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FEATURES



PHOTO COURTESY OF AMERICAN RECORDINGS

22 BLACK CROWES

Though many feel they sound similar to the Stones, none will argue with the success of this blues based rock band. Back with their latest, *America*, Chris Robinson's candid interview touches on many controversial topics including Kurt Cobain's death.

By Steven P. Wheeler



26 PERCUSSION GUIDE

This issue's double guide puts you in touch with percussion teachers and programmers as well as drum retail and repair shops. Now you can let your fingers do the walking for all of your percussive needs. Contact names and numbers are included, as usual.

Compiled by Tom Kidd

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Cover photo: Courtesy of American Recordings



FEEDBACK

☛ The Local Scene

Daniel Eisenberg
Encino, CA

"I'd like to make a rebuttal to this misguided artist named Danny Lovedoll, in the 'Going For Broke' commentary. First off, the L.A. scene hasn't changed through the lack of opportunity, just a lack of musicianship. The problem is, we have been flooded with too many unprepared artists who haven't got the heart to achieve a level of excellence. The only mistake L.A. has made is allowing these unprepared artists to fill our showcase clubs and prime time hot spots when these artists desperately need to be practicing and rehearsing. What A&R rep would want to go out and listen to what's in our clubs anymore? Five to ten years ago, no one unprepared would dare showcase before they were ready or they risk tremendous embarrassment. To Mr. Lovedoll—get a clue. Musicians starting out have always been broke and those who have the heart, achieve and overcome. Those who don't, they go home. Thank you."

☛ Grinchfist Gab

Pete
Los Angeles, CA

"My comments are in regard to your review of Grinchfist at the Troubadour a couple of issues back. The review was rather scathing and I feel it was done in poor taste, with poor journalistic integrity. He didn't intend to review the band so much as attack the band and for personal reasons which were not disclosed. I attended the show and I thought it was better than most. They are a great band on the L.A. scene who have a lot of integrity. They haven't jumped on any bandwagons with the latest flow of shit that's come out of whatever area. One of the bands that played after them got booed off the stage and they got a '6' in their review, and they got bottles thrown at them and what not. If someone dislikes a band in a review in your magazine, that's one thing, but to take personal dislike to them because they dislike them as people, that's another thing. That's bad journalism and if you want to keep the credibility of the magazine up, I suggest you get people who can write on a less personal level."

☛ Clearing The Air

Dear MC:
Never in my life have I ever read

a reader's comments section of a publication so full of ding-dong observations and opinions as the one in Vol. XVIII, #21. This is my first ever letter to such a column, but someone's got to offer another, hopefully rational, point of view. First of all, there were two guys who obviously derive satisfaction from correcting people on petty and insignificant details. Who gives a damn about one misspelled word or why a writer couldn't identify a Beastie Boy in disguise! We don't all sit around watching MTV's *The Week In Rock*. Listen, Jerkies, the writer's message, not his presentation, is what counts.

Then you've got some guy called Danny Lovedoll calling with his take on the L.A. music scene, making L.A. sound like a wasteland from a Mad Max movie. Danny, just write some good songs, and if you really need a job, cut your hair (if it's green), learn to type, and get a temp job—until you get signed, of course.

Darren, if you really want radio coverage, then read radio's trades. I'm sure MC integrates such stories when they're relevant. And the radio scene doesn't "blow." It doesn't even whimper. If you try turning the tuner a little slower next time, you'll realize that a cornucopia of radio choices are available. I've lived in San Francisco and New York and those cities can't lay a hand on what Los Angeles has got going on.

We've got great public/college radio with unbelievable eclecticism (KCRW, KPFK, KSPC), new age (the Wave), album oriented, standards (on AM), talk, religious, plus your usual popular formats. Geez, what do you want?

And Dionne, I saved you for last, you poor, misguided space cadet. Don't you realize that good music can be found in any style—classical, country or metal? A great song transcends stylistic bias. Hint: why did country artists cover the Eagles' songs and why did alternative groups do the Carpenters?

Lord have mercy, *Music Connection!*

Dean
Los Angeles, CA

CORRECTION

In our Directory of Music Publishers (#22), we inadvertently listed the wrong contact person for All American Communications & Allam Songs. The correct contact is Steve Love, who can be reached at 310-450-3193.

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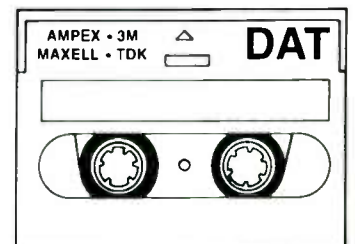
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CALENDAR

By Trish Connery

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

Current

The Songwriters Guild Foundation's next Ask-A-Pro/Song Critique is scheduled for Wednesday, November 9, 7:00 p.m., at the Guild's office, 6430 Sunset Blvd., #1002 in Hollywood. These Ask-A-Pro/Song Critique sessions allow songwriters and musicians access to a special music industry guest for questions, discussions and critiques. The featured guest for the November session will be Andrew Robbins, Laurel Canyon Entertainment/Coyote Records. Seating is limited and reservations are required. Call 213-462-1108 for additional information.

California Lawyers For The Arts, a non-profit organization providing legal assistance and education for all artists, will present a "Copyright Clinic" on Saturday, November 12. Participants receive individual half-hour consultations with a lawyer about copyright registration procedures, work-for-hire, or infringement issues. The cost is \$15 for CLA members, \$25 for non-members. Advance reservations are required. Call the CLA at 310-395-8893 for additional information.

In addition to the regular classes and

workshops for vocalists, the Singers' Workshop, headed by veteran vocal coach Lis Lewis, also offers a newsletter, *Angel City Voice*. It features articles relating to every aspect of the life of the professional singer, and best of all, there is no charge. Contact Lis Lewis at 818-980-5556 for additional information.

Re-Caps

UCLA Extension, in conjunction with *New Media* magazine, will present a one-day workshop, "A Buyer's Guide To Multi-Media Tools" on Saturday, November 12, 9:00 a.m.-5:00 p.m. at UCLA, 4000A Math Sciences. This class is geared for both the novice and the computer and video professional to provide guidance to plan or upgrade a multi-media studio. Leading experts from the multi-media hardware and software industries will discuss computers for multi-media; desktop video and compression, storage and capture; analog and video equipment for input and output; audio for video; graphics hardware and peripherals; and software for authoring, graphics, animation, non-linear editing and audio and music editing. The fee is \$125. Call UCLA Extension at 310-825-9064 for additional information. **MC**



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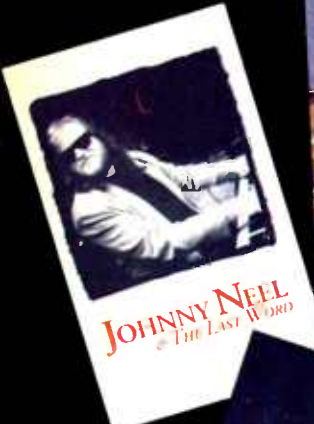
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MUSICIAN'S CONTACT SERVICE

By Karen Orsi

Musician's Contact Service is a computerized 24-hour referral service for bands and musicians seeking other players. This is achieved through a digital voice mail computer that answers the phone around the clock. After a selection procedure that allows you to choose your field of interest, jobs are described and the contacts given. The most important feature of MCS for musicians over written publications is immediacy—ads are put in right away so a band may find what they're looking for in a matter of hours. "You would call today," MCS founder Sterling Haug explains, "looking for a drummer for a weekend blues rock gig in Venice and everybody in the band makes 50 bucks a night. You would give me that description over the phone in probably three minutes, then I would record it on the gig line five minutes later, and by the end of the day, you would probably already have fifteen calls. So it's an immediate thing." Also, the band can call in and terminate the ad right away, so the calls don't come in long after the fact. "That would be our niche that nobody else has, especially for the cover bands," Haug says. "The bands that are using us are probably half original bands and half some sort of money-making bands. Whereas the ads in the papers will probably be 99 percent original bands. So it is a source of jobs that are not found anywhere else except word of mouth."

Another big plus in using MCS to locate players is that MCS keeps resumes on all its clients. "There is more information on our clients here than in regular ads," MCS founder Sterling Haug explains. "Instead of reading one sentence, such as 'guitar player looking for grunge band,' you have a whole resume available saying how old he is, what style of music he's playing, what his favorite groups are, does he look like a dork and please listen to his tape. It's like a dating service in that respect." The price of an ad with MCS is just \$15 for a band for a 30 day listing, and

\$45 for a 100 day listing for individual musicians. "People say, 'Why are you so cheap?' I have to tell them, 'Because I am competing with other things that are free.'"

The service was started by Haug 25 years ago. "In 1969, I had an office over the Whisky for \$75 a month," Haug remembers. "I was a former musician myself, playing with bands at places like Gazzarri's when they actually paid you to play, something that's unheard of today. I got the idea for this, because the band I was in, the Shades of Dawn (circa 1967) was playing at Gazzarri's five nights a week and we lost our guitar player and our drummer to the military draft six weeks apart from each other. Back then, that was a big breaker-upper of bands and back then there was no place to run ads except for the ten ad spaces in the free press or music store bulletin boards. So, the band broke up because the members couldn't be replaced fast enough, which was really frustrating. Now, the union did exist back then, but at the time, it was all old guys and not rock at all. Then I just rented an office and printed business cards and I put one big quarter page ad in the free press that cost \$57. I said, 'For the first week, everybody will be listed totally free.' So 200 people came in. Then I started charging five dollars. Pretty soon I was getting bands like Canned Heat and Iron Butterfly, and somehow the word had gotten out." Now at a different location on Sunset, the business is still going strong. Haug still hasn't gotten bored after all this time, but he hasn't gotten rich, either. "I never dread going to work," he says. "It's not always exciting, but I never hate it. My wife always says, 'Why do you keep doing this? You're not making very much money.' And I say, 'Well, I don't know what else to do, and I enjoy it.'"

Musician's Contact Service is at 7315 Sunset Blvd., Hollywood, 90046. For more information, call 213-851-2333.



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Waronker Says 'No' to Warner Bros. CEO Post

By Steven P. Wheeler

Rumors of turmoil and dissension abound following surprise announcement; Waronker is rumored to be leaving label

Burbank—In a surprise development, Warner Bros. Records President Lenny Waronker has reversed his previous August 15th decision and has now officially rejected the post of Chief Executive Officer for the label, which will be vacated by Mo Ostin in January.

This startling announcement has fueled much industry speculation that Waronker may soon be ending his 28-year relationship with Warner Bros., due to on-going conflicts with Robert J. Morgado, Chairman of the Warner Music Group, the corporate umbrella which houses such labels as Atlantic, Warner Bros., Elektra, Sire, Giant, American Recordings and Maverick.

The Lenny Waronker announcement is just another in a seemingly endless stream of corporate dramas that has haunted the Warner Music Group over the past few months, due to high-level resistance to Morgado.

This past July, Morgado created Warner Music North America to oversee domestic operations of Warner's three major labels—Atlantic, Warner Bros. and Elektra—and named Doug Morris, the former Co-Chairman of the Atlantic Group, as President and Chief Operating Officer.

Not surprisingly, Warner Bros. Chairman Mo Ostin and Elektra

Chairman Robert Krasnow announced their departures shortly after the Morris appointment.

It was this added layer of management that was reportedly the last straw for both Ostin and Krasnow, who were accustomed to running their record companies with a free hand.

Since July, when Morgado began making some sweeping changes, such as consolidating the Elektra Entertainment and East West labels and naming Sylvia Rhone the Chairperson for the combined company, the Warner Music Group has been in a state of turmoil. One of Elektra's superstar acts, Metallica, actually filed suit to sever its association with the company after Krasnow's departure, claiming that Morgado refused to honor a proposed agreement between Krasnow and the band.

In a press release issued on October 24th, Lenny Waronker was quoted as saying, "At the time Bob Morgado and Doug Morris graciously offered me this position, I felt it would be the culmination of my career at Warner Bros. However, upon a great deal of reflection, I decided this job was simply not for me. I know this decision, a tremendously difficult one for me and my family, will come as a shock to many people, but it is the right one

for me."

Rumors abound that the team of Mo Ostin and Lenny Waronker may be continuing their very successful relationship together, either by forming another record company or by joining the powerhouse entertainment venture recently formed by David Geffen, Steven Spielberg and Jeffrey Katzenberg.

Waronker does have another year on his Presidential contract. However, sources within the Warner Music Group told *Music Connection* that they don't believe the final year of that contract will be fulfilled.

If Lenny Waronker does truly leave the record company in the coming weeks, as many insiders expect him to do, there is further speculation that some of Warner's artists may also follow Ostin and Waronker out the door. Waronker, who made his early reputation as a respected producer, is said to be especially close to Warner Bros. artists such as R.E.M., who are only one album away from fulfilling their five-record deal with the label, and veteran artist Eric Clapton, two of the record company's biggest selling acts.

Ironically, this tumultuous executive upheaval comes at a time when the record company is dominating the nation's record charts. In fact, as of press time, three slots of the Top Five albums were filled by Warner artists Eric Clapton, R.E.M. and Green Day.


In a prepared release, Robert Morgado stated: "Unfortunately, in the past few days, Lenny's announcement has triggered confusion, uncertainty and a wave of rumors regarding dissension within

RAMONE HONOR



Legendary record producer Phil Ramone was recently inducted into Rock Walk, Guitar Center's sidewalk gallery honoring the top innovators, recording artists and producers in rock history. Ramone has worked on albums for such musical greats as Paul Simon, Frank Sinatra, Dionne Warwick and Barbra Streisand.

Warner Bros. Records and Warner Music Group itself. These reports are without merit. Change, particularly when it involves an element of surprise, can be unsettling, and that has perhaps contributed to the speculation and rumors. But it is merely speculation.

"At my request, Warner Music U.S. Chairman and CEO Doug Morris, who is responsible for Warner Music Group's U.S. recorded-music operations, will work alongside Lenny at Warner Bros.' home office in Burbank until a new label CEO is appointed. We are committed to a transition that preserves the best traditions of Warner Bros. Records." 

TEMPTING AWARD



The current lineup of legendary Motown act the Temptations is pictured receiving their star on the Hollywood Walk Of Fame. Shown (L-R): Theo Peoples, Otis Williams, Melvin Franklin and Ali-Ollie Woodson.

Hard Rock Station KNAC to Change Format to Latin


By Tom Farrell

Liberman Broadcasting has purchased SoCal's longtime hard rock/heavy metal station

Long Beach—On Tuesday, October 26th, staff members of KNAC (105.5 FM) were given the news that the radio station has been sold to Liberman Broadcasting, who plan to change the station's hard rock/heavy metal format to Latin music as early as February, 1995.

A spokesperson for the Key Market organization, who purchased KNAC last year, said that

the offer to sell the station was "too good to pass up," but would neither confirm nor deny the rumored \$13 million price tag.

Although the station had yet to make an announcement to its listeners, newspaper and TV news stories alerted KNAC fans who, according to one staff member, have been calling the station to "voice their dismay." 



AES Show and Convention Set for November 10-13

By Barry Rudolph

Manufacturers will exhibit the latest in audio gear during this annual trade show

San Francisco—The 97th Audio Engineering Society Show and Convention will take place at the Moscone Center in San Francisco, Thursday, November 10th, through Sunday, November 13th. In addition to the exhibition of the latest technologies in audio from all the major manufacturers, the convention provides a public venue for the dissemination and exchange of information and concepts related to audio research and development.

The extensive program of exhibits, technical papers, workshops and special events will occupy over 150,000 square feet in the North Halls of the Moscone. The fourteen workshops, eleven demo suites and all the presented papers will take place in rooms adjacent to the exhibit halls for easy access. There will also be many Technical Tours to sites in and around the area, special presentations from AES technical councils, the AES working groups and a unique awards reception. Exhibit hours are Thursday, 1:00 p.m.-6:00 p.m.; Friday, 9:00 a.m.-6:00 p.m.; Saturday, 9:00 a.m.-6:00 p.m.; Sunday, 10:00 a.m.-4:00 p.m.

The opening ceremonies, which this year features the awards presentation, will feature Beatles producer George Martin as the keynote speaker. Martin is recognized as one of music's most respected producers. This year, taking the place of the convention's usual social event, the banquet, will be a party at the San Francisco Exploratorium.

Workshops tentatively scheduled are as follows: On November 10th, "Alternative Digital Formats" with Joe Martinez of DIC Digital at 9:00 a.m.; "Video Technology And Timing For Audio Professionals" with Don McCroskey and "Recording Console Signal Flow" with Laurel Cash-Jones of CJ Technologies and Van Webster of Webster Communications, both at 2:00 p.m.; on November 11th, "Fundamentals Of Grounding, Shielding And Inter-

connection" with Ken Fause of Smith Fause & Associates and Neil Muncy of Neil Muncy Associates and "Cable/Fiber Optic Transmission," chaired by Michael Karagosian of Theatre Design Associates, both at 9:00 a.m.; "Audio And Multimedia," chaired by Ken Rose and Larry Boden, and "3-D Stereo Sound" with Emil Torick and a panel manufacturer reps that comprise most of the viable 3-D stereo sound schemes, both at 2:00 p.m.; on November 12th, "Audio Processing For Radio And Television" with Robert Orban and "Audio Education" with Professor Roy A. Pritts of the University of Colorado, both at 9:00 a.m.; "Developments Of Data Compression" with Han Tendeloo of ADV Applications and "Music Recording Approaches Based On Musical Style" with Van Webster, both at 2:00 p.m.; on November 13th, "Waveguide And Physical Modeling Synthesis" with John Strawn and "Touring With Computer-Controlled Sound Systems" with David Scheirman of Lone Wolf Systems, both at 9:00 a.m.



George Martin

Special events, which are free and open to everyone, include: On November 11th, "NARAS Recording Forum," moderated by Bruce Swedien, and "An Afternoon With Paul Klipsch," moderated by Paul Gallo, both at 2:00 p.m.; on November 12th, "Education Fair: The Graduating Class Of 1995 Looks At Job Opportunities" with Roy Pritts at 9:00 a.m.; "Working Group On Diversity: AES In The Schools" with Laurel Cash-Jones and Keith Seppanen at 2:00 p.m.; an organ concert featuring Graham Blythe at 8:00 p.m.; on November 13th, "Professional Audio In Latin America," chaired by Alex Artaud from *Mix* magazine, and "Environmental Responsibility In The Recording Industry," chaired by William Moylan, both at 2:00 p.m.

For more information, call 212-661-8528. 



By Michael Amicone



Paul Cooper

Industry veteran **Paul Cooper** has been named Vice President of **Warner Music-U.S.** Cooper will be responsible for developing a West Coast base for Warner Music-U.S. He can be reached at 310-205-7460.

Alesis Corporation has announced the appointment of **Jim Mack** to the newly created post of Sound Reinforcement Marketing Manager. Based at Alesis' corporate L.A. offices (310-558-4530), Mack recently spent nine years as a sales manager with Sound Marketing in Chicago.

Arista Records has announced the promotion of **Michael Schwartz** to the post of Senior Director of Creative Copy. A six-year veteran with the company, Schwartz can be reached at the record company's New York offices (212-489-7400).



Jerry Andreas

Yamaha Corporation has promoted **Jerry Andreas** to the post of Marketing Manager for Guitar Products of the AGS Division. Andreas will be based at the company's Buena Park offices (714-522-9011).

In more Yamaha Corporation news, **Glenn DePue** has been named Vice President, Order Fulfillment and Customer Support. **Jay Wanamaker** has been promoted to the post of General Manager, AGS; and **Gerry Tschetter** becomes a music group marketing analyst. They can also be reached at the company's Buena Park offices.

MCA Records has appointed **Nancy Taylor** to the post of Director, Business and Legal Affairs. Taylor, who was previously the label's Associate Director of Business and Legal Affairs, will continue to perform her duties out of the label's Universal City offices (818-777-4000).

Leading management firm **Kragen And** **Company** has named **Michael Houbrick**

to the post of Vice President of Creative Development. Houbrick will identify, develop and implement new products, services and related industries and will perform his duties out of the company's Los Angeles offices (310-854-4400).

Zoo Entertainment has announced two new appointments: **Teddi Gilderman** has been named to the post of Manager, National Secondaries Promotion; and **Marilyn Saidman** has been promoted to Manager, Artist Development. Gilderman and Saidman are based at the label's Los Angeles offices (213-468-4200).

Leading tape duplication company **52nd Street** has named **Kris Solem** to the post of Vice President of Production and Engineering, and **Stu Yahm** has been appointed Vice President and General Manager. Solem, who joined the post-production and media duplication studio in 1983, and Yahm, who joined the company in 1985, will continue to perform their duties out of the company's Los Angeles offices (213-463-5252).



Kristen Hoag

Sony Music Distribution has appointed **Kristen Hoag** to the post of Manager, Point of Purchase, Systems; and **Debbi Haus** has been named Manager, Point of Purchase, Fulfillment. Hoag and Haus will perform their duties out of the company's New York offices (212-833-8000).

Sonic effects company **Eventide** has named **Nicholas Rose** to the post of Director of Audio Engineering. Rose, who is based at the company's New Jersey headquarters (201-641-1200), will oversee and contribute to the creation and design of Eventide's audio and broadcast products.



Geoffrey Chang

San Francisco-based entertainment marketing company **Xedra Productions** has announced the appointment of **Geoffrey Chang** to the post of Director of Artist Development. Chang will perform his duties out of the company's Los Angeles offices (310-289-1657). 



Ron Oberman

Title: Exec VP/A&R
Duties: Talent Acquisition
Years with company: 1 1/2
Company: MCA Records
Address: 70 Universal City Plaza.
Universal City, CA 91608
Phone: 818-777-4000
FAX: 818-777-7116



Move To MCA: "I really liked the prospect of the challenge. While already doing well, I believe that MCA is on the verge of incredible success on all levels. Each day we're breaking down the outdated perception that the label is weak in rock. When you really analyze where that thinking comes from, you realize that in years past, while there were some good acts, there were many more that should not have been on the label. When you have weak rock acts, it makes it difficult to break those rock acts. A good part of my first year was spent trimming the roster, so that now we have fewer than 25 acts on the rock/pop side."

New Signings: "I'm excited about two very recent signings—the Nixons and the Dimestore Hoods. The Nixons are a great rock band from Oklahoma who had a song that was generating Top Three requests all over Texas and Oklahoma when we signed them. The Dimestore Hoods are an exciting act that's built a fanatical following in their hometown of San Pedro. They are a band that combines intensity with great songs."

"We also have the first album from Orange County band Water coming in January. Gavin Mackillop produced the album, which I think will surprise a lot of people because it's so good."

"MCA also won out over many

labels for the rights to the Fort Apache label out of Boston. Fort Apache is synonymous with recording so many great alternative acts early on. Their five producers—Gary Smith, Lou Giordano, Tim O'Heir, Sean Slade and Paul Kolderie—will bring acts to us. In January, we'll be coming with an anthology, This Is Fort Apache, and later, with their first signing, Cold Water Flat. There's also Grither, a new rock band from Kansas City; Maria Christina, an incredible young singer brought to us by Antonina Armato, and Engine Records, Bill Wilson's street-savvy N.Y.-based label, which will develop acts that we'll then take to the next level at the right time."

New Acts Just Out: "We feel real good about several new acts we've just released. The Murmurs, out of N.Y., are beginning to create an early buzz with their first track, "You Suck." Justice System is a live hip-hop band, also from N.Y., that is starting to build a solid base. And Delaware-based band Smashing Orange just came out with a solid follow-up to their high charting indie debut of several years back."

Doing It: "We have such great people in all areas of the company now. They've proved that when they have good music to work, the job can be done. A case in point is Live, on our joint venture Radioactive label with Gary Kurfirst. MCA broke "Selling The Drama" at multiple radio formats, including #1 Alternative, and the second track, "I Alone," looks to be even bigger. The album recently went gold, and it's just beginning. So much for false perceptions."

A&R Department: "We have a small department filled with great people. In L.A., there's Beth Halper, who also has a terrific radio show. "The Go Zone," on KCRW. And there's Mitch Brody, who I hired from EMI Publishing. Jennifer Jay is here, and she's just completing work on a tre-

mendous album by Flotsam & Jetsam. And of course there's Denny Diante, who's a solid and consistent pro.

"Michael Rosenblatt runs the East Coast department. With him is Hans Haedelt, who we hired away from Interscope, and Kelley Walker, who put together the Victoria Williams Sweet Relief album while working in A&R administration at Sony."

Instinct: "You just know when something is special. You have to feel it in your heart as well as in your head. If I hear or see something great, I know immediately that I have to make a deal. I find that if I have to think long and hard about something, it usually means pass."

The Future: "Richard Palmese and Al Teller are totally committed to what we're doing in A&R. This is a great company to be with now. New acts have the advantage of not having to compete with tons of other acts."

"The Nixons understood that concept. They came away from meeting with MCA's people with such a strong impression of our commitment that even in a highly competitive situation, they chose not to even visit other labels. From the night Beth Halper and I first saw them in Oklahoma, we had signed contracts within three weeks. This is the new MCA."

Grapevine

Word on the street is that Elektra's A&R rep. Steve Ralbovsky, is no longer with the label.

Can Warner Music Group Chairman Robert Morgado single-handedly topple the entire Warner Bros. Records empire? Yes, he can.

Will Atlantic's Danny Goldberg assume the position of Warner Bros. CEO, replacing the departing Mo Ostin?

TAXI, the Woodland Hills-based independent A&R company, has really come through for Philadelphia

Dialogue

Background: "I first got involved with the music business while in college. I wrote a weekly rock music column for the Washington (DC) Star. For nearly five years, I interviewed just about every major rock & R&B act that passed through Washington. This put me in touch with the press departments at all the companies, and eventually I was offered a job running the publicity department for Mercury Records in Chicago."

"I did that for a few years, and then left Mercury to manage a Chicago band called Wilderness Road. They got a deal on Columbia and, when the band seemed on the verge of breaking up, I joined Columbia as Head of its Publicity Department in New York. Eventually, I moved to Los Angeles, first to run the label's West Coast marketing department, and then as head of A&R in L.A. While there, I signed a number of acts, including Cock Robin, the Bangles, Martika, Warrant and Toad The Wet Sprocket."

COUNTRY KIN



Contemporary country artists Radney Foster, Lee Roy Parnell and Marty Stuart surround the legendary Merle Haggard after a recent concert in Nashville. All three artists pay tribute to Hag on the just released CD Mama's Hungry Eyes, with proceeds being donated to the Second Harvest Food Banks. Foster's cut, "The Running Kind," is the first single released from the project.



SBK artist Jon Secada (center) was presented with a gold album for his latest, *Heart Soul And A Voice*, after his recent sold-out concert in Mexico. Shown during the presentation are (L) Emilio Estefan, Jr., Secada's manager, and (R) Mario Ruiz, President of EMI Music Mexico.

band **Martin's Dam**. The group recently played a series of in-office unplugged concerts for some of the top execs in the business, including **Kaz Utsunomiya/Virgin**; **Tom Vickers/Mercury**; **John Carter/Island**; **Judy Stakee/Warner/Chappell**; **Lionel Conway/Maverick Music**; **Jeff Aldrich/Giant**; and **Kevin Williamson/Atlantic**. And all of this in a span of just two days! TAXI provides its exclusive A&R services by regular mail and not just through the computer network as we erroneously reported in our last issue. You can reach TAXI by calling 1-800-458-2111.

Keri Kelli, former leader and songwriter for the now-defunct Big Bang Babies, is in the studio with his new band, **Blow**. Kelli's album debut is scheduled to be released next year.

After signing a recording contract worth about \$100 million with **Warner Bros. Records**, **Prince** is now claiming that the deal is actually "institutionalized slavery." Prince owes the label four albums, which he says he has, but according to the terms of the deal, he is only allowed to release a single album a year. According to a press release, Prince is ready to deliver the outstanding albums. The release claims that this situation is causing the Purple One "considerable stress, both creatively and emotionally." Maybe Prince has just outlived his usefulness as a recording artist? Considering that over the past few years he has been more talk than "hit," maybe he should just take the money and work on some good material for a change. Do you think \$100 million is enough to record four albums? Poor baby.

It'll be interesting to see what **Lisa Loeb** can do when she releases her first full-length album next year. Her single, "Stay (I Missed You)," from the soundtrack of *Reality Bites*, was sensational. Can she do it again?

A quick glance at the singles chart might make you wonder what year

you're living in when you come across such chart items as "The Lion Sleeps Tonight," "December 1963 (Oh What A Night)," "Turn The Beat Around," "But It's Alright," "Wild Night" and "Love Is All Around." Well, it's going on 1995 and when nothing new is happening musically, you can always count on the oldies to be re-

APPETITE FOR PASTA



Chaos/Columbia group Mother May I poses with a giant tub of fresh pasta presented to them at a recent party at the Palm restaurant in West Hollywood. Shown above getting ready to dig in are (L-R) MMI singer/guitarist Damon Hennessey, Columbia A&R Rep Benji Gordon, drummer Rob LeBourdais and bassist Dave Swafford. The pasta makes reference to the band's new CD-5 entitled *Use Your Appetite For Spaghetti*.

lived in a big way.

Soundtracks to *The Lion King*, *Forrest Gump* and *Jason's Lyric* are still holding their own in the Top Twenty.


On The Move

Howard Thompson will head up the East Coast A&R department for the new Herb Alpert/Jerry Moss label, **Almo Sounds**. Thompson will be assisted by **Bob Bortnick**. The label will work out of the Rondor offices at 360 N. La Cienega. Telephone number is 310-289-3500. In New York, they can be reached at 212-265-8866.

James Broadway has been appointed to the position of National Director of Rap A&R, Black Music Division, **MCA**. Broadway comes to MCA from Loud/RCA where he was in the A&R department working with such acts as Mad Kap, Wu Tang Clan and Alkaholiks.

Deals

Westbound Records has been reactivated, according to label CEO **Armen Boladian**. It will reopen as a full-service record label with its back catalog as part of the operation. Main offices are located at 21348 Telegraph Road, Suite #200, Southfield, Michigan, 48034. Telephone 313-355-1540, FAX 313-355-4476.

Michael Jackson's record label, **MJJ Music**, has just signed its first rapper group comprised of rappers **Kaos** and **Syco Smoov**, two talented kids who are barely in their teens. The band is called **Quo** and was discovered by Morgan Carey of Carey/DeBear Productions. 



THEY'RE A LITTLE BIT COUNTRY



BMI recently held their 42nd Annual BMI Country Awards in Nashville, honoring songwriters and publishers alike. The Robert J. Burton Award for Most Performed Song of the Year went to the Patty Loveless hit "Blame It On Your Heart," written by Harlan Howard and Kostas and published by Harlan Howard Songs, Seven Angels Music and Songs of PolyGram International. Sony Tree was named Publisher of the Year for the third consecutive year. Pictured onstage after the ceremony are (L-R): Doug Howard, Songs of PolyGram International; Patty Loveless; Kostas; (standing behind) Melanie Howard, Harlan Howard Songs; Donna Hilley, Sony Tree VP/CDO; Roger Sovine, VP, BMI, Nashville; Harlan Howard; Frances Preston, CEO, BMI.

BMI Fellowship

The BMI Foundation has announced the opening of the Seventh Annual Pete Carpenter Fellowship for aspiring film composers under the age of 35.

The winner will be selected by an advisory panel and members of the Board of the BMI Foundation, and will have the opportunity to work for

one month on a day-to-day basis with distinguished film and television composers. In addition, the winner will also receive a \$2,000 award for travel and living expenses while in Los Angeles for the period of the fellowship.

Over the years, such notable composers as Mike Post and Basil Poledouris have helped the Fellowship winners, and prior Fellowship

FUTURE'S SO BRIGHT...



Members of rock band Collective Soul recently signed with Warner/Chappell Music and then donned sunglasses to cut down the glare of their very bright future. Pictured celebrating the publishing deal are (L-R): Will Turpin, Collective Soul; Ross Childress, Collective Soul; Ed Roland, Collective Soul; John Titta, VP, Creative, Warner/Chappell; Dean Roland, Collective Soul; Shane Evans, Collective Soul.

honorees such as Christopher Tyng (1990 Fellowship) and Roger Neill (1991 Fellowship) have gone on to have successful careers in television.

Applications for the 1994 Pete Carpenter Fellowship can be obtained by writing to the BMI Foundation, Inc., 320 West 57th Street, New York, NY 10019. Applications must be received by November 30th.

ASCAP/PRS Awards

Earlier this month, ASCAP held its Fourteenth Annual Awards dinner honoring members of the British Performing Rights Society (PRS) in Picadilly, London.

The awards honored the PRS writers and publishers whose songs, licensed through ASCAP in the United States, were among the most

GOING FOR THE GOLDE



Warner/Chappell Music has announced the signing of songwriter Franne Golde to a worldwide publishing deal. Over the years, Golde's songs have been covered by such artists as Heart, Diana Ross, Bette Midler and Celine Dion. Her most recent success was the Kenny G/Aaron Neville hit "Even If My Heart Would Break." Pictured after the signing of the new publishing contract are (L-R): Rick Shoemaker, Executive VP, Creative, Warner/Chappell Music; Judy Stakee, VP, Creative, Warner/Chappell Music; Franne Golde; Jay Cooper, attorney.

SESAC AWARDS



Performing rights organization SESAC recently presented their National Performance Activity Awards at a ceremony in Nashville. The big winners were Susan Longacre (Most Recorded SESAC Songwriter of the Year), and SESAC's Songwriters of the Year Karen Taylor-Good and Amanda Hunt-Taylor. Pictured with their awards are (L-R): Susan Longacre; Dianne Petty, Sr. VP, Creative, SESAC; Karen Taylor-Good; Amanda Hunt-Taylor.



Songwriter Rick Carnes was given an offer he couldn't refuse by Peermusic executives—either sign or sink! Choosing the pen over the pond, Carnes inked a new and exclusive contract with Peermusic, which has re-opened its Nashville operation. Pictured (L-R) are: Kevin Lamb, VP, Peermusic, Nashville; Rick Carnes (anchored); Anthony Von Dollen, Creative Director, Peermusic.

performed in America during the year of 1993.

Producer/songwriter **Robert John "Mutt" Lange** was named ASCAP's PRS Songwriter of the Year for his award-winning songs "(Everything I Do) I Do It For You," "I Said I Loved You, But I Lied" and "Please Forgive Me."

"A Whole New World," written by *The Lion King* lyricist **Tim Rice**, was named ASCAP's PRS Song of the Year, while Big Pig Music Ltd. was named ASCAP's PRS Publisher of the Year on the strength of three award-winning songs from the songwriting team of **Elton John** and **Bernie Taupin** ("The One," "Simple Life" and "The Last Song").

Other winning artists included **Phil Collins** ("Another Day In Paradise"), **U2** ("Mysterious Ways"), **Genesis** ("Hold On My Heart"), **Mark Knopfler** ("The Bug"), **Annie Lennox** ("Walking On Broken Glass") and the members of Capitol recording act **Duran Duran** ("Ordinary World" and "Come Undone").

In the film category, awards went to **Trevor Jones** (*In The Name Of The Father*), **Patrick Doyle** (*Carlito's Way*) and **Richard Robbins** (*The Remains Of The Day*).

BMG Music News

BMG Music Publishing has named a new management team to the company's office in Holland. **Bram Keizer** was appointed the General Manager/Director, **Frank Bruens** was named General Manager and **Joop Plagge** will serve as Administrative Manager.

In making the announcement, President of BMG Music Publishing Worldwide, **Nicholas Firth** said, "We are delighted to announce our new Dutch management team, which combines continuity with fresh creative drive. Bram Keizer is one of the

most experienced and respected publishers in Holland, and Frank Bruens is the leading young creative publisher in that country. I am sure that under their leadership, our company will go from strength to strength."

All Nations News

Billy Meshel, President of **All Nations Music Publishing Ltd.**, has announced the appointment of **Barry Kolsky** to the post of Creative Director. Kolsky, who served as Creative Director at EMI and Bob-A-Lew Music, will perform his duties out of the publishing company's Beverly Hills offices.

Hot Tip

It's that time of year again. The 1995 edition of *Songwriter's Market* is hot off the presses.

The annual directory that follows what's happening with the companies that sign your compositions is a must for the aspiring, unsigned songwriter.

In the current 522-page book, songwriters will find more than 2,000 listings of lyric and music markets, clubs, associations, contests and workshops, with 750 of those listed being brand new.

Each listing includes the company's name, address, phone number, contact person, types of songs wanted, payment terms, as well as tips from decision makers.

The 1995 edition of *Songwriter's Market* is available at local bookstores or from the publisher.

To order a copy of the book directly, send \$21.99 plus \$3 postage/handling to: *Writer's Digest Books*, 1507 Dana Avenue, Cincinnati, Ohio, 45207.

Visa/Mastercard orders can be placed by calling 800-289-0963. **MC**



TODD PARK MOHR

With their major label follow-up 'Strategem,' Big Head Todd & the Monsters are now ready for platinum success

With last year's major label debut, *Sister Sweetly* (Giant Records), Big Head Todd & the Monsters captured the gold ring of success.

However, they didn't do it with a hit video or any MTV influence. Rather, they did it by taking to the road for eighteen long months, gathering up fans along the way. It was Brother Todd's Traveling Salvation Show, but this wasn't musical snake oil they were hocking. It was a perfect blend of powerfully original songs with a healthy dose of commercial ingredients, intertwined with a free-form live show that would make any Dead head proud. In short, Big Head Todd & the Monsters did things the old-fashioned way: They earned their success.

Now, with the follow-up *Strategem*, singer/songwriter/guitarist extraordinaire Todd Park Mohr, bassist Rob Squires and drummer Brian Nevin are poised and ready to enter the platinum arena. For his part, the 29-year-old Mohr is thankful that their first major success came about the way it did. "I'm more proud of the way that *Sister Sweetly* happened than anything else. I'm just hoping that we can continue that trend with this album."

After speaking briefly with the soft-spoken guitar hero, it became very obvious that Mohr has anything but a big ego. This is probably due to the fact that the trio released two critically acclaimed independent albums—*Another Mayberry* (1989) and *Midnight Radio* (1991)—on their own Big Records label, before signing on the dotted line with Giant Records, something that Mohr says was an important element in their career. "Releasing those first two albums was very draining and really difficult. It was definitely an eye-opener and a very important learning experience. I think it's always good for an artist to have a good understanding of the business and to always have your hands in that side of things."

Since inking their deal with Giant, Mohr explains that he has finally found the time to perfect his craft. "If anything, my life has kind of opened up since we hooked up with a management company and signed our record deal with Giant. There's a lot of people working for us now, so I can spend my time concentrating on writing and performing."

Unlike many unsigned bands across the country, this Colorado trio refused to leave the Rocky Mountain territory for the bright lights of Hollywood, where so many struggling artists come seeking fame and fortune. Having been together as friends since high school and as a working unit since their college days at the University of Colorado in '86, Mohr notes, "I think we avoided leaving our Colorado base and moving to a city like L.A., because getting signed wasn't necessarily our goal when we started out. We basically just wanted to be a band, and I think it's really difficult to survive as a band in cities like Los Angeles. It becomes very difficult to distinguish yourself because there's so many groups out there. We just felt that we would fare better in the long run, if we stayed home in Colorado."

That became obvious when Giant owner Irving Azoff arrived for a Rocky Mountain musical high a few years back. "We signed a management deal, which was contingent on them getting us a label deal, and a couple of weeks after we signed our management deal, Irving Azoff flew out to see us play in Aspen. He basically signed us on the spot."

As for his songwriting technique, Mohr would only say, "Normally, it happens all different ways. But with this album, I sat down and really attempted to write something that was a unified piece, as if it was almost one idea. There were a lot of musical and lyrical rules that I found threading themselves through the different songs. There's ten-syllable lines in a lot of the songs, there's chord progressions that occur in thirds and just certain things that helped tie the songs together. It's a little more intricate than anything we've done in the past."

Unlike *Sister Sweetly*, which was produced by David Z., *Strategem* was produced by the band. In fact, Mohr has said that he wasn't thrilled with the compromises the band had to make to please their previous producer.

"Actually, *Sister Sweetly* was kind of a painful album for us to make because it was the first time that we had worked with a producer. There were certain things that we had to deal with, like time-constraints and restrictions, while we had attracted our early fans with a more free-flowing approach. But in the long run, I think that was good for us, because it did enable us to get on the radio. What David brought to the project was more accessibility. With *Strategem*, we took what we learned from the last album and incorporated that aspect with what we've always done, and I think this is our best record."

Contact Giant Records at 310-289-5500.

MC



WHO'S TOMMY: Buena Vista Home Video has released *The Who's Tommy, The Amazing Journey*. The one-hour video cassette traces the history and evolution of Pete Townshend and the Who's landmark opera through its many incarnations, from concept album to live performance to film to Broadway play (including rehearsal and performance footage). It also contains rare concert footage of the Who performing their classic in concert and interviews with remaining Who members Roger Daltrey, Townshend and John Entwistle, as well as such superstars as Elton John and Tina Turner, who both starred in Ken Russell's flamboyant film interpretation. This highly entertaining and informative title retails for \$14.99.

ROCKET LAB: Master P and the West Coast Bad Boys, mastering a Christmas tribute with Rocket Lab's Ken Lee... Songwriter J. La-Rue and producer T Super, mastering the new album *Blowin' Up*... Ken "The Sonic Ninja" Lee, supplying the sonic expertise to producer Pizo's new release, *Nigga Rollin' A Drop*... The first full-length album by Her Majesty The Baby was recently mastered by Marc Senesac... Paul Stubblebine was also in, putting the final strokes

REEL AWARD



Capitol metal act Megadeth is pictured receiving their Ampex Golden Reel Award, in recognition of the band's last album, *Countdown To Extinction*, which was recorded exclusively on Ampex pro audio tape. The award presentation took place at Cactus Ass, the band's Phoenix, Arizona recording studio.

on producer Lisa Palac's erotic record *The Edge Of The Bed: Cybergasm 2*, due in December.

REDZONE STUDIOS: This Burbank

facility recently played host to a reunited Go-Go's, recording new tracks for their new double-CD retrospective, with producer John Porter and

engineer Joe McGrath manning the console. Music was also recorded for the upcoming motion picture *Walk In The Clouds*, with Denis Degher recording and mixing the tracks. Composer/producer Stewart Levin and engineer Peter Kelsey also availed themselves of this Valley facility, recording music for the Emmy winning TV series, *Picket Fences*.

WALDEN II: This Hollywood Hills facility played host to Bonnie Raitt, Dave Koz, the Tower of Power horns and Rita Coolidge, who all contributed to Arnold McCuller's debut release, due on Coyote Records. Producing was Dana Walden, with veteran engineer Frank Rozsak manning the boards.

GRANDMASTER RECORDERS: Producer/engineer Sylvia Massy, working on tracks for Spade Ghetto Destruction's new Zoo effort, with Matt Silva assisting during the sessions... Massy (Tool, Green Jelly) was also in producing tracks for Mechanical Bride, featuring Georgina Anderson.

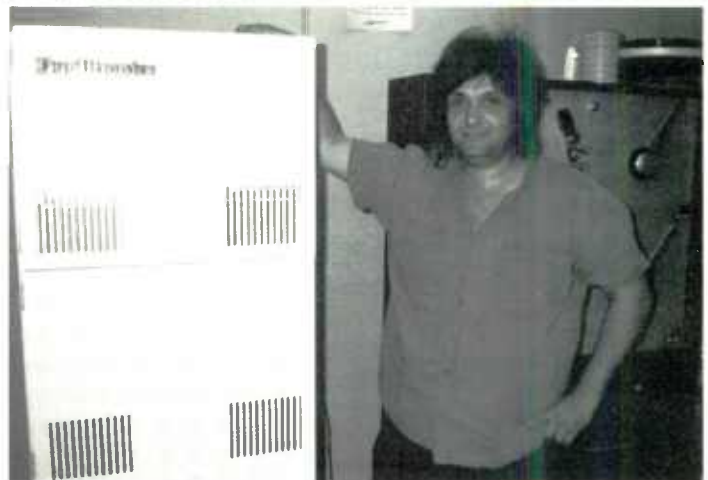
BROOKLYN RECORDING STUDIO: Ubiquitous producer Don Was, mixing tracks for Kris Kristofferson's new album, to be released on Was' new label, Karambolage, through MCA.

JOKE SESSION



Killing Joke guitarist/co-founder Geordie and local industrial band Tunnelmental are pictured during sessions for Tunnelmental's upcoming single, "Charlie Said" and "Kiss Man Kind." Shown at Hollywood Boulevard Studios are band member Dek, Geordie and band members Tim Hays and Biff Mitchell.

IN THE STUDIO



Tom Parham is pictured with his new Duplitronics Digital Bin, the key element in the Digalog process. La Habra-based Tom Parham Audio Productions is now licensed by Time-Warner as a Digalog Cassette Duplicator.

YAMAHA STEREO MIXER FORUM

YAMAHA MX200 STEREO MIXER BRINGS AFFORDABILITY TO FULL-FUNCTION MIXERS

When you're looking for a full-function mixer but you don't want to empty your bank account, the Yamaha MX200 Stereo Mixer will bring an end to your search. This dynamic new board has a compact and easy-to-use control layout, superb stereo sound, and a streamlined design that adds strength to the frame, making transport safe and effortless.

For starters, the MX200 offers a wealth of flexibility for stereo mixing. Available in models with 8-, 12-, 16-, and 24-input channels, this powerhouse features both stereo and mono output busses, complete with master faders and switchable inputs. For added versatility, all inputs have pan pots, channel on/off switches, and pre-fader listen switches.

The MX200 gives you the luxury of patching external signal processors or other units into your mix thanks to insert patch points, included on all in-

puts. For accurate level matching, a handy input pad and a rotary gain control are at your fingertips. There's even a high-pass filter to eliminate vocal popping and subsonic rumble.

All models feature a three-band EQ, a headphone jack and four switchable LED bar-graph meters, which give readings of all major buss signals. Two stereo aux returns, each with 2-band EQ and level control with secondary aux sends, are provided to connect with other mixers.

And to make your life easier, in-

cluded are four auxiliary sends to expand your options. The MX200 also makes external signal handling less complicated by providing level controls on tape-in and record-out jacks, and simplifies level checks with four fader type aux send controls with after-fader listen switches.

For more information, write Yamaha Corporation of America, Audio, Guitar and Synthesizer Division, P.O. Box 6600 Buena Park, CA 90622-6600 or call (714) 522-9011.

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JEREMY LUBBOCK

This highly respected arranger's talents can be heard on the new Kenny Rogers album of standards

By Steven P. Wheeler

British-born Jeremy Lubbock is one of those musical maestros who makes his living behind-the-scenes, fleshing out the music of such superstars as Sting, Madonna, Michael Jackson, Whitney Houston, Mariah Carey, Celine Dion, Barbra Streisand, Diana Ross, Elton John, Chicago and Michael Bolton. And that's just his work as an arranger, for which he has received three Grammy Awards.

As a songwriter, his songs have been covered by Kenny Rogers, Al Jarreau, James Ingram, Patti LaBelle and Olivia Newton-John, while Lubbock has also produced artists such as Tommy Page, Sara Vaughan, Andy Williams and Tremaine Hawkins.

As for his own recording career, the classically trained Lubbock says that his solo career never really got off the ground in the early Fifties. In fact, his first single was produced by future Beatle producer George Martin. However, nothing ever came of Jeremy Lubbock, the recording star. "I did work as a singer-songwriter in the early Fifties," explains Lubbock, "but then in the early Seventies, I stopped performing and started writing exclusively. I just decided that I didn't want to play to any more drunks [laughs]."

Things didn't really change for Lubbock until a chance meeting with the noted American composer and arranger Don Specht. "I met Don in London, and he told me that I was wasting my time in England and he urged me to come to America. Nothing was really happening for me in England, and I realized he was probably right, so I came to the States in 1978."

Lubbock's fortunes took a turn for the better almost immediately as he first began working on Joni Mitchell's *Mingus* album. However, it wasn't until he hooked up with Chicago that his career was secured. "Probably the most important thing I did at that time was the series of Chicago records that I worked on [*Chicago 16, 17 and 18*]," says Lubbock. "There was a song called 'Love Me Tomorrow,' in which I put a baroque ending on it, and I really think that was an attention-getter in terms of industry recognition."

As for the reasons for his success and acclaim within America's pop world, Lubbock simply says, "I've often wondered what that element is myself. I mean, I ask myself that question, 'Why do they keep calling me?' [laughs], and I think it's that European classical influence, and that I was able to adapt it to a more popular style of music."

Unlike many composer/arrangers, however, Lubbock didn't take to film scoring as a professional outlet. Although he has scored numerous films such as *The Color Purple* (for which he won an Academy Award), *Nuts*, *Rocky IV*, *Without A Trace* and *With Honors*, the industry veteran doesn't like what the film industry has become.

One of his last film experiences was the straw that broke this camel's back. It occurred during his work on the Barbra Streisand/Richard Dreyfuss film *Nuts*. "Nuts was a case in point of what I'm talking about. All the music for that film was written by myself and a colleague of mine, and then on the screen it said, 'music by Barbra Streisand.' That's when I said, 'Enough of this bullshit,' and I've pretty much stayed away from film scoring since then."

As for his work with recording artists, Lubbock says that his work as an arranger varies from project to project. "Often the artist will be there when I'm doing the arrangements, and some of the stuff I do is live; cutting the vocals with the orchestra. I've done it with Barbra that way and also Dionne Warwick, so it can work very well."

In keeping with this technique, Lubbock also did the arrangements on Rod Stewart's multi-platinum *Unplugged* album. However, he quickly notes that he has also run into problems with certain projects because of the work patterns of others. "Other times, I've had to do the arrangements and record them before the artist has cut the vocal tracks, and that can prove to be problematical, because you really ought to know what they're going to do before you do the arrangement."

"For instance, I did the title song for the Warren Beatty picture *Love Affair*, and like all film projects, they leave everything until the very last moment. We did the orchestral session without k.d. lang. So when she started to sing it, I could see that there were a few places that if I had her vocal to work off, I would have done things a bit differently."

Lubbock is currently doing string arrangements for another superstar. "I'm working on Michael Jackson's album at the moment. We've cut three things already, and then I'll be cutting a couple more, and we're also planning on doing further projects in the future."

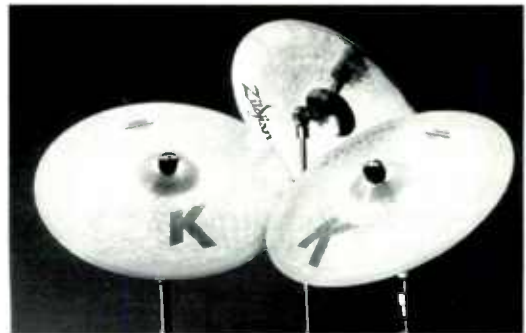
Lubbock can be reached through Artisans PR at 310-837-6008.



Schecter New PT-Style Guitars

Schecter Guitar Research adds the PT-style guitars as well as Traditional-style basses to the already popular S-Series Traditional-style guitars. All S-Series instruments feature Schecter's premium Swamp Ash bodies and Rock Maple or Maple/Rosewood necks with chrome hardware, popular pick up con-

figurations and a choice of hand-rubbed Natural or "Vintage Tint" oil and wax finishes. I don't have much more data right now on these so for more information, contact Schecter Guitar Research at 6920 Santa Monica Blvd., L.A., CA 90038. Phone them at 213-851-5230 or FAX 213-851-9409.



New K. Custom Ride Cymbals

The new ride cymbals from Zildjian are called K. Custom Medium Rides and they come in either 20 or 22 inch sizes. A new hammering technique called "over-Hammering" is used and these cymbals also have tonal grooves on the top side. The design offers a "more bold and distinctively individual" sound. The K. Custom Ride is also said to be the most

versatile of all the K. Customs since the cymbal has more spread and more color that works out well in highly amplified electronic stage environments. Check them out. But for more info, get in touch with Avedis Zildjian Company at 22 Longwater Drive, Norwell, MA 02061 or call 617-871-2200 or FAX at 617-871-3984.



Anytime Piano from Kawai

The Anytime Piano is an acoustic/digital hybrid piano that allows you to play anytime because you can mute the normal acoustic sound of this classic upright piano and then play silently and listen on headphones to the built-in MIDI sound generator. You have real piano touch and sound as well as the whole world of MIDI available in one fine instrument that reflects all the exacting standards of Kawai's 75 years of piano manufacture.

The 45 inch tall Anytime Piano has an ebony polished finish and comes with the standard three pedals common to

upright pianos. There are optical sensors that translate the player's keyboard performance electronically instead of mechanically and therefore make the piano a complete 88-note MIDI controller that can be connected to any external MIDI sound module. The internal sound generator has three sounds: Piano, Harpsichord and Vibraphone. There is also an effects processor, MIDI In/Out/Thru, two headphone jacks and line in/out.

For more information, contact Kawai America Corporation at 2055 East University Drive, Compton, CA 90224. Call 'em at 310-631-1771.





Johnny Depp is Ed Wood

So who was this Edward D. Wood Jr. anyway? He was an eccentric writer/director/actor who made *Plan 9 From Outer Space*. He was a transvestite whose first film *Glen Or Glenda* (alternately billed as *I Changed My Sex*) could have been his autobiography. Now, one of the worst filmmakers of all time has been immortalized by one of the masters, **Tim Burton**, in **Touchstone Pictures' *Ed Wood***. Though the film is a fictionalized account of Wood's life and stops way short of his last days as an alcoholic author of girlie rags, Burton's movie stands as a great introduction to one of Hollywood's most colorful forgotten faces. See *Ed Wood* for a great performance from **Johnny Depp** in the lead role

and an astonishingly understated job (are you listening Oscar people?) from **Martin Landau** as **Bela Lugosi**. Who was Ed Wood? He "had no sense of humor, and was totally literal and matter-of-fact," says **Mailla "Vampira" Nurmi**. "He was, in fact, a transvestite, but did not practice it at work except during the filming of *Glen Or Glenda*...[he] was an animal lover, and a kind man." Soundtrack to *Ed Wood* is available on **Hollywood Records**

There's nothing wrong with "Something's Always Wrong," the latest video from Santa Barbara's always-melancholy **Toad The Wet Sprocket**. This smart new promotional piece makes the connection between home shopping networks and the selling of rock bands. And why not? Everything's for sale these days—friends, lovers, God—with the Toadies priced at \$399 and falling like so much cubic zirconia. "Something's Always Wrong" is the second single from the group's *Dulcinea* following the hit, "Fall Down."

The successful autobiography of Motown legend **Martha Reeves**, *Dancing In The Street—Confessions Of A Motown Diva*, has spawned two CD releases from the label's Master Series: the reissue of the 1993 set *Martha Reeves & The Vandellas: Live Wire, The Singles 1962-1972* and the CD

debut of their first collection in 1963, *Come And Get These Memories*. The book, billed as a candid look at the life of a Motown star, features photos of Reeves with **Marvin Gaye**, **Dusty Springfield**, **Mary Wells** and **Mary Wilson**, among others. The CDs gather classics such as "Love Is Like A Heat Wave" and "Jimmy Mack."

Thump recording artist **JV**, hot on the success of her *Nayba-Hood Queen* CD, was just one of the acts that wowed the crowd recently at the 1994 **Lowrider World Tour Super Show** as part of **Latinpalooza**. Also performing for the 60,000 Lowrider devotees who crowded the L.A. Coliseum were **Ice Cube**, **War**, **Tommy Gun**, the **Hispanic MC's** and rappers **Rodney O. and Joe Cooley**, **Rappin' Forte** and **Eazy-E**. The main attraction, though, were hundreds of glossy, tricked-out Lowrider cars competing for prizes and trophies. This once-marginal Latino art form of customing old cars has recently reached astronomical new dimensions, inspiring rap songs and music videos around the world.

WorldColor dropped in at **Luna Park** on October 23 to help the happening night spot celebrate Cultural Diversity Month. The multi-cultural group has been touring extensively with a multimedia production called *Music And Art For World Peace* based on Native American prophecies of unifying the four human races (red, black, yellow and white) for peace. The group consists of musicians and storytellers from Japan, West Africa, Ireland and the United States. Their show incorporates visual arts from the global community and is the brainstorm of **Pamela Whitman**, a descendent of poet **Walt Whitman**. For more information about this intriguing group, contact **Joey Alkes** at 818-243-1903.

A Los Angeles lawsuit brought by **Beach Boys** lead singer **Mike Love** is pending in Los Angeles court. The suit claims Love co-wrote some four dozen songs, including "California



Thump recording artist JV

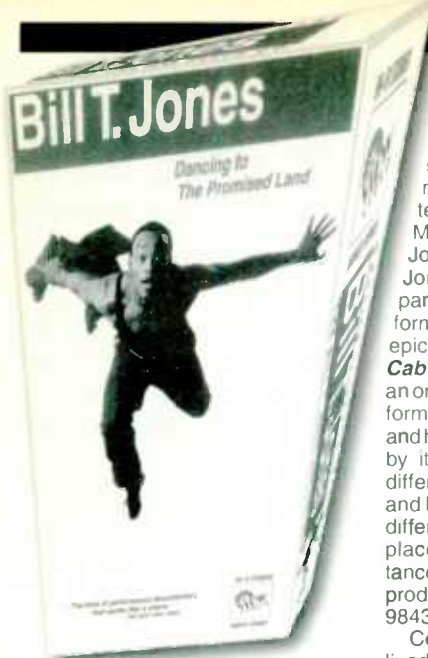
Girls," now solely credited to **Brian Wilson**. Love, who shares credit on some 30 other songs, claimed he wrote the lyrics. He is seeking credit for the songs and a share of a \$10 million settlement that **Irving Music** paid to Wilson in 1992 to end a lawsuit over rights to the **Beach Boys'** 140-song catalog.



Toad The Wet Sprocket



WorldColor



New from V.I.E.W. Video is **Bill T. Jones: *Dancing To The Promised Land***, a personal and artistic profile of the man *USA Today* called "the hottest choreographer this side of Mike Morris." The video follows Jones and members of his Bill T. Jones/Arnie Zane Dance Company through rehearsals and performance as they prepare for Jones' epic, *Last Supper At Uncle Tom's Cabin/The Promised Land*. Set to an original score composed and performed by jazzman **Julius Hemphill** and his Sextet, the piece is described by its creator as "...a work about differences—racial, sexual, class—and how we can work through these differences and move to another place...love, gentility and acceptance." To move this wonderful BBC-produced video home, call 800-843-9843.

Bob Dylan is suing **Apple Computer Inc.** The company plans to release a product called "Dylan." To thwart them, the former **Robert Zimmerman** has filed for a patent under that name and wants a restraining order barring the use of that name in the meantime. Apple, says the lawsuit filed in Los Angeles, previously used the names of other famous people, including Isaac Newton and Carl Sagan, "in a deliberate attempt to capitalize on the goodwill associated with these famous individuals." Apple had no comment.

A video store in Rhode Island is suing **Barbra Streisand**, **Blockbuster Entertainment Group** and **Sony Music Corp.**, claiming a deal involving Streisand's concert video is hurting its business. Copies of **Barbra—The Concert** sold by Blockbuster feature an extra track not available to other retailers, "What Are You Doing The Rest Of Your Life?" A lawyer for **Vidi-O** in Providence claims the agreement violates Rhode Island antitrust laws.

Country/pop legend **Patsy Cline** lived a life of classic Southern duality and sold millions of records singing about it. Now a mammoth new biography of the singer, who died in an airplane crash 31 years ago at the age of 31, attempts to find the woman behind the legend. Biographer **Miriam Jones** went to a long list of Cline's business associates such as producer **Owen Bradley** and songwriter **Mae Axton** but ultimately, **Patsy: The Life And Times Of Patsy Cline** brings the reader, through 300-plus pages, no closer to Cline. Interesting more as a history of country music than as a biography of one of its most tragic stars. \$23 wherever fine books are sold.

There's nothing we like better than chewing the fat with a celebrity, so Show Biz was particularly pleased when Westwood One invited us to a Bonaventure breakfast with **Richard Simmons**. The self-proclaimed "court jester of health" has launched his own nationally syndicated radio show. "This is a show that's positive, motivating and inspirational," says Simmons. "It's a way for stations to



help their audiences feel good about themselves." Call your local station for air times.

It took two men on two different coasts to create **Songs From The Xenozoic Age**. It was composer **Chris Christensen** who suggested to soon-to-be-lyricist **Mark Schultz** that they create a soundtrack to the latter's **Xenozoic Tales**. The comic book series meshes crime comics of the Fifties with prehistoric protagonists; dinosaur noir, if you will. The music is rooted in a time and place between those two extremes, though it would find itself most comfortably in Detroit circa 1972. "With **Songs From The Xenozoic Age**, Mark and I basically wanted to make a rock & roll record," says Christensen. "I believe that we achieved what we set out to do. That is, make the kind of record we'd like to listen to." This fascinating experiment will appeal to the comically-minded, which is to say, all music fans. Available at good comic stores citywide or write to Christensen/Schultz Communications, 4067 Hardwick St., #279, Lakewood, CA 90712.

Gossip columnist **Mike Walker** has launched his own eponymous syndicated radio show via **Westwood One**. Walker's "Behind The Screens" gossip column in the **National Enquirer** reaches over 20 million readers and is the newspaper's most popular fea-

ture. The "Guru of Gossip" also has TV on his resume with appearances on **Nightline**, **Larry King Live**, **Geraldo** and **The Howard Stern Show**. You dishy types should call your favorite radio station for air times.

The Nashville editor of **Radio & Records**, **Lon Helton**, is now the host of **Country Countdown USA**, a round-up of country's greatest hits syndicated nationally via **Westwood One**. The format calls for Helton to be joined by a different celebrity co-host each week. Former guests have included **Trisha Yearwood**, **Travis Tritt**, **Wynonna**, **Clint Black** and **Tanya Tucker**. Call your favorite country station to find out when **Country Countdown USA** is taking over your part of the country. 



Richard Simmons



Lon Helton



HAVING HIS CAKE AND EATING IT, TOO: The Maestro of Love, Barry White, was honored recently at the L.A. Hard Rock Cafe. White—currently enjoying a hit single (“Practice What You Preach”) and album (*The Icon Is Love*) on the R&B charts (the single is also moving up the pop charts, his first to do so in almost sixteen years)—dedicated one of his stage suits to the rock eatery’s famed collection of memorabilia. White, who is also celebrating 25 years in the music business, is pictured with General Manager Rob Goldberg (far right).



BABE-WATCH: Laura “Gloria” Branigan recently visited the set of the popular TV series *Baywatch*. Pictured with “Babe-watch” star David Hasselhoff (middle), who duets with Branigan on the song “I Believe,” from the show’s soundtrack (released on Scotti Bros.), are album executive producers Richie Wise (*MC Senior Editor Kenny Kerner’s* former producing partner) and Steve Love, Branigan and Scotti Bros. President Chuck Gullo.



VIRGIN SHDW: Virgin singer-songwriter Julia Fordham is pictured backstage following her recent Luna Park performance in support of her latest album, the finely crafted *Falling Forward*. Shown (L-R): Virgin VP of A&R Danny Goodwin, Rob Prinz of the Creative Artists Agency, Fordham, Virgin headman Phil Quartararo and Virgin Executive VP of A&R Kaz Utsunomiya.



TIPPING HER HAT: Carla Olson recently celebrated the release of her tenth album, *Reap The Whirlwind*, during a shindig held at L.A. hotspot the Derby. Olson performed a selection of tunes from the new album, finishing her set after a 30-minute-long power failure temporarily stalled the proceedings. Pictured (L-R): Olson manager Saul Davis, the Knack’s Doug Fieger (who guests on the album, along with ex-Paul Revere & the Raiders lead singer Mark Lindsay, Percy Sledge and longtime Olson cohort/ex-Stone Mick Taylor), Olson and Watermelon Records President Heinz Geissler.

LED LEADS: The ratings are in, and much to no one’s surprise, MTV’s “Unleaded” special, *No Quarter*, reuniting Led Zeppelin principals Robert Plant and Jimmy Page, scored the highest ratings in the history of MTV’s “Unplugged” series. Earning a 2.4 rating, the show was seen by over two million people, and according to the stats, 18 to 24-year-old men led the viewing field, accounting for 21 percent of the total audience.

HOT HOTLINE: America’s first toll-free national sex abuse hotline (800-656-HOPE) has already logged a phenomenal 5,000 phone calls since its July 26th kickoff. The hotline, which is sponsored by Washington, DC-based nonprofit organization Rape, Abuse & Incest National Network (Atlantic recording artist Tori Amos is a founding member of RAINN and chairs RAINN’s advisory board), routes callers to the closest rape crisis counseling center in their area.



DANZIG THE NIGHT AWAY: Red-hot heavy metal act Danzig made a recent in-store appearance to promote their new album on American Recordings, *Danzig 4*. Several hundred fans lined up to get an autograph and then scurried over to an already waiting queue in front of the Whisky, where the band performed later that night. Pictured (above, right): Danzig at Tower Records, and receiving a gold plaque for their self-titled 1988 debut and the EP that broke the band, *Thrall—Demosweatlive*. Shown (above, left): Mark Di Dia of American Recordings, guitarist John Christ, Glenn Danzig (standing), bassist Eerie Von, Renay Palome of American Recordings and band manager John Reese.

—Tom Farrell



BLASTS FROM HIS PAST: Right Stuff Director of Product Development Tom Cartwright, CEMA Special Markets VP/GM Eli Okun and Starr attorney Bruce Grakal gather round ex-Beatle Ringo Starr to celebrate the release of *Stop And Smell The Roses* (1981) and *Old Wave* (1983), two reissue blasts from Starr's past, released by the Right Stuff (CEMA Special Markets' reissue moniker). Both titles—though not among Ringo's finest efforts—are handsomely packaged (lengthy liner notes and rare photos) and contain interesting bonus tracks (six on the former, including the original title track, "You Can't Fight Lightning," and one on the latter). Both titles make their CD debut, with *Old Wave* available for the first time ever in the U.S.



LIVERPOOL DAYS: British book company Genesis Publications, issuer of finely crafted limited editions, including several George Harrison and Eric Clapton titles, has released *Liverpool Days*, a photo journal culled from the archives of Max Scheler and Astrid Kirchherr. In 1964, Max Scheler, a photo journalist, was assigned to investigate Beatlemania. In a smart move, Scheler enlisted the help of fellow photographer Astrid Kirchherr, who, because of her close relationship with the group during their Hamburg days (she was the fiancée of deceased original Beatle bassist Stuart Sutcliffe), had access to the Beatles. Together, they were able to take fascinating, candid pictures of the Fab Four at work (on the set of *A Hard Day's Night*) and at home. *Liverpool Days* includes these photos—as well as other intriguing period shots of Liverpool and the Cavern Club—most of them previously unreleased. Sporting great graphics and packaging (each cover features a photographic print, pasted by hand, of the purchaser's Beatle of choice), this is one high-priced Beatle collectible (\$185.00, plus shipping)—only 2,500 copies were made—that is worth the price of admission. *Liverpool Days* is available in the U.S. exclusively through Washington, DC-based Govinda Gallery (800-775-1111).

BEATLES AT THE BEEB: In a surprise move, Capitol Records will release the most significant cache of unreleased Beatles material to emerge since *The Beatles At The Hollywood Bowl* in 1977. Entitled *Live At The BBC*, the two-disc/two-cassette/double-vinyl set contains 56 previously unreleased—at least legitimately—tracks that the Beatles recorded for broadcast on Britain's BBC radio (recorded live in the studio or before a live audience), including 30 songs (mostly covers) that they performed onstage but never committed to vinyl (featuring a rare version of the Lennon/McCartney song "I'll Be On My Way"). It will be interesting to see how Capitol's authorized release (due on December 6th), which was compiled by George Martin, compares to the great BBC bootleg releases, past and present.



PAUL & LINDA COME TO TOWN: The McCartneys pose for the cameras during the recent L.A. press conference announcing the arrival of Linda's vegetarian frozen food line to California and Arizona supermarkets. Held at the Regent Beverly Wilshire, the duo charmed a crowd of press hounds and vegetarians, answering questions about such meatless McCartney treats as Fettuccine Alfredo and Chili Non-Carne (it's the Number One frozen food line of its kind in the U.K.), as well as good-naturedly fielding a round of inevitable Beatle questions. Commenting on the Fab Three's session earlier this year, during which they crafted a finished record from an unreleased Lennon demo ("Free As A Bird"), due at the end of 1995 as part of the Beatles' long-awaited anthology video project, Paul explained: "We planned to make some kind of new Beatle music—the three of us. And we managed to get an unreleased track of John's, and I phoned Ringo about it. I said, 'You better have a hankie ready when you listen to this.' But when we talked about what we might do, he said, 'This could really be a joyous thing.' And in fact, it was. We were in the studio for one and a half weeks, and we made a new Beatle record. And I think it sounds really good." Then, not forgetting the real reason for the press conference, he quickly added, "Something wonderful to eat this food by." Also pictured: Larry McGuire, CEO of Fairmont Foods, the Minnesota-based manufacturer which launched the meatless food line in the U.S. last May.



SINGING HIS BLUES: The first annual tribute to late master bluesman Willie Dixon was held on October 11th at the newly christened B.B. King's Blues Club on Universal's CityWalk. The event, dubbed "Wang Dang Doodle," featured performances by such blues originators as Lowell Fulson and John Lee Hooker and the English rock stars they helped inspire, including John Mayall, Mick Fleetwood and John McVie. Monies from the event will be used to help restore the building in Chicago which housed historic blues label Chess Records, for eventual use as the headquarters of the Blues Heaven Foundation, created by Willie Dixon in 1979 and devoted to promoting blues education in schools (a Muddy Waters Scholarship is awarded annually) and helping needy artists.

MUSIC CONNECTION Tidbits from our tattered past

1979—FEAR AND LOATHING AND JOE WALSH ON THE CAMPAIGN TRAIL: Eagle Joe Walsh has announced his candidacy for the 1980 Presidential election. He bravely answered duty's call after assessing the waning popularity of the current administration and the lack of candidates willing to take a stand on important issues like "free gas for everybody." Looks like a rock regime coming up, what with Linda Ronstadt in line for the First Lady gig.

1987—WHERE THERE'S A WILLIS, THERE'S A WAY: Actor Bruce Willis and his faithful harmonica have been cruisin' the Clubs recently. First, the soulful sleuth joined cool daddy Chuck E. Weiss at the Central on Sunset Strip to blow a little harp. Then, Bruno caught the freight elevator to Hollywood high-rise hotspot Simply Blues, where he jammed with regulars Leah Chase and Torchsong.

The Black Crowes

By Steven P. Wheeler



Eddie Harsch, Rich Robinson, Johnny Colt, Marc Ford, Steve Gorman, Chris Robinson

Head bird Chris Robinson has a lot to crow about in this candid interview, including his views on rock critics, Kurt Cobain, the band's near breakup and their third outing, 'America'

The Black Crowes—a name that elicits vastly different reactions. Critics call them nothing more than crafty imitators, a Faces rip-off band, while millions of fans believe that the Crowes have powerfully reinvented rock's glorious past.

With the release of their third album, *America*, we will undoubtedly hear the same critical barbs that we've heard since the Black Crowes' phenomenal explosion on the scene back in 1990, as well as more outrageous comments from the band's main mouth, Chris Robinson.

During my first interview with Robinson back in 1990, he demonstrated some flashy language and attitude, which were both annoying and captivating. His demeanor was pure rock & roll, something which seemed to surround him like his trademark scarves.

As pointman for one of this era's most commercially successful rock bands, Robinson's rancorous past statements haven't been entirely unfounded, since Robinson and his brother/guitarist Rich were ridiculed unmercifully by the critics at the time of the band's 1990 debut, *Shake Your Money Maker*.

The Robinson brothers and the rest of the Crowes' musical family would eventually have the last laugh, however, when their debut became a surprising multi-platinum success, spawning a succession of engaging singles—"Jealous Again," "She Talks To Angels" and a sizzling remake of Otis Redding's

"Hard To Handle."

This early antagonism between the band and the mainstream rock press continued with the release of 1992's multi-platinum *The Southern Harmony And Musical Companion*.

In retrospect, Robinson now admits the band's frustration. "We were selling out every place we played and we were making a connection with these people, and at the same time, other people were telling us it wasn't real, and that's very hard to deal with. So we got very angry about that, because you don't want to be in the position where you feel that you have to tell people that you're 'real,' because if you have to tell them, then you're probably not. So it was very hard having to hear the press calling us fakes, because when Rich and I write the songs, we're alone. When I write the lyrics, I'm by myself. That's a very intensely personal thing."

During our lengthy conversation, Robinson once again lived up to his reputation as a candid, outspoken artist, although he seems to have come to grips with the reality that you can't please all the people, all the time.

The Crowes' lanky, 27-year-old lead singer had much to say about everything from the band's new album and near breakup, to some thoughts on his generation's other rock icons, as well as Robinson's own well-deserved reputation.

Since our last conversation, Robinson's

self-confessed arrogance has matured into a more subdued professional confidence. Robinson was much more relaxed and open during this conversation, displaying an easy-going sense of humor that was not as apparent during our first meeting.

From his hotel room in Paris, Robinson addressed these issues head-on with no hint of remorse. "That arrogance that people see is what allows my ego to show people this personal side of me," says Robinson. "It's sort of a protective shield, too. It doesn't mean that I walk around saying, 'Hey man, I've sold millions of records.' Who cares, you know? My shit stinks, and I know that."

It would seem that after two consecutive multi-platinum successes and with millions of diehard fans around the world, the pressure would be off the band with *America*. But, while Robinson and company seem to have cleansed their souls after nearly breaking up, they have not become soft in the process.

"It's very hard to have people who don't even know you, judging you," declares Robinson, "but, because of our relationship with our fans, we've reached the point of, 'Hey, if you don't like the Black Crowes, that's cool.' If people think we rip people off, then they are probably always going to think that. And you know what? I don't have time in the fuckin' day to justify my expression to you. I can talk until I'm blue in the face, but if you don't dig it, then you ain't never gonna

dig it, and that's totally fine with me. I hope there is somebody's music that you do dig, because there is a spirituality in music that can't be found anywhere else."

Because of his keen awareness of the music business, Robinson seems to have a hard time understanding how many of his contemporaries have dealt with their own successes. "I thought Kurt Cobain's death was really sad," Robinson answered softly, before taking off on another verbal barrage. "But in the same respect, no one forced Kurt Cobain to make videos, no one forced him to go onstage and no one forced him to sign a record deal. He might have been isolated. He might have been depressed. But guess what, baby? We all are!"

Robinson went on to identify others who he believes are taking themselves far too seriously. "I think the musicians of my generation have become very selfish in that respect. Take a cat like Eddie Vedder, who wants to be taken seriously as a musician, but then he just sits around moaning about never wanting to be a rock star. I don't understand it. You can choose to either say, okay, I'm an adult, I have money, I have a little fame. Fair enough. Now I'll keep these things on the shelf over here, because they're a part of my life that I have to deal with as an adult, but it will not get in the way with the reasons that these things were given to me, and that's my music. Hey, it's a tough and shitty world out there."

Robinson and company are living examples of the old rock & roll cliché: "We're not this way because we're in a rock band, we're in a rock band because we're this way."

"We really don't use music to get famous and make money," maintains Robinson. "We have music to give music, and it seems that the more we give of ourselves, the more we get. I respect that, because I think we're really privileged to have the fans that we have, and I never want to take that for granted. If *America* was a record we hated, then we wouldn't be having this conversation right now. We'd either still be in the studio or we'd quit. I consider myself very fortunate, in that I get to live for music, and that's all I ever asked for."

The Robinson brothers asked for it as a pair of struggling musicians in Atlanta, Georgia, a decade ago when they formed an alternative punk band called, fittingly enough, Mr. Crow's Garden, back in 1984.

Eventually, they switched musical gears, becoming a blues-based rock outfit, changing their name to the Black Crowes in 1989 and inking a deal with Def American Records that same year. A&R man/producer George Drakoulis produced the band's first two albums before being replaced by Jack Joseph Puig on *America*.

The Crowes' six-year odyssey of club circuits, building a thriving and loyal fan base, brought the proper perspective to the band. As Robinson points out. "When we were a local band in Atlanta, we loved music, and it meant something to us. Where we came from, it seemed to us that the music that was popular seemed to be contrived, manipulated and manufactured to be popular. We were very suspicious of popular music in that

respect, so when *Shake Your Money Maker* sold four million albums, we looked at each other and said, 'Shit, what did we do wrong [laughs]?'"

It was this instant success that allowed the Black Crowes to grow on the road. "The success of that record was very important because it allowed us to go on the road and learn and keep experiencing," explains Robinson, "which is very important to a musician, because of the old adage, 'I am my song.'"

Ironically, the road also helped contribute to the near breakup of the band earlier this year. "We spent like 35 months on the road," says Robinson with a noticeable sigh, "and when we got off the road and went home, we were all in our own head space."

"I moved to Los Angeles to hang out with my girlfriend, and this album reflects the fact that we were all growing up," continues Robinson. "That's why the making of this

**"I thought Kurt Cobain's death was really sad. But no one forced him to make videos, go onstage and sign a record deal. He might have been isolated. He might have been depressed. But guess what, baby? We all are!"
—Chris Robinson**

album was so heavy and intense. My brother and I weren't even talking that much. It even got to the point where we talked about moving on, but once we thought about moving on, man, that was like hitting rock bottom.

"From that point on, it was like, it doesn't matter if this goes on for ten more years or ten more minutes," says Robinson. "I realized that I had gone through a wild experience; a once in a lifetime thing. This album is more about, dare I say, being 'introspective [laughs].' There's all sorts of weird things that have happened to us."

Some of those things were undoubtedly a result of colorful comments by their lead singer. Like the time Robinson dissed some of hard rock's most royal figures, including Led Zeppelin's Robert Plant, accusing them of cheating their fans by using tape recorders and other technological devices during their live shows.

"Sure, I said all that shit at the time," admits

Robinson proudly, "because music to me is a very human concept, and we were seeing that a lot of the bands we were opening for, like Aerosmith and Robert Plant, were using tapes and things during their live shows. We've known Robert for a number of years; we call him Uncle Bob. The funny thing is, I saw him last summer and he came up to me and said, 'You little fucker, I used some of those tapes, and now I can't use 'em anymore because of you.' Then he said, 'But you know what? I want to thank you. At first, I thought you were just a little asshole, but now I know that you were right. The music should be as real as it always was.'"

Still, Robinson blames the media, targeting them as being the main instigator in causing the hoopla that seems to go hand in hand with his interviews. "The way things are presented in the media is what causes misunderstandings. I didn't say those things to pass judgement on other people, I said them because they were facts. It's like the corporate sponsorship thing. We got fired from the ZZ Top tour because of things I said. Hell, we fired a band called Maggie's Dream from our tour because they had a Miller sponsorship."

"What the media doesn't write is that as many times as I've said that we think corporate sponsorship is wrong, I've also said that I understand it. I don't know these band's personal stories; I mean, everybody's got mouths to feed. I'm not judging people. I have opinions, and I'm the kind of person who, if I start lying about my opinions, I'm gonna turn into a liar, and I choose not to be that in my life."

This brutal honesty is reflected on *America*. Robinson says the title of the album speaks volumes about the band's view of contemporary society in the U.S. "*America* is a made-up place, a trusting place. It's not America, because sometimes America is not a very honest place."

"I love this country, but it seems like fear and ignorance are starting to rule people's lives more and more. I don't feel that with music, so we invented our own place and called it 'America.' It's a sarcastic look at America, where there's a little more compassion and sympathy."

Despite the self-described tension during some of the recording sessions for the new album, Robinson feels that the band has grown to another level of artistic achievement.

"The first recording experiences with George Drakoulis were not really fun," says Robinson. "We wanted to continue to experiment more and more in the studio. That's why this album took longer. The Black Crowes are really funny to me because this album took longer to make than the first two albums combined, and yet I feel that this one is the most organic sounding. It breathes the most; it has the most space. We worked much harder with sonically shaping the sounds, which was largely due to [producer] Jack Joseph Puig, who said to us, 'You guys are very creative with your songs, but you can also be that creative with the sound.' I hope people really dig it, and while I love the other

Andi Howard

President

By Oskar Scotti



Our goal is to sign artists that appeal to adult audiences and bring them to the peak of their potential," states Andi Howard, the perky blonde dynamo record company executive who occupies the President's chair at Peak Records.

"That's how we came across the name of the record company," Howard adds, "while gazing out over the Colorado Rockies where my partner, Russ Freeman, lives, and feeling the power. That's why the imagery feels so right."

Andi Howard gushes confidence knowing that Russ Freeman is in her corner and that Peak's roster already boasts a gifted singer-songwriter, Mark Williamson, a real thoroughbred in the songwriter department who could grab first prize laurels on his first go around the track. Williamson's new album is called *Time Slipping By*, and he has been called the most striking new talent since Melissa Etheridge by a prominent national program director.

Under Freeman and Howard's guidance, Williamson's career seems to be heading in the right direction. Freeman and Howard have been effectively working together since 1986's *Moonlighting*, the first Rippingtons LP, hit the shelves.

Since then, it's been regular pay dirt for the pair, and Howard attests that in GRP, their distributors, Peak has "a first class marketing and distribution team that understands what

we're trying to do and what audience we're trying to reach. We talked to other labels, but GRP seemed to be the most responsive to our special needs."

Howard openly expressed optimism that there will be a unique synergy in the GRP/Peak Records relationship. "We're hoping to kind of be autonomous, as well as being a part of them," Howard explains.

"We're doing something that's a little different from what they're known to do. One of the things we've tried to do in establishing this label, in the manufacturing and the artwork and everything else, is to show that we're a separate entity that's detached from the parent company. We don't want it to be confusing to the marketplace. GRP is known primarily for its instrumental stuff, and Peak won't be. We want to take people in a different direction."

Howard is ready to chart a course for a new sensitivity and understanding of the artist's needs. "I'm a very ballsy girl," she remarks sounding every inch like a lady. "I have a boy's name, that's why I'm pretty head strong in thinking that, even in these troubled times when new labels are struggling, we can make it."

Looking at things from the artist's point of view, the peppery lady might have something. For, while she readily admits that the world might not need another record label, it is Howard's belief that hers will be different,

in a way that will appeal to the divergent needs of the finicky musician.

"You can't try and be everything to everyone—it won't work," she states dryly. "You want to keep a diversified roster because you don't want to get too many artists that are the same. That's when you have problems."

Fortunately, GRP doesn't have that many subsidiary labels. According to Howard, Chick Corea has one, but they have kept the satellite divisions to a minimum.

Hopefully, GRP will give support and nurturing to Freeman and Howard's nascent discoteria so that they can get major talents such as Mark Williamson, and those who come in his wake, off the ground.

Now, if she could just get around the politics. That's something Howard grudgingly deals with, but wishes wasn't there. As for all of the hooch that goes into getting a tune on the air, she admits, "It would be great if radio would just put music on the air based on the quality of the individual record. As it is now, the important thing is who's supplying records to them."

"There are," she laments, "politics in every industry in the world. It's just another part of the business that you have to deal with and get around. You've got to try and be creative to circumvent the negative aspects of that side of things."

Only a self-described ballsy woman would admit such a thing. But as long as Howard is

"There are politics in every industry in the world. It's just another part of the business that you have to deal with and get around. You've got to try and be creative to circumvent the negative aspects of that side of things."

—Andi Howard

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throwing her weight around the biz, the only boy's club in these parts will be on *A Team* reruns. She does employ her creative side when applying her managerial skills to the record side of things, and that comes in handy when helping her coterie of artists.

One of the things she states that drives her a little crazy is trying to deal with the "formatics" game of radio.

"I'm managing an artist who has a great record and try as we may, we just can't get it on the air," cries Howard. "Everyone that hears it just loves it, but it falls between the cracks from a format side. It's really frustrating, but you have to think of alternative marketing methods to get the music into the marketplace."

When questioned about what some of those alternative methods are, the telephone silence grew like a sinister vacuum. "Well," she whispered at last, "if we all knew the answer to that, maybe we'd all have hit records."

"Times are changing and this whole thing with interactive and with cable and with video and everything—there are ways of getting to the people that we haven't fully pursued yet.

"But we'll be there, because with Mark Williamson and the other acts that we will sign and develop, we'll find a way somehow. That's what we're all about: discovering and realizing potential."

Andi Howard and Peak Records can be reached at 16601 Ventura Blvd., Encino, CA 91436; Phone number: 818-784-PEAK. MC

◀ **23 Black Crowes** records, this one really seems very special to me."

While the Crowes' new album does contain some of their excellent and now-trade-mark bluesy rockers, it's *America's* slower material that is most effective. Sheer rockers such as the opening "Gone" and the first single, "A Conspiracy," echo more of Lenny Kravitz's retro-feel than their own.

"I guess every fuckin' band says that their latest album is their best, but I think they're lying sometimes," relates Robinson. "One of the things that the Black Crowes just don't do is lie.

"Rich and I have done only one thing since we started with this band, and that is go by how we feel," adds Robinson. "So we felt the eleven songs that make up *America* are where we are, and that's what our fans want to hear. It's more important to me to take care of and speak to our community, the people who are already into the Black Crowes. If more people want to come to the party, then we'll gladly put out an extra place setting, but I'm not going to lie to win over fans, because my music will suffer."

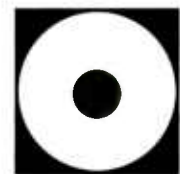
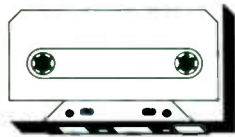


"I don't have a choice in playing music, I'm just glad people like it. If they stop, I'll just be playing the songs by myself in my house like a crazy old fool who smells like urine and yells at kids to get off his lawn."

—Chris Robinson

With the "America Or Bust Tour" set to hit the states next February, the charismatic rocker summed up his career and musical passion in stereotypical fashion. "I don't have a choice in playing music, I'm just glad people like it. If they stop, I'll just be playing the songs by myself in my house like a crazy old fool who smells like urine and yells at kids to get off his lawn.

"I'm not the same person I was when I was 23; I'm not the same person I was last summer," concludes Robinson. "You cannot help growing up. To be honest with you, I haven't been the same since we did two nights with the Dead in Vegas." MC



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Compiled by Tom Kidd

INSTRUCTORS

AFRICAN PERCUSSION

115 S. Topanga Canyon, #169
Topanga, CA 90290
818-591-3111
FAX 800-733-DRUM

Contact: Paulo Malttoli
Level: Beginner to expert.
Fee: \$9/hour class or \$30/hour individual.
Housecalls: Yes.
Comments/Specialties: Make Djembe, congas and Douns Douns and African percussion on premises. Repair drums.

DEAN BROWN

213-662-9145

Level: Beginner to expert.
Fee: \$25/hour.
Housecalls: Yes.
Comments/Specialties: MWP instructor. Reading, styles and independence.

CALIFORNIA INSTITUTE OF THE ARTS

24700 McBean Parkway
Valencia, CA 91355
805-255-1050

Level: BFA/MFA
Fee: Call for rates.
Housecalls: No.
Comments/Specialties: All styles.

KAY CARLSON

Inglewood, CA
310-670-8826

Level: Beginner to expert.
Fee: Call for rates.
Housecalls: No.
Comments/Specialties: Percussion workshop. All styles, rudiments and reading.

DELIAN MUSIC SYSTEMS

5567 S. Sepulveda Blvd.
Culver City, CA 90230
310-390-7882 FAX 310-390-3403

Contact: Pete Maloney.
Level: Any level, beginner to expert.
Fee: \$15/half hour.
Housecalls: Yes.
Comments/Specialties: Jazz, rock fusion by music or by ear.

FRED DINKINS

818-766-7331

Level: Beginner to expert.
Fee: \$35/hour.
Housecalls: Yes.
Comments/Specialties: MIT instructor. All styles.

THE DRUMMING STUDIO

26851 Mission Hills Dr.
San Juan Capistrano, CA 92675
714-493-8779

Contact: Sean Frost
Level: All levels.
Fee: Call for rates.
Housecalls: Sometimes.
Comments/Specialties: A newly-opened facility described as "a creative place where serious drummers meet to learn and exchange ideas." Offers live playing classes and studies in playing studio gigs with emphasis on developing personal creativity and excellence. Also offers private lessons.

CLUCK FLORES

818-785-7058

Level: Beginner to expert.
Fee: \$45/hour.
Housecalls: No.
Comments/Specialties: MIT instructor. All styles.

KIM GEIGER

818-765-0680

Level: Beginner to intermediate.
Fee: \$25/hour
Housecalls: Yes
Comments/Specialties: MIT instructor. Reading, styles and independence.

MIKE GOLOBERG

Granada Hills, CA
818-368-1753

Level: Beginner to expert.
Fee: \$15/hour, \$10/half hour.
Housecalls: Yes. \$20/hour.
Comments/Specialties: All styles. Played with Joe Walsh, Natalie Cole (*Big Break*).

CARLOS HATEM

213-874-5823

Level: All levels.
Fee: Call for rates.
Housecalls: Yes
Comments/Specialties: "I like to play dance music."

KEITH JUCAN

Rancho Cucamonga, CA
909-989-1516

Level: Beginner to intermediate, all ages welcome.
Fee: Call for rates.
Housecalls: Yes. call for rates.
Comments/Specialties: Studied and played with many top players. Very patient with all learning speeds and levels. Will provide assistance in creating and promoting a new band.

RICK LATHAM

Van Nuys, CA

310-281-9549
Level: Intermediate to advanced.
Fee: \$40/hour.
Housecalls: No.
Comments/Specialties: North Texas State graduate. Worked with B. B. King, Pat Travers and Quincy Jones. Author of *Advanced Funk Study* and *Contemporary Drumset Techniques*.

MICHELLE MANGIONE

1935 E. 7th

Long Beach, CA 90813
310-493-9014
Level: Beginner to expert.
Fee: \$15/half hour.
Housecalls: No.
Comments/Specialties: Drums, all styles.

TIM McINTYRE

805-255-8870

Level: Beginner to expert.
Fee: Call for rates.
Housecalls: Yes
Comments/Specialties: MIT instructor. Reading, jazz, big band.

MUSICIANS INSTITUTE OF TECHNOLOGY (MIT)

1655 McCadden Pl.
Hollywood, CA 90028
213-462-1384

Level: Beginner to expert.
Fee: Call for rates.
Housecalls: No.
Comments/Specialties: Percussion Institute of Technology (PIT).

RICK PETRIE

Pasadena/Los Angeles area
818-795-DRUM

Level: Beginner to advanced.
Fee: \$15/half hour
Housecalls: No.
Comments/Specialties: Degree teacher. Can teach reading, four limb independence, jazz, double bass. Featured artist on instructional video tape, *Play Drums Now*.

MARK RIO

805-297-1183

Level: Beginner to expert.
Fee: Call for rates.
Housecalls: Yes. call for rates.
Comments/Specialties: MIT instructor. All styles, specialized in reading.

BOBBY ROCK

Valley location

818-700-9991
Level: Beginner to expert.
Fee: \$50/hour.
Housecalls: No.
Comments/Specialties: All styles. Studio drummer. Author of *Metamorphosis* and *Encyclopedia of Groove*.

JAY SCHELLEN

North Hollywood, CA
818-243-4866

Level: Beginner to expert.
Fee: \$30/hour.
Housecalls: Yes.
Comments/Specialties: Solid foundation, technique, style, expression, four-way coordination, rudiments application, double bass technique. Author of *Rocking Independence*, one of 3-volume drum method books. Former drummer with Hurricane and Unruly Child, currently with Circle of Silence. All styles. Nineteen years experience.

FLOYD SNEED

Agoura, CA

818-889-0998
Level: Beginner to expert.
Fee: \$14/hour.
Housecalls: No.
Comments/Specialties: Louisiana.

GLEN SOBEL

West Hills, CA

818-340-8517
Level: Beginner to expert.
Fee: Call for rates.
Housecalls: No.
Comments/Specialties: Rock, jazz, advanced double bass techniques, power funk, hip-hop grooves, polyrhythms, time displacement, rudiments, time

keeping techniques, etc. Recorded and played with Tony McAlpine, PIT instructor and drum clinician for Regal Tip and Wuhan.

SPITZER MUSIC

6305 Lauren Canyon Blvd.
North Hollywood, CA 91606
818-766-3851

Contact: Ed Shaughnessy
Level: Intermediate to expert.
Fee: \$40/hour.
Housecalls: No.
Comments/Specialties: Hand development. Jazz/rock conception and reading. Johnny Carson's drummer.

STEEL STUDIOS

1014 Maple St.
Santa Monica, CA 90405
310-392-7499

Contact: Rick Steel
Level: Beginner to expert.
Fee: \$30-45/hour.
Housecalls: No.
Comments/Specialties: All styles. Eleven years teaching experience. I deal with artificial/applied rhythms, hand/foot techniques, double bass work, transcribing. Host/producer of *DRUM TV* and *DRUMST6*. Author, co-clinician of workshop series, "Connecting The Years," with Bill Ward of Black Sabbath. National Drum Association, teacher affiliate member.

GENE STONE

6200 Jackie Ave.
Woodland Hills, CA 91367
818-887-2639

Level: Serious beginner to advanced preferred.
Fee: Call for rates.
Housecalls: Yes.
Comments/Specialties: Learn jazz drums. Still having the same old problems getting it out? Maybe I can help. Call.

STRIKE ZONE PERCUSSION

Garden Grove, CA

714-537-9156
Level: Beginner to expert.
Fee: Call for rates.
Housecalls: No.
Comments/Specialties: Self-taught. All styles. Call for clients list. Drum store on premises.

MIKE TERRANA

North Hollywood, CA
818-768-3055

Level: Beginner to expert.
Fee: Call for rates.
Housecalls: Call for info.
Comments/Specialties: Currently with Yngwie Malmsteen. Specialize in double bass technique. Have instructional videos released by Starlocks, *Beginning Rock Drums Volumes 1 and 2* and master class series, *Master Sessions*.

DAVID TREAL

Hollywood, CA
213-962-7476

Level: Beginner to advanced.
Fee: \$25/hour.
Housecalls: Yes.
Comments/Specialties: Berklee and PIT graduate. Emphasis on reading, groove and dynamics. List of credits available. All styles.

WEST COAST DRUM CENTER

201 E. Alton
Santa Ana, CA
714-545-2345

Contact: Joe Zawierucha, Michael Fickling
Level: Beginner to expert.
Fee: \$15/half hour.
Housecalls: No.
Comments/Specialties: All styles. Metallica's drum instructor, Derril Mansfield.

PROGRAMMERS

ARTISAN SOUND RECORDERS

1600 N. Wilcox Ave.
Hollywood, CA 90028
213-461-2070

Contact: Jon Lowry
Basic Rate: \$40/hour for MIDI room.
Equipment: Alesis SR-16, Akai S-550, Roland JV-880
Clients: Todd Sharp of PM Dawn.

AT THE ZOO PRODUCTIONS

927 Maltman Ave.
Los Angeles, CA 90026
213-665-8227

Contact: Fox or Patrick Vernon
Basic Rate: \$20/song.
Equipment: Kit Kat, Alesis HR-16
Comments/Specialties: Acoustic rock, alternative.

CCA3 PRODUCTIONS

1122s Ruffner Ave.
Granada Hills, CA
818-382-4756

Contact: Conley
Basic Rate: Negotiable.
Equipment: MPC 60
Comments/Specialties: All styles.

CAZADOR

Hollywood, CA
213-655-0615

Contact: Jimmy Hunter
Basic Rate: Negotiable.
Equipment: Forat Linn 9000 couples with F-16
Comments/Specialties: World class drum programming. 10 years in the business. R&B and rock sensibilities. Owns own recording facility in Hollywood.
Clients: Carl Wilson (Beach Boys), Robert Lamm, Larry Henley ("Wind Beneath My Wings"), Joey Lawrence.

CLEAR LAKE DIGITAL

10520 Burbank Blvd.
North Hollywood, CA 91601
818-762-8531

Contact: Troy King
Basic Rates: Based on project.
Equipment: Fully equipped MIDI drum setup.

Comments/Specialties: All styles.
Clients: MCA, Capitol, Hollywood, Sony.

DEMETRIC COLLINS EXECUTIVE SOUND

6922 Hollywood Blvd., #220
Hollywood, CA 90028
213-463-0056
Contact: Mike Kelly
Basic Rate: Call for rates.
Equipment: Roland HP-7, full MIDI drum setup and 24-track recording studio.
Comments/Specialties: Will travel. R&B, pop, C&W
Clients: Dave Koz, Randy Crawford, Earth, Wind & Fire.

JERRY DEATON

818-766-6528
Basic Rate: Call for rates
Equipment: Full MIDI keyboard and drum setup.

DINO M II RECORDING

2367 208th St., #7
Torrance, CA 90501
310-782-0915
Basic Rate: \$35/hour for programming. Call for studio rate.
Equipment: Full MIDI studio. Brand new fully automated moving fader automation. Complete commercial facility.
Comments/Specialties: All types of music.

DLP

6801 Mammoth Ave.
Van Nuys, CA 91405
818-901-00700

Contact: Doug Lenier
Basic Rate: \$40/hour.
Equipment: Large selection of samplers and drum machines.
Comments/Specialties: R&B, pop, television and commercials.
Clients: Epic, PolyGram, Warner Bros., BMG, Columbia TV Music.

ECHO SOUND RECORDING

2900 Los Feliz Ave.
Los Angeles, CA 90039
213-662-5291
Contact: Mike Williamson
Basic Rate: Call for rates.
Equipment: Akai MPC-60 II, Emu SP-1200, Linn 9000, Mac.
Comments/Specialties: Rap, R&B.

FOX FIRE RECORDING

16760 Stagg St.
Van Nuys, CA 91406
818-787-4843
Contact: Rudi Ekstein
Basic Rate: \$65/hour
Equipment: Akai MPC-60, Alesis D-4.

GOODNIGHT L.A. STUDIOS

15458 Cabrito Rd.
Van Nuys, CA 91406
818-782-0221
Contact: Richard Baker, Carl Kennedy
Basic Rate: Call for rates.
Equipment: Roland TD-7, Alesis D-4, full range of samples.

J.E. SOUND PRODUCTIONS

1680 Sycamore Ave.
Hollywood, CA 90028

213-462-4385
Contact: Steve Morris
Basic Rate: Call for rates.
Equipment: Linn 9000, Cadenza 64-Trk software, Proteus, Ensoniq keyboard, JX-3P, DX-7, Yamaha acoustic drum.

JO-MUSIC!

340 Vista Place
Los Angeles, CA 90042
213-255-9201
Contact: Joe Milton
Basic Rate: \$30/hour.
Equipment: Mac II ci, Vision 2.0, Alesis D-4, lots of sample drums.
Comments/Specialties: Song demos. All styles.

LAUREN ENTERTAINMENT GROUP

15445 Ventura Blvd.
Sherman Oaks, CA 91403
818-995-6170
Contact: Len Kovner
Basic Rate: Call for rates.
Equipment: Linn 9000, ProTools, dozens of samples.

METRONOME STUDIO

16661 Ventura Blvd., #120
Encino, CA 91436
818-990-4444
Contact: Jacqueline
Basic Rate: Call for rates.
Equipment: Performer, DigiDesign, SoundTools, Yamaha Drum KIT.
Comments/Specialties: Rap, hip-hop, jazz, ethnic.

PARAMOUNT STUDIOS

6245 Santa Monica Blvd.
Los Angeles, CA 90038
213-465-4000
Contact: Adam or Mike
Basic Rate: \$25-65/hour.
Equipment: MPC-60, SP-1200, R-8, Mac, Oberheim.
Comments/Specialties: All styles.
Clients: Ice Cube, Keith Washington, Tone-Loc.

POWERHOUSE MULTIMEDIA

19347 Londelius St.
Northridge, CA 91324
818-993-4778
Contact: Jeff or Paul Stillman
Basic Rate: Call for rates.
Equipment: IBM, Mac, full MIDI setup.
Comments/Specialties: Karaoke, song imitations, all styles
Clients: Carmine & Vinnie Appice, Hal Blaine, Tris Imboden.

GEORGE PATRONO

818-716-1636
Rate: Negotiable
Equipment: Mac, Octopad II, R-8, D-4, Performer 4.2.
Comments/Specialties: Will travel, ethnic music.
Clients: Micha Segal, Bebu Silvetti, film *Heart Of Darkness*, commercials for AT&T (Hispanic) and Nissan (Japan).

RUSK SOUND STUDIOS

1556 N. LaBrea
Hollywood, CA 90028
213-462-6477
Contact: Elton Ahi
Rate: Call for rates.
Equipment: Full MIDI drum setup.
Clients: Kid'n'Play, Randy Crawford.

THE SOUND BOX

2072 Mound St.
Los Angeles, CA
213-466-9011
Contact: Jim Hoyt
Basic Rate: \$25/hour.
Equipment: Roland R-8, Alesis D-4.
Comments/Specialties: Alternative rock, rock and pop.

SOUND WRITER STUDIO

1116-A 8th St.
Manhattan Beach, CA 90266
310-379-7426
Contact: L. T.
Basic Rate: Call for rates.
Equipment: Akai MPC-60, Q-Base, excellent live drum sample.

STEVEN WIESENTHAL

Los Feliz Hollywood
818-985-4940
Basic Rate: Call for rates.
Equipment: Drum Kat, Atari computer, SMPTE, ADAT, Keyboards and more.
Comments/Specialties: Experienced sampler specializing in drum loops. Multi-instrumentalist with wide range of styles. Rap to rock.

As a consumer, when purchasing anything you want the widest possible selection to make comparison shopping easier. When you are looking to fix what you've broken, though, you ideally want someone who specializes in exactly what you own. It is therefore ironic that so many shops offer both services. We've assembled this list to help you find the best retail and repair providers for your specialized needs.

Compiled by Tom Kidd

RETAIL

ABC MUSIC CENTER

4114 W. Burbank Blvd.
Burbank, CA 91505
818-842-8196
FAX 818-842-9413
Contact: Corky Merrill
Store Hours: 10-7 Tu-F, 10-5 Sat
Comments/Specialties: Main line is Pearl drums. Also carries an assortment of ethnic percussion.

AFRICAN PERCUSSION

115 S. Topanga Canyon Blvd., #169
Topanga, CA 90290
818-591-3111
FAX 818-591-6756
Contact: Paulo Mattioli
Store Hours: 8-3 M-F
Comments/Specialties: Sells all types of percussion with emphasis on African percussion. Congas, bongos, Latin or anything with skins or woods. Ships all over the world. In business almost 10 years.
Clients: Alex Acuna, Michito Sanchez, Kevin Richard, Emil Richards, Michael Bruno, Malang Bayo, Lewis Conte, Michael Fischer, Steve Forman, Brad Dutz, Dinx.

AMENDOLA MUSIC

1692 Centinela
Inglewood, CA 90302
310-645-2420
Contact: Ralph
Store Hours: 11-6 Tu-F, 10-5 Sat
Comments/Specialties: Full line of drum sets and accessories, marching percussion, African and Latin percussion. Also feature drum and percussion instruction.

AMUSE

43-C Peninsula Center
Palos Verdes, CA 90274
310-377-7838
Contact: Matt
Store Hours: 10-8 M-F, 10-6 Sat, 12-5 Sun
Comments/Specialties: Full line of musical instruments, drums and percussion including Remo, Zildjian, Paiste.

BAXTER/NORHRUP MUSIC

14534 Ventura Blvd.
Sherman Oaks, CA 91403
818-788-7510
FAX 818-986-1297
Contact: Ed Walker Jr.
Store Hours: 11-8 M-Th, 11-6 F, 10-6 Sat, 11-6 Sun
Comments/Specialties: Carries hand percussion only.

BIG VALLEY MUSIC

8541 Reseda Blvd.
Northridge, CA 91425
818-772-1668
Store Hours: 11-7:30 M-F, 11-5 Sat-Sun
Comments/Specialties: Ludwig and Pearl drums. African percussion, Rhythmtch, CD700, Remo. All major drumstick lines. All Orff instruments, African percussion instruments and Pete Engelhart metal percussion. Zildjian cymbals. Special orders don't upset us.

THE CARPENTER MUSIC STORE

1820 Pacific Coast Highway
Lomita, CA 90717
310-534-8863
Contact: Scott Martin
Store Hours: 10-6:30 M-Sat
Comments/Specialties: Carries Yamaha, CB700, Sunlight drums, Zildjian cymbals. Can order full line Yamaha.

CHARLES MUSIC CENTER

421 N. Glendale Ave.
Glendale, CA 91206
818-242-6597
Contact: Larry Klein, Dave Ameen
Store Hours: 10-7 M-Th, 11-7 F, 10-6 Sat

Comments/Specialties: Full line. Sets as well as hand percussion. Cymbals, hardware, drum parts, accessories. Primarily Pearl, Remo, CB and some lower priced sets.

DOWNEY MUSIC CENTER

11033 S. Downey Ave.
Downey, CA 90241
310-869-4486
Store Hours: 10-7:30 M-F, 10-6 Sat
Comments/Specialties: Most brands available. One of the largest stores in California. Features sales, service and instruction.

GILMORE MUSIC

1935 E. 7th St.
Long Beach, CA 90401
310-599-1369
Contact: Clint Gilmore
Store Hours: 10-6 M-F, 9:30-5 Sat
Comments/Specialties: Carries brands Slingerland, Remo, Sunlight. Good selection of Latin and African percussion. Some drum machines.

GOODMAN MUSIC

3501 Cahuenga Blvd. West
Los Angeles, CA 90068
213-845-1145

Contact: Fred Z
Store Hours: 10-7 M-F, 10-6 Sat, 12-5 Sun
Comments/Specialties: Electric drums and drum machines, drum loop CDs, electric triggering for live drums. Recently consolidated four locations into this one superstore.

GUITAR CENTER

7425 Sunset Blvd.
Hollywood, CA 90046
213-874-1060
Contact: Aaron Sherer
Hours: 10-9 M-F, 10-6 Sat, 11-6 Sun
Comments/Specialties: Drums, electric and vintage percussion specialist. Authorized Drum KAT repair station at Hollywood store only.
Clients: Everybody.
Other Locations: Chatsworth, Covina, Lawndale, San Diego, Santa Ana, Sherman Oaks.

HASON MUSIC CENTER

2061 Thoreau
Los Angeles, CA 90047
213-755-8988
Store Hours: 1-7 Tu-F, 1-6 Sat
Comments/Specialties: All types of percussion.

INTERNATIONAL HOUSE OF MUSIC INC.

344 S. Broadway
Los Angeles, CA 90013
213-628-9161
Contact: Gus
Hours: 9-6 seven days
Comments/Specialties: All kinds of drums and percussion including Latin.

KAYE'S MUSIC SCENE

19369 Victory Blvd.
Reseda, CA 91335
818-881-5566
Store Hours: 10-7 M-Th, 10-6 F-Sat
Comments/Specialties: Carries some percussion though mostly keyboards.

KIM'S MUSIC

3170 W. Olympic Blvd.
Los Angeles, CA 90006
213-933-4949
Store Hours: 10-8 M-Sat, 12-6 Sun
Comments/Specialties: Acoustic and electric drums.

MARSHALL MUSIC

503 Van Ness Blvd.
Torrance, CA 90501
310-320-0246
Contact: Jennifer
Store Hours: 10-7 M-Th, 10-6 F, 10-5 Sat
Comments/Specialties: Sales, repairs and rentals of drums including Yamaha, Ludwig and some inexpensive CB sets.
Clients: Disneyland, Warner Bros., Columbia Pictures

NAM'S MUSIC

4281 W. 3rd St.
Los Angeles, CA 90020
213-385-4149
Store Hours: 10-7 M-Sat
Comments/Specialties: Korean-made drums. Five-piece and seven-piece sets.

OLEG'S MUSIC

12448 Ventura Blvd
Studio City, CA 91604
818-766-6628
Store Hours: 10-6 M-Sat
Comments/Specialties: Hand percussion. Some repairs.

PASADENA DRUM CENTER

1535 E. Walnut St
Pasadena, CA 91106
818-792-6576
Contact: Ron
Store Hours: 11-7:30 M-F, 11-5:30 Sat
Comments/Specialties: In business 15 years. Tama, Pearl, Sonar and all off-shoots. Major cymbal manufacturers. Repairs and lessons
Clients: Alex Van Halen, Carl Burnett, Stan Linchman, Hoodoo Gurus, Doug Mathews, Walt Woodward (the Scream), Dawn Richardson (4 Non-Blondes).

PEDRINI MUSIC

210 N. Brand Blvd.
Glendale, CA 91206
818-241-7630
Store Hours: 10-6 Tu-Sat
Comments/Specialties: Full sets with Kima, Ludwig, Tama, Pearl. Family-owned store.

PHILLIPS MUSIC CO.

2455 Brooklyn Ave.
Los Angeles, CA 90033
213-261-6103
Contact: Victor Alvarez
Store Hours: 10-6:30 M-F
Comments/Specialties: Full line, most major brands. Sets, percussion, cymbals and hardware.
Clients: Services many of the top Mexican bands.

PRO LINE MUSIC CO.

3170 W. Olympic Blvd.
Los Angeles, CA 90006
213-732-4989
Contact: Nancy Kim
Store Hours: 10-8 M-Sat, 12-6 Sun
Comments/Specialties: Carries Tama and Yamaha drums as well as Roland keyboards.

PROFESSIONAL DRUM SHOP, INC.

854 Vine
Los Angeles, CA 90038
213-469-6285
Contact: Jerry or Stan
Store Hours: 9:30-5 M-Sat.
Comments/Specialties: All drums, ethnic percussion instruments. Sales, trades, repairs and rentals. "The pro shop where the pros shop."

REED'S MUSIC STORE

4636 S. Vermont
Los Angeles, CA 90037
213-233-8101
Store Hours: 9-6 M-Sat
Comments/Specialties: Ludwig, Remo, Pearl, CB-700, Yamaha, Latin percussion, Paiste, Zildjian, Tama. Buys and sells. Complete music store. Repairs all brands.

SAN DIEGO DRUM & PERCUSSION

995 Postal Way #118
Vista, CA 92083
619-945-3935
Store Hours: 10-8 M-F, 10-5 Sat, 12-5 Sun
Comments/Specialties: "We do it all if it has to do with drums including rentals."

SCHWEIO'S MUSIC CITY

17522 Hawthorne Blvd.
Torrance, CA 90504
310-370-1011
Store Hours: 11-8 Tu-F, 10-6 Sat, 12-5 Sun
Comments/Specialties: Basically a little of everything. Remo and other brands.

SPITZER MUSIC

6305 Laurel Canyon Blvd.
North Hollywood, CA 91606
818-763-3383
Contact: Shawn or Lisa
Store Hours: 10-7 M-F, 10-6 Sat
Comments/Specialties: Pearl, Yamaha, DW, PD. Full sets, electronic percussion, some ethnic percussion.

WEST COAST DRUM CENTER

201 E. Alton Ave.
Santa Ana, CA 92707
714-545-2345
Comments: Joe or Gene
Store Hours: 11-6 M-F, 11-5 Sat
Comments/Specialties: "Southern California's largest and most complete drum store."

WEST LA MUSIC INC.

11345 Santa Monica Blvd.
Los Angeles, CA 90025
310-477-1945
Contact: Glen Noyes
Store Hours: 11-7 M-F, 10-6 Sat
Comments/Specialties: Full line of all major brands, hardware, cymbals. Complete line of Latin and ethnic percussion. Any custom or special orders available.
Clients: Many including Chester Thompson (Genesis), Terry Bozzio, Steve Smith, Greg Bissonette, Rick Latham, John Hernandez, Peter Erskine, Mark Schulman (Foreigner), Mark & Brian.

WESTWOOD MUSICAL INSTRUMENTS

10936 Santa Monica Blvd.
Los Angeles, CA 90025
310-478-4251
FAX 310-477-0069
Contact: Mark Bookin
Store Hours: 9:30-7 M-F, 9:30-5:30 Sat
Comments/Specialties: Acoustic and electric percussion and drums.

WHITTAKER MUSIC INC.

2222 Bellflower Blvd.
Long Beach, CA 90815
800-424-2263
Contact: Mark
Store Hours: 10-8:30 M & Th, 10-6 Tu-W & F, 10-5:30 Sat
Comments/Specialties: Full line including all major brands. One of the largest privately owned music stores in the country.
Clients: Many including Greg Bissonette, Chad Wackerman.

REPAIR

AFRICAN PERCUSSION

115 S. Topanga Canyon Blvd., #169
Topanga, CA 90290
818-591-3111
FAX 818-591-6756
Contact: Paulo Mattioli
Store Hours: 8-3 M-F
Comments/Specialties: Anything with skins or woods.
Authorized Factory Repair: Remo
Clients: Alex Acuna, Michito Sanchez, Kevin Richard, Emil Richards, Michael Bruno, Malang Bayo, Lewis Conte, Michael Fischer, Steve Forman, Brad Dutz, Dinx.

AMENDOLA MUSIC

1692 Centinela
Inglewood, CA 90302
310-645-2420
Contact: Ralph
Store Hours: 11-6 Tu-F, 10-5 Sat
Comments/Specialties: Full line of drum sets and accessories, marching percussion, African and Latin percussion. Also feature drum and percussion instruction.
Authorized Factory Repair: Tama, Yamaha, Pearl

AMUSE

43-C Peninsula Center
Palos Verdes, CA 90274
310-377-7838
Contact: Matt
Store Hours: 10-8 M-F, 10-6 Sat, 12-5 Sun
Comments/Specialties: Light repairs to electronic and acoustic percussion.

BIG VALLEY MUSIC

8541 Reseda Blvd.
Northridge, CA 91425
818-772-1668
Contact: James Hazeley or Tina
Store Hours: 11-7:30 M-F, 11-5 Sat-Sun
Comments/Specialties: Specializes in Ludwig and Pearl drums.
Clients: Tommy Tedesco, Peter Criss

CHARLES MUSIC CENTER

421 N. Glendale Ave.
Glendale, CA 91206
818-242-6597
Contact: Larry Klein, Dave Ameen
Store Hours: 10-7 M-Th, 11-7 F, 10-6 Sat
Comments/Specialties: Offers repairs to most, if not all, major and bargain brands.

DRUM DOCTORS

11049 Weddington
North Hollywood, CA 91601
818-506-8123
FAX 818-506-6805
Contact: Lee
Store Hours: 24 hour service but there's generally someone in the shop 9-5 M-F.
Comments/Specialties: Retailing drums and full range repairs. Custom work, refinishing, bearing edges, re-etching, snare beds, customizing, restorations of older sets and refinishing. Primary business is studio rental and cartage.
Clients: Many including Terry Bozzio, Jim Keltner, Chad Smith, Tony Williams, Red Hot Chili Peppers, Jeff Porcaro.

HASON MUSIC CENTER

2061 Thoreau
Los Angeles, CA 90047
213-755-8988
Store Hours: 1-7 Tu-F, 1-6 Sat
Comments/Specialties: All types of percussion. Also teaches improvisation.

MARSHALL MUSIC

503 Van Ness Blvd
Torrance, CA 90501
310-320-0246
Contact: Jennifer
Store Hours: 10-7 M-Th, 10-6 F, 10-5 Sat
Comments/Specialties: Sales, repairs and rentals of drums including Yamaha, Ludwig and CB.
Authorized Factory Repair: Many including Yamaha and Ludwig.
Clients: Disneyland, Warner Bros., Columbia Pictures

PASADENA DRUM CENTER

1535 E. Walnut St.
Pasadena, CA 91106
818-792-6576
Contact: Ron
Store Hours: 11-7:30 M-F, 11-5:30 Sat
Comments/Specialties: In business 15 years. In-house repairs. Specializes in vintage parts and repairs.
Clients: Alex Van Halen, Carl Burnett, Stan Linchman, Hoodoo Gurus, Doug Mathews, Walt Woodward (the Scream), Dawn Richardson (4 Non-Blondes).

PROFESSIONAL AUDIO SERVICES & SUPPLY

619 S. Glenwood Pl.
Burbank, CA 91506
818-843-6320
Contact: Bob Hacken
Store Hours: 10-6 M-F
Comments/Specialties: Electric percussion only
Authorized Factory Repair: Tannoy, Alari, Fostex, Yamaha, Soundtracs.

PROFESSIONAL DRUM SHOP, INC.

854 Vine
Los Angeles, CA 90038
213-469-6285
Contact: Jerry or Stan
Store Hours: 9:30-5 M-Sat.
Comments/Specialties: All drums, ethnic percussion instruments
Authorized Factory Repair: All major drum brands.

REED'S MUSIC STORE

4636 S. Vermont
Los Angeles, CA 90037
213-233-8101
Store Hours: 9-6 M-Sat
Comments/Specialties: Repairs all brands at separate repair facility.

SAN DIEGO DRUM & PERCUSSION

995 Postal Way #118
Vista, CA 92083
619-945-3935
Store Hours: 10-8 M-F, 10-5 Sat, 12-5 Sun
Comments/Specialties: We do it all if it has to do with drums including rentals.
Authorized Factory Repair: Most including Pearl and Ludwig.

VALLEY DRUM SHOP

13636 Burbank Blvd.
Van Nuys, CA 91406
818-994-1755
Contact: Rick
Store Hours: 11-7 M-F, 10-5 Sat
Comments/Specialties: Drums only. Also custom built snares, Tuning and retrofitting, hardware changes and customizing.

VALLEY SOUND MUSIC SERVICE

1023 N. La Brea Ave.
Hollywood, CA 90038
213-851-3434
Contact: Adel or Matt
Store Hours: 9:30-6 M-F, 11-2 Sat
Comments/Specialties: MPC-60, electric and MIDI drums.
Authorized Factory Repair: Roland, Akai, Korg, Yamaha, Peavey, Kawai, Teac.

WEST COAST DRUM CENTER

201 E. Alton Ave.
Santa Ana, CA 92707
714-545-2345
Comments: Joe or Gene
Store Hours: 11-6 M-F, 11-5 Sat
Comments/Specialties: "Southern California's largest and most complete drum store."
Authorized Factory Repair: All brands.

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NEW & USED DRUMS and HARDWARE

Full line of LATIN & WORLD PERCUSSION



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JBL, Crown, Korg, Yamaha, Zildjian, Pearl, Sabian, Tama, Paiste, DW & LP

SPITZER MUSIC

Hours:

Mon-Fri 10-7

Sat 10-6

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(209)466-4388**

**CONCORD
(510)676-3151**

Female Drummers

By Tom Kidd

There is no separate musical genre for female drummers and percussionists; no official distinction between music made by men and that made by women. Or, as Dawn Richardson, drummer for 4 Non Blondes, says, "I don't believe female bands is a category of music."

Those who hate it when people make gender into a genre may be losing the battle to become more than babes in boyland. "Life has always been divided into what's a man's job and what's a woman's job," Madonna recently told *Rolling Stone*, "and rock music has always been a man's world. And now women are coming up and they're calling the shots—they're people and artists in their own right, and that's very frightening because it affects everything."

Everything is affected, but in reality, nothing has really changed. The music business is still very much as it was when the editors of *For Musicians Only*, a painfully pragmatic insider's guide to the music business published in 1988 by *Billboard* magazine, wrote, "Most women who succeed in the music business do so as singers; most female groups lose public interest quickly...audiences like to look at pretty people, and the definition of a pretty female is young and thin with a

beautiful face, beautiful hair and nice legs. After the age of 27 or 28, you're not considered young anymore. As a musician you have to be better than good."

Tammy Glover, blonde drummer with Boho, agrees with that article's assessment. "There's a certain burden not to just play well, but to play better than a man. Otherwise, it's a novelty act," she says. Glover's father was a drummer who played with jazz, cover, Latin and Top 40 bands. She learned while sitting on his lap, never once hearing the drums called a male instrument.

At least not by him. Glover stopped playing drums in elementary school, primarily due to the pressure from teachers and the boys in the band who were her competition. The formation of Boho was her ticket back to the trap cases. So, even though she wishes the distinction between male and female percussionists was not an issue, she knows it is.

"If you're really good and highly motivated, you can achieve success in any field," she says. "But the nature of a rock band is a fraternity. Rock bands are about anarchy. It's difficult for women to embrace that."

Cindy Blackman acknowledges the war between the sexes, but deals with it by ignoring it. "I don't break music down into male or female," she says. "I break it down to whatever I like. Music has a spirit relating to something bigger than any of us." Blackman, the percussion backbone of the

It's 1994, and women musicians, especially drummers, are still not thought of as men's musical equals

Lenny Kravitz Band, has appeared on *Saturday Night Live*, *The Late Show With David Letterman*, *Arsenio Hall*, the U.K.'s *Top Of The Pops* and the 1993 MTV *Video Music Awards*. She has appeared in two music videos for Kravitz, "Are You Gonna Go My Way" and "Is There Any Love In Your Heart" and a video for A.B. Sure. Although the Kravitz gig falls into the rock bracket, Blackman's pedigree is more jazz-influenced. Among her influences are Art Blakey, Philly Joe Jones, Roy Haynes, Elvin Jones and, most notably, Tony Williams.



Cindy Blackman

Like Glover, Blackman's family was never restrictive

about what instrument she played. Her mother and both grandmothers played piano and her uncle played the vibraphone, so they were used to percussion. Unlike Glover, Blackman never considered giving up what she loved. "I didn't know there was anything about being a young girl playing drums until I was about thirteen years old and started playing outside," she says. "But I was so in love with it, it didn't matter. No matter what anybody said, I always went back to drums."

It's hard to compete with he-man values, especially when they come in such large quantities. This is why female musicians go looking for role models and success stories.

There aren't many to find. Kaye Carlson, now teaching drums in Inglewood, had early success when she played behind Groucho Marx during the run of *You Bel Your Life*. Fanny became the first female band who actually played their own instruments to sign to a major label in 1969 when they inked with



4 Non Blondes: Roger Rocha, Christa Hillhouse, Linda Perry and drummer Dawn Richardson

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"If you're really good and highly motivated, you can achieve success in any field. But the nature of a rock band is a fraternity. Rock bands are about anarchy. It's difficult for women to embrace that."

—Tammy Glover

Warner Bros. No one made an issue of Mo Tucker's gender when she drummed for the Velvet Underground in 1965. ("Ironically, things were more open 30 years ago," Tucker says of the period.) Critical success has been heaped on all-female bands such as the Slits, the Raincoats, Delta 5, the Mo-Dettes and Kleenex in the past, with bands like L7, Hole and Luscious Jackson garnering the same kind of accolades today.

Babes In Toyland, whose lead singer Kat Bjelland is both friend and foe of Hole's Courtney Love, appears to be one of the biggest bands in the alternative world. The Minneapolis, MN-based trio started in 1988, at a time when neither bassist Michelle Leon (later replaced by Maureen Herman) nor drummer Lori Barbero had yet played their respective instruments. The band first received recognition in 1992 with its major label debut CD, *Fontanelle*. The group was the only female band chosen to be part of the 1993 Lollapalooza tour. Their story has been

chronicled in the just-released *Babes In Toyland*. The book by Neil Karlen is subtitled "The Making And Selling Of A Rock And Roll Band" and is self-described as "a real-life version of *The Commitments*."

Commercial success is generally considered a true indicator of how well any musician is accepted. Of female percussionists or bands that contain them, Sheila E.—part Creole, part Latino and part Prince—had a short-lived breakthrough career. When the Go-Go's became the first all-female band to have a Number One album in 1981 with *Beauty And The Beat*, no one dismissed them as a fluke.

Or did they? "I think maybe back then the only problem was a lot of folks didn't take you very seriously," says Gina Schock, during a recent series of interviews for the Go-Go's new greatest hits package. "Quite frankly, we didn't take ourselves very seriously. Of course, we proved that we were something to be dealt with after we made a record or two," concludes the self-taught drummer.

The Go-Go's began as a comically inept all-girl punk novelty act in 1978 and eventually landed two Top Twenty hit singles—"Our Lips Are Sealed" and "We Got The Beat"—on the charts in both the U.S. and U.K. Their second collection, *Vacation*,

was slightly less popular, though the title cut did become a hit in the summer of 1982. Though the Go-Go's and Schock, in particular, are mentioned as role models by several other drummers, including 4 Non Blondes's Richardson, the group's drummer seems slightly embarrassed by the accolades. All she wanted to do was play music.

Schock states that she never had a problem being a female in a man's world on a

masculine instrument. She was the only woman in two all-male bands at the time she joined the Go-Go's, six months after they initially formed. "I never had problems getting in bands, and they were always with guys. They would go, 'Let's put her in the band. That will be cool,'" she says.

That hasn't been everyone's experience. Denise Fraser, percussionist and drummer for Sandra Bernhard's Strap-Ons, states that doing what she does has been "a horrible struggle." She says, "If I were a guy playing the way I play, I'd be going from one major tour to another. The music business is supposed to be so liberal, but it's the most prejudiced. Women have to play better than men."

There were times, she admits, when she got a job because she was a woman who could play, but there were other times when she would lose jobs even though she was a woman who could play. "I've been the best drummer at auditions, but they had to go with the guy," she says. "It's hard not to get bitter."

Fraser, a college-educated drummer who has been playing for 22 years, has been with Bernhard off and on for seven years and is the

comedienne's longest-employed backing musician. As a drummer, Fraser played on Bernhard's 1986 Broadway show and can be heard on her recordings, *Without You I'm Nothing, Give Until It Hurts* and the new Sony release *Excuses & Bad Behavior Part I*.

She has always been the sole woman in Bernhard's employ, but Bernhard has not been her sole employer. "The better the musician, the less threatened they are by you," she says, noting former employers John Mayall and Laurence Juber. "The more secure the man is, he has no reason to be threatened by a woman."

Another woman who admits to feeling prejudice—though she also says she's never had trouble finding people to play with—is drum teacher Michelle Mangione. The drummer for Sal Landers, Michelle Mangione and the Fixations, found "a lot of fear." But that doesn't surprise her. "It's a male-dominated

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Denise Fraser



Drummer Gina Schock (second from right) with fellow Go-Go's Kathy Valentine, Jane Wiedlin, Charlotte Coffey and Belinda Carlisle

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DRUM DOCTORS

By Karen Orsi

For fourteen years, drummer Ross Garfield has been making the needs of other drummers his calling. He rents drums, sets them up for you, tweaks them, tightens them, repairs them, carts them, stores them, buys them, finds them, plays them and worships them, 24 hours a day, seven days a week.

In addition, Garfield provided the drum sounds for the Alesis HR16, an industry standard, and the HR16B. He has also released his own ten-disc after-market pack of sounds for Insonic's sixteen bit sampler, the SR16. It has been released in every format available.

One of Garfield's most popular services is putting together a custom set for a custom sound. "When there's a project going on," he says, "the drummer and the producer usually come over to my warehouse and go through all the drums we've got. We'll put the set together that will best get across the sound of the band. I have developed a knack for understanding what different drum sounds are. For example, if somebody wants a Led Zeppelin drum sound and the drummer has Beatles drums or a Rolling Stones drum set, a lot of people don't realize that you can't get to that Led Zeppelin sound from those Beatles drum sets. Different drums have different sounds. Each set of drums will make a drummer play differently. So, if someone has a little jazz set with an eighteen or twenty inch bass drum, they will play that set differently than a set with a twenty-two inch bass drum and three or four toms. I also make sure that the drums are set up exactly the way the drummer wants them. That's a big part of what we do. We make the drummer feel as comfortable as possible."

Garfield's techniques are designed for maximum studio performance. "The thing that the drummer has going for him with our drums is that our drums have been made for and are specifically modified for recording, as opposed to live playing or rehearsal. These drums have been modified so that they sound the best under mics. I do modifications to the drums like cutting the edges and setting the drums up with the proper hardware. We know what heads work on which drums and which drums work in which rooms when there's a particular sound that they're going for. I might do three or four sessions a day, so I see the same rooms over and over again, and I've experimented with different rooms and different sets. So I get a pretty good idea of which sets to put in each room, depending on what they're looking for."

One of the most valuable services Drum Doctors provides is good basic troubleshooting, which allows creativity to flow without

any glitches. "Another advantage musicians have if they use us," Garfield explains, "is that most people are concerned about cost. In a studio it usually costs you between 75 and 200 dollars an hour for studio time. There's also a certain amount of stress that goes along with that. No one really wants to own up to that, but when they're in there and things aren't going right, it gets real stressful, real quick."

"So, by having me come in, they bring in a specialist and my hot rod set of drums, and it will be fun. They'll get a great sound right away. It's something that I've developed chops for. These drummers and musicians have worked hard to develop their chops in the way they play, and I've worked hard to develop mine in working with the engineers, producers and musicians, to get the sound that they want. A big part of what I do is listening to what the people are asking for. You get to the point where you can second-



Ross Garfield

guess people, too. A lot of time people say, 'I want really big drums,' and it's not that they want really big drums, they want the drums to sound really big, and sometimes we can do that with smaller drums. The idea is to communicate with the client and get that on the tape."

Garfield's story is a familiar one to most drummers. "I moved to Los Angeles in 1980 to play drums," he says. "I'd been playing all my life, since I was seven. I was in a fairly successful band in Northern California and I moved down here with enough money to live inexpensively for a year. I moved into a garage in the Valley where I was paying like 100 dollars a month. I tried to get into as many bands as possible. One got very close to a record deal and when the record company decided to pass, it didn't frustrate me as much as it frustrated the lead singer who basically just disappeared. He said he'd had enough. We tried to find another lead singer and persevered for a couple of months and just couldn't find one. At that point, I decided that

They're the drum doctors, and they rent, tweak, repair, collect, store and cart them

I no longer wanted to be in a situation where other people had something to do with my future—I wanted to be master of my own destiny. I had seen a couple of companies that moved drum gear and had talked to some drummers that weren't happy with the service they were getting. So I decided I'd give it a shot. I had three sets of drums when I first started and seven or eight snares. I put together a little brochure and showed it to anybody that would look.

"I've always been somebody who could really commit to something and be prompt and dependable. In a band, I was always the one who showed up on time and would have to sit around and wait for the other guys to show up. I couldn't bring myself to be late. So I decided to see if I couldn't make use of that side of my character."

Garfield's first gig with a very busy up-and-coming drummer. "The first big client I got was Vinnie Colaiuta. I had seen him in a little jazz club, and I said to him that if he ever needed drums I would be happy to take care of him. I got a frantic phone call from him on a rainy Friday night. He had a last minute gig and he could not get in touch with his cartage company. So he couldn't get to his drums. And he had this gig. I was there in half an hour and ran in with the drums and set him up and made a friend for life. He's been on tour with Sting for like three years.

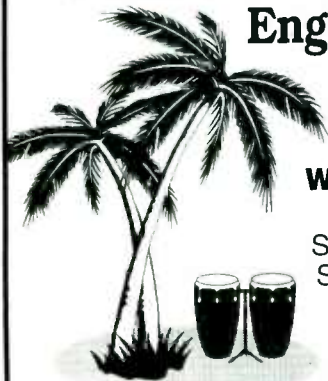
Another of Garfield's devoted clients is Jim Keltner. "It was on one of Vinnie's sessions that I ran into Jim Keltner, who said he could use somebody like me. When he called me, he had two sessions in one day. For one, he said he wanted an 'L.A. studio set,' by which he meant something like what Jeff Porcaro played. Very punchy, not too rock & roll, but very clean sounding. He didn't even describe the sizes, he just said, 'I need a nine a.m. delivery, and a one p.m. delivery of one that's kind of a funky blues set.' Some of my clients, not only do they specify the size of the drums, but they would also specify what heads, what hardware, what models. I deal with that, too, and I appreciate that. But Jim always left it in my hands. So we did those two sessions that day and ever since then, we've been working together."

Garfield's crew consists of four right hand men—Lee, Paul, Tom and Matt. "They're the guys that help me out on a daily basis," Garfield says. "They all have their own strengths. It took me a while to figure out what their strengths are. But they're all drummers and have gigs playing drums around town."

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field," Mangione admits. "I've gone to auditions where they've asked, 'Do you hit hard? Do you break sticks? Let me see the callouses on your hands.'"

The daughter of a musician, Mangione grew up listening to jazz greats such as Dave Brubeck and rockers like Joe Walsh. She tells her female students, who make up about half of her instruction, "We've been given a gift, and it's just as much our right as anybody else's to get out and use it."

Mangione also points out that playing drums makes use of the whole body, including wrists, arms and fingers. These movements are not sex specific. "When I've played with bands, I've found the energy of the band is more integral than whether there are women or men in the group," she says. The drum instructor describes playing her instrument as "almost like dancing sitting down" and encourages lots of warming up and muscle development for both sexes. She agrees with Richardson, a former instructor herself and holder of a college degree in percussion, that there are many misconceptions about what it is to play drums. "It's not about how strong you are," says the woman who propels 4 Non Blondes. "The movement has to do with control in your fingers and wrists. Just because you break drum heads doesn't make you a good drummer."

It's a lot more common to walk into a club these days and see female musicians, Richardson notes. Things are different than when she used to search for drumming gigs in

the back pages of *Music Connection*. She says, "You would call and people would be surprised. They would say they never thought of having a female drummer."

Richardson, currently working on the second 4 Non Blondes release, started playing drums at age thirteen. One of her chief influences was John Bonham, the late Led Zeppelin drummer, also noted as an influence by most female drummers surveyed. Bonham was celebrated for an innovative approach to syncopated bass drum rhythms. There were few women around for her to emulate, Richardson says, until high school. That was when the Go-Go's, whose Gina Schock shares San Francisco-area friends with Richardson, began to rule the charts. Suddenly, anything seemed possible. The freedom of promise is still part of Richardson's psyche.

"You can't listen to people," she advises young musicians. "You should do what you want to do. Just because you're a woman doesn't mean you can't play drums."

This is advice that could have helped Aimee Walden. The drummer for new I.R.S. signing the *Surfing Brides* says of growing up, "I wanted to play when I was eleven, but I had a feeling I wasn't going to be able to because I was a girl." Instead, Walden played flute.

When she left the confines of Austin, Texas, at the age of eighteen, for the open possibilities of London, Walden didn't intend to play drums, and in fact, would not be doing so except for providence. She was originally the singer for the band. "I ended up drumming because the drummer wanted to play his own material. I was there and it seemed kind of silly to audition other drummers because I knew all the songs."

Walden first played drums standing up—rockabilly style—but soon sat down because "no one takes you seriously when you're standing up." Things got serious for the band after they released their first independent single, *The Dickeyman EP*, on their own Toxico Recordings in 1992 and second single, "Everything's Fine," in the summer of 1993 (the latter is to be re-released by I.R.S.). They also perform in and contribute to the score of the 1994 film *Staggered*.

So much activity is both a blessing and a curse to a drummer who admits she's still getting comfortable with her instrument. "The way I play is quite open. I don't do a lot of fills because I'm just learning," she says. "I wish I had started playing drums at 11 when I wanted to."

This predicament would be unknown to people such as Mo Tucker. "What spurred me on to play drums was I just loved the Stones, and to

just sit and listen to them was unacceptable," she told *Rolling Stone*. "And the only thing that's ever surprised me or made me curious is that it's so much fun. And why aren't more women having some fun?"

At least one woman does, and it's a very self-confident Cheryl Blackman. Self-confidence is the most important ingredient in the mix for success, the one thing that makes it possible for every woman to add fun to her life.

"There was a time women couldn't do certain things," says Blackman, noting how society sometimes stifles the fledgling musician. "Now women are branching out. I can't imagine that there are other women in history before me or any of my peers that didn't feel any passion about drumming. There were women in Africa playing drums, and I can't see that there aren't any more."

"There are a lot of people who try to put up barriers for whatever reason," Blackman continues, "and a lot of the time these reasons are because of their own ignorance. I just want to see people do what they want to do in life and love what they do. How can you be happy if you're stifling yourself because someone else tells you that you shouldn't do it?" **MC**



Michelle Mangione



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◀ 32 Drum Doctors

Garfield's warehouse is half full of drums that he's collected and the other half is full of the gear that belongs to what Garfield describes as "36 of the world's best drummers." He has been seriously collecting drums for twelve years.

"By seriously collecting I mean that every month I go out and take a percentage of the profits, and there's always something on my list that I want to add to my collection. I'm up to something like 250 snares and thirteen drum sets made between 1900 and 1930. It's really amazing to see something like that, that's been around for 90 years. I was originally thinking about most of this stuff for videos, and I do a lot of rentals for videos and movies."

Garfield's drums appear in the Bette Midler film, *For The Boys*, where they are featured in a USO band in scenes that take place during the first and second World Wars and the Korean War. "I have all the little pieces to make it correct," he says. "All the hardware is correct. The hardest thing to find these days is a throne that is the right piece." He's also been doing a lot of rentals on the vintage drums for their sound—such as the ones used on the new Stone Temple Pilots album. "They used a 1939 set of mine, and we sent it back to Atlanta," he recalls.

As to what songs the set was used on, Garfield says, "I believe they used it on everything." They used five snares and a kit with 24 inch and 26 inch bass drums. "I do a lot of mixing and matching, too," Ross admits. "Quite often, I'll put a 1990 drum set together with a Twenties snare. That gives it character." One thing Garfield is still looking for is a Twenties, gold-plated or silver-plated drum with hearts embedded into the shell. "Somebody showed me a picture of it one time, and I really flipped over it," he admits.

Getting back to the issue of drummers in heaven, the loss of his dear friend and client, Jeff Porcaro, still affects Garfield. One reason is the rampant misunderstanding Garfield feels surrounds the public's knowledge of the details of the drummer's death.

"I was privy to information that a lot of people didn't hear about because I was very close to his family. When they did the autopsy, the doctor found his heart to be that of a 70-year-old man," Garfield explains. "It's a hereditary disease. You don't get a heart like that from doing drugs. It seemed to me that the media tried to play that part up."

"I knew Jeff very well. He partied a little bit, but it wasn't anything like they made it out to be. They made it sound like Janis Joplin or Jimi Hendrix—'Another Rock Star O.D.s.' And that's not what happened. I don't think it was ever really cleared up. This guy was a family man with three young kids, the youngest of which was barely one when he died. He didn't go out and party a lot. He wasn't this wild, touring musician who put everything he could find into his system. And as much as his wife tried to clear the air, it seemed that she was only fighting a losing battle."

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Dillon O'Brian

Label: RCA
Manager/contact: Ross Elliot
Address: 1234 West 65th Street, Suite #304, New York, NY 90088
Phone: 212-843-2526
Booking: N/A
Legal Rep: Michael Rosenfeld
Type of music: singer-songwriter
Date signed: Sept., 1992
A&R Rep: Dave Novik



William Dreschler

Deadeye Dick

Label: Ichiban
Manager/contact: Stephen Klein
Address: 908 First National Bank of Commerce Bldg., 210 Barrone St., New Orleans, LA 70112
Phone: 504-523-8898
Booking: ICM
Legal Rep: N/A
Band members: Caleb Guillotte, Mark Miller, Billy Landry
Type of music: Alternative pop
Date signed: May 20, 1994
A&R Rep: Nina Easton



David Snow

The Obsessed

Label: Columbia
Manager/contact: Concrete Management
Address: 301 W. 53rd St., Suite 110, New York, NY 10019
Phone: 212-247-8030
Booking: Pinnacle Entertainment
Legal Rep: Rosemary Carroll
Band members: Greg Rogers, Scott "Wino" Weinrich, Guy Pinhas
Type of music: Hard rock/heavy metal
Date signed: July 1, 1993
A&R Rep: Josh Sarubin

To hear singer-songwriter Dillon O'Brian tell it, the Baltimore-bred pianist has led a charmed life, his most recent stroke of luck being his seamless RCA debut, *Scenes From My Last Confession*.

After studying at Baltimore's Peabody Conservatory, O'Brian followed his older brother to Los Angeles in the early Eighties, was soon hired by Barry Mann and Cynthia Weil's publishing company and immediately began to pick up live and studio gigs. "I got a couple of covers almost immediately," O'Brian says. "I slacked off on the playing out and just kind of stayed at home and wrote. In that time, Cynthia would call me and say, 'We need a song for the Beach Boys.' So I'd write three or four songs. Then I'd go on to the next project, writing songs for, say, James Ingram.

"I got to the point where I wanted to get a bunch of my songs out there so people could hear the way they were written first," he says.

Still, O'Brian says he never felt rushed. "By the time this came around, I was emotionally past the need to do it. I could tell things were always moving in an upward direction. Every month, I seemed to be doing better than the month before. Work was becoming more and more regular, and I was always making a good living.

"I never felt a clock ticking. I always felt I enjoyed variety and different styles. I could do background vocal sessions or I could do keyboard sessions, any number of things, so I always managed to find work."

It wasn't until late 1992 that O'Brian found time to finish his demo tape, featuring the exquisite pop gem, "Something Almost Sacred," but when he did, every label in town was salivating for a listen.

O'Brian says the decision to go with RCA was easy. "Actually, Joe Galante, who's the President of the label, is also a recovering Catholic boy. And when I met him, he was quoting lyrics, and I'm like, 'Okay, these guys get it.'"

"I'm kind of a lucky guy. My wife always laughs because things kind of line up for me that way. Like the timing with Triple-A radio. If I had tried to do this a year ago, I would not have much of a chance. But now it looks good."

—Sean Doles

Caleb Guillotte, guitarist/vocalist for Deadeye Dick, loves his work. He loved it even before the trio's debut for tiny Ichiban Records, *A Different Story*, gave them a surprise hit with "New Age Girl." Guillotte, bassist/vocalist Mark Miller and drummer/vocalist Billy Landry love their job because they never wanted to do anything else.

The nucleus of Deadeye Dick—Guillotte and Miller—formed the band in New Orleans just over a year ago. They needed to take their show on the road; to make that commitment, in Guillotte's words, to living together in the low-rent district with no time for girlfriends.

This they were able to do within days of Landry joining the band when Guillotte's longtime friend, Fred LeBlanc, who produced the debut the band would initially release as *Tabitha*, had a paying tour booked and invited Deadeye Dick to take the slot.

By touring both alone and as part of a larger bill, Deadeye Dick supported themselves—barely—while recording what would be their debut. They pressed 500 copies themselves and sent them to radio stations and press within their region. "New Age Girl" became the top single on Atlanta's 99X and New Orleans' The Zephyr, the dominant commercial/alternative stations in their markets. The band was soon brought to Ichiban by Mike Kondo, alternative radio promotion director at the Atlanta-based label.

Ichiban wasn't the only label to approach the band. Eight labels, from Geffen to Zoo, offered advances, some of remarkably high dollar amounts. Deadeye Dick turned down the majors for practical reasons. With a hit on their hands, Deadeye Dick is the label's main priority. Ichiban also guaranteed the band the same dollar amounts for promotion as the majors. Says Guillotte, "Ichiban's way of waving money was by putting it into promotion." And Ichiban could get the record out faster. "That was a big concern because 99X was telling us they were going to stop playing it if people couldn't find it in the stores. Ichiban got the record out in eight days while the best any major could offer was a couple of months," Guillotte says.

—Tom Kidd

The story of the Obsessed dates back to the earliest days of the Washington, D.C. hardcore scene. It was during the early Eighties that Scott "Wino" Weinrich became the only purveyor of a slower, Black Sabbath-type music in a crowd of friends that also included Ian MacKaye (Fugazi) and Henry Rollins (Black Flag). The band's three-song 7" EP on their own Invictus label became an instant classic on the underground circle, finding favor in both the punk and metal circles.

In 1986, Weinrich hooked up with Southern California's Saint Vitus, taking over the lead vocalist spot for a series of five albums on the SST label. Subsequently, that band signed to the German record company Hellhound, which, in 1990, released the original Obsessed demos resurrecting Weinrich's former band's legendary status. This caused a rift between Weinrich and Vitus' founder Dave Chandler, eventually leading to the Obsessed reformation, first with bassist Scott Reeder (Kyuss) and drummer Greg Rogers (Poison 13). Guy Pinhas replaced Reeder two years later as the Obsessed fought to get out of their German deal.

Enter Josh Sarubin. Having grown up in the Baltimore/D.C. area, he practically grew up on the Obsessed. Through the years, he had heard the records from Germany. Now as an A&R rep with Columbia/New York, he was in a position to do something about it. In 1993, he signed the Obsessed to Columbia, which has just released their major label debut, *The Church Within*.

The way this band does business, signing to a big label is not much different from signing to a small one. They know they have to keep track of the various departments working their record and make sure everything is coordinated. They keep an eye on day-to-day operations, not just because they have to, but because they want to. "We were doing it for so long on our own that we now stand around with our hands in our pockets," says Pinhas. "We like to stay on the ball." Since the band has more time than they'd like on their hands, they are already readying a follow-up to *The Church Within*. Their second Columbia CD should be out next year.

—Tom Kidd

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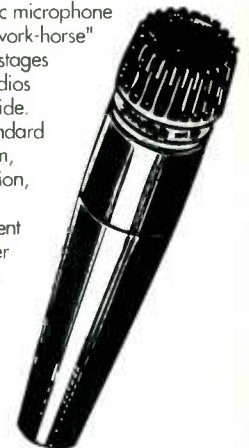
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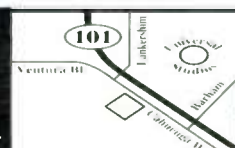
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Send us the identical package you plan to send out to the A&R community, management companies, publishers and attorneys. All of your packages are selected at random and reviewed by a committee. Packages are not selected in advance, but rather, at the 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.



Slambastic

Contact: Jeff Sable
618-451-9006
Seeking: Label Deal
Type of music: Funk Rock

Production 6
Songwriting 5
Vocals 4
Musicianship 7

Average

1 2 3 4 ★ 6 7 8 9 10

Comments: This band from Granite City, Illinois, really excels in the production and musicianship areas. Man, can these guys play. They seem a little light in the lead vocals department, choosing instead to have group vocals at times. The songs are passable but there aren't any surefire hits. This band can take giant strides toward success with better material.



Gailyn Addis

Contact: Tom Wright & Assoc.
310-289-7413
Seeking: Label Deal
Type of music: Rock

Production 6
Songwriting 2
Vocals 3
Musicianship 4

Average

1 2 ★ 4 5 6 7 8 9 10

Comments: Gailyn has a mighty impressive list of industry credits, but unfortunately, the industry is Show Business rather than Music Business. She can impersonate Marilyn Monroe or Madonna, act in a TV show or theatre production and she speaks several languages. She also sings and writes songs. You can't be loyal to two flags. Very weak songs and vocal performances.



Rotgut

Contact: Joseph Cumia
516-266-1584
Seeking: Label Deal
Type of music: Rock

Production 5
Songwriting 3
Vocals 3
Musicianship 5

Average

1 2 3 ★ 5 6 7 8 9 10

Comments: Once again, the songwriting turns out to be the vital factor in low scoring areas. The playing is good and tight and even the muddy production is passable. But low scores in the vocal (rough around the edges) and songwriting (these guys have a sense of humor) departments bring the entire average down. I'd get back to the drawing boards and start again.



Van Peer

Contact: Meredith Day
800-941-1479
Seeking: Label Deal
Type of music: A/C

Production 5
Songwriting 2
Vocals 4
Musicianship 5

Average

1 2 3 ★ 5 6 7 8 9 10

Comments: The musical styles on this tape run the gamut from funk to epic narrative; from the Chili Peppers to Richard Harris. In other words, there is no musical focus. Much of the material is overproduced using every studio machine known to man. Artist's voice is strong but material lacks clout. Van Peer needs to work with a producer to get him on track.



Crosswind

Contact: Tony Placencia
702-452-5710
Seeking: Label Deal
Type of music: Rock

Production 4
Songwriting 3
Vocals 5
Musicianship 5

Average

1 2 3 ★ 5 6 7 8 9 10

Comments: To begin with, this band neglected to put their name anywhere on their group photo. Now how serious can they be? The production is a bit cluttered and as a result, the songs just don't breathe. With a strong top 40 type lead singer, the guys could sure use a producer to help structure some of their tunes. They need help in that department.



Carol Lund

Contact: Carol Lund
206-783-2987
Seeking: Label Deal
Type of music: Rock

Production 4
Songwriting 3
Vocals 4
Musicianship 5

Average

1 2 3 ★ 5 6 7 8 9 10

Comments: Carol's tape suffers from poor production in that it's way too top heavy and it wasn't recorded hot enough. Apart from that, her vocals are weak in places but she has attitude. "Step Beyond Lust" has some nice sax fills and plenty of pop power but the vocals aren't up to the power of the track. Better songs and more concentration on the vocals should help greatly.



Liquid Groove

Contact: Floyd Rose Mgmt.
619-960-3551
Seeking: Label Deal
Type of music: Rock

Production 6
Songwriting 5
Vocals 6
Musicianship 5

Average

1 2 3 4 ★ 6 7 8 9 10

Comments: This band apparently spent a lot of time on producing a fine sounding demo tape. The vocals were good and clear and helped raise the overall grades. As for the songs, "Bad Man In A Tree" is an interesting concept but not strong enough for a trilogy! This band seems to latch on to a melody but never lets go. Average all the way around, but could do better.



R.E.M.

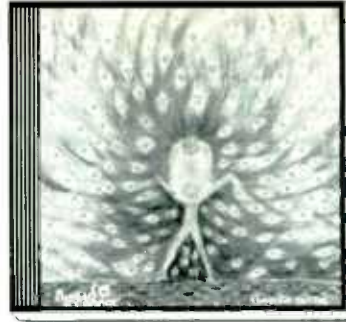
Monster

Warner Bros. Records

1 2 3 4 5 6 7 8 9 10

Producers: Scott Litt and R.E.M.
Top Cuts: "Strange Currency," "Tongue," "Crush With Eyeliner."
Summary: Boldly progressing into a harder, guitar driven sound, R.E.M. continues to dazzle as they remain several steps ahead of our expectations. Seemingly taking a cue from U2, America's premier rock band has all but abandoned the keyboard and rhythm guitar driven sound of their last two releases in favor of an edgier, more aggressive style. Oddly, *Monster* sounds more like a follow-up to 1987's *Document* than to *Automatic For The People*. With the exception of one or two virtually unlistenable tracks, like "Circus Envy," this is an outstanding album.

—Michael Kramer



Sinead O'Connor

Universal Mother

Ensign Records

1 2 3 4 5 6 7 8 9 10

Producer: Various
Top Cuts: "In This Heart," "Famine," "My Darling Child."
Summary: This disc displays a sensitive woman and mother who is not only aware of the troublesome world around her, but is deeply affected by it. O'Connor's vocals, always hypnotic, are beautiful and delicate, conveying both the strong and vulnerable sides of the controversial artist. Her detractors would be shocked to hear their favorite punching bag belt out melodic tunes and lullabies in an unabashedly gentle manner. Given her admittedly horrible childhood, *Universal Mother's* focus on children and youthful innocence makes for a deep and moving album.

—Michael Kramer



Various Artists

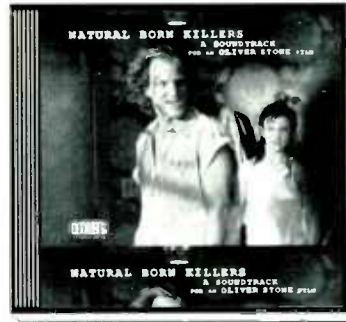
If I Were A Carpenter

A&M

1 2 3 4 5 6 7 8 9 10

Producer: Various
Top Cuts: "Let Me Be The One," "Yesterday Once More."
Summary: At first, this pairing of artsy, mostly guitar crunching alternative artists with gorgeously fluffy pop gems seems like a time travel amusement. The artists involved, ranging from the melodic Matthew Sweet and Sheryl Crow to the atonal Sonic Youth and Cracker, take this tribute seriously and create mostly personal, often wrenching rock takes on the once lighthearted material, reminding us how generally unrefined these vocals are compared to the angelic lilt of Karen. A good, if slightly melancholy, way to reacquaint yourself with that lost innocence and magic.

—Jonathan Widran



Various Artists

Natural Born Killers Soundtrack

Nothing/Interscope

1 2 3 4 5 6 7 8 9 10

Producer: Trent Reznor
Top Cuts: "The Future," "Sweet Jane," "History Repeats Itself."
Summary: While this collection may please hardcore fans of Nine Inch Nails and Leonard Cohen, the varied mix of artists and styles seems to diminish its appeal to only those with the most eclectic of musical tastes. Although the album very much captures the rage, anger and frenetic pacing of the movie, it often does so at the expense of the music. Trent Reznor, who produced the soundtrack, has included far too many snippets of actual dialogue from the film, and they're too obtrusive and irritating when played over the songs, as with "Sweet Jane."

—Michael Kramer



Twisted Sister

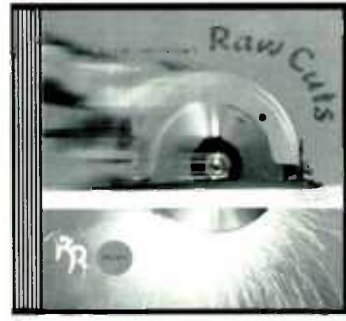
Live At Hammersmith

CMC International

1 2 3 4 5 6 7 8 9 10

Producer: Mark Mendoza.
Top Cuts: "We're Not Gonna Take It," "I Wanna Rock."
Summary: This is a newly released but far from newly recorded set. Most of the tracks come from a single date in England during 1984, with the two cover tunes on Disc two recorded in Detroit back in 1979. The band's *Stay Hungry* collection had just been released and the anthemic "We're Not Gonna Take It" was obviously a concert favorite. *Live At Hammersmith* proves the simple-but-not-stupid songs of Twisted Sister have aged well. Thank lead singer/songwriter Dee Snider for that and for providing ingratiating if profane banter between songs.

—Tom Kidd



Various Artists

Raw Cuts—Finale

Rodell

1 2 3 4 5 6 7 8 9 10

Producer: Adam Rodell.
Top Cuts: "Don't Give Up Today," "White Sugar."
Summary: The best compilations are thematic. That is specifically what *Raw Cuts—Finale* is missing, though it shouldn't be a deficiency for the A&R crowd which is this collection's principal audience. There's a little bit of everything here. The juxtaposition of spiritual Steve Maddocks' excellent "Don't Give Up Today" with shrieking Savage Grace's "Final Warning" would be jarring if they were not separated by 15 other hard rock, country, easy listening and ska tracks. There are no real hits here, but there's certainly lots of potential. P.O. Box 93457, Hollywood, CA 90093.

—Tom Kidd



RST

RST

No label

1 2 3 4 5 6 7 8 9 10

Producer: Russel Kunkel and RST
Top Cuts: "Satellites."
Summary: RST has clean three-part harmonies that suggest later side trips to the country and folk markets, but for now they are living with old pop charts. They must commit to something other than nostalgia. By trying to please everyone they end up disappointing all. Think of them as Crosby, Stills and Burton Cummings, an unfortunate hybrid that should still play well on less discriminating AAA stations or wherever someone thinks the Beach Boys' best work came after Brian Wilson left the group. P.O. Box 1793, Aptos, CA 95001.

—Tom Kidd



Liz Queler

River Of Time

Red Wall

1 2 3 4 5 6 7 8 9 10

Producers: Seth Farber, Liz Queler
Top Cuts: "Baby, Be Still," "Heart Of Stone," "Letter Of Love."
Summary: Fans of Amy Grant and Emmylou Harris will love this album, which blends adult contemporary pop and country with an ample degree of success. The songs range from quiet, acoustic ballads ("Love's Lullaby"), to rollicking line dance numbers ("Heart Of Stone"), to emotional reflections ("Dead Of Summer"). Not surprisingly, most of the subject matter is about love and relationships, but the intelligent songwriting avoids most of the usual sentimental clichés. *River Of Time* is at least worth a listen. Red Wall Records, Cathedral Station, P.O. Box 742, New York, NY 10025.

—Carla Hay



ROCK



JOHN FARRER

Red Hot Chili Pepper Dave Navarro

Fairfax High School grads (uh, I think they graduated) the **Red Hot Chili Peppers** have released *Out In L.A.*, a nineteen-song hodgepodge that includes remixes and dance mixes of classic faves like "If You Want Me To Stay," as well as a handful of unreleased demo and live cuts from material released on the bands' initial outing on the EMI label. And if you were thinking that *Out In L.A.* would make a good holiday gift, the Chili Peppers' irreverent one-minute snippet of "Deck The Halls" should sell the point home. Of course, seeing how the band has redefined the standards of sock wearing, maybe "stocking stuffer" would be a better term than "holiday gift."

Want a good excuse to tell your friends why you're going to the **Roxbury**? Besides "to see 90210 stars belting each other," your best reason will be the November 3rd performance of guitarist **Marc Bonilla** and the **Dragon Choir**, his first local gig in almost a year. Bonilla, who has actually lent music to the *Beverly Hills 90210* television se-

ries, is one of a very few number of guitarists who can put on a live show that highlights his impressive guitar abilities without being monotonous or self-indulgent. Yep, it's a rocking good time, and, if you feel like standing in front of the stage with your arms folded across your chest dissecting Bonilla's every note, chances are you'll be impressed. Bonilla is currently promoting his *American Matador* CD, available on the **Reprise** label.

W.A.S.P. has released *First Blood, Last Cuts*, which would seem to indicate that this is the ninth inning for the lingering local metal band. The sixteen-song anthology includes "Animal (Fuck Like A Beast)" and a host of other W.A.S.P. fist-pumping metal anthems, a few of which have been remixed. The shock metallers were quite the rage back in the halcyon days of the early Eighties wave of heavy metal. Don't pretend you can't remember.

Veruca Salt has been snatched up by **Geffen Records** after gaining considerable airplay (another **KROQ** breaking story!) with their single, "Seether." The Chicago-based quartet (whose membership does a 50/50 split in the gender category) released *American Thighs* on Windy City indie label **Minty Fresh Records**. I hear that there was a full-on bidding war, and that the band actually drew a name out of hat to decide which label they would end up on. Uh-huh. You can catch 'em locally at the **Palladium** on November 9th when they open for **Hole**.

We hear that Santa Monica's Irish hangout **Fair City** is headed toward its last roundup, presumably a victim of the sagging economy. The venue, which was partially owned and operated by the **Young Dubliners** frontman **Keith Roberts**, played host to a number of visiting Irish performers such as **Geffen** act **Eleanor MacEvoy** (pictured below), as well as ex-patriots **Dave King** and the **Cage**. Watch for fellow Santa Monica Irish hangout **14 Below** to fill the void. —Tom Farrell



JOHN FARRER

Packing 'em in at Fair City

WESTERN BEAT



BILLY BLOCK

Peter Carlisle

Parting Is Such Sweet Sorrow: Another of L.A.'s most important community boosters is leaving us. Sad, but true. **Peter Carlisle**, who has produced the **New West Country** radio program and has been **Ronnie Mack's** sidekick for years at the **Barndance**, is moving to the East Coast. Peter lent all of his talents—as journalist, radio programmer and media personality—unselfishly to the community to promote the careers of all. His home in the Valley was badly damaged by the earthquake and recent career opportunities for his family have facilitated the move. His absence on the scene will leave a huge void, and he will be sorely missed. Thanks for everything, Peter!

Talent Night: The **Cowboy Palace** is definitely the last of the great honky tonks. On a recent Wednesday night, the **Chad Watson Band** played host to some of the best undiscovered talent in these parts. Taking home prize money were soul-shouter **Junior Mince** and young country starlet **Katie Trickett**. Honorable mention goes to **Gari Ann**

Wylde, who has taken home more talent night prize money than anyone in L.A. county. The all-star band featured **Chad Watson** on bass, **Vern Monett** on guitar, **Lee Harper** on guitar and vocals and **Butch Pluto** on drums.

Genghis Groove: The Chinese Cantina was the scene for a stunning performance by song stylist **Molly Pasutti**. Pasutti has vocal chops for days and her material is well-crafted thanks to co-writers like **John Boeghold**. Her band featured the talents of **Candy Lerman** on violin, who is a first-call session player and master of many styles. Molly Pasutti is a major talent, and when the L.A. A&R community wakes up, it might discover that it needn't continue flannel hunting in the great Northwest.

The Nation of Islam: L.A. native **Mark Islam** is putting the finishing touches on his first complete collection of original songs and got to share some of them with **Emmylou Harris**. Islam is pictured with the legendary Elektra recording artist who he visited backstage at a recent performance. Islam was featured live on **Western Beat Radio** to help promote his recent appearance at the popular **Highland Grounds** showcase. His songs are covered by local artists like **Jane Bolduc** and **Robin Pearl**, yet his delivery is not to be missed.

Wedded Bliss: **Mark Fosson**, the charismatic lead singer for country rock outfit the **Bum Steers**, was recently hitched in a small private ceremony at the Joshua Tree National Monument. Joining Mark and his bride Terry were manager **Kathleen Capper**, Steers guitarist **Ed Tree**, family members and a few friends. Congrats, you two. The Bum Steers travel to Nashville as one of five groups selected as National Finalists in the **Jim Beam Country Talent Search** on November 12th. They will perform a special pre-concert concert at the **Roxy** on Nov. 9th at 8:00 p.m. along with **Tracy Dawn**.

—Billy Block



BILLY BLOCK

Emmylou Harris and Mark Islam

JAZZ



Frank Morgan

The pairing of altoist **Frank Morgan** with pianist **Horace Tapscott** was not necessarily a logical move. Morgan is a lyrical bop-oriented stylist while Tapscott (who has long been L.A.'s most significant jazz legend) often takes off on wild flights, but at the **Jazz Bakery** they found a great deal of common ground. While their duets mostly stuck to standards and blues, both musicians also had opportunities to display their individuality on unaccompanied solos. Morgan's tone (and his perfect control of occasional squawks and honks) was beautiful on "When You Wish Upon A Star" and "You Must Believe In Spring" while Tapscott really dug into the Coltrane-associated "Straight Street" with a powerful inside/outside solo. This was the first time the pair had played together since high school, over 40 years ago!

Speaking of inspired, imagine hearing an intense Stan Kenton-influenced big band playing the music of Pat Metheny and Lyle Mays! Arranger **Bob Curnow** led his 19-piece 15-horn orchestra at the **Moonlight Tango Cafe** on such pieces as "It's

Just Talk," "The First Circle," "If I Could" and "Letter From Home." The very fresh renditions (featuring a frequently raging brass section with plenty of screams from lead trumpeter **Wayne Bergeron**) were often quite complicated, exciting and memorable. Look for their recent CD on the **MAMA Foundation** label.

Debbie Davies, currently on tour after recording her latest **Blind Pig** release *Loose Tonight*, is one of the most impressive blues guitarists on the scene today, a versatile and fiery performer who can hold her own with anyone. Her singing has become more relaxed and effective during the past few years as she showed at **B.B. King's Club**. Davies performed both high quality standards (including "The Sky Is Crying" and "Turn Your Lamp Down Low") and several of her catchy originals (highlighted by "Picture This," "Living On Lies" and "24 Hour Fool").

The classic altoist **Benny Carter** (whose career predates the swing era!) was heard in near-peak form at **Catalina's**, jamming standards with a fine rhythm section led by pianist **Larry Nash**. Carter, who made fun out of missing an occasional high note, played, walked and talked as if he were 47 rather than 87.

Upcoming: the duo of **Eddie Daniels** and **Mike Garson** (Nov. 4-5) will be performing at the **Jazz Bakery** (310-271-9039) as will vibraphonist **Bobby Hutcherson** (Nov. 8-12), the **L.A. Jazz Quartet** (featuring guitarist **Larry Koonse**) plays free concerts at the **L.A. County Museum of Art** (213-857-6522) every Friday in November, **Pedriani's** (818-289-0241) continues their excellent Saturday afternoon series of free jazz performances and plan ahead for the **Ambassador Auditorium's "Fifty Fingers"** (Dec. 7) which features pianists **Kenny Barron**, **Alan Broadbent**, **Roger Kellaway**, **Dick Hyman** and **Gerry Wiggins** in solos and duets.

—**Scott Yanow**



Horace Tapscott

URBAN



Vicious

CHOOSE YOUR WEAPON: Local funk/rock band **Weapon of Choice** gets its shot at the big time with the release of their debut album on **Loosegroove/Epic/550 Music**. Formed back in 1992, Weapon of Choice has been earning a buzz on L.A.'s underground circuit since its inception.

The band's leader, **Lonnie Marshall** (vocals, bass), had originally formed the band **Marshall Law** with his brother, guitarist **Arik Marshall** some years ago. However, the South Central L.A.-born musicians signed a deal with **Island Records** before Marshall Law developed a substantial following, and found their careers stuck. Before too long, Arik was asked to join the **Red Hot Chili Peppers**, replacing guitarist John Frusciante. Then Lonnie's Weapon of Choice hit the local stages to find themselves drawing substantial crowds after only a few shows.

Lonnie Marshall's funk roots run far deeper than many musicians currently involved with funk's resurgence in the urban and funk/rock fusion arenas. The singer, bassist-songwriter has played with notables such as **Bootsy Collins**, **George Clinton** and **Joe Strummer**, played in Collin's children's band **Boot Camp** when he was a mere fourteen-years-old. Now 27, Marshall said that he would like to inspire more youth to push the funk genre forward. To describe its own musical style and philosophy, Weapon of Choice subscribes to the "Nut/Meg"

theory. That is, "music untamed," or "nut as in crazy; meg as in mega, bigger-than-life entertainment."

Weapon of Choice's core members include **Keith Cianicia** (keyboards), **Finn Hammer** (guitar), **Tom Ralls** (trombone) and **Matt Chamberlain** (drums). The band will be dropping its hip-grinding grooves on the **House of Blues** with **Fishbone** on November 29 and 30, following a series of dates up and down the coast. Grab your tickets to this funkstravaganza early, or else you'll be caught outside wishing you're were in.

JAMAICA HOUSE-WARMING: 4-Play Entertainment's **Jamaica House** has just opened the doors of its new home, **C&C's on Sunset**. The move follows a series of nights at the Hollywood **Crush Bar**, and appears to be the new, semi-permanent home for this long-running hip-hop/urban spot. Recent performances from **King Tee**, **Vicious** and **PMD** have kept the crowds coming.

PMD was out west supporting his new album, *Shade Business*. While PMD, a.k.a. **Parrish Smith**, delivered a respectable live show, his album is painfully average. It seems this veteran rap artist was too caught up explaining his position surrounding the breakup of duo EPMD in his lyrics, and not focused enough on his music to truly let the funk flow. Banal rhyme delivery or so-so mixdowns diminish the record's impact. You don't have to be jocking his former partner, **Erick Sermon**, to hear that PMD's tracks are clearly missing an 'E' on his debut. Now that the smoke has cleared and he has spoken his piece regarding the dissolution of EPMD, Smith has an opportunity to tighten up his solo sound for *Shade Business* remixes and hopefully his next album.

ON THE LOOKOUT: Be on the lookout for slamming new releases from L.A. based R&B groups **Portrait** on **Captiol Records** and **Vybe** on **Island/PolyGram**... Catch **Dr. Dre** and **Snoop Doggy Dogg's** new eighteen-minute film, *Murder Was the Case*, when it hits the stores for the holidays. The soundtrack is available now at your nearest record retailer...**PROPS & PROGRESS**.

—**J. Jai Bolden**



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CLUB REVIEWS

Cylinder

The Whisky
West Hollywood

1 2 3 4 ★ 6 7 8 9 10

Contact: Evren Goknar: 213-663-2842

The Players: Evren Goknar, vocals, guitar; Spencer Stander, bass; Ted Wallis, drums

Material: Definitely your veritable chunky hard-rock driven songs, but unfortunately the sound and arrangements were all far too similar, giving the general selection a perfunctory feel. With hardly any changes in tempo or passion to earmark any of the tunes, the band's material sounds fresh off the proverbial assembly line. "Justified", clearly their highlight, got the audience semi-roused with its brief but catchy chorus. "Pure" was another song with potential, but dove head-first into formulaic despair.

Musicianship: Solid and dependable. A couple of cute plays on precision helped. Stander's bass lines were certainly focused, but when playing against Goknar's steady locomotive rhythms, he was offered plenty of alleys to toss in a little spice, but never capitalized, leaving all the trickery in the hands of nimble skin-warrior Ted Wallis. Wallis displayed some potable wizardry, but his Cameron-Colaiuta-Copeland vein of play could mean lead boots in the band's march to stardom. Placing a jazz-oriented drummer in a band as heavy as Cylinder may be some sort of attempt at musical esoterica, but its results are questionable. It worked at times when Goknar would let his reliable leads trickle down into a well-controlled foggy feedback zone. When he did this, it allowed Wallis' cleverness to illuminate, but then the band would launch right into the ever-predictable voluminous upsurge, forcing Wallis into the background once again. Goknar's vocals didn't really warm up until about halfway through the set, but even in form backing vocals would have greatly fueled the



Cylinder: Solid and dependable.

songs' piquantness. Decent playing overall, but room to either improve or expand.

Performance: I wouldn't exactly go calling 911, but this is where they need help. There was virtually no audience interaction, and the band just didn't possess the collective charisma needed to pull off that taciturn-macho thing in style. A little synoptic banter might have helped reveal their message, and thus draw their audience in, but instead they simply raced through the set with a business-as-usual demeanor, and thus drew apprehension. The biggest applause came when a guy from the audience ran on stage, momentarily head-banged like he had a batch of jalapenos wedged up his ass, and then leaped off. In effect, it showed the band what they desperately needed: spontaneity. And in a town where bands will stop nothing short of Faustian methodology to nab that all-mighty contract, everything counts.

Summary: There are signs of promise, and Goknar seems to have flashes of drive within, but if their dedication remains to see this band through, then they surely know that growth is a necessity. Their press kit states that their moniker, Cylinder, is euphemistic for the "soul" inside each

of us. That being the case, I suggest the band sit back, stare deeply into the mirror, and do a little "Cylinder-searching" of its own if they intend to roll toward higher ground.

—Dave Schimansky

Smart Brown

Handbag

On The Rox
West Hollywood

1 2 3 4 5 6 ★ 8 9 10

Contact: Stonegarden Records: 213-290-6162

The Players: David Steinhart, lead vocals, guitars, Jeff Steinhart, bass; Lynn Norton, organ, keyboards; Steven LePatner, drums.

Material: Smart Brown Handbag's brand of "smart pop and rock songs" evokes the musical style of Elvis Costello during his singer/songwriter days. The band, instrumentally as well as vocally, also recalls the best work of Harry Chapin, 10,000 Maniacs, R.E.M. and the Smiths. Performing material from their most recent CD, *Silverlake*, Smart Brown Handbag writes songs about relationships gone awry and the idea that if one is unhappy in given union



Smart Brown Handbag: Boundless energy.



CLUB REVIEWS



RENEE WHITE

Red Square Black: Man or machine?

they should perhaps leave it. Some of the material suggests that love can make people crazy or make them extremely desperate so they fall into a great funk. A lot of the lyrics sound and read like short stories, unlike simple, conventional pop song fare. Highlights from this 10-plus song set included "Mine," "Get The Girl," and "Happy New Year."

Musicianship: Aside from possessing sharp and keen instincts for writing original songs, Smart Brown Handbag also excelled instrumentally both on an individual basis as well as a functioning unit. They played a tight and cohesive set that literally "snapped, crackled and popped" with boundless energy, life and spunk. Guitarist Steinhart's punchy riffs jumped out from both his electric and acoustic instruments to take the often downbeat subject matter of his material to other places in terms of changing the mood and the tempo of each song to make it more varied. This is an area where keyboardist Norton proved to be essential to stirring up the mix. Norton added color to the material, giving it different kinds of shading and texture to make the songs stand out more—arrangement wise. Brother and bassist Jeff Steinhart and drummer LePatner provided a strong rhythm section as a foundation for the rest of the band to play against.

Performance: Smart Brown Handbag gave a no-nonsense, straight-ahead performance. Like his dark material, singer/songwriter Steinhart cut an imposing figure, dressed in all black attire with his short hair cropped to razor stubble on both sides of his face. He occasionally conversed with the audience, letting them in on his black sense of humor. At one point in the show, Steinhart told them he was convinced everybody was go-

ing to die in a plane crash and that he was going to die onstage. There was an uneasy pause for a moment. Then, Steinhart smiled wickedly with a gleam in his eye and the audience laughed. Vocally, Steinhart recalls the unaffected style of Morrissey. While Steinhart has a lucid, clear tenor that theoretically should let the songs take center stage, it turned out to be the other way around. The sometimes moody, monotone vocals weigh down the songs and this causes the songs to sound the same. **Summary:** There is no doubt Smart Brown Handbag are talented musicians. Singer/songwriter David Steinhart composes material from his own unique perspective that renders it interesting enough to bear repeated listenings. The only drawback to this performance seems to be Steinhart's overly moody, monotone vocals which as stated earlier, would tend to distract and cause a less patient concertgoer to lose interest in the message the material has to convey. —Harriet Kaplan

Red Square Black

Dragonfly
Hollywood

① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Contact: Zoo Entertainment: 213-468-4200

The Players: Mark Binder, vocals; John Lowery, guitar; Angelo Barbara, bass; Randy Castillo, drums.

Material: Red Square Black plays a kind of prefabricated industrial music. This is a shame, because at the heart of this music lies some good music yearning to get out. When are bands and entertainment companies going to learn that you cannot recreate something that develops spontaneously. The music of the best of

the industrial bands like Ministry comes as a reaction to what they see in the world. This just sounds like noise and doesn't have the heart or throbbing soul of those bands.

Musicianship: All of the musicians are good and play their respective instruments well, but here as well as in other places the problems of this type of music become very evident. I have no idea what Mark Binder's singing voice sounds like, because most of the time he was singing, it was technically altered. This goes for the playing of all the musicians with the exception of drummer Randy Castillo. They were barely heard through a morass of sampled sounds and what was heard was a synthesized blend of mush, not any sort of recognizable playing.

Performance: The real problem with the live show of Red Square Black is that although you have four very lively musicians on the stage who are trying their best to play some music, they are completely overshadowed by a guy in the back of the room with two computers. He creates most of the sound of the show and is not even listed as one of the musicians. Binder has an engaging edge to his stage attitude, but most of the time it comes off as premeditated.

Summary: While I think that technology is not the enemy of music, there are times when bands and others let it take over the show. That is exactly what it has done here. Red Square Black should try playing a couple of months of unplugged shows and then see if they can compromise on the technology. That also would probably help with the feeling that this music was created and packaged for your listening pleasure, not because that's what the band loves.

—Jon Pepper

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CLUB REVIEWS

Chokebore

Troubadour

West Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Mike, Amphetamine Rep-
tile: 612-874-7047

The Players: James Kroll, bass; Jon
Kroll, guitar; Jungle Boy, drums; Troy
Miller, vocals, guitar.

Material: Think "Reznor Lite."
Chokebore is a very noisy guitar-
driven band who managed to hood-
wink a room full of backpack wearin'
fools with their unintentionally hilar-
ious, raging sound. This L.A. quartet's
rambling, lengthy-yet-structured
songs bring to mind Drive Like Jehu,
as in, "gee, Jehu kicks ass over
these guys." Chokebore plays mus-
ic that critics like to call "edgy" and
"intense", but it's really just a ca-
cophonous mess.

Musicianship: Chokebore certainly
play with a lot of force and energy,
but their material is so weak that it's
all for naught. Drummer Jungle Boy
and bassist James Kroll made for a
powerful rhythm section; one can
only speculate how they would fare
in a decent band. Guitarist Jon Kroll
(James' bro) slashed and burned his
way through Chokebore's set in
workmanlike fashion. Lead singer
Troy Miller's screeching, incoherent
banshee wails, however, were partic-
ularly irritating. Like so many other
young frontmen on the indie scene,
Miller is full of sound and fury, signi-
fying nothing.

Performance: Troy Miller was try-
ing very hard to play the tortured,
enigmatic artiste a la Trent Reznor.
He bounded and flailed all over the
stage like an electrocuted chicken,
spit out his vocals between gritted
teeth and attacked his guitar like it
was his worst enemy. Miller even
used tape-recorded song intros, the
better to distance himself from the
entranced audience. But even
though he tries to come off like some
angry young man, his shtick is just
as self-consciously theatrical as, say,
Janet Jackson's, or Trent Reznor's.
Summary: A must to avoid.
Chokebore is a bore, which means
they'll probably sell a ton of indie
records, get signed to some major



Chokebore: Edgy and intense.

label and strike it rich with their er-
satz angst-rock. Stranger things have
happened—just look at Trent
Reznor.
—Marc Weingarten

Grin

Troubadour

West Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Karen Allen, Firststars Man-
agement: 310-841-4151

The Players: Brett White, vocals,
guitar; Marcus Gonzales, bass; Pos-
sum, drums.

Material: Grin plays stripped down
rock music that sounds mighty good.
This trio puts out a mix of grunge and
punk which captures your attention

by kicking you in the head. Not only
does this band rock on tunes like
"Beat On A Friend", but they can
even rock the slow ones like "It's
Hard". The trio format is one of the
basic rock setups and here it is used
to full advantage.

Musicianship: The musicianship of
Grin is perhaps the least exciting
part of this group. All three members
are solid players, but they are not
going to win any talent competitions
anytime soon. Brett White provides
the melody with his guitar and his
voice. The best part of his singing is
that it is crisp and distinct in the mix,
so that you don't have to strain to
make it out. Marcus Gonzales is a
very no nonsense bass player, lay-
ing down the bass lines and filling in
the gaps between the guitar and
drums. Possum on drums plays with
enthusiasm and nearly tipped over
his whole kit with the verve of his
playing.

Performance: What these three re-
ally have going for them is their en-
ergy. They play as if they love every
moment of being on the stage and
would play whether the audience
showed up or not. This is lacking
from a lot of the bands on the scene
today and it is fun to see a band
having this good of a time just play-
ing for their friends and the few early
arrivals at the Troub. If this band can
keep up this energy it will take them
far.

Summary: What you see in Grin is
the basis of rock & roll; three guys
having a good time making as much
noise as possible. This is the way it
should be and very rarely is.

—Jon Pepper



Grin: Grunge meets punk.



Pothole: Hypnotic rock.

Pothole

Coconut Teaser
West Hollywood

1 2 3 4 5 ★ 7 8 9 10

Contact: Vinnie Kostiw, Dual Quad Entertainment: 213-467-9684

The Players: Chris Glenn, vocals, guitar; Alaine Vasquez, guitar; Carol Vasquez, bass; Steve Markowitz, drums.

Material: Pothole is a band playing an hypnotic brand of rock. This means the sound lulls you into a state similar to the trance state of meditation. The songs in Pothole's set seem to run into one another, almost as if the whole set were one long song. While the music holds your interest, it would be nice to hear something a little different musically.

Musicianship: The driving part of the music for Pothole is the drumming of Steve Markowitz. He lays down a solid beat and keeps the band anchored. Layered over the pounding and crashes emerging from the drum kit is the whirlwind twin guitar attack of Alaine Vasquez and Chris Glenn. Vasquez plays most of the leads, and does so very

well. Glenn plays the guitar, but his main contribution to the melange of sounds is his vocals which just blends in with the two guitars. Carol Vasquez creates a swirling bass sound that adds to the entrancing sound of the melodies.

Performance: Pothole has yet to have any real stage presence. They play with energy, but nothing really stands out from their performance that differentiates it from recorded music. This is an area where Pothole could use some improvement. Glenn, in particular, is a complete vacuum at the front of this group. There is almost no talk in between songs and while that works for some groups, it did not work here.

Summary: Pothole is a good band looking for a stage identity. With their beguiling music, all they need is a little help with their live show. Hopefully this can be worked out, because it would be a shame to see talent like this just wander aimlessly.

—Jon Pepper

Supersuckers

Troubadour
West Hollywood

1 2 ★ 4 5 6 7 8 9 10

Contact: Nils Bernstein, Sub Pop: 206-441-8441

The Players: Dancing Eagle, drums; Ron Heathman, guitar; Eddie Spaghetti, bass, vocals; Dan Bolton, guitar.

Material: No-frills, generic speed punk played hyper-fast and furious. These guys don't really contribute anything new to a sub-genre that's been plundered and regurgitated ad nauseam. Oh sure, the guitarists sport neat lookin' ten gallon hats, but they're just props. Aside from a single slide guitar solo from Heathman, any hillbilly influence was otherwise absent from the band's sound. Lyrically, well, it's hard to say—all of Spaghetti's vocals were garbled, making it impossible to decipher the words. He sure did sound pissed-off, though.

Musicianship: Competent, but nothing to write home about. Despite the considerable hype Supersuckers have been receiving lately, they're really no different from all those other postpunk bands who've copped their licks from old SST records. When a group pummels through their material at warp speed, questions about musicianship and dynamics go out the window—it's kinda like rating the performance of a jack-hammer. Suffice it to say that a Supersuckers show is more of an endurance test—both for the band and the audience—than anything else.

Performance: Ear-splittingly monotonous. Supersuckers have little regard for things like song structure and catchy hooks, which kind of makes it hard to figure out where one song ends and the next one begins. I was half-hoping the band would trash the place like they did at their last Sugar Shack gig—it might have redeemed an otherwise desultory performance. About the only thing this show had going for it was its length—the band played for a mercifully brief forty minutes.

Summary: This band is about as cutting-edge as a butter knife. The real Supersuckers were the patrons that paid good money to see this show. Don't believe the hype.

—Marc Weingarten



Supersuckers: Speed punk

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Roger Daltrey

Greek Theatre
Los Angeles

In addition to his well-wrought renditions of Who classics and other selections from the legendary British band's voluminous catalog, the most affecting aspect of former Who lead singer Roger Daltrey's recent Greek Theatre show was the humanity he brought to the performance.

Not only was the two-hour plus show, aptly titled "Daltrey Sings Townshend"—a dedication to Daltrey's favorite songwriter, Who mate Pete Townshend—but the manner in which Daltrey addressed a variety of topics, including his affection for the Who and the band's songs and the encroachment of Father Time, was a mixture of hilarity and poignancy.

"People ask me why I'm doing this," Daltrey smilingly explained to the crowd at one point. "Some think I should be home tucked in bed with a hot water bottle. The reason that I'm doing this is, I'm a huge fan of the Who."

The obvious affection that Daltrey has for the Who came across in his dynamic presentation of the music. Augmented by a local orchestra featuring horns and strings and a fiery seven-piece band that included Ringo Starr offspring Zak Starkey on drums (whose flailing, attacking style brought to mind a young Keith Moon), former If guitarist Geoff Whitehorn, guitarist Simon Townshend (yes, Pete's younger sibling) and, lo and behold, Who bassist John Entwistle—Daltrey led the charge through a performance that was exciting and vibrant.

Looking and sounding as good as ever at 50, Daltrey has lost nothing in the vocal department. And yes, he remains an accomplished microphone twirler, a stage art he perfected long ago.

Following a thunderous opening overture, containing snippets of Who classics, Daltrey tore through classics like "You Better You Bet," "Baba O'Riley" and, of course, "Won't Get Fooled Again," with passion and verve. The combination of the band's powerful rock and the orchestra's textural flourishes gave added dimension and depth to familiar material that sounded neither tired or dated.

Particularly noteworthy was an explosive selection of songs from *Quadrophenia*, with the ethereal refrain of "Love Reign O'er Me" floating in and out of the thunder, impeccable versions of several *Tommy* classics, a revamped and bluesy "Who Are You" and "I Can See For Miles," introduced by Roger as "my favorite single ever." And Entwistle—sounding as inventive on bass as always—added great versions of "Boris The Spider" and "My Wife."

Hats off to Roger Daltrey for still caring enough to play the music he loves with all the conviction it deserves.

—John Lappen



Daltrey at the Greek

Weird Al Yankovic

House Of Blues
Hollywood

They call him Weird Al "The Children's Pal" Yankovic, and he's a survivor. It seems like an eternity ago that the tousleheaded, bespectacled weirdo was ripping apart and reconstructing "My Sharona." Later, he satirized a bunch of other tunes, too, but it became apparent pretty fast that, once the novelty appeal wore off, this guy's final stop would be Bargain Bin City. After all, how many variations on the same joke can one performer muster before the big yawn strikes.

Like most people, I thought he'd be gone faster than you can say Vanilla Ice. Well, it just goes to show you that there is no accounting for dubious taste in Tinseltown, because the nerd king is, if not thriving, still amongst the living. At the House of Shoes, Al extracted most of his moth-worn tricks out of the handbag and delighted at least some portion of the mixed bag crowd, who ranged from pre-schoolers to the Geritol Set.

The lesson that the Yanker did demonstrate is, there is still a need for dumb and wholesome humor in this great land of ours. If you like dumb, wholesome antics, then there

isn't anyone as far gone in both categories as this guy. He waddled through his whole repertoire with a band that—judging by their ill diguised smirks—were merely buying time till the Flock of Seagulls reunion tour materialized in January.

When Al put on a dumb hat and paraded, they followed suit. When he vamped about in a clown outfit, they dutifully obeyed. From a professional standpoint, playing bass guitar with Al Yankovic is the last stop before the Siberian Military base circuit calls. In other words, Weird Al's name doesn't turn up on too many resumes these days.

In addition to playing accordion and whining, Al showed home movies and, courtesy of a giant screen descending from the rafters, flashed excerpts of TV appearances. Throughout the evening, Yankovic revealed a shocking tendency to scrape cheesy sentimentality out of the barrel in an effort to coax any kind of favorable response out of the crowd. By the evening's end, a good percentage of the faithful had dispersed and the couple in front of me had begun to grovel shamelessly in a truly tasteless display.

But then again, it was a Weird show, so what did you expect.

—F. Scott Kirby



Nine Inch Nails' Trent Reznor

Nine Inch Nails

Universal Amphitheater
Universal City

With tons of MTV airplay and heaps of press adoration, Trent Reznor has secured his place as one of this year's hottest artists. And his Universal Amphitheater show confirmed that, via a live performance which encapsulated all of the shadowy aspects that are Reznor's *raison d'etre*.

The audience mix demonstrated the diverse appeal of Nine Inch Nails—predominantly white, an even male to female ratio, with ages ranging from 14 to 40. The younger female concertgoers seemed to find appeal in Reznor's gothic vein and physical allure, as evidenced by a handful of black-clad teenage girls pressed up against the stage whose pre-show chants of "Fuck me, Trent" faded away into giggling embarrassment.

Nine Inch Nails' stage setup made good use of ambient lighting, blasting away at the fog-ridden stage with bursts of strong white light in time to their music. With his drummer and keyboard player on elevated platforms behind him, Reznor took center stage like a bat out of hell. Flanked by two guitarists, one of whom looked like a garishly strange punk S&M character that added to the whole Ridley Scott mood, Reznor seasoned his performance with memorable turbulent histrionics.

Flinging his microphone toward the rafters during their opener, Reznor frequently topped mic stands, wrestled keyboards to the ground and moved like a violent psychotic trying to free himself from an invisible straight jacket.

Whether it was the popular "Head Like A Hole," which had the entire audience joining in, or the more sedate "Something I Can Never Have," Reznor is definitely above the norm in his songwriting. Reznor pushes the envelope of dynamics and timbre, and live, this comes across more vividly and powerfully than could be possibly captured on record.

Lyrically, Reznor gets to the root of his dark matter, often with words that cynically chip away at social ills and offer little hope. A collection of Reznor's verse would be right at home alongside select works by Poe or Lovecraft.

With all this in mind, it seems strange that Reznor reacted badly to lulls in the audience response, which had grown more staid by the middle of the set. "My, what a polite audience!" he chided. "Is everything okay? Do you like the set? The lights?" he asked to an almost embarrassed still.

Like Reznor's mood swings, the audience moved from full-tilt to relaxed, with many concertgoers taking their seats near the end of the show. Perhaps if we had some of those keyboards and microphones to throw around and smash...

—Tom Farrell

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Actor James Caan in the guitar department at West L.A. Music with David Belzer



Blues guitarist Robben Ford with Sandy Sobel at West L.A. Music after guitar clinic



Keyboardist and singer Julian Lennon with Noel Gould at the West L.A. Music "Music Expo".



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LOS ANGELES COUNTY

ALLIGATOR LOUNGE
3321 Pico Blvd., Santa Monica, CA 90405
Contact: Milt Wilson: 310-449-1844
Type of Music: All styles.
Club Capacity: 300
Stage Capacity: 8-10
PA: Yes
Lighting: Yes
Piano: No
Audition: By tape with bio and picture.
Pay: Negotiable

AMAZON BAR & GRILL
14649 Ventura Blvd., Sherman Oaks, CA
Contact: Jimmy D: 818-340-8591
Type of Music: All styles except hard rock.
Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call for info.
Pay: Negotiable

CLANCY'S CRAB BROILER
219 N. Central Ave., Glendale, CA 91205
Contact: Richard Gaines
Type of Music: Top 40, jazz, classic R&R
Club Capacity: 162
Stage Capacity: 3 or 4
PA: No
Lighting: Yes
Piano: No
Auditions: Send demo/promo pack to: Richard Gaines, 439 W. Acacia St., Glendale, CA 91204
Pay: Negotiable

COCONUT TEASER/8121 CLUB
8117 Sunset Blvd., Hollywood, CA 90046
Contact: Len Fagan: 213-654-4887
Type of Music: Upstairs-R&R originals, R&B/Downstairs-8121 Club (acoustic sets).
Club Capacity: 400 total
Stage Capacity: 15
PA: Yes, with pro engineer
Lighting System: Yes
Piano: No
Audition: Call Len Fagan
Pay: Negotiable

DISCAFÉ BOHEM
4430 Fountain Ave., Hollywood, CA 90029
Contact: Mike after 6pm: 213-662-1597
Type of Music: Original, all styles except hard hitting and heavy extremes.
Club Capacity: 140
Stage Capacity: 6
PA: Yes
Lighting: Yes
Piano: No, inhouse keyboards yes
Audition: Call Mike after 6pm
Pay: Negotiable

FM STATION
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

HENNESSEY'S TAVERN
8 Pier Ave., Hermosa Beach, CA 90254
Contact: Billy: 310-376-9833, Mon 12-6, Thurs-Fri, 12-10pm
Type of Music: Rock, R&B, reggae, blues, oldies.
Club Capacity: 100

Stage Capacity: 2
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call & or mail promo package to: The LightHouse Cafe, Attn: Billy, 30 Pier Ave. Hermosa Beach, Ca 90254.

HOLLYWOOD MOGUL
1650 North Hudson, Hollywood, CA 90028
Contact: Shelly (213) 463-9487
Type of Music: All styles
Club Capacity: 350
Stage Capacity: 15-20
PA: Yes
Lighting: Yes
Piano: No
Audition: Please Contact Shelly
Pay: Negotiable

PALOMINO
6907 Lankershim Blvd., N. Hollywood, CA 91605
Contact: Bill: 818-764-4010
Type of Music: Original, country, reggae, no T40
Club Capacity: 450
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call Bill at club for more info.
Pay: Negotiable

SIDEWALK CAFE
1401 Oceanfront Walk, Venice, CA 90291
Contact: Jay: 310-392-1966
Type of Music: Original, blues or reggae.
Club Capacity: 125
Stage Capacity: 4-5
PA: Yes
Lighting: Yes
Audition: Send promo kit to: Sidewalk Ent., 8 Horizon Ave., Venice, Ca, 90291. Alt: Jay
Pay: Negotiable

THE WHISKY
8901 Sunset Blvd., W. Hollywood, CA 90069
Contact: Louie the Lip: 310-652-4202
Type of Music: All original, heavy metal, pop, funk.
Club Capacity: 400
Stage Capacity: 8-10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call or mail tape/promo pkg. to above address.
Pay: Negotiable. Must pre-sell tickets.

ORANGE COUNTY

BALBOA BAY CRUISES
P.O. Box 586, Balboa, CA 92661
Contact: Kim or Jeff: 714-633-3201
Type of Music: Jazz-fusion/straight ahead
Club Capacity: Boat -100
Stage Capacity: 3
PA: No
Lighting: No
Audition: Send promo tape & package.
Pay: Negotiable

GOODIES
1641 Placentia Ave., Fullerton, CA 92631
Contact: Jacque Hunter: 714-524-6778
Type of Music: Original, all styles.
Club Capacity: 367
Stage Capacity: 5-11
PA: Yes
Lighting: Yes
Piano: No
Audition: Call for booking. Send tape/promo pack to: Goodies Booking, P.O. Box 1328, Placentia, CA 92670.
Pay: Negotiable

MARQUEE
7000 Garden Grove Blvd., Westminster, CA 92683
Contact: Randy Loud, 714-891-1971
Type of Music: Loud, long haired rock n' roll.
Capacity: 452
Stage Capacity: 12
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape, bio.
Pay: Negotiable

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PROMINENT, NATL. alternative music trade magazine seeks interns to volunteer p/t flexible hrs. Writing/editing skills helpful. Typing/comp. literacy. Dolores 818-955-4000.

ENTERTAINMENT CO. seeks females and males to assist w/ PR of R&B & rap artists. Also seeking production assistant. Trans. a must. No pay to start. James 213-368-8802.

COMMERCIAL 24 hr recording studio w/ full mid & digital audio facilities seeks pro engineers & programmers w/ clientele. Strong european connections. 310-398-1212.

DAP ENTERTAINMENT Group is currently seeking band booking agents. Must have intense knowledge of local music scene. Motivation and professional. 310-445-1414.

INTERNS NEEDED ASAP for indie label. Must be willing to learn. flexible. have good phone manners, common sense, computer skills, & trans. No pay. Shaun 310-312-0300.

ENTERTAINMENT MUSIC management company seeks motivated intern w/ the opportunity of advancement. Fax resume to 310-858-6888 or call 310-858-6800.

MUSICAL INSTRUMENT retailer seeks responsible person to do cashing & sales p/t. Also seeking pro audio specialist in P.A. & recording ft. 818-789-1706.

IGNITION MARKETING-Rage Against the Machine. Faith No More. L7. Interns needed for new music mktg Co. great potential, college credit. Catherine 213-937-1727.

24 TK engineer/studio manager wanted. Pro tools, editing exp a plus, prefer w/ own client base for expanding digital post film/record facility in Burbank. Fax 818-559-4412.

INDIE LABEL w/ Rap, Acid Jazz, 70's soul roster seeks intern/front office person, phone, light typing, growth potential, some pay. Call Ron 310-550-0233.

SMALL, GROWING music production Co. seeks reliable self-starter as ft administrative assistant. General secretarial skills & Macintosh exp a plus. Solid pay. 818-768-6314.

STUDIO/FOREIGN promotion Co. Mac computer skills, reliable and organizational. 2nd language a plus. Pay on commission to start. 818-753-6638. Fax 818-753-8526.

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CATHLEEN CRONE - Voc/Orch/Arrngr Complete MIDI Studio, Mac, Performer 42, Orchestrations, Arrangements, MIDI Synth score, also original score, Vocal arrangements	310-453-4692	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
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MAURICE GAINEN - Producer Fostex 16-trk, 40 ch mxr w/MIDI mnting, DAT, sax, flute, Ensoniq EPS16+ samp, Alesis D4 drm mach, Korg M-1, efx, etc. Acoustic piano, Atari comp.	213-662-3642	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
JOE GOFF - Drums/Perussion Yamaha drums, Zildjian cymbals, percussion.	310-577-0004	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
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JIM HOYT - Producer 1/2" 8-Trk. MIDI studio, 24 ch Soundcraft Delta 8, DAT Masters, Lexicon, Tannoy, Korg O1W, Roland R-8, Mac, Fender/Martin guitars, tube mics.	213-466-9011	✓	CD quality production. Proven record of success. Excellent songwriting and arranging skills. Access to great studio musicians. Comfortable, creative working environment. 100% satisfaction guaranteed. Nothing leaves my studio until you're completely satisfied!	I specialize in producing high quality recordings for up and coming bands and solo artists. My goal is to do great, original sounding work for all of my clients.	✓
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LESTER MCFARLAND - Bassist Electric fretted/fretless bass guitars, 4, 5 and 6 string. Some keyboards. Tenor vocals cross between Philip Bailey/James Brown.	310-382-2107	✓	Thirty years of pro credits, albums, tours including The Crusaders with John Sample, Larry Carlton, Jeff Labrec, John Scofield, Tom Grant, Robert Cray, Esther Phillips, Tony Williams, Eddie Henderson, Chick Corea, Patrice Rushen, Albert Collins, many others. (Clayton Kershwood alumnus).	Specializes in developing material, players and arranging music. Reads music, plays, but ear loves to teach. Cited in "Downbeat" and "Bass Player" as "The Funkmaster".	✓
MICHAEL MCGREGOR - Prod./Keys Akai S1000, Wavestation, 808, Prophet 5, M1, S330, Proteus World, Sound Tools, DX7, complete project studio.	(818) 982-1198	✓	Written for, produced or arranged Color Me Badd, Queenie Williams, Fast Star, Timmy T, Maria Lisa, Tommy Page, many songs in film, scored. Rehearsal Power Step workout video.	Record quality production and arrangements with latest hip hardware and samples. Excellent keyboardist and vocal arranger with great ear. Incredible tracks.	✓
GABY MICHEL Vocal Range - I do Lead/Background Vocals. Both Live and Studio. Very rich voice - Incredible range High and Low.	818-247-4372	✓	15 years vocal training, loads of studio experience, club and stage as well. I have great vocal control and get the job done quickly - saving you time and \$\$\$.	Would love to do your demos and/or put band together to record and play clubs. Am Versatile. Reliable with positive attitude.	✓
LISA ANNE MILLER - Orchestrator Will orchestrate for live musicians and conduct your music. Also will provide MIDI synth orchestrations. Reasonable rates.	310-284-8144	✓	Specialize in horn and string arrangements for live musicians. Demo available on request. Numerous awards including Addy, New York Festival and awards from ASCAP and BMI. Member of Society of Composers and Lyricists and Pacific Composers Forum.	Very professional results. Access to best studio musicians. Will work with any style of music. Dedicated to making your music stand out from the rest.	✓
MARK NORTHAM - Pianist/Kybds. Pianist, keyboardist and arranger/producer. Complete digital MIDI studio with samplers, synths, DAT.	310-476-5285	✓	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 and music and albums. Also live performances. Pager # 310-917-1616.	Professional attitude - quick results. Excellent sight reading, great ears. Professional results - the first time.	✓
GEORGE PATRONO - Prod./Drums Yamaha Recording, Remo timbales, Octapads, trigger pedal, MIDI studio, Adat, Mac, JV-80, M1, ASR 10, Proteus, Kawai, D4, Ethnic Samples.	310-314-9664	✓	Two time Grammy nominated Artist-Producer 90/92. Worked with Misha Segal, Chic Corea, Mark Isham, Randy Crawford, Michael Dunlop, Commercial, Tylene, ABC, KNBC, ESSO, Tic Tac, Nissan, Ethnic, Sound, Heart of Darkness, Ice Runner, African Lions (CNN). Languages: English & Spanish.	Drum lessons. Mini studio available for programming, preproduction, great demos. Best ethnic grooves (African, Latin, Brazilian). Alternative & beyond.	✓
DAVID PRESCOTT - Drummer/Comp. Acoustic and electric (Professional Instruments) Manmba. Fully blown MIDI studio, MAC, Vision & Professional Composer Software.	310-640-9693	✓	Musical 20 years. All styles, charts, slick track. N.I.U. 4 years scholarship. Studied classical percussion & music composition. Extensive live and studio experience. Writing, transcribing, and arranging for my own band and outside projects. Promo pack available.	World class. Versatile. Flexible. Unique style. Modern approach. Advanced Djb. bass concepts. Innovative rhythms. Contemporary songwriter, composer/performer. Fast & professional.	✓
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 WWWIII 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.	✓
Brad Ross - Shiloh Musicians Service Drums, Percussion, some vocals.	805-259-5645	✓	20 years experience recording and live dates with Rock, Country, Pop, Jazz and Church Ministry bands. references available.	Equipment - Rogers 10 PC, Pearl 6 PC, Congas and Percussion.	✓
CARL RYDLUND - Guitarist/Comp. Custom Strats, Telecaster, Les Paul, Gibson Jazz guitar, Guild Steel String, Classical, Banjo, Mandolin, Dobro, Custom Rock, Vintage Amps, Effects.	818-440-0624	✓	12 years experience, TV/Film sessions, Shows (Cats, Westside Story etc.), great ears, Clubs, Casuals, Excellent Reader/Composer/Orchestrator/Arranger, Copyist/Conductor, TV/Commercials (Taco Bell, Chevy, etc.), Teacher. Bio resume/tape upon request. Lessons available.	Top quality. Professional attitude & experience. B.A. in composition - University of Colorado. Composing/Arranging Program & Film Composition - Grove School of Music.	✓
DAVE SCHEFFLER - Producer/Prog 24/48 track automated production, large midi setup w/ lots of loops, samples, and drum sounds. Trident board, best mics, outboard gear.	818-980-1675	✓	Expert midi programmer/arranger. 15 yrs as keyboardist, 8 yrs w/ midi production. Degree from Berklee school of Music. Recent credits include The LA Boys, Mallia Franklin (Clinton/Parliament), Volume Ten, Steve Reid (The Rippingtons), TV Paradise Beach.	Urban/R&B, Funk/Rap/Dance tracks are my specialty. Creative, fast and consistent. Album quality.	✓
LARRY SEYMOUR - Bassist Warwick, Wal, Tobias, 4, 5, 6 strings, fretted & fretless, MIDI bass controller, Bradshaw rack, Demeter studio direct box, Trace Elliot amps & speakers.	818-840-6700	✓	Toured &/or recorded w/ Rod Stewart, Billy Idol, Tom Jones, Martin Chambers and the Committee U.K. Marcella Jingles for Revlon, SunKist, Pepsi, etc. Recorded w/ producers Trevor Horn, Keith Forsey, Bill Dresner, Eddie King, etc. MTV '91 Grammy Awards, Arsenio Hall, Taxi, various albums, demos, musical clinics, clubs.	Extensive musical education, creative harmonic & rhythmic approach w/ exceptional sound & feel. Highly proficient at grooving/improv writing parts, sight reading, slap. Accepting students.	✓
BILL SPOKE - Drummer/Drum prog. Sonor acoustic drums, Paiste & Zildjian cymbals, Sonor, Pearl, & Tama hardware, Remo heads & Vic Firth sticks, 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, Big City, J.J. Jackson, The Tubes, Harpeggio, Wayne Perry, Tounge Dance, Richie Owens & Big Sky, Lawnmower, Toss that Doot, Avant Dump, The Redhot Blues.	24 yrs experience, studied 2 years at 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, scream, org. model, not reissue.	Very loud, strong drummer. Uses toms melodically. Pro attitude. Fast learner. Reads and transcribes. Odd time, no problem. African rhythms. Many different sounds. Very creative.	✓
"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, Ravi Shankar School of Music, L.A. City College. Demo bio available.	Easy-going, but fast in the studio. State of the art equipment. Digital signal processing. exceptional ear. Flexible rates. Let's make your music happen.	✓
"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 Man Ingredient. Top 10 hits and film credits.	Producing, arranging, playing keyboards, lessons, good ears and good business. Give power to music in any style.	✓
TOM TORRE - Violin / Fiddle, Guitar Electric and Acoustic Violins. Midi violin set up for programming or live work. Electric and acoustic guitar.	818-340-6548	✓	Many years experience Sessions and Clubs. Schooled but not stiff. Demo available on request.	Quick ear and quick study. Good stage presence can read. Tasty, melodic improviser, creator and arranger.	✓

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 *Boogie Mark IIC hd & 1x12 cab, all options, exotic wood cab, 100 wts, vinyl & anvil cases, supreme cond. \$1100. Cliff Jones. 818-980-4685.
 *B5 spkr cab, custom made w/one 15" JBL, used w/Frank Sinatra, very gd cond. \$250. 818-990-2328.
 *EV spkr in 4 Carvin cabs, 4-12 in mids, 4-15 in subs, perfect cond. 400 wts. \$1000 obo. John. 310-372-5495.
 *Marshall cab, straight, black, 75 wtt Celestians, \$300 firm. 818-846-2031.
 *Mixers w/EO & only one rck spc, 2 avail, \$350/ea. 818-753-5635.

*SWR FM 900 bs amp w/triad cab, both perfect cond. \$1500. John. 310-390-2573.
3. RECORDING EQUIPMENT
 18. Cerwin Vega spkrs for sale. \$500. Steve Gelfand. 213-163-4047.
 *Fostex A8 8-trk recrdr w/remote, rck ears, orig box, \$600 or trade. Fostex 812 8-buss, 12 chnl mixer, \$1100 or trade. Bryan. 805-269-0917.
 *Otari MX80 24 trk, 2", low hours. \$15,000. KRK monitoring system. 3-way, 2x15" ea w/crossover. \$3,000/pr. Candice. 818-508-1195.
 *Tascam TSR8 w/remote & midi synchronizer, mint cond. \$1750. 818-700-1980.
 *Yamaha MT2X multi trk cassette recrdr, many features, must sell. \$300 or reasonable offer. Justin. 213-224-2989.

4. MUSIC ACCESSORIES
 DA MT 2 (tube midi pre amp) brand new, only \$575. Quadraverb GT. \$350. 818-753-5635.
 *Anvil style cord case for small box, 60's style. Marshall hd \$125. Anvil style cord, misc case, on wheels, 24" tall, 32" wide, 19-1/2" deep. \$85. 818-902-1084.
 *Digital harmonicizer, IPF33B, digital delay & chorusing, xint cond. \$325. Al. 818-965-1307.
 *DOD graphic EQ, 31 band mono, rck mountable, perfect cond. \$110. Joe. 310-826-3369.
 *Ibanez TF9 tube screamer, org model, not reissue, very gd cond, grt tone. \$160. 818-780-4347.
 *Pair of IMA-12 Roland monitors, like new, \$100. Obo. Glen. 818-754-4345.
 *Peavey Mark VI bs hd, EO, chorus, 400 wts, \$200. obo. 909-598-5964.

*Pioneer CD plyr, model PB4100, single disk, asking \$150. obo. xint cond. 213-667-2792.
 *Roland GR11 guit synth w/GK2 p.u. mounts on any guit, awesome sound & trkg capabil, complete w/manual & extra mntg pads. \$700. 310-640-1690.
 *SPX990, never used, 6 spk rck. \$400. obo. James. 213-957-2452.
5 GUITARS
 *Acous Yamaha w/case \$200. Steel strings Spanish guit. Montoya no case. \$150. Nylon stringed 3/4 sized folk guit. \$80. 213-969-4093.
 *Aria Pro II 2 hmbcking p.u.s, xint cond w/HSC. \$150. 818-902-1084.
 *Charvel bs, elec blue, grt cond w/case, make grt bckup or beginner bs. grt pnce. 818-846-8261.



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- skin graphic on body, used once, xint cond w/HSC. \$475 or trade. Bryan 805-269-0917
Ibanez Destroyer 2 bs, Explorer body, Badd-Ass bridge DeMarsio pu, coral red perfect cond killer! \$350 obo W h/c. 818 980-9987
Small size acoustic guitar, nylon string, classical style, grt for traveling or smaller hands. xint cond w/case. \$70 firm. 818-780-4347
Valley Arts strat. flame top. 1 see thru green black hrdwr. \$700 1 honeyburst finish w/gold hrdwr. \$900 Both w/ EMG pickups. Call 818-349-5651
White Carvin V220T w/pro Kahler, gold hrdwr. 24 frets, dual hmbicrks w/splitters. HSC very gd cond. \$280 Cliff 818 980-4685
Yamaha elec bs black lightweight body, plys grt. \$350 818 990-2328

6. KEYBOARDS

- Roland midi multiumbrellamer synth, model D5 manuals & music stands included. \$695 Sarah. 714-241-1106
Vox Jaguar Oregon, xint cond. \$1000. 310-306-0648

8. PERCUSSION

- Rogers drms. 1973 model, 2-24 kicks, 13, 14, 16, 18 toms. \$300 818-763-4196
Yamaha 2-24x16s, 14x12, 13x11, 16x16, some hrdwr touring series, white, new cond w/factory hds. \$1200 or trade 213-883-9578

9. GUITARISTS AVAILABLE

- 2 guit plyrs sks to form band. Infl Cure & similar music Tom. Lv msg. 818-244-4231
Lv id quils sngwrtrs sk signed maj label, melcd HR band Jackson quit. SIT string endorsed. Avail for sngwrting albums, shows s. nat'l/world tours. 508-441-2118
22 y/o, very soull blues rock guit plyr w/image & exp from Texas sks signed, managed to very srs band. Infl Allman Brothers Hendrix. S Garden Lee 818-755-9161
A straight forward HR groove rhythym quit. Sabbath Helmet, Prong, Pistols, Type O Negative. 213-620-8776
AC style, Bryan Adams to Floyd, acous synth & elec. Call

- the same. 310-246-9069
Acous guit avail for recrdng wrk. Lots of session exp. Tom. 818 789-6828
Bad company, uniq opportunity to add artistic expression Backgrnd & voc abil. 1st rate classic Steve. 503-585-8063
BMI wrtr, guit w/TV credits, sks gigging adult alt/rntr band. Sincly pro only. Scott. 310-204-4824
Christian, some lyrics, 18 yrs plyr exp, progrsrs metal, R&R, dead srs only. Ramone. 714-740-3027
Classic rock, blues band sought by seasoned reliable pro. Avail for estab wrking bands only. 818-382-4522
Exp pro guit plyr avail for wrking or soon to be wrking T40 show band. Backup vocs, dbl bn keys, versl, gd equip, image, pro att. Lv msg. 818-344-4091
Fem guit skg 2 guit band. Have grt image, equip, vocs, att. HR a la Cry/Love, Brother Kane, Sass Jordan, Aero, GNR. 818-980-7852
Fem guit team w/pro equip, pro att, image & chops avail for studio & live srs. Emphasis in funk, dance, R&B hip pop. 213-666-6826
Fem guit, voc avail for gigs, sessions, etc. Blues rock, alt/rntr, Dbl on harmonica. Laurie. 818-763-1801
Fem id guit, wrtr, vocs w/Cream. U2. Trudell infl/engs sks srs drmr. band. Spiritual, political slant, habit free. 818-960-3978
Groovy singr, sngwrtr, id guit, pro equip, home studio & sngs skg bs plyrs & drms. Pro abil bluesy HR pop, recrdng shows. Dettel. 818-782-8762
Guit, 27, sks drmr. bst or band to form or jrn. Infl SRV, Bebe King, Hendrix, Beck. 818-577-5931
Guit, 35, 22 yrs exp, sks wrking on classic rock band. Some vocs. 818-763-2028 x4021
Guit avail to join band. Murder Inc, Joy Division, Killing Joke. Gury. 213-882-6369
Guit avail to join hv, agrsvs groove band w/music styling of Biohazard, Corn, Zombie, Rage/Machine. Huntington Beach area. 714-840-2599
Guit avail to join form band. Infl. Fugazi, Black Flag, Clutch. 818-880-1059
Guit avail, Guitar Players mag's ultimate rock guit competition winner featured in Spotlight. Have endorsements. Avail for hv band. Fight, A/Chains, Al. 818-965-1307
Guit avail, Infl blues, reggae, folk. 818-762-2084
Guit, pedal steel avail. Cntry roots rock, blues, rockabilly. Projs, pu's, binds, recrdngs. What have you got? Chris. 818-761-2108
Guit plyr lkg for HM band. Have equip, trnsps. Infl. Metallica, Pantera, Megadeth, O'Ryche, Mike, eves. 818-865-9550
Guit, singr w/sngs wts to form noisy pop band. Into C. Trick, Teenage Fan Club, Sonic Youth. Bill, 213-654-1322
Guit sks creatv, inspired people for band, collab. Infl from 80's to 90's. no T40 Johnny. 805-966-0730
Guit sks people for band. Infl early Dino Jr, Swerve Driver, My Valentine, Suede, many others. Pros only. Rick. 818-881-8794

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Guitar sngs unq hvy rock'n' roll band. Sng orientd & competent musicians. Different creatv direction. No grunge or thrash. Pro acts only. 818-783-9666

Guitar sngwrtr lkg to join formn HR band. New in area from East Coast. Infl. Yngwie, Steve Howe. 818-765-0408

Guitar w/meltdcfe Infl R&B. Jazz blues w/ funk overtones. Avail for demos, shows & etc. Play neg Troy. 213-463-8963

Guitar w/infl matrie a la S Garden. Candiceox. STP. Sks thru band or sing. Meltdc. Infl groove orientd style of music. Prof. Scott. 213-965-0347

Guitar wrtr w/keybrd & vcl. Attn lkg for open minded, rock band. Projs & vocs. 714-536-1269

I suppose this is ridiculous, but I'm a guitar plyr. If anyone remembers what one is, feel free to call me. 213-969-8072

Ingredients: One cup U2 & REM mixxure. 2 tbls NIN dash of Nirvana. Dishes. 213-954-0109

Innovative Asian gut. sngwrtr sks musicians or team to estab progrs w/eds HR band. Infl O'rythm, old UFO, Lizzzy. Pros only. Howe. 213-353-4773

Jazz blues gut w/much exp avail for pro or paid acts. Mike. 818-752-1065

Ld gut avail. HR stl. No grunge, no altrntv. Skid. Lynch Mob. Hrdline. Rock image. Pros only. Jeff. 213-993-7388

Ld gut, formerly of Skull Crusher. Sks hvy band. Dedicn a must. Infl Sabbath. Slayer. Metallica. Megadeth. Lenny. 818-763-1202

Ld gut lkg for band or musicians for hvy xpenrnt sound. Zappa. Hendrix. Temenou. 213-463-2148

Ld gut sngwrtr w/sngs sks to join formn org band. Backg. blues, groove rock, soul etc. Jeff. 818-348-6671

Ld rhythm gut avail. Infl. Hrd industrial edge. Infl. Sabbath. Ministry. NIN. KISS. Lkg for real bands into music. Prof. W side area. Steve. 213-525-1558

Meltdc, aggrv gut lkg to complete music expression of substance. Dynamic, eclectic, rock. Sngs or bands. Srs only. Doug. 213-851-1717

Old school soul. Funk. Pro w/whitering lds avail now for paying sats only. Also hot blues. 310-642-9894

Pro gut plyr, gtr, smpr, dhr, art. peddl. sleaz & mandolin. Avail for sessions & live performnce. Pro. Arny. Kirk. 818-353-2444

Pro gut w/progr & att. Sks hq quality band. Involvement. Hvy sound to achieve our goals. Srs only. George. 818-342-0821

Pro HR gut. 25 wks. hooks & att. sng signed pro HR. Avail w/mgmt & deal. Image a must. 310-370-9835

Pro rock gut sks signed, nearly signed or managed band. Intensive & studio exp. Progr. Image. Att. bking voc. Fred. 213-876-9647

Reggae, soca, jazz, funk gut. 35 albums. Tour credits. Expressive. Top notch. Infl. ex. Sappho. Ras Michael. Upstream. etc. Pro. Arny. Dale. Haukan. 310-696-7130

Rhythm & rd gut avail. for sng rock band. Infl. range from Peppers to Praterdents to Kings X. Rick. 818-880-8917

Seasoned gut sks sng orientd HR band. Wxnt dcs. Journey. VH tape styles. I'm together you be too. Tony. 714-529-0843

Session gut avail for demos. Styles include pop rock, current KRQQ, modern entry. Pro or cool sound. Pro att. plz. Joe. 818-954-0742

Slammin' souflr pro gut. Lrs. Pauls. Marshall, vocs. Avail. gtr lks. gtr chops. maj credits & connex. Sks rock band settings. Tom. Diag. 310-798-0782

T40 pro rock gut. 10 yrs touring & recrdng exp. As maj label artist in Euro. progr. xnt lks. Nard. 213-653-3034

Tail, skinny, lng hr gut w/24 hrstl avail. No drugs, women, or personal problems plz. Infl. Slash, Lovebone. Rage. 213-962-8981

The best bst & gut duo in LA avail for creatv, org or paid acts. Pros only. 213-622-3726

9. GUITARISTS WANTED

2nd gut who plays lds & rhythm nld by newly formed org altrntv rock band. Infl Pearl Jam. U2. Zep. Steve. 805-579-8519

2nd gut wld. Hvyly diverse sngwrtrng. Groove of 70's. Energy of 80's, att of 90's. Orig, young & aggrsv. Tnt speaks louder than hr. 818-901-7102

Altrntv band infl Ministry, Jane's Zap, Metallica, NIN sks. Rhythm lkg to complete band & perform pending shows & image importnt. Dave. 818-551-1820

Altrntv band nlds gut. Sng conscious. team plyr. Must be real & into all styles of music. Estab band w/bkng & rep. Call 310-798-7840

Altrntv pop, rock band sks gut, lds & rhythm. Must have image. 18-30. Band has maj demo deal & upcoming gigs. 213-851-1680

Asian American gut nld to complete culturally diverse band. Infl Marvin Gaye. Steve Wonder. Brand New. Howies. Pete. 213-665-2072

Band sks gut hero. Don't care what you lk like. Must be able to ply. From Dream Theater to STP. 818-995-6156. 805-449-1972

Billy Joel style. Sngwrtr sks innovative gut for collab & possible band. Steven. 213-464-5809

Black rhythm gut w/old Prince, Hendrix image. No dreads or ball hds. wld for all black, funkic mob. Infl Hendrix. Botsy, early Prince. 310-372-3208

Brave, inventive gut. Build ongoing sngwrtrng & performnce proj w/voc. Infl SRL, Crash Worship, Hugo Largo, Divo, Beuys, Duchamp. Suran. 310-399-8098

Christian gut. Infl Sly, James Brown, Prince. Larry. 310-793-9596

Estab, hvy edged, HR blues band sks gut w/chops, image & att. We have maj connex & free hrstl Rail. 213-469-6835

Exceptional, uniq & visionry altrntv gut wld for inx creditble band w/maj sit. Hrd, soft, dark, light. Gregory. 714-846-3369

Exp bst, dmr & gut sks 2nd gut to form srs R&B proj. cover & orig. No weirdos. Mike or Rick. 310-202-1375

Expressive fem sngwrtr. Sngwrtr skg to collab w/fem acoustic elec gut. Studio demo image. Styles Indigo. 310-826-3369

Fem gut, vcl nld to complete acoustic duo specializing in R0/s90's altrntv. Some orig. Joe. 213-887-0090

Fem gut wld for one of LA's best all girls bands. Melinda. 310-642-4952

Fem gut wld by voc. 25. To form all fem rock, punk band. Writing abt a plus. wnts to gtr soon. Angela. 310-375-3500

Fem sng sks gut to form pop punk band. No Pearl Jam wntabes. Infl Stoooges. Breeders. Hole. Christiane. 714-229-0885

Fem voc w/pwr, passionate vocs & sngs audtng prep rock groove gut. Equip. Inspo & artistic vision a must. Pros only. Infl Seal. KO Tears/Fears. For info. 213-850-6094

Forming band sks rhythm gut plyr into KISS, C. Trick. J. Jett. Vocs a plus. Mark. 818-858-8896

Guit nld to complete proj & showcsng. Maj label intrst. Pros only plz. We don't have time to waste. 310-542-1080

Guit nld to join band. Must have soul. Infl Sly, Robin Trower. Meters. Very srs. No flakes. Shawn. 805-522-4829

Guit, voc wld to share voc chores. Styles a la U2, Cure, Fix. Floyd. 24 34 y/o. 818-343-5508

Guit, wrtr wld for fem artist wrkng w/ubishtr. Must be srs. Iery exp. Cult. Stones. Diana. 818-997-0729

Guit wld by sng to start band & demo immed. All orig tunes. Infl Aero. Zep. Crue. GNR. Under 26. No posers, egos or flakes. 213-463-5937

Guit wld by just forming band. Infl Sugar. Swell. Pixies, Midnight Oil. Steve. 818-403-5786

Guit wld by fem sngwrtr. Sngwrtr for accous gtr & elec gtrs w/iband. Gtr sngs, contacts, label intrst. Santa Monica area. 310-859-2231

Guit wld for classny new wave band. Infl Ultra Vox. Human League, OMD. Psychedelic Furs. Image a must. 19-25. Mark. 310-693-5934

Guit wld for unq orig band. Must be exp widely. leadbk. Infl Pumpkins, Breeders, Cure, U2, NIN. Sundays. July. 805-592-6447

Guit wld to form org roots rock band a la Eagles, Springsteen, Dire Straits. 818-763-2908

Guit wld to form hvy groove band. Infl Pumpkins. Tool. Quikzand. Jane's I'm an aggrsv strong ld voc. No waste cases. Srs only. David. 818-761-7795

Guit wld, Longstocking nds you. Infl Sebadoh. N. Young. Big Star. C. Trick. Superchunk. No Alice & mad jams plz. 213-854-2466

Herdy, gerdy plyr wld. Individual, individuals, no obstruction. Scott. 310-796-0582

HR bst forming single gut band only GNR, Skids. Tail, skinny. lng hr. under 30. Have sngs, equip. Hilywd. 310-358-6982

Imaginative seasoned acoustic elec gut wld for band. Approaches, Dominic Miller, Michael Hedges, David Gilmore. Infl TFF. Patrick O'Hearn. Marillion. Gabriel. 213-876-4814

Keybrdst w/16 trk studio sks pro ld gut for recrdng sngwrtrng & to create nucleus of killer rock band. Curt. 818-780-1846

Ld gut plyr. 26 yrs exp. lkg for lds plyr & dmr to form classic 60-70's cover & org band for gigs & parties. Infl Who, Beatles, Gabriel, Robert. 818-797-4356

Ld gut, sngwrtr, plyr w/passon for blues. R&B band w/mgmt, recrdng, January Srs, exp plyrs only. Call 818-880-1652

Ld gut to form new sound band. Must have equip. Inspo, deditn no drugs. 21-29. 213-851-8084

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•Ld guit w/slide guit abil wtd for eventual wrking blues band. Must be complete plyr. Infil Dwayne Allman, Johnny Winter, Elmore James. Team plyrs only. Nathan, 213-666-9542

•Ld guit wtd for forming, recording entry rock band. Infil Brooks Ketchum, Carpenter Private rehrst. 27-35 no smoking or drugs. 818-557-8383

•Lkg for lem guit plyr who's very srs. intrsd in ong music, funk & rock infis. We have financ bkgd, mgmt & production out of NYC. Ten Cote. 602-860-4730

•One rhythm & ld guit plyr wtd for glam band. Infil Peppers, KISS, Cooper, Kravitz. Must be willing to relocate. Tom, PO Box 41961, Chicago, IL, 60641. Send demo or ltr.

•Rhythm guit or keybrd. Orig rock & blues proj a la Fleetwood/Mac, Dire Straits. Gdpersonality+must Wayne. 310-652-0759

•Rhythm guit plyr. Keybrdst w/bking vocs nnd for team plyr HR band. Have release on indie label. Must be team plyr & have inspro. 818-753-9589. 909-597-3973

•Rhythm guit sought by San Pedro altrny rock band. Mike. 310-832-4195

•Sngtr, sngwrtr sks guit for acoustic showings. Rock, pop Adams, Marx, Jovi. Vocs a plus. Lv msg. 818-382-4572

•T40 rock band sks ld guit w/strong ld vocs in tenor range. Steady wkr. 5120-350/wk. Bill, 909-392-0912

•Tessie Blues band nds reliable ld guit & drmr. Must be well versed in blues standards. Call for rehrst schedule. 213-581-6096

•THE THORNS sk guit plyr w/strong rhythm & soull lds. No SRV or Hendrix's. Infil Stones, 60's soul. Cisco. 310-324-8132

10. BASSISTS AVAILABLE

•#1A bst, w/strong groove, srs, sks to join/form groove in HR/HRM band. W SVF. Infil Kings X, Rush, Theater. Eric. 805-494-6440

•#Avali bst & drmr w/album credits & killer sound into Zep, Crowlence, Kravitz. Sly sk artist wait. connex. label intrst & grt sngs. 213-653-7480

•Bs plyr, 26 2 yrs exp. lkg for very hvy groove orientd. 2 guit, not always fast st. Infil Helmet, Melvins. Rick. 310-823-1770

•Bs plyr avail for gd proj. Musicl infis O'Ryche, old Cult, VH, Dokkin, A/Chains. No flakes. John, 818-761-3979

•Bs plyr in mid-30s still sks 2 guit pro rock band. No proj. PalmDate, Santa Clarita act in area. Bryan, 805-269-0917

•Bs plyr, studio, touring clubs. elec/fretless, upnght exp. pro. read, listen, solid support, groove, blues, jazz. R&B etc. Hank. 310-358-6922

•Bs, the final frontier. These are the grooves of Mike the Bs Plyr. His ten flailing fingers exploring strange new tunes & adventures. 310-391-5866

•Bs to put your body in park, hip hop only pls. Jeru, Beasties. Chris, 213-258-8052

•Bst, 1 yr exp, lkg for quirky band. XTC, Midnight Oil, Boingo, Gabriel, Gary Newman etc. Mike. 310-364-5437

•Bst avail, 29, 19 yrs exp. verst. in the pocket. sks wrking str or sessions. Rock, blues, jazz. T40. read music, pro gr. Bill. 805-250-1408

•Bst avail for studio session plyg & private lessons. Hakari. 213-876-7723

•Bst avail for recrdng & perfmg. All styles, fretted, fretless, jazz, funk, blues, sight reading, etc. Pros only. 818-377-9832

•Bs avail for recrdng wkr. Tons of studio exp. Fretted or fretless. Tom, 818-789-6828

•Bst for hire for wrking cover bands, demos & recrdng sessions & live club gigs. Paid sits only. 818-542-5219

•Bst into Jesus Lizard. Clutch, Fugazi, Too Short. Sean. 213-850-0929

•Bst skg HR, altrny act. Infil Alice, Rage, Prong. Have pro equip, mags & chops. Call 213-876-7172

•Bst, sngwrtr w/vocs. lkg for wrking, touring or signed act. Exp live & in studio. Infil R&R blues, mid-60's garage pop. John. 310-867-0095

•Exp bs plyr lkg for bluesy, groovy, funky 70's style HR band. Eric. 310-216-2502

•Exp bs plyr avail. Lkg to form/join dark, cynical, slow melodic rock band. 213-413-3154

•Free session bst avail for any live or studio sit. Must lv details of what you wd on msg. Hillywd. Craig. 310-358-6982

•Funky bs plyr lkg for nd. Also sing. Eric. 310-679-4464

•Pro rock bst avail for session & showings wkr. Major recrdng credits & tall, young, lng hr image. Srs pros only. Pls. 818-382-2805

•Smooth, modern elec bst. 26 yo. fretted, fretless, exp recrdng & touring. Avail for modern proj. Thaddeus. 213-962-8488

•The best bst & guit duo in LA avail for creatv, ong or paid sits. Pros only. 213-622-3726

•World class bst, strong vocs, image, gr, sks signed bands, paid sits. Killer groove, creatv, responsible team plyr. extensive credits. Tad. 818-240-2980

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

10. BASSISTS WANTED

•#1 all orig bs plyr wtd. Must be ready for recrdng & showcas. Srs. deditcd only. Downey area. Infil Ruge Machine S Garden. Joe. 310-602-0450

•#1 bst nnd for hvy, groove orientd band. Infil S Garden. Zep, Peppers. Srs & deditcd pros only. 818-828-3646

•I aggrvs bs plyr wtd. Aggrvs style w/hvy groove. We have 2 guit w/ full sound. Zep 90's style. S Garden, STP. Kevin. 818-361-4121

•Aggrvs bs plyr nnd by newly formed orig altrny rock band. Infil Pearl Jam, U2, Zep, Steve. 805-579-8519

•Aggrvs HR band w/lookout & label intrst sks bs plyr w/pro gr. commitment & deditcd. Bob. 818-760-4425

•ALTERNATE FAITH sks altrny bst for upcoming CD. Gigs. Coolik. creatv, young, reliable. We have sngs, mgmt, finances studio. Cranberries, Hole, Life Faith. 818-840-0661

•Artcore band desired thunderous & tranquil rhythm section. 310-288-6213

•Billy Joel style sngwrtr sks innovative bst for collab & possible band. Nd to add the pepper. Steven. 213-464-5809

•Black bst w/old Prince image, no dreads or bald hds, wtd for all black, funklike mob. Infil Bootsy, Hendrix, early Prince. 310-372-3208

•Bs plyr, bckup voc solid groove psychdlc wtd by orig hit sng orientd rock band. Jack Bruce, Redding, JPJ. Vocs a plus. Daniel. 818-680-6532

•Bs plyr nnd for eventual wrking blues cover band. Complete plyr, team plyr only. Nathan. 213-666-9542

•Bs plyr sought by San Pedro altrny rock band. Mike. 310-832-4195

•Bs plyr w/srs flnd nnd for hrd, altrny band. Have sngs, vision exp. Pls lv msg. 818-342-9364

•Bs plyr w/vocs for former maj label artist, sngwrtr. Infil Cranberries, REM, Seal, Spangenberg, 818-993-3030

•Bs plyr w/bking vocs studio & live exp wtd. We have mgmt, etc. Infil Sabbath, O'Ryche, Mike. 818-848-9202

•Bs plyr wtd for orig qnd band a la Tommy Stinson, Captain Sensible. Srs musicians only. David. 213-653-8109

•Bs plyr wtd to complete HR metal trio. Vocs a must. No qurms. We have 24 hr intrst wtd. 213-934-2025

•Bs plyr wtd for orig h/w energy part trio w/90's sound. Have practice studio & demo. Must be competent & verst. Bking vocs a plus. Dan. 714-992-6055

•Bs plyr wtd now. Call for info. 818-398-4457

•Bs plyr wtd to join band. Grt plyrs, grt sngs, rehrst spc. prodr. Must sng bckups. Infil Beatles, Petty, C House. 818-906-8367

•Bs plyr wtd. Orig altrny psychdlc rock. STP, Pumpkins, S Garden, collective soul. We have 24 trk masters & connex. Let's get famous. Srs only. Brad. 818-379-9952

•Bsmn w/bkup vocs for R&R band. Elements of blues world etc. Have gigs, single on college stations, gd review. McCartney. 310-394-2745

•Bst nnd for forming band. Infil N Young, Screaming Trees, Concrete Blondes. 213-466-4026. 213-850-5279

•Bst nnd for THERE GOES BILL, estab altrny pop band. We have CD, live gigs, Infil Echo, REM, XTC, Ride. Rex. 213-257-4512

•Bst nnd to form hvy groove band. Infil Pumpkins, Tool, Quicksand, Jane's. I'm an aggrvs, strong ld voc. No waste talk. Srs only. David. 818-761-7795

•Bst or rhythm section wtd by ld guit, sngwrtr w/sngs to

join/form orig band. Rock, blues, soul, etc. Jeff. 818-348-6671

•Bst, solid atmospheric liquid rocking, diverse, friendly, bking vocs a plus. Love the Breeders, Stereolab, J Airplane, Pumpkins, Pale Saints. 213-665-4878

•Bst sought by sngtr, sngwrtr, guit & keybrdst for recrdng & gigs w/ing wait. Infil XTC, Gabriel, Dillon, Altrny. Jeff. 310-815-9546

•Bst w/spirt connex wtd for melic HR grp bking flnd solo artist w/pwrfl sngs, lyrics. Pro quality plyrs only. 800-385-2324

•Bst w/vocs & deditcd wtd to form orig band. Infil Bad Religion, Cure, Metallica, NIN, Nirvana, Alhambra area. Tony. 818-289-1199

•Bst wtd by adventurous AAA sngtr, sngwrtr w/variety of infis. Must learn quick & easy. David. 818-982-8708

•Bst wtd, exp & deditcd for intelligent, grooving altrny band. Music a la Spin Doctors, U2, Seal X Concrete Blonde. Have rehrst, recrdng spc. 310-285-3216

•Bst wtd for Velvet, Sonic Youth, Breeders, N Young style band. 213-667-1720

•Bst wtd for classy new wave band. Infil Ultra Vox, Human League, OMD, Psychedelic Furs. Image a must, 19-25. Mark. 310-693-9934

•Bst wtd for altrny cntry rock band. Have mgmt & production det. Must have pork chops, pro gr for gigs, touring. Ellie. 818-832-1935

•Bst wtd for orig HR act to do showcasng & recrdng wkr. Must be verst. Lv msg. 909-399-3874

•Bst wtd for pro estab rock band w/punk edge. pwr & att. Pro equip, short hr image. 100% deditcd. No drugs dead srs only. 818-544-3581

•Bst wtd for acous voc grp. Must sng. Tom. 818-789-6828

•Bst wtd to complete R&R band. Must have pro gr, image, stabl, 20-27, a la JPJ, Wyman, 70's Bowie, Charles, 714-991-6833

•Bst wtd, vocs a plus. Groove orientd band plyg blues to rock to funk, covers & orig. Alan. 310-578-7661

•Bst wtd w/old groove, wtd for forming band. Infil Beatles, Kravitz, motown. Zep. Vocs & hip image a plus. Josh. 213-848-2977

•Bst wtd, Aggrvs, highly diverse, young & hungry. 70's groove w/90's att. Sngwrtr a must. Free. Lu. Ferrigno. mask to every 5th caller. 818-901-7102

•C. Trick tribute band sks Tom Peterson, 8 or 12 string prf, but not required. Rehrs Van Nuys. Scott. 818-331-7665

•Christian bs plyr nnd for heaven bound sound choir, Concerts & recrdngs & solo prj. Occasional plyr. Alan. 818-765-1487

•Christian lank bs plyr. Infil Sly, James Brown, Prince, Larry. 310-793-8596

•Complete band together. Gd tunes, slammin' drmr, nd solid K A bs plyr. Call 818-716-9060. 310-379-9551

•Creatv, intelligen bs plyr wtd by altrny rock band for gigs & recrdng. Have: connex & 24 hr lookout. Daniel. 818-881-7217

•Deditcd, upright, elec bst to create new sound in urban contemporary folk realm. Todd, 318-288-6334

•Drmr sks bst, showm for foundation of hvy edged, xperimntl, dynamic sound/w/dark glam, gonitic bondage, trashy image. Pros, 25+. 213-883-9578

•Dynamic bst sought for creatv proj a la Femmes, Robbie. 213-482-8869

•Eclectic pop rock, not metal, not grunge, not funk. Bkup vocs, pro a must. Beatles, Toad, Steely Police, Rush, Gigs, recrdngs, tour. Mark. 909-823-0386

•Estab metal act, CHAMBER a la Fight, Pantera. auding advanced techniq. bst w/perfct pitch, bckgrnd vocs & image now. 310-854-0291

•Fem bs plyr wtd for intly known pop prj. Must read music. Rob. 213-962-2926

•Fem bs plyr nnd for band. Infil Rage, Peppers, Beasties, Hole, Helmet. Pls call 213-871-5855

•Fem bst, guit, voc wtd to co-front agro band. No rules, formula, image or BS. Poetic, theatc, chaotic. Mixed styles. totally orig. No Ho. John. 818-766-2623

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•**Singr, lyricst** sks sngwrtr, collab for cntry, pop, R&B, etc. Have no personal investment money, but will promote. Cara, 818-785-5691

•**Singr relocating** to LA area. Jim Morrison style vocs sks psychdic band into STP, Kravitz, Peppers, Helmet, Bobby, 714-539-4183

•**Singr, sngwrtr** lkg for rhythm section to form band. Infl Hole, Pistols, Scott. 714-806-8309

•**Singr, wrtr** lkg for circle of soul to create diverse, xpenmntl, uniq & real music from rock to jazz to altrny to

industrial. Samuel, 213-874-WILD

•**Souffl singr**, sngwrtr w/ image, tint & deductn skg band or gutt for home. Blues, HR, 213-874-9775

•**Strong fem** rock voc lkg for srs estab band for gigs, recdrngs. Gd image. Have org matrl, nd more. Rep also ncd. 310-281-7331

•**Voc avail**, 10 yrs album & toumg exp. Pros only. Skg estab or ambitious sngwrtrs. Infl Red Cross, Beatles, Aero Kenny. 818-546-3841

•**Voc, gutt**, sngwrtr avail to join form deductn, org band. Infl Bad Religion, Cure, Metallica, NIN, Nirvana, Alhambra area. Tony, 818-289-1199

•**Voc, lyricst** avail now for A/kicking band w/FT wrk. Infl A.Z. Who cares? You infl me. I sing. Jeff, 310-207-3590

•**White boy** soul singr avail for creatv punk sit. Infl L. Green, X, Blondie, Aretha, British pop, 310-393-0248

•**Wild, crazy**, uniq, gd lkg & flntd young frontmn avail to share my entertainment w/that one in million band. Devon, 310-476-5328

•**World class** voc, gutt, sngwrtr, cmrcd HR image, nat'l tour exp. avail for signed cmrcd HR acts. Gary Stevens, 818-294-7929

•**#1 killer** bst sks voc to collab to join/form HR/HM band. Have groove, ear, chops, exp. image. Infl Kings X, Rush, Theater, Rycha, Eric, 805-494-6440

•**A1 voc** for altrny HR band currently in pre-production w/ maj prodcr for upcoming CD. Infl Cornell, Plant, etc. 310-543-1885, 310-370-1957

•**Abalonia** or Vanity style singr wld for hip hop or R&B trio. Srs minded only. Steve, 213-733-9829

•**Aggrsv singr**, sngwrtr, musician, darkly humorous, sks band, musicians, male/fem. Have some sngs, collab also. Mixed styles, meters. Poetic, theatrc, chaotic. Totally orig. John, 818-766-2623

•**All orig** band lkg for soull singr. Styles include jazz, funk, hip hop & reggae. Pro att required. Nicholas, 310-837-4305

•**All types** of singrs ncd for a sngwrtr. Must be srs only. Michael, 310-572-4173

•**Altrny pop**, rock band sks male bckup singrs, 18-30, w/ tenor range. Band has maj demo deal, upcoming shows & tour. 213-851-1680

•**Ambitious sngwrtr** team lkg for fem singr w/ouch of romance. Vance, 310-337-7780

•**Any R&B** fem vocs who nds matrl? Dance, ballads. BMI sngwrtr. Larry, 818-700-0677

•**Arreglista** y compositor hispano, busca cantantes para colaborar en proyectos de musica "pop" en espanol original. Tengo muy buenos contactos y una excelente actitud de trabajo profesional. Oear nombre y telefono al 213-664-6578

•**Audio artist**, id voc, gutt ncd. Every sng an adventure. We are not a one color band. Jellyfish, Faith No More, Beatles, Yes. Doug Mason, 818-716-6225

•**Bckup diva** ncd by bluesy, rock band for live gigs. Recrdng. Must have stage presence & enjoy soull

harmonies. Cool, well connected proj. Ladan, 310-396-8135

•**Bluesy, raspy**, soull HR voc ncd immed for band w/maj label. We have recdrng, retrsl studios. 818-830-1540

•**Classical trained** lkg for singr. R&B, jazz & Broadway. New in town from NYC. Christian, 213-388-6363

•**Committed, accomplished** gutt, singr, sngwrtr sks male tenor singr, sngwrtr to collab & perfom orig acous/elec set in classic, progrsv rock style. Rob, 818-249-0736

•**Desperate, noisy**, post punk jazz trio sks screamer, singr. Infl Drw, Jehu, Silver Jews, John Spencer, Jesus Lizard, Horns n plus. Craig, 818-796-3514

•**EMERALD CITY**, pro rock band, sks pro voc. Must have xtrl voc & image. Band rehrrs in Long Beach. Rob, 310-594-6176

•**Estab hrd** groove altrny rock band sks pro minded voc. Intensity, rage, image, att, will & deductn. No metal screamer, Your best offer. Vincent, 310-402-7794

•**Estab prodcr & mgr** sks 4 uniq fem vocs. Any race under 17 y/o for R&B, hip hop proj. If srs, call 818-571-4922

•**Expbst, drmm & gutt** sks singr to form srs R&B proj, cover & orig. No weirdos. Mike or Rick, 310-202-1375

•**Fem angelic** voc wld for Enya type proj w/maj connex. Gregory, 714-846-8334

•**Fem bckup** voc wld to join grp. Sing harmonies, ply minor percussn. Infl Beatles, C House, Isaac. 818-906-8367

•**Fem voc**, gutt ncd to complete acous duo specializing in 80's/90's altrny. Some orgs. Joe, 213-887-0090

•**Fem voc** ncd to complete band. Must have lots of soul. Infl Aretha, Tina, Pete, 213-664-2072

•**Fem voc** required by British sounding proj for maj recdrng proj. New, fresh face pref. Will train. Andre Oudek, 310-271-4536

•**Fem voc** w/soull blues, gospel, R&B style wld. Org matrl. Have mgmt, studio time, demo avail. Polished pros only. Dan, 310-273-8882

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12. VOCALISTS WANTED

•#1 voc, id, r, e, s, o, n, a, l, voc, rd for 2 gutt, full sound, uniq sng melodies & creativity. mid 20's pref. Kevin, 818-361-4121

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•**Fem voc wtd** for punk pop melc. aggrsv band. Voc style soft, breathy, pretty to contrast hrd edged sngs. Curve, Nymphs, Magnapop, Hole. 213-268-6222

•**Fem voc wtd**, killer lrd & soulful vix. Must dance & lk grt. Abil to record. Del, 818-386-4356

•**Fem voc wtd**. Young, blonde glam rocker to front hot T40? orig band. Infil Missing Persons, Benatar, Madonna. Video & movie prog in wks. Ernie, 805-964-3035

•**Fem voc**. You've got the vox & att. Think you can hang w/ 5 grt musicians in T40 dance cover band? Christopher, 213-962-8937

•**Gtsoul?!** Best! Inedc band nds pwrfl, melc. emotive, recognizable vox. We have sngs, lyrics, hooks, intrst Funky, progrsv, diverse HR. 213-465-4615. 818-782-0285

•**GRAMPA MOSES** sks voc. Melc. groove orientd rock. Set finished, 3 sng dem complete. No job, no car, don't call. Rod, 818-771-0538. Mark, 818-347-1922

•**Guit, drms, bs**, progrsv, sks singr, sngwrfl wipwrfl vox & **Guit sks** singr to record & collab. Have xint matrl a la S'Garden, Candlebox, Creatv. Infil, in key sings only pls. Scott, 213-965-0347

•**Hip hop** male singr. 19-26. Must harmonize well, any ethnic. Ready for recrdng & perfrmces. JT, 310-928-5185

•**Innovative Asian** guit, sngwrtr sks pwrfl voc to estab progrsv melc HR band. Infil Q'ryche, old UFO, l'Uzby. Pros only. Howe, 213-353-4773

•**Jazz singr** wtd for 6 pcc band. Must be pro. For clubs, csis, etc. 818-763-4196

•**Keybrdst w/16** trk studio sks pro id voc for recrdng, sngwrting & to create nucleus of killer rock band. Curt, 818-780-1846

•**Ld guit**, sngwrtr w/sngs sks singr to join/form verstr, orig, boogie rock band. Blues, rock, soul, etc. Jeff, 818-348-6671

•**Ld voc wtd** for HR band w/mgmt. Call 818-380-1260

•**Ld voc wtd** by Guitar Player mag's ultimate rock guit competition winner for hvv band. Fight, A/Chains. Al, 818-965-1307

•**Lk** for energetic, pro att voc into styles ranging from Pantera to Rage/Machine. Must have gd lyrical writing abils. No drugs. Call anytime. Steve, 310-559-7306

•**Lk** for male or fem pop R&B singr for demos w/possibility of future record deal. 310-544-5003

•**Lord Baltimore** sks exp voc. Send tape, JAB, 22330 Victory Blvd #1004, Woodland Hills, 91367

•**Male & fem** voc nnd by keybrdst, arrang for demo wrk on

spec. Jeffrey Osborne, Whitney Houston style. Aaron, 213-482-8443

•**Male & fem** voc wtd for world beat band. Call 310-559-5052

•**Male id** voc w/souffl blues style wtd. Have mgmt, studio time, demo avail. Polished pros only. Dennis, 310-985-3168

•**Male voc**, lyrncst w/souffl blues style wtd by guit forming band. Infil Mellencamp, Petty, Stones, etc. Mike, 213-939-7761

•**Male voc** w/srs tnt nnd to complete hrd, altmrv band. Have sngs, vision, exp. Tape helpfl. Lv msg, 818-342-9364

•**Non pro**, no exp necssry, but must be srs, have gr, trnspco, dedcstr. Male or fem. Pumpkins, Concrete Blonde, REM. No pros. Frank, 818-564-8056

•**Odd meter**, opening, slide lap guit & Mingus Richmond earth dirge rhythm sk voc w/similar sonic foresight for non-acquiescence. 213-467-3775

•**Ozzy tribute** band now forming. Lk for madman himself. Got what it takes? Tony, 714-529-0843

•**Plant, Coverdale**, Cornell, Rogers, Tyler. You're name here. Cutting edge, timeless rock that changes grs & grooves like crazy! 818-782-0285; 213-465-4615

•**Polished, uniq**, altmrv, pop band sng singr w/xint range, intonation, style & commitment. Writing skills also welcome. Rehrrs in LA. Call 818-683-8765

•**Progrsv HR/HM** band lkg for voc. Infil Jeff Tate, Zackery Stevens. Rick, 818-332-0393

•**Progrsv metal** band lkg for singr w/pro att. O'Ryche, Dream Theater, Rush, Fates, SF area. Ian, 415-239-7124

•**Pros only**. Hrdcore singr wtd for aggrsv grunge band. Infil S'Garden, Metallica, Pantera. Tony for interview. 818-780-8906

•**RAISINHEAD** = aggrsv. Lk for melc, well ranged voc infil Pantera, Megadeth, Kings X. Pro sit, CDs & sgs pending. Must have all requirements. Greg, 818-895-2459. Rudy, 310-920-5889

•**Rapper wtd** for orig proj. Infil Grave Digger to Godflesh. Chris, 213-258-8052

•**Real** band sks real bckng voc. No T40, no short terms. Infil Sly, Kravitz, Mother's Finest. Get noticed. Anna, 818-766-8320

•**SALOONATICS**, wrkng R&R cover band, skg male id voc who can sing Aero to S'Garden. Pros only. Nd trnspco, paying gig. Brian, 818-830-0626

•**Singr nnd** to complete outfit. Must have emotion, feel, killer tone & brain. Send tape JAB, 22330 Victory Blvd. #1004, Woodland Hills, CA 91367

•**Singr, sngwrtr** wtd. Pwrfl, energetic, catchy HR/HM. No grunge, no altmrv. Rock image. Pros only. Jeff, 213-993-7288

•**Singr wtd**, Previous exp pref. Lyric writing abtl a plus. Band is kind of Brand New Heavies mts Miles Davis mts Zep. Infrst? Greg, 818-560-7882

•**Sings: Creatv?** Inventive? Inspiring? Hate T40? Grt! Where are you? 805-966-0730

•**Srs** voc wtd for groove orientd srs proj. Infil Miles Davis, Sly, James Brown, Jane's. David, 909-931-0033

•**Stop lkg** for trained, dedcdd & verstrl singr. Call 805-252-5580. 818-380-6270

•**STP**, Steely Dan, U2. Managed altmrv rock band sks melc. frontm, sng stylst. Us, intellgt sngs w/socio-politically conscious lyrics. You, no jerks. 213-969-4093

•**THE WHARF RATS** sks male/fem voc. Must be recovering alcoholic or on 12 step progrm. Pref SGV area. Paul, lv msg. 818-358-6863

•**Urban melodious**, acous sngwrtr sks fem harmony vocals, 17-25, for 3 part harmony. Infil Joni, Rubber Soul, A/Chains. Joseph, 310-836-0226

•**Voc nnd** so badly it hurts. We nd real lyrics & genuine style. Infil Hendrix, Marley, James Brown, Fishbone, Miles Davis. Nick, 818-788-3606

•**Voc, sngwrtr** wtd. Young & aggrsv w/orig, diverse voc. Groove of 70's, energy of 80's, att of 90's. Image secondary to tint. 818-901-7102

•**Voc, solo & grp**, wtd for TV proj. 818-840-5459

•**Voc sought** by hvv progrsvly driven band. Infil Quicksand, Failure. 619-496-6609

•**Voc wtd**, 24-34 y/o, top notch only. Styles a la U2, Cure, Fix, Floyd, 818-343-5508

•**Voc wtd** by 36 y/o sngwrtr, lyrncst, guit. Infil REM, Lou Reed, Blossoms, 818-953-8522

•**Voc wtd** for band w/labrl intrst. Moody, melc, aggrsv, sng orientd, textured sound w/lot of dynamics. 310-450-1157

•**Voc wtd** for hrd rockin' band, raspy tenor vox, pros only. Immed demo wrk. Steve, 909-874-2583

•**Voc wtd**, one night a week, Karaoke hosting. For more info, pls call 818-842-8483

•**Voc wtd** to form new sound band. Must have equip, trnspco, dedcstr, no drugs. 21-29. 213-851-8084

13. DRUMMERS AVAILABLE

•**A1 real HR dmr** who plys Bonham feel lkg for band. Also infil Hendrix, Doors, Seattle. 213-654-2825

•**Crack shot dmr**, extensive pro exp, sks jazz fusion, acid jazz. Craig, 310-596-5185

•**Dmr & voc** sks sleeze pop glam band. Must have lk, equip & desire. Infil old Crue, LA Guns, Floyd, Hanor, Bobby, 909-667-1698

•**Dmr avail** for blues, classic rock, T40 or cst wrk. 16 yrs exp, quick study. Phil, 310-925-3446

•**Dmr, Bonham, Moon**, verstrl, sks psychcld intl's or some intrsting inrl rock band. Pwr from personality, occasional lyrical depth, dynamics, grt sngs. Greg, 310-306-0931

•**Dmr, pr w/20** yrs exp, voc abtl, lkg for wrkng cover. Formerly w/Randy Rich & Ravens. Pete, 805-523-8783

•**Dmr sks** complete estab band w/angry, aggrsv, raw org, non cmrc, underground 90's sound. Infil Quicksand, Helmet, Sabbath, Prong, Michael, 818-752-7308

•**Dmr sks** musicians who know difference between borrowing & nppng off their mtl's to make their sound. Let's R&R. Andy, 818-445-5134

•**Dmr, voc** avail for wrkng rock, blues, R&B or cntry covers or orig. Very muscld, very reliable. Chris, 310-915-0691

•**Dynamc, progrsv dmr** for HR/HM band. Infil Fates, O'Ryche, Rush, Rick, 818-332-0393

•**Exotic** fem percussnst, singr w/souffl feel sks paid gigs. Multi lingual, Spanish & Portuguese. Pro only. 310-587-2990

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•**Exp drrm** w/hour exp lkg for wrking bands sit &/or studio wrk in R&B, hip hop, conltemporary jazz or T40. Kenny, 909-355-7936

•**Exp funky rock drrm**, vocs, versil, reads, Compella endorsee, pa, solid, studio. Paying gigs neg. Jerry, 213-585-7114

•**Groove drrm** lkg for estlab pro R&B funk band. Dave, 818-763-7608

•**Pro blues drrm** avail for recrdng sessions or subwrk. Pro sis only. Bill, 213-874-7118

•**Pro drrm**, 26 yrs exp, ex-Berkeley, rock, blues, jazz, soul, pop, lkg for live or studio perfmrnce. Doug, 310-556-6152

•**R&R drrm** avail for grp. Have all skills & qualification ndd to be extra hot. Infil AC/DC, Stones. Definitely groove plyr. Keith Moon alt. Louie, 818-764-4008

•**Radical drrm** lkg for hrd wrking & dedidid band for toumg & studio wrk. Infil NOFX & Lagwagon 310-376-2271

•**Showm'n**, cool gr, pro alt, dyed black hr, tall, thin, sxs same image w/hvy guits, att, bite, 25+. No P/TRs or cry babies. 213-883-9578

•**Versil groove drrm** avail for live & studio. Gretsch endorsee, Infil Gadd, Bonham, Bozzio, Budford. Paid sis only. Paul, 818-985-3700; pager, 818-423-1800

•**World class drrm**, monster chops, all styles, paid sis only. Forey, 818-842-0059

•**Zep's missing link**, gangster funk, Afro Cuban infl. 213-257-4251

13. DRUMMERS WANTED

•**#1 drrm** wtd. Aggrsv exp groove. Hvy, altmtrv grp. Developmental deal w/A&M. Pros only. STP, PearlJam, U2. Paul, 213-655-4346

•**Aggrsv exp**, 18-24. Infil Beatles, Pantera, Jane's, Slayer. Shavo, 818-559-7472

•**ALTERNATE FAITH** sks altmtrv, younger drrm for updating CD, gigs. Cool licks, chops, reliable, steady, progrsv. We have snags, mgmt, finances, studio, contacts. Faith, 818-840-0660

•**Alttrnv band** sks srs, thltd drrm w/ear for groove & altmtrv music. No my gods or pro seekers. Free 24 hrk time. 213-876-7309; 310-531-4795

•**Alttrnv pop rock band** sks grt drrm, 18-30 y/o. Infil Pumpkins, Suede. Band has maj demo deal, upcoming shows. Call 213-851-1680

•**Alttrnv rock band** sks skilled pro drrm. We ply intellnt melodic rock. Infil U2, Beatles, Smiths, XTC. Under 27 pref, no grunge. Matt, 818-980-6452

•**Are you a dbl kick, punk infl'd metal drrm?** Do you ply hrd? Call us, we are ready to gig & nd you asap. 818-563-3430

•**Band desires** thunderous & tranquil percussnst & gtr. 210-288-6213

•**Band sks** srs drrm. Infil Tears/Fears, Elton John, Mister Mister. Srs only. 310-358-6126

•**Band w/gigs**, mgmt & record intrst sks solid, dedidid drrm. Infil early Cure, Beatles, Simon & Garfunkel mts Bonham, Marlin, 213-954-8179

•**Billy Joel** style sngwrtv sks innovatve drrm for collab & possible band. Nd to add the pepper. Steven, 213-464-5809

•**Black funk drrm** w/Plunk image, no dreads or bald hds, wtd for all black, funkdic mob. Infil Bootsy, Hendrix, early Prince. 310-372-3208

•**Cool band** w/strng tones sks versil drrm. Demo, connex. Infil Jane's, A/Chains, Doors. Under 28 pts. JD, 213-460-2494

•**Dbli kick drrm**, not afraid to sweat. Collab in 2 quit driven sit. Infil Diamond, Priest, etc. We have studio. Christians welcome. Don, 714-969-2976

•**Drrm, male/fem**, wtd for alttrnv band w/tem frontperson. Demo, maj connex for shows/gigs. Must have xnt chops, pro att. reliabil. 310-274-4580

•**Drrm ndd** asap. You must have own equip, tmspo, wrking alt for awesome set of tunes w/hetty dbl bs wrk. Call, lv msg, 818-831-7953

•**Drrm ndd** for forming band. Infil N.Young, Screaming Trees, Concrete Blondes. 213-466-4026; 213-850-5279

•**Drrm ndd** for hot, all org band, ready to ply w/following. Raiti mts Ethendge. Anna, 818-886-3683; John, 818-762-2486

•**Drrm ndd** to complete trio. Infil Sabbath, Rush, Metallica, Kings X, Hendrx. Pro sit. So.Bay location. Ron, pager, 213-707-5939

•**Drrm ndd** to join band. Infil Robin Trower, Sly, Bonham. Must have gd meter, very srs. Shawn, 805-522-4829

•**Drrm ndd** to complete proj & for showcngs. Maj label intrst. Pros only pls. We don't have lime to waste. 310-542-1080

•**Drrm w/dedictn** wtd to form org band. Infil Bad Religion, Cure, Metallica, NIN, Nirvana. Alhambra area. Tony, 818-289-1199

•**Drrm w/spirit** connex nrd for melodic HR grp bckng trntd solo artist w/pwrfl snags, lyrics. Pro quality plyrs only. 800-385-2324

•**Drrm w/vocs** who tolerates the Beatles, Green Day, Jellyfish, Zep, Floyd, Posies. Call 818-503-2824

•**Drrm wtd**, any age ok, willing to relocate, for glam band. Infil Peppers, KISS, Cooper, Mind Bomb. Tom, PO Box 41961, Chicago, IL, 60641. Send demo or ltr.

•**Drrm wtd** by estab metal band. Megadeth, O'Ryche. Dbli kick, solid & team plyr. No drugs or egos. Very srs only. Dean, 310-387-8930

•**Drrm wtd** for band w/mgmt. Style a la Manu, Kenny Arnoff, Sean Kenny. Time very importnt. Scott, 213-467-4017

•**Drrm wtd** for new band w/rehrst spc, pa & dozens of snags. Infil Lush, Ride, Roses, Elastica, Pale Saints. David, 213-932-1719

•**Drrm wtd** for band w/label intrst. Moody, melodic, aggrsv, sng onenid, textured sound w/lots of dynamcs. 310-450-1157

•**Drrm wtd** for former maj label artist, sngwrtv, Infil Cranberries, Seal, REM, Spangenberg, 818-993-3030

•**Drrm wtd** for Cream, U2, Trudell infl ongs by lem kl guit, wrtv, voc. Hvy mbal blues rock, political, spiritual slant. No habits. 818-969-3878

•**Drrm wtd** to form funk band. Infil Parliament, funkadic, Prince, hip hop, Hendrx, Fishbone, reggae. Wayne, 310-671-6544

•**Drrm wtd** to complete newly formed cmrc'l melodic HR band. We are srching Tommy Lee mts Rock & Field style drrm. Rehrst in No.OC area. No 818s. Brian, 310-425-6061

•**Drrm wtd** w/solid groove, wtd for forming band. Infil Beatles, Kravitz, motown, Zep. Vocs & hip image a plus. Josh, 213-848-2977

•**Drrms**, can't describe how intense & fulfilling this forming proj is. Call 213-622-3726

•**Fem drrm** wtd for soufl punk proj. Infil grt grps, Aretha, 310-393-0248

•**Fem drrm** wtd by voc, 25, to form all fem fun & aggrsv band to gig soon. Alttrnv rock & punk infls. Angela, 310-375-3500

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


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
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