** for bluesy, alttriv band. Retro inlf's & modern sounds. 213-882-6864
 •**Bst wtd** for band. Rock, alttriv, HR & blues inlf's. Openmind & pro. 213-7465
 •**Bst wtd** for classic HR band. Boston, Journey, Eagles, Zep, etc. 310-927-3393
 •**Bst wtd** for pro band w/strong matrl & industry intrst. Inlf Blossoms, Crowes, Jude Cole. Must have voc abil. 310-324-5979
 •**Bst wtd** to form soufl, expressive rock band. Inlf Bad Company, Aero, Zep, Tesla. Chris, 213-957-2537
 •**Bst wtd** to complete fast moving HR band. Must have exp & abil to memorize matrl quickly. Scott, 818-892-8986
 •**Bst wtd**. Inlf Zep, Who, Cream, Yes. Srs musicians only pls. Garrett, 213-461-7074
 •**Christian bst**. 20-35, w/grt voc harmonies for orig pop/rock band w/studio album. Creatv, constant & committed only pls. Michael, 714-992-4491
 •**Christian bst ndd** for "parade". Must be totally committed. Inlf VH, Scorpions, motown sound. Mark, 818-894-0711
 •**Christian fem alttriv rock band**. BREAK THE SILENCE, sks bst to complete. Already booking. Inlf Cure & U2. Srs only. Shana, 714-775-4381
 •**Creatv bst wtd** for insane HR/HM proj. Inlf hvy VH, Q/Ryche, Racer X, 818-980-9963, 213-850-5848
 •**Creatv singer & guit lkg** for non-slap bst. Have grt orig matrl. Inlf Stones, Pistols, Replacements, Nirvana. 213-845-9523
 •**Estab metal band lkg** for aggrsv bs plyr, 20-25, team plyr, trnspo a must, no egos. Inlf A/Chains, Trouble, Armored Saint, Pantera. Steve, pager, 818-552-8386
 •**Exp'd bst** w/bckng vocs, pro gr & att wtd for HR band w/ CD, mgmt & paying gigs. Must ply rock & funk. Pager, 800-204-0299
 •**Fem bs plyr wtd** for estab HR band into AC/DC, Rhino Bucket, early Crue, etc. Craig, 818-509-9844
 •**Fem bst**, voc wtd for rock/pop band w/atmospheric inlf a la Lush, Breeders, Stereolab, Salem 66, Spinart/4 ad bands. Call, 213-665-4878
 •**Fem, young responsible bst wtd** to form hvy, alttriv fem conscious band. Inlf Rage/Machine, Peppers, Angie, 213-461-6260
 •**Guit lkg** for bst/voc to form progrsv rock trio. Inlf Kings X, Rush, Galactic Cowboys, etc. Dan, 714-826-8252
 •**Guit, sngwrtr**, singr, 25, sks outstanding mature bst/ bckng voc to form intellgnt, optimistic, HR grp and alttriv to alttriv. Studio access, no drugs. Scott, 818-360-6532
 •**HM band sks** bs plyr to help complete newly formed proj. Must have stage presence, pro att & equip. Inlf Armored Saints, Metal Church & Megadeth. Dino, 213-549-0974
 •**Hrdcore bst ndd** asap for aggrsv hrdcore band w/ a lot of opportunity writing. Into Tool, Rage, Helmet. 818-340-4917; 805-379-7736
 •**Hvy bst ndd** for spawn. Recrdng demo in 2 weeks. Dedicnt, reliabl over image. Inlf Pantera, Prong. Srs only. Kelly, lv msg, 213-851-8742
 •**Lkg** for fem alttriv bst. Inlf PJ Harvey, Pumpkins,

Radiohead. Henry, 213-962-1968
 •**Metal bst wtd** for signed alttriv, cntry proj. Must have pro chops, equip & be avail for toumg, recrdng & live gigs. Ellie, 818-881-3767
 •**MIND HEAVY MUSTARD** sks bs plyr for a la S'Garden, Tool, Rollins band. Must have equip, trnspo, ready for shows, tour. Have rehrls studio, label intrst. 818-991-2305; 805-526-4746
 •**Modern rock band w/new album** & radio airplay sks tlntd bst w/bckng vocs. Jamie, 310-393-7913
 •**Nd grt bst**. Creativity & groove cruzing. No real inlf's, no funk, punk or Deadheads. We dig modern British psychdlc & 60's most. 510-236-5122
 •**Not typically LA estab HR band**, mature w/xnt chops, gr. bckup vocs a big plus, no egos. Steve, 818-994-2348
 •**Orig alttriv sks** bst who's confident w/hemselvcs & understands music to be art. Inlf Doors, Bowie, Suzie, Dead Kennedys. Call 213-728-4751
 •**Outstanding bst wtd** for orig blues/rock band. Must be creatv & easygoing. Inlf Zep, Paul Rogers, Hendrix, Janet, 818-440-1841, Jackie, 818-509-1020
 •**PECULIAR BOOGIE** sks dedicat & driven, soufl, funky, rock bst for band of the same. 310-433-7973
 •**Pro bst ndd** by estab career HM band w/progrsv edge. Have mgmt, trnspo, pro equip, pro att a must. Inlf Megadeth, Dream Theater, Kragen, 310-915-9915
 •**Pro bst, slammr** to the kick w/killer image, att. Have mgmt, studio, recrdng covered. Call after 5pm, 213-850-5049
 •**Pro HR att w/studio**, financl bckng, airply, label intrst & most importnt att sks bst. Tommi, 213-654-2872
 •**PUSHING UP DAISIES** sks bst. 213-469-5261
 •**Pwr pop**, alttriv rock band nd pro bs plyr. Punk inlf's prf'd, pro abil & att essential. Recrdng, gigs, Dave, 213-874-2035
 •**Rock band w/mgmt** & financl bckng sks groove-orientd bst bckng vocs, gd lk & ready for toumg. Shawn, 310-276-0732
 •**S'Garden, A/Chains**, Kyuss exp w/reid nightmares. Rollins mts Jane's S'onic Youth & Siogees cover Pumpkins, Tool & Ministry. 213-469-3044
 •**SG sks** bs plyr, honest, hrd wrking. We have legal, mgmt, label intrst & prodcrs. Call 310-289-4734
 •**Signed melc** HR band sks pro melc bst w/bckup vocs. Bs style, Daisley, Jacob. Send pkgs. Takara, 11585 Riverside #7, N Hillyard, 91602.
 •**Singr, musician** w/sngs sks bst. Kings X, Purple, Sabbath, Jellyfish, Zep, Danny, 818-353-1761
 •**Skgt bst** for 1994 summer tour, low pay but other grt rewards, deal records out. Call 512-542-9525
 •**Sngwrtr w/connex** sks musicians w/bckng vocs for band. Regular guys/gals, no bozos, no flakes. Johnny, 818-981-2571
 •**Solid bst** for solid band. Must sing, reliable trnspo, att, team plyr. We're ready. Get off your lanny, Mark, no later than 10pm, 310-320-1271
 •**Soon** to be signed HR band nds verstl bs plyr. Inlf Doors mt old VH. Eric, 818-783-7935
 •**The ultimate bst** for the ultimate R&R proj. Call 310-474-2711
 •**THE FANCY TROLLS** require a bs plyr w/harmony vocs, equip & trnspo. Inlf early Who, Kinks, Small Faces. Eric, 213-874-2906
 •**Ultra-hvy yet melc** band sks bs plyr to replace current one a la S'Garden, Tool. Have gigs, label intrst & rehrl. Inlf intrst, call lv msg, 310-358-6142

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 •Voc & guit sk bst to form orig HR band. Infl Aero, Tesla, Skid. Lv msg, 310-374-5105
 •Wtd bs plyr to likes to shred. Doug or Brad, 818-846-4867; 818-953-9955
 •Wtd bat, style rock w/funk edge. Lks & att a must, strong vocs a plus. We have mgmt, lawyers & maj label intrst. Call 818-994-4341
 •Young, upright bs plyr ndd for orig, old style, hillbilly band in Hillywd area. Sage, 213-462-5832

•Pianist, singr, sngwrtr w/2 albums avail for band w/maj label deal only. 818-789-9211
 •Pro accompanist, formerly w/Sarah Vaughan & Joe Williams avail for singr projs. Herb Mickman, 818-990-2328

11. KEYBOARDISTS WANTED

•Funk/R&B/rock keybdst wtd for estab band. Must have multi gear w/tons of sounds, & cool vibe & att. Grt opportunity. 818-980-1620
 •Acous/elec jazz quartet nds piano/synth plyr. We have gigs, charts, demo. CD upcoming in summer. Paul, 818-789-3959
 •Add'l male member w/synth exp to start Euro, pop trio based in W. Hillywd. Giovanni, 213-848-3059
 •Amateur singr/wrtr sks synth, pop keybdst into the British pop poetical style. Infl Pet Shop Boys, Erasure. Bichon, 213-937-9425
 •Ambitious pro keybdst wtd for SOA 90's melodic rock band w/strong femvoc. Dedicina a must. So. Bay area. 310-678-6009
 •Banks, Bush, Wakeman, Emerson, where are you? sk keybdst, srs only. Call 818-243-6151
 •Honky Tonk bands sks keys in Oregon. Infl Dwight, Tritt, Owens. Pls be dedicid, no pros. 818-353-1389
 •It's Friday in April w/the sun just above the horizon. Driving an old convertible down PCH. My vision of music, feel gd pop. Dean, 213-878-0847
 •Keybdst ndd for band forming. Pwrf intricate rock sound w/maximum feeling lkg for team plyrs w/a srs att & no drug problems. Ray, 818-972-2762
 •Keybdst, pianist wtd by lyricst/voc for sngwrng prj. 213-917-1856
 •Keybdst, singr wtd by acous guit/singr to form harmony duo for restaurants, bars, cafes, coffee houses, paying gigs. Acous rock, blues, folk. Paul, 310-455-7004
 •Keybdst who can dbl on rhythm guit ndd by signed indie band. Infl T-Rex, early Bowie & The Sweet. Tim, 310-246-9455

•Keybdst wtd for rock infl'd descarga. We do gigs, but also exploring Afro/Latin/American realms via jam sessions. Paul, 213-268-7302
 •Keybdst wtd for duo gig overseas. Must have own equip incl dnm machine & sing. Prefer male, definite gig. Angela, 310-358-6259
 •Keybdst wtd for T40 dance band, also doing orig. Paid position, rehrls also paid. 310-984-7511
 •Keybdst wtd into funk, jazz, R&B, fusion, to form band for summer gigs. Gary, 310-391-7364
 •Keybdst wtd to join drmr/percussnst, guit & bs for orig proj. Infl World & Spirit. Robert Carrillo, 213-871-8055 x608
 •Keybdst wtd to join org band. Altrmtv, very emotional & hvy on keys. Essence of Cure, Toad & Arcadia. Equip pref'd, but no necessity. Sean Sonnet, 818-305-1065
 •Keybrd plyr ndd for altrmtv music proj. Infl Dolby, Floyd, Gabriel. Steve, 213-953-1267
 •Modern rock band w/new album & radio airply sks tntd keybdst w/bckng vocs & modern gr. Jamie, 310-393-7913
 •Not typically LA estab HR band sks keybrd plyr who dbls on acous guit. Mature w/xtnt chops, vocs a plus. Mark, 310-397-9547
 •Not typically LA estab HR band sks keybrd plyr who dbls on acous guit. Mature w/xtnt chops, vocs a plus. Steve, 818-994-2348
 •Orig band w/maj mgmt sks creatv, inspired, motivated keybrd plyr w/gd gear. Paid rehrls & gigs. Strong, altrmtv, adult contemporary matfr. Jonathan, 310-477-4314
 •Psychid keybrd plyr w/wavestation, into weird waves & techno percussns ndd by singr for local gigs. maj record deal & tour. Shane, 714-544-4188
 •Singing fem keybdst wtd by rock, dance, T40 band. Tans, 818-386-1043
 •Sngwrtr w/doonnx sks musicians w/bckng vocs for band. Regular guys/gals, no bozos, no flakes. Johnny, 818-981-2572
 •Strong fem voc/lyricst sks keybrd plyr/sngwrtr ready to invest & lnts. Bonnie Raitt, Eagles. The answering machine's fixed. Pls call again. Ronnie, 213-656-2230

•Vintage keybdst wtd for all org 70's funk/rock grp. Infl Brand New Heavies. Sly. Nick. 818-753-4821

12. VOCALISTS AVAILABLE

•#1 voc lkg to join/form band. Very intense style a la Gabriel, Mercury, Bono & Vedder. Call me, the Storyteller, 805-298-1287
 •10" stud sks other mighty men for up & coming band. Blues & cntry. Marshall, 818-753-9810
 •+5+ oct, rock image & presence, 24, lots of exp sks signed band. Send pkg to Jay, PO Box 638, Captain Cook, HI, 96704
 •A voc, sngwrtr, musician skg guit, bs, drm to form/join a HR, hvy groovin', funk'n', bluesin', atmospheric, altrmtv edge, trbe. Levelle, 310-391-0840
 •Artistic, cmrc'l fem singr skg projs. Pop, rock, folk, new age, adult contemporary styles. 213-656-3930
 •Attractive fem voc lkg for wrk. Nd wrk, very much. Pop, R&B, gospel, T40, jazz, etc. \$65/sng bckgrnd, \$75/sng id. Taraword, 213-756-8416
 •Attractive fem voc, wide range, gd credits. R&B, pop, T40, dance lkg for estab band w/paid gigs. Also paid sessions, live gigs. Susan, 818-762-0583
 •Blues, soul, rock singr, plys harmonica, keybrds, percussn. Infl Allman, Butterfield, Cavalier, Dennis, 818-762-6265
 •Classy pro fem voc avail for pop band, session wrk or any paying engagement. Grt lkg, positive att & 4 oct range. Lv msg, 805-252-1382
 •Creatv voc/guit, 12 yrs exp, pro gr, tmspo & pro att. Infl recent Seattle style &/or Texas rock. OC only. Al, 714-770-8508
 •Estab wrking band lkg for versfl, pwrlf, black, fem voc frontperson. Stage presence & voc range, into funk, R&B, rock, pop, rap, etc. Mike, 818-508-1374
 •Exp'd voc, lyricst lkg for collab/band to write soufl, bluesy HR. Infl Humble Pie, Janis Joplin, Zep, Stones. Melanie, 818-789-6502

11. KEYBOARDISTS AVAILABLE

•A young, exp'd, tastefly creatv keybdst avail for steady gigs & sit-ins. Specialize in soul, R&B, pop, R&R oldies, funk. Xlnt enr. Dan Jr., 909-594-6427
 •Christian keybdst avail for HR band. Hammond piano/synth. Infl Zep, Hendrix, ELP. 213-876-8705
 •Exp'd pro, R&R keybdst, B3 piano, dbl on guit lkg for the right sit. Greg, 909-353-9507
 •Keybdst avail. Infl Pumpkins, Roxy Music. Has been very active on local circuits sks band. Melinda, 310-642-4952
 •Keybdst avail. MIDI studio, ADAT, Fender Rhodes, EPS16+ sampler, xlt gr. Sound live, not synth. No gigs, pro srs only. Craig, 818-769-7931
 •Keybdst, guit w/voc abil & rock image sks rock band w/ melody, diversity & texture. Prefer an existing grp w/mgmt &/or album. 310-540-8334
 •Keybdst, rhythm guit, sngwrtr, 32, avail for orig pop/rock or cntry/rock band. Srs only. Call 818-557-0722
 •Keybdst, sngwrtr lkg to pro srs only. Have grt chops, equip, sngs, image & production skills. 909-396-9908
 •Keybrd plyr for lounge-type wrk to bckup duet male/fem, R&B, pop. T40. Pat, 213-461-6255

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*Fem Id singr skg rock-orientd blues band. Strong vocs, orig only. 805-527-9616
 *Fem Id singr a la kd lang, Raitt, Etheridge, w/maj recrdg credits lkg to complete sngwrng band. Exp'd pros only. 818-980-5397
 *Fem Id voc/lyricst, bluesy, rock, altmvt style sks sngwrtr/guit p/lyr to collab, record, form or join band. Elizabeth, 310-839-9071
 *Fem voc avail for recrdng, perfmg & dzos. Total pro, id & bckgrnd. Pro sits only. Michelle, 213-755-6942
 *Fem voc avail for demos and pro sits. Tape & references avail. Reasonable rates. Mishayla, 818-501-3130
 *Fem voc, internationally known lkg for paid sits, demos, recrdngs, prodcs. Sngwrtr/collaborator, 5 oct range, has done everything. HR/FHM to opera/R&B. 310-289-4734
 *Fem voc to join/form bluesy, HR band. Must have image & dedictn, no flakes. 20-27. Infi Hendrix, Sabbath, Aero. 310-398-0522
 *Fem voc w/balsy sound lkg for a hvy groove R&B band w/late of funk. 818-878-1972
 *Girl singr skg to form/join old style band, 20's+40's standards & orig music. Infi Sarah Vaughan, Billie, Ella, kd lang. Sharon, 213-664-2448
 *Incredible fem Id voc, sings all types of music avail to do studio work, demo wrk w/la very uniq, pwrfl voc. Ginger, 310-275-8372
 *Irish born world class singr, swing to easy rock, pop & ballads. Most uniq & bankable vox, record & travel. Derek P. Finan 213-877-1937 x373
 *Ld singr avail for R&B & R&R, prefer orig music. Joey, 213-413-6250
 *Ld voc avail. Infi Stripper, O'Byche, TNT. Grt image & att. Also fluent bst & guit. PIs signed or near-signed acts. Mark, 818-843-5438
 *Lkg for attractive, black/Latino fem voc that sings R&B, jazz, hip hop, etc. For possible record deal. Call 213-757-2053. 310-879-7232
 *Male pop singr avail for demos, jingles & session wrk. Exp'd, lntnd, most styles covered. When you nd a real singr, call me. Steven, 213-876-3703

*Male voc avail for record prodcs, mgrs, A&R agents intrsd in male pop voc to promote to record labels. Glen, 213-734-6322
 *Male voc w/range sks funk, melic rock band. Infi Tina Turner, Chaka Khan, Dale. 213-874-5342
 *Male voc w/plainive Beatlesque voc skg band or musicians to do intellng, expressive music; modern sounds from eclectic infl's. 714-449-9874
 *Male voc wts to join band, 4 oct range, also avail for studio wrk. R&B, T40, orig styles. Tony, 310-983-7008
 *Markable 19 y/o voc, very pro. R&B/T40 style, huge range avail for demos & creatv projts. Tius, 310-790-7058
 *Pwrfl fem voc w/stage & studio exp skg melic HR band. Infi Heart, Kansas, Triumph, 310-216-2502
 *Pwrfl voc sks compatible artist to form band or have band. Amateurs ok. Infi Hendrix, Crimson, Pumpkins. Henry, 213-962-1968
 *R&B, Jazz singr lkg for gigs. New in town, pro. Sandra, 714-644-1441
 *Singr of subtlety, intesity, disciplined, craves something uniq. Hip shaking to mind bending. Proj or band, have PA, write words, absolutley srs pls. David, 213-268-9275
 *Singr, sngwrtr, altmvt folk/rock lkg to form band. 213-650-7049
 *Singr, sngwrtr lkg to join/form emotional, poetic, agrsv, altmvt band. Uniq, lntnd, exp'd, dedictd Beatles, Doors, Pumpkins, Pearl Jam, Steve, 818-246-7662
 *Singr/sngwrtr sks drmr, keybdst, guit p/yr & bet to form R&B, dance, pop/rock band. Infi Prince, early ldl, P. Abdul, oldies & more. Billy, 909-734-8245
 *Singr, sngwrtr, smooth 2nd tenor w/falsetto top, lots of credits. Only pros. Elmer, 310-399-4492
 *Soufl fem voc avail for demos, live shows and other singngprojts. Infi Sarah Vaughan, Tina Marie, Billie Holiday, Barbra Steisand, Nikole, 213-666-3668
 *Soufl singr/sngwrtr, classy rock image. Infi Stanley Zander, Graham sks guit/sngwrtr or band. Groove, HR, KISS, UFO, Trick, 818-985-2792
 *Srs Id voc/wrtr, plys all saxes, percussn & some keybrds. Rock, R&B, funk, jazz, blues. No egos or drugs. Kenny, 818-990-2824
 *Srs, sober singr lkg for srs, sober band, R&R & blues. Kimberly, 213-874-0454
 *Strong fem voc/lyricst sks sngwrng collab ready to invest time/lnts. Bonnie Platti, Eagles. Answering machine is fixed. PIs call again. Ronnie, 213-656-2230
 *Voc a la Bone, Bowie, Neil Diamond lkg for band to collab. Must have demo, srs pros only. John, 818-980-2025
 *Voc, guit sks musicians to collab & form orig band. Doors, Hendrix, Santana, Zep. No hobbyists. 310-214-9813
 *Voc lkg to form hvy underground twisted altmvt industrial punk-edged band a la Jane's, NIN, PJ Harvey. Mid-ranged, under 25 only. Jay, 310-996-7912
 *Wake up LA. It's the 90's. Lunatic frontm sks raw, agrsv 2nd guit band. Many infl's. If you or your band has 80's sound, don't call. 818-782-5815

*#1 soufl voc wtd to form K/A, backs-to-basics R&R band. Singing, not screaming, no fem. Ken, 818-785-5095
 *3 fem, 25-30, vry attractive for R&B, pop grp. Pro only. Call 618-526-2885
 *3 pc wtr pop band sks voc. Infi REM, Posies, Sonic Youth, Jim, 310-453-3337; Chris, 213-938-8682
 *A/Chains, Crowded House, melic altmvt band w/mgmt sks pwrfl improv frontm. Grt pitch for complex sngs, dynamics, intelligence, charisma, no posers. 213-969-4093
 *A+ voc wtd for R&R band w/hvy blues infl. Orig matr, have mgmt, studio time. Demo avail, polished pros only. Dennis, 310-985-3168
 *A1 rd rhytm/guit srching for downhome/southern fried groove. Singr or woman sngwrng soulmate. Cry/Love, Arc Angels, Troy, 818-990-8120
 *All orig band lkg for soufl singr. Styles include jazz, hip hop, funk & reggae. Infi Brand New Heavies. Pro, att required. Nickie, 310-392-4172
 *Altmtv band sks dedictd eclectic singr w/ear for harmony to share lks w/lem voc. 818-995-6009
 *Altmtv pop, rock band sks male bckup singrs, 18-30. Must have gd range. Band has demo deal & upcoming tour. 213-851-1680
 *Atmospheric, spacey sound a la Floyd, Jazzebel, etc. Must have totally cool pipes. Hear samples on machine. 818-786-4287
 *Attractive fem w/wide range, xint arranging abilities for various projts, studio wrk, cmrcs, jingles or demos in pop, rock, R&B. Call 618-692-3644
 *Band lkg for soufl singr that doesn't write lyrics. PIs call 818-761-5150
 *Blues infl Id voc sought by guit to collab w/in a HR style. For wrting, recrdng band, pros only. Pete, 818-762-5438
 *Bluesy, HR singr wtd for HR band. We are in middle of a recording. 818-789-8342
 *Cover band w/paid gigs nds male voc now. Rock, altmvt style music. Bill, 818-352-2365
 *Creatv unlg voc ndd for modern hvy band. Infi Cure, NIN, Jane's, 818-382-2813
 *Dark driving altmvt band sks charismatic, agrsv singr. Infi Tool, S'Garden, Cult. Male or fem, srs & committed. JO, 213-460-2494
 *Desperately skg a ldmn, one-of-a-kind HR male frontm. Duft, 213-874-6598
 *Etab artist sks voc w/style of African Wigs, Lou Reed. Must be agrsv. Have label intrats & publishing, srs inquiries only pls. 213-667-9042
 *Estab hrd, groove, altmvt rock band sks pro-minded voc. Intesity, rage, image, att, will & dedictn. No metal screamers. Your best offer. 310-402-7794
 *Etab rock band sks Id voc. Have rehrl studio, Glendora area. Pkg a must. Mike, 818-445-0522
 *Etab wrking band lkg for versfl, pwrfl, black fem voc frontperson. Stage presence & voc range into funk, R&B, pop, rap, etc. Mike, 818-508-1374
 *Exp'd or Bad-O singer/rapper. Funky, hip hop, Zep style w/psyche, hypnotic sounds. 310-559-7586
 *Fem bckup voc ndd immed for wrking acous trio w/grt orig matr. Must also ply an instrmt & contribute quality solos. Call 310-436-8639
 *Fem drmr, bs plyr, keybrds lkg for spiritually touched, groovy singr to back. Willing to learn your matr. I have simple, steady technique. 818-513-2389
 *Fem Id voc wtd for T40 cmrcd band. Must have 3-1/2 oct range, exp, emotion & a pro manner. Charlene, 714-454-2227
 *Fem Id voc wtd for signed act. Steve, 818-763-3661

*Fem singr ndd for eclectic music proj. Infi Kate Bush, Joni Mitchell, Bjork, Steve, 213-953-1267
 *Fem voc wtd for bckgrnd studio wrk. Could ldt to recrdng deal. Ron or Pat, 213-461-6255
 *Former keybdst w/Sass Jordan sks bluesy, rockin' voc, male only. Greg, 909-353-9507
 *Frontm ndd to complete 4 pc HR sit. Guit &/or harp a plus, not necessary. We rock pro, do you? Joe, 818-763-7496
 *Frontm voc, visionary ndd. We have huge sound & xint sngs. We nd versfl, world class singr. Chris, 818-781-4824
 *Frontm wtd by pro, cmrcd HR band. Must have xint vox & image, 310s only. Rob, 310-594-6176
 *Glen Melndros or sound-alike ndd by Manhattan Beach sngwrtr to sing your 1st-orientd demo. Will hire after hearing your voc demo. Dennis, 310-546-7859
 *Guit sks provocative, sensuous, hypnotic fem voc for 'collab. Into Bowie, Cocteau Twins, Curve, etc. Srs only. 805-966-0730
 *Guit sks singr/sngwrtr to co-write for orig proj. Infi Stone Roses, Dave King, Charlatans, Jam. Guy, 213-624-3669
 *Hot guit sks voc to form band. Must have gd range. Infi Dokken, TNT, Steel Heart. No grunge or 818s. Srs plyrs. Rich, 310-421-0814
 *HINTER is once again auditing male Id voc for recrdng album projts. Steve Walsh, James LaBree, Brad Delp. 818-965-1301
 *Hvy rock band sks agrsv voc. Infi Sabbath, old C. Trick, Skid, Jimmy, 818-763-1556
 *Is there any lntnd, gd time, HR singrs out there? No altmvt, no HR. Call 213-465-5582
 *It's Friday in April w/h sun just above the horizon. Driving an old convertible down PCH. My vision of music, feel gd pop. Dean, 213-878-0874
 *Keybdst who's ready, srs & knows what he wrnts. Must sleep, bekgng or a kid. Srs w/psitic fun. Rock style a la Journey, mts White Snake, 818-785-9814
 *Ld singr wtd for hvy groove-oriented band w/maj industry contact, lockout recrdng studio & rehrl. Call 310-543-1885
 *Lkg for attractive black/Latino fem voc that sings R&B, hip hop, jazz, etc. Possible record deal. Call 213-757-2053. 310-289-7232
 *Lkg for fem singr to form a fem grp. 909-629-9285
 *Male & fem voc ndd by keybdst/arranger for demo wrk on speculation. Jeffrey Osborne, Whiney Houston style. Aaron, 213-883-1786
 *Male/fem voc wtd for pop, R&B, gospel proj. Record company intrsd. Sierra, 213-467-2948
 *Male or fem voc wtd by ldt, into Quiet Riot & Ozzy style. Must be team plyr. Brad, 310-672-4544
 *Male voc ndd for voc portion of new super grp forming. Must be able to harmonize & sing solo. Srs only. Bill, 818-956-8114
 *No wonder LA's dying. Raw, in-your-face voc ndd by hvy, groove, showmanship, image band. Dyed hr, thin, etc. No sleep, bekgng or a kid. Srs w/psitic fun. 818-965-1301
 *Pro voc wtd by pro cmrcd HR band. Must have xint vox & image, 310s only. Rob, 310-594-6176
 *Pro voc wtd for a cmrcd rock band w/keybrds. C. Trick, Jovi, Poison infl. Hot lks & moves a must. Alex, 310-424-9309
 *Progrsv, hvy lkg for a voc. Styles of Jeff Tate, w/hd mid range of Bruce Dickenson. Pro only. Bob, 818-780-7010
 *Reggae voc ndd. 818-762-3116
 *Rock grp skg additional member. Sub, 213-665-4717
 *Signed HR, metal act sks voc gd for touring, gigging & recrdng. We are brutally intense, vry nd chops, linact stabl, intelligence, pro att. Call 310-285-RUDE
 *Singr, musician w/sngs sks drmr. Kings X, Purple Sabbath, Jellyfish, Zep. Danny, 818-353-1761
 *Singr, sngwrtr sought by guit & drmr to co-write & front orig proj. Infi Waterboys, Levellers, Matt Johnson, Milltown Brothers, James, George, 310-456-0397
 *Singr w/lyrics wtd by orig punk band. Infi Iggy, Ramones. 310-837-9055
 *Singr wtd to complete altmvt band. Infi STP, Pumpkins, A/Chains, Pearl Jam, etc. Must have own equip & trnspr. Gabriel, 818-448-7323
 *Singr wtd. We listen to Brand New Heavies, Infectious Grooves, Sly, Kravitz, Jane's. You listen to? 818-558-2638. 909-985-4920

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•Sngwrtr, sngsr srching for unig ld sng/sng collab to form proj. Fresh, new, orig sound/matr Mgmt bkng. srs only Infl Lennox. Ray, 805-520-9086
 •Voc, acous gut wtd by acous gut/sng to form harmony duo for restaurants, bars, coffee houses, paying gigs. Acous rock, blues, folk. Paul, 310-455-7004
 •Voc from rnmn wtd for dark, industrial inf'd proj. Must have vision, dedictn, srs only. NIN, Tool, Jane's, No Hlywd Travis, 818-796-4273
 •Voc inf'd by James, The Smiths, U2, has voc training & own unig style. 818-781-2681
 •Voc nnd d ala Melvins, Rollins, Monster Magnet, Lungfish, Fudge Tunnel. Mid to low range pref'd, must be open to lyrics & have tmspo. 213-467-3078
 •Voc nnd for HR band. Vinny, 213-850-6755
 •Voc, sngwrtr into hvy grooving psychdlic acid rock, team plyr, willing to take risk, passionate, aggrsv, visionary Must have tape. Ron, 310-842-6403
 •Voc w/reedy mtrr/rdg to do demo. Shelly, 213-463-9487
 •Voc who can ply drms wtd for band. 310-358-6954
 •Voc wtd by HR gut. Infl Zep, Yes, VH, Cream, Hendrix, etc. Srs accomplished musicians only pls. Garrett, 213-461-7074
 •Voc wtd for soull, expressive band. Infl Bad Company, Aero, Zep, Tesla, Chris, 213-957-2537
 •Voc wtd for pop/rock band. Infl new wave. Strong front personality a must. Roberto, 213-464-6018
 •Voc wtd for classic HR band Boston. Journey, Zep, Babes, etc. 310-927-3393
 •Voc wtd to join org proj. Have drums, gut, bs. Must be soull/yet able to rock. Infl World & Spirit. Robert Carrillo, 213-871-8055 x608
 •Voc wtd w/strong range & strong lyrics by verstl rock band. Dave, 310-792-0302
 •We nd a sngtr into Jason & the Scorchers, Gun Club, Hangman type of sound for recrdng & tour. Billy, 213-469-3943
 •Wtd ld voc. Must have gd range, lks, att, style rock. We have mgmt, lawyers & majlabel/intr Pros only. Call 818-994-4341
 •Wtd voc to form Styx cover band. We have a keybrd plyr, we nd a voc. All rehrls are in SFV. Mark, 805-496-6355
 •Xint voc avail for singing on demos, from acous to rock. Reasonable rates. Brian, 818-990-9729

•Elvis Impersonators, where are you? Friendly pro drmr skg Elvis impersonator bckup gip gdr & cts. Pro, grt gr, image, etc. Bobby, 818-584-0192
 •Explosive HR drmr sks orig proj. O'Ryche, Tesla, Rush, etc. Clark, 310-694-1174
 •Fem drmr, simple in techn, passionate in heart lkg for dedict band to enrich the world w/creativ, groovy music. Infl Kravitz, Brand New Heavies, 818-513-2389
 •Glam drmr, total pro, has everything sks bst/showman only for sleazy, hvy loudnation w/dark edge, 25+ no pop. no hype. 213-883-9578
 •Hrd driving bs plyr & drmr avail to join/form band or gigng. Edwin, 818-503-0106
 •Hrd hitting showman drmr w/tour & studio exp & endorsements, resume avail lkg for pro sit only w/mgmt. Call 909-789-9392
 •Intermediate level drmr w/60's garage, straight ahead sound sks srs band. Hlywd area, 213-882-6478
 •LA underground legend avail for rock band. Ply any style. Drumming since 1976. Specialize in Leopard drm solos. Cool bands only, call now. 213-883-8348
 •Mature, exp'd drmr, early 30's, lkg to estab funk/rock percussn-orientd, 60's, big brassy sound band. Must have all nessry tools. 818-753-5301
 •Maldic short-hrd drmr lkg for band. Infl Floyd, Zep, Pnmus. Xint meter, pro gr & att, no drugs. Ed, 818-508-8826
 •Pro cntry drmr avail for wrking sit. Solid groover w/chops & bckup vocs. Former member of RCA recrdng act, passport & road ready. Thee, 619-456-2521
 •Pro drmr, ex-Berkeley, rock, blues, jazz, soul, pop. Willing to do live or studio performances. Doug, 310-287-9275
 •Shufflr drmr, 18 yrs exp, avail for live or studio. Blues, blues/rock, swing, cntry swing. Patrick, 818-784-0732
 •The Tricks of Tommy Lee, the pwr of Lars, the image of Syd. Music style & image of Skid very important. Bob, 818-782-0504
 •World class drmr, 38, into rock, R&B, pop sks wrking cover band. Xint plyr, xint equip & tmspo. No flakes, srs pros only. Bill, 213-874-7118
 •Xint, funky, R&B, soul, pop drmr sks fun sit that pays. Infl The P. Sly Maurice, GCS, all new jack, all reggae. Jonathan, 310-477-4314

•Christian drmr nnd for "parade". Must be totally committed. Infl VH, Scorpions, motown sound. Mark, 818-894-0711
 •Creatv drmr wtd for signed indie altrnv pop band. Srs only. 310-202-7903
 •Creatv percussnstr or drmr wtd for underground band. NIN, Cure, Aphex Twin. 310-858-7982
 •Creatv sngtr & gut sks hrd hitng, aggrsv drmr. Have grt orig matr. Infl Stones, Pistols, Replacements, Nirvana. 213-845-9523
 •Dbl bs drmr wtd. Infl Pantera, Kings X, Megadeth, A/Chains, Hendrix. Pro sit, gigs & recrdng asap. Page Ron, 213-707-5939
 •Dbl kick pwrhouse nnd immed Pantera style. 818-563-3430
 •Drmr nnd for Stones tribute. Must be a fan, travel & have Charlie down pat. David, 213-664-4671
 •Drmr nnd for hvy-groove R&R band. Sly, Zep, Beatles. Have mgmt, gigs, etc. Nd a team plyr. 213-876-9898
 •Drmr nnd for 3pc band. If you're lkg for an artistic & creatv outlet, let's talk. 310-358-6954
 •Drmr nnd for band forming. Pwrfl intricate rock sound w/maximum feeling lkg for team plyrs w/a srs att & no drug problems. Ray, 818-972-2762
 •Drmr nnd to complete very orig, bluesy, HR band. Scott, 310-399-1521
 •Drmr to complete hvy, dark, aggrsv metal band w/ production & distribution deal w/maj label intrst. Srs only, no drugs, must ply w/fingers. 818-385-6840
 •Drmr who can ply all styles to join band. Infl James, Smiths, U2. Scott, 818-781-2681
 •Drmr wtd, 21-24 y/o only, for energetic orig rock band. Infl Blossoms, Lemonheads, Smthersens. Richard, 818-796-8404
 •Drmr wtd by gut/sngtr/sngwrtr. Impeccable timing, creativity, gd dynamics, feel. Infl Moon, Baker, Bonham, etc. Garrett, 213-461-7074
 •Drmr wtd by ld gut, into Quiet Riot & Ozzy. Must be team plyr. Brad, 310-672-4544
 •Drmr wtd by Bay Area gut to record & get a deal. No people who worry about their lks, hvy music. Scott, 818-501-0567
 •Drmr wtd by gut to form band. Infl Sabbath, Hendrix, Nirvana, Police, Skynyrd. Jason, 818-840-2768
 •Drmr wtd by gut & bst. Have music. Infl Bonham, Appici,

Lee, 818-577-5763
 •Drmr wtd for noisy, pop band. Team plyrs w/gd meter a must. Voccs, sngwrtr a bonus. Rachel, 213-879-2030
 •Drmr wtd for dark, raw, 4pc pop band of estab musicians w/organic roots. Pro att, abil & gr. Call 310-314-7677
 •Drmr wtd for HM proj. Infl Pantera, Maiden, Megadeth, Metallica. Srs only, equip & tmspo, So. Bay area. Mark or Brian, 310-375-2603
 •Drmr wtd for estab rock band. Infl Beatles, Blossoms, U2. Solid timing & dedictn a must. Andrew, 310-434-5298
 •Drmr wtd for newly forming band. Music in funky, hvy, groovy & punky all in one. Maynor, 310-540-8714
 •Drmr wtd for pwr pop/altrnv R&R band w/indie record. Infl Replacements, XTC. Will, 818-848-4278
 •Drmr wtd for orig instrmntl band. Terry Bozio, Jonathan Mover. Robert, 818-783-4045
 •Drmr wtd to complete trio rock/blues band, exp'd & hungry for success. Srs only pls. Don, 818-893-1512; Brett, 310-399-2169
 •Drmr wtd, verstl, hi level plyr into old & new music, soft & hrd styles, many inf's. Mike, 310-868-7117
 •Drms wtd for wrking classic rock/blues band. Must have chops. 310-214-9813
 •Dynamic, pwrfl, creatv drmr nnd. Must be open-minded & into challenging pro sit. 818-771-7489
 •Dynamic single kick drmr w/bckng voccs. We like Zep, Alan & Quicksand. We have CD, altrv, van. We nd Bonham, Cameron style. Morgan, 213-460-2405
 •Electric drmr or prog/mtr nnd for eclectic music proj. Mldc, altrmv nds a Gabriel, Japan, Dolby. Steve, 213-953-1267
 •Entire band nds drmr. Pro quality, tried out many, nd a pro. Call 213-622-8722; 714-846-2618
 •Existing eccentric duo nd plyfl drmr for folk/thrash band. Infl X, Patty Smith, Violent Fems, Skue, 714-848-5355
 •Exp'd drmr wtd. Solid meter. Infl Stones, Dolls, Pistols, 818-901-9737
 •Fem percussnstr nnd to complete grp. Must be into Latin, Afrcan & funk. Contact 213-665-2072
 •Fem, young responsible drmr wtd to form hvy, altrmv/fem conscious band. Infl Rage/Machine, Peppers. Angie, 213-461-6260
 •Funky fem drmr wtd for band w/label intrst. Pts call 213-298-0875
 •Headed to Texas. Sks drmr for the lng haul. \$ at the end

13. DRUMMERS AVAILABLE

•Altrnv, metal. Scott, 818-902-9244
 •Avail touring studio drmr, fully equip, groove conscious, 23 y/o. Style include reggae, funk, calypso, rock, altrmv. Pro jobs only pls. Mark, 310-608-0033
 •Awesome dbl bs pwrhouse, maj chops, record credits, image, extensive stage/studio exp sks estab complete band w/pro mgmt or deal only. Pete, 213-464-2677
 •Congas for pop, rock, funk, world beat reggae. 20 yrs exp. Afro/Cuban style. Roy, 310-372-2256
 •Dbl based, lng-hrd, recrdng, touring exp'd drmr lkg for bigger gigs w/deal only. 818-789-8342
 •Drmm programtr, bs gut avail for recrdng sjs including albums & demos. Have xint equip. Styles include R&B, hip hop, funk, dance, pop. Dee, 818-343-3609
 •Drmr, 2 album exp, young Infl Testament, Sepultura, Metallica, Slayer. 213-368-6485
 •Drmr avail, 26 y/o, 15 yrs exp, album credits, nat'l touring exp, in-your-face Tommy Lee style. Billy, 213-962-7665
 •Drmr avail for R&B, new jack swing, T40, blues, funk, reggae, latin, jazz, rock, techno, house. Grt att, solid pocket, have passpnt. Cheron Moore, 213-957-0442
 •Drmr avail for R&B/T40 band, also sings 4 oct range. Call Prince T, 310-983-7008
 •Drmr avail for T40, classic rock or blues wrk, 16 yrs exp, quick study. Phil, 310-925-3446
 •Drmr avail. Feel, time, chops, equip, vox, team for estab pro altrnv grp w/org sound, direction, purpose. No parties, srs pros only. Sonny, 805-269-2706
 •Drmr, cntry music, rock solid meter, gd dynamics, grt voc skg wrking cntry band. I'm easy to wrk w/ & I can travel. Paul Matthew, 818-362-8791
 •Drmr lkg for a HR/HM band. Live in Tujunga, lng-hr. Pros only into orig & covers. 818-352-2365
 •Drmr, pro quality, 18 yrs exp, sks estab pro level wrking T40 cover band. Testell killer chops & master of the groove, can do it all. Brad, evns, 818-707-1804
 •Drmr sks srs estab proj only. Acous/elect percussn, verstl team plyr. Jim, 805-494-8739
 •Drms & percussns, any style, pro credit, pro sfts only. Pts call 310-306-5297

13. DRUMMERS WANTED

•#1 AAA dedict drmr wtd for HR, blues orig band. Vocs a plus. Cory, 818-766-9834
 •#1 drmr nnd. Infl Peppers, NIN, A/Chains, Duran, motown. Call 310-998-5271
 •90's progrsv blues/HR band nds hrd-hitting drmr. We have CD, mgmt/PR, set ready to go. Dave, 310-393-8264
 •A1 ld rhythm gut lkg for rhythm section w/downhome, funky, southern fried feel. Cry/Love, Arc Angels. Troy, 818-980-9120
 •AAA #1 drmr wtd for HR, groove-orientd band. Dbl kick & must, lockout recrdng studio & rehrl, maj industry contacts & intrst. Call 310-543-1885; 310-370-1957
 •All orig maldic band w/mgmt, top rep & maj label intrst sks. Right drmr. Srs only. Mike, 818-783-8654
 •Altrmv drmr wtd for estab band. THERE GOES BILL 2nd album just recrded. Infl Echo, Cure, Jane's, REM. Sense of humor a must. David, 213-938-7924
 •Altrmv pop, rock band sks grt drmr. Band has demo deal & upcoming tour. 213-851-1680
 •ANTHONY'S REVENGE auditing drms. My sound mostly punky HR metal, T40, new wave stuff. Exp'd, flnd fashion. Breaks qualify. 213-883-8348
 •Band skg drmr. Infl Replacements, Stones, Pretenders, Smthersens, Kinks. Must be reliable & srs. Glen, 818-955-8001
 •Bonham, Larry, Moe & Jr. drmr nnd for estab R&R act. 818-985-5657, 818-763-2297
 •Bst & gut ssk dedict, creatv, pro-minded, hrd groovin' musician to help complete a 4 pc band. No dinosaurs or posers. Joe, 818-763-7496
 •Calling all drms. Storyteller is lkg for hrd hitng showman into Winger, Mr. Big. Doing our own CD in own Chatsworth studios. Ray, 805-255-2350

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of the road. Cntry/rock music, Marshall, 818-753-9810
 •HR, funk dmr w/exp ndd for fem front lineup proj. Infl S'Garden, Peppers, Kings X. Send demo to PO Box 70313, Pasadena CA, 91117
 •Hrdcore dmr ndd asap for aggrv hrdcore band w/a lot of opportunity waiting. Into Tool, Rage, Helmet. 818-340-4917, 805-379-7736
 •Hvy, elec, blues, rock band. Orig a la Thorogood, Winter,

SRV, ZZ Top sks simple backbeat dmr w/dynamics. Cool blues image, att. 818-788-0324
 •Hvy, funky, groovy, dynamic, altmty rock band sks dmr w/inst meter & dynamics. Alex, 818-799-4014
 •LA based rock band w/altmty veins, ready to be signed, srs connex, rehrl spc, recrdng studio, blah, blah, blah. Pete, 310-434-8619
 •LIFE ON MARS nds dmr. Infl Jane's, Pumpkins, Zep.

Have mgmt, gigs, label intrst. Shane, 818-752-8144
 •Members of former nat'l acts nd pro dmr. Cool, young, image-minded, hvy 70's style a la UFO, Lizzy, Aero, KISS. Cris, 213-368-4783
 •Monster dbl kick dmr wtd for insane HR/HM proj. Infl hvy VH, O'Ryche, Racer X, 818-980-6969; 213-850-5848
 •Music of & about honesty, truth, pwr & love. No pros, no image, no BS. Dan, 213-462-3583

•Nd grt dmr to drive orig band. No funk, punk, or Deadheads. Classic groove like Watts & Ringo, but modern psychdc approach. Ambitious only! 510-236-5122
 •Percussnst wtd into funk, jazz, fusion, some Latin, to form band for summer gigs. Gary, 310-391-7364
 •Pro dmr ndd by estab career HM band w/progrsv edge. Have mgmt, tmosp, pro equip, pro att a must. Infl Megadeth, Dream Theater, Kragen, 310-915-9915
 •Pro groove master wtd asap w/single kick kit & dynamics. Infl R/R, Crowes, Jellyfish, 818-779-1219
 •Pwrfl, altmty, psychdc band w/growing intrst sks committed Bonham-like dmr. Gigs booked, sngs ready, be exp'd & together. We are 310-454-1964
 •REACTOR sks dmr Infl Dokken, Skid, early Crue, O'Ryche, White Snake. Equip, 24" dbl bs, tmosp, bckng voos, grt image required. Lng commitment! 818-980-8669
 •ROMNEOZ GOGGLEZ sks thunder god. Must have kit, tmosp. We have label intrst, exp. Infl Doors, Misfits, Sabbath, PSOL, Pantera. Johnny, 213-876-1921
 •Skg hrd hitng, verst, intellnt, intellnt dmr who's able to comprehend complexities. Must be willing to wrk. Call if srs. 818-789-1042
 •Spanish cmrct rock band nds dmr to join for RCA intrst. 818-769-5295
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 •Uniq altmty sks muscl dmr w/rhythm & dynamics. Creatv trbal grooves encouraged. Infl Susie, Kitchens/Distinction, Killer Joke. Steve, 213-957-2393

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15. SPECIALTIES

- Ambitious guit/voc/sngwrtr sks agent &/or mgmt Will pay % to top notch, versil plyr Keith, 310-397-2212
- Aftn attys, mgrs! Accomplished fem sngwr w/ht right stuff, from lks to hit sngs nds who to hit the big time offered 818-223-9529
- Booker ndd for hi quality Stones tribute band Will travel 213-878-6949
- Callist wtd for eclectic, acous band Infl Nick Cave, American Music Club, 818-994-9325
- Elec, acous violinist avail. Bee bop, blues & more David, 213-666-1398
- Fiddle plyr avail. I know all the cntry sngs Will wrk in or out of town, 818-359-7835
- Guit/drum tech, road exp & wrkd w/many LA bands. Pro & hrd wrking, avail now John, 818-845-9004
- Guit tech avail for rock band Have pro equip & pro att hrd wrking & willing to learn Harvey, 818-766-6089
- Harmonica plyr of insane proportions wtd by HR/blues-based band. Pro only Tim, 818-367-4353
- Keyboard & drm progrmmr, also dpls in guit & bs into recording sfts. Styles R&B, rock, pop, cmrc'l mainstream Mark, 818-759-1418
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- Mgr or sng plugger wtd by recrdng artist/pianist w/2 albums to represent body of wrk to labels, publishers, etc 818-789-9211
- Musicians ndd head shots w/their demo. Shelly, 213-

- 463-9487
- Out of town blues/rock band sks mgmt. Lv msg, 702-459-7142
- PA systm and operator ndd for Venice unplugged for one day in summer. Radio, news & cable access event. Credits & video copy provided 310-391-9805
- Pop, R&B male/fem duo sks mgr w/connex. Seasoned pros, former recrdng artists. Ron or Pat, 213-461-6255
- Pro spoon plyr, can plyr in any style, very easy to wrk w/ . definitely adds flavor to music. Gizmo, 213-883-1542
- String section wtd for pop band. Beatles, Costello, REM Lv msg, 213-464-7903
- Super hot Duo w/new CD out lkg for pro mgmt, label &/or distribution. Feature "I am the Walrus", a tribute to John Lennon, 909-396-9908
- Tintd HR act nds engineer for in-home studio recrdng Have digital 8-trk, 16-trk DA88. Eric, 818-783-7935
- Wtd fem w/attractive speaking vox for spoken parts on rock sngs. Some pay Frank, 818-338-3106

16. SONGWRITERS

- A signed male contemporary cntry artist skg new sngs for an indie release this summer a la Chris Isaak & kd lang Patrick Michaels, 212-727-2387
- A1 pop, cntry sngs ndd, uptempo, for fem voc doing Euro tour Send cassette & lyrics sheet to Jamie, PO Box 1763, Canyon Country, CA, 91386 ASAP

- Artistic, cmrc'l BMI lyrncst/sngwr sks pro collab w/studio for hp pop, rock, adult, contemporary sngs, 213-656-3930
- Compsr of pop ballads ndd by lyrncst new to industry, but hungry to write I write for myself & look to the future. David, 808-245-9044 Room 4
- Exp'd voc, lyrncst lkg for collab/band to write soufl, bluesy HR Infl Humble Pie, Janis Joplin, Zep, Stones Melanie, 818-789-6502
- Fem voc/lyrncst sks sngwrng collab ready to invest time/tnts. Bonnie Raitt, Eagles. Answering machine is fixed. Pts call again, Ronnie, 213-656-2230
- Fem vocalyricst, bluesy, rock, altrntv style sks sngwrtr/guit plyr to collab, record w/. Elizabeth, 310-839-9071
- Guit, sngwrtr lkg for provocative, sensuous sngwr. Jewish only 805-966-0730
- Lkg for ASCAP fem lyrncst/kybrd plyr/sngwrtr/sngwr to join writing for upcoming oreigner proj. Harvey, 818-766-6089
- Lkg for beautiful & love sngs for recrdng proj 213-917-1856
- Lyrncst wtd by recrdng artist/pianist w/2 albums. Must have xntn connex to have sgs placed or get staff deal. 818-789-9211
- Lyrncst wtd to collab w/sngwrtr. Must be dedictd, ambitious & a strive to be a success. Into pop, dance music & ballads. Jeff, 818-506-0210
- Pro status sngwr/sngwrtr/lyrncst sks guit or kybrdst for collab. No pros. Sng team for submission &/or possible production deal. Mark, 310-397-9547

- Sngwr, sngwrtr sought by guit & drmr to co-wrt & front orig proj, Infl Waterboys, Levelers, Matt Johnson, Miltown Brothers, James, George, 310-456-0397
- Skg strong writing partner w/grt lyrics & R&B, pop, dance & ballad. Studio a plus. Tim, 818-757-3831
- Sngwrtr w/studio & publshr sks artist &/or voc for proj. Shelly, 213-463-9487
- Sngwrtr, producer avail for proj. Okies, albums, demos, hungry for sngs. Pop, R&B, gospel. Brian, 213-663-9672
- Sngwrtr w/cntry, reggae & pop demos, sks bands or sngs, not necessarily self-contained. Also sks music publishers & mgmt. Paul, 818-358-6863
- Uniq voc, lyrncst sks guit for sngwrng collab. Infl Pantera, Ozzy, Rush, Aero, Darlow, 818-509-8527
- Wtd collaborator, strong on verse/chorus changes, versil.

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