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- Rare Interview with **Bob and Dolores Hope**
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Ry Cooder



MUSIC CONNECTION

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SWAN THILMAN

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The musician's musician, Ry Cooder is perhaps best known for the music he's composed for films. Currently represented by the soundtrack from *Geranimo*, Cooder is a top studio player and former member of Little Village.

By Chuck Crisafulli



26 FILM COMPOSERS

Putting music into movies has become an art—and a profitable one at that. *MC* spoke with five top music supervisors who gave us a step-by-step summary of how scores are composed and soundtracks are compiled.

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Cover photo: Mike Hashimoto

THANK YOU CALIFORNIA!

An open letter from Morris Ballen, Disc Makers Chairman

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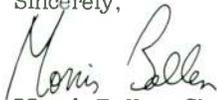
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FEEDBACK

Kidd Kudos

Dear MC:

This, to commend you and Tom Kidd for the insightful and gusty piece on gays and lesbians in the music business. As *Vinyl Closet* author Boze Hadleigh points out, honesty is easier for singers than for actors, because actors act.

If any of your advertisers give you flak over the gay piece, tell them to lump it. Your readers are behind you, and you're doing the proper and fair-minded thing.

A thumbs-down, though, to Jonathan Widran's bubble-brained puff piece on Streisand. Tom Kidd is proudly and openly gay. I don't know if Widran is gay, but he sounds like the sort of queen who worships a diva regardless of her shortcomings. Yes, B.S. is a huge talent, but she is also the mother of an openly gay man whose films abound with homophobia and who came very late to a pro-gay and fight-AIDS stand. Let's read more Kidd and less Widran.

Dale Reynolds
Los Angeles, CA

More Kidd Kudos

R.C. Hogart
Hollywood, CA

"Congratulations on Tom Kidd's fine article, 'The Gay Nineties.' No doubt you will hear negative feedback from homophobic elements in the business. Enjoy the hot air and take a bow for courage, eloquence and service to the ideal of freedom that is the essence of America and of music everywhere."

No More Gangsta

Name withheld by request
Santa Monica, CA

"I'd like to commend Dave Snow on his commentary, 'Gangsta's Gotta Go,' in your 16th Anniversary issue. A couple of the recordings Dave mentioned, thankfully without naming names, recently entered my household via my children. I'm ad-

mittedly not a fan of rap, but have been open minded and accepting of my kids' choice of music. Until now, that is. Gansta rap is where I draw the line. I'm very angry that my kids became the victims of all the media hype. Adults are supposed to be able to see through all the bull, but since kids are impressionable, and naturally attracted to so-called 'forbidden fruit,' they become the victims. Irresponsibility on the part of the media has made parenting one of the most difficult jobs of the Nineties. I'm also very angry about the results of the warning stickers on albums with explicit lyrics. It appears effective if such albums were not sold to children, but unfortunately, vendors don't hesitate to look the other way and take their money. My only salvation in all of this is that my kids try to hide the fact that they brought gansta rap into our home. At least I know they still have a conscience."

Gillan Correction

Phil Grissom
Hollywood, CA

"I just read in your January issue, in the Grapevine section, about the rumors that your heard of, Ray Gillan former lead singer with Black Sabbath has died? No. It was Ian Gillan who sang with Black Sabbath. Ray Gillan sang with Badlands, and yes, we all heard that he passed away. I just wanted to correct you on that note."

CD Pitch

Thomas Lassu
No city given

"Actually, I'm calling to see if you'll do an article about compact discs in *Music Connection*. I see a great variety of ads, some ranging from wholesale CD prices of \$1, some as high as \$2.50 and one would think that, since it's a digital media, there's no significant difference in quality, and all the price differences would boil down to differences in colors, covers, shrink wrap and jewel cases. It would really be interesting to see an article—talking about the story behind CD production. Does it really matter who prints it, is there such a thing as a better quality CD, or all the same. And are all the price differences just hype? This would be a very interesting article since so many of us want to produce our own compact discs. Please bring up something like this in the future regarding this subject if possible."

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By Trish Connery

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

Current

↵ The first Voiceworks Monthly Workshop for 1994 is scheduled for Sunday, January 30, 1:00 to 3:00 p.m. Produced by voice coach Lisa Popeil, the topic for this workshop will be "Soul Singing," which will cover the secrets of R&B vocal technique. In addition, Dan Kimpel, personal manager and author of "Networking In The Music Business," will be the day's special industry guest. The cost is \$8. Call 818-906-7229 for additional information or to reserve your seat.

↵ Dr. Arlo Gordin, D.C., a Hollywood chiropractor who has treated the likes of Billy Sheehan and Stuart Hamm, sponsors free, weekly health-related seminars dealing with a variety of subjects. On Tuesday, February 8, 8:00 p.m., Dr. Gordin will discuss "Musicians' Hands, Sports & Extremities." Call 213-463-0303 for additional information.

↵ The Songwriters Guild Foundation's next Ask-A-Pro/Song Critique is scheduled for Wednesday, January 26, 7:00 p.m., at the Guild's office, 6430 Sunset Blvd. in Hollywood. The evening's guest is third-generation music publisher Andrew Robbins of Laurel Canyon Entertainment. Reservations are required, so call 213-462-1108 to save your seat or to obtain additional information.

↵ Wednesday, January 26, is the day for the Fourth Annual Woodland Hills Drum-A-Thon, sponsored by Mancini's. The house band consists of Greg Bissonett, Mark Craney, Doane Pary, Myron Grombacher, along with guitarist Larry Wilkins and bassist Mick Mahan. Proceeds for the event will be donated to Dean Zimmer, a fellow drummer and student of Mark Craney, who is afflicted with denigrative muscle disease. Tickets will be available the night of the show only on a first come basis. Contact Matthew Smyrnos at Mancini's, 818-341-8503, for additional information.

↵ The Los Angeles Songwriters Showcase meets every Tuesday night at the Women's Club of Hollywood, located at 1749 La Brea in Hollywood. These weekly meetings allow songwriters the opportunity to have their songs not only critiqued by an industry professional through Cassette Roulette; but also offers the possibility of having their songs picked up, via Pitch-A-Thon, by industry professionals looking for specific material. The special industry guests for January 18 will be Amy Goodfriend of Leeds Entertainment and Cheryl Dickerson, V.P. of A&R for Epic Records. January 25 will have Preston Adams of Wemar Music and Sandy Hawthorne of A&M Records as industry guests. Contact LASS for details at 213-467-7823.

↵ The next "L.A.'s Finest," a Roger Burnley produced event, is scheduled for Wednesday, January 26, 7:00-9:00 p.m. at the Troubadour, 9081 Santa Monica Blvd. in West Hollywood. The evening will feature the talents of Donna Cristy (pop/R&B), Lena Davis (pop/R&B), Olivia

Duke (pop/rock/R&B), Denise Marsa & The Mother Band (alternative pop), David Robyn (folk/rock) and True (pop/rock). There is a \$10 cover charge, but complimentary admission will be extended to music industry professionals. Call 213-850-4404 for additional information.

↵ The Los Angeles Chapter of NARAS will continue its Luncheon Series on Thursday, January 27, when two of the industry's leading soundtrack composers, Danny Elfman and Jerry Goldsmith, discuss the controversial issue of authorship versus artists' rights. The luncheon will be held at noon at the Hotel Sofitel/Ma Maison. The cost is \$25 for members; \$30 for non-members.

↵ The Hollywood Arts Council's Eighth Annual Awards Luncheon, dubbed "The Charlies," will be held on January 28th in the Blossom Room of the Hollywood Roosevelt Hotel. The council will honor sponsors and those artists who have made meretorious contributions to Hollywood and its arts in 1993.

Recaps

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

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

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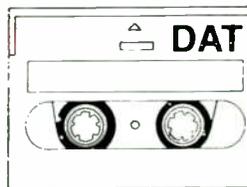
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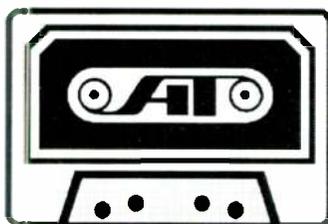
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CLOSE-UP



**Abbey Tape
Duplicators, Inc.**

By Karen Orsi

Abbey Tape has been in business for over 25 years providing quality tape duplication service to its loyal league of customers. Founded by Norm Cooke in 1968, Cooke saw cassette duplication as a great business to get into just as the cassette was finding its way into the hands of consumers. With \$5,000 of his own money and a loan of \$4,000 from his former employer at Pacific Network, Cooke began a tradition of service and quality that has steadfastly stood the test of time. How did he do it? "I was always very conservative in telling customers what we could or couldn't do," he says. "And word got around that we were reliable." Abbey Tape's longest running client has been giving them steady business for 23 years and to this day has not returned a single tape. Norm cites their return rate at 0.001 percent. If you've ever gotten a bad batch of tape back from the duplicator, you know how valuable that kind of reputation is.

Cooke has seen tape duplication go from 500 copies a day to 500 an hour, the biggest improvement in his industry being automation. Technology has turned what was once a very labor intensive business into a much more automated one. Abbey Tape began with two employees and now has sixteen. Bill Snow, head of Abbey Tape's sales department, takes all customer inquiries, answers questions and matches the customer with exactly the kind of package and price quote they need. They offer real time tape duplication, high speed duplication, video duplication and cassette and CD packages, all at reasonable prices. The facility is also equipped to record voice-overs, educational or "how to" tapes or any other kind of spoken word medium. But the latest, greatest addition to Abbey Tape is the new mastering

facility, designed and engineered by Norm's son William.

William Cooke designed the mastering studio at Abbey and does the work himself. William wants to keep a perfect blend of technology and comfort for Abbey's musician clients. "I haven't done my job," William says, "If I haven't given the customers more than they ever thought was possible." He masters on a Mac FX using Pro Tools and Sound Tools II with Studio Vision. He also has two full gigabytes of memory for longer projects. "I usually leave a client's project in my hard drive for two days after we deliver the product," he says. "That way, after they absorb it for a while, they can let me know if there are any changes or if they want something changed that they didn't hear the first time."

Most places run on tight schedules that give the client five minutes to describe what kind of sound they are looking for, 30 minutes for paperwork and setup before the session, after which time they are quickly shuffled out the door, happy or not. William has a different approach to this process. He prefers to discuss the project with the client over a cup of coffee in a relaxed atmosphere, and the client is not billed for any conversation time or relaxation time that occurs during the session. It is important to him that Abbey Tape's clients find the atmosphere relaxing and conducive to creativity. Cooke realizes that the business might be a lot more profitable on paper if he ran the company like some of the other facilities, but he is also aware of the tremendous amount of return business they enjoy, as well as an unbeatable word-of-mouth reputation. William Cooke also enjoys watching the bands he works with perform live. "There is one word I look for with every client I work with and that's 'Wow!' I hear that and I know I've done my job."

Perhaps the best feature of Abbey Tape, besides the reputation for quality that Norm has so carefully built up over the years, is the fact that it is a family business. This is an important part of what founded Abbey Tape, and William is adamant about keeping the feel of family alive and thriving.

Abbey Tape is at 9525 Vassar Avenue, Chatsworth CA 91311. For more information, call Bill Snow at 818-882-5210.



William Cooke in the Abbey Tape mastering suite

RADD Drives Point Home in All-Star Video

By Sue Gold

New 'Drive My Car' recording and video promotes awareness of Designated Driver Permit Program

LOS ANGELES—More than two dozen artists, including Ringo Starr, Melissa Etheridge, Patty Smyth, Trisha Yearwood and Little Richard, are participating in a new video and recording of the Beatles' classic, "Drive My Car." The project is part of a new campaign by Recording Artists Against Drunk Driving (R.A.D.D.), an organization dedicated to raising public awareness about the dangers of drunk driving.

The video, produced and directed by Gary Legon and Marcy Gensic, will premiere during the American Music Awards on February 7, 1994. "The video is a compilation of the song done in various different formats," explained David Niven, Jr., Chairman of R.A.D.D. "So we have Travis Tritt doing his version, all the way to the crazy stages with 'Weird Al.'"

Production chores for the song are being handled by veteran producer Paul Rothchild (the Doors) and his son, Dan. The single, which will not be released to radio (though there are plans to release it in the future), will be given away to those participating in R.A.D.D.'s Designated Driver's Permit Program. The program, which began several years ago, allows someone to get free soft drinks at bars when they register to get their designated driver permit through R.A.D.D.'s program. Currently, hundreds of clubs and bars around the country are part of the program.

"I think people are becoming more conscious about it," says Niven. "There's nothing to be ashamed of. In fact, it's kind of 'in' to be a designated driver. No one is saying don't have a great time, but just let someone else behind the wheel." 

Rykodisc Releases 'Born To Choose' CD

By Sean Doles

R.E.M., Soundgarden and Natalie Merchant among artists who contribute tracks to 'pro-choice' benefit CD

SALEM—Massachusetts-based Rykodisc Records, in association with *CMJ* and *Hits* magazines, has released *Born To Choose*, a charity compilation CD designed to call attention to a variety of women's issues and benefit three women's activism and support groups, NARAL (National Abortion Rights Action League), BWARE (Brooklyn Women's Anti-Rape Exchange) and WHAM (Women's Health Action and Mobilization).

"We're not talking exclusively about an abortion-rights choice, it's a woman's right to choose what to do with her body," says Rykodisc Publicity Representative Jamie Canfield, referring to the CD's title. "You can tell by the people who are benefiting. Basically, we're drawing attention to the broader issues of women's rights more than just abortion rights."

The fifteen-song CD contains tunes by artists as diverse as Soundgarden, Sugar, Matthew Sweet and NRBQ, who have contributed original compositions, B-sides and live cuts. The R.E.M./Natalie Merchant collaboration, "Photograph," has already garnered substantial airplay in many alternative markets. "Because of the legalities involved in having a bunch of artists from different labels, we haven't marketed a particular single, but 'Photograph' has done phenomenally well," says Canfield.

Regarding criticism from pro-life groups, Canfield says, "We expected a lot more resistance than we received. We received a small amount of hate mail, but not enough to make a difference. Because of the expansive view that we're taking, it's not putting us in the sights of any special interest groups." 

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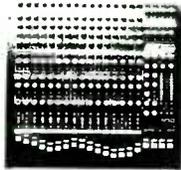
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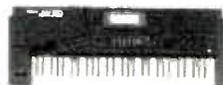
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NARAS Honors Legendary Performers and Recordings

By Sue Gold

Aretha Franklin honored, along with classic recordings by Beach Boys and Dylan

LOS ANGELES—The National Academy of Recording Arts & Sciences has announced this year's winners of its Lifetime Achievement and Trustee Awards, along with the latest batch of classic recordings to be inducted into the NARAS Hall of Fame.

Aretha Franklin, jazz innovator Bill Evans and pianist Artur Rubinstein will receive Lifetime Achievement Awards, and jazz record executive and producer Norman Granz will receive the Trustees Award for outstanding contributions in a non-performance capacity.

The Beach Boys' "Good Vibrations" and Bob Dylan's "Blowin' In The Wind" lead the list of recordings being inducted, followed by "I Left My Heart In San Francisco" by Tony Bennett, "Crazy Blues" by Mamie Smith & Her Jazz Hounds, "The Three Penny Opera" by Kurt Weill (from the Theatre de Lys Production with Lotte Lenya) and "Miles Ahead" by Miles Davis with Gil Evans & His Orchestra. **MC**

FENDER ROOM



President of Berklee College of Music Eliot Berk and Fender CEO Bill Schultz are pictured celebrating the opening of Berklee College of Music's new Fender Room. The Fender Room provides students and faculty with 100 Fender amplifiers for use in classes and on-campus performances.

Pros Prefer Mackie

Part 1 - Keyboards

JOHN BEASLEY. See John sightread flyspecks on newspaper at Conway Studios monitored through one of sixteen Mackie MS-1202 mixers. Hear John perform passionate, masterful jazz on "Cauldron" and "Change of Heart," both on the Windham Hill label. Watch John gig with Mackie-owners Vinnie Colaiuta and John Patitucci. No, the band is NOT called "The Mackie 3...although we did suggest it.

BRIAN AUGER. Listen to many keyboardists — especially B-3-o-philes — and you'd think this Brit walks on the water near his Venice (CA) home. There's so much energy in his blistering, bluesy solos that we understand why some think there may be some supernatural stuff going on. We suggest that the Royal Family could improve their PR by knighting this veteran musician. We could record the ceremony through Brian's CR-1604s and MS-1202s.

RORY KAPLAN. His friends used to call him "The King of CarTage" for showing up at gigs for Janet Jackson, Michael Jackson and other notables with a 20-ft. truck loaded with six refrigerator-sized racks and four guys to move 'em. He credits his three CR-1604 system for helping "downsize" into three refrigerator-sized racks. Must be compassion for his roadies. But then he used to be one (for Chick and Herbie, whom he credits for teaching him how to play).

DANNY FEDERICI. Considering all his current pursuits, this former E-Street Band keyman must have felt positively caged playing for the Bruster. Now he writes, produces, performs AND engineers soundtracks for film (Home Alone II) and TV. Even with all his production work, he still finds extra time for loads of live gigging. Three CR-1640s and a MixerMixer deliver the needed fidelity and, we suspect, may even enable him to occasionally enter an alternative time/space continuum.

GAIL JOHNSON. Her aspiration to "follow in Quincy's footsteps" is in full stride. She's established an enviable reputation as a keyboardist for Vanessa Williams, Bobby Womak, Jermain Jackson, Morris Day and Howard Hewitt. Now Gail's wearing a producer's hat with jazz artist Norman Brown and on her own (Mackie mixed) album with Tony Law.

BETTE SUSSMAN. Is she stylin' or what? That's what audiences say when her gorgeous voicing and elegant timbres come flooding out of her CR-1604. Whitney Houston likes her up front New York style, too. She takes Bette out on the road along with So. Cal.-

based Mackie user Wayne Linsey for a heaping serving of bi-costal R&B keys. It's a keyboard thing to behold.



MACKIE.

P.O. Box 6666, Chino, CA 91710. Mackie is sold at 16 leading pro sound dealers in Greater Los Angeles. Sit up, roll over and call 800/258-6883 for the location nearest you.



Winter NAMM Show Set for Jan. 21-24

By Barry Rudolph

Equipment manufacturers showcase their wares and debut new product at annual Winter NAMM

ANAHEIM—The National Association of Music Merchants (NAMM) will stage its annual Winter International Music Market on January 21st through January 24th at the newly designated non-smoking Anaheim Convention Center.

Now in its 24th year, the NAMM show is the place to see all the newest instruments and music-related products and services—important products which will influence the way music is made, heard, recorded and marketed in the remaining years of this century.

Those wishing to attend NAMM can register in Hall E of the Convention Center, with NAMM members paying a \$10 fee and non-members \$50. Show hours are: 10 a.m. to 6 p.m. on Friday, Saturday and Sunday (January 21, 22 & 23), and 10 a.m. to 3 p.m. on Monday (January 24). For more information or to obtain registration forms or membership forms, call 800-362-6674 (the Anaheim Convention Center local information number is 714-999-8950).

The 1994 NAMM Show inaugurates a new logo and theme: "Global Marketing Made Manageable." The new Business Services Marketplace, located near the registration section, will show off the latest ideas in business products and services for retailers and manufacturers. In addition, a professional development agenda will provide educational sessions aimed at improving retailers' business acumen.

Also new for the 1994 Winter NAMM show will be the dedicated Pro-Audio Arena located in the Arena of the Convention Center, because this year the Lighting and DJ Area will be located in Hall E. Both of these fields are growing so fast that separate locations are now required to acquaint attendees with all the rapid changes, innovations and new business opportunities.

A few product highlights of the show and companies to watch: Yamaha will be showing the VL1 or Virtual Lead Synthesizer which uses computer modeling with complex mathematical formulae to

"model" an acoustic instrument. This computer modeling is the same technique used to predict the weather by simulating huge, ever changing weather systems. Modeling has only been possible via expensive "supercomputers," but now Yamaha, with the help of new advances in computer chip technology, is using computer modeling in the relatively affordable VL1.

The digital eight-track tape recorder business is one of the hottest lines in the past eighteen months. The three main players, Alesis, Tascam and Fostex, will all have exhibits. Tascam, with the Hi-8 format, has a formidable task in competing with both Alesis, which has 15,000 ADAT machines in the field, and Fostex with their ADAT-compatible machine. The eight-track craze has also spawned mixing console design and manufacture because a real need for "digital quality" mixing consoles at an affordable price was created. Look for Mackie Designs, SoundCraft/JBL, Allen & Heath and Samson Audio to lead the way.

Recording accessory equipment is also a fast moving area, and Groove Tube Electronics will have the new MD2 or Model 2 vacuum tube condenser microphone to show. The MD2 is perfect for recording anything and comes with the power supply, cables and shock mounting system.

Digital piano sales have skyrocketed over the last year, and new piano and synth modules will be in greater abundance. Check out Roland, Korg, Yamaha, Kawai, Kurzweil and E-Mu Systems for new units. E-Mu will certainly have the new Morpheus synth, along with the upgrade kit for their original digital piano module, as well as examples of all their one-rack space Proteus line. Generalmusic Corp. will have the S2r rack-mount version of the S Series keyboard and also the WX2 and WX400 Multi-

media Workstations.

Multimedia, now a reality rather than just a buzz word, is a whole new product opportunity this year as everyone figures out what Multimedia really means for them and how it can fit into their existing product line. Multimedia's choice for a main storage device, the CD-ROM, is going to be bigger than ever at the Winter NAMM, with many computer and software companies offering more and more software packages on CD-ROM media.

Lastly, the low-tech fretted instrument business (guitars, basses, electric and acoustic) enjoyed a better '93 and continues to be a big attraction at the NAMM Show. Fender Musical actually will be selling a cross-promotional guitar called the "Wayne's World 2" Stratocaster.

In addition to seeing all the newest musical instruments, products and services, many manufacturers sponsor shows and exhibits featuring well-known artists and performers. Some booths will feature autograph sessions as well as live performance/demonstrations by leading musicians.

Here is a preliminary list of some of the concerts and daily shows at this year's NAMM (subject to change). At the Celebrity Theatre (adjacent to the show) on Friday night, January 21, at 8 p.m. will be "The Inner Circle Concert Event" featuring Tom Long, Adrian Legg, Nils Lofgren, Martin Simpson and many others. "Monster Bash III" will commence at 8 p.m. on Friday night, January 21, in the Park Plaza Ballroom at the Inn On The Park Hotel. Nuno Bettencourt, Terry

Kilgor, Kip Winger, Craig Chaquico, Tony MacAlpine, TM Stevens, Michael Angelo and more will play. At 10:30 p.m. on Friday night, Freight Train Jane will play at the Marquee Club. This band features Tommy Bolan and is sponsored by Applied Research and Technology. "Drums Along the Hilton I" is on Saturday, January 22, at 6:30 p.m. and features Chester Thompson, Russ McKinnon, Van Romaine and others (stop by booth #4550 for tickets). Martin Guitars is sponsoring acoustic guitarist Martin Simpson in the Veranda Room, January 22, at 6:30 p.m. Always a big crowd-pleaser is the *Musician* magazine/Harman International Concert Series on Saturday night, January 22, at 8 p.m. at the Inn On The Park (stop by booths #714, #460, #430 or #1650 for tickets and info). "Drums Along the Hilton II" is on Sunday, Jan. 23, at 6:30 p.m. and features Tony Braunagel, Tal Bergman and Richie Hayward. Like "Drums I," this is sponsored by Sabian. Vic Firth and Drum Workshop. "All-Star Jazz Night" will feature the Wallace Roney Quintet Sunday night at 6:30 p.m. in the Veranda Room of the Anaheim Hilton.

Some other noteworthy performances: Greg Phillinganes will be playing the new Korg i3 Interactive Music Workstation, the X3 Power Music Workstation and other Korg products at the Korg exhibit. Performances are twice daily on Friday, Saturday and Sunday at 1 p.m. and 3 p.m. Korg is also unveiling an exciting new product at 5:15 p.m. on Friday in Hall A Room 6. And Third Coast Labs will have the 1993 Bass Player of the Year, Victor Wooten, at booth #7013 in Hall E all four show days. **MC**



GOLD CLAY



Controversial comic Andrew Dice Clay recently presented controversial shock jock Howard Stern and his cohorts with gold records for Clay's album, *The Day The Laughter Died*, in recognition of Stern's longtime support. A sequel, *The Day The Laughter Died Part II*, has been released by Clay. Pictured (L-R): Stuttering John, Jackie The Joke Man, Boy Gary, Robin Quivers, Howard Stern and Clay.



SIGNINGS & ASSIGNMENTS

By Michael Amicone



Dale Connone

Dale Connone has been named to the post of Senior Director, Singles Promotion, Epic. Based in New York (212-445-5270), Connone, who moves over to Epic following a stint with Virgin, where he served as National Promotion Director, will coordinate, manage and implement all singles promotion strategies for the label's Top Forty artists.

In more Epic news, and as part of a dual realignment of the promotion department's senior management staff, Harvey Leeds and Barbara Seltzer have both been appointed Vice President, Promotion. Leeds and Seltzer will perform their duties out of the label's New York offices (212-445-4321).

Leading public relations company Rogers & Cowan (310-201-8800) has announced the addition of publicist Paul Freundlich to its staff. Freundlich, who has six years of publicity and promotion experience under his belt, has worked with such artists as Rod Stewart and Aerosmith. His current client list includes Peter Frampton, Rockapella, Relativity Records and the Grammy Awards.



Laura Morgan

A&M Records has appointed Laura Morgan to the post of Director, Alternative Press. Morgan will shepherd the label's alternative music publicity efforts, working such label acts as Therapy?, Swervedriver and Doughboys. Morgan can be reached at A&M's L.A. offices (213-856-2695).

Crest Consoles has announced two new appointments: Dave Fox has been named to the post of Customer Service/Technical Support Specialist and will shepherd the implementation of domestic customer technical support for the entire Crest Consoles product line, and Russ Bonagura has been appointed Customer Service/Technical Support for Crest Amplifiers. Both men can be reached at Crest Audio's New Jersey headquarters (201-909-8700).

Southern California-based manufacturer's representative firm, ProMark

Professional Marketing Services, has announced the creation of an international division, ProMark International, which will service music and pro audio dealers throughout Mexico. ProMark President Bob Gartland has teamed with Hector Martinez, a former JBL Professional Sales and Marketing Manager, to form the international subsidiary. ProMark International's number is 818-904-9390.

American Recordings has named Kate Miller to Head of Music Video and Special Projects. Miller, who will perform her duties out of American Recordings Burbank headquarters (818-953-4545), will oversee the company's entire music video production schedule, as well as implementing the label's expansion into the long-form video, home video, documentaries and animation areas.



Shelia Shipley

Shelia Shipley has been named to the post of Senior Vice President and General Manager, Decca Records. Shipley, who was previously Senior Vice President of National Promotion for MCA Records/Nashville, will oversee the day-to-day operations of MCA's newly christened Nashville label (615-244-8944).

Donna Spencer has been promoted to the post of Manager of Artist Relations for Atlantic Records. Based at the company's Los Angeles offices (310-205-7450), Spencer was previously the label's Artist Relations Coordinator, a post she held from 1990 until her new appointment.

In more Atlantic news, Steve Ellis has been named to the newly created post of National Director of Adult Formats. Ellis is based at the label's New York headquarters (212-275-2000).



Leyla Turkkan

Leyla Turkkan has been appointed to the post of Vice President, National Publicity, Columbia. Based in New York (212-445-4321), Leyla moves over to the label following a five-year stint as president of Set To Run, where she worked with such acts as Public Enemy, the Beastie Boys, David Bowie and B-52's. 

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SOUND GARDEN	A&M
SIR MIX-A-LOT	DEF AMERICAN
JANES ADDICTION	WARNER BROS.
DR. DRE	PRIORITY
JAMES BROWN	SCOTTI BROS.
BRAND NEW HEAVIES	DELICIOUS VINYL
AFTER 7	VIRGIN
BAD BRAINS	SST
SONIC YOUTH	DGC
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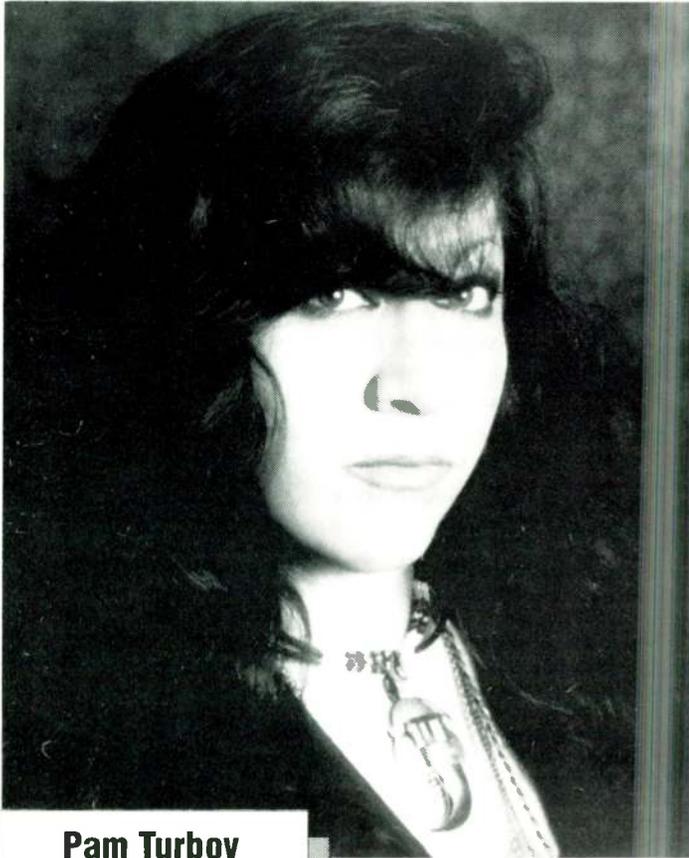
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Pam Turbov

Company: Columbia Records
Title: Assoc. Dir. A&R
Duties: Talent Acquisition
Years with company: 3 years

Dialogue

Background: "I began as a journalist and reporter for various rock publications while still in high school. One of my earliest jobs in the industry was as an assistant in product management at Columbia. I worked with a wide variety of artists—from those newly signed to superstars. Then, I worked with Miles Copeland's management company in overseeing the day-to-day events of the Bangles. My next industry job was heading up the publicity/artist development department at Delicious Vinyl. In 1991, I came back to the Columbia A&R department and was responsible for signing the U.K. Vinyl Solution deal including Bizarre Inc. and Midi Rain. I also signed the Wailing Souls, Tiger and assisted in the soundtrack for *Cool Runnings*."

Signing Power: "The way it works at Columbia is fairly traditional. If I find a band that I really like, I get their tapes and bring them to David Kahne. He's been very supportive of the alternative music I've brought to him and also of the dance and reggae music. A lot of the projects I brought in have been topping the *Billboard* charts and that makes them very credible."

Clubbing: "I spend a lot of time going out to the clubs—especially

here in Los Angeles. Whether it's the Gaslight or Club Lingerie—there is absolutely a scene happening here. I've always found that a lot of the scene that exists starts from a turntable or a home sound studio. It doesn't necessarily have to start from being a band that's hyped at the Whisky. I think when it gets down to that point, it starts turning into hype. What really stands out in this city is the diversity of music. Because there are bands here from all over the world, it isn't as simple as having one scene or another."

Pay To Play: "The bands that play the Sunset Strip clubs under the pay to play system are really to be commended for their endurance and commitment. They had to go through a lot to be able to sell all of those tickets and pack a club like the Roxy. These bands deserve to be heard also and shouldn't be dismissed. Their talents shouldn't be diminished because of pay to play."

Talent Ingredients: "Obviously, the songs are first and foremost. I think we went through a period of music where it was style over substance. But I've always listened to the music for the songs. It's also important to have a strong, upfront vocalist and a tight group of musicians behind you. Part of the problem with going to see bands live, as everyone knows, is that lots of times the sound isn't what it could be. But I think that people see through that. Still, the best way to see the potential of an artist is to see them performing live. When you've got great songs and a great live performance, audiences know

they've seen a great show. And that's what live music is all about."

Personal Tastes: "My personal tastes really vary. I like a lot of the rap and urban alternative music. I grew up on rock & roll so I still love that. I love Sade and good dance music. And that's what's great about having an underground artist that you can develop and bring to higher pop levels. You can start with dance music in the underground and come up with strong songs and strong mixes and take the public to the artist rather than taking the artist to the public. There's an audience for every artist. Years ago people said that Public Enemy was too hard. Now, Ice Cube and Ice-T and Dr. Dre are topping the pop charts. There's been an incredible transition in the way people perceive music."

Unsolicited Tapes: "It is company policy to not accept unsolicited tapes. I am in the A&R department and so I do listen to a lot of material that comes from people I speak with in the industry. I also try to get around enough to be able to hear what's new."

Advice: "The strongest advice anyone can give a band is to be yourself. If what you're doing is something you really believe in, then eventually, everyone else will also believe in it. I think it's important to maintain your own level of integrity. Work on your songs and always keep them strong. Always have a vision of where it is you want to go. Don't try to sound like other bands. Keep your own style. Bands always grow and evolve so if you have a vision of where you are and where it is you wanna go, that helps in developing your career. It's also important to connect with a strong team of people to help you fulfill your vision."

Grapevine

Who were the top grossing acts of the past year? Well, according to *Performance* magazine, they were as follows: (1) **Grateful Dead**, (2) **Paul McCartney**, (3) **Rod Stewart**, (4) **Bette Midler**, (5) **Garth Brooks**, (6) **Neil Diamond**, (7) **Lollapalooza '93**, (8) **Jimmy Buffett**, (9) **Billy Joel**, (10) **Madonna**. The much-anticipated **Steely Dan** tour, playing a limited number of shows, finished at #35. Other acts were: **Frank Sinatra** at #44, **Guns N' Roses** #21 and one of the top grossing acts in the business, magician **David Copperfield**, came in at a very solid #12 for some 216 shows.

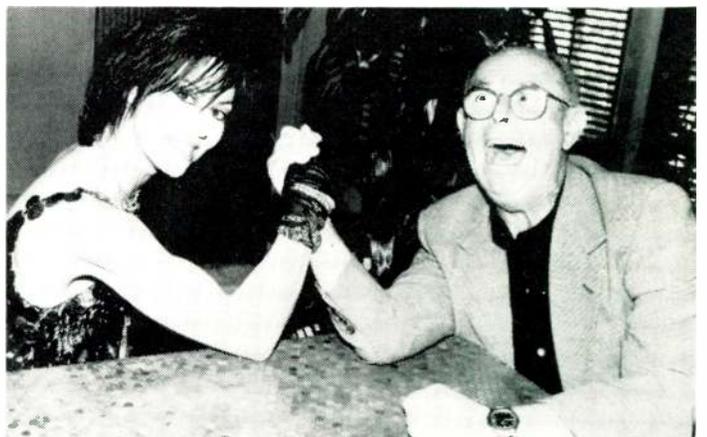
And since we're talkin' charts—the top grossing country acts for '93 were **Garth Brooks**, **Wynonna**, **Clint Black**, **Reba McEntire** and **Travis Tritt**. Finally, to round out your lists, the top grossing acts for the last eight years have been: 1986-ZZ Top, 1987-U2, 1988-Pink Floyd, 1989-Rolling Stones, 1990-New Kids On The Block, 1991-Grateful Dead, 1992-U2, 1993-Grateful Dead. No more lists until next year—I promise!

If you received a fax from publicist Al Bowman stating that the guitarist for the **BulletBoys** had resigned—please discard it. The release is not correct. Guitarist **Tommy Pittam** is still a member of the band.

The R.I.A.A. has certified **Fleetwood Mac's** 1977 Warner Bros. album, *Rumours*, as having sold fourteen million units. Wow! During '77 & '78, the album spent a total of 31 weeks at Number One.

Doctor Dream recording artists **Cadillac Tramps** return from their eight-month road tour to headline the Whisky on January 20th along with **D.O.A.**, **Overwhelming Colorfast** and the **Grabbers**. Tramps are currently in production working on their third album, to be called *Alright*, with producer Howard Benson.

FRIENDLY PERSUASION



Rocker Joan Jett tries to iron out some of the pesky riders in her new recording contract with Warner Bros. Records' Mo Ostin. Currently, **Joan Jett** and her band the **Blackhearts**, featuring drummer **Thommy Price**, guitarist **Tony Bruno** and legendary bassist **Kenny Aaronson** (originally from Seventies hard rock group **Dust**), are in the studio recording their Warner Bros. debut, which is scheduled for a spring release. Jett's current single, "I Love Rock 'N' Roll" is on the Reprise soundtrack, *Music From The Motion Picture Wayne's World 2*.



Capitol Records President & CEO Gary Gersh is shown above presenting the Beastie Boys with a platinum record for their recent album, *Check Your Head*, which has sold in excess of one million copies. The presentation was made recently at a charity golf tournament and party thrown by Capitol and Grand Royal. Last year, Capitol entered into an agreement to distribute, promote and market Grand Royal Records. Pictured above, from left-right, are Beastie Boys Ad-Rock, MCA and Mike D with Gary Gersh.

In our year-end band guide, we listed the incorrect contact person for **Blackboard Jungle**. The correct contact is **Daniel Hayes**, who can be reached at 310-207-8834. Additionally, the correct phone number for **Wuditiz** is 818-789-7845.

Composer/performer **Curtis Mayfield** will be honored when a nineteen-song album of his material is released by Warner Bros. later this year. Conceived and executive produced by **Ron Weisner**, the album, entitled *All Men Are Brothers: A Tribute To Curtis Mayfield*, will feature an all-star lineup of celebrities including **Eric Clapton** ("You Must Believe Me"), **Phil Collins** ("I've Been Trying"), **Whitney Houston** ("Look Into Your Heart"), **Bruce Springsteen** ("Gypsy Woman"), **John Mellencamp** ("Freddie's Dead"), **B.B. King** ("Woman's Got Soul"), **Rod Stewart** ("People Get Ready"), **Isley Brothers** ("I'm So Proud") and **Steve Winwood's** rendition of the classic "It's All Right." Other contributors include **Gladys Knight, Elton John, Lenny Kravitz, Public Enemy, Stevie Wonder, Tevin Campbell, Narada Michael Walden, Aretha Franklin** and many more. Mayfield himself will also sing on the record—the first time since a 1990 onstage accident left him totally paralyzed. The performer will donate a portion of the proceeds from the sales of the album to the Miami Project, an organization doing work in the field of spinal injury.

Inspired by favorable audience reaction to several cover songs they've performed live around the world, **Duran Duran** has announced that their forthcoming album, tentatively set for a March 1994 release, will feature the favorites of the band members. Entitled *Thank You*, the album is scheduled to include **David Bowie's** "Diamond Dogs," the

Doors' "Crystal Ship," **Elvis Costello's** "Watching The Detectives," **Iggy Pop's** "Success," **Led Zeppelin's** "Thank You," the **Velvet Underground's** "Femme Fatale" and hip-hop cuts "911 Is A Joke" by **Public Enemy** and "White Lines" by **Grandmaster Flash & Melle Mel**.

The new album from **Shoes** will be released in mid-February. Called simply *Propeller*, this twelve-song disc is the follow-up to 1990's *Stolen Wishes*. The album will be released on **Black Vinyl Records**.

Dreyfus Jazz, the Paris-based jazz label, has released its first product ever in the United States. Recent releases included albums from **Roy Haynes, Steve Grossman** and the **Mingus Big Band**. In February, the label is planning to release new product from **Michel Petrucciani** and

Richard Galliano. The label's American distribution is being handled by Koch International.

Reprise Records will be releasing *Sinatra And Sextet: Live In Paris*, the performer's live album recorded on June 5th, 1962 at the Lido. Among the 26 selections are such classics as "My Funny Valentine," "I've Got You Under My Skin," "April In Paris," "Chicago," "One For My Baby," "Ol Man River," and "I Love Paris." Sinatra was backed by an all-star cast of musicians, including **Al Viola, Bill Miller, Ralph Pena, Irv Cottler, Harry Klee** and **Emil Richards**.

Chart Activity

If the good folks at **Columbia** really get with it, they're liable to come up with a bonafide Top 40 hit

with **Kate Bush's** latest single, "Rubberband Girl."

Rod Stewart has been blessed with such an incredible radio voice, that if he never does another original song again, his career will still flourish. **Sam Cooke's** "Having A Party" is up next.

On The Move

Lou Simon has been appointed Senior Director/A&R for **RCA**.

Liberty Records has named **Mark Brown** their new Senior Director/A&R.

Kevin Woodley has been promoted to the position of Senior Director/A&R **Black Music** for **Atlantic Records**. Woodley will be based at the company's New York offices.

A couple of corrections to our recent A&R Directory: at **MCA**, **Andre Fischer** is the Sr. VP/A&R **Black Music** and **Alicia Pitts** is the Dir./A&R Production Administration.

At **A&M**, **Emily Kaye** is an A&R Rep and does not work in the **Black Music** dept. Sorry, folks!

Additions to the **Columbia A&R** listing includes: **Maureen Crowe**, VP soundtracks; **Vaughn Halyard**, senior director A&R, urban staff producer; **Chuck Plotkin**, staff producer/A&R; **Tami Boroch**, soundtrack coordinator; and **John Weekland**, A&R assistant.

Also, **Jeff Matlow** is the alternative A&R rep with **Scotti Bros**.

Deals

Tony Nicole Tony Records has moved into their new company headquarters located at 16000 Ventura Blvd., Suite 1105, Encino, CA. Telephone number is 818-784-1969.

Wayne Henricksen, Brian Porizek and **David Lipson** have teamed up to form a new, full-service record company called **Cabana Boy Records**. The label is located at 698 Mobil Ave., Camarillo, CA. 93010. Telephone number is 805-529-4456. 

HORNSBY GOLD



RCA recording artist **Bruce Hornsby** was presented with a gold record by label execs for his *Harbor Lights* album after his show recently at the **Paramount** in New York. Pictured above (L-R) are **Dave Novik**, senior vice president/A&R; **Butch Waugh**, senior vice president/promotion; **Bruce Hornsby**; **Joe Galante**, president/RCA and **Randy Goodman**, senior vice president/marketing.



Stones' Songs Suit

Allen Klein's ABKCO Music claimed victory in its recent court battle against Howard Richmond's Westminster Music over sub-publishing rights to approximately 200 Rolling Stones' songs written by Mick Jagger and Keith Richards, and owned by ABKCO.

The suit revolves around Jagger/Richards material written between January, 1964, and August, 1971, and includes such rock classics as "Satisfaction," "Jumping Jack Flash," "Honky Tonk Woman," "Wild Horses" and "Brown Sugar."

ABKCO was awarded nearly \$1.5 million in damages at the conclusion of the ten-day trial, which culminated after the jury deliberated for less than two hours. The jury found that Westminster Music had "wrongfully" exercised licensing rights that ABKCO had retained for itself in its 1966 contract with Westminster.

In announcing the verdict, the jury rejected Westminster's claim that it had acquired "all rights" in the songs for all media in the territory (the world, excluding U.S.A. and Canada) of the 1966 contract and upheld ABKCO's assertion that the contract in question merely granted restricted licensing rights to Westminster.

Industry Grapevine

Sony Music Publishing recently announced two major A&R appointments. Kathleen Carey and David Steel will share the post of Vice President, A&R, for the publishing company, and will jointly oversee the company's A&R duties—seeking out, signing and developing new acts, as well promoting the company's catalog.

Carey, who previously headed Reata Publishing and Unicity music,

McCartney Celebrates "Yesterday"



Paul McCartney recently joined BMI and the British Performing Right Society (PRS) for the annual BMI/PRS Awards dinner in London. The former Beatle was present to celebrate more than six million U.S. broadcasts of his signature classic, "Yesterday," (although John Lennon was also credited on the song) making it the most performed song in BMI's extensive catalog, which includes more than two million titles. Pictured (L-R): Phil Graham, vice president, European Writer/Publisher Relations, BMI; McCartney; and Frances W. Preston, president/CEO, BMI.

will work out of the West Coast office, while Steel, formerly the Vice President/General Manager for Virgin Music America, will be based in the New York office.

Chrysalis Music promoted David Ellman to the position of Vice President and General Manager. Formerly the Director Of Finance at Chrysalis, Ellman has also served as Executive Vice President of the Record Plant and Financial Officer with Dick Clark Productions.

While Ellman will continue to handle all financial aspects of the company, he will now also oversee the day-to-day running of its operations. Chrysalis President Tom Sturges says, "David has proven himself a most loyal and valuable member of the team....this promotion reflects his efforts in the past as well as our belief in his future."

EMI Music Publishing announced that Steven Patch has been named Creative Manager, A&R, East Coast, for the publishing entity. Formerly the company's Creative Coordinator, Patch will be responsible primarily for acquisitions

and song-pitching.

Private Music recently promoted Sheri Rubin to the post of Manager/Music Publishing. Having joined the company in April of 1992, Rubin was formerly the company's Coordinator/Music Publishing.

Paul Connolly has been appointed to the position of Managing Director, MCA Music, U.K. Connolly joined the company in 1988 as Professional Manager, and was promoted to his most recent post as Creative Director of the company.

Connolly replaces Nick Phillips, who was appointed Managing Director, MCA Records, U.K. Under the leadership of Phillips and Connolly, MCA Music Ltd. is currently the Number Three publisher in the U.K. in terms of chart activity.

Warner/Chappell Music has promoted Patrick Conseil to the post of Director, International Creative Services, and will be based in the company's New York office. In his new job, Conseil will focus on the domestic exploitation of foreign copyrights.

The 32-year-old, twelve-year industry veteran, says, "U.S. labels are actively pursuing acts from continental Europe. Major companies are starting to take a closer look at what is available from their affiliates."

Robert J. Barone has joined BMI in the newly created position of vice President, Information Technology. Barone comes from MCA, Inc., where he was Director, Information Services, Music Entertainment Division.

BMI's President and CEO Frances W. Preston said about the appointment, "As we prepare for the future and emergence of new technologies, it is particularly important that we have all pertinent information at our fingertips. We feel the addition of Robert Barone will better serve not only our internal communication needs but our songwriters, composers, publishers and licensees as well."

Nashville Celebration



MCA Music Publishing Nashville President Jerry Crutchfield recently presented MCA songwriters Gary Burr and Austin Cunningham with gold and platinum awards for their work this year. Burr received a platinum record for his song, "One Last Good Hand," which appears on Reba McEntire's *It's Your Call*, and a gold for the title cut on Lorrie Morgan's *Watch Me*. Cunningham received platinum records for his cuts, "Why Can't We," from Dolly Parton's *Slow Dancing With The Moon*, and "In My Dreams," from the Judds' *Love Can Build A Bridge*. Pictured at the celebration (L-R) are: Steve Oay, vice president, business affairs, MCA Music Publishing Nashville; Gary Burr; Jerry Crutchfield; John McKellen, president, MCA Music Publishing; and Austin Cunningham.

BMI Congratulates Me'Shell



Maverick recording artist Me'Shell NdegeOcello was recently congratulated by BMI reps on the release of her debut effort *Plantation Lullabies*. The singer/rapper/songwriter not only arranged and co-produced the album but also played nearly all the instruments. Pictured are (L-R): Abbey Konowitch, vice president, Maverick Records; Beverly Jenkins, manager; Bill Tolles, manager; Lionel Conway, president, Maverick Music; NdegeOcello; Linda Livingston, director, Film/TV relations, BMI; and Rick Riccobono, vice president, writer/publisher relations, BMI.



Singer-songwriter Carly Simon has signed a worldwide sub-publishing agreement with BMG Music Publishing. The agreement, which went into effect on January 1st, covers all of Simon's catalog, including her biggest hits "Anticipation," "You're So Vain" and "That's The Way I've Always Heard It Should Be." BMG Music will represent Simon's Quackenbush and C'est Music for the world outside of the U.S. and Canada. Simon, who appears on Frank Sinatra's chart-topping *Duets* album, as well as the platinum *Sleepless In Seattle* soundtrack, is currently writing for her new Arista release. Pictured (L-R): Howard Siegel, Simon's attorney, Simon, and Nicholas Firth, president, BMG Music Publishing Worldwide.

New Signings

Local band Giant Ant Farm has signed an administration deal with Bug Music. The publishing company will be administering the songs from the group's latest release *THEM!*, which is on the French label Silences. Any stateside label interested in speaking with the band can call 310-804-5771.

Bug also announced other new songwriter signings, including John

Beasley, Mike Saunders, Steve Conn, Enchant, Jon Hendricks, Eric Schermerhorn, David Barrett, James Lifton and Steve Key.

JK Jam Music Publishing announced new signings, including the West Coast alternative band Daniel Sage & the Poetry Guild, Hawaiian rocker Tim Makizuru, instrumentalist Andrei Bournachev and the California-based southern rocker Kevin Navis. Interested parties can call 518-584-9020.

STARTING A NEW PAGE



Songwriter Martin Page has inked a co-publishing deal with EMI Music Publishing. In the past, Page has written with such legendary tunesmiths as Bernie Taupin and Robbie Robertson. It is reported that Phil Collins is one of several big-name artists who will make contributions to Page's debut recording project. Page will be represented by Virgin Music Publishing on the West Coast. Pictured (L-R): Diane S. Poncher, Page's manager; Sharona Sabbag, professional manager, EMI/Virgin Music; Martin Page; Kaz Utsunomiya, executive vice president, A&R, Virgin Records; Stacy Leib, vice president, creative development, EMI/Virgin Music.

SONGWRITER PROFILE

BILLY FALCON

With his new Mercury album, 'Letters From A Paper Ship,' this singer-songwriter has set sail for brighter shores



For New York-born Billy Falcon, the road to success has been littered with musical ups and downs, as well as personal tragedy. Yet with his fourth album, 1991's *Pretty Blue World*, he finally broke into the mainstream on the strength of the radio friendly "Power Windows."

Now with *Letters From A Paper Ship*, his latest collection of sterling lyric-oriented songs, Falcon has come up with a follow-up worthy of taking him over the hump. Filled with his patented acoustic epics ("Paper Ships," "The Coffee" and "Wonder Years"), catchy party-time rockers (the first single "I Like How It Feels" and the humorous groover "Don't Want Any"), as well as beautifully majestic ballads ("Lovebirds"), Falcon admits that he has taken big strides in terms of perfecting his songwriting craft.

Ironically his breakthrough success, *Pretty Blue World*, was born out of tragedy—the death of his young wife—and included passionate autobiographical tales of heartache ("Heaven's Highest Hill" and the title track). Falcon points out that he had reservations on how to attack his latest project.

"In some ways, my last record was a hard act to follow in that the songs were inspired by experiences that don't happen everyday, thank God. Some of those lyrics were like a prayer or a love letter. The songs were inspired by things that were just so much bigger than anything I had ever experienced. I know that you can't have every album be about the end of your life or some catastrophic episode."

So how to proceed? Falcon simply says, "I knew that I wasn't going to visit the same subject matter because you heal over time. So even though the inspiration was not going to be as powerful as what I was dealing with on the last album, the big difference is that I pushed the melodies, I pushed the rhythms and I pushed the lyrical content. On the last record, there were songs like 'Heaven's Highest Hill,' where it was just me literally bleeding on the page. I just knew going in that I had to take the next step as a songwriter, and hopefully I did."

Perhaps the title of the new album perfectly reflects Falcon's artistic processes. "To be a songwriter, I think you have to be vulnerable, I don't mean being overly sensitive, I think you just have to have the ability to be moved. I think that's what I mean by a 'paper ship,' I'm affected by what surrounds me. I write about stuff on the outside that affects me on the inside." Then in one telling statement, Falcon sums it all up by adding, "Pain and experience can give you a lot more than scars, if you allow them to."

Since the death of his wife, Falcon has had to live the life of a single parent, raising his daughter alone, while trying to keep his recording career alive. Back in 1990, Jon Bon Jovi came to the rescue and signed him to his record label Jambco [affiliated with Mercury], and Falcon's fortunes took a change for the better with the release of *Pretty Blue World*, which was co-produced by Bon Jovi and Danny Kortchmar.

This time out, Bon Jovi was in the midst of salvaging his own career, and Mercury released the album with Falcon co-producing with Nashville producer James Stroud, best known for his work with Clint Black. In fact, since the last album Falcon has transplanted his East Coast roots to the heart of country music, seemingly a bizarre place for a rock & roller.

"It's strange because although the record companies in Nashville still think of country music as religion, as they should, a lot of the songwriters there are rock and rollers. I think that when rock music took a turn to something else over the past few years, these writers turned to a format that they could work with and that was country music."

"What I love about Nashville," continues Falcon, "is that it's like a college for songwriters because you can always learn. There's always somebody in a little club that's just going to knock you out with some amazing songs, which keeps you sharp."

In addition to his career, Falcon has had differing degrees of songwriting success in the past. "On my first album, six of those eight songs have been covered by other artists, and that's without anybody working the publishing."

A far greater accomplishment was the song "Sometimes It's A Bitch," which Falcon wrote with Bon Jovi specifically for Stevie Nicks, who had a hit with it. "Lately, I've been writing some country songs," reveals Falcon. "It's really a challenge because country songs have such strict boundaries and the parameters are so narrow and you have to work within that language."

After a while it becomes obvious that Falcon values the songwriting aspect of his career the most. "I love words, and that's why I love my job."

Falcon can be contacted through Mercury at 310-996-7236.

MC



SOUND CITY STUDIOS: Tom Petty, working on tracks with producer Rick Rubin, with engineer Cliff Norrell manning the recording console, assisted by Jeff Sheehan... American Recordings act the Freewheelers and producer George Drakoulias, laying down tracks, engineer Mark Linett supplying the sonic magic, assisted by Jeff Sheehan... Slash act L7 and producer GGGarth (sic), recording tracks for the band's next release, with engineer Joe Barresi and assistant Billy Bowers turning the knobs.

MASTER CONTROL: Among the artists availing themselves of this Burbank recording facility during the month of December were Sony act Toad The Wet Sprocket and producer-engineer Gavin MacKillop (mixing); PolyGram act Jump In The Water and producer Jim Scott (tracking and mixing); Interscope act 4 Non Blondes and producer Brian Scheuble (tracking and mixing); Sister Psychic and producer D C Herring (tracking and mixing); Slash recording act the Verlaines, producer Joe Chiccarelli and engineer Paul Lani (mixing); ex-Bangle/Sony Music artist Susanna Hoffs, D C Herring and engineer Chris Furman (mixing); Third Stone act Charthogs and producer-engineer Gavin MacKillop

GHOSTLY SET



Solo recording artist and Throwing Muses member Kristin Hersh and R.E.M. leader Michael Stipe pose for the camera on the set of the video for the first single, "Your Ghost," drawn from Kristin's debut solo album, *Hips & Makers*. Stipe, who contributed vocals to the song, also appears in the eerie video, which was directed by Katherine Dieckmann (pictured above, middle) and filmed in an old house outside of Athens, Georgia.

(tracking and mixing); Smash act Presence, producer John Porter and engineer Paul McKenna (tracking and mixing); and Atlantic artist Mel-

issa Ferrick and producer-engineer Gavin MacKillop (tracking and mixing).

OCEAN STUDIOS: Manic Eden—

consisting of Tommy Aldridge, Adrian Vandenberg, Rudy Sarzo and Ron Young—were in this Burbank facility's giant rock room, laying down tracks for a new project. Engineer Tom Fletcher and assistant engineer Paul Ottosson manned the boards during the sessions, which were produced by Fletcher and the group. A reunited Warrant with Jani Lane were working on tracks for three new songs. The sessions were engineered and co-produced with the band by Ricky Delena, assisted by Ken Van Druten.

BANDWEST RECORDING STUDIOS: This Anaheim recording facility recently played host to Orange County alternative act Crossfire. Chief recording engineer Scott Ragotski manned the console during the sessions.

IMAGE RECORDING INC.: Producer Andy Byrd and engineer Chris Lord-Alge, in Studio A, mixing tracks for Victoria Shaw's forthcoming opus on Warner Bros., assisted by Ben Wallach... Engineer John Van Nest and producer Larry Robinson, re-mixing Jody Watley's single, "When A Man Loves A Woman"... In Studio B, Leonard Cohen and engineer Leanne Ungar, working on a monologue for the documentary *The Tibetan Book Of The Dead*. 

SEMANTICS SESSION



Geffen recording act the Semantics and veteran producer Peter Asher gather round the console during recent sessions for the band's new opus. Pictured at Brooklyn Recording Studio are (L-R, standing) band members Zak Starkey (son of Ringo), Bill Owsley and Millard Powers and assistant engineer Tom Banghart, (seated) engineer Frank Wolf and Peter Asher.

IN THE STUDIO



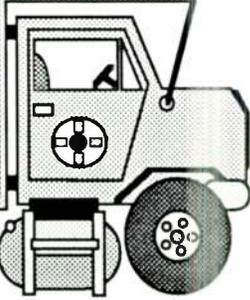
Ex-Raspberry Eric Carmen and Sire/Reprise artist John Wesley Harding are pictured during sessions held at Andy Cahan's newly upgraded demo studios. With noted demo doctor Andy Cahan manning the controls, the two artists recorded several co-compositions. Pictured (L-R): Carmen, Cahan and Harding.



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5. SAUSAGE & PEPPERS	5. RED HOT CHILLI PEPPERS
6. -10db SEMI PRO	6. WORLD CLASS 8-48 TRACK
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D.J. POOH

This successful rap producer has added Color Me Badd to a list of credits that includes L.L. Cool J and Ice Cube.

By Jonathan Widran

One of the most in demand producers in the underground rap world, D.J. Pooh—so named because he was an overweight child—was met with some odd stares when he told his buddies and associates that he was going uptown to add his renowned vibe to the pop stylings of Color Me Badd. After all, when you've cemented your reputation in the industry as producer of best-selling rap projects by L.L. Cool J (1986's *Bigger And Deffer* was Pooh's debut) and Ice Cube (*Death Certificate*, *The Predator*), having your name alongside the likes of David Foster on the credits of the latest CMB project could seem somewhat strange.

Pooh (a.k.a. Mark Jordan) overcame the shock, however, and is now enjoying the mainstream success of Color Me Badd's recent hit single, "Time And Chance." "When my fellow underground rappers heard what I was doing, they were like, 'What the hell's with Pooh?'" the L.A. native laughs. "Now we're losing you! But then they listened to the record, and they liked it. It's a different type of production for me, but what I do is going to shine through whatever project I work on.

"I look at my work on the album as a duet between my music and CMB's lyrics," Pooh adds. "I know what I like and will never do anything I'm not into. In the future, I plan to dabble here and there with pop [such as on Jade's next LP], but I don't plan to desert the rap crowd."

Pooh, who began his career as a teen DJ, found the CMB experience a little different from what he's used to, but no less interesting. Though he had to resist the temptation to use sampling and other tricks of the rap trade, he didn't consciously approach the quartet any differently than he did when producing a project by King Tee or Yo-Yo or co-producing the soundtrack and underscoring *Boyz N The Hood*.

"CMB wanted to get closer to the streets with this album, and they thought my funky style was close to the street, so they called me when the rest of the album was done," he explains. "On these tracks, as on most of my stuff, I use melody with a beat frame, kick around some ideas with that, discuss things creatively with the group and just let it happen. My main objective, no matter the artist, is what can I do to produce a hit record."

Like many successful rap artists and producers, Pooh has been rewarded with his own production deal and label, Da Bomb Records. An outsider might think being awarded with one's own label would spell complete freedom, both business-wise and artistically, but Pooh, while not complaining, has found the process slightly disillusioning, if not downright frustrating.

"All successful rappers rely on their record companies for promotion. Even though my deal is with Mercury/PolyGram and they have all this great distribution, it's still been rough for me because the label's not really behind my artists as much as I'd like them to be," Pooh claims. "They say they believe in my judgement and that they signed me because of my own ear, but it's only to a certain extent. I bring groups to them for their approval, but they don't always listen or like what I do."

Pooh adds that on a few occasions the parent company has let acts slip away that he was certain would succeed—only to watch as they made another label a great deal of money. His only retribution can be the kind of thing he did when he brought a ten-year-old Grandmaster Flash tape to the suits, knowing they would have no idea it was a classic tune. They liked it, and Pooh laughed when they said, "Sign him up." "I'm on the fence all the time with those guys and love to test them that way," Pooh laughs.

Having been involved with controversial artists, such as Ice Cube, Pooh has stood by as the Tipper Gores and family values folks have fueled the debate over whether this kind of "art" is socially irresponsible.

"Cube and I inspire each other's work, his lyrics helping my beats and my beats inspiring his lyrics," Pooh says. "But the themes are his, and I best leave the controversy to the artist. I see myself as a vehicle for their work, here to carry it from one stage to another. I try not to get caught in the middle, though I don't think they deserve the rap they get."

Does his success with Color Me Badd mean we might expect a kinder, gentler Pooh in the future? "A radio friendly rap tune opens you up to more markets, but mainstream radio exposure can kill you if you're an underground guy like me. I don't think rappers should ever soften and cater to radio, so my rap work won't be affected. That will help my longevity. As for pop, as long as its something I like and stays true to my musical ideals, I don't feel I'll be selling out."

D.J. Pooh can be contacted through Reach Media (212-226-1050). 



Aphex Compellor/Aural Exciter Model 323

The new Model 323 Compellor/Aural Exciter is a single channel dynamics processor that combines a compressor, leveler, peak limiter and Aural Exciter in one, clean package. Superior audio performance is guaranteed by virtue of Aphex's highly touted VCA 1001 Voltage Controlled Attenuator. Since the four processes, (compression, leveling, peak limiting and excitation) all take place via the VCA, less distortion and noise is added than if four separate processors were serially used.

The Compellor section combines a smooth and undetectable compressor with a leveler or AGC (Automatic Gain Control) for stable audio program levels.

Leveling speed is front panel adjustable. A peak limiter is added to protect from sudden, unexpected jumps in level. There is a front panel defeat switch for this limiter. Also on the front panel is a simple, bi-color LED metering system that can read either gain reduction, input or output levels.

The 323 Aural Exciter is of the latest design and provides restoration and increased intelligibility in any live sound, broadcast or recording application. The 323 sells for \$949 and for more information, contact Aphex Systems at 11068 Randall Street, Sun Valley, CA 91352 or Phone 818-767-2929 or FAX 818-767-2641.



Generalmusic's New WX Keyboards

Both the 61-key WX2 and 88-key weighted piano action WX400 are professional workstations. Generalmusic calls the 96 built-in song templates "styles" which enable a songwriter to quickly work out melodic and lyric ideas using preset song patterns. Styles can be edited, combined, looped or changed later.

The WX Series keyboards' multimedia capability can display melody notes, chords and lyrics of a song. These can be seen on the large graphic display or an external monitor or color television. Generalmusic has an entire catalog of current "hit" songs complete with "karaoke style" lyrics ready to go with your new WX.

Both the WX2 and WX400 use the same sound generation as the S Series MusicProcessors. There is 32-voice polyphony, 16-track, 250,000 note sequencer, six MBytes of ROM with 376 ROM sounds, 1,000 performance sounds, 16 sections with 16 split points, two digital processors, disk drive that is MIDI Files compatible. You also get two MBytes of sample RAM for the importation of your favorite samples.

Retail prices are: \$2,995.00 for the WX2 without Multimedia card or add \$500 for the card. Price on the WX400 will be announced. For additional information, contact Generalmusic Corporation at 1164 Tower lane, Bensenville, IL 60106 or call 708-766-8230 or FAX 708-766-8281.



New Tube Condenser Mic from GT Electronics

The MD2 vacuum tube condenser microphone from Groove Tube Electronics looks much the same as GT's other mic, the MD1 but differs in that a capacitance type capsule is used rather than an electret capsule. The MD2 is the first condenser mic I've seen that has a sensitivity control that changes the polarization voltage on the capsule and so changes the sensitivity from -30db to -50db. Therefore the maximum SPL specification is changed from 130 db to 150 db without affecting the frequency response.

The MD2 capsule is hand made by

sputtering gold onto a mylar diaphragm just three microns thick. The capsule is then hand tensioned and adjusted to exact specifications. The retail price for the MD2 is \$1,100. The System Two package, which consists of the MD2, the PS1 power supply, ECI cable and the ST1 suspension system has a suggested retail price of \$1,375. For more information, contact Groove Tubes at 12866 Foothill Blvd., Sylmar, CA 91342. You can always call at 818-361-4500 or FAX 818-365-9884. 



Paul McCartney

HEATHER HARRIS

Paul McCartney says his favorite composer used to be in the Beatles. In a Sao Paulo, Brazil concert stop, McCartney said, "I know many people who dream of composing like Lennon and McCartney, so why should I have a favorite composer?" The immodest bassist, whose group once covered many American pop hits, went on to say at a news conference that "the musical roots in Great Britain are so rich that we don't have to resort to other influences." He went on to confirm that he would reunite with Ringo Starr and George Harrison this year to record a song for the soundtrack of a BBC documentary on the Beatles.

Look for Linda McCartney in your grocer's frozen food department. Fairmont Foods in Minnesota has signed an agreement to produce Linda McCartney's Foods From The Heart, frozen vegetarian entrees that will go on sale this spring in the Midwest. "I wanted to intro-

duce meals that would taste great to both my vegetarian friends and my meat-eating friends," said McCartney. In England, she has a similar line called Linda McCartney's Frozen Food Range. Besides being a photographer, keyboard player and singer, McCartney is noted as author of a 1989 collection of vegetarian recipes.

Those interested in popular counterculture will want a copy of *Lowrider* magazine's new sister publication, *Lowrider Bicycle*. For the uninitiated, lowrider bicycles are based on classic Sixties Schwinn's and

Huffys. They have re-worked frames, candy-and-pearl-painted art work and upholstered seats. The newest offering from the fastest growing minority-owned magazine in the country will depict winning car and bike show entries, educate readers on how to create and repair their bicycles and, most likely, will spawn its own soundtrack as did *Lowrider*. Available wherever fine magazines are sold.

Old habits are hard to break but even if you'd have nun of the original *Sister Act* soundtrack, Show Biz thinks you'll be in adoration of the disc accompanying *Sister Act 2: Back In The Habit*. This is not just because Whoopi Goldberg, reprising her starring role as Deloris Van Cartier from the original flick, sounds better than ever. It's because the songs and arrangements seem more up to date, losing some of the early Sixties fixation in the original. This treatment, understandably, brings up



WASSILE BROCK

Val Kilmer and Kurt Russell star in *Tombstone*

some complicated questions. Could you really get a chorus of sisters to chant along to "Get Up Offa That Thing"? We don't know, but we do know we're thankful for a particularly charming new version of the old Edwin Hawkins Singers hit, "Oh, Happy Day." An uplifting new soundtrack.

The ninth season of *International City Theatre* kicks off January 14 with the Los Angeles premiere of the romantic American musical comedy *Romance/Romance*. The show was nominated for five Tony Awards and features music by Keith Herrmann with book and lyrics by Barry Harman. Performances run through February 20. Featured cast in the play *Newsday* called "a savvy little romp with a hip sensibility" includes Laura Akard, Susan Hoffman, Mark Slama and John Sovec. The International Theatre Box Office is located at 4901 E. Carson Street, Long Beach. Or call 310-420-4128 or 310-420-4051.

Sometimes even cowgirls get the blues and, though the movie of the same name has been pushed back to a spring release, now you can get

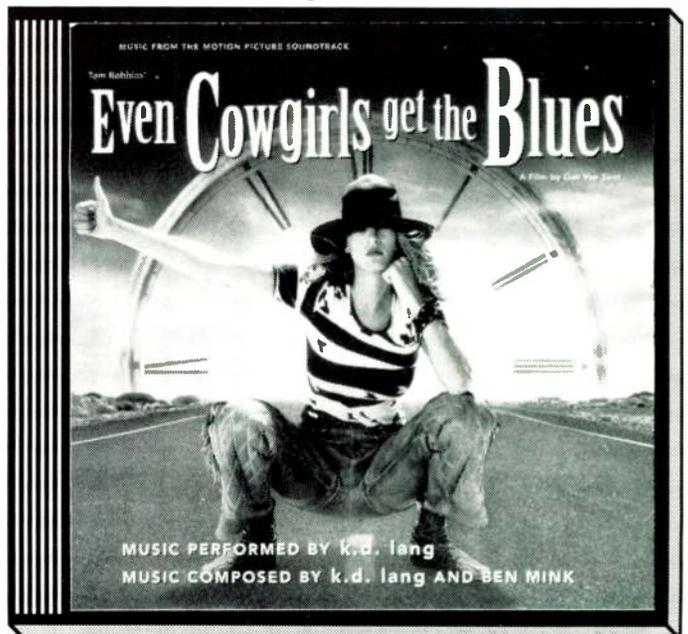
the blues too via the Sire/Warner Bros. soundtrack featuring the wonderful talents of k.d. lang. Some of the songs, the lush "Hush Sweet Lover," for instance, could have been taken from lang's last studio offering, *Ingenue*. Others, most notably the radio-friendly funky country take, "Just Keep Me Moving" or the mock cocktail bossa nova "Lifted By Love," sound like nothing she's done previously. *Even Cowgirls Get The Blues* is a delightful surprise.

What do you want on your tombstone? For the score to the latest Hollywood Pictures release, the Disney people wanted Academy Award nominee Bruce Broughton, whose previous work includes both *Silverado* and the theme to *Tiny Toon Adventures*. *Tombstone* stars Val Kilmer and Kurt Russell in the story of Wyatt Earp and the events occurring before and after the battle at the OK Corral.

What can you say about someone who made the front page of the *New York Times* at age fifteen, went on to successful careers as painter, sculptor, visual effects artist, film maker and still has time to have a



Cast of *Sister Act 2: Back In The Habit*





Marcus

body rivaling that of Fabio? Hate him, right? Get ready for those feelings to intensify. Marcus, the man who provided all the paintings used in *Die Hard* and who worked on videos by Steve Stevens, Bang Tango and Pretty Boy Floyd, among others, is going to hit the big screen with an epic film project called *Keepers Of The Fire*. The twelve-million-dollar movie is being billed as a science fiction version of *Dances With Wolves*. It has a score by the Austrian Philharmonic and is every bit as visually stunning as the art work commissioned from Marcus by Aaron Spelling and members of Guns N' Roses. An extraordinary offering from an extraordinary man. To reach Marcus, please call Doug Deutsch at 213-650-0365.

TVT Records has released the third collection of music drawn from the *Ed Sullivan Show*. This fine two-CD collection, subtitled *An Evening With Rodgers & Hammerstein*, features John Raitt, Shirley Jones and Yul Brynner, among many other legendary talents, singing songs from musicals including *Carousel*, *Oklahoma!* and

The King & I. In fact, all the R&H collaborations are represented, culminating with Richard Rodgers himself conducting a performance of the title song from *Oklahoma!* *The Sullivan Years* series is compiled from the original master tapes. The package comes complete with original photos and art work by Broadway caricature artist Al Hirshfeld.

Filmmaker and television director Dov Kelemer has announced the making of NC-17's first movie. Kelemer explained, "The movie is my exploration of artists creating original music, working odd jobs, and hustling to make a name for themselves in the land of 10,000 bands." The film focuses around live footage shot at the band's recording of a live album last month at a Huntington Beach nightclub. Other cuts illustrate facets of the musician's lives here in Southern California. "My goal," says Kelemer, "is to make a film that could play to middle America at the multiplex theaters at the mall. I'm not out to make another music biz story that only makes sense to insiders." Reach NC-17 or Kelemer through Integrated Entertainment

Management 714-833-1066.

Keep an eye out for a new half hour weekly television show called *Pop Culture*. Rick Martinez is directing the show which promises a fly-on-the-wall look at pop fashion, music and attitude. Initial guests include Green Jelly, L7 and performance artist Joey Cheezhee. The program is expected to begin airing nationwide in the spring of 1994. For more information, contact Jim Sliman at 212-388-2213.

Is the Los Angeles club circuit dead or alive? That's the question Killer Whales guitarist John Bare and Atlanta filmmaker Spencer Thornton attempt to answer in a mini documentary newly released by Mega Truth Records. The video features interviews with many of the scene's most powerful names, including Coconut Teaszer proprietor Len Fagen and English Acid promoter Janice DeSoto. Also featured are interview bites with RIP magazine editor Lonny Friend plus prominent musicians such as Don Dokken and Lemmy Kilmister. This well-made interview tape serves as a companion piece to the first single from the Killer Whales new CD, the satirical "Who Do I Have (To Sleep With)," a commentary on the pay to play phenomenon. For more information about *Dead Or Alive?*—*The L. A. Music Scene*, Killer Whales or John Bare, please call 818-755-0162.

Listen to *Countdown America* this month for some great music.



Killer Whales guitarist John Bare

Coming January 22, look back with host Dick Clark to the long and industrious career of Bob Seger. On January 29, visit the post-Chicago hits of Peter Cetera. *Countdown America* airs Saturdays at 6:00 a.m. on Magic 94.3 FM. Each program repeats Sundays at 9:00 a.m.

Pick up the Hollywood Records soundtrack to *The Three Musketeers*. That's where you'll find the soaring ballad, "All For Love," featuring the superstar triumvirate of Rod Stewart, Sting and Bryan Adams. The hit track was penned by Adams with film score composer Michael Kamen and producer Robert John "Mutt" Lange, the same trio responsible for the hit single from the *Robin Hood: Prince Of Thieves* soundtrack, the Academy Award nominated "(Everything I Do) I Do It For You." This is the first time Stewart, Sting and Adams have recorded together. 



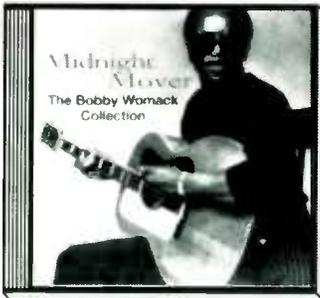
Rod Stewart, Sting and Bryan Adams



KIIS VISIT: Zoo act Coming of Age is congratulated by KIIS-FM's Rick Dees on the success of their debut single, "Coming Home To Love," a recent Top Ten R&B hit. Pictured (L-R): band members Ivan Shaw, Marthony Tabb, Zoo's Tommy Chaltas, Rick Dees, band members Israel Spencer, Terrance Quaites and (kneeling) Tee Kese.



SMYTH SHOW: Patty Smyth belts out a song during her appearance at the recent Fireman's Benefit, held at the Troubadour, where she performed an intimate acoustic set.



SOUL MAN: Though he is not as well-known and has not received the same accolades as other, more legendary soul men, Bobby Womack has amassed, over the course of a 30-year-plus recording career, a body of work which rivals, and even surpasses, many of his more famous contemporaries. Following an early stint with his brothers, collectively known as the Valentinos (they scored a Top Ten R&B hit, "Lookin' For A Love," in 1962), Womack became a top-notch session guitarist/tunesmith during the mid-Sixties, supplying Wilson "The Wicked" Pickett with many of his best songs, including "I'm A Midnight Mover" and "I'm In Love" (even the Rolling Stones covered Womack, recording a great version of the Valentinos' "It's All Over Now"). Landing a solo deal with Minit/Liberty (later United Artists), Womack crafted, from 1967-1975, a string of great soul singles and albums. Now, EMI Records USA has released a long-overdue, two-CD set profiling the Minit/Liberty/UA output of this talented soul survivor. Containing such great tracks as "What Is This," "It's Gonna Rain," "That's The Way I Feel About Cha," "Woman's Gotta Have It" and "Across 110th Street," *Midnight Mover: The Bobby Womack Collection* is a chance to hear the very best from one of soul music's unsung heroes.



BEATLES FOR SALE: New Santa Monica nightspot Renaissance recently hosted a Sixties-themed party (complete with miniskirted Go-Go girls) heralding the release of 1,000 limited edition lithographs of what is being touted as the "only known original collaborative piece of art created by all four Beatles." The colorful artwork (pictured above) was created by the Beatles with felt marker, colored pencil and ink and was their contribution, in lieu of a live performance, to 1967's landmark Monterey International Pop Festival (it appeared in the show's program and has remained in the private collection of Monterey Pop Art Director Tom Wilkes ever since). Each lithograph, which sports a hefty price tag (\$7,500, with 20 percent of the proceeds promised, in this politically correct climate, to several environmental and human rights organizations, something which has prompted John Lennon's first wife, Cynthia, pictured above, to lend her support), is individually numbered, hand-pulled and packaged with a certificate of authenticity. Collectors' note: Though it's certainly of historical importance, this work is not the "only known" art collaboration between the Beatles. According to Beatles photographer Robert Freeman, who took pictures of the event, there was a previous art collaboration in the summer of 1966. During their final tour, while performing a five-show/three-day stint at Japan's Tippon Budokan Hall, the Fab Four, to pass the time, had a canvas and art supplies delivered to their hotel room one evening and created a "four-man painting," each taking a corner of the canvas (which some collector probably has tucked away awaiting some future sale).





PIANO MAN: Veteran ivory tickler Johnnie Johnson, the man who supplied that great piano backing to so many Chuck Berry classics, and the Kentucky Headhunters are pictured during their performance together at the Palomino. Johnson and the Kentucky Headhunters were in the Southland promoting their recently released collaboration, *That'll Work*, on Elektra.



TWO NUTS ROASTING ON AN OPEN WIRE: KLOS morning duo Mark & Brian held their annual on-air Christmas bash in front of a packed Palladium audience. Joining our merry lads for their cool Yule broadcast was veteran actor Charlton Heston (pictured above, flanked by Mark & Brian), who read "T'Was The Night Before Christmas." Also on hand were Emerson, Lake & Palmer, who performed "Father Christmas," as well as Ronnie Montrose, Marc Bonilla and Steve Lukather. Pictured (above right): Bonilla, Montrose and Carl Palmer. —Tom Farrell



LUCKY GUY: Hard rock goddess Lita Ford is shown congratulating veteran bluesman Buddy Guy during recent ceremonies honoring him as *Billboard* magazine's 1993 Century Award winner. Guy, one of the finest blues guitarists of all time, is the second to garner the honor (last year's winner was George Harrison).

ROYAL RELEASES: Ever trusty Rhino Records has announced the February release of three more collections drawn from legendary soul label, Cincinnati-based King Records (and its subsidiaries, including Federal). The campaign's first four collections, *Sixty Minute Men: The Best Of Billy Ward & His Dominoes*; *Hide Away: The Best Of Freddie King*; *Fever: The Best Of Little Willie John*; and *Sexy Ways: The Best Of Hank Ballard & The Midnighters*, released last November, will be followed in February by *Bloodshot Eyes: The Best Of Wynonie Harris*; *Good Rockin' Tonight: The Best Of Roy Brown*; and *Monkey Hips And Rice: The "5" Royals Anthology*.

MUSIC CONNECTION Tidbits from our tattered past

1986—HOW CAN WE MISS YOU WHEN YOU WON'T GO AWAY?: Reliable sources have revealed to *Music Connection* that all four original members of once-famous L.A. band the Knack are planning to try and do it all again. Doug Fieger, Bruce Gary, Berton Averre and Prescott Niles had a reunion rehearsal scheduled last week to see if they could still work together. Gary, Averre and Niles had been playing with actor/singer Steven Bauer, who's been splitting his time between music and movies. Apparently, the trio got tired of waiting.

1990—BANNING THE BOX: In an effort to speed up the elimination of CD longbox packaging, the Ban The Box Coalition is encouraging consumers to tear open their CDs and leave the torn outer shell for disposal by the retail outlet. The coalition hopes that this will force retailers to contend with the mounting waste generated by these disposable and useless cardboard outer shells.



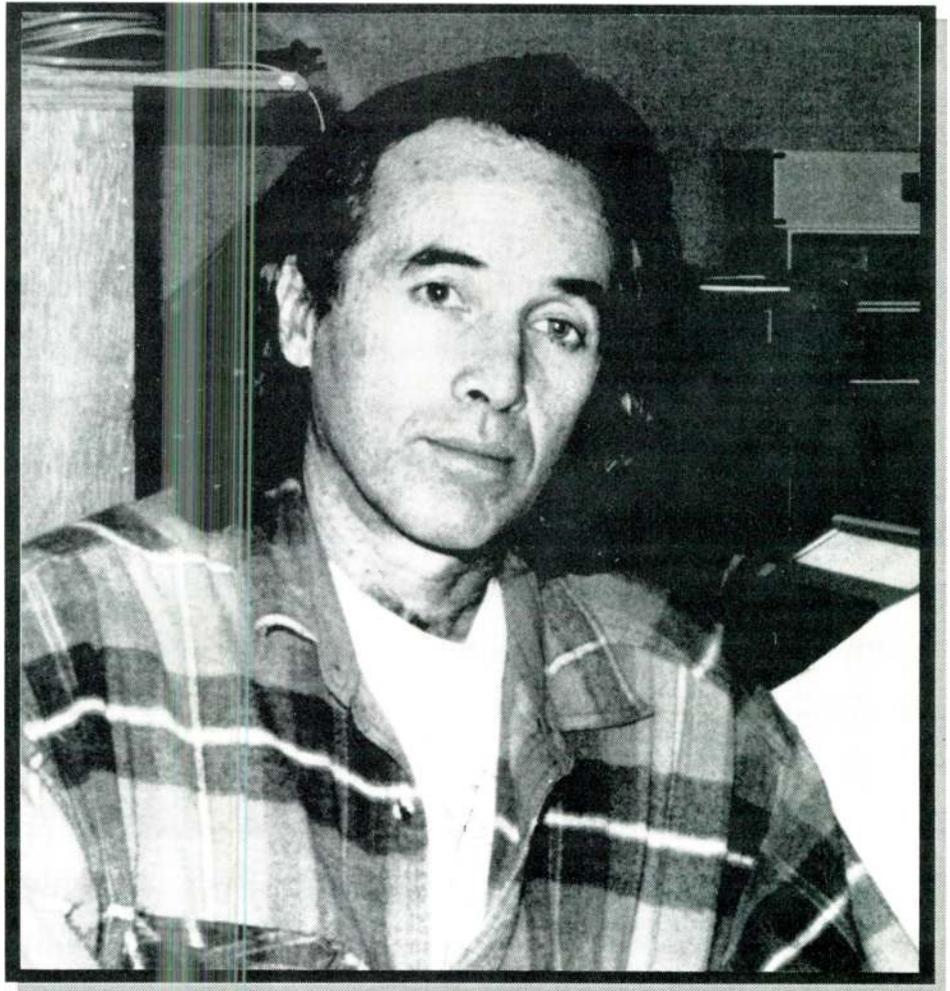
THE FIRST SUPPER: The Campus Music Network, an indie marketing and promotion company, recently held their first annual conference in Southern California. CMN, which has reps at over 30 college campuses in the SoCal area (many of them pictured above), has just released its first sampler CD, a free promotional album containing tracks by such alternative artists as the Pogues, Cracker, Urge Overkill and Sheryl Crow. Distributed to college-area record stores and retail boutiques and provided for potential in-store play, this CD is a promising new avenue of exposure for product. And now, label bands won't be the only ones who can avail themselves of this new promo strategy. CMN has announced that they are releasing their first unsigned artist CD sampler in February, with subsequent editions to follow. The fee is \$500 for one track, (that's if your track passes an initial quality inspection), and it's first come first served (the CD will be distributed to many college radio stations and record labels both major and minor). Pictured above: CMN President Jack Ashton (in the middle of the crowd, with a moustache). For more info about CMN, call 818-386-9181.

RY COODER

FILM FRET MAN

This musician's musician has made a successful transition from renown session guitarist to veteran film composer.

By Chuck Crisafulli



It's somewhat surprising to discover that Ry Cooder only has two hands. The respected guitarist, songwriter, studio sideman, and film score composer has created so much quality music in so many different styles that it doesn't seem possible it could all be done with ten fingers. But, there he is, seated comfortably at Ocean Way studios in Hollywood, a mere two hands working on the mix for some new tracks he's recently recorded with African performer Ali Farka Toure.

The Toure tracks are a refreshing break for Cooder. Thrown together over a weekend and recorded with a minimum of time spent talking and a maximum spent playing, the music is beautifully complex but clearly spontaneous and carefree. That's quite a different vibe from

another recently completed Cooder project—the soundtrack to director Walter Hill's epic retelling of the story of the legendary Apache chief, Geronimo.

Currently playing in theaters, *Geronimo* offered Cooder the chance to use all his musical know-how to pull together music that was alternately harsh and majestic as the story's 19th century Western landscapes. The Columbia soundtrack reveals that Cooder was more than up to the task, as he has been on such previous filmwork as *The Long Riders*, *Crossroads*, *Southern Comfort*, and *Paris, Texas*. Cooder doesn't dispute the fact that some of his best music of recent years has been made for films, but curiously, he's not too crazy about movies in general these days.

"I really don't like movies very much anymore," he sighs. "I like old black and white pictures, and Italian post-war stuff. I can't stand modern films. They feel like an assault. They hurt me. I sit in the theater and I feel like I'm being beaten up. There are a lot of pictures I can't score, just because I can't stand the movie. I can't get with it, I can't create the music. I know real, trained professional composers can create music for anything, but I'm not a composer in that sense. I'm untrained. It's a different kind of job for me. And fortunately, there are a few directors whose vision and senses of craft I still enjoy, and Walter Hill is definitely one of those directors."

From the evocative bayou of *Southern Comfort* to the urban crunch of *Trespass*, Hill and

Cooder have become a formidable team in linking sight and sound. Though Cooder did get his cinematic start lending music to such late-Sixties psychedelia as *Performance* and *Candy*, it was Hill who gave him his first major soundtrack assignment on 1980's *The Long Riders*. Up until then, Cooder had enjoyed a reputation among music insiders as one of the most gifted guitar players on the planet, seemingly capable of mastering any stringed instrument he happened to pick up.

On solo albums like *Paradise* and *Lunch, Chicken Skin Music*, and *Bop Till You Drop*, Cooder has had the chance to show off his chops and his songwriting skills. He's also worked on various projects with the Stones, Neil Young, Van Morrison, and Randy Newman. Last year, he teamed with John Hiatt, Nick Lowe, and Jim Keltner to become the ultimate roadhouse R&B band, Little Village. He also released a well-received duo album with master guitarist Vishwa Mohan Bhatt of India. The job title 'musician' doesn't seem big enough to cover all the work that Ry Cooder does, but he says there is a strong common thread running through all his efforts.

"There are so many things a musician can do with his time, but in some ways it's always the same. You're making music. You try to understand the music at hand. The way to do that is always to open yourself up to the music and 'get it.' Of course, that's not always so easy."

Though Cooder may not be a movie buff, he says that 'getting' the music is generally easier when he has film images for inspiration. "It's always been fun for me to do my film score work. It's fun to look at moving images and let them pull the music out of you in different ways. A film will talk to you, and you play off of that. It's very liberating, because it usually gets you out of your personal patterns and clichés. I've always found my film work incredibly rewarding. And in a physical sense, it's a harmless job compared to the wear and tear of touring. I like that."

For *Geromino's* music, Cooder was concerned not only with avoiding personal clichés, but also the clichés of the genre. The countless Westerns of the Forties and Fifties have created a kind of musical shorthand for what sort of music fits the stories, but Cooder wanted to avoid any kind of music that was too familiar. "We tried to avoid the Western clichés. If this film was going to be fresh for people, the music needed to be fresh too. The familiar music that we all know from Westerns has already been done perfectly well in John Ford's movies. You can have fun playing with the old formulas, but that wasn't the idea on this film. We scrupulously avoided anything that sounded too obvious or familiar."

From the beginning of his involvement on the project, Cooder also felt that he was not going to be able to make the music by himself. Though the soundtrack to *Paris, Texas* can be listened to as a guitar-based Ry Cooder album for film, the scope of *Geromino* meant Cooder would serve more as a composer and arranger than as a one-man band.

"Sometimes I know that I can make a lot of the music myself, and I can almost approach it like an album. But look at *Geromino*. It's a big movie. It's a long movie. You can't just sit there

and groove on a guitar for three hours. You have to find different places to go to, and you have to bring in the music of the time. There's the music of the white settlers, and there's the Indian music. I didn't feel right or comfortable working with actual Indian stuff, so I went with things that had shared elements—primitive sounding music that made a statement about the frontier life."

Cooder found that powerful, primitive music being made by a rather unlikely group of vocalists. At a Canadian folk festival, he discovered a group of throat-singers call the Hoon-Hoortoo, who hail from Tuva, a mountain region between Mongolia and Siberia. For the music of the white characters, Cooder explored the shape-note hymns of the 19th century Protestant churches of the frontier, and then arranged the stark four-part vocal harmonies to be performed on 19th century instruments. Cooder explains that once he had the sounds he was after, making music that would compliment the film was easy.

"I really don't like movies very much anymore. I can't stand modern films. They feel like an assault. They hurt me. I sit in the theater and I feel like I'm being beaten up. There are a lot of pictures I can't score, just because I can't stand the movie."

"It's got to be that way. Your sounds almost have to come before anything else on a film project. They're like the clothes that the music is going to wear. The sounds give you subliminal and important information about what's going on in the movie. I knew that 20th century sounds were going to sound wrong. We tried to stay away from a modern score as much as possible and stay in the genre and the feel and sound of the times. When we had a band playing Civil War era horns, it was wonderful. I was amazed at how different the 19th century versions of our instruments sounded. There were very soft and ambient. These little funny-looking horns with inexact intonation had such a ragged, melancholy sound. And that was just the way things looked in the film."

"Throughout this picture, the tough part wasn't the execution of the music. It was the assembly. I had to hang out with the Tuvans for a week in Canada and see what the hell I could get them to do. These guys have dedicated their lives to ancient tribal music, and I'm saying, 'Help me score this picture.' They didn't know what I was talking about at first. But when they saw the

footage, they connected. There was a feeling of spiritual compatibility between the Tuvans and the Indian story. That could have easily not worked out, but it did."

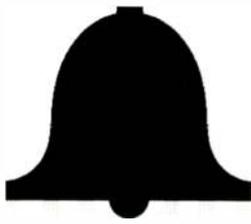
One of the unusual aspects of Cooder's scoring method is that he likes to fit his music against the film's dialogue and sound effects. "Yeah, most of the time I'm scoring with all the other sound in too. Actually we didn't do that so much on *Geromino*, but on *Trespass*, I figured that the sound effects were part of the score. The industrial sounds weren't particularly musical, but I liked them and I found rhythm in them and let them work for me."

Cooder's freedom to experiment in that way is a result of his long and fruitful collaborations with Walter Hill. He's worked with other top directors, such as Louis Malle and Wim Wenders, but with Hill he's found an ally who is always ready to listen to his composer's suggestions. "Walter really likes that. Maybe other directors wouldn't let me work in such a free way. But Walter is always waiting for me to speak up. He wants to know what my tastes are. I like that better than being in a situation where you just say 'Here's the music. Do what you want. Put it anywhere.' I score my music very specifically to each scene of a film, and as the scenes change, so should the music. I like to be involved with that process."

When that process finally results in a particularly affecting image, Cooder is a very satisfied man. He says one of his favorite moments of film score work so far came when he added music to a Hill-directed episode of "Tales From The Crypt." "The episode was about a guy who pulls the switches on electric chairs, and there was room for a lot of cool and funny stuff in there. It was very dark, but very good. There was an amazing shot of an electrocution where we played some Bo Diddley, and almost turned it into a dance sequence. It was so horrible," Cooder laughs, "and so good. Those are the great moments."

There will be plenty more music coming from Ry Cooder, but fans shouldn't hold their breath for the return of Little Village. Cooder speaks well of the group, and the music they produced, but isn't interested in being part of that kind of team effort anymore. "I just don't want to worry about the business of making rock & roll with a band. I've tried hard to be a good team player for a long time throughout my career, and I don't think I got anywhere. If you're not careful in this business, you're liable to wake up in a hotel room in Munich thinking 'Huh? Where'd the time go? What am I doing?' That's not a good feeling. I said the hell with it and decided to do what I do. At my age, I've learned not to strike poses that aren't right for me. I'm slow, but I've figured out what I can and can't do."

Cooder can wrangle a mean film score, and he says he looks forward to a future full of visual music. "The film business keeps me on my toes, and I never know what I'll be working on one day to the next. I like coming in to the studio and knowing that I'll get something scored today, even though I don't know which scene it is or what I'll be playing. That can be nerve-wracking, but in the midst of a picture it becomes great fun. That's the beauty of film—when everything else is going well, the unknown just turns into playtime." MC



BELLMARK RECORDS

Al Bell, President

By Oskar Scotti

As he relates the rags to riches story of his label's success, you can see Al Bell's eyes glowing like twin embers in a winter hearth. The label he started, Bellmark Records, is riding a monstrous crest, and the satisfaction he oozes is born not only out of the success of Tag Team's "Whoomp! There It Is," arguably the most dynamic single release of the year, a single which has stayed in the upper reaches of the singles charts for more than 30 weeks, but out of the four-year struggle it took to reach this plateau.

For a long time, no one even noticed that he and his fledgling enterprise existed. "At the time we started back in 1989, we were the new kids on the block in the CEMA distribution chain," states Bell, an ex-DJ from Little Rock who still floats his words over the air in a silky resonance. "Before we had a chance to bring out anything, CEMA took off and started selling tons of Hammer, Bonnie Raitt and Vanilla Ice recordings. I guess you can say we got lost in the shuffle."

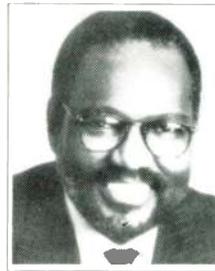
While some lesser individuals might have thrown in the towel at that point and started anew, Al Bell explains that his nascent organization "merely floated along in the pack" before waiting for a break in the log jam. "We were finally able to break free in 1992 when we acquired independent distribution," he

says. The first thing we put into the system was Duice's 'Daisy Dukes,' and we worked that for nine months. It was the kind of sound that would have gotten lost in the shuffle in a major label because it initially didn't garner the kind of mass sales that big corporate companies require. We were able to give it special attention and total commitment. That's what it took to get it over the top."

Little did Bell or anyone at Bellmark realize, but two rappers from Denver, Colorado were watching Duice's and Bellmark's exploits with more than just casual interest. The reason? Well, they too had a record they thought would require the special care that Bell had shown with Duice. That group was Tag Team and they had heard about the track record of Al Bell—the man who helped guide Stax Records to fame in the early Sixties yet was still humble enough to help his people answer phones around the office. He explains: "If I'm around the office when the phone rings and none of the office workers are free, I'll pick it up. This time I just picked it up and on the other end was some guy raving about how big his record was!"

That chance rendezvous was how Bell first talked with the now internationally famous act. "Tag Team member DC had already

talked to one of my staff, Deborah Walker, and they had clicked because they're both from Denver," he declares. "So when he called back the second time and we talked, I had a feeling he really had something; I could tell he meant business."



Al Bell

DC overnighted the cassette to Bell who let it blast out of his office stereo for "the better part of an hour" before he finally pushed the pause button. It was one of those things says Bell "that hits you straight in the face and won't let you up. I knew I had a hit record as soon as I put the tape in and that hook, "Whoomp! There It Is" took over. I envisioned people all over the country saying it and sure enough, that's just what happened!"

What Bell didn't predict was that Cape Kennedy rocket technicians would be using the phrase over national TV when the Apollo space shuttle touched down (which actually happened) but that's just how colossal the passage became.

While it took some time for Bell's label to explode, don't expect all his triumphs to come four years apart. Now that the company has seen the cool gleam of platinum light up their office walls, they won't easily settle for less on future releases. To ensure that outcome Bell has laid the cornerstone of a Bellmark offshoot called Life Records that is geared toward bringing the sounds of the streets into consumers' living rooms around the globe.

"It was something Jesse Jackson told me," he recalls about the decision to start Life, "about A&R needing to revert back to the streets. I recognized what he was saying was true and decided that that was where I would find the stars of tomorrow. The place where Berry Gordy found the Supremes and Diana Ross was still fertile: in the projects."

It has been a pleasure for the eager group at Bellmark to hit the streets because that's where they find the most satisfaction and challenging expression. "With Life Records we're going to put out music that the big guys won't have the patience for," he promises. "What we're offering is a miniature industry. If an artist comes to me with something good and he or she has his head firmly



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on his shoulders, we'll put it out on the market and see if we can get the ball rolling. We recognize that major labels have to concentrate on tonnage; they have to go after sure things. We're going to take chances with new sounds and tomorrow's artists. That's what this thing is all about."

Though Bell is quick to recognize the role that huge entertainment conglomerations like Columbia and MCA play in creating massive success stories, he wouldn't trade places with them for the world. In his eyes, the independent scene offers far greater rewards.

"We're sort of like the farm system for the majors in a way," he explains. "The majors hang back and observe and then go in and buy out the artists on smaller labels. Their mentality is to sell oranges if oranges are happening and apples if they are happening; they are distribution driven. Personally, I prefer our more entrepreneurial spirit. That's what makes this exciting for me."

Tag Team—creators of the single that will neither go away nor stop lighting up cash registers—called Bellmark Records for a reason: They wanted to go with a fleet-footed company with dedication. The size of the firm was of secondary importance.

While the majors are playing follow the leader trying to clone the trendsetting acts, they would be well-advised to follow Tag Team's advice and keep a peeled eye on the bearing of Al Bell's course. Try as they may, however, they'll always be at least one step behind.

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FILM TV SPECIAL

Film Composers: Maestros of the Movies

By Steven P. Wheeler

The magical art of film scoring is the ability to enhance and influence the emotions of a cinematic statement, through non-verbal and non-visual means. The music is there to help soothe, caress, nurture and inspire the audience in a way that the actor and director cannot do.

Without John Williams' riveting Academy-Award-winning score, Steven Spielberg's great white shark in the horror epic *Jaws* would have been just another giant, clumsy fish, rather than a shockingly realistic man-eating menace.

Who among us can ever forget Rocky Balboa's sweaty one-armed push-ups, early morning jogs and ultimate bucking of the odds, when Bill Conti's triumphant Oscar nominated, brass-inflected theme, "Gonna Fly Now," came bursting off the screen in the original *Rocky*.

"In *Rocky*, we wanted to make the audience feel that he had a shot to win, so it was my job to somehow help make it believable," states Conti. "The music helped to get the audience behind him and give them the sense that it was possible, that this guy did have a shot."

Without Michael Kamen's action-inducing overtones and romantic interludes, Bruce Willis, Mel Gibson, Kevin Costner, Keifer Sutherland and Charlie Sheen would have come across rather cartoonish, rather than flesh and blood heroes in such films as *Die Hard*, *Die Harder*, *Lethal Weapon I, II & III*, *Robin Hood* and *The Three Musketeers*.

As Kamen says, "What you're doing with the music is you're calling attention to the film, you're not calling attention to yourself as the scorer. I'm not standing next to the actors

on the screen, but in the overall scheme of things, the music is an actor, it's just not a visual actor. The music has to emotionally set up a given scene, whether it's doom and gloom or hope and joy."

Jerry Goldsmith's name may not be on every music fan's lips but he has certainly caught the ear of many a movie-goer in more than 150 films over the past 30 years, resulting in an unprecedented sixteen Oscar nominations (he won the Academy Award for his striking work in *The Omen*). From his Sixties' work in such films as *Lilies Of The Field*, *A Patch Of Blue* and *The Planet Of The Apes*, to Seventies' masterpieces like *Patton*, *Papillon*, *Chinatown*, *The Wind And The Lion*, *The Omen* trilogy, and *Alien*, to Eighties' blockbusters *Poltergeist*, *Gremlins* and *Hoosiers*—Goldsmith's unparalleled catalog has continued on with more recent films like *Total Recall*, *Basic Instinct*, *Rudy* and *Six Degrees Of Separation*.

Truly the "Godfather of Film Composers," Goldsmith, who has no intention of slowing down, believes that the modern art of film scoring is one with an historic legacy. "What film composers do today is no different than what Mozart and Puccini did when they wrote commissioned operas. Unfortunately, no Mozart has come along in film music yet."

Basil Poledouris, whose credits include *Conan The Barbarian*, *Robocop*, *The Hunt For Red October*, *Free Willy*, as well as an Emmy Award for the classic television miniseries *Lonesome Dove*, points out that the intense challenges of the profession are also the most inviting. "The requirements are really specific in film scoring, but ironically, that's what makes it the most fun. It's chal-

lenging having limitations and still coming up with something musical and worthwhile."

Yet their names, with a few exceptions, are largely unheard of by the general public. The job of a film composer is to heighten the emotional impact of a given scene without detracting from it—a thin line that only the best are able to accomplish. Having the ability to add musical shadings or bring a sonic landscape to an already finished painting is one that takes a special ability, a subtle yet overpowering dichotomy that takes years and years to master.

Oingo Boingo leader Danny Elfman has become one of the film industry's most acclaimed composers. In fact, his work has overshadowed that of his band. "Film scoring is something that just happened. I've always been a big fan of film music, especially composers like Jerry Goldsmith and Elmer Bernstein, so I was more of a fan who got pulled into the sport."

The five men we were able to speak with about this hidden art come from sometimes similar, more often differing backgrounds that ultimately led to the same path of musical discovery.

For instance—Kamen and Conti studied at the prestigious Julliard Conservatory Of Music in New York, while Poledouris studied as both a music and film student at USC during the upheaval of the Sixties, where he shared classes with such well-known directors as John Milius, George Lucas and Randal Kleiser.

Goldsmith also studied at USC, before joining CBS at 22 years old, where he scored live dramas in the Fifties. "It was like doing a vaudeville show," Goldsmith says about his early days at CBS. "I wrote during cast rehearsals with a stop watch, trying to estimate how long it would take an actor to walk from a door to a chair. When I did *Playhouse 90*, which was an hour and a half, it was like doing a feature film every week. Live television was unique training because there was no danger of being fired; you screwed up one week, and the next week you'd make a comeback. It's experience young people can't get today."

As mentioned previously, Elfman came from a non-educational music background, sweating it out in clubs for years before Oingo Boingo hit the charts in the early Eighties. "I taught myself to write when I was in the Mystic Knights [the predecessor of Oingo Boingo] but I hadn't written a note on paper in years when Tim Burton [a life-long Oingo Boingo fan] hired me to do the score for *Pee-wee's Big Adventure*. To be honest, I was shocked that I got the job. I just decided to follow my instincts."

Poledouris earned his stripes scoring educational programs. "I scored more than a hundred low-budget documentary/educational television things, where I performed most of the tracks myself on piano, flute, guitar and harpsichord. I never started out in television because I didn't get along with television at that time, it was the days of *Hawaii Five-0* and the big jazzy sounds, which I never really felt comfortable with. So I did these low-budget underground kinds of things, experimenting with electronic music



DANNY ELFMAN

"The two extremes in my career would be [director] Warren Beatty on 'Dick Tracy,' where he wanted to be in on every bar and every note, whereas [director] Tim Burton didn't even attend the sessions and gave me free rein on 'The Nightmare Before Christmas.'"



BASIL POLEDOURIS

"[Director] Paul Verhoeven came to me because of 'Conan The Barbarian,' he wanted that kind of power and drive for 'Robocop,' but he also wanted to somehow musically describe the horror of being a human trapped inside a machine, which I was able to do by using electronic instruments."

and things like that."

New York-born, London-based composer Michael Kamen started a band called the New York Rock Ensemble while studying at Julliard in the Sixties and early Seventies and over the years has worked with such big-name rock acts and artists as Pink Floyd, Metallica, Eric Clapton, Queensryche and the Eurythmics in addition to his film work.

Yet, his classical education is what has enabled him to achieve his diverse career, which also includes ballet scores for such prestigious companies as the Joffrey and Harkness Ballets.

The education he received at Julliard, is something that Kamen says enabled him to score such films as *Robin Hood* and *The Three Musketeers*. "I learned about the history of music, which has helped me on certain projects because I know the periods really well. *Robin Hood* is a 12th Century piece, whereas *The Three Musketeers* is a 17th Century picture. I tried to bring the vitality of those eras to the sound of the films."

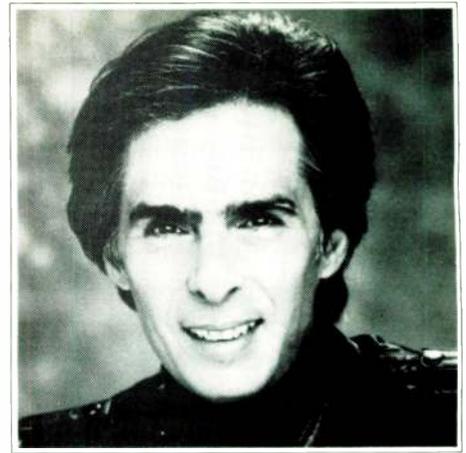
Bill Conti, whose triumphant scores for *Rocky*, the *Karate Kid* series and *F/X*, are matched by his versatility on such comedies as *Broadcast News*, also attended Julliard but with differing results.

"I was kind of an opera composer, in other words, dramatic music," explains Conti. "Now, if you want to write dramatic music and make a living in the Baroque sense like Bach did, I think your options are really slim. You can write opera but you'd probably have to be a teacher to supplement your income. With that in mind, I went into film scoring."

Elfman—who earned a Grammy for his *Batman* score, but even more praise for his work on 20 films including such box-office smashes as *Batman Returns*, *Dick Tracy*, *Beetlejuice*, *The Nightmare Before Christmas*, *Edward Scissorhands*, *Back To School*, *Scrooged* and *Midnight Run*—says *Batman* was the turning point of his career.

"It wasn't until *Batman* that I realized how much work a film score can be," the 40-year-old father of two says with a laugh. "I mean, getting into *Batman's* head or *Pee-wee Herman's* head is just a variation of the same process. You have to understand that the difference between writing a dense 75-minute score and a light-hearted 40-minute score is an enormous one. Even though the score is only twice as long, the workload goes up ten times."

In addition to the work they do on their own, the composer must also be in tune with the director of the film, to fully understand the overall vision of the project, which is sometimes hard to do. As Jerry Goldsmith explains, "For *The Omen*, which was being shot in London, the producer drove me out to meet director Richard Donner. As we're driving, the producer asks me, 'Well, what do you hear? What's the music going to be like?' They haven't even shot the picture yet, so how should I know? So just in passing, I say, 'I'm going to use voices,' and he says, 'Great idea!' Of course, I forgot about the whole conversation. Then, six months later, he says, 'That idea about voices is going to work great.' I had no idea what to do, so I just took the Mass and turned it around."



BILL CONTI

"In 'Rocky,' the music helped to get the audience behind him and gave them the sense that this guy did have a shot."

Kamen says the working relationship with a director is always different. "It varies from project to project. Usually, I talk with the director, then I see the film and I'm basically reactive to what's happening on the screen. Hopefully, the music is reflecting what the character on the screen is thinking and what is motivating the character, and you try to underscore their feelings."

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What do..

Black Crowes

+

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FILM TV SPECIAL

Getting Songs Into Soundtracks

By Sue Gold

Ever since Doris Day reached Number One in 1955 with *Love Me Or Leave Me*, soundtracks have had a crucial part to play on the charts. They sell millions of albums and increase movie sales at the same time. In recent years, soundtracks have flooded record stores. Sometimes a movie studio puts out a record in hopes of cashing in on the name of the movie, but these rarely sell. It's soundtracks like *The Bodyguard*, *Pretty Woman* and *Robin Hood*, the ones that have strong ties to the film, that are the blockbusters.

So how does a new artist get his music into one of these blockbusters? According to Ron Fair, Senior Vice President of A&R and staff producer for RCA Records, "It's very hard because one of the main things you try and do when you're putting a soundtrack together is create a lot of marquee value since it's a compilation album. So the more big names you have, the more appeal there will be. It's fairly rare that a brand new unknown baby band would get an opportunity. We would maybe put on a new band with a deal, but an unsigned band on a soundtrack would be pretty unusual, at least for me, unless the song is so incredible for the picture that it becomes clear that it has to be in there."

One artist that did manage to get a song onto a soundtrack without a record deal is Lisa Loeb, who makes her debut on the upcoming soundtrack for *Reality Bites*, which Fair compiled. While artists usually get on soundtracks through their record label, Loeb is currently in negotiations with labels based on her work for the soundtrack, which will be released in February.

"Lisa had been working in New York coffee houses and came to the attention of one of the actors in the film," Fair explains. "The actor put it forward and we realized she was a terrific new artist so we decided to put her on a major soundtrack even without a record deal, though it is unusual."

Singer-songwriter Lauren Wood is another unusual example. While she is primarily a songwriter, having written songs for Cher and Sammy Hagar, she appeared as an artist on the *Pretty Woman* soundtrack. "My publisher sent the song to Disney. There were a number of major artists they wanted to have cut the song, but the director really liked my version, so it stayed in."

Another company to check out is Moonstone Records, which does soundtracks to Full Moon Entertainment's films, which are released directly to the home video market. The company uses both established artists like Blue Oyster Cult and Bon Jovi's David Bryan as well as unsigned acts. "We have an A&R department which gets a constant flow of tapes and finds artists through those that are submitted," explains Pat

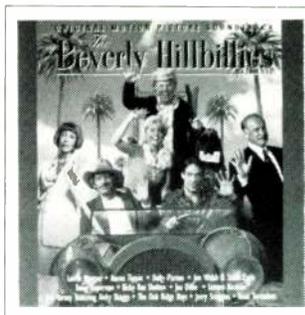
Siciliano, President of Moonstone Records. "We use a bunch of Los Angeles writers and unsigned groups. Unless they're a specific music with, we usually try to buy the masters from the band or we have them go into the studio and cut a song we want."

Like Loeb, new artists are also considered for label deals by Moonstone Records once they are involved with a soundtrack. "We always have the option of signing them to the label, but so far we have not. We haven't quite found that magic artist," Siciliano says.

Unfortunately, these are the rare cases. Most labels look to their own roster and established artists when compiling soundtracks. "Ideally, you try to use all your own acts, but when you can't, you go outside," Fair says. "When we did *Pretty Woman*, most of them were on the label, which was great. We only had a couple of acts that weren't."

Things weren't so easy for *Reality Bites*. Fair borrowed most of the acts from other labels for the soundtrack. The album features a variety of alternative artists, including U2, Dave Jordan, Jubanna Hatfield, World Party, Crowded House and Lenny Kravitz.

Another label that chose to borrow an artist for a soundtrack is Morgan Creek Records, who used Bryan Adams for the *Robin Hood* soundtrack. Adams wasn't their first choice to



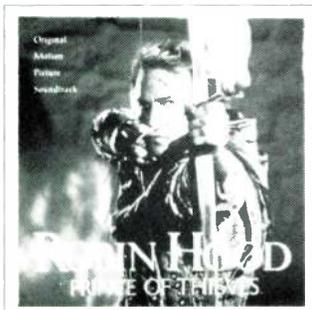
record the theme song, but the label couldn't get approval to borrow the artist they wanted. According to former Morgan Creek President Jim Mazza, "Lisa Stansfield was our first choice and she wrote lyrics for a particular melody we pulled from the score, but then we got into business conflicts because [Arista President] Clive Davis didn't

want her performing for a soundtrack that wasn't his own."

Mazza continued to look for another artist to write the lyrics and sent music out to several artists, including Adams, who is on A&M. "A&M is part of the PolyGram group, and that's where our distribution is, so they were quite willing to be a part of it. Originally, Adams recorded the demo with the intention of having someone else sing it, but then he called back and said he played the demo for some friends, they all liked it and he wanted to sing the song, so we thought that was pretty exciting because he hadn't had a record out in about four years. It ended up being a win-win situation because Bryan's own album sold twelve million copies with that single on it and the soundtrack sold three million for us."

When Fair was putting together the soundtrack for the *Beverly Hillbillies*, he got some of the hottest names in country music, including Dolly Parton, the Oak Ridge Boys and Lorrie Morgan. "It's kind of an interesting story because the director decided she wanted to use well-known country songs and artists and redo classic songs instead of going for new material, so all of the songs on the soundtrack are all really established country standards that we re-recorded."

Once the record label gets artists for a particular soundtrack, the label and movie studio work closely to make sure the right type of music is recorded and is placed in the film so as to help both the song and movie. Usually, artists get to see the script or parts of

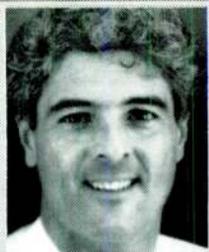


"An unsigned band on a soundtrack would be pretty unusual, at least for me, unless the song is so incredible for the picture that it becomes clear that it has to be in there."



Ron Fair

"What we offer groups is an interest in the song or the repeated use of the song. We can use it another three or four times in different productions, so that ultimately means more money for the artist."



Pat Siciliano

the film before writing a song. "Artists will see the movie and we'll tell them what we have in mind," Fair explains. "Generally, the director puts together a 'temp score,' temporary music that creates a mood. Using that as a guide, you create music that sort of captures the same feeling. When we did *Beverly Hillsbillies*, we went down to Nashville and we had video cassettes of individual scenes of where the music was going to go."

While record executives and music supervisors contribute their own ideas about music, the bottom line always lies with the director. "The director has final say over all of the music. We can try and influence the director, but generally, it's up to the director and what he wants," Fair says.

Siciliano continues, "The director will usually have a pretty clear cut idea of what kind of music he wants. And when people write scripts, they usually put in parenthesis, a Black Sabbath heavy metal type song, or a love ballad, so there is a general direction in the script as well."

Fair says that having an artist sit with a director to talk about the project can help the soundtrack tremendously. "The more everyone is in bed together, the better off you are. All of the artists for *Pretty Woman* got to see the screenplay beforehand and several met with the director, and they exchanged ideas about writing for particular scenes, but there are no rules in putting these things together."

And while labels try to get the biggest names possible, it is ultimately the marriage of the music and film that makes or breaks a soundtrack. "Too many times, a movie studio will try and put together a bunch of hit groups for a picture that really isn't music driven," Fair claims. "Why is something like *Sleepless in Seattle* such a successful soundtrack? I think it's because of the way they use the music in the movie. It's used brilliantly. It's a wonderful collection of songs anyway, but it's used in the picture in such a way that when you hear the record, it triggers off that memory of the picture. It brings back the feeling you had when you saw the picture, and that's the idea."

"And there are other things like *Judgment Night*, which is a brilliant album, but isn't really heard in the picture, and *White Men Can't Jump* which is a similar situation," Fair continues. "Ultimately, these don't sell be-

cause people don't hear the music."

When Morgan Creek was putting together the soundtrack for *Robin Hood*, they had an album that was mostly a score, but they wanted to add a pop single for the theme, something that was difficult to do when the film is a period piece set before the emergence of rock music. "No one really thought you could contemporize that film or score with current pop music and everyone was against that concept," Mazza recalls. "So we thought, if we could marry the score with a contemporary lyricist we could contemporize it without contaminating it and the film."

"We took the score itself as the origin of the mood and from that we extracted what we thought was the strongest melody line, which was essentially the love theme underlying the romantic scenes in the film and had lyrics written to that," Mazza explains.

"Bryan finally added the bridge and we immediately began to fight with the composers, the film company and the director as to how to place it in the film. It had guitars and other things and didn't really have a place in the film but it was very involved emotionally with the film because the melody was stated in the film at least thirteen times, so when it does come up in the end titles, it's very cohesive and very much a part of the film. That's one of the things that I think made it strike home with

so many people because it was part of the film. When you hear the single, it brings the film to mind because the melody is the basic part of the romantic theme."

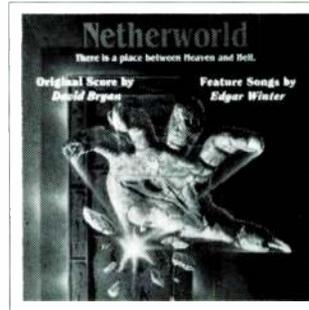
Once the soundtrack is completed, record labels prepare to release singles, which doesn't necessarily mean the best song will be released first. "The choice of singles always depends on what the windows are," Fair says. "There are certain artists that already have product competing in the marketplace while other artists may have a window, so it's wide open. It depends on where the artists are at with their own projects and things like that."

After the label decides on a single, a video is usually made combining the artist and scenes from the film. In the past few years, videos have become integral in the success of the song. "I would think with the exposure on MTV and VH-1, videos are of paramount importance,"

Mazza says. "It can affect a film and soundtrack performance by 20 percent. In the *Robin Hood* case, the film continued to do excellent box office long after the normal run of a film because of the music and because the video was so good. It really showcased the film quite well."

Since soundtracks are becoming commonplace in the music market today, many artists are thinking twice before agreeing to a project.

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What do..

Mick Jagger

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Don Henley

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White Zombie

..have in common?

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DIRECTORY: FILM/TV MUSIC SUPERVISORS



The following is a select listing of Music Supervisors for Film & TV and several companies that represent Music Supervisors. Songwriters and composers who are looking for a new market for their music may want to explore this avenue. If you or your company was omitted from our listing, contact *Music Connection* at 213-462-5772 or FAX us at 213-462-3123 so that we may include you in next year's listing. Thanks to all who participated.

Compiled by Sean Doles

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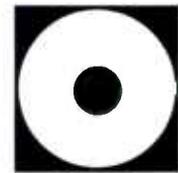
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A RARE INTERVIEW WITH

Bob & Dolores Hope

By Jonathan Widran

More than merely the world's premier entertainer and most treasured performer of the Twentieth Century, Bob Hope is Americana personified, a remarkably multifaceted legend who is a true testament to the famed idea that "There's No Business Like Show Business." Comedian, stage performer, movie star, radio and TV icon, author, ambassador, king of the road picture and road show and last but not least, golf fanatic—Bob Hope has received more honors and racked up more frequent flier mileage than most of us could accumulate in ten lifetimes. And yet, something was missing. The man who introduced to the world timeless songs like "Silver Bells," "Thanks For The Memories" and "Delicious, Delightful And Delovely" had never recorded an album!



The same missing link was there with Dolores, his bride of nearly 60 years, who abandoned her budding professional singing career in the Thirties in the interests of marriage and family. Under the "It's Never Too Late" department, the Hopes, who have sung together on numerous Christmas specials, as well as on overseas military tours, have at last committed their classic voices to laser optics, recently independently releasing the tandem Christmas sampler *Hopes For The Holidays* and Dolores' long-awaited standards revue, aptly titled *Now And Then*.

Gracious, charming and warm-hearted in person, the Hopes recently invited MC for an interview at their Toluca Lake home, where they've lived since 1940.

MC: Why did the urge to record only hit you recently?

BH: I don't know. Bing [Crosby] was so big into records, but I never bothered with it in those days. I saw myself as more of a comedian. Plus, I've always been so busy over the years, doing those NBC shows since 1950,

doing personal appearances, playing golf...there didn't seem to be the right time.

DH: He's had a little more time in the last year. This Christmas album was such fun for us, and we're glad people love it so much. There's talk now of having us do a full-length Christmas album for next year, and we're getting the material ready now. Plus, now that he's into this whole new career, one of the next things we'll do is gather all the songs he made famous in theatre and movies and do an album of those.

MC: Bob, are you jealous of Dolores' new album?

BH: [laughs] I'm very jealous of it. I tried to break it a couple of times. But from the time I met her at the Vogue club on New York's 57th Street, I've loved her singing—among other things. I picked out most of the songs on the album.

DH: Including ones that have a direct reference to him, like "Keepin' Out of Mischief Now."

MC: Dolores, it seems like you've wanted to get in the studio for many years.

DH: Well, why not? I personally think I'm singing better now than I did 40 years ago! We did some recent personal appearances with Rosemary Clooney, and she sort of pushed me as well. Plus, the way they record today makes things so much easier and better sounding than 30 or 40 years ago. I hope the grown-up citizens of this country will be inspired by us to not let anyone tell them you can't do anything once you reach a certain age.

MC: With all you've done in your lifetimes, why not just kick back, relax and be satisfied instead of working so hard?

BH: I play enough golf all the time. I don't need any more time for that.

DH: Do you think anything's more fun than this? We both love music and loved putting these albums together.

BH: My mother was a concert singer in Wales, and growing up, our family would sit around and sing all the time. She used to love that.

DH: Bob and his six brothers would do family songfests every year. But everything comes at the right time, as long as you don't close your mind to any possibility. We're still pretty healthy, and there's still a lot to do.

MC: What keeps you both going?

BH: I think it's the excitement we've had in our careers. We love each other, but we also like each other.

DH: And thank God for a sense of humor! In 1984, at our 50th anniversary party, someone asked us how we stayed together so long. Bob said, "I've only been home three weeks out of those 50 years." So I gave him a paperweight that said, "Don't think those three weeks haven't been fun!"

MC: You're 90 and Dolores is 85. Are there any secrets to long life you'd like to share?

BH: Just exercise and getting a few laughs. Plus, that massage I get at five every day!

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MC: Which of your many achievements has been most gratifying for you?

BH: It was when John Kennedy gave me the Congressional Gold Medal, and he told me that, when he was in the service during World War II, he sat in the rain in the South Pacific and watched my show. I got a great kick out of that. It reminded me of how, during those tours, we kept to our schedule, singing and clowning despite the bad weather. The first time was March Air Force Base doing a song and dance routine with Crosby.

DH: I would fuss about him going over until I made the trip once. Once you go and see those wonderful kids and the enthusiastic way the American troops received him, I could never criticize him again.

MC: Any particularly memorable moments during those tours?

BH: One time, I had Phyllis Diller with me, and after our first date, we went into a casually ward, where the guys are really hurt. She saw blood and said she'd never do that again. I said, "Yes you will, I want you to get used to it." We used to walk into the wards and yell, "Everybody Up!" and start singing. Then I'd grab a nurse and throw her in bed. The kids are so used to quiet, and they loved it. Another time we did a show in the South Pacific, and I started joking around with a soldier who was getting plasma. Later, after the show, a nurse came out and told me the boy I'd been teasing had died. It shocks the hell out of you, but inspires you to keep on. I also remember the fear I had when we were flying over Alaska heading for a street dance in our honor, and our radio went out. That's the closest I've come to disappearing.

MC: In a business where careers are so short, to what do you attribute your longevity?

BH: I've done so many different things....

DH: The big thing is that Bob's always kept current. He would never go anyplace without working on new material. Besides God-given talent, it's his conscientiousness about his work that's sustained him.

BH: Don't forget all those interviews and talk shows.

DH: There are great talents today, but the difference is, they're doing monologues instead of dialogues. Bob and his ilk liked to entertain the people, create a conversation, not just amuse themselves. The Bennys, the Burns, the Skeltons, they gave themselves to the people.

BH: The key word is laughs. When I stand up in front of an audience and they're laughing, I like it. Someone said, "Why don't I just go fishing?" Well, the fish don't laugh or applaud. There's nothing like putting it all together and hearing that response. In 1928, I remember standing in front of the Woods Theatre building in Chicago with sixteen bucks in my pocket. A dance partner of mine hooked me up with an agent, I started getting some gigs and they kept coming. I've never wanted to stop.

MC: Besides more recording, are there any other goals for the two of you?

DH: [laughs] I'd like to play Pebble Beach under 70. Shoot a 68.

BH: [laughs harder] A 68 at Pebble Beach? Keep dreaming. 

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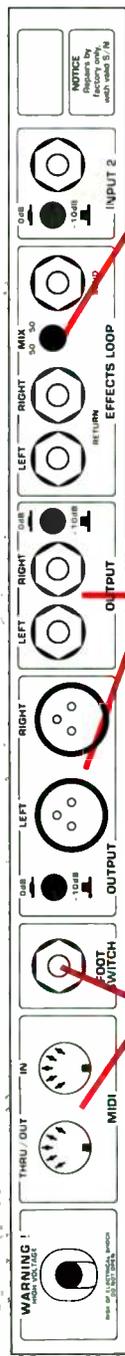
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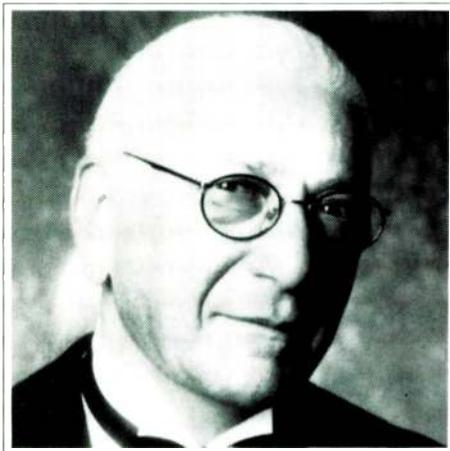
◀ 27 Film Composers

"Film is probably the most collaborative art form we've ever come up with," adds Kamen. "I am very much a collaborator with everybody. If I feel that the director's purpose is best served by doing it his way, I'll be very happy to do that. If I think the film will suffer as a result of that, I'll argue the point. Generally, my goal is to please the director but also to make the film correct."

"If you don't agree with the director on what the film or the character is about, then you probably shouldn't do the movie," says Conti. "For example, if I saw Rocky Balboa as some tortured Freudian character, and the director says, 'No, he's just a down-on-his-luck club fighter,' you're going to have a problem."

Likewise, Poledouris has been involved with all kinds of directors. "I have worked with directors who want to have input on every single musical cue, and some who prefer to have synthesizer mock-ups of almost every situation. Other directors hire me because they want me to do what I do. Generally, they want to hear some sort of melodic notion or tonal quality, and they can sense if whatever I'm doing musically has the mood for the drama they've created. Personally, I love working with directors, and I think that even great film scorers can be surprised by what directors can do with their material."

Like the others, Elfman has been involved on each end of the spectrum. "The two extremes in my career would be Warren Beatty on *Dick Tracy*, who wanted to be in on every bar and every note, whereas Tim Burton



JERRY GOLDSMITH

"For 'The Omen,' the producer drove me out to meet director Richard Donner. As we're driving, the producer asks me, 'Well, what do you hear?' They haven't even shot the picture yet, so how should I know? So just in passing, I say, 'I'm going to use voices' and he says, 'Great idea!'"

didn't even attend the sessions and gave me free rein on *The Nightmare Before Christmas*. I've had directors come to me saying, 'I loved what you did in such and such film, I want something like that for mine.' That is something which usually indicates to me that I don't want to be involved with that project. Because of that, over the years I've heard mock-*Edward Scissorhands* and mock-*Batman* scores in films I've turned down, but that's just a normal part of the business."

While all five composers took time out of busy schedules to take part in this story, the fact that they all sound easy-going made it obvious that a film scorer must have the proper temperament to avoid residency in a rubber room, for the life of a film composer is one filled with incredibly tight deadlines and often more work than they bargained for.

Michael Kamen described the harsh work ethic that most film composers must deal with. "The jobs vary but because of the nature of my career now, I am generally asked to work on these blockbuster movies, which have usually gone a little over, sometimes way over, in terms of their time allotment, so I'm usually working against some very tight deadlines."

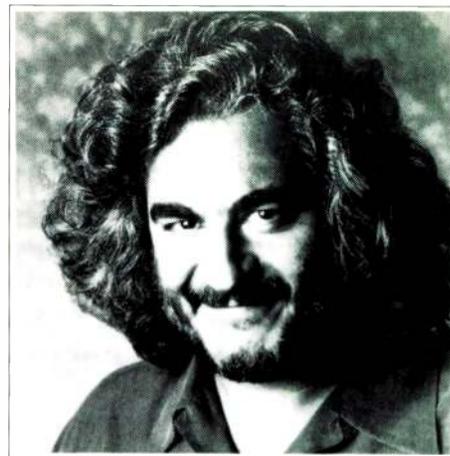
To drive the point home, Kamen explains, "For instance, the entire score for *Robin Hood* was written, recorded and delivered within three weeks, and *The Three Musketeers* was done in a similar amount of time."

Poledouris readily agrees, "The post-production schedules have become more and more truncated. When I started out with *Big Wednesday* [in 1978], we had a twelve-week post-production schedule, but what's happening today is that as the film is being cut, it is being previewed with 'temp-tracks' [temporary music scores], so by the time I get the film it is basically finished, and I'm expected to deliver the finished soundtrack within four weeks, and let me tell you, it can get very hairy."

"That's par for the course," states Elfman. "The film scorer's time schedule gets really crammed because everybody else takes a little longer; the writing takes a little longer, the editing takes longer, the special effects work can take longer, but they don't move back the release date. So basically we just keep getting weeks and weeks peeled away from our schedule, which really makes us cram."

Bill Conti pinpoints the change in post-production schedules to the evolution of the independent film companies. "In the early studio days, when composers were under contract, they worked five days a week, and did 52 pictures a year, with different composers working on different reels of the same film. Time was just something that was manipulated. Then the studio system passed over into the independent contractor phase and film composers got what they called the ten-week contract, which was the norm for a long time."

The increased use of "temp tracks"—in which the composer is given a rough cut of the film with a temporary score with the style of music that the director is looking for—is something that all those interviewed were



MICHAEL KAMEN

"I'm usually working against some very tight deadlines...the entire score for 'Robin Hood' was written, recorded and delivered within three weeks."

anything but enthusiastic about. "Directors will often fall in love with something other than what a composer could potentially come up with," explains Goldsmith. "In the Sixties and Seventies, the rough cuts wouldn't have temp music, we'd discuss the drama and characterizations as a starting point."

Elfman is one composer who refuses to listen to temp tracks anymore. "I don't ever want to listen to temp tracks. I've looked at first cuts with directors, and they'll put in a temprack, but I'll never attend another screening with the temp music because if I hear that temp track more than once, it may affect me. I don't want to hear it, I don't want to know it, plus I've never liked a temp track that I've heard."

While many movie-goers have the mistaken belief that the scorers merely come up with musical themes for a given film, nothing could be further from the truth. "The music functions in a couple of ways," explains Conti. "It serves as an emotional ball carrier but it also functions as a transition or to kill time and other purely technical reasons. Of course, these aren't the reasons that anyone wants to write music but it's part of the job."

"You can only know where the music will go after you sit down with it and study it," says Kamen. "I'm trying to introduce themes and assign themes to characters, and then there's the endlessly fascinating task of weaving those themes together to make it all make sense. In addition to setting up the emotions of the film, music also serves some technical functions like covering up an embarrassing cut or making a slow scene seem quicker. Sometimes your function is what makes the whole thing gel."

Just where the music appears in the film, or "spotting" as it's called, varies with the director and the composer, according to Poledouris, "I've certainly had conflicts with the director about where the music should start or stop but

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Los Angeles-based Greta's signing story is the stuff teenage rock & roll dreams—and bad TV movies—are made of.

Band leaders Paul Plagens and Josh Gordon, musical cohorts since the ninth grade, plan to conquer the world, but drug addiction knocks them off track. They cast out their demons and regroup with guitarist Kyle Baer and drummer Scott Carneghi, eventually hitting the scene with a fresh, new sound, quickly winning accolades and the interest of every A&R man in town and soon after, landing a generous deal with Stardog/Mercury Records.

"We had a couple of Club Lingerie shows just at the time when people were beginning to show interest in us, and that clinched it," says bassist Gordon. "From that point on, it was just a big whirlwind."

Chapter Two begins with the release of their Sylvia Massy-produced (Tool, Green Jelly) debut, *No Biting*, which is generally lauded for its ambitious blending of pop, punk, funk and folk with pure hard rock. But there is some initial concern that their mixture of stylistic extremes will either capture a wide market or slip through the cracks.

To test the waters, Greta takes to the road, where singer/guitarist Plagens' onstage attire—a dress—draws curious reactions from crowds in the heartland, causing Gordon to comment: "We played in Detroit, and we thought it went well, but afterward a lot of people weren't clapping. So this friend asked some people at a table why they weren't clapping, and they said, 'Because the guy's wearing a dress.' I almost think it's like some kind of bizarre sociological experiment, and people feel uncomfortable about applauding something like that with other people looking at them."

And now, as with any great drama, Greta must face its biggest challenge before living happily ever after. In this case, it's winning over audiences outside of Los Angeles.

"When you come from a place like L.A. or New York, you're just exposed to so much more on a daily basis just walking down the street, I think you have to be open-minded," Gordon says. "We're not necessarily targeting a fifteen-year-old kid that listens to nothing but Megadeth. Ideally, we'd like people like ourselves to be listening; people in their mid to late Twenties, who are open-minded—not just musically but culturally."

—Sean Doles

Truck Stop Love is not in Kansas anymore. Thanks to their record deal, these four Manhattan, Kansas natives are going nationwide.

Truck Stop Love drummer Eric Mellin was working at the Kansas State University radio station when a fateful call came in from Santa Monica's Scotti Brothers Records inquiring about local bands. Mellin forwarded the band's demo to the label, and they must have liked what they heard because several months later A&R rep Michael Roth was on a plane to Kansas to see them play.

"Michael rode with us to the gig in Lawrence, which is about an hour and a half away, and he listened to the show," recalls guitarist/vocalist Matt Mozier. "He offered us a deal the next day."

Such an event is not as unlikely as it sounds, especially since, according to Mozier, Kansas has been something of a "hot bed" for groups after Paw was signed by A&M and Stick was signed by Arista during the past couple of years.

"After Paw got signed, it was grunge city around here for a while," Mozier says.

"I think we learned to stick with what we're doing and try to write for ourselves without latching onto the fads that come along," says Mozier. "You can see how fast those things come and go."

Recording their self-titled debut effort was something of an eye-opener for a band that had previously only spent four hours or so in a studio. "It was a lot more work than I expected—we were in the studio in Los Angeles for three weeks, twelve hours a day," says Mozier. Working with producer Joe Chiccarelli (Lone Justice, Oingo Boingo) and co-producer/engineer Tracy Chisholm (Belly) helped create a record they're proud of, and that they believe truly represents the band's sound.

The fact that Truck Stop Love was signed in June and had product in their hands by September is gratifying, according to Mozier. "There are two ways of looking at a record contract. You can get an offer then wait and wait for several others to come along so you can weigh them to decide what's best for you. That can take a while, and even when you sign, it can take a year for the record to come out.

"But the other way to look at it is, the sooner your record comes out, the closer you are to getting heard. We checked out the offer and fought to get what we wanted. Then we just shut up and did our record."

—Sam Dunn

Linn Berggren apologizes long distance. "My English isn't working today," she self-deprecatingly explains over the trans-Atlantic phone line. We discuss the importance of body language, as we can't see each other either nodding nor smiling since she is in Sweden and I am in Hollywood.

I am in Hollywood so that I can talk to Berggren about "All That She Wants," the buoyant reggae-flavored single that was a Top Five hit, on somebody else's phone bill. She is in Sweden because there is a debut album to be finished. The single's success seems to have caught the band—two singing sisters (Linn and Jenny), their keyboard-playing producer brother (Jonas, who calls himself Joker) and friend Ulf Ekberg (known as Buddha), quite off guard.

"Of course we were surprised," Berggren says. "We were surprised when we got outside of Scandinavia. You can just imagine when we climbed in Germany and England. After that we went to the U.S. and everything's working out so fine...It's unbelievable what's happening."

It may be unbelievable to the dark-haired singer, but to review the band's history shows that a path to the top had already been cleared. Originally signed by the Danish indie Mega Records, a company which had previously scored with the KLF, the band released the single "Wheel Of Fortune." This became a hit first in Denmark and then in Norway. Taking notice of the band, German label Metronome signed them and secured a European licensing arrangement.

"All That She Wants" was chosen as the first single outside Scandinavia. Helped by MTV Europe, the single soon went gold and/or platinum in seven countries and hit Number One in ten.

It was during one of Arista Vice President of A&R Richard Sweret's trips to Europe that the single caught his attention. "I was aware of the project," he says, "but after hearing it on the radio and after catching the buzz that way, I just thought it was something that would translate over here more than any of the other European artists. These folks are special."

The international business arrangements also seem special. Ace of Base remains signed to Mega in Scandinavia and Metronome Records in Germany. Arista has them for the rest of the world. The band's signing is, in Sweret's words, a "cooperative venture."

—Tom Kidd

◀ 34 Film Composers

I'll always defer to the director on that point. The 'spotting' process always emanates from the drama in the film itself. It's a matter of keeping your personal tastes out of the way and remembering what the film really needs, which can be really tough at times."

While film scoring is really a post-production art form, many of the composers get called in early to get a feel for the film, well in advance of their actual work. According to Danny Elfman, there are pros and cons to this approach. "Some films I've had rough cuts early on, some films like *Batman* I've brought on the set during the filming to get a look and feel for the vibe, other movies I don't see it until it's basically assembled. What can happen when you see something early is that you'll come up with thematic ideas, but when you see the pacing of the final product, it undoes everything you thought about doing. It can be deceptive seeing something too early."

"I think every film scorer would like to be involved with a project earlier," believes Conti. "You're looking at rough cuts, so you kind of know the piece by the time you sit down to write the music. So you shouldn't be too far off the mark, in terms of understanding the film's statement, but even at the actual scoring stage you might have to revise what you've done."

While certain composers may be thought of as specialists for certain genres, like most creative artists, the men we spoke with are always looking for that musical challenge. "Some films are straight-ahead action films,"

says Poledouris, "which may have characters without a lot of depth and all they require is some kind of propelling force and rhythm to keep the audience pumped."

Kamen adds, "When a director or producer hires a film scorer, they are looking for somebody that is able to make a personal statement, someone who can express non-verbal emotions, which is a direct reflection of your personality. If a scene needs energy, I can bring them that. If it needs a great melody, I can give them that. I bring them whatever my personality can express in their film."

"I think everyone in Hollywood gets type-cast," relates Conti. "They will always say, 'Who will be right for this picture.' Writers, actors, even film composers get tagged, usually based on their last successful film. That's pretty narrow-minded thinking, and not all producers and directors do that, but generally I'd say that's the rule. You are generally offered jobs based on the type of work you've done in the past."

Jerry Goldsmith, Michael Kamen, Danny Elfman, Basil Poledouris and Bill Conti are just a few of the true unsung heroes behind the magic of filmmaking. Hopefully after reading this article, you'll never *listen* to a movie the same way again.

Contacts for the scorers and composers in this story are as follows: Bill Conti, Patrick Renda 213-935-0241; Danny Elfman, Engel Entertainment, 213-874-4206; Michael Kamen, Gorfaine/Schwartz Agency, 213-969-1011; Basil Poledouris and Jerry Fielding, BMI, 310-659-9109.

◀ 29 Getting Songs Into Soundtracks

"They want to know who's in the film, who the director is, how much the studio is going to be investing in the opening," Fair says.

Another concern of artists is about royalties. "Our film company supplies a lot of films for cable channels like Cinemax and HBO, so our artists get their ASCAP and BMI income from there as well as the mechanicals," Siciliano says. "What we offer groups that very few other film companies offer is an interest in the song or the repeated use of the song. We can use it another three or four times in different productions, so that ultimately means more money for the artist."

When Fair signs an artist, he or she will usually get a recoupable advance, depending on their stature. "The bigger they are, the more it costs and the more they pocket," Fair says. "Sometimes, with acts I've been involved with, we've paid out a quarter of a million dollars for one song because we wanted somebody so bad. Other times you'll pay out \$25,000 for one song."

With more and more artists wanting to be on soundtracks, the competition is getting tougher. If a new band wants to get onto a soundtrack, it should check out independent film and record companies before going to the majors, or just wait until you get a deal and tell your label of your interest in soundtracks. Otherwise, it could be a long wait for a project.

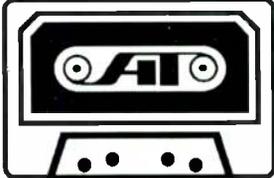
Moonstone's number is 213-341-5959; Ron Fair can be reached through RCA 213-468-4000.



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

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

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



Greg Cooper

☐ Contact: Greg Cooper
818-986-0937
☐ Seeking: Label/Publishing deal
☐ Type of music: Various

- ☐ Production 2
- ☐ Songwriting 2
- ☐ Vocals 2
- ☐ Musicianship 2

Average



☐ Comments: Greg is a schooled musician who has shared the stage with band members performing with Glenn Frey, Tom Jones and Ray Charles. Unfortunately, nothing rubbed off. Cooper scored unusually low marks in every single category and the feeling is that he's dabbling in too many musical genres to become proficient at a single one! More focusing should do the trick!



Michael Kisur

☐ Contact: Michael Kisur
213-931-8345
☐ Seeking: Label deal
☐ Type of music: Pop/Rock

- ☐ Production 8
- ☐ Songwriting 7
- ☐ Vocals 8
- ☐ Musicianship 8

Average



☐ Comments: Influenced by Cat Stevens, with backing vocals reminiscent of Queen, Michael Kisur has put together one of the most professional demo tapes of the year. In addition to playing all guitars, drums, keyboards and doing the vocals, Kisur has written some outstanding pop rock songs worthy of attention from the A&R community. This is one talented guy.



Donovan Keith

☐ Contact: D K Productions
310-657-6098
☐ Seeking: Label deal
☐ Type of music: Pop/Rock

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

Average



☐ Comments: Keith's demo presentation begins with his unique interpretation of "I've Got The Music In Me" and goes downhill from there. Basically a professional actor and dancer, we get the feeling that Keith is only dabbling in music while trying to round out his career in the arts. As indicated by his low overall scores, this tape provided us with nothing special.



Eddie Skuller

☐ Contact: Eddie Skuller
212-736-4342
☐ Seeking: Financing
☐ Type of music: Pop

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

Average



☐ Comments: The Eddie Skuller band is seeking financing so they can complete the recording of their current CD5 project. The first pleasant surprise is that this is a pop band and not too many acts write and play pop these days. Skuller's vocals were above average—as was almost everything else. These scores make it less of a risk for investors. Strong production and musicianship, too.



The Chaney's

☐ Contact: Chaney's
213-931-6396
☐ Seeking: Label deal
☐ Type of music: Prog. Acoustic

- ☐ Production 7
- ☐ Songwriting 7
- ☐ Vocals 7
- ☐ Musicianship 7

Average



☐ Comments: Formed as a duo in 1990, the Chaney's demo scored well above average in every category—especially soaring were the vocals. With well-structured, melodic songs and great vocals and playing, this band is ready to be heard and signed by labels everywhere. This is the kind of unplugged music that's happening now. This band is worth checking out.



My Naked Aunt

☐ Contact: Mark Auria
213-462-8618
☐ Seeking: Label deal
☐ Type of music: Alternative Rock

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

Average



☐ Comments: Here is a band that spent their first eighteen months writing, experimenting and performing. And did it ever pay off! MNA scores above average grades in all four categories although with a screaming lead guitar, some of the mixes appeared to drown out the lead vocals. Now that their live chops are together, more songwriting work will only improve their status in town.



Hanky Panky

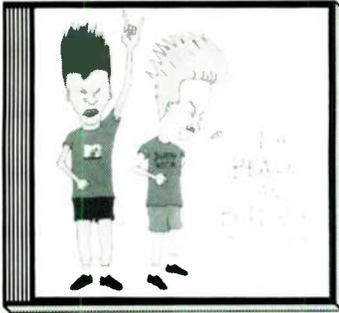
☐ Contact: Band Hotline
818-907-3090
☐ Seeking: Label deal
☐ Type of music: Rock

- ☐ Production 4
- ☐ Songwriting 4
- ☐ Vocals 4
- ☐ Musicianship 4

Average



☐ Comments: This Van Nuys band has been picking up fans over the past three years. Their demo tape, however, leaves lots to look forward to. With scores below average in almost every area, including songwriting and vocals, this band has a lot of work to do to improve its status and be taken seriously by industry folks. Right now, they're just not ready for any pro deals.

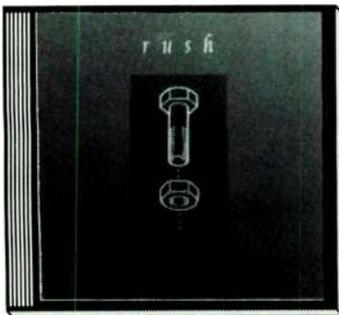


Various Artists

The Beavis And Butt-head Experience
Geffen

1 2 3 4 5 ★ 7 8 9 10

┆ Producer: Mike Judge and Tony Berg
┆ Top Cuts: "Looking Down The Barrel Of A Gun," "99 Ways To Die."
┆ Summary: Don't shoot down this album—it actually doesn't suck! As a matter of fact, some of the ripping cool tunes by artists like Nirvana, Anthrax, Run DMC, Megadeth, White Zombie and Jackyl make this one of the better compilation albums of the year, with or without the Beavis and Butt-head segues, with or without their duet with Cher on "I Got You Babe," and probably without B&B's "Come To Butt-head." This album features some great cutting edge hard rock, and is worth getting for the cool sounds, not just the "heh-heh, huh-huh."
—Tom Farrell

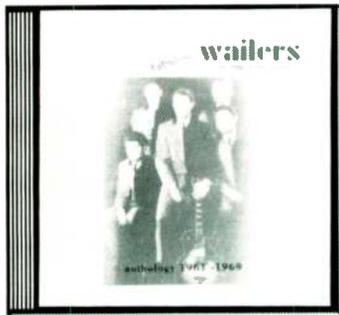


Rush

Counterparts
Atlantic

1 2 3 4 5 ★ 7 8 9 10

┆ Producer: Peter Collins and Rush.
┆ Top Cuts: "Stick It Out," "Nobody's Hero"
┆ Summary: Rush has given their fans songs which stick around a little bit longer, but still don't live up to the heyday of earlier hits like "Tom Sawyer" or "Spirit Of The Radio." The group's musical dynamics spice up their material while continuing to earn Rush critical accolades from the musician community; and drummer Neil Peart's thought-provoking lyrics give you a more than worthwhile reason to actually listen to what bassist/vocalist Geddy Lee is saying in his slightly helium influenced tone. Good stuff from a band that has done better.
—Tom Farrell



The Wailers

The Bays From Tacama
Etiquette

1 2 3 4 ★ 6 7 8 9 10

┆ Producer: Buck Ormsby
┆ Top Cuts: "Louie Louie"
┆ Summary: Read the liner notes to this anthology and learn the Wailers were one of the biggest bands of the Northwest in their day and that they composed "Louie Louie." Listen to the CD and find they were largely a blues instrumental unit which, despite some neat flourishes, almost always sounded as if they were playing "Louie Louie." Listen further and find, toward the end of their 1961-1969 existence, even they didn't know who they were after becoming a full time vocal group. One minute they're mop-toppers, the next folk rockers the next proto-punkers. For true fans only.
—Tom Kidd



Sonya Jason

Tigress
Discovery

1 2 3 4 5 ★ 7 8 9 10

┆ Producer: Dennis Moody and Sonya Jason
┆ Top Cuts: "Cartoon Blues."
┆ Summary: Sax player Sonya Jason is in a romantic mood. This collection of smooth instrumentals is perfect background music for a tryst but not much more. The lethargy of slow moves and seduction is lightened only by the relatively quick "Cartoon Blues." The CD's sole attempt at humor must be what they play in Toontown when trying to impress a date. This upbeat bit is unfortunately short-lived. Someone soon slips a mickey to Mickey Mouse and we're back in Slowtown again. Jason is a talented sax player who hung her chops on a too-restrictive format.
—Tom Kidd

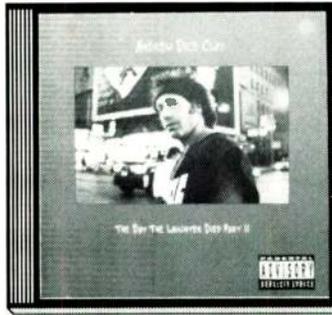


Iron Maiden

A Real Dead One
Capitol

1 2 3 4 5 6 7 ★ 9 10

┆ Producer: Steve Harris
┆ Top Cuts: "The Trooper," "Prowler," "Where Eagles Dare."
┆ Summary: All of the material on this disc is from the first half of Iron Maiden's career, when they were the band for all true metal heads. You'll find classics like "Remember Tomorrow" and the rarely performed "Transylvania," as well as stalwart Maiden anthems like "Number Of The Beast" and "2 Minutes To Midnight." Sure, Iron Maiden has thrown things into reverse by exhuming their old material, but you won't hear any complaints here. A Real Dead One roars with all of the energy that made Iron Maiden the quintessential metal band from the New Wave of British Heavy Metal period.
—Tom Farrell

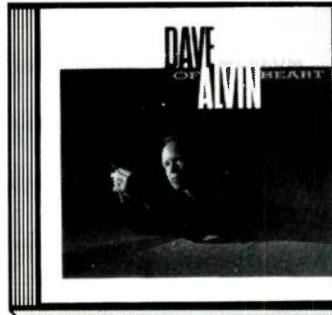


Andrew Dice Clay

The Day The Laughter Died Part 1
American

1 ★ 3 4 5 6 7 8 9 10

┆ Producer: Rick Rubin
┆ Top Cuts: none
┆ Summary: Andrew Dice Clay delivers what has to be the worst material ever in his once promising career. What happened to this guy? He used to be hilarious. I know, it was politically incorrect to laugh at his crude, vulgar jokes, but laugh we did! Now, Andrew Dice Clay has less quality material than Lady Godiva. Instead, the Diceman resorts to embarrassing vulgarity and insults to make up for a total lack of comedic substance. If this guy had done this album on an airplane, you could have made a fortune selling parachutes. While Dice's delivery is fine, what he delivers is worthless.
—Tom Farrell

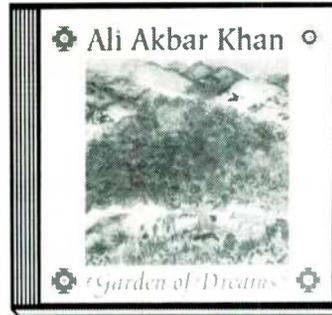


Dave Alvin

Museum Of Heart
Hightone

1 2 3 4 5 6 7 8 ★ 10

┆ Producer: Chris Silagyi, Bruce Bromberg, Dave Alvin
┆ Top Cuts: "Longer Than I Thought," "Stranger In Town," "Thirty Dollar Room."
┆ Summary: Dave Alvin tells tales of lovers and losers, people poor in both monetary and romantic rewards. Museum Of Heart ultimately becomes an experience both personal and universal. The most successful cuts have Alvin shifting points of view, the better to underline each track's inherent tension. "Longer Than I Thought," for instance, has Alvin making it clear that it's "you" he wants while the narrative tells us he will never forget "her." One of the best blues albums to cross my desk in a long time.
—Tom Kidd



Ali Akbar Khan

Garden Of Dreams
Worldly Music

1 2 3 4 5 6 ★ 8 9 10

┆ Producer: Jai Uttal
┆ Top Cuts: "Two Lovers."
┆ Summary: For most Americans, sitar remains a magical, mystical, mysterious experience. It is likely to remain alien to the pragmatic despite the efforts of maestro Ali Akbar Khan. The sitar master is best remembered as one of four sitar players on stage at George Harrison's Concert for Bangladesh. The problem is not with the instrumentals as Khan composes true melodies around approximations of classic pop structures. The problem is with the instrument itself and its exotic approach to pitch. Not likely to win any new converts to the sitar's charms, Garden Of Dreams proves an acquired taste.
—Tom Kidd



ROCK



Aloha, Danny Dangerous

The exodus from L.A. continues, and musicians are no exception: Danny Lukas (a.k.a. Danny Dangerous, ex of the Zeros) has bailed to Hawaii to do the domestic thing, while the band's current drummer, Slammin' Dan, has returned to his native country, Canada. Former LSD guitarist Alex Kayne has hooked up with former Saigon Kick frontman Matt Kramer to form Coma, which is based out of Florida.

Question: What's the difference between a girl you pick up on the Sunset Strip and a Rolls Royce? Answer: Not everyone's been in a Rolls Royce.

I was glad to be part of a recent film/documentary project undertaken by local musician/filmmaker Jon Bare. The documentary, entitled Dead Or Alive? The L.A. Club Scene, deals with how bad our local club scene has become, predominantly on account of the pay-to-play situation. The idea came as an off-shoot of the song "Who Do I Have To Sleep With?" from Bare's current album, Killer Whales. The song dealt with what musicians have to go through to get a decent gig in Los Angeles. The film features interview footage with local musicians Mike Hannon (Bogus Toms), Charles Anthony (Fizzy Bangers), members of Queeny Blast Pop and Fuzz, Don Dokken, Motörhead frontman Lemmy, Rip magazine editor Lonny Friend, Coconut Teaszer proprietor

Len Fagan and local promoter Janice DeSoto. For info about the film, call Marla Capra at Innovative Media at 818-755-01 55.

Vince Neil will be hosting a Tuesday night ordeal at posh industry/celebrity wannabe hangout Bar One. Neil kicked off the festivities earlier this month with a live performance by his band and intends to bring top talent to the venue every Tuesday night. The press release spouts, "Not only will the music on these nights be top drawer, we feel the intimacy, 'celebrities' and atmosphere of Bar One [9229 Sunset Blvd. 310-271-8355] will create an ambiance of camaraderie where old friends, new friends and entertainment industry people can get together in a convenient and comfortable setting." I may just spew. Vince, why didn't you hold this at one of the nightclubs that played a part in getting you signed, or at an area club that has supported local bands and the music scene, instead of a fat cat industry and movie star bar where the rich kids mingle with the paparazzi? Sigh. We need a club like the Cavern Club or CBGB's, not another upscale posh nightclub stone's throw away from Beverly Hills. I'm sorry, but that's just not rock & roll.

FM Station namesake Filthy McNasty celebrated his current birthday (Filthy won't tell, but we're putting his age somewhere in the neighborhood of the Rolling Stones, but we won't say which ones) in his traditional style, with a big bash at his North Hollywood venue. McNasty (nope, he won't mention his real name, either) started out on the Los Angeles club scene in 1969 at former jazz club the Melody Room, which became the Central, and is now the Viper Room. (You can see the FM Station awning in the corner of the Sweet's album Desolation Boulevard.)

In 1974, Filthy took over the Rag Doll, a North Hollywood strip club which shared a multitude of previous owners, including Merle Haggard, who called the venue Hag's Place, which fell to heavy competition from the Palomino. On hand to help McNasty celebrate his birthday were house faves Jones Street (who recently set an attendance record at FM), Shake The Faith, Mondo Kane and a host of others.

—Tom Farrell



WESTERN BEAT



Wylie Gustafson

The New Year is starting off with a bang as Eddie Dunbar, a favorite son on the L.A. country scene, signed with Giant Records/Nashville (615-256-3110). On the strength of his Jerry Fuller/Bob Montgomery (213-872-1854) produced demo and outstanding showcase performances, Giants' James Stroud enthusiastically signed Eddie. Dunbar has recently returned from a meet and greet with the label staff in Nashville and is gathering material for his debut later this year. Congrats, Ed.

More good news on the L.A. signing front from those girls in Way Out West. Teresa James, Lauren Ellis, Doris Paxton, Kathy Taylor and Linda Davis recently returned from a mid-December showcase at Nashville's Ace Of Clubs that attracted every major label head in town. The band's manager, Kim Espy (818-506-6331), may have created a new tradition with his after-

noon and evening showcase schedule. Apparently, the band could only stay in town for one day to showcase. So, they had a two o'clock and a six o'clock show to cover all the bases. The ladies gave an SRO invitation-only performance at Third Encore prior to their departure and left everyone feeling very confident. No official word as yet, but, I predict ink.

Hit songwriter Randy Sharp (818-787-8990) has signed with Windswept Pacific (310-550-1500) Publishing. Sharp has the title cut on the new Alabama release Cheap Seats.

Congrats to singer-songwriter Alan Whitney (310-374-1798) as he wed high school sweetheart Kelly Corbett over the Christmas holiday. Whitney has recently finished song demos with co-writers Ed Berghoff, Paul Marshall and Ed Tree. Alan will co-headline a tour of Germany, Switzerland and Holland this spring as part of the first Western Beat Tour of Europe along with Jann Browne, Chris Gaffney and the Zydeco Party Band.

The Nashville New Country Tour, sponsored by Laredo Boots, brought hometown fave Wylie and the Wild West Show (310-394-3111) to town with MCA/Margaritaville (615-726-2899) act Evangaline and Mercury's Becky Williams. Wylie enjoyed the biggest crowd response as the boot scooters actually paid attention. Evangaline, however, were most impressive with a Cajun/country rock sound that is complemented by outstanding harmony arrangements. Their current MCA release, French Quarter Moon, is full of radio friendly fare that, unfortunately, is probably outside the boring and formulaic Hot Country programming criteria. Hey, what about Country A3? A format for interesting country music with broader parameters. A place where Guy Clark, Nanci Griffith, Shaver, Emmylou and Lyle could be heard. This could be a break through year!

—Billy Block



Jerry Fuller, John Hobbs and Eddie Dunbar

JAZZ



Kenny Kirkland

Los Angeles is fortunate to have numerous fine pianists who call this city their home. In addition to internationally acclaimed stars such as **Chick Corea** who live here but do not necessarily appear in clubs that often, there are so many talented local players around that jazz fans may find it easy to take them for granted. Certainly we should be very proud to have **Billy Childs**, **John Beasley**, **Cecelia Coleman** and the legendary **Horace Tapscott** among the many pianists who can be seen in so many different formats on a regular basis. The same is true of **Kenny Kirkland** who, since joining the **Tonight Showband**, has been a "special guest" with quite a few groups. Recently he appeared at the high-priced **Tatou's** in Beverly Hills, a new venue for jazz. Kirkland played well enough with a trio but seemed to take the audience a bit for granted for he never said a word!

More communicative was **Bill Cunliffe** who appeared at **Chadney's** in Burbank shortly after releasing his recent **Discovery** CD,

A Paul Simon Songbook. Few would ever think of Simon's repertoire as being open to jazz improvisation but Cunliffe has shown that Simon's songs (and not just "Mrs. Robinson" and "Bridge Over Troubled Water") can be reharmonized and altered, giving musicians a fresher set list than merely rehashing "Stella By Starlight" again.

Sticking to pianists and new releases, **Terry Trotter's** quartet (with bassist **Tom Warrington**, drummer **Joe LaBarbera** and **Bob Sheppard** on tenor) celebrated the release of his long overdue CD **It's About Time** (on **MAMA Foundation**) with a strong set at **Le Cafe**. Trotter's trio opened with a long medley which concluded with Sheppard's entrance on a rapid "Dig." Trotter was also impressive on a tricky version of "If I Were A Bell" that became quite stormy and an altered version of "It Could Happen To You" while Sheppard also contributed some heated solos. Terry Trotter has long been a well-kept secret, so hopefully the release of his CD should raise his profile a bit.

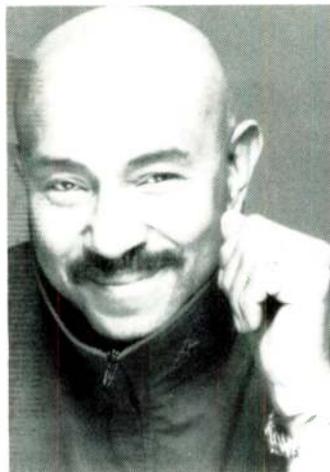
Upcoming: **Catalina's** (213-466-2210) features the **Benny Green Trio** (through Jan. 16) and **Pharoah Sanders** (Jan. 18-23), the **Jazz Bakery** (310-271-9039) presents the **Clayton Brothers** (Jan. 14), the remarkable **Dick Hyman** (Jan. 15) and **Pete Jolly's Trio** (Jan. 22), the **Larry Karush Trio** plays free concerts (Jan. 7, 14, 21 and 28) at the **L.A. County Museum Of Art** (213-857-6000), the **Nucleus** (213-939-8666) presents blues each Thursday night including **James Armstrong** (Jan. 20) and **Janiva Magness** (Jan. 27), the blues return to the **Hollywood Athletic Club** (213-962-6600) each Monday night (including **Preston Smith** on Jan. 17 and **Lightnin' Willie** next Jan. 24) and plan ahead to see the **Lincoln Center Jazz Orchestra** at **Royce Hall** on Feb. 4.

—**Scott Yanow**



Terry Trotter

URBAN



John B. Williams

Some pleasantly blue Thursday evenings are happening at the **Nucleus** supper club at 7267 Melrose Avenue in Los Angeles. The **Janiva Magniss Band** recently delivered a spirited performance and returns for another round on January 27. Blues enthusiasts can catch the best local talent of the genre here every Thursday night, and as always, **Nucleus** patrons receive complimentary admission with dinner reservations. For reservations, call 213-939-8666.

Nucleus has a plethora of classy R&B/Blues/Jazz events in store to kick off 1994. A special one to watch for features bassist **John B. Williams** in a very special night of acid jazz/hip-hop fusion on January 28. You see him regularly on the **Arsenio Hall Show**, and must come out to catch him live.

Expect **Williams** to deliver an elevating set, and expect hip hop/jazz projects to keep progressing beyond its experimental stages. Decades ago, jazz was received as coldly by "mainstream" ears as hip-hop music and culture has been in our times. So it is fitting and moving to see the two diverse genres communicate under the awning of "acid jazz" or "hip hop/jazz fusion."

Emerging acid jazz/hip-hop band **Brown Sweenies** recently played the **Blowfish** club at **Kelbo's** in West

Los Angeles. The **Brown Sweenies** said that they will be playing colleges up and down the California coast to build a fan base and get some exposure. Respected local **DJ Daz** was also on deck at **Kelbo's**, cooling with the **Sweenies**, and spins a variety of grooves at **Umoja** every Monday night.

Umoja happens at the small, but comfortable **Cosmos** in Hollywood with no cover charge. Good music, good food and good vibes are always in place at the **Soul Children's Brown Rice & Barbecue** club. Mellow rare grooves and impromptu live sets from local instrumentalists like young trumpeter **Dr. Suess** make **Brown Rice** a choice spot to rise from the underground urban scene. Watch for a new **Brown Rice** location in February.

In the very casual, down home blues setting of **Babe's & Ricky's** at 5259 S. Central Avenue in Los Angeles, I found the **Mighty Balls of Fire** serving up twelve bars and more of traditional down home blues. Between **Babe's** unpretentious walls lives the emotion, warmth and crowd participation often missing from most upscale nightspots.

The **Palace** in Hollywood was the setting for **Domino's** live debut. The Long Beach rap artist was signed to independent label **Outburst Records**, made instant noise on the streets with the melodic funk of "Ghetto Jam" and subsequently has been picked up by **Def Jam/Columbia Records**. Flanked by dozens of friends and hundreds of clubgoers, he performed songs from his self-titled debut album. L.A. recording artist **AMG** emerged onstage amidst chaos to share the spotlight with **Domino**.

As 1994 rolls on, remember to support local urban talent at the **ASCAP Showcase at the Roxy**. It is one of the region's only live performance outlets for new talent and does launch careers. L.A. rap soloist **Nefertiti** paid dues rocking local stages like this and will finally see her debut album hit this February on Mercury Records. Unsigned artists, labels and related entities should direct **ASCAP Showcase** inquiries to **Edna Sims** at **ESP Public Relations**: 310-821-8884.

—**Juliana "Jai" Bolden**



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CLUB REVIEWS



Cry of Love: Hard working.

Cry of Love

The Troubadour
West Hollywood

① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Lisa Lashley, Columbia: 310-449-2500

□ **The Players:** Kelly Holland, vocals, percussion; Audley Freed, guitars; Robert Kearns, bass; Jason Patterson, drums.

□ **Material:** Nowadays it's impossible to discuss Southern rock without mentioning the Black Crowes and the countless bands they've ripped off, most notably the Stones and Faces because of their white-boy blues lineage. Now comes North Carolina-based Cry of Love, who sound like the Crowes plundering the treasures of Jimi Hendrix (the band's name alone should be enough of a hint). You start with Kelly Holland's raspy twang, which bears an unfortunate resemblance to that of Crowes frontman Chris Robinson. Add Audley Freed's bluesy Strat, which resonates with a tone identical to Hendrix's "Little Wing" or Stevie Ray Vaughan's "Couldn't Stand The Weather," and you've got a recipe for a solid, down home bar band. But in this case, not a big-time rock act. The problem is that for a blues rock band, Cry of Love is not bluesy enough or hard-rocking enough. They always seem to fall somewhere in that middle ground of listener indifference. Freed produces great riffs in nearly every song, but he never seems to expand on them, opting for a tight, repetitive song structure that piques the interest but ultimately leaves you hanging. If I'm watching a blues rock band, I want to see them go all out, especially the guitarist, but it always felt like the guys were holding something back, perhaps by trying to be more palatable and forgetting their rough-hewn roots. They show bits of promise on "Peace Pipe," which seems perfect for AOR stations, but if Cry of Love really wants to pay tribute to Jimi, next time, they'll make the kind of music he always made: uncompromising guitar rock.

□ **Musicianship:** Freed is a talented player with impeccable style, yet he needs to flex his muscles a little more to give his band some added brawn, particularly on his solos, which were surprisingly mundane considering the quality of many of his riffs. Holland can belt with agonizing soulfulness...if he decides he wants to. He has a strong voice but needs to push it up one more notch to give a convincing portrayal of gut wrenching emotion. The rhythm section works as a single entity, as all rhythm sections should, but it all goes for naught without exceptional material.

□ **Performance:** What is it about Southerners that makes them so damn charming? Is it that friendly, laid-back attitude? Or is it something about the way they talk that makes you want to like them instantly? Whatever it is, the band's strength lies in its performance, no doubt the result of playing countless gigs together. They come across as honest, hard-working guys and create an intimate rapport with the audience like we were all a bunch of old friends.

□ **Summary:** The South has never been known for its progressive thinking, so I guess it's no surprise that contemporary purveyors of Southern-fried rock sound so much like their predecessors. You can either consider them doomed to repeat themselves endlessly, or you can just sit back and decide whether or not you like the stuff. Cry of Love is one that won't make it to my CD player very often in the future, not because they're tired hacks but simply because it doesn't move me. I will give them another chance because I like Freed's knack for cool riffs: Let's hope he improves his songwriting.

—Sean Doles



Beth Hart: On the road to success.

Beth Hart

The Troubadour
West Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Geoffrey Tozer: 213-469-9211

□ **The Players:** Beth Hart, vocals; Geoffrey Tozer, keyboards; Jimmy Khoury, guitar; David Kendrick,

drums; Tal Herberg, bass.

□ **Material:** Falling somewhere between Melissa Etheridge on an off day and Janis Joplin on a Monday, Beth Hart powers out slick, polished blues rock that is energetic and dynamic. The first few songs will really impress the listener, but the effect is greatly diminished as one cannot focus on anything but Beth's spotlight. It is obvious that Hart and Tozer form a talented songwriting team. Other than the lack of spontaneity, there is no weakness here.

□ **Musicianship:** Hart boasts a tremendous voice, and an ego to match. Although her voice alone is magnificent, she keeps the other talented players in the dark. Even when she performs her trite introduction of the other musicians, it is almost as if she is emphasizing their strictly supporting role. There is so much talent here that Beth would benefit from bringing out the character of the band as a whole, rather than parading Beth and Beth's wardrobe. Tozer is a beautiful composer and the backbone of the Beth Hart operation. He adds backing vocals that would complement any vocalist. Khoury remained virtually motionless through the set but played nice, neat blues. Likewise, Kendrick was tight, solid, and right in the pocket.

□ **Performance:** Considering the fact that the band agreed to call itself "Beth Hart," it is understandable that the focus is entirely on Beth while the other players are strictly background. However, I feel Beth would fare better in a band situation rather than her own showcase. Beth is dressed Joplin-style with a raw, yet seductive and appealing look. The other guys look like they came out of a Dockers commercial. The contrast is too great. The whole band is nice and clean while Beth wails her impressive voice and uses the word "friggen" as an adjective to describe everything she speaks about. Her multitude of conversations with the audience were contrived, pretentious, and totally lacking sincerity. A recurring theme was to go ahead, make your mark and stand up for what you believe in. I could have gone home for rump roast with the parents if I wanted to hear that sermon and the cheesy way it was delivered. On the other hand, Beth does put on a show that is exciting to watch, for a while. This *Star Search* grand prize winner is charismatic and has an amazing voice. She should just keep the ego in check.

□ **Summary:** Unlike Melissa Etheridge who flies free, Hart paints by the numbers, always keeping in the lines. At the age of 21, Beth is well on her way to success. She needs to work on the performance area, but she has the talent necessary to make her well-known. At the present time, she is like a pair of spanking white sneakers, just out of the box, that need to be slightly soiled. Bring on the dirtiness of the band, crank up the raw blues vibe, and Beth Hart and her band will be much more comfortable to watch.

—Jeff Blue



Photo: J. Farrell

Curve: Highly entertaining.

Curve

The Palace
Hollywood

1 2 3 4 5 6 7 ★ 9 10

└ **Contact:** Virgin Records: 310-278-2419

└ **The Players:** Toni Halliday, vocals; Debbie Smith, guitars; Alex Mitchell, guitars, Dean Garcia, bass; Steven Monti, drums.

└ **Material:** Hmmm. Trying to write about Curve's material is akin to telling a blind man what the color blue looks like. How about this: intoxicating, strong drum beats with an industrial feel provide the framework for layered, swirling, screeching guitar tones that rely heavily on the upper end of the frequency. Halliday's vocals are almost sing-song in some tunes, and right on the melody line in others. While Curve's material is definitely catchy and memorable, it defies the convention of standard contemporary music, i.e. 4/4 time, 100 bpm, etc. The group's sense of musical adventure is one of their strongest assets, and their material comes off in an arty sense without any traces of self-indulgence. It's a unique cup of tea, and definitely not for those whose minds have been closed and programmed by listening to the radio and liking and buying what they're told to buy. Songs like "Men Are From Mars, Women Are From Venus" give an accurate display of Curve's material—thumping, hypnotic beats, blasts of writhing noise and angelic, haunting vocals.

└ **Musicianship:** Curve's musicians are like painters who weave a swirling visage of color from a musical palette that draws heavily on what most would consider noise. Guitarists Smith and Mitchell don't stay in the lines—you'll get none of that Chuck Berry influenced rock from this band. Instead, Curve's guitar duo is like a noise generator providing a reeling auditory soup of high-end frequency distortion, held on track with the occasional rhythmic plays that help give their songs memorable hooks. Halliday's vocals

are coy, trance-like and breathy in an almost spoken-word fashion. The real star is drummer Steve Monti, whose tight (sequenced?) entrancing beats and industrial/techno drum timbres were well-delivered and laid the foundation for Curve's unique sound.

└ **Performance:** Curve isn't one of those bands that set out to draw the audience in all nice and chummy. Nor do they pander and preen. Beautiful vocalist Toni Halliday is the eye at the center of the hurricane—her demure persona sits nicely amidst their eternally fog-ridden stage, which is constantly blasted by banks of back lights and strobes. Very psychedelic and ethereal. The whole effect of staring at Curve's stage can be rather disorienting, and the best way to deal with it is to just go for the ride.

└ **Summary:** Seeing Curve live is like being tasered and enjoying the buzz. The lights! The colors! The sounds! Even the mix was exemplary—I expected that you'd be able to go into the Palace in a month and still hear bits of Curve's white noise attack bouncing around the rafters, but the sound was perfect. Live, Curve is a double hit of musical enterprise, packaged up in a spinning capsule that draws its own road map. Highly recommended, but bring an open mind. —Tom Farrell

Inclined

The Whisky
West Hollywood

1 2 3 4 5 6 ★ 8 9 10

└ **Contact:** Columbia Records: 310-449-2500

└ **The Players:** Miles Tackett, vocals, guitar, cello; Gene Perry, bass, Chapman stick; Steve Smart, drums, percussion.

└ **Material:** If Inclined does not become a huge band off the strength of its debut release, *Bright New Day*, somebody at the band's label, Chaos Records, should be fired. On a commercial level, Inclined's material snags you immediately and digs into your skin with the same sweet melodies, jazzy harmonies and funk-laden grooves that put the Spin Doctors and Chili Peppers into platinum territory. But, on an artistic level, Inclined blow their peers away. Every

song is a foray into experimentation with altered guitar tunings, intricate rhythms and time signatures, challenging melodies and varied instrumentation. But, unlike some of his more self-indulgent forbears, chief songwriter and guitarist Miles Tackett reins in any tendency toward excess and manages to make every song an easily digestible, yet ultimately rewarding listen. Inclined's maturity might appear to belie their age (they're all 23). But when you consider they've been together since they were fifteen and that Tackett's father, Fred, the former guitarist and trumpeter for Little Feat, provided a virtual musical library for his son's and the band's musical education, Inclined's precocity should come as no surprise. Any musical style is fair game—rock, folk, jazz, funk, hip-hop, pop, classical, etc.—yet, somehow, the band distills these elements into a distinct, coherent sound, which, these days, is a feat often attempted, but rarely successful.

└ **Musicianship:** Inclined excercises such command of their instruments, you wonder how they'll improve. Tackett's voice is smooth and clear, never strained yet soulful and emotional. His guitar playing is understated one minute, over the top the next. And he seems to switch axes with every song to provide different tones, most notably on "She Won't Go," for which he sat down with the cello to deliver a stirringly offbeat pop song. As talented as Tackett is, bassist Gene Perry and drummer Steve Smart are easily his match. And it would be a crime not to rave about what an amazing rhythm section they are. Rightfully so, Perry's bass stands high in the mix and is mesmerizing on its own, as are Smart's patterns and fills. Anyone who questions their skills need only listen to "Two Minds" and "Leading To The Light," both of which not only demonstrate the band's chemistry and virtuosity but also Tackett's knack for memorable hooks.

└ **Performance:** Too short.

└ **Summary:** Inclined may be the most promising new act I saw in 1993. They have made an uncompromising album that packs loads of commercial and artistic appeal. And their funk-art-pop-rock will appeal to guys who want their music to kick ass and to girls who want their songs to be pretty. —Sean Doles



Photo: J. Farrell

Inclined: A promising future.

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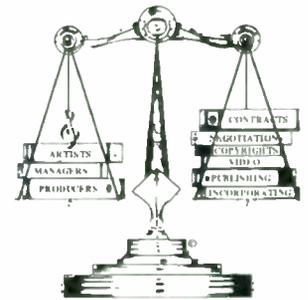
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CLUB REVIEWS



Piss Factory: On the rise.

Piss Factory

Raji's
Hollywood

1 2 3 4 5 6 ★ 8 9 10

▮ **Contact:** Amy, Relativity Records: 310-212-0801

▮ **The Players:** Lizzie Avondet, bass, vocals; Harri Kupiainen, guitar; Bobby Belltower, guitar; Lenny Montoya, drums.

▮ **Material:** Piss Factory spurts acrid, aggressive, atonal art noise for the Nineties. Their material is filled with driving guitar hooks and pounding rhythms. Their lyrics provide minimalist excursions into the modern female psyche. This set featured selections culled primarily from their self-titled debut album. Stand out songs of this show included the brand new "Penicillin," along with "Salt," "Waiting," "Sour Milk" and the encore performance of "Minus."

▮ **Musicianship:** Lizzie Avondet's stark observations of the world are aptly expressed through her vocal presentation. She sings with feelings from deep within herself. Avondet, Belltower and Montoya form a potent rhythm section, while Kupiainen adds explosive guitar coloration to the songs. Raw power and playing from the gut make up for any lack of virtuosity. The point here is to express primal feelings, not to prove technical proficiency.

▮ **Performance:** Piss Factory opened like thunder and the storm raged throughout the set. The stage belonged to Avondet and Kupiainen. Guitarist Harri Kupiainen plays like a man possessed, pulling and twisting the music from his instrument. Vocalist Lizzie Avondet exudes confidence while she gives us her take on the world. All this while providing pulsating bass lines. Bobby Belltower seemed content with playing thrashing rhythms in the shadows. Drummer Lenny Montoya forged the way for Piss Factory in unwavering fashion. The band performed a surprisingly tight, congruent set.

▮ **Summary:** Piss Factory is a band on the rise. However, stability has not been a part of their history. Hopefully, the current members can stay together so that the potential displayed during this show can be realized.

—J.J. Lang



There Goes Bill: Just plain fun.

There Goes Bill

The Roxy
West Hollywood

1 2 3 4 ★ 6 7 8 9 10

▮ **Contact:** David Santos: 213-938-7924

▮ **The Players:** David Santos, lead vocals; Charlie Eckstrom, guitar; Rex Broome, guitar; Mike Baber, bass; Anthony Stein, drums.

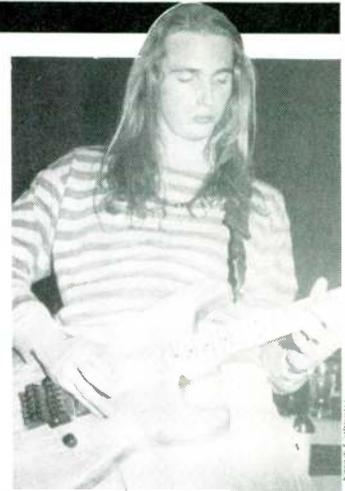
▮ **Material:** If U2 wanted to be an intentionally silly sounding college alternative band, they may well have resembled There Goes Bill over a decade ago. The difference is There Goes Bill seem incapable of writing anything even remotely resembling a serious song. From all outward appearances, these boys just want to have fun. "Ergie Bergie," "Vicki Lawrence" and "Peace And Vegetable Rights" are good for a laugh here and there, however, this material seems unlikely to get them an invitation into the Rock & Roll Hall Fame anytime soon.

▮ **Musicianship:** There Goes Bill play adequately. Nevertheless, their ability was not able to overcome a serious flaw in their haphazard and disjointed delivery. Many of the numbers started out well but quickly petered out.

▮ **Performance:** This performance resembled a frat party where the girls from the sororities were asked to provide the entertainment. There were a few of these girls, complete with There Goes Bill T-shirts, manning the front row singing along, word for word. Some sang harmonies onstage for "Ergie Bergie." Singer Santos provided a comic aspect in his foppish, exaggerated stage manner. His Fred Schneider (B-52's) Manta Ray imitation made the sublime, ridiculous. Guitarist Broome had to be the worst, most uncoordinated (was this a parody?) dancer in the history of contemporary music. Perhaps he should take an example from bass player Baber in his less animated approach.

▮ **Summary:** There Goes Bill is what you'd call a good time party band. At times, they sounded good. Unfortunately, the balance of the material needs work. If you ever need a band for a backyard party, this band may well fit the bill.

—Harriet Kaplan



Young Art: Power popsters.

Young Art

Club Lingerie
Hollywood

1 2 3 4 5 ★ 7 8 9 10

▮ **Contact:** 213-891-4837

▮ **The Players:** Dale Fisher, lead vocals, piano, acoustic guitar; Michael Thrasher, lead vocals, guitars; Brent Baldy, bass, backing vocals; Shane Alexander, lead guitar, backing vocals; Mark Dekalb, drums, percussion.

▮ **Material:** Full-throttle power pop and rock. Themes of relationships and love dominated most of the original, eleven-song set. At times redundant and repetitive, these songs melded into one another to the point of ambiguity. This was due in part to the fact that the tone of the set overall lacked moments of subtlety and finesse.

▮ **Musicianship:** Young Art is a talented and well-rehearsed five-piece unit. Unfortunately, their greatest strength also embodies the seeds of their biggest weakness. The wall-of-sound guitar of Alexander often drowned out the 12-string rhythm guitar of Thrasher. The rhythm section, consisting of bassist Baldy and drummer Dekalb, was at times somewhat inaudible due to the guitar overkill of Alexander. Lead vocalist/keyboardist Fisher's piano solos were a welcome change of pace to the sonic attack in much of the material. A strong point in the set was Young Art's versatile vocals.

▮ **Performance:** Enthusiastic, bespectacled lead vocalist Fisher gave the show a comedic element, constantly reminding the audience that it was his birthday and all were invited to a post-concert party at "my house." Lead guitarist Alexander reminded the audience why they love rock music so much. His straight, shiny blond surfer locks were swayed to and fro as he prowled his section of the stage.

▮ **Summary:** Young Art has potential. However, as tight as they were musically, there is little that sets them apart from many other guitar-oriented rock bands now playing around the L.A. club scene. Musicianship alone is not enough to mask many of the weaker songs which were performed at this show.

—Harriet Kaplan



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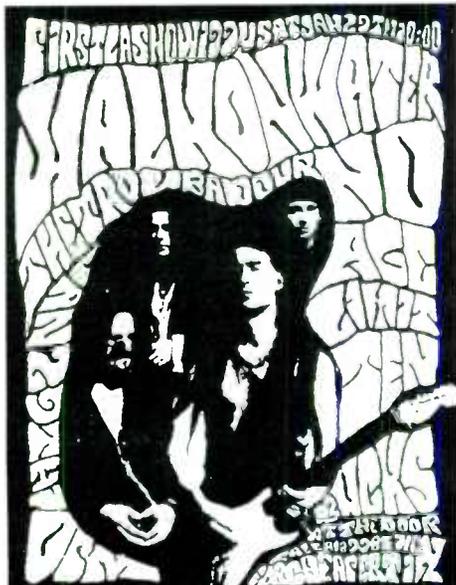
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Los Angeles

It's been nearly twenty years since the Wilson sisters burst onto the rock scene with a debut album, *Dreamboat Annie*, and a follow-up, *Little Queen*, that made them instant superstars.

While Heart's popularity took a bit of a dive in the early Eighties, they rebounded with a self-titled, platinum-selling album in 1985 which contained four Top Ten hits, including the Number One single "These Dreams." Filled with outside material, *Heart* set the tone for the second half of the band's lengthy career, which has seen the group rely on material from such notable tunesmiths as Bernie Taupin, Diane Warren, Holly Knight, Tom Kelly & Billy Steinberg and Mutt Lange. It was a decision that certainly salvaged their recording career, but something that took away from the magical early years when the Wilsons churned out personalized Seventies rock classics like "Magic Man," "Crazy On You," "Barracuda," "Love Alive" and "Heartless."

With the release of their current Capitol album, *Desire Walks On*, the Pacific Northwest party girls, Ann and Nancy Wilson, have said they have gotten back to what they do best: write songs. While this is a noble effort, the results make one wonder if they didn't really drain the well back in the Seventies.

With one exception, the blistering rocker and first single "Black On Black II," the songwriting has none of the magic of the past. Yet, intent on proving a point, the Wilson sisters flooded the Wiltern with new material.

Opening the show with an often dazzling 30-minute acoustic set, the Wilson sisters performed the title track from their debut, the beautiful "Dog And Butterfly," "These Dreams" and a simply brilliant psychedelic rendition of Jimmy Page and Robert Plant's "The Battle Of Evermore," which harkened back to the band's early Washington club days when they were quite simply the best Zep-pelin cover band in the world.

After intermission, the band returned to "rattle the walls," which they did with electrifying muscle on the new single and 1990's "Wild Child." Unfortunately, this part of the show was overflowing with new material, such as the title track of their new album, which is surely one of the worst songs the band has ever put on record. In fact, the only other new song that possessed any significant qualities was "The Woman In Me," which is a John Bettis tune written ten years ago. This was followed by a powerfully passionate version of the rock standard "Love Hurts," which set the stage for the closing songs that the crowd came to hear.

The driving opening of "Barracuda" sent the packed house into a frenzy, as Ann Wilson's powerhouse



Ann Wilson of Heart

vocals quite literally rocked the room, followed by a strange, yet emotionally-charged version of "Crazy On You" and a spiritually-filled reading of Dylan's "Ring Them Bells," a song from the new album on which Ann duets with Alice In Chains' mainman Layne Staley (bassist Fernando Saunders replaced Staley's vocal part in the live show).

All in all, Heart's show gave the appearance of a band looking for its creative feet. Yet, because they possess one of the best vocalists in rock, Heart will always be able to compete. We can only hope that their songwriting will return to form. As it stands now, Heart is a top-flight performing band relying on their past to help secure their future.

—Steven P. Wheeler

Nirvana

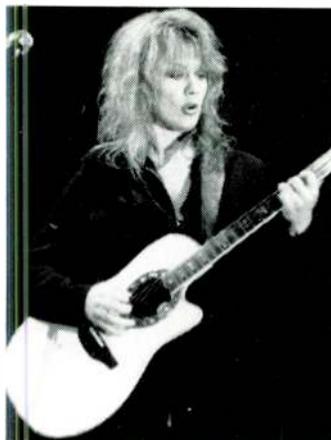
Great Western Forum
Inglewood

It had many of the characteristics of a typical Hollywood Palladium punk show. Nirvana slammed out an adrenaline soaked set that at times echoed the best days of Black Flag and the Stooges. A large mosh pit swirled, and stage divers occasionally torpedoed into a mass of sweaty bodies.

However, the location of all this fevered activity wasn't that venerable ballroom on Sunset Blvd. Instead, this form of hard-core rock rebellion occurred at the Great Western Forum, home of the Lakers, Kings and bands with far more mainstream appeal.

The irony of a band with roots in the underground punk scene performing in a venue made for groups with bigger egos and lesser ideals wasn't lost on Nirvana's outspoken and gifted leader, Kurt Cobain. A few songs into the group's mostly rollicking set, the singer/guitarist noted how he'd always despised arena concerts.

To their credit, Cobain and the other members of Nirvana didn't resort to the type of exaggerated gestures and grandiose statements that are typical of many arena rock bands. Instead, they seemed very much the irreverent, devil-may-care punks that first emerged from the Seattle area



Nancy Wilson of Heart

in the late Eighties. Towering bassist Chris Novoselic hopped maniacally about the stage like an oversized pogo stick, but Cobain proved a harder performer to peg. At times he seemed rather frail and withdrawn; at other moments he could be found spinning on the floor like an out-of-control top.

Musically, Nirvana's Great Western Forum show mainly revolved around Cobain's punchy, fuzz-toned guitar riffing and the combusive, but hook-oriented nature of much of his material. Songs such as "Lithium" and "Come As You Are" rocked mightily. But there were also some softer, more lyrical passages, such as "Polly" (one of several songs featuring a guest cellist), which reflected Cobain's more reflective side.

Given the band's irreverent nature, Nirvana would be better served if they moved down to smaller venues (especially considering the numerous empty seats in the back areas of the Forum).

Still, this particular arena outing did little to damage the band's status as one of the foremost critical darlings of the Nineties.

—Jon Matsumoto

Sepultura

Palladium
Hollywood

Ever wonder where Metallica's hardest fans went after that band turned "wuss" and produced an album for *Billboard's* charts?

Wonder no more—those fans turned their long-haired heads to Sepultura and haven't looked back. A more intense, enthusiastic crowd hasn't been seen since the Romans threw the Christians to the lions.

Sepultura's pre-Christmas gig at the Palladium was a decidedly unholy affair, showcasing numbers from the group's most recent album, *Chaos A.D.*, but also including songs from their four previous albums. Few lyrics apart from "destroy" and "motherfuckers" were understandable to the untrained ear—imagine speed metal screamed in a Brazilian accent—but that didn't matter to the churning, moshing crowd who emitted guttural screams after every sentence uttered by rhythm guitarist/

vocalist Max Cavalera. Besides, who cares about words when you've got brother Igor flaying relentlessly on the drums with Timex-like precision? There once was a time when guitarists and their solos put the excitement in metal, but in this sped-up version, it's truly the drummer who drives the action.

The visual tricks for the evening were predictable—the usual lights and fog you'd see at any Slayer show. But you can hardly hold that against them, because they are playing to an audience that knows the recipe and doesn't want any variation.

—Sam Dunn

Jody Watley

Glam Slam
Los Angeles

Jody Watley's appeal has always seemed more rooted in visual style and attitude than diva-deep song delivery. Still her vocals were as sweet and distinctive as ever during her recent Glam Slam set. A loyal following jammed to new tracks from her latest album, *Intimacy*, almost as fervently as they jammed to chart-topping selections like "Real Love."

The svelte, unique beauty moved about an artful, romantic stage decorated with candles, flowers, velvet and sculptures. Although her trademark high energy took a backseat to a more mellow Jody, this seemingly more mature turn was nicely complimented by growth in her new music. The pumping dance tracks of Watley's past have grown into more relaxed grooves with a substantial funk-jazz core, with new songs such as "Your Love Keeps Working On Me" and "When A Man Loves A Woman" being among the night's most memorable cuts.

A skillful crew of musicians and vocalists supported Watley, including Eric Jefferson, who provided several arresting sax solos, and background vocalist Yvette.

With her new *Intimacy* material generating a respectable amount of enthusiasm from the crowd, Watley's efforts to bypass trends, rather than follow them, should help in restoring Watley to her former R&B/pop princess status. —Juliana "Jai" Bolden



Max Cavalera of Sepultura



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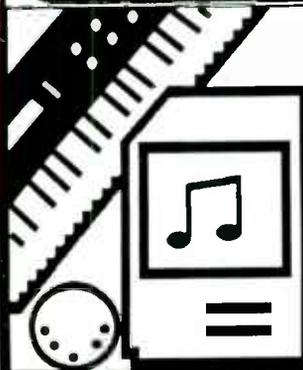
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LOS ANGELES COUNTY**AL'S BAR**

305 S. Hewitt St., Downtown Los Angeles, CA 90013

Contact: Lizzy: 213-687-3558.

Type of Music: Original, unique. Experimental only.

Club Capacity: 176

Stage Capacity: 8-10

PA: Yes

Piano: No

Lighting: Yes

Audition: "No Talent Night" every Thursday and/or send cassette, etc.

Pay: Percent of door. No guarantees.

CHIMNEYSWEEP LOUNGE

4354 Woodman Ave., Sherman Oaks, CA 91423

Contact: 818-783-3348

Type of Music: Acoustic material. Both covers & original.

Club Capacity: 100

Stage Capacity: 3 or 4

PA: Yes

Lighting: Partial

Piano: Yes

Auditions: Call for information or come in Sun-day night and see Dan Singer

Pay: Negotiable

CINEGRILL (HOLLYWOOD ROOSEVELT HOTEL)

7000 Hollywood Blvd., L.A., CA 90028

Contact: Alan Eichler: 213-466-7000

Type of Music: Cabaret, jazz (no hard rock)

Club Capacity: 110

Stage Capacity: Varies (primarily small com-bos).

PA: Yes

Lighting: Yes

Piano: Yes—Baldwin Baby Grand

Audition: Bookings limited to known attractions

Pay: Negotiable

TONY LONGVAL'S COUNTRY CLUB

18415 Sherman Way, Reseda, CA 91335

Contact: Tony Longval: 818-881-5601

Type of Music: All styles

Club Capacity: 1000

Stage Capacity: 40+

PA: Yes

Lighting: Yes

Piano: No

Auditions: Send promo pack.

Pay: Negotiable

FM STATION "LIVE"

11700 Victory Blvd., North 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 ef-fects, houseman

Lighting: Yes

Piano: No

Audition: Send tape, promo pack, SASE.

Pay: Negotiable

FAME OF HOLLYWOOD

6633 Hollywood Blvd., Hollywood, CA 90028

Contact: Scott Kelly: 213-469-2138

Type of Music: Jazz and classic rock

Club Capacity: 150

Stage Capacity: 6

PA: No

Lighting: Yes

Piano: Yes

Audition: Send tape to Scott Kelly at the club

Pay: Negotiable

GENGHIS (COHEN) CANTINA

740 N. Fairfax Ave., Hollywood, CA 90046

Contact: Jay Tinsky: 310-392-1966

Type of Music: Original vocal/acoustic: pop,

rock, folk, blues, country

Club Capacity: 60

Stage Capacity: 6

PA: Yes

Lighting: Partial

Audition: Send promo package to Jay care of club.

Pay: Negotiable

THE JUNGLE

17344 Chatsworth St., Granada Hills, CA 91344

Contact: Loma Kaiser: 818-832-4978

Type of Music: R&B cover and original bands

Club Capacity: 200

Stage Capacity: 5-6

PA: Yes

Piano: No

Lighting: Yes

Audition: Send promo to: The Jungle, P.O. Box 467, Canoga Park, CA 91305

Pay: Negotiable

LAS HADAS RESTAURANT & CANTINA

9048 Balboa Blvd., Northridge, CA 91325

Contact: Alex at Las Hadas Booking: 818-766-3006

Type of Music: R&B, jazz, blues, reggae &

various latin

Club Capacity: 130

Dining Capacity: 250

Stage Capacity: 6

PA: No

Piano: No

Lighting: Yes

Audition: Call or mail demos w/ self-addressed stamped envelope to: Alex, P.O. Box 996, N. Hollywood, CA 91603

Pay: Negotiable

THE MINT LOUNGE

6010 W. Pico Blvd., Los Angeles, CA 90035

Contact: Jed: 213-937-9630.

Type of Music: Authentic blues & jazz

Club Capacity: 70-100

Stage Capacity: 6

PA: Yes

Piano: No

Lighting: Yes

Audition: Send tape & promo package/contact Jed

Pay: Percentage of door/no guarantees.

NUCLEUS NUANCE

2627 Melrose Ave., Los Angeles, CA 90046

Contact: Susan DuBoise: 213-652-6821.

Type of Music: Jazz, blues, Monday night jam session

Club Capacity: 150

Stage Capacity: 6

PA: Yes

Lighting: Yes

Piano: Yamaha Baby grand.

Audition: Send tape to club care of Susan.

Pay: Negotiable

ST. MARKS

23 Windward Ave., Venice, CA

Contact: Elizabeth: 818-506-3219

Type of Music: Jazz, R&B and salsa.

Club Capacity: 150

Stage Capacity: 10

PA: Yes

Lighting: Yes

Piano: Yes

Audition: Call Elizabeth for more information.

SUNSET

322 Sierra Madre Blvd., Sierra Madre, CA 91024

Contact: Richard: 818-575-4732, Rich Prod.,

Mon. & Tue. from 4 p.m. to 6 p.m.

Type of Music: Hard rock, alternative, blues

Club Capacity: 248

Stage Capacity: 8

PA: Yes

Lighting: Yes

Piano: No

Audition: Send tape, bio and photo to above

address, c/o Richard and Bob.

Pay: Negotiable

TILLY'S CLUB

1025 Wilshire Blvd., Santa Monica, CA 90401

Contact: Hughes Lavergne: 310-837-5535

Type of Music: World beat, african, reggae

Club Capacity: 120

Stage Capacity: 4-6

PA: Yes

Lighting: Yes

Piano: No

Audition: Send tape, bio and photo to above

address.

Pay: Yes, from the door

THE TOWNHOUSE

52 Windward Ave., Venice, CA 90291

Contact: Frank Westhoff: 213-392-4040.

Type of Music: All types (danceable)

Stage Capacity: 12

PA: Yes

Lighting: Yes

Piano: No

Audition: Send promo package.

Pay: Negotiable

TROUBADOUR

9081 Santa Monica Blvd., Los Angeles, CA 90069

Contact: Lance: 213-276-1158, Tues.-Fri. 2-6

pm

Type of Music: All types

Club Capacity: 300

Stage Capacity: 8

PA: Yes.

Lighting: Yes

Piano: No

Audition: Tape, bio, picture

Pay: Negotiable

WESTSIDE WOK

12081 Wilshire Blvd., West Los Angeles, CA 90025

Contact: George Fan or Bob Bell: 310-914-1766

Type of Music: Jazz fusion blues (No hard rock)

Club Capacity: 120

Stage Capacity: 8-10

PA: Yes

Piano: No

Audition: Send tape & bio, call George or Bob.

Pay: Negotiable

ORANGE COUNTY**THE COACH HOUSE**

33157 Camino Capistrano, San Juan Capistrano, CA 92675

Contact: Ken Phebus: 714-496-8927

Club Capacity: 350

Stage Capacity: 8-15

PA: Yes

Lighting: Yes

Piano: Yes

Audition: Call for info.

Pay: Negotiable

LINDA'S DOLL HUT

107 South Adams, Anaheim, CA 92802

Contact: Linda: 714-532-5639 or Dirk: 714-758-9669

Type of Music: Original alternative, rock, blues,

rockabilly

Club Capacity: 50

Stage Capacity: 6

PA: Yes

Lighting: Yes

Piano: No

Audition: Send promo package to Ignore Us Promotions, PO Box 8485, Anaheim, CA 92812-0485.

Pay: Negotiable - NO PAY-TO-PLAY!

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PART-TIME WORKING partner for music video show. Call 213-850-0157 or 213-874-4939 and ask for Mitch.

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Meat Loaf on his return album:

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

Q: Which of your students best reflects the results of your work?

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A: When Mr. Danny Cordell, President of Shelter Records, heard of the VBM system, he sent in many of his artists. First was **Tom Petty** who, like Jackson Browne, was just starting his career as a vocalist. After Tom came **Leon Russel, Gary Busey** and many others.

A: Meat Loaf was referred to me and VBM training by Maria Muldaur. Following his first *Bat Out Of Hell* release, Meat Loaf had virtually lost his singing voice for nearly 3 years. He first worked unsuccessfully with many of New York’s most respected vocal teachers (including Pavarotti’s coach!), psychiatrists, psychologists and hypnotists. He even tried John’s Hopkins University—one of the most advanced and respected facilities for medical science and technology. **All failed to restore the voice of the great “Meat.”** Finally, he flew to Los Angeles. And **after only seven VBM sessions, his voice was not only restored, but was in fact better than ever!** This is the best testimonial, “written” in fact and function, to the power of the VBM process. It proves that the VBM system is the the finest and most complete approach ever developed to restore, improve and maintain a healthy singing voice.

It was a proud event in my life when Meat Loaf gratefully credited me on his comeback record: *“Many thanks to Warren Barigian without whose help and dedication this album would not have been possible.”*

Some of the clients Warren has worked with:

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

Here’s what some of them have to say:

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

—Jackson Browne from an interview with *Billboard Magazine*

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

—Michelle Phillips from an interview with *Daily Variety*

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JERRY GABRIEL - Lead Vocalist	310-477-9753	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Lead and background vocals. Songwriter, poet, lyricist, producer. Audio/visual recording experience, motion picture lighting and stage management. Experience with voiceovers and jingles.	Loves life, loves to perform and work on new music. Confident and capable, masculine and powerful. Very soulful. Have completed many album projects.	<input checked="" type="checkbox"/>				
MAURICE GAINEN - Producer	213-662-3642	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Read music. Berklee College of Music, National Endowment for the Arts Scholarship, Discovery Records solo artist. LASS and NAS pro member. Lots of live and recording experience. Jingle and songwriting track record.	MIDI and studio consultation, Woodwinds, keyboards, arranging, composing. Complete demo and master production. Live sounding tracks. No SPIC deals, pro situations only.	<input checked="" type="checkbox"/>				
CARLOS HATEM - Percussion/Drums	213-874-5823	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Original music projects in the pop & dance field. Nat'l & internat'l touring exp. Television performance credits. Soundtrack percussion. Music production. Drums & percussion on Paul Rodriguez Show, MTV. Artist Of The Year award winner on ABC Television series Bravissimo. Fluent Languages: English & Spanish.	Good ears, good hands, and a pro attitude. Available for lessons.	<input checked="" type="checkbox"/>				
STEVE KALNIZ - Guitarist	310-657-3930	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Graduate Berklee College of Music in Performance. Freelance sequencing experience for Yamaha and others. Player of all styles. Worked in wide variety of situations.	Strong Rock, Blues, and Funk player. Reads music and charts. Easy to work with. Club and studio experience.	<input checked="" type="checkbox"/>				
PETER KO - Guitarist	818-841-0233	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	10 years live and studio experience. Recorded with name artists. Recorded for major TV show. Created and recorded music "on the spot" for short film.	On time, courteous and professional. Good ears with creative feel. Very easy to work with. Can also read music and charts.	<input checked="" type="checkbox"/>				
ANDY KOTZ - Funk Guitarist	818-845-6758	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	10 years of album, soundtrack and live experience. Originally from Detroit. Recorded and/or toured with Gerardo (Interscope) and Louie Louie (Warner Brothers).	Read music. Accomplished soloist and rhythm player, good feel, inventive with a good versatile sound. Prefer Funk/R&B. Reads music etc.	<input checked="" type="checkbox"/>				
LANCE LA SHELLE - Vocalist	213-962-9487	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Twelve years professional theatre background, three years club work. Academy of Drama and Music graduate. Broadway New York City. Versatile performer, many styles. Good with harmonies.	Good stage presence, great sense of humor, easy to work with, quick learner.	<input checked="" type="checkbox"/>				
AL LOHMAN - Drums/Percussion	818-700-1348	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	B.F.A. from California Inst. of the Arts, Grove School of Music. Masters from Loyola. 15 years professional exp w/ Larry Cansler, The Stray Cat Blues Band, The Drifters, The Box Tops, The Cal Arts Percussion Ensemble and others. Live TV including Evening Shade, Designing Women, Spinfield.	Gets it right the first time. Read music, tapes available upon request.	<input checked="" type="checkbox"/>				
BOB LUNA - Pianist/Kybds/L. Voc	213-250-3858	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Arranger-composer in all styles of music. Grove graduate, disciplined classically, strong rhythmic grooves, read music. Strong background in orchestration. Lead sheets, take downs, horn string arrangements at reasonable rates. Piano instruction available.	Strong soloist. Excellent ear. Quick learner. Musical director for numerous artists. Lead vocalist/high tenor range. Rehearsal pianist.	<input checked="" type="checkbox"/>				
JEAN MCCLAIN - Vocalist	818-989-1863	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Recorded for Mick Jagger's solo album, Tina Turner's new album, Michael Bolton. Did all backgrounds for Lalah Hathaway's "Heaven Knows" plus many others. Call for references.	Extensive recording experience. Also jingles, TV and movies.	<input checked="" type="checkbox"/>				
MARK NORTHAM - Pianist/Kybds.	310-476-5285	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Over 15 years professional experience. 14 years classical training. Play and read all styles. Extensive experience including TV music, write and recorded current HBO series, jingles and live performances including tours, casuals, club work. Pager # (310) 917-1616.	Like to play all types of music. Excellent sight reading, perfect pitch, great ears. Also available for composing, arranging charts. Professional attitude and results.	<input checked="" type="checkbox"/>				
MARK O'BRIEN - Drummer	213-654-3743	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	15 years as a freelance artist. Extensive touring and recording experience. Reads music. Berklee College of Music. Demo bio available.	Strong "in-the-pocket" feel player. Pro drumming for the song. Locks to click. Solid, tasteful versatile. Reasonable and negotiable rates. Drug free.	<input checked="" type="checkbox"/>				

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WILL RAY - Country Producer/Picker	818-848-2576	✓✓✓✓	Many years country experience including TV & recording dates on East & West Coasts. Can produce 16,24,32 trk master recordings. Have access to the best country musicians in town for sessions & gigs. Currently playing with the Hellcasters. Friendly, professional, affordable. Let's talk.	Cow thrash, farm jazz, prairie metal, nuke-a-billy. I specialize in country music, both as a producer and session guitarist. I love to discover new talent and work with established giants as well.	western beat, range rock
NED SELFE - Steel Guitarist/Vocalist	415-641-6207	✓✓✓✓	Bammie award nominated player & songwriter, over 15 yrs. extensive studio & stage experience, numerous album, commercial, film & demo credits with Bay Area artists, bands, producers, including Anita Pointer, Preston Glass, Bonnie Hayes, Robin & the Rocks, etc.	Read charts, lead and back-up vocals, Excellent image & stage presence. Demo tape & resume available on request. "Pedal Steel" - it's not just for country anymore."	✓✓✓✓✓
LARRY SEYMOUR - Bassist	818-840-6700	✓✓✓✓✓	Toured &/or recorded w/Rod Stewart, Billy Idol, Tom Jones, Martin Chambers and the Committee U.K., Marisella, Jingles for Revlon, Sunkist, Pepsi, etc. Recorded w/producers Trevor Horn, Keith Forsey, Bill Dresher, Eddie King, etc. MTV, '91 Grammy Awards, <i>Arsenio Hall</i> , 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 ltd	✓✓✓✓✓
RICK STEEL - Drums	310-392-7499	✓✓✓✓	Fully endorsed. TV performances, video, clinician, producer, clinic road work with Bill Ward (Black Sabbath), Music minor. Very visual, insane performer.	Very loud, strong drummer. Uses toms melodically. Pro attitude. Fast learner. Reads and transcribes. Odd time, no problem African rhythms. Many different sounds. Very creative.	✓ Huge drum sound.
MERRY STEWART - Synthesist/Voc.	818-788-7009	✓✓✓✓✓	10 years piano Royal Conservatory of Canada; toured for Nina Hagen, Zephyr, Etta James; opened for PL, Quincy Jones, John Lee Hooker, Ike & Tina Turner; wrote CBS single "Only In My Dreams" and Cheech & Chong "Still Smokin'" soundtrack.	Cutting edge artist, player, vocalist, writer, arranger, co-producer; huge swirling modern sound; hot stage look; HIRE ME! REPRESENT ME! SIGN ME! (Warning: I shred...)	✓✓✓✓✓ "Psycho-Delic Trans Dance"
"STRAITJACKET" - Violinist	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.	✓✓✓✓✓ A rocker at heart
"TAKA" TAKAYANAGI - Kybds/Prod.	213-878-6980	✓✓✓✓✓	Written/produced songs for Peabo Bryson, Angela Bofill, Whispers, Nancy Wilson, Shalamar and Main Ingredient. Top 10 hits and film credits.	Producing, arranging, playing keyboards, lessons, good ears and good business. Give power to music in any style.	✓✓✓✓✓ Pop, R&B, ballads
BRICE WIGHTMAN - Bassist	310-278-6699	✓✓✓✓	20 years experience in wide variety of situations, originally from the Bay area.		✓✓✓✓✓
SUSAN WINSBERG - Flutes	213-461-1642	✓✓✓✓	20 years professional experience performing and recording internationally. Includes solo performances, symphony orchestras, jazz, rock, salsa bands, chamber music. Excellent reader and improviser. Great tone, great ear.	Rates reasonable & negotiable. Very quick study. Equally comfortable improvising or reading. Can play with beautiful mellow tone or rock sound ala Jethro Tull. Tape and teaching available.	✓✓✓✓✓ Latin, folk, new age & classical.



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2. PA'S AND AMPS

- 1 Ampex 412 gut cab, w/Celestion 70 wtt spkrs, xint cond \$400 firm Ron, 310-323-1173
- 2 JBL G730 PA spkrs, complete, like new, must sell, \$120/ea, Fred, 818-765-7057
- Acous bs amp, 125 RMS, cab w/one 15" JBL Used w/ Frank Sinatra \$400, 818-990-2328
- Alemich F2B stereo bs tube preamp, xint cond, \$200 213-850-8993
- Ampex Porta Flex bs amp w/15" spkr, \$450 Andy, 213-960-7604
- Carvin 2-4 12" cabs, angled & straight, straight has casters Loaded w/Celestions Will not separate \$500 obo Dave, 818-980-9574
- Carvin Quad amp, bmd new, on sale for \$450 David Lee, 213-222-4097
- Celestion 12" gut spkrs, 70 wts, 4 avail, \$50/ea, Craig, 805-251-0498
- Fender Twin reverb, 1981, 200 wts, hrdly used, \$400 Nathan, 213-655-1053

- Hartkey Systems 210 bs combo amp, 350 wts w/ custom cover, \$550 Keith, 818-355-9554
- Marshall cabs, grt cond, black, 2 loaded w/vintage 30s, 1 w/JBL 120 spkrs in stereo. Each \$450, 310-927-3393
- Marshall JCM800 50 wtt combo, model 4210, all tube, chnl swtching, reverb, fx loop, 1 1/2" spkr, \$500 Darryl, 213-874-4501
- Marshall JCM800 100 wtt head w/gain modification & matching 4x12 cab, xint cond, \$750 or trade for Fender amp, 310-323-0451
- Marshall JCM800 stereo cabs, \$350 Mesa Boogie 412's in cases, \$400 Michael, 213-878-0711
- Peavey 412 cab w/Celestions, Scorpion spkrs, 4 ohm w/ casters, xint cond \$200, Sid, 818-761-1635
- Peavey MD2 8x2 mixer, \$250 firm Carvin FET 900 wtt pwr amp, \$300 firm Enc, 818-842-9369
- Peavey Megabass bs head, perfect cond, like new Lists \$850, will sell for \$450, Sacrifice 310-285-7833
- OSE 850 amp, \$500 818-363-7133
- Ram Pico 16, 16x2 English mixing console, 4 band EQ, 1 insert & 2 aux's per chnl, phantom pwr, \$375, Brian, 310-390-4348

- Randall 120 wtt head, \$150, Carvin 412 cabs, Celestions, \$300/ea, \$500/both, Carvin wedge monitor, 15 plus horn, \$250 obo, Scott, 818-284-9074
- VHT 2150 stereo tubed gut pwr amp 1 yr old, all new guts inside Call for details, \$1395 obo 818-761-2220
- Wtd, 400 wtt rck mnt PA amp, 818-769-4242
- Yamaha PA system, 12 chnl stereo mixer, EQ, amp console, 2 spkr cabs & cases, Xint quality, fidelity, cond \$2000 obo, John, eves, 310-456-4304

3. TAPE RECORDERS

- Alesis ADAT, new, unopened, w/warranty, \$2850 obo 310-454-2245
- Foster B16D, 30 IPS, \$2500 818-363-7133
- Sony 2300 Pro DAT machine, in flight case w/all accessories, New, under warranty, \$1200, Rick, 818-343-9074
- Tascam 22-22 speed, 7" r to r, mastering deck, 2 yrs old \$325 obo Brian, 310-390-4348
- Tascam 246 4 trk recrd, xint cond, hrdly used, \$600 818-765-7057
- Tascam 688 8 trk recrd w/20 chnl mixer, xint cond, \$1525 Sony Portable DAT recrd, \$500, 818-774-0612
- Tascam Porta One 4 trk, gd cond, w/manual, \$200 obo Call Alex, 818-709-9876
- Wtd, 8 trk recrd Call Rich, 818-780-1183

4. MUSIC ACCESSORIES

- Akai S3000 sampler w/SCSI, digital I/O, hrd drive capability

- 8 meg of RAM Pertec cond \$3700, Devon, 310-301-3018
- Alesis 1622 mixer, 16 chnl, grt for live or studio, \$450 909-687-1232
- Alesis MM7B electric seqnc w/instructions, \$150 213-467-8227
- Beyer M88 mic, bmd new, \$350, Spkr mic & gut cable, 1 ft through 50 ft lens, \$5-\$35, adaptors & connectors, \$5/ea, 310-474-1286
- Dynamik 3000 console, 32 in, 8 out, \$5400 818-363-7133
- Electro Voice mic, EVND Series 757, sounds superb & mnt cond \$175, Ken, 805-298-3002
- Equipment cases, custom made, padded inside, 4 medium to large sizes \$150-\$250 obo, John, eves, 310-455-4304
- Necks, 2 rosewood Strat necks, routed for Floyd, no nuts, gd frets, \$75/both, Will not separate, 818-790-6756
- Tascam Porta 05 mini studio 4 trk recrd, \$100 213-655-6284
- Valley Arts 10 spc rck w/wheels Must sell \$100 Fred, 818-765-7057
- Wtd, Gallien Krueger 250ML or 250RL & Explorer case Possible trade for Strat body, neck, electric or Carwin Vega spkrs, Trey, 310-558-8103
- Yamaha SPX90 digital fx procssr, \$250, Raphael, 818-224-2919

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5. GUITARS

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•Acous guit, damaged bridge, \$50. Black Shine by Jackson, low serial number w/anal, \$1000. Scott, 818-284-9074
•Alomblec bs for sale. Custom paint, hipshot tuner \$2200 list w/out case, w/ sacrifice, \$800. Phil, 818-764-5432
•American Made Charvel Strat, custom, custom paint w/ F Rose, EMG p/u's & S Duncan p/u. Includes gigbag. One of a kind, xint cond, \$800 firm. Ron, 310-323-1173
•BC Rich Ironbird bs. American made, neck thru body, custom airbrush paint job, grt cond, \$700. Michael, 818-989-5417
•Bs, custom made 5 string, neck thru, beautifl sound & finish \$600 obo. John, 805-647-6690
•Dobro elec resonator, American made, new w/warranty, \$600 obo. 818-981-3314
•Espino Classical guit, solid, rosewood back & sides, made in Finland, \$325. 310-841-2114
•Gibson L50, 1940s, vintage, collectible, \$1200. 213-655-6284
•Hamer Scarab, red, w/Kahler trem & dbl p/u's. \$250. 213-655-6284
•Kramer Vanguard, offset V guit, white w/F. Rose Irem locking system. Rosewood neck w/soft & hrd shell case. Plys grt. \$250. 818-761-1635
•Music Man 5 string Stingray bs, xint cond, birds eye maple neck, sunburst finish, \$800. 310-498-2899
•Ovation acous bs, black, rosewood, HSC. mini cond, \$475 obo. 213-463-0608
•Ovation Patriot, acous/elec, steel string, bicentennial collectors edition, grt sound & feel, xint cond. \$650. Craig, 818-890-1220
•Rickenbacker 8 string bs, natrl finish, w/HSC, brnd new, NAMM show purchase, never used, Sacrifice, \$1000 obo. 213-851-9758
•Rickenbacker 12 string, sunburst, w/case, gd cond, \$800. Sean, 805-522-4829
•Warwick 5 string thumb bs, active EMGs, perfect shape, case, \$1500 or trade for Rickenbacker, Steinberger, Jackson, Marshall amp, guit or bs. Troy, 310-558-8103
•Wid to buy Roland guit synth system. Call Bruce, 310-306-5994
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•Dzopads, 1 1/1", 2 8" pads, \$175. 26" bs drm heads, bank w/Pearl logo, \$20/ea. Trades OK. 213-883-9578
•DW dbl bs drm pedals w/built in sensitive triggers. Tapal line. Asking \$225. Jeff, 818-842-0370
•Gretsch, Tony Williams yellow, 2 bs drms, 2 rock toms, 2 floor toms, Yamaha tom mount, Rims System, HSC, Caisco pedal, \$2995. 310-318-0155
•Parco 20" crash ride, used twice, almost new, ret & refretorized. Very loud. List \$275. sell for \$100. Offer trade for hi hat. 818-769-0702
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9. GUITARS AVAILABLE

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•#2 rhythm & ld guit sks hrd & fast metal band. Have plyr & tmrsp. Write & bckup vocs. Infl Randy Rhodes, Metallica, Slayer, Jimmy, 310-944-9331
•#2 id guit/sngwrts sk maj label, melcd, HR band. Jackson guit & SIT string endorsees. Willing to relocate. Avail hrj album wrk. 508-441-2118
•#3 y/o guit from DC, aggrsv blues, metal, fusion style. w/hr, equip, tmrsp, sks estab band. David, 213-851-7144
•#5 y/o guit plyr, pro guit avail. Skg to join/form band in style of old VH. Grt lks, tons of gear, tour exp & lots of tunes. Pro sits only. Barak, 818-789-7150
•A pro plyr, grt all, exp, custom designed gear, feml & image, sks cmrcd, melcd rock band. Estab rock bandos. Artists only. pls. Glen, 818-846-6511
•Aggrsv fom guit avail. 10 yrs exp. Lkg to join/form/srs HR band. No all grt bands, pls. Nicki, 818-892-1293
•Aggrsv id rhythm guit avail for melcd, recrdng, any type of session wrk. 10 yrs exp. Pls call Max, 818-347-3887
•American rock style org guit plyr/sngtr, 27, sks btl & drm to make grooving, hrd driving music. 213-739-3726
•Arizona guit 70s rock, Free, Humble Pie, Stones, Albun, world tour, studio exp. Fully equip'd. Pkg avail. Jay, 802-831-2195
•At last, a guit w/ong style, xint sngwrng abil, strong vocs & dedicatn to music. Demos avail. Will relocate. Portland, OR. 503-641-3637
•Avail for gigs, recrdng, R&B, rock, pop, blues, funk, fusion. 818-785-1715
•Blooze guit into Faces, Aero, Crowes, sks skinny, hrd wrkg band in srch of deal. Vintage gear, image & att. Well connected. Sam, 213-882-6889
•Blues guit avail for orig prj, Infl SRV, Arc Angels, Fab T. Birds. John, 818-782-8504
•Blues guit/voc avail for wrkg skt. Call Jimmy O, 818-982-8346
•Cntry guit nkd to complete band w/fein singr ala Tanya Tucker. Write sngs, be srs & wnt to go on road. 213-388-9775
•Cntry guit/pedal steel plyr avail for top show, orig or wrkg cover band. 818-386-5839

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•Guit avail for recrdng & perfmgng & demos. All styles. Pro sit only. Viktor, 213-757-3637
•Guit avail for studio, live, covers, orig. Dave, 818-766-8911
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•Guit avail. Sks musicn for hvy, down picking metal band. Infl Metallica, G Ryche. Pantera. All styles & ideas welcome. Frank, 818-766-4956
•Guit avail. Visionary conscious of my surroundings but learning somewhat unattentive. Can you say heavy? Stecy, 310-838-4477
•Guit lkg for band. Currently has done 3 albums. Lks a must. 818-594-0389
•Guit lkg to form band. Lkg for drmr first. Lkg for band that plys HR ala Skid, Tesla & GNR. 818-741-0450
•Guit plyr avail for straight ahead R&R act. Also have drmr, studio & all recrdng equip. Chris, 818-783-7935
•Guit plyr avail. Rock, punk, etc. 818-785-1715
•Guit plyr avail. Styles, Hendrix, Clapton, Page, Robin Trower. Srs plyrs only. 818-244-0565; 310-858-6647
•Guit plyr sks wrkg sit. Many album & touring credits. Pro only. 213-461-1018
•Guit plyr/sngwrtr sks to join/form hvy, dark, progrsv HR band. Infl A/Chains, Dream Theater, Blue Murder. Have prog gear, bckup vocs. K.J., 818-955-8240
•Guit skg HR act w/classic taste. Clean & speedy, finesse. Infl Maiden, UFO, VH, etc. No flakes or drugs. pls. 818-988-9704
•Guit sks wrkg grp or soon to be. Infl Doors & classic rock. 310-946-2000
•Guit/sngtr avail for blues based band ala Derek & Dominoz, Altman Bros, ZZ Top. Strat through Marshall sound. John, 310-456-9892
•Guit/sngtr/sngwrtr. Infl Beatles, Cure, Violent Femmes. Paul Simon. 310-207-2923
•Guit/sngwrtr avail to join hi energy HR band. Infl everything big & loud. Avail for all sits. 818-347-4624
•Guit/sngtr lkg to form/join band. Pro sits only. Infl Crowded Hr, Eleven, Beatles, Amy Mann. 213-969-8362
•Guit/sngwrtr lkg to join/form HR/HM progrsv band. Infl Leopard, Lynch, G Ryche. MLB & more. Ventura Co. Adam, 805-485-9920
•Guit/sngwrtr team plyr w/image, chops, & equip. tmrsp, lkg for HR/HM band w/groove & chemistry. Call Rex, 818-348-5651
•Have gvoc avail for def/dng core band. Equip, tmrsp, exp. Srs only. Ready to gig immed. 818-563-3430
•Have gun, will travel. Aggrsv guit avail for HR/HM prj. Lks gear, chops, sngwrng abil, etc. etc. Mel, 818-752-9257
•Hvy guit avail. Strong writing, solos, vocs, lots of exp, lots of equip. Infl Scorpz, Lynch Mob, Y&T. Mark, 818-882-9319
•Infl by Hendrix & Al Dimeola. Guit avail for any wrkg sit. Jimmy, 805-584-3172
•Innovatv guit w/darkly progrsv textures & kds avail for pro sits w/label or mgmt. Srs, writes music, lyrics if nedd. Steve, 818-784-2169
•Innovatv rhythm guit/sngwrtr sks srs, altnrv band. Pro at only. Infl Kings X, L Colour, A/Chains. Alex, 213-650-3677
•Ldrhythm guit plyr w/ld voc capability, lkg for aggrsv metal band, Pantera, Beatles. Matt, 818-506-5460
•Ldrhythm, xint vocs, lkg for aggrsv sound to nrv my face off. Not speed metal, not grunge, just pwr. No beginners, pls. Matt, 818-506-5460

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•Over 30 blues/rock guit lkg for casual wrkg band. Have tmrsp & equip & much exp. Brad, 818-368-9320
•Pedal steel guit avail for wrkg gigs. Wally, 818-841-3141
•Pisced off guit, 26, sbt bluesy, slanzzy, aggrsv, HR band or musicn. No drugs, flaks, altnrv, for speed metal. Sns of humor a plus. 714-751-9710
•Pro guit w/recrdng credits, MTV videos & recent world tour, vintage gear, rock image, sks career move w/maj league band. 310-276-8652
•Pro guit/wrtr, 38, sks to join/form new age, jazz, fusion. Will travel. John, 818-981-9020
•Pro ld guit plyr, rhythm & blues, funk, cntry, anything w/ soul. Call me. 818-366-0914
•Pro ld rhythm guit lkg for complete rock band. I'm fully equip'd. Sing bckups & dependbl. Based in Whittier, Orange, CA. LA line. 310-944-4606
•Pro rock guit, 10 yrs touring & recrdng exp as maj label artist in Europe. Pro gear, gd lks, promo pkg avail. Pro only. Nard, 213-653-3034
•Reggae, soca, jazz, rock guit, 34, very expvsv, eloquent chord voxngs. Albun, tour credits. X-Ross Michaels, Sapodilla, Einstein, Phil Chen, Dominators, Passport, rck. Pro only. Dale Hauskins, 310-696-7120
•Skg to join band dual guit. HR cmcd w/wedge. Infl Satriani, Vai, Toto, Journey, Reza, 818-769-7892
•Smoking young guit avail. Early VH. Infl early VH, any groove rock w/bluesy edge. Image, tone & tmrsp. Ask for Chris, 714-892-3807
•Sobor ld guit avail, chops, drive, no BS, no fear, no excuses. Jun, 213-617-7169
•Southern rock guit plyr w/sng avail to form band w/bst & drmr in early 20s. Rich, 818-780-1183

9. GUITARISTS WANTED

- #1 A rhythm hvy rock. Les Paul, Marshall, Page, Zack sound, for deal band. Must sing, plyr, sound & move like a pro. Zep mts J.D., 818-888-8456
•#1 guit plyr nkd Hrd, aggrsv, smooth & silk. Infl Peppers, NIN. Jane, 310-998-5271
•#2nd guit plyr wtd into Pantera, Rollins, Ministry, Danzig. Have rehrsl spd & trk. 310-473-5752
•#2nd guit w/bckgrnd vocs wid by HR band windie CD. Must plyr w/taste & feel. We have gigs & lockout rehrsl spd. 818-773-7625
•#2nd guit wid for hvy, lunky, groove, stone rock band. Stewart, 310-458-1041
•#2nd guit wid for wrkg classic rock cover band. AC/DC to ZZ Top. Travel a must. Vocs a plus. John, 818-382-7944
•#2nd guit wid, ld & rhythm hvy, Pantera, White Zombie style. Sngwrng skills & grt guit tone a must. Srs pro only. Paul, 213-466-6251
•A rhythm guit like Richards, Townsend, Hendrix nkd by south blues/rock snt. Lks like Krovitz or Darby. Sngwrng most impoant. Al, 310-837-3756
•A guit nkd, grt chops, stylistic, different. Infl Motown, NIN, Peppers. 818-997-8158
•Acous guit plyr wid by guit/sngtr/sngwrtr to do small gigs. Vocs a plus. Infl Love Bone, Jane's, 70s, 90s. 818-505-9283
•Acous guit wid by folk/rock/cntry sngtr/sngwrtr. Passionate, voc, lyrics, for your music. Att & msg way above hrstyle. Ideas? Sean, 213-871-6823
•Acous/elec collab wid by pro lem sngtr/sngwrtr for orig covers. Duc, band, perfmcns. Infl Cyndi Lauper, Clapton, Hensley, Joni Mitchell. 213-656-3930
•Ambient, tastefl & aggrsv guit sought for estab, altnrv pop grp. Infl House of Love, Juliana Hatfield, James, Gracieu Twins, Bethy. 213-651-4425
•Artistic pro, fun lem voc/lyricst sks duo/band collab for intrslng pop/rock matrl. 213-656-3930
•Band sks ld guit w/harmony vocs, Infl Beatles, Floyd, Squeeze. 213-933-0565
•BAND, STREET CLEANERS, auditing guit. Infl Stones, Replacemnts, Dead Boys. We have demo & mgmt. 909-982-3451

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•**Bst/drmr** team sk 2 ld/rhythm gut to form hvy, aggrsv thrash band Maiden, Misfits, Slayer No alt. pros. image Torrance based. Chris, 310-973-7726
 •**Cntry/sngwr/sngwr** sgs gut to form duo to write sngs & perform live. Infrsd in ballads in traditl cntry style Michelle, 213-388-9775
 •**Core** gut plyr ndd for side proj w/prodctn deal 818-556-5212
 •**Crealy** musicn wtd to form duo or band w/sngwr/sngwr Bono, Edge, Astbury, Duffy, Morrisey, you & me 818-881-7217
 •**DANGER MOUTH** sgs rhythm gut plyr Ld voc abl Mgmt, paying gigs, label intrst All we need is you Jack, 213-462-2398
 •**Eclectic, accous/elec** gut w/bright ideas & lots of soul wtd for band I have grt sngs, gits & connex Fem OK Bckgrnd vocs a plus Commitment, ambition a must Albert, 818-988-5329
 •**Edgy, sonic jazz, rock** band wnts 2nd gut Reading, equip a must Jimmy, Carlos, Sciofield etc Tour/knowledge mandatory Under 35 only 310-449-2044
 •**Estab band** w/ndie deal, altly, ggs, sks id gut Harmony vocs a plus Soul Asylum, Buffalo Tom, Sugar Rehns in Santa Ana John, 310-421-5922
 •**Exp** gut ndd to do various proj in top pro studio R&B, jazz, Latin jazz, blues, funk This is not a paying gig, 213-906-9733
 •**Exp** gut w/tenor vox ndd for F/T touring band T40, variety, covers. Most wrk east of Mississippi 800-942-9304 x 20784
 •**Exp** ld/rhythm gut wtd, big picture shopping deal Retro 90s example, Kravitz, Crowes no Eddie VH clones or kids James, 213-469-3459
 •**Feelies, La's, Buzzcocks, XTC,** fast, tight, clean, smart, fun Billy, 213-939-3025
 •**Fem** rhythm gut, percussn a plus, to complete all fem rock band Rehns Orange Co. ply in LA Leslie, 714-521-6935
 •**Funk** gut wtd for orig proj No rock, pls Gary, 818-708-3895
 •**Funkadelic** 2nd gut, under 27, w/Hendrix lk, must have lng bushy hr, wtd for glitter image, funkadelic mob Hendrix, Bootsy, early Prince 310-372-3208
 •**Guit** ndd for aggrsv, altrntv HR band w/strong label intrst & mgmt Intl S'Garden, Jane's & Rage Pros only Joe, 818-892-0026
 •**Guit** ndd for altrntv rock band Style ala 10,000 Maniacs Edie Bruckel Lkg for solid, elec/acous plyr, bckgrnd vocs helpfl 213-257-2098, 213-663-9409
 •**Guit** plyr wtd for Latin pop band 310-943-5199
 •**Guit** plyr wtd for Leopard style band Call/Dean, 310-657-5470
 •**Guit** plyr/ld voc wtd, verstl, w/wrk repertoire, 60s through current T40 Some travel 805-251-4049

•**Guit** w/intellect, dissonant, aggrsv, writing exp Infrst Open tunings, eastern infd wtd by band w/growing intrst Happiness & soulmates await. Lv msg, 213-655-7948
 •**Guit** wtd by new forming proj Hrd styles transcending groove Dark, driving w/use of samples, Infrl Ministry, Tool, Bauhaus, Travis, 818-796-4273
 •**Guit** wtd by orig members of Voodoo Groove. Strong vibe, commitment to band, motivid & intense Infrl include Fugazi, Jane's, Miles, Hendrix, Jerky Boyz Call Kevin, 310-699-1403
 •**Guit** wtd for altrntv band w/recently completed indie prodcd CD. Infrl include Midnight Oil, American Music Club, Julian Cope. Srs pros only Warren, 818-798-1556
 •**Guit** wtd for dark, altrntv HR band. Have mgmt & strong label intrst Infrl Pearl Jam, A/Chains, REM Must be soufl, creatv 310-373-9254
 •**Guit** wtd for drmr & bst. Infrl Rush, Primus, Peppers, Megadeth, Looney Tunes. Wnts pro gut virtuosio & vocl sngwr/frntmtn w/larger than life goals. 818-997-7635
 •**Guit** wtd for Leopard style band Dean, 310-657-5470
 •**Guit** wtd for poetic sounds, for poetic words, ethereal, psychd groove hook music w/dynamics Road ready, mgmt, album Morgan 213-254-3341
 •**Guit** wtd to form progsv prw trio. Must be creatv, orig & muscl. Infrl Rush, Primus, Faith Mike, 310-539-2937
 •**Guit** wtd w/bcking vocs Hrd, melcd, dynamc Pixies, Pumpkins, Beatles Call David, 310-398-8941
 •**Guit,** lng hr, mid-20s, inrl Peppers, Dream Theater, Rush. For grooving, melcd HR band w/progrsv touch Nikku, 213-254-0467
 •**Guit/sngwr** wtd to collab w/fem vocl/melody wtd to form rock band w/groove, funk edge Infrl Pretenders L Colour, Kraviz, Deana, 818-986-2174
 •**Guit/sngwr** sought by male vocl/lyncist, 23, tenor. To form diverse rock/metal band Must have memorabl, orig matrl No wannabes No excuses 213-669-1510
 •**Guit/sngwr** to collab w/sngwr/gut/drmr lkg for exp guy/girl who is lkg for us. Gino, 310-391-1301; Gian, 310-915-5315
 •**Guit/sngwr** wtd by voc to collab on altrntv vein Kenneth, 213-851-6383
 •**Guit/voc** wtd Elec/acous, w/vocs, for band into Henley, Gabriel, Toad Srs only Jim, 818-780-9039
 •**HR** band w/ndie CD sks 2nd gut who's vocabulary includes the word groove, not shred. Bkng vocs a must 818-892-1300
 •**I'm** a ld gut plyr, 25 exp, lkg for ld bs plyr, drmr & ld sngwr to form rock band Infrl, Who, Gabriel, Robert, 818-797-4356
 •**Jazz fusion** plyr wtd to practice improv through standards w/Berklee trained gut. Perfrmc & gigs possible David, 213-851-7564
 •**Ld** gut wtd by killer fem voc/sngwr forming pop/rock band w/60s soul & passion Angela, 310-572-5887

•**Ld/rhythm** gut wtd for altrntv pop band w/fem ld sngvr Vocs pref'd 310-364-0419
 •**Lkg** for gut, Sngwrng a plus. Nothing complicated Sngs come frst Accus & elec, 213-650-8292
 •**Maj** label artist sks gut plyr Infrl/U2, Temple/Dog, Tin Machine. 213-656-1689
 •**Musics** wtd by exp bs plyr & drmr team for srs music proj Have agent. Lkg for able pros that can learn matrl quickly 818-789-7027
 •**Non** pro bluesy, HR gut 20 or older No 818s Infrl Crue, old GNR. Hllrd area 310-358-6982
 •**Non** pro HR gut wtd in Hllwd area 20 yrs or older Infrl Crue, old GNR. 310-358-6982
 •**Orig** gut wtd. Must wnt to make the rules, not follow them. Must wnt to do something that has never been done before. Patnck, 818-247-9960
 •**Orig** melcd HR voc w/strong matrl sks gut, over 25 Must have demo, writing abil, xnt equip. No blues or altrntv. Carmelo, 310-578-5464
 •**Pop,** altrntv band sks 2nd gut, ld & rhythm w/grt image Infrl Radiohead, Catherine Wheel, early Prince Band has demo deal 213-851-1680
 •**R&B/rock** rhythm gut wtd Vocs, for new R&B band Emphasis on fun, but srs about practice Cd alt Stones, Santana, Crowes, Dead, Clapton, John, 310-391-0993
 •**Rhythm** gut wtd voc abl wtd. Downey area. Must be ready to pumpoing recrdng & showcs's Infrl Hendrix, Pearl Jam, Joe, 310-602-0450
 •**Rhythm** gut who dble on keybrds ndd for dynamc & verstl fem fronted rock unit. 310-538-5816, 714-776-6467
 •**Rhythm** gut wtd for rock band currently plying Hllwd club circuit. No beginners or huge egos Charlie, 213-654-7140
 •**SG,** all fem band skg gut Non drug, non alcohol 310-289-4734
 •**Signed** metal act sks gut god for gigging, touring & recrdng Non jaded alt req'd. 310-285-RUDE; 213-461-7172
 •**Sngvr** lkg for gut to accompany on local showcs gigs Orig matrl Some pay Lv msg 213-469-0701
 •**Sngvr/lyricst** w/pop, rock altrntv sound sks keybdst, gut, sngwr to collab on matrl. Ong matrl, band, demo, atty, rep & label intrst 213-850-6094
 •**Sngvr/sngwr** w/uniq, dynamc sound lkg for gut to form join band Soft, trppy, hvy, intense, whispers to screams Monster Magnet, Jane's, Pumpkins, Tool Jonathan, 213-456-8995
 •**Slide** gut wtd for cntry band 818-842-5226
 •**Smooth** stlying, unig, orig Peppers, NIN, Jane's 818-752-9907
 •**Sng sensitive** gut into slide & ambience, ndd for rock grp w/roots inrl & altrntv vision Beautiful losers, 310-442-0166
 •**Straight** is dead, grunge is gone. We're going back to

basics & we nd a ld gut Tommy or Sean, 714-740-3613
 •**Tastell** ld gut sought by complete pro pop/folk proj Decidn a must This is a grt opportunity for the right person. Walter, 310-394-8994
 •**THE RESISTANCE** sks dedcd, verstl, pro ld gut Mgmt, label intrst, financ'l bckng, album, tour pending Rhythm as imortant as ld. Groove is key. Reed, 818-414-2119
 •**Unstructured** gut wtd, unlimited rhythm. Ione is the answer Tht industrial 213-655-9125

10. BASSISTS AVAILABLE

•**#1** pro bs, stick & upright, w/vocs, avail for showcsng, recrdng & touring Tastell & aggrsv Levin, Sting, Gedy styles Pro proj w/budgets only. 213-851-9096
 •**Aggrsv** bs plyr/sngwr sks melcd rock band Voc must have xtremly hr range. Infrl Rush, Journey, real music Joe, 818-597-9029
 •**Are you lkg** for abs plyr in a hurry? T40, live, studio, rehrl srs my specialty Many styles. Call Anthony, 818-786-1280
 •**Bs** plyr avail Reads, yrs of exp in many styles, live or studio. Encino area. Avail now to join/form srs proj Srs only nd call. Al, 818-789-7027
 •**Bs** plyr sks wrk in jazz, Latin, fusion Domnick, 213-466-1766
 •**Bs** plyr, rhythm orientd, sks signed or label intrstd, melcd, cmrcl pro band Jovi, Firehouse Image, equip, no drugs Patnck, 310-699-4678
 •**Bs** plyr, studio, touring, clubs, upright, fretless or fretted, elec, exp, pro, read, listen, solid support, blues, jazz, rock, R&B, etc. Hank, 310-823-5480
 •**Bs** vocs, rock, Y&T mts AC/DC, Santa, give me a R&R band for Christmas, 213-913-9455
 •**Bst** avail for orig rock or HM band. Must have mgmt &

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- Bst avail** All types of exp. famous clients. lkg for proj. Infl. Joni Mitchell, Buddy Guy, Ricki Lee, Ohio Players. Also ply fretless. 818-344-8306
- Bst avail** Early 30s, for hrd, C&W, metal band. Strong vocs. lkg gear, pro srs only. T. J., 818-997-3760
- Bst lkg** for band. Meikid, straight ahead. Sugar, Soul Asylum. Kevin. 818-884-2680
- Bst w/chops**, classic gear, monster 70s style, avail to join/ form, tour. Cream, Hendrix, Kravitz. No scammers, oldies, altnrvtv. Hilywd area only. 213-653-7480
- Bst, drmr** & gutt avail for exp. frontman proj. Recrdng, showc's, etc. Have own studio, equip & sngs. Infl. Hendrix, Extreme, Pearl Jam, Joe, 310-602-0450
- Bst, join/ form** bluesy HR band. Not exactly pro. Have equip, image, sngs, job, tmrspo. No 818s. 20 & over only. Hilywd. 310-358-6982
- Erotic plyr/performr/wrt**. Bowie, A. Ant, Cult, Love & electric, Love & Rockets, Hanoi. Elegant, erotic, radio friendly sex band. Eric. 818-340-4954
- Fretless bs plyr** avail for recrdng & demos. All styles. Vic, 213-757-3637
- Groovy bst lkg** for FIT wrkg band. Has passport, sns of humor, very versil, exp. Simon, 310-392-6542
- Jazz funk** bst avail for pro recrdng & performcs or band sids. Lv msg. 818-353-5948
- Mild/groove** bst sks srs wrkg grp w/intl & style. Tmspo & equip. Can ply all style, Jaco mts Bootsy. Michael, 310-697-2616
- Pro bs & drm team** w/intl image & equip sks pro HR/HM band in Lng Bch area. 310-594-6176
- Pro level** fem bst sks estab HR band. Must have demo, gigs & mgmt or onl call. Verst/plyr w/manny infl. 310-839-3360
- Pro rock/metal** bst avail for session & showcngs wrk. Maj recrdng credits & tall, young, lng hr imgae. Srs pros only, pls. 818-382-2805
- Rhythm section** w/8 trk studio avail for all styles of rock. Exp & pro. Lv msg. 818-506-8774
- Stamming bs & drm team** w/lockout studio, PA, sks gutt &/or voc. Pros only. Infl. S'Garden to Infectious Grooves Jed, 818-282-1769. Duane, 213-664-3411
- Solid groove** bst, lots of exp, all styles, live or sessions, paid srs only. Bnce, 310-286-6689
- Upright bs plyr** sks low volume blues band. Keith, 818-355-9554

10. BASSISTS WANTED

- #1 bs plyr** in LA nld for recrdng sessions w/gut plyr & drmr to form R&R band. Have rehsl sng, recrdng equip, for CD proj. Chns, 818-783-7935
- #1 bst wtd** for K/A, back to basics R&R band. 818-785-5019

- #1 pro bst/sngwr/wr** w/intl playing & sngwrng abil wtd by killer gutt/sngwr for collab & band. Funkyish, bluesy, soufl. HR. Randy, 818-779-0757
- 21-30 yr/o bst nld** for cover band. Paid gigs. Must be reliable. 818-888-5544
- 400 wtt plus**, in the pocket. P-ba plyr w/personality, car & job, wtd by voc & gutt plyr. Fast learner & bckups a plus. No LA metal. Steve, 818-763-4450
- A chocolate covered bst wtd** for orig R&B, hip hop band. Youth & image & showmship are importnt. Maloyd, 310-352-8092
- A1, inflntgnt**, soul ldr bs plyr between 23-28, nld to complete diverse edge rock band. Infl. GNR, Zep. Seriffle, 310-208-0619
- Aggrsv, mald**, avant garde band lkg for bs octoqu. 213-661-5260
- Allnrv** & outlaw cntry nrl bst in early to mid 20s wtd to start a new wave of blues/rock sound. Acous a plus. 213-739-3726
- Allnrv band** nds bst. Variety of infl. Strong melodies. Some groove orientd, moody, psychdic. Some punkish, straight forward. Will be plyng out soon. John, 310-819-9230
- Allnrv nds** sks bst. Infl. STP, Temple of Dog, A/Charlie, Pearl Jam, Lakewood area. Rob, evns, 310-429-3303
- Allnrv bs plyr wtd** into odd time, funk grooves, post & altnrv styles. For indie album recrdng in Mission Hills. Joel, 818-896-4594
- An Englishman**, an Irishman & a drmr sk a bst plyr wtd. Infl. Helmet, Primus, Brian, 818-994-0250, Ross, 818-910-0608
- Axiom**, orig pwr trio, sks bst 25-30. Infl. Hendrix, Peppers, Kings X. Must be groove plyr. Reh's WLA. Have mgmt. Eric, 310-674-4007
- Balls out rock** bst nld for cool HR band. 310-597-4530. 714-730-9456
- Balisy** bs plyr wtd by creatv, HM band. Sabbath, Purple, O'Ryche. Has CD release. 818-785-9012
- Band sks** for pro sit. Hvy, diverse, grooveing, real & soufl. Lkg to creatv ultimate family trbe. Pros only. Dmrtr, 310-452-1120, Mark, 310-398-5676
- Band, STREET CLEANERS**, auditing bs plyr. Infl. Stones, Replacemnts, Dyan, 909-982-3451
- Black fretless** bst nld for altnrv, hip hop hybrid. Creatv open mnded a must. Infl. Beatles, Police, trouble funk. Blat. Marley. Adazhe, 213-874-3853
- BOX** in srch of amazing bs. Infl. Alice's Helmet mts. Janis a Tool w/touch of Primus. 24 hr lockout. Estab musicians, hi drugs, pls. Liberty, 818-386-8369
- Bs plyr** for internal world beat band promoting peace. Tourng theaters & colleges nat'ly. Versil, vocs, no Americans except American Indians. 800-937-1900 x 1258
- Bs plyr** nld for hvy, punkish, trancey, tribal, xperimtl

- band. Call Adam, 213-628-8597
- Bs plyr** that can groove. thump, slap, rock & can tour nld. Now Jim, 805-527-7637
- Bs plyr** that's funkng, grooveing, rocking, hi energy bs. lkr. Must be able to travel. John, 213-962-4595
- Bs plyr w/feel** for blues & bright, moody, tasty rock. Gut & lem voclyricist have matr. Sharme, 310-820-0363
- Bs plyr wtd** by lgt into anything from Quiet Riot to Ozzy style. Middle of the road metal only. Brad, 310-672-4544
- Bs plyr wtd** by lgt into anything from Quiet Riot to Ozzy style. Middle of the road only. Brad, 310-672-4544
- Bs plyr wtd** for altnrv band w/recently completed indie prodcd CD. Infl. include Midnight Oil, American Music Club, Julian Cope. Srs pros only. Warren, 818-798-1556
- Bs plyr wtd** for angry, aggrsv widemo & followng infl. Helmet, Sabbath. Call Michael, 818-752-7308
- Bs plyr wtd** for Latin pop band. 310-943-5199
- Bs plyr wtd** for Leppard style band. 310-657-5470
- Bs plyr wtd** for Reggae style band. Call Dean, 310-657-5470
- Bs plyr wtd** for orig band. Call Daniel, 213-962-9466, Joe, 818-342-9118
- Bs plyr wtd** for orig band. Classic rock infl. Blues, rock, funk. We have gigs, mgmt. Under 25, no egos. Rehsl in Chatsworth, 818-885-0782
- Bs plyr wtd** for orig, progrsv pop band. Vocs a plus. Hrd wkr, must party. Infl. Beatles to Violent Femmes. John or Mark, 310-207-2923
- Bs plyr wtd** for straight ahead HR band. Reseda lockout. Infl. Scorp, Lynch Mob, YAT. Call Mark, 818-882-9312
- Bs plyr wtd**, mgmt & label intrst, in style of Jack Bruce, JP Jones. Call David, 310-858-0454
- Bs voc** to complete T40 rock proj. Must learn fast. 909-783-2494
- Bst & drmr** nld to complete hvy, psychdic altnrv band. Infl. J. Harvey, Nile, Pumpkins, Ride, Jane's. Under 25. Srs only. Jay, 310-285-3418
- Bst & keybd plyr wtd** by successul, estab fem artist w/ recd label intrst, mgmt & aty. Dakota, 310-613-4461
- Bst** for cntry band w/fem singr ala Tanya Tucker. Write sngs, be srs & wnt to go on the road. Michelle, 213-388-9775
- Bst nld** to complete hvy, 90s edge blues proj. Pockety yet plenty of excceleration. Call Max or Chris, 818-347-3887
- Bst** sought to complete band. Patient, deditd, skill a must. Infl. Chameleons, Tom Waits, Cure, Dead Can Dance. Tr, 818-368-0370
- Bst** to complete band. Maj label intrst. Creativity & groove very importnt. Infl. Stone Roses, Beatles, early Stones, Rsd, New Order. Under 26 only. 510-236-5122
- Bst wtd** by cntry flavored rock act. Anthony, 818-786-1298
- Bst wtd** for altnrv funk/rock band w/label intrst. Must be versil, tasteel, aggrsv, solid plyr. Bckng vocs a big plus. 310-890-0334
- Bst wtd** for groove orientd band. Infl. Kiss, Aero, Crue, Skid, Pussycat. We're going back to basics. Tommy or Sean, 714-740-3613
- Bst wtd** for grooveing, emotional rock band. Infl. VH, Testa

- oid Aero, Zep, Chris, 213-957-2537
- Bst wtd** for hvy stuff. Infl. Metallica, Megadeth, O'Ryche, Pantera. Must be srs, must have equip. Call Frank, 818-766-4966
- Bst wtd** for indie signed band. No pay. Aggrsv, altnrv plyr w/roots. No slappers. 851-2496
- Bst wtd** for psychdic, ethereal groove music w/dynamics. Album, mgmt. Have to be road ready & creatv. Morgan, 213-254-3341
- Bst wtd** for srs, orig band w/intl matrl. Male or fem. Fretted, fretless, upright. Henley, Gabriel, Toad, Jim, 818-780-9039
- Bst wtd** to complete all orig pro HR band w/punk edge & total new sound. Pro gear, short hr image a must. 818-544-3481
- Bst wtd** to complete all orig pro HR band w/punk edge & total new sound. Pro gear, short hr image a must. 818-544-3581
- Bst wtd** to complete all orig pro HR band w/punk edge & total new sound. Pro gear, short hr image a must. 818-544-3581
- Bst wtd**, bilingual pref'd. For progrsv, English/Spanish rock proj. Aerial, 818-990-9636
- Bst wtd**. Must be into grooveing, writing, rehngs, recrdng all the time. Infl. Flea, Jeff Ament, Primus. We reh's in the SFV area. 805-298-1287
- Bst**, upright &/or elec, for jazz, funk, psychdlia. 213-883-0792
- Career minded** bst nld w/bckgrnd vocs & mature wrkg att for classic infl HR band. Team plyrs only! Let's talk. 818-240-6320, 818-781-0238
- Career minded** bst nld w/bckgrnd voc, mature wrkg att, for classic infl HR band. Team plyrs only! Let's talk. 818-240-6320, 818-781-0238
- Catchy pop/rock** band w/hooks, harmonies & direction rds you if you are slave, clever & versil. Call Joe, 213-874-4266
- Chocolate coated** bst, under 27, w/Hendrix, Mazerati image, wtd for glitter image, funkadelic mood. Hendrix, Bootsy, early Prince, 310-372-3208
- Christian bst** to play aggrsv, atmospnc bs w/R&R band. Infl. by Tibetan & Gregorian chants, Johnny Cash, Julie Andrews & loud noises. 213-258-0244
- Christian bst**, 20-35, w/gtr voc harmonies, for estab pop/rock band w/studio album. 60s, 70s rock sounds, 90s toughness. Michael, 714-870-0357
- Cnry bs plyr**, pro only, to wrk w/orig act. Possible touring. Bobby, 818-709-1714
- Deditd** bst wtd to complete new band w/voc & gutt/wrtrs w/wown style of southern hippy groove rock. Bckgrnd vocs a plus. 818-769-4242
- Ecentric** bst wtd for band for indie CD. Infl. 24-7 Spyz, Bad Brains, Ice Cube. 213-931-9095, 818-989-2817
- EMI intrst**. Headstrong blues & rock band. Lkg for pro bs plyr w/stage exp for upcmg shows. 310-821-5996
- Energic** bs plyr wtd. Aggrsv hvy, funky, in the pocket, for dual gutt, hvy drms. Recrdng, gnging, Westside practice band. Dave, 310-392-0345
- Estab band** w/indie deal, aty, gigs, sks bst, harmony vocs a plus. Soul Asylum, Buffalo Tom, Sugar. Reh's in Santa Ana. John, 310-421-5922

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- Estab R&B band w/successful indie album, mgmt & booking agencies, sks aggrsv bst ala AC/DC, C Trnk, Saigon. Strong vocs a must. 818-764-4008
- Fem bst for wrkg, classic rock band Voccs gd Nancy Luka, 310-396-6966
- Forming band w/rehrsl spc nds bst. Fretless Infl A/ Chains, Floyd.
- Funky, souflft bst w/bckup voc abtl a must. Wtd for orig pop act Infl George Michael, Duran Srs only Conrad, 213-874-5424
- Gd sngs, funky beats. Bst ndd. Rock, solid groove plyr Lks, race, gender unimportnt. Must lock onto groove like pit bull onto mailman Phil, 213-368-4980
- Grooving bs plyr wtd. Gd level, commtmt. We are modern rock band w/label intrst Brian, 818-919-5967
- Guit sks bst for visionary band to ply new, magickal music beyond Zep, Cure, James, Bowie. Call especially if 93 means something to you. 213-883-1937
- HR/HM band skg aggrsv bs plyr. Style of GNR, Skd, A/ Chains. Must have vocs & lks. Pros only. 818-701-0553
- If you're a bs nerd that feels gd music comes only from Mother England, call us. Infl Smiths, Beatles, Sid Barrett. Matt, 818-556-5269
- In the pocket bs plyr ndd for band. KCRW type, eclectic sound. I have gigs & connex. Acous instrmt, bckgrnd vocs a plus. Commitmt, ambition a must. Fem OK. Albert, 818-988-5329
- Intent bst ndd immed Infl S'Garden, Pantera. 213-851-6951
- Lkg for signed band w/mgmt & deal? Wake up, it's time to do something new. The 80s are history. Rich, 818-780-1183
- Look alike ndd for dyed black hr, skinny, hvy, aggrsv, flashy band. Pros, cool gear, 24 plus. No hype. 213-883-9578
- Man Bites Dog nds bs plyr. Infl by Sugar, World Party, Big Star, Elvis Costello, Chris Mars. Voccs a must. Phil, 213-368-6655
- Meldc HR act sks exp bst w/vocs. Infl Rainbow, Whitesnake. Call Ron, 818-249-4130
- Modern rock w/label intrst sks bs plyr grooving & rocking. Ld level. Dedicatd Matt, 818-761-1396
- ONLY THE BRAVE, America's premier Native American Indian rock grp, sks tntd, diversified bs plyr. Pls call Sean, 818-955-6503; Kurt, 310-927-9921
- Open minded fem bst wtd to form altrntv band w/male, fem vocs. No pressure, no egos, no pros. Roy, 213-436-0356
- Orig altrntv pop proj sks bst. Meldc. groove orientd tunes. Infl by Gabriel, U2, Sting. Rehrst, studio. Recrdng demo. 310-396-5589
- Pat Man, formerly of Infrared, has started a new proj called WPD. Nd permanent bst. Must be verstl, wld & crazy. Ala Flea, Jeff Ament. Pat Man, 805-298-1287
- Pop, altrntv band sks bst w/grt image. Infl Radiohead, Catherine Wheel, early Prince. Echo. Band has demo deal. 213-851-1680
- Pro bs plyr ndd by progrsv, cmrel HR band. Infl Rainbow, Dream Theater, O'Ryche. Must have tnt, pro equip, image, or don't call. John, 909-278-3686
- Pro bst ndd by estab, career HM band w/progrsv edge. Have mgmt, trnspp, pro equip & pro att a must. Infl Megadeth, Dream Theater. Kragen, 310-915-9915
- Pro bst wtd by hvy band. Infl Tool, Pantera, Sabbath,

S'Garden. Must be exp, tntd, focused on intensity & hvy sound. Call Andre, 818-761-0288; Brian, 818-763-9166

•Pro musicians forming T40 cover band for gigs & possible overseas. Must have pro gear, be quick learner & have sngs of humor. Srs. 310-915-9462

•R&B/rock bs plyr wtd. Voccs, for new R&B band. Emphasis on fun, but srs about practice. Gd att. Stones, Santana, Crowses, Deed, Clapton. John, 310-391-0993

11. KEYBOARDISTS WANTED

- Acous/elec collab wtd by pro fem singer/lyricst for orig covers. Duo, band, perfrmcs. Infl Cyndi Lauper, Clapton, Henley, Joni Mitchell. 213-656-3930
- Altrntv band w/fem sngpr preparing for studio in January. 1 month rehrst. Nd very creatv keybrd plyr. Paul, 213-368-6419
- Ambitious, creatv keybrd plyr wtd for sng orientd R&B band w/stroing fem voccs & 16 lrk recrdng & rehrsl studio. Bckup voccs a plus. 310-214-7276
- Artistic, pro, fun fem voc/lyncst sks duo/band collab for intrsng pop/rock matrl. 213-656-3930
- Classic AOR rock band sks Hammond piano, Wurlitzer plyr. Infl Cocker, Eagles, Stewart. 20-30 w/mage. Have tape & gigs. Better be grt, 818-753-4095
- Estab wrkg band lkg for pwrl/black fem keybrdst. Bckgrnd voccs. Into funk, R&B, rock, pop, dance, jazz, soul. Srs & dedicatd, Mike, 818-508-1374
- Keybrdst able to sing wtd by soon to be wrkg T40 dance/rock band. Srs pros only. F. J., 21-851-5174
- Keybrdst ala Neil, REO, Mike, Mother's Finest, sought by soufl singer/sngwrtr for collab. REO mts UFO. 818-985-2792
- Keybrdst ndd for funk/rock band ala Sly Stone, Lenny Kravitz. Currently plyng out & showcng. Must be funky. Paid rehrsls. 213-660-4966
- Keybrdst wtd for wrkg jazz, Latin, funk, acous band for chops & texture. Call Bob, 310-392-5282
- Keybrdst/pianist into acid jazz, house stylings. Must be equally proficent on synth as well as acous piano. 213-589-7464
- Keybrdst/sngwrtr sought by male voc/lyncst, 23. Tenor, pwrl, verstl. To form diverse rock/metal band. Same age range. Pls. 213-669-1510
- Keybrd plyr w/bckgrnd voc abtl ndd for pop/funk act. Gd equip, well focused, video gigs, recrdng & pending. Srs only. 213-668-2608
- Keybrd plyr wtd by fast, driving, meldc, altrntv rock band. Currently shopping demo. Located in N Orange Co, Lng Bch area. Bruce, 310-425-1143
- Keybrd plyr wtd for Latin pop band. 310-943-5199
- Keybrd plyr wtd for rock band currently plyng Hilywld club circuit. No beginners, huge egos or plyrs for hire. Charlie, 213-654-7140
- Keybrds & bs wtd by successful, estab fem artist w/recrd
- Rocking bst who plys w/passion wtd by killer fem voc/ sngwrtr forming pop/rock band w/60s soul & passion. Angela, 310-572-5087
- Roots rock bs plyr wtd. Sing strong bckup, must be avail, reliable, hrd wrkg. We've got the sngs if you have the tnt. Harry, 213-874-4496
- RUBY ROCKET sks permanent bs plyr for upcmng shows. Black hr. Infl C. Trnk, Beatles, Blondie, Costello. 310-285-5590



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-SG, all fem act sks bs plyr Non drug, non alcohol. Label development, mgmt & legal in place. Must be srs & dedic'd. 310-289-4734

-Singing bst wtd by dtrm & guit to form dance/rock T40 band. Srs pros only. Will wrk Jan 1. Tarrs, 818-386-1043

-Sng/sngwrtr/guit sks hvy duty bst for demo shows prof. Infr Love Bone, Jane's, 70s, 90s psychdc. Scott, 818-505-9283

-Skg verstl & creatv bs plyr More groove, less flash, for dynam, fem fronted rock unit. 714-776-6467, 310-538-5816

-Solid, pwrlf bst wtd for altrntv hvy band No lks just music. Cali Mike, 213-931-9113

-Tasty, 70s style bluesy HR grp proj w/finished tape currently being shopped sks bst now. Steve, 213-969-6095

-THE BIG PICTURE wants groove bst low end, less in more plyr. Fingers thumbs. We have mgmt, investor, atty, press, recrdng CD. James, 213-469-3459

-We are lkg for a bs plyr for a modern rock band ala Lord/

New Church, Billy Idol, DePeché. Label intrst. Eric, 310-209-3772

-Wtd, bs plyr & guit plyr into HM or HR covers, copys No orig. Dtrm & ld sng. lkg. Ready to form band. Srs only. 818-352-2965

-Wtd, bs plyr for rock band Must be creatv, orig & dedic'd. We have sngs. No egos or flakes. Pros only. Steven, 313-969-8036

-Wtd, bs plyr into altrntv, funk, pop, style music for band proj. Recrdng indie album in Mission Hills. Joel, 818-965-4584

-Wtd, bst for small jazz grp 213-467-9319

Williams. Avail for singers proj. Herb Mickman, 818-990-2328

-Pro keybdst w/5 album credits, MTV videos & recent world tour, killer gear, rock image, sks paid sits Pro band. 818-776-9279

-I/rogrmmng, seqncng, studio wrk, demo Keybrd plyr avail. Korg M1, RB, Atari Cubase. No gigs. 310-208-3772

-Totally pro keybdst w/ixnt state of art gear, T40 matrl, a/everything from Madonna to Doors Currently skg touring T40 acts only. 818-773-0551

-Totally pro, verstl keybdst w/ixnt state of art gear, lrg bck up of matrl Can ply any from Doors to Madonna. Currently skg touring, T40 acts only. 818-773-0551

Label intrst, mgmt & atty Dakota, 310-613-4461

-Orig altrntv pop proj sks keybdst Meltd; groove orientd tunes infl by Gabriel, U2, Sting. Rehrst, studio Recrdng djmno. 310-396-5589

-I/rodr/rtrng nrd for funk/dance single w/sexual potency I have the \$, distribution, radio/video promotion to make you huge \$\$. 310-288-6303

-G, all fem act sks keybdst Non drug, non alcohol. 310-219-4734

-Skg exp fem keybdst, singing abil a plus I am superb lyricst, medclly strong. Pop, soft rock. Skg commitd partnership for demo. Sean, 213-653-8782

-I/ntnd keybdst nrd to do various proj in top pro studio R&B, jazz, Latin jazz, blues, funk. This is not a paying gig. 213-906-9733

-I/ntnd male lyricst w/txntv sng catalog sks male compsr/ keybrd in LA, under 30, for demo collab Michael, 213-374-9818

11. KEYBOARDISTS AVAILABLE

-Accompanist for singers avail as pianist for rehearsal & perfmrncs in clubs, cabarets, etc. John, 818-781-5761

-Kansas, skg Steve Walsh, Robbie Steinhardt, Dave Hippo, etc, to form Kansas of 90s 818-773-0551

-Ken James, piano, arrangr, contmpry & jazz styles State of art 88 Roland piano. Srsmt & reliable. 805-298-1032

-Keybdst w ADAT, digital studio & grt gear for sessons & demos Grt acous & synthetic sounds. Craig, 818-789-7931

-Keybdst w/bckup vocs avail for wrkg band Many styles. Peter, 213-851-3177

-Keybrd plyr & fem dtrm avail for rkg sit Gd PA, eq, & tmspo. 805-251-4049

-Multi tntnd keybdst w/ixnt state of art gear, Korg EW, D50, Hammond C3, large Midrck Currently skg touring & showcsng acts, recrdng acts only. 818-773-0551

-Pianist/keybdst avail Plys all styles of music; special events, private parties, weddings, etc. Pts call Pierre Dante, 213-871-5855

-Pianist/sng/sngwrtr w/2 albums avail for band w/whj label deal only 818-789-9211

-Pro accompanist formly w/Sarah Vaughan & Joe

12. VOCALISTS AVAILABLE

-25 y/o altrntv voc w/guit & keybrd abil sks non ego, fun to jam with type sit Beatles, Jellyfish, XTC, etc. 818-842-6648

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-A exp voc avail Writes, plys guit. Von Scott mts Andrew Wood. Send tape to 6440 Bellingham Ave #152, N Hilywd CA 91606

-A sng/lyricst lkg for hvy, mod band Urge Overkill, Wiretrain, Dramarama, Sugar. Pros only. 310-478-2047

-A tenor, lks like Kravitz, Darby Soull blues rock style. Nd pro rhythm guit lke Townsend, VH, Hendrx. Pros. pls Call Al!, 310-837-3756

-A/Chains mts Zep Have album credits from 1991, grt writing on lyrics & vocal melodies. Solid contacts. Phone contacts. Bret, 918-446-5763, 310-473-3721

-Aggrs sngtr into HR, funky, hypnotic, tribal grooves Something insane that moves. Located in Hilywd Lv msg. 714-493-8743

-Altrntv fem voc/sngwrtr w/grt image, sks collab REM, Belly, Juliana Hatfield, Lacey, 213-934-4688

-Altrntv orig sng/sngwrtr/guit sks happening band that rocks. Diverse & soull, open minded. 310-657-4683

-Altrntv voc/lyricst sks band or guit Infl STP, A/Chains, Pearl Jam, Rob, eves, 310-429-3303

-Arizona voc in 70s style Stones, Dogs D'Amour, Free, Pie. World tours, studio, album exp. Pkg avail. Jay, 602-831-2195

-Attn sngwrtrs Trained baritone voc avail to perform on your pop or cntry demos. Let's discuss your proj today. Pls lv msg. 310-393-2916

-Attractv fem sng/dancer/lyricst skg sngwrtr to collab on orig pop music for demo 310-395-7294

-Attractv fem voc has toured w/lyr Charles. Lkg for steady gig, jazz, T40, pop. Tracy, 213-883-1731

-Attractv fem voc lkg for wrk Demos, recrdng, albums, etc. Pop, R&B, gospel, soul, jazz. Ld & bckups. Tara Wood, 213-756-8416

-Band wtd Voc into Aero, Skid, Lynch Mob. Lng hr, Native American, no grunge or altrntv. Days, 310-820-9923, ntes, 818-990-5390

-Band wtd Voc into Aero, Skid, Lynch Mob. Lng hr, Native American. No grunge or altrntv. Days, 310-820-9923, ntes, 818-990-5390

-Begining voc wnts to join/form classic rock cover band or do colleehouses w/guit Infl blues, Tyler. Rodgers. No demo. Will wrk hrd. Keith, 310-815-1041

-Christian pro male voc skg progrsv, altrntv, metal band 708-599-7776

-Cntry fem wnts to form band & hit the road to Nashville

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 •Fam cntry singr/sngwr lkg for true cntry guit/sngtr to form duo to write & perfrm sngs in traditl cntry style Michelle, 213-388-9775
 •Fem ldk voc avail for studio, live, covers or origis Michelle, 818-766-8951
 •Fem ldk voc sks pro band Blues, HR, altmtn I write have sngs on 24 trk, 310-458-6739
 •Fem ldk voc, previously signed to maj label, sks altmtn band ala Morrissey, School of Fish, Breeders Srs only Rachel, 213-467-3424
 •Fem singr/sngwr lkg to form American rock/acous band No stars, just muscins w/sns of humor Elena, 213-931-2240
 •Fem singr/sngwr skg prodcr to collab w/ Infl are Peter Gabriel, Enya, Juliana Hatfield, Belly Pls page 310-352-9005
 •Fem voc avail for blues, rock orientd band Must be pro only 805-527-9616
 •Fem voc avail for recrdng, perfrmng & demos Total pro Ld & bckgrnd Pro snts only Michelle 213-755-6942
 •Fem voc avail for session wrk 818-597-1826
 •Fem voc avail for sessions & demo wrk & showcs's Lds & bckgrnds tape avail Jennifer, 818-769-7198
 •Fem voc pro has wrkd w/Elton, Yanni, Brenda Russell Foster, Jarreau, avail for ldk, bckng, sessions, live, TV, films, touring Call now 818-693-1791
 •Fem voc sng band to sing glamorous 30s, 40s 50s tunes Infl Michelle Pfeiffer in Fabulous Baker Boys 310-398-4920
 •Fem voc wnts to join melcd, altmtn rock band ASAP for existing gnt or future gnt 818-577-1244
 •Fem voc/sngwr sks gnt/sngwr or band Your infl, Tesla, O'Ryche, Skid My infl, Lou Gramm, Jeff Tate, Ann Wilson 310-301-0794
 •Frontmtn, singr/sngwr skg muscns or to join band HR w/altmtn overlay w/why groove Tintd, verstl muscns, pls Lv msg Lavelle, 310-391-0840
 •Frontwoman, plys gut, sks srs, socially conscious, creatv muscns w/equal sngwrng capabilities to join/form ongband Infl 4 Non Blondes, Nirvana, 60s Pen, 213-878-0003
 •Irish born world class singr, swing to easy rock pop & ballads Most uniq & distinguished vox Recrd an album Derek P Finan, 213-877-1937
 •Lyrctst/voc Vox, soft, clear, strong harmonies Lyrics, like a catharsis on pages of that Skg eclectic altmtn minded band, 310-364-0069
 •Male ldk voc sks blues/rock or southern rock band Infl Greg Alliman, Jack Bruce, Paul Rodgers, Joe Cocker.

Allman Bros. No image mongers nd call Nathan, 213-666-9542
 •Male pop singr avail for jingles & session wrk. Exp, lntd, most styles covered. When you nd a real singr, call me Steven, 213-876-3703
 •Male voc sks band. Sng orientd, pls. Melody, harmony, distortion Plys gut, vox, amp. MB Valentine, Pixies, Charlatans. Tintd, gd sns of humor Jeff, 213-525-1613
 •Male voc, 29, w/ing hr image, gd range & exp, sks melcd rock band. Infl Kiss, UFO, Zep. Yes to melodies, no to lyrics. Steve, 818-708-3912
 •Male voc/gnt. Connected, sng orientd, melcd, distortion, feedback, acous, haped, MB Valentine, spiritualized, Stones, Lips, La's, Pixies No tech pros, pls Pete, 213-932-0027
 •Ministry dipped in Zep & sprinkled w/Pistols That's what I'm about Lkg for prodcr or well, organized sit, money lpy gut 14 yrs, wrtle, compose, 310-868-1543
 •Rapper avail for demo sessions. Also lkg for recrd deal 213-960-5294
 •Singr, 27, baritone, avail for medium rock muscl bluesy, org bands Exp muscns only Call Chris, 213-461-1233
 •Singr/sngwr lkg for srs muscns ready to ply Style, Van Morrison, Heartbreakers, Replacemnts 213-650-8292
 •Singr/sngwr w/uniq, dynamic sound lkg to form/sng band Soft, trippy, hvy, intense, whispers to scryams Monster Magnet, Jane's, Pumpkins, Tool, Jonathan, 213-466-8995
 •Solid bs plyr lkg for hi energy band w/gigs Infl Rush Alice, Cult Call J D, 213-460-2494
 •Soullf fem ldk voc lkg to join/form org only, bluesy funk, R&B band Infl gospel, k d, Anita & Annie Lennox Live studio exp Sharon, 213-665-2448
 •Soullf male singr, dance, R&B, ballads, gd lks & sngwrng abil Lkg for mgmt & prodcr, sngwr/kybdst w/studio to team up w/or label presentation Darcy, 818-557-8707
 •Soullf singr/sngwr, classy rock image, infl Stanley, Vander, Graham, sks gut/sngwr or band. Groove, HR ala Kiss, UFO, Aero 818-985-2792
 •Soullf, melcd singr/sngwr, folk, rock, cntry, lkg to collab, recrd, perfrm Passionate vox for your sngs. Practice makes perfect! Sean, 213-871-6823
 •Sting, Annie Lennox, w/touch of Aretha Franklin Male voc sks band, perfrmng sit, or prodcrs 3 oct range Attractv Michael, 818-785-9283
 •Sultry, soullf singr sks funky rock band Infl Steve Wonder, Chaka Khan Call D K, 213-874-8567
 •Verstl voc, exp singr/wrtr, lkg for Temple mts Chams type band Tribal groove & rhythm Solid, tastefl kds Call Sean, 969-9736
 •Voc avail for dark, mysterious, positive, out of this world musc Sks new wave type. Mark Roman, 714-495-1318
 •Voc avail for demos, sessions, jingles, bckups or lds, exp, degreed, gnt sight reader, gnt ear, quick. Many styles.

31 y/o pro Greg, 909-931-9549
 •Voc avail for wrkg sit w/mgmt, Infl early Bowie, Iggy, Alice, Zander, Gnt range! 213-851-6383
 •Voc avail for your demo or your band in the pop/dance medium Call Angela, 213-739-4050
 •Voc avail. Soullf fem voc avail to form or join rock band w/groove, funk edge Pat B & Chrissie mts Kravitz Srs only, Deana, 818-986-2174
 •Voc, word man lkg for music man I got words, you got music, I want to create something that lives. T J, 310-696-3628
 •Voc/gnt sks band w/no technicabl! Just a sns of melody & rhythm Sonic Youth, MB Valentine, Flaming Lips, Patridge Family, Motown, Ride, J B, 213-525-1613
 •Voc/gnt w/label exp sks punk/pop band Gnt lyrics & sng collab. Image unimpornt, Infl Replacemnts, Zeros, Costello, Flop, Phillip, 818-458-1332
 •Vox like Echo mts MB Valentine Hooks, harmony, melody, distortion, sng orientd, pls Velvet Undergrnd, Breeders, Motown. Voc sng band w/similar lkes, Pete, 213-932-0027
 •World class voc ala Lou Gramm, Micky Thomas, Steve Perry, w/maj album & tour credits, sks pro rock act w/deal & mgmt. Lv msg 714-440-6296

12. VOCALISTS WANTED

•#1 AAA blues singr, harmonica plyr, wtd for duo w/blues gut Ply coffeehouses, streets & jams Jake, 213-651-1060
 •'94's HR band lkg for singr w/grt vox We are in the middle of recrdng Srs callers only 818-789-8342
 •#1 Asian fem voc wtd to complete Asian fem grp R&B, gospel infl Age range 17-23 George, 310-838-1647
 •#2 gut melcd rock band sks singr w/star potential We've got recrdng deal, mgmt, g'raic artist & upcmng shows Steve, 310-838-7468
 •#1 voc nidd/form hi energy HR band Infl everything big & loud 818-347-4824
 •Aggrvs voc ndd for studio pro to recrd/form rock band Infl Tyler, Skid, Crue, VH Have studio & all recrdng equip Chris, 818-783-7935
 •All orig band lkg for soullf singr. Styles include jazz, hip hop, funk & reggae Pro att req'd Call Nickie, 310-392-4172
 •Are you a voc lkg for that hvy, progrvs, altmtn edged band w/xlnt groove? Gd att, committmnt req'd Joel, 818-571-7409
 •Attractv black fem voc w/xlnt range & soullf vocs wtd by killer gut/sngwr for collab & band Funkyish, bluesy HR Vaped styles. Randy, 818-779-0757
 •Bckup singrs w/image wtd by pop/altmtn/rock band for live showcs's. Male & fem between 18-30 213-851-1680

•Bilingual Latin fem voc wtd. Also male & fem salsa, samba & lombada dancers Pro snts w/gd pay 310-288-6034
 •Bst/gnt/sngwr sks voc w/xtrmely high range for crvcd rock grp w/progrvs edge Infl Tate, Perry, Emmett, Anderson. Pls call Joe or lv msg, 818-597-9029
 •Chas Terry, where are you? You changed your number Pls call Tammy, 909-986-3190
 •Christian voc, 20-35, w/grfl harmonies, for estab pop/rock band w/studio album, 80s, 70s rock sounds, 90s toughness Michael, 714-992-4491
 •Classic rock voc wtd for sngwrng & video films 4 pc prp Style, Pearl Jam, U2, world class, dedicd, 818-905-4506
 •COMEDY OF TRAGEDY sks Ironmtn/voc/creator w/ larger than life ala Patton, Mure, Kedis, Connick Jr Daffy Duck, Richard Nixon look alike We are pros Pls join us 818-997-7558
 •Driving voc w/nch, deep, charismtc vocs to get w/funky, hip hop, Zep-ish type groove w/psychedl, industrial, hypnotic overtones 310-559-7586
 •Emi Intrad headstrong blues & rock band lkg for fem bckgrnd Gd lkg, pro image, stage exp For upcmng showcs's 310-821-5996
 •Estab wrkg band lkg for pwflf black fem voc/frontperson w/stage presnc & voc range Funk, R&B, rock, pop, soul Srs Mike, 818-508-1374
 •Fem bckup singrs wtd by gigging, hvy, altmtn band No exp necssry Attractv, provocative apprc, open mind & lun loving att a must! Mark, 818-764-6154
 •Fem bckup voc wtd for aggrvs R&B band In style of Ramones, C Trick, NY Dolls Gd harmony abil req'd 213-850-7301
 •Fem Latina ldk singr, 14-18, wtd immed for signed hip hop R&B grp Must speak Spanish & dance Dan Bates, 310-638-5284
 •Fem ldk singr ndd by all orig altmtn band Srs only, pls Steve, 818-848-1248
 •Fem voc for R&B duo similar to Chaz Terry 909-986-3190

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Male Vocalist Wanted
 Hard rock band with strong groove seeks soulful vocalist. Must be melodic, versatile & a team player. Have Backing of industry heavyweights. Send package to:
Deston Entertainment
 1223 Wilshire Blvd., Ste. 804
 Santa Monica, CA 90403
 Attn: JT

Singer/Songwriter
 Seeks musicians for original Cars-type band w/metal edge. No full bands. Infl: Priest, Floyd. Call Robert (213) 851-0613

Vocalist Frontman WANTED
 the emotion of Bono, the power of Tony Hannell, the feel of Oni Logan, the vibe of Sebastian Bach, for moody Hard Rock. Send bio & tape to: P.O. Box 36C86, L.A., CA 90036

BACKGROUND VOCALIST WANTED
 Professional Female recording group w/major record deal seeks attractive ethnic female member to complete background unit. Experienced only. Please call for audition.
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GUARANTEED RESULTS WITH FIRST LESSON!
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 VISA Seth Riggs Associate

VOCALIST WANTED
 Major label hard rock act seeks high energy vocalist between the ages of 19 and 25 for immediate studio and touring. No alternative. Send tape, picture and bio to:
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 P.O. Box 4657, West Hills, CA 91308

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YOU CAN'T FIX IT IN THE MIX
 IF YOUR VOCAL TECHNIQUE IS BAD, YOU CAN'T POLISH THE PERFORMANCE
 Learn the vocal technique that has assisted over 86 grammy award winners...
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 "Few teachers understand the bridges in the human voice. Jodi can teach them and sing them."
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Fem voc ndd for T40 show band. Must be current, into T40 & hip hop. Must be able to perform dance choreography. Paying tour in '94. 909-422-8960

Fem voc wtd for top alt/rntrv band. Womens theorgs, ages 16-23. Alex, 310-452-5037

Fem voc, must ply instrmt well. I am superb lyrics, meckly strong. Skg commid music partnership for future demo Sean, 213-653-8782

FLESH & BLOOD sk fem bckup sings. Have mgmt, video, demo, gigs. All we nd is you. HR w/blues edge. Srs pros only. 213-465-6828

Forming band w/rehrsl spc nds voc. Psychdic rock. Jane's, Alice, Floyd, Pumpkins, Tool. Low end vox. Exp. Own car. Tom or Ian, 213-264-4312

Front person wtd by soon to be wrkg T40 rock/tance band. Must be able to wrk a crowd. Srs pros only. F.J., 21-851-5174

Guit lkg for male lyrics/voc. Infl Mellencamp, Stones, Crowes, etc. Mike, 213-939-7761

Guit sks voc for visionary band to ply new, mag'ckal music beyond Zep, Cure, James, Bowie. Call especially if 93 means something to you. 213-883-1937

HR version of Mariah Carey wtd by killer guit/sngwrtr for collab in band. Funkyish, bluesy HR. Varied styles. Randy, 818-779-0757

Hvy, aggrvs metal band sks male voc w/PA & trnsp. Infl Priest, Maiden. Have label intrst, studio & gigs pending. Brian, 310-214-9931

Inspired singr w/natrl gravelly voc wtd by 2 guit rock band w/music. Tour, airply, exp 26-ish. Infl AC/DC, Kiss. Northridge. 818-349-5057

KRAYOLA KIDS sks hi energy pop singr. Infl Beatles, C. Trick, Elton John, Enuff. Young, fun image, ages 18-26. Holly, 213-462-5385

Ld singr wtd Estab HR band. Infl Pantera, Slayer, White Zombi. Very hvy. Labels intrst. Music is estab. Pls contact David, 310-271-8001

Ld throat wtd by pro HR band. Pro lkg & att a must. Infl old VH, Tesla, Kiss, Darren, 818-888-9847

Ld voc wtd by lgt id into anything from Quiet Riot to Ozzy style. Middle of the road metal only. Brad, 310-672-4544

Ld voc wtd keybrd plyr w/studio & hi energy rock tape ready now for pwrfl, soufl, creatv singr w/chansma & exp. Kurt, 818-780-1846

Ld voc wtd w/strong lyrics & strong vox. Dave, 310-792-0302

Male & fem voc ndd by keybdst/arrngr for demo wrk on spec. Jeffery Osborne, Whitney Houston. Call Aaron, 213-883-1786

Male ld voc wtd by melcd, progrvs rock band. We have the music. If you have lyrics, tenor range, rock image, call us. Joseph, 818-767-4685, Dan, 805-581-4939

Male or fem voc wtd for 50s thru 80s variety cover band. Robert, 818-762-1704

Male tenor voc ndd for F/T toung band. Must ply some keys. 60s to 90s covers. Most wrk east of Mississippi. 800-942-9304 x 20784

Male voc ndd to complete uniq, hvy, jazzy, hazy, tight as

heck lineup. Must be sonically & visually stimulating. #18-603-6586

Male voc wtd for alt/rntrv band. Melcd garage rock sound. We have snrgs & lyrics, but nrd singr. Low key image. #18-853-8562

Melcd throat ala Giant, S. Garden, w/soul & range. Infl guit driven, progrvs, funky, HR. Share lyrics, vocs. Guit? Label intrst. Kevin, 213-465-4615

Musicians lkg for soufl/ld voc. Infl Jagger, Sly, Plant. Srs only. Collin, 213-461-6180

No voc exp necessary. Life exp a must. Writing abtl pref'd. Possible infl Sly, Neil Young, Hendrix. REhrsls held in Claremont. Greg, 818-560-7882, 909-985-4920

Orig. HR band sks frontmn w/star potential. Must be charismtic & have wide range. We have recrdng deal, mgmt & upcoming shows. Steve, 310-838-7468

Orig. uniq voc w/intel/lyt lyrics, open mind, wtd for band. Infl Hendrix, Primus, Jane's, Floyd, Pumpkins. 818-951-1172

Otis Redding for Porno For Pyros, Kings X. Frontmn w/ melcd, lush, unusual, strong, improv, soufl voc. Magd, alt/rntrv band w/complex melodies, acerbic lyrics. 213-968-4093

Poetic, funkadolic, grooving love music, soft & hrd. Soul, funk band. Sks melcd frontmn for maj labels. Former Peppers. Guit creates soufl vision for future. 213-651-0126

Pro classic rock voc, 60s, 70s style, for band in Lng. Rob, 310-594-6176

Progrvs gospel choir nds all ranges for recrdng & tour in '94. Church sponsored, all orig music. Call Alan, 818-965-1487

Pros only Aggrv voc wtd for orig hrd core bantl w/ ballads. Must have wide range. Infl Fight, Metallica, Testament. Call for audtn. Tony, 818-981-1204

Pwr voc wtd by alt/rntrv rock band, Downey area. Must be ready for upcoming recrdng & showc's. Infl Rare Earth, Van. Joe. 310-602-0450

R&R Ru Paul, Ziggy Stardust character for glam rock band. Maj label deal. Immed recrdng. Call for more info. 818-787-6644

RED WINE nds male singr for cmrc'l Latin rock band to complete demo for BMG. 213-468-4160

Sexy, sultry male voc, ie Bowie, Bono, Plant, wtd for prj w/phenomenal very ong matrl. Huge connex. Mark, 805-251-3036

Signed metal act sks voc god for gigging, touring & recrdng. Non jaded att req'd. 310-285-RODE, 213-461-7172

Singr wtd to complete gtp to gig. Covers & orig. Infl Zep, Cream, Hendrix. 310-822-4169

Singr/sngwrtr wtd. Gd groove, open mind, be yourself. Call Mario, 818-287-6024, Kevin, 818-331-5497

Spanish voc for So American pop grp. Infl Police. Call Robert, 213-464-6018

Strong poetic vocs ndd for hvy, punkish, trancey, tribal, xperimntl band. Arlam, 213-628-8597

THIRD STONE sks exp voc in vein of Rob Halford, Bruce

Dickinson, Dio. We are located in Van Nuys area. Dynamics & open mindedness a must. 213-255-7562

Traditl HM band sks pwrfl, aggrvs voc w/PA & trnsp. Priest, Maiden. Dedicin & committment a must. Oscar, 310-819-4183

Voc ndd for intense, raw pwrtd, in your face orig HR band. Pls only. Ready to ply out. Darren, 818-780-4524

Voc ndd for pwrfl, aggrvs metal prj w/label intrst. Srs plcs only. John, 818-705-4376, Ted, 310-923-2547

Vocwtd for dmmr & bst. Rush, Primus, Peppers, Megadeh, Looney Tunes. Wnts prn guit & voc/singr/frontmn w/larger than life goals. Srs only. 818-997-7635

Voc wtd for ecntric, odd meter, psycho jazz thrash mts groove type band. 213-368-6169

Voc wtd for guit oriend rock w/60s R&B infl for studio prj. Paid sessions. Must be exp & have tape. Jim, 818-718-0105

Voc wtd for HM band. 213-850-6755

Voc wtd for hvy band w/industrial edge. Chris, 818-785-2420, Michael, 213-878-0885

Voc wtd for old style metal band. Infl Sabbath, Zep, Priest, Maiden. Sam, 818-343-0845, Jim, 701-1122

Voc wtd for rock band. Infl Aero, C. Trick, Ozzy. 818-774-0366

Voc wtd for rock/film prj. Lkg for tenor w/pwr, range. 818-935-4506

Voc wtd for studio rock prj. Paid sessions. Edgy, soufl, non-wave style. Must have tape & exp. Jim, 818-716-0105

Voc wtd, male or fem, for hvy groove, melcd metal band. Sks soufl, Roth, Bach, David Wayne of Metal Church. Frank, 818-766-4966

Voc wtd M/F, must know harmony. Recrdng prj. Jamie, 213-653-4835

Voc/lyricst wtd w/the sex & passion of Prince & the rage & expression of Robert Plant. Male or fem. Michael, 818-799-8841

We are skg hands & vocs who nrd ong rock, pop, dance or ballads. MC Armour, PO Box 57623, LA, CA 90057

Wtd, black fem, 20-29, singr/sngwrtr, hip hop, R&B & rap. To form new grp. Call David, 818-781-5017

Wtd, visionary, hungry male ld singr w/dynamic stage presnc. Estab rock band. 24 hr lockout, digital recrdng facility, gigs, industry intrst. Wayne, 213-463-0519

Wtd, Voc for rock band. Must be orig & deditcd. We have snrgs. No egos or flakes. Pros only. Steven, 213-969-8036

You, dyed straight hr, aggrvs, skinny, gr att 24 plus. Us, hvy, solid matrl, cool gear, pros, direction. no hype. 813-813-9578

RIFF RAFF sks voc. We've gone through all the psychos & screamers in LA. We're ready for you now. Can you sing? Next Jett, 818-712-9420

Singr wtd for just forming band. Infl by Sugar, Midnight Oil & Pixies. Call Steven, 213-466-6265

Singr/frontmn w/cool vocs wtd for alt/rntrv rock band w/ prngmt & recrdng studio. Infl U2, Pearl Jam, Hothouse Flowers, Duran, Mike, 310-831-3957

Male or fem voc wtd for 50s thru 80s variety cover band. Robert, 818-762-1704

13. DRUMMERS AVAILABLE

A gd dmmr, 31, lkg for tilo sit ala Police, Cream. Paying gigs pref'd. No drugs, no posers. 310-318-0155

Aggrvs dmmr avail, 23 y/o old, 12 yrs recrdng & touring exp. Infl Priest, Racer X, Maiden. Steve Miller, 310-833-9935

Aggrvs dmmr/voc into hypnotic groove, dmmr, gd meter & dynamics. Vocs are very aware. Eddie Vedder mts John Kyle. Pls call for mgmt. 905-298-1287

All styles T40 dmmr avail for cover band w/paying gigs. Lv msg Ron, 818-609-8848

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

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

Awesome dbl bs pwrhouse. Maj chops. Recrd credits. Image, xtensv stage, studio exp. Sks estab, complete band w/pro mgmt or deal only. Pete, 213-464-2677

Big groove, hvy bs dmmr style. Hip hop, Zep, funkadelic, Latin. Jam. John, 213-257-4251

Depndbl steady dmmr w/stage, studio & TV exp. Sgs. 818-657-6448

Drm prgrmmr avail for demos & related prjcs. All styles. Call Victor, 213-757-3637

Drm prgrmmr avail. Rock, metal, funk, hip hop. Grt for demos. 213-463-1840

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Drmr lkg for wrkg T40 or R&B cover band. Call Dave, 818-763-7608

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- Drmr/sngwrtr sks pros l'm dynamic & groove, have sngs & studio for long band, complete pref'd. Groove bst a must Infi Santana, Steely Dan 310-697-8952
- Exp, funky rock dmr vocs vorstl reads Capella endorsee, PA, van, solid, image, electrnics, paying gigs negotiable Jerry, 213-585-7114
- Gigster avail for pickup gigs cscls what have you 310-318-0155
- Groove meister avail for paid sits or signed bands Funk R&B, rock pop Gd equip, grt att 310-477-4314
- Hip hop dmr w/dirty funk edge lkg for lomorrow's sound Hooks & melody a must Infi, not 805-492-6708
- Innovativ dmr wrts to estab lkg grp Infi James Brown Blues Bros Ren & Stimpy, Deedict Dedict creativity desire to shake things up req'd 310-276-5652
- Keybrd plyr & fem dmr avail for wrkg sit Gd PA equip & Inrspo Stage, studio & video exp 805-251-4049
- Percussnst, congas, timbals, hand toys Sks srs wrkg band w/vision, goals & purpose Strong matrl, pls 818-890-2708
- Pro dmr & bs team w/Infi image & equip sks pro HR/HM band in Lng Bch area Rob, 310-594-6176
- Pro dmr, exp, tastefl & verstl, avail for recrdng, touring & showcng Infi Simon Phillips, Level 42, Pete Townshend Tony Thompson Joey, 818-780-1353
- Pro quality dmr avail for cover band, wrkg Have all skills & qualifications ndd to be in the pocket, groove Louie, 818-764-4008
- R&B dmr avail for funk, fusion, rap, new jack swng, blues, etc Have Inrspo, grt att 213-957-0442
- Rhythm section w/brk studio avail for all styles of rock Exp & pro LV msg 818-506-8774
- Verstl groove dmr avail for live & studio Gretscht endorser Infi Bonham, Bozzio, Bruford, etc Paid sits only Call Paul, 818-985-3700
- Verstl pro avail for session wrk 310-301-3018
- Very hvy, aggrsv sknsman avail 310-395-3963

- All orig, creatv rock band w/maj label intrst & full representation Infi Beatles, Petty, Mac, Xint opportunity Mike, 818-987-3358
- Altrntv band w/fem smgr preppng for studio in January 1 month rehrl. Nd very creatv dmr Paul, 213-368-6419
- Altrntv pwr folk band sks deep groove dmr w/finesse, dynamics, soul, deduct & sngs of humor Orig matrl plus twisted covers. Dor, 310-457-8351
- Attn dmr, Guit & bs plyr/voc lkg for verstl dmr to form hvy rock band Todd or Steve, 818-846-2252
- Attn, dmr, Guit & bs plyr/voc lkg for verstl dmr to form hvy rock band. Todd or Steve, 818-846-2252
- Bluesy dmr wtd SRV, Zep, Badlands Feel first No att's 20-30 y/o Ken or Jim, 540-4807
- BML published sng orientd pop/rock band Brian Adams Crowded House, w/label intrst audting pro hrd hting dmr wrt meter & finesse 818-989-0840
- Bonham ndd for funky, R&R, altrntv band Reliable solid, basic groove Stones mis Peppers James, 213-469-3459
- BOX nds amazing, ambidextrous dbl bs dmr for band Infi Alice's Helmet mis Jane's Tool w/ouch of Primus 24 hr lockout. No drugs, pls, Liberty, 818-386-8369
- Catchy pop/rock band w/hooks, harmonies & direction nds you if you are solid, clever & verstl Call Joe, 213-874-4266
- Christian dmr to beautifly pound & beat in our R&R sngs Infi Celtic, Tibetan, American & Martian 213-258-0244
- Classic AOR rock band, org Infi Cocker, Stewart, Eagles, sks solid, verstl dmr Have tape, gigs, 20-30 w/image Better be grt! 818-753-4095
- Complete band sks dmr w/intellignc, pwr of 90s, abil of 80s, groove of 70s. Must be intellgnt 818-786-7144
- DARCY'S KISS nds dmr Infi Pumpkins, Alex Chilton, Jane's, Monkees Ggng, recrdng, blah, blah, blah Must like Pabst Blue Ribbon, Hurry, Wade, 818-988-5713
- Dedictd dmr wtd to complete new band w/voc & guit/wrts w/own style of southern hippy groove rock Bckgrnd vocs a plus 818-769-4242
- Do yourself a favor. Call us if you wnt to get a deal. Infi Velvet Undergrnd, Doors, Zep, REM before 1987. Call Abe, 818-798-9695
- Dmr & bs plyr wtd to complete hvy, psychdc altrntv band Infi PJ Harvey, NIN, Pumpkins, Rde, Jane's, Under 25. Srs only Jay, 310-285-3418
- Dmr ndd for aggrsv pwr trio We do metal, thrash, speed, grunge & progrs Let's get going. Pros only Ask for Ron 310-323-1173
- Dmr ndd for fem fronted rock unit Verstl & creatv w/tasty licks, 310-538-5816, 714-776-6467
- Dmr ndd for rock band. Infi U2, Jane's, Pearl Jam Joe, 818-843-3368
- Dmr ndd to complete metal trio w/may origs & rehrl sng Everything from speed to grunge to progrs. Pros An equal opportunity sit Ron, 310-323-1173
- Dmr sought by 3pc org band Dedictd & skilla must Infi Chameleons, Tom Waits, Cure, Dead Can Dance Tr, 818-368-0370
- Dmr wtd by estab band Gigs pending Dark, hvy sound, Sabbath, Zep, Doors Dynamic plyr ndd Slow tempos, business ready Kevin, 818-503-7429
- Dmr wtd by kd guit into anything from Quiet Riot to Ozzy

- style. Middle of the road metal only Brad, 310-672-4544
- Dmr wtd for 50s thru 80s variety cover band Vocs a must Robert, 818-762-1704
- Dmr wtd for altrntv funk/rock band w/label intrst Must have srs, solid groove Must be verstl, tastef, aggrsv 310-390-0334
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- Dmr wtd to wrk out rfts w/origs & possible live perfmnc Gigs & paid cover wrk, Dave, 818-766-8951
- Dmr wtd who barely knows which end is up. 818-352-8441
- Dmr wtd, 20-29, for 70s inlf rock band Hvy, funky, lolky & bluesy Gt sngs, srs prj, pros only Gd contacts, Sean, 310-306-8315
- Dmr wtd, a delicate stomp for psychdc, etheral groove, thrash music Album, mgmt Must be road ready Morgan, 213-254-3341
- Dmr wtd Dbl bs, solid, hrd hting, w/gd groove, for progrsv HR band Age mid-20s Perf, Q'Ryche, Dream Theater Nikki, 213-254-0467
- Dmr wtd Hvy, progrsv, altrntv edged style Xint groove Gd att, abil to be aggrsv on dbl bs & belad back req'd Joel, 818-571-7409
- Dmr wtd Must ply like Jim Kersey 818-761-2985
- Dmr wtd Single kick & steady beat plyr Infi Aero, Crue, Zep, GNR Under 27 No Neil Perts or posers Let's do it 213-856-6125
- Dmr wtd Single kick, steady beat plyr that smokes dope Infi Aero, Crue, Zep, GNR Under 27 No Neil Perts or posers Let's do it 213-461-8906
- Dmr wtd What ever happened to melody? Tunell, acous based rock band sks groove/parts plyr Verstlly, subtily a must Joel, 818-752-2570
- Dmr, male/fem, who is open minded & creatv, wtd by bst & guit. No pros. Infi Curve, MBV, Sonic Youth, Pixies Danny, 818-980-1480
- Dmr/percussnst ndd for acous onend band Srs inqunies only, Call Gavin, 213-653-1083
- Dmr/voc to complete T40 rock proj Must learn fast 909-

- 789-2494
- Emotlons, spirilt, w/range of intensity U2, Jane's, Doors John, 213-469-6805
- Estab trio sks world class hvy dmr Must have exp, pwr taste & ply w/conviction Over 30, w/26' kit pref'd Stewart, 818-352-2002
- Fem dmr ndd by ong HR band Must be reliable & willing to travel Lisa, 213-876-1443
- Fem dmr who can sing wtd for paid spot in estab children's band w/3 albums 805-268-0204
- Forming band w/rehrl snc pds dmr Psychdc rock Bonham & Perkins style wiperouss Infi Jane's, Alice Floyd Exp Tom or Ian, 213-264-4312
- Fun punks w/muscl intensions other than being fat & rich wnt new friend to beautifly abuse drms Infi Pixies Replacemnts, Fugazi Larry, 213-939-8909
- Guit sks dmr for visionary band to ply new, magckal music beyond Zep Cure, James, Bowie Call especially if 93 means something to you 213-883-1937
- Hvy groove act w/maj intrst sks hrd hting dmr wexp, image & meter Call Ricky, 310-214-1197
- K/A dmr wtd for dedictd, K/A HR band w/grt sngs & vocs Infi Lynch Mob, Q'Ryche, Leppard Rob, 818-718-8487
- KARMA sks grt dmr Pls call Matt, 213-464-2785
- Lkg for Bozzio, Bruford Bonham Copeland style Very creatv, punka-funka, whatever 213-254-3341
- Monster Dmr, lead the fire Bright, moody, tasty rock/blues Guit & fem voc/lyrcst have matrl Shame, 310-820-0363
- New altrntv band sks solid pro dmr All orig sngs Infi include U2, Simple Minds, Crowded Hs Rehrls in Valley Under 26, pls Chris, 805-287-4529
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- Opn minded fem dmr who form altrntv band w/male, fem vocs No pressure, no egos, no pros Roy, 213-436-0356
- Percussnst wtd for wrkg jazz, Latin, funk, acous band for drive & layers Call Bob, 310-392-5282
- Pop, altrntv band sks dmr w/grt image Infi Radiohead, Catherine Wheel, early Prince. Band has demo deal 213-851-1680
- Pro dmr ndd by estab, career HM band w/progrsv edge Have mgmt, Inrspo, pro equip & pro att a must Infi Megadeht, Dream Theater Kragein, 310-915-9915
- Pro T40 dmr ndd for tour of Finland Xint pay Must be pro, 818-773-0551
- R&B/rock dmr wtd. Vocs, for new R&B band Emphasis on fun, but srs about practice Gd att Stones, Santana, Crowes, Dead, Clapton John, 310-391-0993
- R&R band sks lntd dmr Must be ready for 94 Must care about what he's doing, Call if intrst 818-786-7144
- Shock rock band REBEL REBEL, sks dmr into old Kiss, Plasmatics, SF Spunk Glitter shock rock lk & theatncs Any area 909-875-9521
- Simple, solid, swinging dmr desparately wtd Total pro plyrs only We are so close to a deal we nd to be plyng Blackjack 213-993-3363
- Single kick dmr wtd by org band w/street sound Infi Aero, Zep, Guns, Motorhead, etc Under 27 Hillywd area No posers, flakes or cowards. 213-856-6125
- Singr/sngwrtr/guit sks groovy dmr for demo, showcs

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- #1 A star quality, pwr chops w/dynamics, pocket, simple groove, hvy rock w/funk, hr flying, stick twirling, positive vibe. Zep mts Sly deal band 818-563-4494
- #1 single kick dmr wtd to form org band in N Hillywd Verstl enough to try anything & begin a new rock scene Harmony bking vocs a plus Call Steve, 818-763-4450
- 100% dependbl, hrd hting dmr w/small kit, in 20s, w/ing hr, wtd by southern rock voc & guit Toumg van a plus 213-739-3726
- Aggrsv dmr w/gt time, att, wtd for noisy, pwr pop, altrntv rock band Infi Wides, Sugar, XTC, Zevon, Hiatt Call Jonathan, 310-828-8856
- Aggrsv, animated dmr for wrkg org rock band w/demo & mgmt Srs & dedictd & road willing only Orange Co rehrl Brent, 714-969-0303
- Aggrsv, melde, avant garde band lkg for dmr 213-661-5280
- Aggrsv, tastfl dmr for gggng, ong, melcd rock band lkg for people easy to wrk with 310-371-6113
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 •Very pwrfl, aggrsv, dbl kick dmr ndd to complete enab 2 gut band of same. Voccs plus. Pantera, Fight Dnsd, 818-763-0553
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 •Sax plyr. EWL wind synth plyr, avail for studio wrk, demos, all styles. Also for horn section arrangements Rick, 818-845-9318
 •Sax plyr. tenor, alto, flute & clarinet, sks wrk during holidays. Xht reader & soloist. Craig, 213-294-6404
 •Sax, 50 yro, avail for jazz gigs & jamming. Jazz only Hector, 818-339-6371
 •Sax/flute plyr avail for studio & pro wrk of any kind. All styles. Maurice, 213-662-3642

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 •Atn attys & mgrs. Accomplished fem sng wr the right stuff from lks to hit sngs. nds you to hit the big time together. 818-213-9529
 •Band wnts to share lockout rehsl room. Mike, 310-641-5608
 •Bilingual bst or keybdst to form or complete progrsv English/Spanish rock proj. Aerial, 818-990-9636
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- Patridge Family cover band sks musicians. Keybrd plyrs & bckup vocs. Must be srs & dedictd, for this proj w/ long term. Call Howie, 818-752-8658
- Prodc/arrangr ndd for funk/dance single w/sexual potency. I have the S, distribution, radio/video promotion to make you huge. \$ 310-288-6303
- Recording engineer student avail for wrk or internship at your recrdng studio. Anthony, 310-833-4315
- Reggae singr w/reggae matrl ala UB40, sks mgr. recrd label or A&R for demo tape exchange. Smash, 818-904-3499 x 456
- SWANK FRANK!, new rock act sks financ investor, ld voc has wrkd w/Elton, David Foster, Brenda Russell. Killer tunes. Call now! 818-683-1791
- Tour mgr/soundman avail. Pro & responsbl. Lv msg. 818-506-8774
- Wtd, investors. Hot black rock duo w/fem ld vocs. Have video. Grt investmt opportunity. Ask for Jackie Mitchell, 818-506-0749
- Accordianist w/tenor bckup vocs wtd for new cntry band. Rhythm gnt & 2nd instrmt help! Covers & ongs. Bill 213-463-0608

16. SONGWRITERS

- At trax, orig tunes avail for your demo or recrd. R&B, new jack swing, dance, pop, pop/rock, etc. Maurice, 213-662-3642
- All around technician/arrangr w/quality Midi studio ndd by film compsr for feature films from Bantok to hip hop. Possible collab. 818-842-6848
- Artistic, pro, fun fe. . . voc/lyricst sks duo/band collab for intrsig pop/rock matrl. 213-656-3930
- ASCAP songwrtr, all around musicn, sks collab for new 90s band. Must be in vein of Sueptramp, Styx, Elton John. Call Ed, 818-558-1828
- Band sks members. Cassette on sale at Powerpuff Records in Santa Monica. Meldc pop. 818-899-6053
- Black poet of 20th century sks publishr or publishing co to release matrl. Also, I'm a songwrtr & have different versiti type of wrting skills. 213-461-2061
- BMI lyricst, pop, R&B, hip hop, dance styles, sks ltrd, younger, 20-30, compsr w/mini studio for collab. Srs only! Elizabeth, 310-278-4569
- English rock guit w/8 trk studio sks voc/sngwrtr for srs collab. Male or fem. Infl Abba to Zappa. Keith, 213-254-9856
- Fem lyricst/voc wtd for collab on variety of styles from

- ballads to HR. No hip hop, rap or cntry. Call Robert, 818-762-1704
- Fem singr/dancer sks prodcr & keybrd plyr w/studio access. Maj recrd labels intrstd. Janet Jackson style. 310-281-7147
- Fem singr/sngwrtr, previously signed to maj label, sks collab/musicns for moody, altrnlv projala Morrisonsey. School of Fish. Srs only. Rachel, 213-467-3424
- Former Warner Chappell staff wrtr sks grt pro wrtrs. Pref w/studio. We both have to hustle. All styles. 818-902-0747
- I'm lkg to hire songwrtr to arrange & write charts for by sngs. Ace Michaels, 213-871-8055
- Lyricst wtd by recrdng artist, pianist w/2 albums. Must have xint connex to have sngs placed or get staff deal. 818-789-9211
- Modern cntry sngs wtd for new band. Male cast. Send cassette, lyric sheet & SASE to Bill, PO Box 246, LA CA 90078
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- Sngwrtr has cntry, pop, reggae demos. Sks band & sngs not necessarily self contained. Pls call Paul, 818-358-6863
- Sngwrtr/lyricst has many HR, grunge, punk, full spectrum rock sngs avail. 818-891-0304
- Spanish songwrtr & French songwrtr ndd to rewrite English version of rap ballad. Must be xtremly versl w/lanl & different phrasing. Blade, 213-461-2061
- Tntd male lyricst w/tensv sng catalog sks male compsr/keyboardist in LA, under 30, for demo collab. Michael, 213-874-9818
- We are skg bands & vocs who nd orig rock, pop, dance or ballads. MC Armour, PO Box 57623, LA, CA 90057
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