

Vol. XVIII, No. 3 01/31/94 to 02/13/94 (outside Calif. \$3.00, Canada \$2.50)

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PUBLISHED EVERY OTHER THURSDAY SINCE 1977

Vol. XVIII, No. 3 Jan. 31—Feb. 13, 1994

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FOR DISTRIBUTION AND NEWSSTAND DISTRIBUTION INFORMATION ONLY:
Mader News 818-551-5000

COUNSEL: Mitchell, Silberg & Knupp

Music Connection (U.S.P.S. #447-830) is published bi-weekly (on every other Thursday) except the last week in December by Music Connection, Inc., 6640 Sunset Blvd., Los Angeles (Hollywood), CA 90028. Single copy price is \$2.50. \$3.00 outside of California. Subscription rates: \$40/one year, \$65/two years. Outside the U.S., add \$25 (U.S. currency) per year. Second-class postage paid at Los Angeles, CA and additional mailing offices. We are not responsible for unsolicited material, which must be accompanied by return postage. All rights reserved. Reproduction in whole or part without written permission of the publishers is prohibited. The opinions of contributing writers to this publication do not necessarily reflect the views of Music Connection, Inc. Copyright © 1994 by J. Michael Dolan and E. Eric Bettelli. All rights reserved. POSTMASTER: Send address changes to **Music Connection**, 6640 Sunset Blvd., Los Angeles (Hollywood), CA 90028.

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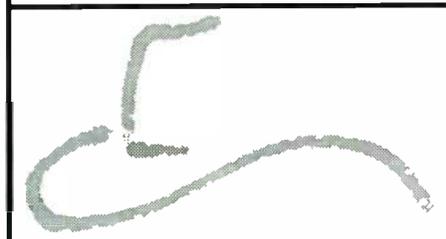
20

TRISHA YEARWOOD

After making a managerial change that many thought would end her career, Trisha Yearwood, with manager Ken Kragen guiding her, proved everyone wrong with a strong new album and a single with plenty of crossover pop potential. A look at the career of one of country music's fastest rising stars.

By Billy Block

LOS ANGELES



COUNTRY '94

22

L.A. COUNTRY SCENE

The L.A. country music scene is stronger than ever. This year's overview looks at who's hot and who's been signed during the past year. And don't forget to check out our Guide To Everything Country for names and numbers of your favorite stores, labels and clubs You'll wanna save this issue for future reference.

By Billy Block

26 GUIDE TO EVERYTHING COUNTRY

Compiled by Billy Block and Trish Connery

COLUMNS & DEPARTMENTS

5 CALENDAR

6 NEWS

9 SIGNINGS & ASSIGNMENTS

10 A&R REPORT

12 SONGWORKS

14 AUDIO/VIDEO

15 NEW TOYS

16 SHOW BIZ

18 LOCAL NOTES

28 DEMO CRITIQUES

29 DISC REVIEWS

30 NIGHT LIFE

32 CLUB REVIEWS

35 EMPLOYMENT

36 PRO PLAYERS

37 FREE CLASSIFIEDS

Cover photo: Randee St. Nicholas



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 Latin Business Expo for musicians, performers, songwriters and producers will be held at the Holiday Inn in Hollywood, 1755 N. Highland Ave., on Saturday, March 5, 9:00 a.m. to 6:00 p.m. This one-day event will offer attendees the opportunity to play their tapes for hit producers, publishers and major record company A&R executives in the Latin market. In addition, classes, panels and workshops will address a variety of issues: legal representation, performing rights organizations, how to find a manager and shopping a record deal. All sessions will be bilingual. This event is sponsored by Rios Productions in association with the Los Angeles Songwriters Showcase, Home & Studio Recording magazine, The American Latin Music Association, and SESAC/Latina, the performance rights organization. The cost is \$95 in advance, \$85 for LASS, or \$110 at the door. Contact Rios Productions at (818) 361-2567 for more information.

The National Academy of Songwriters next Acoustic Underground showcase takes place on February 14, 8:00 p.m., at the Troubadour, 9081 Santa Monica Blvd. in West Hollywood. Featured hit songwriters will include David Pomeranz (Barry Manilow's "Trying To Get The Feelin' Again" and "The Old Songs"), Leon Ware (AWB's "If I Ever Lose This Heaven"), two time Academy Award winners Al Kasha and Joel Hirschhorn (Maureen McGovern's "The Morning After" and "We May Never Love This Way Again"), and Lauren Wood ("Please Don't Leave," a duet with Michael McDonald). Immediately following Acoustic Underground will be Songwriters In The Round, featuring local artists Jane Bolduc, Joey Scarbury, Kacey Jones, Seacat & Swann, Phaedrus and the Chaney's. The doors open at 7:00 p.m., admission is \$5 for NAS, LASS, SGA and NARAS members, \$10 for non-members. Contact NAS for further information, 213-463-7178.

Broadway on Sunset, a non-profit musical theatre development organization, has taken over production at the new Sunset Playhouse in the Duarte Center Theatre complex. BOS plans to produce five new original musicals in 1994, making it the only theatre organization on the West Coast exclusively producing new musicals. Sponsored by the Songwriters Guild of America, BOS is now accepting

submissions for production consideration. Writers with completed material can submit a synopsis and three-song demo tape to: Broadway On Sunset, c/o The Songwriters Guild of America, 6430 Sunset Blvd., #1002, Hollywood, CA 90028. For more information, contact Broadway on Sunset at 818-508-9270 or 213-664-8748.

UCLA Extension's newest six-week session, "Words and Music: A Forum With Masters of Lyric Writing," will feature such songwriters as Carole Bayer Sager, Alan and Marilyn Bergman, Barry Mann and Cynthia Weil, Will Jennings and lyricist Arthur Hamilton. These songwriting luminaries will discuss the responsibilities, benefits and hazards of putting words to music, including the controversial topic of creating songs considered by some to be antisocial, or not in the public interest. The forum meets on Mondays, February 7 through March 21, 7:00-10:00 at UCLA, 121 Dodd Hall. The fee is \$225. Contact UCLA Extension for registration information or to request a free catalog at 310-825-9064.

California Lawyers For The Arts has two music related workshops scheduled for February. The first is on Tuesday, February 8, 7:00 p.m., when the topic will be "Negotiating Successfully." In this workshop, artists of all disciplines will learn techniques to help maximize results when negotiating deals or settling disputes for themselves. On Saturday, February 19, from 9:00 a.m. to 1:00 p.m., the topic will be "Relax With Tax Seminar," where a certified public accountant will provide an opportunity to review, step-by-step, a sample 1040 form with a self-employment schedule for filing 1993 taxes. Both workshops will be held at the CLA office, 1549 11th St. in Santa Monica. For admission fees, reservations or additional details, call 310-395-8893.

The Vocal Point is offering an intensive, four-week workshop for singers beginning Sunday, February 6, 12:00 noon to 2:00 p.m. Every aspect of vocal production will be handled. Students will learn how to strengthen the voice for more power, presence and stamina; proper breathing, support and resonance of the voice, and how to increase range, sharpen pitch and control the tonal quality of the voice. The fee for all four sessions is \$100. Enrollment is limited to ensure individual attention. The Vocal Point is located in the new Hollywood Boulevard Studios building. For more information contact the Vocal Point at 310-285-5054.

Recaps

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.

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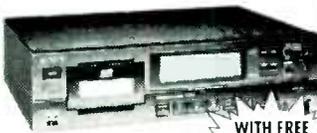
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Labels Tap into New College Marketing Strategy

By Sean Doles

Capitol, Hollywood are first to use on-campus 'Preview Theatre' as new avenue of promotion

BURBANK—When Coca-Cola, Eastman Kodak and Pizza Hut wanted to tap into the lucrative college market, they turned to Hogan Communications. So did nearly every major motion picture studio. And now the music industry is following suit, led by Capitol Records, which used Hogan's "Preview Theatre" to promote Radiohead's hit single, "Creep," to college students nationwide, and Hollywood Records, which plans to do the same for its new Greenpeace compilation, *Alternative NRG*.

The concept behind "Preview Theatre" is simple: Working through on-campus film societies, Hogan produces a ten-minute package of film previews supplied by the studios, mixed with commercials from sponsors, with a music video clip by a featured artist at the conclusion of the film.

"It's a natural extension of what we were already doing," says Hogan Communications President Mike

Hogan. "We've always ended our shows with a music video from one of the movies, so we've always had music at the end as a way to wind things down, and it seemed to evolve into something that the record companies are able to take advantage of when promoting new artists."

In the case of Radiohead, Hogan worked with Capitol's Director of Creative Marketing, Cathy O'Brien, to capitalize on the breakout success of the group's debut single and to help push the album, *Pablo Honey*, toward platinum status.

"There's a big difference between breaking a single and developing an act," Capitol's Cathy O'Brien explains. "With a new recording act like Radiohead, we needed to get at the core of the market and inundate it with repeated impressions of the band. 'Creep' had already broken by the time we began using 'Preview Theatre,' but in our spot, we were also able to focus on the band's second single

and create a wave of momentum."

According to Hogan, the college market comprises 42 percent of the nation's 18-24 year olds and possesses more than \$30 billion in purchasing power. Yet, with the exception of movies, traditional media has not been very effective in reaching this elusive audience. But, his eight-year-old "Preview Theatre," Hogan points out, is shown in more than 250 college theatres nationwide, with projected impressions of 750,000 per month, and has succeeded where other media has failed.

"Because the students are in the theatre, we can almost guarantee a captive audience," Hogan says. "Because they're relaxed and ready to have a good time, they're more open, so it's a much softer sell."

For \$15,000, a record company can buy a 30-second spot, which runs for a month. Hogan runs six shows throughout the school year, the next show running from February 1st to March 1st.

"I liked what we did with 'Preview Theatre,'" says Capitol's O'Brien, "and I'd like to use it again, because I think it was very effective in targeting a market and creating an identity for the band. And when we tied it in with other promotions, we were able to generate a lot of interest."

For more information, call 818-848-4876. **MC**

Artists Rights Foundation Benefit Set

By Sue Gold

Benefit will stress the importance of protecting, preserving an artist's work

LOS ANGELES—Lou Reed, Chris Isaak and Los Lobos will perform on February 9, 1994 during a benefit concert for the Artists Rights Foundation.

The event will take place at the Shrine Auditorium and will honor cinematographer Floyd Crosby, father of musician David Crosby. David Crosby will host the show, which celebrates the 100th anniversary of the birth of cinema.

Though the Artists Rights Foundation is dedicated to educating the public about the importance of protecting and preserving film art and defending an artist's work, event coordinator Ted Kaufman says these issues also affect musicians: "Ever since musicians started writing compositions, they've had copyright protection so the artist could have control over the work, except in the case where their music is used in a film. Whoever happens to own the copyright to the film can speed up the music, change or alter it, and this is one area where the musician doesn't have rights to his work."

General tickets are available at Ticketmaster. For tickets to a private post-concert reception call 213-845-9752. **MC**

Little Richard Among Those Honored by R&B Foundation

By Sue Gold

Johnny Otis, the Coasters, Jerry Butler are also honored

NEW YORK—The Rhythm & Blues Foundation will honor Little Richard with its Ray Charles Lifetime Achievement Award at the annual Pioneer Awards.

The ceremony will be held on March 2, 1994 at the Roseland Ballroom in New York City, the day after the Grammy Awards.

In addition, Pioneer Awards will be given to Otis Blackwell, Jerry Butler, Clarence Carter, Don Covay, Bill Doggett, Mable John, Ben E. King, Johnny Otis, Earl Palmer, Irma Thomas, the Coasters and the

Shirelles, honoring them for their lifelong contributions to rhythm & blues music. Pioneer Award winners will receive monetary awards totaling \$190,000.

Recipients of the Pioneer Awards and Lifetime Achievement Award are chosen by the Foundation's Board of Trustees and Artist Steering Committee, which includes Bonnie Raitt, Bruce Springsteen, Don Henley, Aretha Franklin, Patti Austin, Pete Townshend and Ron Wood.

The Rhythm & Blues Foundation is designed to foster wider recognition and give monetary assistance to R&B artists from the Forties, Fifties and Sixties.

Since its inception in 1988, the nonprofit organization has raised almost one million dollars and awarded more than \$600,000 to various artists, and has several programs in place to help R&B artists with emergency and financial assistance. In addition, the foundation is working with the Smithsonian to try and establish a national rhythm and blues archive.

Eighty percent of all money

raised by the Rhythm & Blues Foundation goes directly to grants and projects.

For more information on the Rhythm & Blues Foundation, call 202-357-1654, or contact: The Rhythm & Blues Foundation, 14th and Constitution Ave., N.W., Room 4603, MRC 657, Washington, DC 20560. **MC**

GOLD LYTE



First Priority/Atlantic artist MC Lyte is pictured at Atlantic's New York headquarters where she was presented with a gold plaque for her single, "Ruffneck," from her latest album, *Ain't No Other*. Pictured (L-R): Atlantic Group Co-Chairman/Co-CEO Doug Morris, Atlantic Senior Vice President/Black Music Division Richard Nash, MC Lyte, Atlantic Senior Vice President Nick Maria and First Priority President Nat Robinson.

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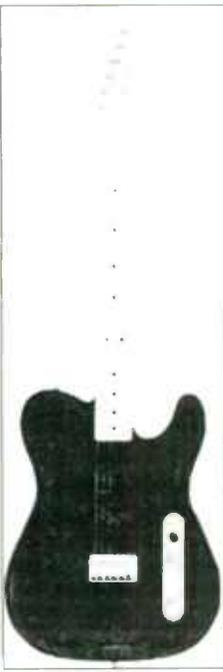
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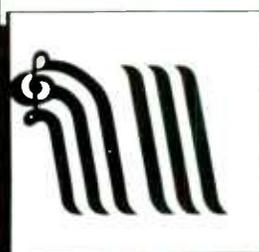
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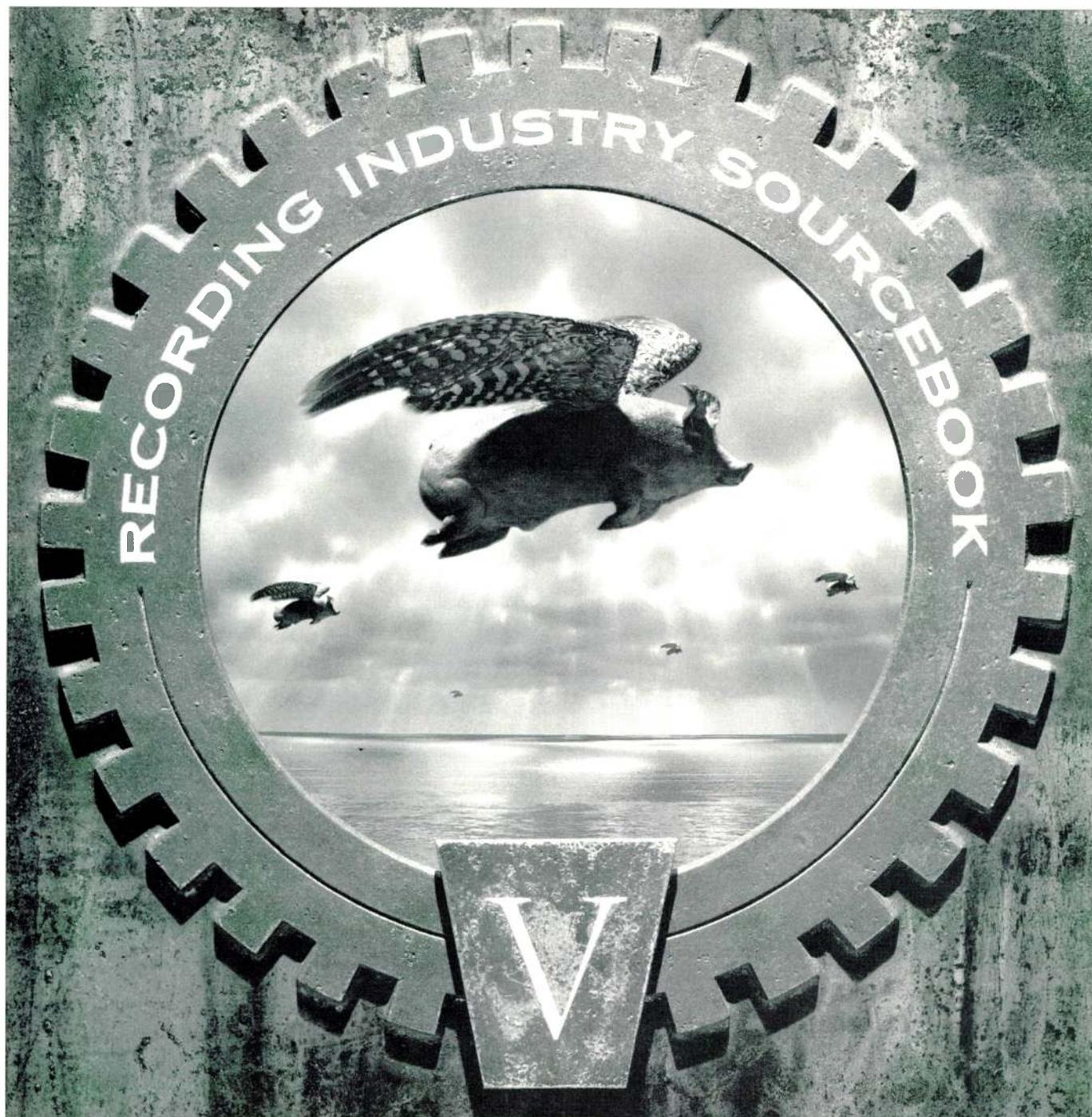
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SIGNINGS & ASSIGNMENTS

By Michael Amicone



Danny Goldberg

Industry veteran **Danny Goldberg** has been named President of **Atlantic Records**. Goldberg, who joined Atlantic Records in 1992 as Senior Vice President, was the founder and President of artist management company Gold Mountain Entertainment, where he guided the careers of such music heavyweights as Bonnie Raitt, Nirvana, Sonic Youth and the Beastie Boys. Goldberg will relocate to the label's New York headquarters (212-275-2000).

UNI Distribution has announced the appointment of **Timothy Bixby** to the post of Vice President of Finance. Bixby, formerly Associate Director, Financial Development, MCA Music Entertainment Group, can be reached at the company's Universal City offices (818-777-4400).

Capricorn Records has announced the promotion of **Marcia Flowers-Simms** to the post of Director of Publicity. Flowers-Simms, who joined Capricorn in 1991 as Publicity Manager, will perform her duties out of the label's Nashville headquarters (615-320-8470).



Jayne Simon

Geffen Records has named **Jayne Simon** to the post of Director of Sales. Simon, who was previously Senior Vice President of Marketing for Zoo Entertainment, will work out of Geffen Records' West Hollywood headquarters (310-278-9010).

Zoo Entertainment has announced two new appointments: **Bill Pfordresher**, who was formerly the label's National Director, CHR Promotion, has been promoted to the post of Vice President, Promotion; and **Brad Hunt**, most recently General Manager of Hollywood Records, has been named Senior Vice President of Marketing. Both men will perform their duties out of the label's Los Angeles offices (213-468-4200).

Arista Records has promoted **Susan Wassenaar** to the post of Executive Assistant/Manager, Administration. Wassenaar is a nine-year veteran with the label, having recently served as Ex-

ecutive Assistant to Roy Lott, and prior to that, she was with ABC-TV. Wassenaar will work out of Arista's New York offices (212-489-7400).

Street Life/Scotti Bros. Records has named **Herb Jones** to the post of National Director of Urban Music Promotion. Jones, who can be reached at the label's Santa Monica offices (310-396-0088), was previously a regional manager of promotions and marketing for A&M in the North Central region.

Motown Records has announced a restructuring of the legendary label: **Oscar Fields** has been appointed Executive Vice President and General Manager; **Steve McKeever** has been named Executive Vice President of Talent; and **Lisa Chamberlain** becomes the label's Vice President of Finance and Administration. All three will work out of the label's Hollywood headquarters (213-468-3500).



Chris Reade

The **RAL/Def Jam** label group has announced the appointment of **Chris Reade** to the post of National Co-Director of Publicity. Reade's resume includes stints with Island Records, indie publicity firm Set To Run and heading her own PR company, XTRA Large Media. Reade will work out of the label group's New York offices (212-229-5228).

Warner Bros. Records has announced the appointment of **Deborah Lewow** to the post of National Promotion Director for Jazz and Progressive Music. Lewow moves over to the label following a six-year stint with leading jazz label GRP Records, where she served as Senior Director of NAC Promotion. Lewow will perform her duties out of the label's New York offices (212-275-4500).



Andrea Kinloch

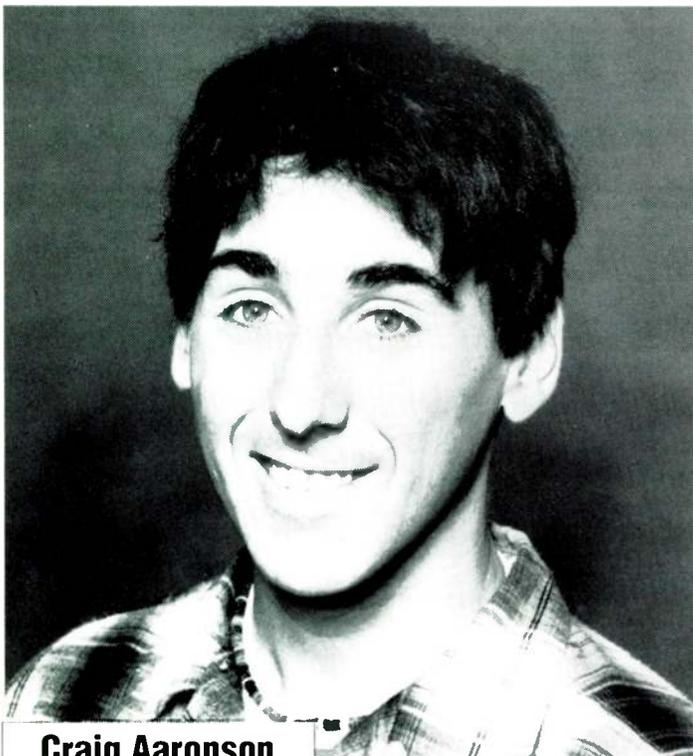
Rhino Records (310-474-4778) has named **Andrea Kinloch** to the post of Senior Director of Product Management. Kinloch was previously Artist Manager and Marketing Consultant at AKA Management and also served a four-year stint with Curb, where she was Director of Marketing/Creative Services and Publicity/Artist Development. 

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**MUSIC
CONNECTION**



Craig Aaronson

Company: Capitol Records
Title: A&R Manager
Duties: Talent Acquisition
Years with company: Seven months

Dialogue

Background: "I started in the mail room at Geffen Records about three and a half years ago. At the same time, I was in a local band called the Freewheelers. I was sorta managing the band at the time, and though several labels were interested, Gary Gersh finally signed us. While developing my relationship with Gary, I told him that I wanted to do A&R with him as well as be a member of the band. I started out as a scout while he trained me to do A&R. For several months, I was able to both play in the band and do scouting. Then, the band asked me to make a decision and choose one—I chose A&R. I worked with Gary for a few months until he made the move over to Capitol. When he asked me to go to Capitol with him, I said, 'Hell, yeah,' and I went."

Why A&R: "I was formerly in a band called Broken Homes that was signed by an A&R person named Michael Goldstone. Well, I got to be good friends with him and began to think about what a great job he had. I figured I could do that, too. The one thing I really do know is music—I've been around it all my life. It's what I knew and what I felt confident with. And I enjoyed being part of the process of developing new bands from Ground Zero."

Goals: "I plan on being around for a long, long time, and the way to do that is for me to constantly make

really good records. I'm also excited about getting this company motivated about my bands. I like being in between the artist and the record company—sorta mixing art and commerce. I like to be very involved in the making of the record but I don't necessarily want to be down at the studio every day. I enjoy being at the company working closely with the promotion and marketing people."

Local Scene: "There is absolutely no local scene here. Everything is scattered. There are so many different things going on. There are a few things that came through here that I think are cool. For example, this guy Beck who just signed with Geffen. I thought he was just amazing. Then, there's another Los Angeles band called Mother Tongue. But the great bands kinda like float through here and stick out like sore thumbs instead of being part of any scene. There's no real scene here where the musicians hang out with each other and jam at each other's gigs."

Outside L.A.: "I think there are a lot of bands out there doing it because they really enjoy playing music. Then again, there are people out there doing it just because they wanna be a rock & roll star. But it all comes down to trying to find the people who are writing these great songs and playing great music. And that's pretty easy to spot."

Unsolicited Tapes: "No. The label made it a policy not to accept them. We manage to keep ourselves pretty busy with the industry people from whom we do accept tapes. I get a lot of things at my office but I like to focus in on a few at a time. I'll usually take a few tapes into my car and listen to those tapes for a while. The

only way to really get to know a band is to hear their music over and over. If you keep getting unsolicited tapes, it spreads out your focus and you really can't spend enough time with each band."

Talent Ingredients: "First of all, I have to see bands live. That tells me everything. Then, there is something that happens to me when I see a band live. It kinda makes your heart beat a little bit faster. It's like seeing a girl you like. It makes you feel something you didn't feel before. I get this tingly feeling in the lower part of my back that makes me smile. It's a simple thing. I see them once and if they're right for me, I'll get that feeling. If I have to keep listening to the tapes and keep coming down to see the band over and over, then it's probably not right."

Label Focus: "We're gonna have a few different styles of music but this will definitely be an artist-oriented label. It's gonna be completely about the records that we make. That's the word from Gary Gersh. It's not gonna be about how much promotion we'll do or what kind of fancy marketing ideas we'll come up with. It's about making really good records—and when you do that, they'll shine through. It's all about quality music."

Signings: "All of the A&R people here report directly to Gary Gersh. So, if there is something I really love, I'm gonna wanna have Gary's support. If it was something I really believed in, I'm sure Gary would support me on it."

Advice: "I'd say to pay no attention

at all to the industry and just get out there and play live as much as you possibly can at selected clubs. And not necessarily in Los Angeles. You can play out of town as well, all the way from San Diego up to San Francisco. And it's also very important for a band to keep writing as much as possible. It's also important to let the A&R community come to the bands. We'll find them if they constantly play live. I look at all of my mail and everything that comes into the office—including band flyers and show announcements. And either me or my assistant will return all phone calls that come in to the office. I'm accessible—absolutely."

Grapevine

Congratulations to **Danny Goldberg** on his appointment to the presidency of **Atlantic Records**. Regular readers of *Music Connection* will remember that we broke this story several months ago right here in our Grapevine column. Having spent time as both manager and record company exec, Goldberg truly understands both sides of artist/label relationships. You couldn't find a more knowledgeable candidate to run a label. Go get 'em, Danny.

Kiss bassist **Gene Simmons** was just one of many celebs attending the sold-out **Mozart** concert at the Roxy recently.

Nirvana will headline the 1994 version of **Lollapalooza**, with the **Beastie Boys & Smashing Pumpkins** also confirmed.

An all-star rock benefit show featuring performances by **Trae, Lucy's Milk** (formerly Bad 4 Good), **Chocolate Starfish** and **Pop's Got A Band**

PERMANENT POISON



Personal problems, substance abuse problems—you name it and Poison has suffered through it. Now comes word from their camp that guitar ace Blues Saraceno (pictured above) has been made an official member of the band. Saraceno, who has already released two albums as a soloist, performed a number of live dates with the band in South America to complete the band's Native Tongue World Tour.



Shock Therapy/I.R.S. recording act the Genitorturers recently completed a successful West Coast swing with a sold-out show at the Whisky in West Hollywood. Pictured above, from left to right, are Gen, frontwoman for the band, metal star Glenn Danzig and Ruth, Genitorturers' dominatrix. The gals recently supported Danzig on his national tour, and he returned the favor by showing up to support their local gig.

with Scott Goddard of the Surf Punks, will be held on February 23rd at the Roxy. A black Harley-Davidson Sportster and a Gibson Night Hawk guitar will be raffled off at the show. All proceeds will be donated to California Children's Services. Tickets for this event are \$10 each and can be purchased at Ticketmaster or at the Roxy box office. Raffle tickets are available at the door only.

Marc Ferrari, ex-Keel guitarist, will release an album on Tokyo-based **Alfa Records** with his new band **Medicine Wheel**. Additionally, Ferrari reprised his role of Tia Carrere's guitarist in *Wayne's World 2*, and placed 22 of his songs in film and TV—including cuts with Disney, Paramount, *General Hospital*, *Sisters* and *In The Heat Of The Night*. You can contact Marc Ferrari at 818-377-5293.

Catch Danny Simon and **Grind** at the Roxy on February 3rd. Band is currently shopping a hot new demo. Their hotline number is 818-377-4585.

Vince Neil's new rock club **Ruby Tuesday** held at the Bar One was a smashing success as celebrities packed the room to hear Neil's band play. Patrons were also treated to a set from **Ashley Hamilton's** band. Ashley is Shannen Doherty's husband. The club will rock on Tuesday nights only.

"All For Love," the single from the **Hollywood Records** soundtrack album *The Three Musketeers*, recently hit the Number One slot on both *Billboard* and *Radio & Records*. The song was performed by **Rod Stewart, Bryan Adams** and **Sting**. The remainder of the score for the movie was written by heavyweight **Michael Kamen**.

Get ready for the new **Hear Throb Mob** full-length CD that will be ready in early February. The band's music is a pop-punk hybrid and very melodic at that. Check this one out.

PBC International has published a book entitled *Rock Art*, an international showcase of music design and packaging. Containing 160 pages and over 300 full-color photos, the book deals with the manner in which artists such as **Frank Sinatra, Tina Turner** and **Madonna** convey their image through CD packages, posters, tape boxes, etc. *Rock Art* is available at bookstores everywhere for just \$24.95. For more info, call 212-592-2011.

The career of rock performer **Tom Petty** is chronicled in the **Disney Channel's** music special *Tom Petty: Going Home*. Using rare clips and early performances, the special also includes segments with Stevie Nicks in a performance of "Stop Draggin' My Heart Around" as well as the band's current single, "Mary Jane's Last Dance." Airdates on the Disney Channel are January 31st, 11:00 p.m. ET/PT, February 8th, 10:00 p.m. ET/PT and February 18th, 9:30 P.M. ET/PT.

The Goff Brothers and **Mike Riojas** have teamed up with **Gary Usher** to form **Walk On Water**. The band will premier locally on Saturday, January 29th, at the Troubadour, at 10:30. For more band info call 818-592-6260.

A direct quote from **Rod Stewart**: "When I first found out that I was to be inducted into the Rock & Roll Hall Of Fame I was elated and overwhelmed—it was going to take an act of God to keep me from the ceremony. And it has! Like millions of others who lived through Monday's

[17] earthquake and continuing aftershocks, I feel my place now is with my wife and children. It is for that reason that I will be unable to attend Wednesday's [19] ceremony in New York City. I'd like to thank all of my fans for their support over the years and my prayers are with those of you whose lives have been affected."

Skid Row lead singer **Sebastian Bach** and guitarists **Dave Sabo & Scott Hill** will join a bevy of other recording artists on February 9th in New York to stage a tribute/benefit concert in honor of **Ray Gillen** who recently passed away. Other artists scheduled to appear include **Glenn Hughes, Ace Frehley, Joe Lynn Turner, Tal Bergman, Carmine**

Rojas and Paul Pesco. Tickets are \$15.00 each with proceeds to be distributed amongst several of Ray's favorite charities—the Salvation Army, ASPCA and the T.J. Martel Foundation.

Chart Activity

MCA Records is gearing up for the release of their *Rhythm, Country & Blues* project that will feature duets between famous country artists and legendary blues singers. The forthcoming album contains duets between **Al Green & Lyle Lovitt, Vince Gill & Gladys Knight, Clint Black & the Pointer Sisters, Aaron Neville & Trisha Yearwood, George Jones & B.B. King, Sam Moore & Conway Twitty, Natalie Cole & Reba McEntire, Little Richard & Tanya Tucker, Chet Atkins & Allen Toussaint, the Staple Singers & Marty Stewart** and **Patti LaBelle** and **Travis Tritt**. A recent press conference to kick off the promotional campaign was cancelled due to sub-freezing weather in New York and an earthquake in Los Angeles.

This spring, **War** will release their first new studio album in over a decade on **Avenue Records**. For this event, **War** will reunite with their former producer and current President of Avenue Records, **Jerry Goldstein**.

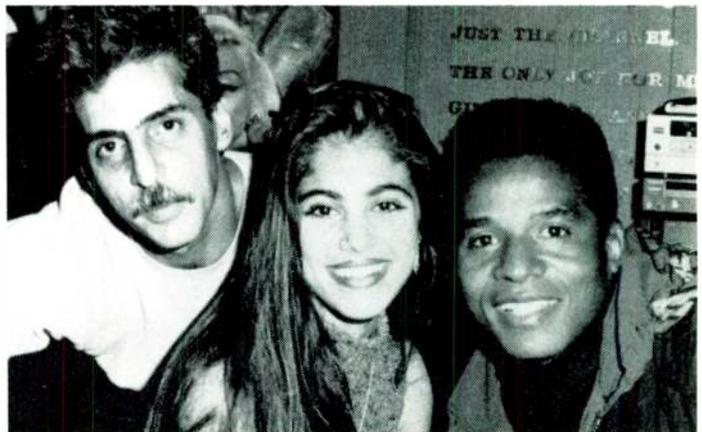
Expect a major push from Columbia to break the first **NKOTB** single, "Dirty Dawg."

On The Move

Beth Halper and **Kelley Walker** have both been named A&R Reps for **MCA Records**. Halper will be based in Los Angeles and Walker in New York.

Here are some A&R corrections regarding the Geffen staff: **Deborah Shallman**, A&R; **Brian Mace & Leslie Langlo**, A&R Assistants; **Karen Neapolitan** is no longer with the company. 

BRANDI PRODUCTIONS



Jackie Jackson recently announced the formation of **Brandi Productions**, a joint venture with veteran engineer **Frank Roszak**. Jackson also revealed the initial artist signed to his company—teenage singer **Lindsay Korman**. Jackson is currently laying down tracks with Korman at the **Jackson Family Studio Compound** in Encino, CA. Pictured above are **Frank Roszak, Lindsay Korman** and **Jackie Jackson**.



Industry Showcases

Last year was a banner year for industry sponsored showcases, dedicated to spotlighting unsigned talent from around the country in all genres of music. If you didn't get involved in '93, I would highly recommend that you get involved this year, as these shows are a great way to not only play for industry representatives, but to also meet other writers and artists and to help you become more aware of what is going on in the L.A. music scene.

Listed below are just a few of the above-mentioned showcases, and be sure to check these pages throughout the coming months for further news and information on these highly successful events.

The **National Academy of Songwriters** continues its great "Acoustic Underground" Showcase at the Troubadour on Monday, February 14th. This month's unsigned roster of talent includes **Joey Scarburry, Kacey Jones, Jane Bolduc, the Chaney's, Sea Cat Swann, Phaedrus** and singer-songwriter **Lisa Loeb** from New York City.

As always, this impressive show will be followed by the always enjoyable "Hit Songwriters In The Round" segment, in which well-known songwriters play unplugged versions of their biggest hits. This show will feature **David Polmeranz** (best known for his work with **Barry Manilow**), **Leon Ware, Lauren Wood**, as well the songwriting team of **Al Kasha and Joel Hirschhorn** ("The Morning After," the hit single from the film *The Poseidon Adventure*). For further information, call

PLATINUM TEMPLE PILOTS



Atlantic recording artists **Stone Temple Pilots** stopped by EMI Music Publishing's New York offices to present their publishers with a platinum album for their double platinum album **Core**. Pictured (L-R) are: **Steve Stewart, band manager; Dean Deleo, guitarist; Robert Deleo, bassist; Weiland, lead singer; John Sykes, Executive Vice President, Talent Acquisition and Marketing, EMI Music Publishing; and Eric Kretz, drummer.**

Steve Schalchlin at NAS 213-463-7178.

BMI also continues its unsigned artists showcase entitled "New Music Nights" on Thursday, February 3rd at the Club Lingerie in Hollywood, with showtime beginning at 9:00 p.m. The performing rights organization will also sponsor a special edition of "New Music Nights" at the DNA Lounge in San Francisco on Wednesday, February 16th. For a complete listing of the acts at each particular show, interested parties can contact **Kelly Horde** at the BMI office at 310-659-9109.

ASCAP is also moving on with their "unplugged" centerpiece show-

case, better known as "Quiet On The Set." The next show is slated for Tuesday, February 8th, at Largo Pub, with showtime to kick off at 8:00 p.m. The acts were not known at presstime, but you can contact **Brendan Okrent** at ASCAP for further information (213-883-1000). The Coconut Teaser also remains the home of ASCAP's "Best Kept Secrets" show and you can contact **Tom DeSavia** for upcoming show dates at 213-883-1000.

Music Connection's own **Billy Block** continues his successful monthly **Western Beat** showcase on Thursday, February 3rd, at Highland Grounds. As always, the

evening will start with an "open mic" segment for singer-songwriters trying to break into the regular show. Open mic signups start at 6:00 p.m., with open mic performances from 6:30 to 8:00 p.m.

The regular show starts at 8:00, and this month features NAS' "Acoustic Group of the Year" **Naked To The World, Laura Lees, Darryl Purpose, Molly Pazutti and Bruce Miller**, plus various special guests who always seem to make their way to the show.

In further news, **Billy Block** has started his own publishing company, aptly titled **Western Beat Music Publishing**, and has signed singer-songwriter **Alan Whitney** to a publishing deal.

If you think that open mic situations are a waste of time, it may enlighten you to know that **Whitney** came to the attention of **Block** during a brief open mic performance a little more than a year ago and today he has a publishing deal. In this business there's no such thing as a waste of time.

New Songwriter Signings

Singer-songwriter **Ric Kipker** of the rock band the **New Orleans Nightcrawlers** (formerly with **SRC Records**), has inked a publishing deal with **Buddy Killen Music Group** in Nashville. The deal will focus on **Kipker's** country songs, but he will continue to pursue a new record deal for his more rock-oriented band. Interested parties can contact **Buddy Killen** at 615-269-7000.

HEY JOE!



Zomba Music Publishing's Senior VP/GM **David Renzer** recently congratulated singer-songwriter **Joe**, after his **Indigo Blues** showcase in New York. **Renzer and Zomba**, who signed **Joe** to a publishing deal, were instrumental in securing the young artist's record deal with **Mercury Records**. Pictured (L-R): **Renzer; Joe; and David MacPherson, Manager, A&R, Mercury Records, New York.**

MCA GETS 'MUGGED'



MCA Music Publishing recently signed a new worldwide publishing deal with writer/producer/artist **Larry "Muggs" Muggerd** of **Cypress Hill** fame. In addition to his platinum success with **Cypress Hill**, **Muggerd** has written and produced for other acts such as **House Of Pain** and **Ice Cube**. Most recently, he co-wrote and produced "Real Thing" (recorded by **Pearl Jam** and **Cypress Hill**) and "I Love You Mary Jane" (recorded by **Sonic Youth** and **Cypress Hill**), which both appear on the **Judgement Night** soundtrack. Pictured celebrating the signing (L-R) are: **John McKellen, President, MCA Music Publishing; Muggerd; John Alexander, Senior Vice President/Creative, MCA Music Publishing; Happy Walters, Manager, Buzz Tone Entertainment.**

**A&R Spotlight
Backroad Shack**



This four-piece band possesses the essence of the music that is making a comeback, and that is the growing trend of straight-ahead American rock & roll. While the songs on this well-produced demo are a little poppier than I would have personally preferred, the tunes are so infectious that it's almost forgivable.

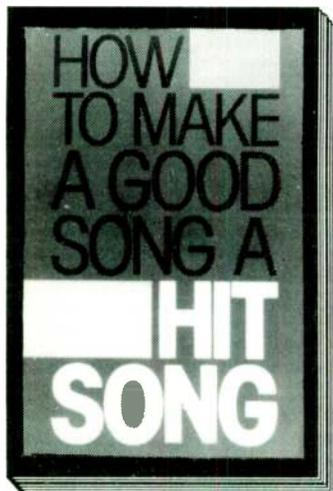
Opening with the driving pop/rock sounds of "Plain & Simple," which showcases the band at its best, the second tune "Love Won't Wait" sounds like something straight out of Linda Ronstadt's mid-Seventies' catalog—not an insult, just a fact.

Lead singer and guitarist Laurie Morvan has the kind of voice that could bridge the gap between country lovers and rockers alike, but be-

cause the sound of the band is so tight and slick (conservative?), I think Backroad Shack should tailor their sound more to the country side of the road, where they would be much more readily accepted. Just a little too pure for my raw rock & roll tastes.

This is real white-bred pop/country/rock, and while Morvan shows occasional signs of more passionate and raw vocals, she needs to really cut loose on her recordings to really do these songs some justice. Perhaps somebody could take this band's positive points and help steer them in the right direction, where they could possibly jump on the American rock revival bandwagon. Interested parties can contact the band by calling 310-804-3198.

Book Review



'How To Make A Good Song A Hit Song'

By Molly-Ann Leikin
Billboard Publications (159 pages)

This fast-paced and humorous book takes an insightful look at the "business" of songwriting. Written by veteran songwriter and journalist Molly-Ann Leikin, the reader is taken through the often dark and turbulent world of the contemporary music industry.

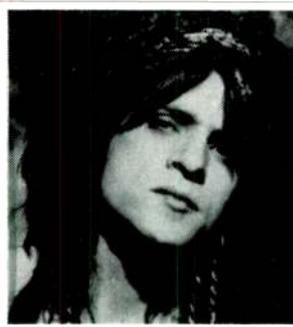
Her fifteen-page chapter entitled "How To Cope With Rejection" is alone worth the purchase price, as Leikin makes clear that a beginning songwriter cannot take rejection personally, and lists the numerous realities of the business that young songwriters can misconstrue as personal attacks.

Unlike many songwriters who have written books on the subject, Leikin spent her time interviewing music industry veterans, who give out candid and invaluable advice to the struggling songwriter.

Much can also be learned from Leikin's "Seven Laws Of Songwriting," which include: (1) Banality bombs; (2) Sing it the way you say it; (3) Don't force a rhyme at the wrong time; (4) Write something that hasn't been heard before; (5) Don't wait for parental approval; (6) Give them what they want; (7) Don't quit your day job.

This easy-to-read and easy-to-enjoy text is the one songwriting book that I would recommend to anyone interested in learning, practicing and improving his craft. A must-read for veterans and beginners alike.

The book is available at most book stores, but if you have trouble finding it, you can call 310-828-2394. For a private consultation with Leikin, write to: Songwriting Consultants Ltd., 2210 Wilshire Blvd. #882, Santa Monica, CA. 90403. 



**JAY
ASTON**

Gene Loves Jezebel's Jay Aston has seen the collapse of their record label in the States, but his songwriting has kept him sane.

After six albums, including last year's critically-acclaimed *Heavenly Bodies*, Gene Loves Jezebel is at a crossroads. The trouble started when the band's label Savage Records (a BMG affiliate) folded in the midst of the group's last concert trek.

"We were only two-and-a-half months into the tour," explains Aston. "We've just had a run of bad luck, as far as record companies go. No one could have predicted what happened with Savage. I mean, these were people with great reputations and there was an enormous amount of money there. But in retrospect, their offices were on some prime real estate in New York and they hired some of the most expensive people in the industry. I mean if I was to start a record company, I'd start it out of the back of a van, you know what I mean?"

While the business side has gone sour, it has given the band's chief songwriter a chance to experience other musical avenues. "When you're working in a band, there's a lot of things that you can't do because a band will usually settle into a particular direction. If I did a solo record, it would be very off-the-wall acoustic music, with no chance of having a hit single on it [laughs]. I don't think that style would work with the band."

Born in South Wales, Aston has spent much of the past two years in the States, spending more time trying to figure out past business dealings than writing songs, although he recently got back together with his twin brother Michael, who was originally the co-founder of the band back in 1981.

While the band may have not reached superstar status, they were one of the forebearers of what is now merely dubbed "alternative rock." Aston agrees with that assessment by saying, "When we first came over to the States, it was very much an adventure. We were definitely in the underground, and it was an exciting time. We were like the Red Hot Chili Peppers or the Cure, in that we just made records and toured, and people came out to see us."

Before the family reunion, Aston was asked to record a song for the screen adaptation of best-selling novelist Anne Rice's vampire epic. "Originally I was going to be doing a solo project, and then Anne Rice's people got in touch with me to write a song for the movie, which is something that I'd never done before. I thought it was an interesting challenge, and it turned out to be a gas to work on a concept instead of writing about my personal experiences like I normally do."

That one song ["Who Wants To Go To Heaven"], which Aston describes as "a real kind of epic thing, like what Queen did with 'Bohemian Rhapsody,'" gave the veteran songwriter a eye-widening glimpse into new musical discoveries, in terms of songwriting.

Yet his actual method of songwriting has never changed. "I've found that my best songs come in my darkest moments," admits the thirty-year-old artist. "Even the happier songs are just about getting out from under dark spells. But the stuff we're writing now is much more varied, and in retrospect I guess that I should have worked with more musicians in the past, not just keeping it in the context of a four-piece band. It's better to broaden yourself, because the minute you start saying, 'Okay, it goes from D minor to G,' that's when people start playing straight parts, and the songs get duller and duller."

As the conversation continues, Aston quickly points to his mentors. "I've been in love with melodies since I was ten-years-old, when I listened to stuff like the Beach Boys."

While Aston's influences are not unique, his technique is anything but run-of-the-mill. "I look for atmosphere first. I'll be working on my little four-track, and I'll put those headphones on and go off in my little world. The first thing I look for is ambience, then a rhythm track, and that's what I play off. I don't sit down with a pen and paper, and write down lyrics. That's never worked for me. My brother can sit down and write great lyrics, and then put them to music. Whereas I have to get into a frame of mind, like an actor, I lose myself in the musical mantra."

Teaming up with his brother, and guitarist Francoise Perez, has seemingly given Aston an energized and optimistic outlook on the future of Gene Loves Jezebel. "I'm very much interested in the band doing something now, because it feels right, and it feels good. Now with Francoise, there's finally the chance to do an acoustic segment in our live show, which I've always wanted to do. Francoise is so versatile and amazing, that he has given my writing a lot more breadth."

Jay Aston can be contacted through BMG at 213-468-7000.





BROOKLYN RECORDING STUDIO: Grammy winning producer/songwriter David Foster, shepherding vocal overdubs by Peabo Bryson, Color Me Badd and Celine Dion, with engineer Dave Reitzas manning the console, assisted by Ronnie Rivera...Engineer/producer Humberto Gatica, recording and mixing tracks for a number of upcoming projects, with assistant Ronnie Rivera helping supply the sonic expertise.

CONWAY RECORDING STUDIOS: Producer Keith Forsey, in Studio A, recording tracks for Simple Minds' upcoming Virgin release, with engineering chores supplied by Brian Reeves and assistant Sean O'Dwyer...Gilby Clarke, in Studio B, mixing his Virgin Records debut, with Waddy Wachtel producing the sessions and engineer Rod O'Brien supplying the sonic expertise, assisted by Marnie Riley...Toots Thielemans, in Studio C, tracking for a new opus, with Joel Moss engineering the sessions, assisted by Marnie Riley...Noted mixmeister Mick Guzauski, in Studio B, mixing tracks for Motown Records artist Shanice Wilson, with Marnie Riley assisting on the sessions...Tanita Tikaram, in Studio A, recording tracks for a new project, with producer Tom Newman shepherding the sessions, which were engineered by Greg Edward, assisted by Paul Lundin.

VISIONARY CONTEST: Home

LADY JANE



Warner Bros. artist Jane Child, doing her best Lady Godiva impersonation, is pictured during the making of her video for the single, "Do Watcha Do," from her *Here Not There* album. The video was shot in Paris and directed by noted photographer Randee St. Nicholas.

video contest "Visions of U.S." has announced its 10th annual competition. Sponsored by Sony Corporation of America and administered by the American Film Institute, tapes must be 20 minutes in length and are now being accepted in five categories:

fiction, non-fiction, experimental, music video and a young people's category for seventeen and younger. All entries must be produced and submitted on half-inch VHS, Beta or 8mm videocassettes and accompanied by a legible and complete entry form.

First through third place prize winners will receive state-of-the-art Sony camcorders, with the grand prize winner taking home a new CCD-TR500 Hi8 Stereo camcorder with SteadyShot image stabilization and Advanced Color Viewfinder, carrying case, editing controller and 8mm editing deck. This year's judges include *Home Improvement* star Tim Allen, *Seinfeld* co-star Julia Louis-Dreyfus, actor LeVar Burton and noted directors Francis Ford Coppola and Penelope Spheeris. The deadline is June 15, 1994, with every entrant receiving a blank Sony video tape. For further info and an entry brochure, call 213-856-7787, or write to: Visions Of U.S., P.O. Box 200, Hollywood, CA 90078.

MOORE VIDEO: Full-time hard-core rapper/part-time actor Ice Cube is set to direct the video for the third single, "Harlem," from Capricorn recording artist Ian Moore. The video is scheduled to begin filming in February in Los Angeles.

COOL RECORDS OPENING: Local producer/artist/songwriter Willie Basse has announced the formation of his own record company, Rocks' Cool Records, and the opening of an automated 24-track production/soundstage facility, located in Van Nuys. Basse and partner Jimi Church (Big F) will offer clients complete production, rehearsal, recording, video and tour preparation. For more info, call 818-904-9454.

PROUD SET



Hal Ketchum, director Tom DeNolf and country music legend Charley Pride are pictured on the set of the video for Pride's single, "For Today."

TUNNEL VISION



Members of Earache/Columbia group Fudge Tunnel and director George Dougherty take a break during filming of the band's latest video, "Grey," from their new release, *Creep Diets*. The clip was filmed in Nottingham, England. Pictured (L-R): Alex Patterson, George Dougherty, Dave Ryley and Adrian Parkin.

YAMAHA SEQUENCER FORUM

THE ULTIMATE COMPOSER'S TOOL

Songwriters' and jingle writers' lives will now be much easier with a QY300 Music sequencer in their studios. For the first time, a QY user can write, produce, edit and store incredible amounts of music using one complete tool.

A sophisticated music production system, the QY300 is a desktop

workstation that provides everything a composer needs in one convenient unit. The QY300 offers a 3.5" disk drive, 128 General MIDI voices, on-board digital processing, and a full-size computer-like keyboard.

128 stunning General MIDI voices are packed into the QY300 for serious music making. Because it is General MIDI, the QY300 offers expanded creative control by easily interfacing with other General MIDI tone generators. The QY300 can also be connected to a

personal computer to form a powerful MIDI music production system. Additionally, it can play a wide range of music software created on other MIDI devices.

The 16-track sequencer provides the user with 16 recording tracks, plus the conductor feature. The conductor is used to sequence the Yamaha Auto Bass Chord (ABC) auto accompaniment system, which is an advanced feature that automatically harmonizes the chord and bass tracks according to the chords specified.

Other features that make the QY300 sound great and easy to use include on-board digital processing, a 240 x 64 dot graphic liquid crystal display panel, and 64-note polyphony offering a vast palette of sounds for the musician or the multimedia enthusiast.

For more information on the QY300, write Yamaha Corporation of America, Audio, Guitar and Synthesizer Division, P.O. Box 6600, Buena Park, CA 90622-6600 or call (714) 522-9011.

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DESMOND CHILD

This veteran hard rock songwriter makes a stylish left turn, producing a singer-songwriter for his new label

By Jonathan Widran

From the late Eighties success of Tracy Chapman through the current "unplugged" craze, pop music in recent years has forged a true back-to-basics attitude, where simplicity and depth take precedence over studio pyrotechnics. Although booming, anthemic megahits such as Bon Jovi's "Livin' On A Prayer" and Michael Bolton's "Forever Isn't Long Enough" have afforded Desmond Child his greatest successes, the producer's latest endeavor returns him to the rootsy rock of his formative years.

Though he is one of pop's most surefire songwriters—having all but created the genre of palatable heavy metal through his work with Bon Jovi, Alice Cooper and Aerosmith—Child leaves his pen at home on the self-titled debut by acoustic rocker Danny Peck, which is the first release from Deston Entertainment, formed by Child and partner Winston Simone and distributed by RCA.

"Nothing is more heartbreaking than when an artist falls through the cracks at a major label," explains the Florida native, "so when I got the chance to form my own label, I decided to seek out unique artists and create a special coterie of talent that others might not be as inclined to stick with. I chose to produce Danny as our first endeavor because his music is soulful, introspective and from the heart.

"Though his music is certainly different from the kinds of songs I'm best known for," he continues. "I grew up listening to Joni Mitchell, Laura Nyro, and Danny's music strikes me the same way. I'll still continue to do the fun rockers—I'm working with Bryan Adams at the moment—but working on Danny's album gave me a whole new perspective."

Most of the songs on Child's extensive resume reflect his early career longing to go the wide-scale, anthemic route, à la Phil Spector and Jim Steinman. On hits such as Aerosmith's "Dude Looks Like A Lady," Bolton's "The One Thing" and Bon Jovi's "I'll Sleep When I'm Dead" or even on Child's own underrated 1991 release, *Discipline*, one can hear the power of what he calls "the sport of creating a wall of sound."

But on Peck's album, Child takes a restrained approach and seems less concerned with experimenting and more with following his heart as a producer. Rather than stamp the songs with his own proven, trademark sound, Child shows respect for Peck, allowing the singer's voice and lyrics to command center stage.

"My job was different this time around," Child admits. "I was there to capture his performance and orchestrate things so that I didn't get in his way—making sure his voice was up front and ensuring that everything else was secondary."

Child notes that there is a definite contrast between the slickness of his most notable productions and the live feel he created with Peck. "Most of the tracks, we cut live in an isolation booth, and I'd say 60 percent of the whole album is live. I think that shows.

"Normally," he adds, "I bring my own vision to a project, but this time, I put myself in the role of documentor, offering Danny feedback, giving him guidance when he needed it and making sure the sounds he was putting forth were rich and, of course, keeping things under budget. That's always a big concern with a new artist. In the end, I found myself very inspired by his interpretations."

Though Child has achieved what seems to be an equal amount of recognition for both his songwriting and producing endeavors, it's the creative process of writing the perfect song which keeps that sort of inspiration going. An intensely spiritual person, he equates the original creation of a tune with a prayer, which then must be refined with countless hours of studio work. A consummate perfectionist behind the boards, Child feels some of the original spark may get lost in the mixing process.

"It's all making music, and so I love every minute of each task," Child claims. "But writing a song is like having God whispering into your ear, urging you to give birth to something new. The studio work is all about trying to recreate that first moment in a way so that listeners will make a connection with it.

"I've always had the hunger," he concludes, "and I've driven myself with every opportunity I've had. I never let go of a project till it's done, never settle until every small detail sits right with me. I never give up, and through all the sheer sweat and hard work, I always remember my real goal is to keep everyone around me inspired."

Child can be reached through RCA Records (213-468-4123).



Nady Systems' 950GS UHF Wireless

The Nady 950GS UHF Wireless Microphone/Instrument System is available in up to 160 user-selectable UHF channels on both the receivers and transmitters. This means that no matter where you are or no matter how many mics or wireless instruments you want, there will always be a clear channel to use free of interference.

The 950GS system consists of a rack-mount, true diversity receiver with frequency synthesizer. Since the UHF (ultra

high frequency) band is used, there is less likely a chance of interference from most radio frequency noise and stray signal sources. UHF is usually about 20 db quieter than equivalent VHF (very high frequency) wireless systems. True diversity is when two independent receivers with two separate antennas are receiving the signal from one microphone transmitter and a silent "voting" logic switch toggles between the receivers always seeking the stronger and clearer signal. Diversity is a necessity for a UHF radio system since any signal drop-outs or noise cannot be tolerated. Nady also uses a companding noise reduction system for 120 db dynamic range. The handheld lavalier or instrument transmitters utilize the latest in Surface Mount Technology (SMT) manufacture for increased reliability and ruggedness.

For more information about the 950GS UHF Wireless, contact Nady Systems at 6701 Bay Street, Emeryville, CA 94608 or call 510-652-2411 or FAX 510-652-5075.



BASF DAT Tape

DAT Master tape from BASF now come in 15, 30, 60, 90 and 120 minute lengths. Lower error rates are assured even after 500 passes because of the extremely smooth tape surface. The tape, loaded into a rugged precision housing, provides continued trouble-free operation even under extreme conditions. For more information, contact your local BASF dealer or call 212-362-2906.

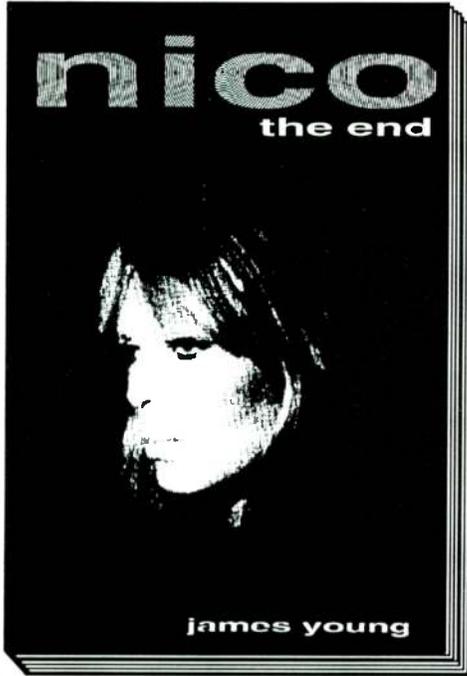


Pro Monitor Series from Celestion

Celestion has the new Studio 1 monitor loudspeaker and has upgraded the existing Studio 3 to 'ISeries II' and Studio 5 to "Series II". Each speaker has the one-inch titanium dome tweeter and felted fiber cone driver. The cabinets are now ported for extended bass response while an improved crossover delivers smoother mid-range with increased sensitivity.

Studio 1 has a four-inch driver that handles 50 watts. Frequency response is 78Hz to 20KHz ± 3db. With a five-inch driver, the Studio 3 Series II handles 75 watts and goes from 62Hz to 20KHz. The Studio 5 Series II has a six-inch driver with similar specifications to the Studio 3. The Studio 1 sells for \$210 a pair, while the Studio 3 go for \$300 and the Studio 5's sell for \$420 a pair. For more information, contact Celestion Industries at 89 Doug Brown Way, Holliston, MA 01746. Phone 508-429-6706 or FAX 508-429-2426.





liked to stay there very long. Now she's a permanent resident." One of the finest rock chronicles in memory. The book is available wherever fine hard backs are sold.

Warner Archives has reissued three albums by original **Velvet Underground** members **John Cale** and **Nico**. In stores now are Cale's 1972 album, *The Academy In Peril*, and 1973 release, *Paris 1919*. Also available is Nico's 1970 solo album, *Desert Shore*, featuring material written by Nico and Cale, who also served as producer.

Two years after singer **Naomi Judd** announced her retirement from show business due to hepatitis, she has returned with a tell-all autobiography, *Love Can Build A Bridge*. "[Naomi's grandmother] Edie Mae's sister, Great-Aunt Ruth, lived at home because she was bisexual and felt unwelcome in the outside world," Judd writes in one of many eyebrow-raising passages. "Great-Uncle Leroy, a homosexual, operated a beauty salon, had bleached blonde hair and a poodle with a rhinestone collar. Great-Uncle George lived at home and was an alcoholic and a gambler." The Judds, mother Naomi and daughter **Wynonna**, were one of the most successful duos in country music, selling more than fifteen million records.

Do turn on *The Statler Bros. Show* February 12 because you'll

James Young abandoned a promising academic future at Oxford to become **Nico's** keyboard player. Her fifteen minutes of fame long used up, 1982 found the German-born femme fatale interested only in feeding her heroin habit. Young chronicles a disastrous Italian tour, the recording of her final LP, *Camera Obscura*, and the events preceding her 1988 death in his excellent new book, *Nico: The End*. Young coats what could have been just another litany of rock star excess and ultimate failure with the taste of bittersweet irony. "She no longer saw herself as specifically German," Young writes in the book's preface. "And although it saddened her to see the country divided geographically and politically, she never



Cast of *The Air Up There*

not want to miss a rare performance by one of our favorite singers, **Juice Newton**. On the program, the country singer from the San Fernando Valley performs a medley of hits including "Hurt" and "Break It To Me Gently." The latter song, we remind you, won the former **Judy Newton** a 1982 Grammy Award for best female country vocal performance. Also on hand will be **Arthur Smith** performing his song, "Dueling Banjos," the hit theme from the 1973 film *Deliverance* and comedian **Ray Combs**, host of television's *Family Feud*. *The Statler Bros. Show* airs Saturdays over the **Nashville Network**. Check your guide for air times.

Epic recording artist **Joe Diffie**, whose current single, "John Deere Green," is climbing country charts, has become the Grand Ole Opry's 71st and newest member. "As a little boy, I used to listen to the Opry on the radio and dream of belonging," Diffie said. "All other achievements pale in comparison and for the first time I feel like I really belong to the country music family." The former foundry worker, here seen with Opry mainstay **George Jones**, made his first guest appearance on the Opry in January, 1991.

A federal judge has said that more than \$100,000 in royalties generated since 1982 by the 1926 hit song, "When The Red, Red Robin Comes Bob-Bob-Bobbin' Along," belong to the heirs of composer **Harry Woods**, who had sold the melody and lyrics to a music publishing company. The decision is expected to have wide consequences for the recording industry

where much money can be made when an old song is newly released, whether as an audio recording or on the screen. In Woods' time, publishers could collect royalties for original songs for only 56 years. Under current law, composers now have the rights to their songs again after 35 years with publishers entitled to continue collecting royalties from derivations. Woods composed more than 360 songs, including "I'm Looking Over A Four Leaf Clover" and "Try A Little Tenderness."

Interscope Records has the score to **Hollywood Pictures'** **Kevin Bacon** vehicle, *The Air Up There*. In the film, Bacon plays **Jimmy Dolan**, a college basketball coach who set off to Africa to draft a tall warrior from the fictitious Winabi tribe for his team. On the soundtrack, there's all sorts of neat African pop songs by the likes of the **Mahotella Queens**. Quite the cool new product. Available wherever CDs are sold.

Jimi Hendrix's father is trying to



The Statler Brothers and Juice Newton



George Jones and Joe Diffie



Bethie

get the rights back to his son's music products including master tapes, song copyrights and the use of his name and image. **James "AI" Hendrix** lives in Seattle where he earns a \$50,000 annual stipend from the sale of his son's music. The elder Hendrix contends his former attorney, **Leo Branton Jr.** of Los Angeles, sold his son's legacy without his knowledge, effectively bilking the father of millions of dollars. A trial on the matter is set for June.

Bethie's Really Silly Songs About Numbers is the newest addition to Bethie's award-winning *Really Silly Series*. For any parents who haven't yet discovered **Discovery Music's** nifty children's artist be aware that she's smarter than Barney. Bethie aims at a slightly older crowd than does the famed purple dinosaur which means she can use more advanced musical references. In this case, the styles range from the blues beat of "Five Cool Cats," to the world music rhythm of

"Over In The Meadow," to the salsa swing of "Take The 101." Bethie is currently on tour performing interactive family concerts nationwide. She is also conducting workshops on the importance of sharing music with children in the classroom. You'll find *Bethie's Really Silly Songs About Numbers* wherever children's music is sold.

Upcoming from **New Alliance** is an excellent spoken word offering from **Eloise Klein Healy** called *Artemis In Echo Part/The Women's Studies Chronicles*. Healy's first book of poetry, *Building Some Changes*, was Beyond Baroque Foundation's NewBook Award winner in 1976. Her subsequent collections are *A Packet Beating Like A Heart* and *Ordinary Wisdom*. Healy has taught at Immaculate Heart College, California School of Professional Psychology and in the Feminist Studio Workshop at the Woman's Building in Los Angeles. She directed the Women's Studies



Eloise Klein Healy

Program at California State University, Northridge, and developed the first lesbian literature course. She has also taught Lesbian Poetry and Introduction to Gay and Lesbian Studies at UCLA. Standout cuts on this newest release include "The Real Bears Have Gone North" and "Dining In With Homophobic Lesbians." Look for the disc wherever you buy spoken word.

Mike Gordon, bassist for **Phish**, read in *Music Connection* that the play, *A Little Meditation*, was utilizing Theater-sonic seat cushions. This new technology is a magnetic actuator that emits low bass

frequencies with magnetic impulses that audience members feel through their bodies. Gordon plans to use it in the studio where going direct through the board means he usually lacks that live performance feeling. He also plans to go back again to see the musical, which runs weekends at the **Richard Basehart Theatre** in Woodland Hills. "The musical was a lot of fun," he says. "**Licia Shearer** was great." Pictured (L-R) are the great Shearer, an on-air personality for **KGFJ** radio, Gordon and co-producer/co-writer **Buddy Mix** of **Starlight Productions**. For ticket information, contact Tickets LA at 800-880-TKTS.



MTV VJ John Sencio

What does it take to become a VJ on MTV? **John Sencio** was working as a Hard Rock Cafe doorman in Boston when a friend told him about MTV's recent national search. He submitted an audition tape but thought his buddy was kidding him when MTV called. It wasn't until he received a contract, an airline ticket to New York City and a fruit basket that he knew he'd made the cut. Sencio made his network debut during the special programming for this past Thanksgiving.

New Line Home Video has announced the release of *Amongst Friends*. Released to theaters in

1993, this fast-paced, gritty drama is a fictionalized story inspired by biographical incidents from the background of 26-year-old producer, writer and director **Rob Weiss**. The film's musical score was written and donated free to the production by former **Clash** member **Mick Jones**. In addition, the soundtrack features songs written by **Bob Dylan**, **David Bowie** and **Duke Ellington**, with performances by the **Beastie Boys**, **Dramarama**, **Ministry**, **Stone Temple Pilots**, **Tone Loc** and the **Lemonheads**. *Amongst Friends* is the tale of three young friends inducted into the fast lane of gangster life. Available wherever fine videos are sold. **MC**

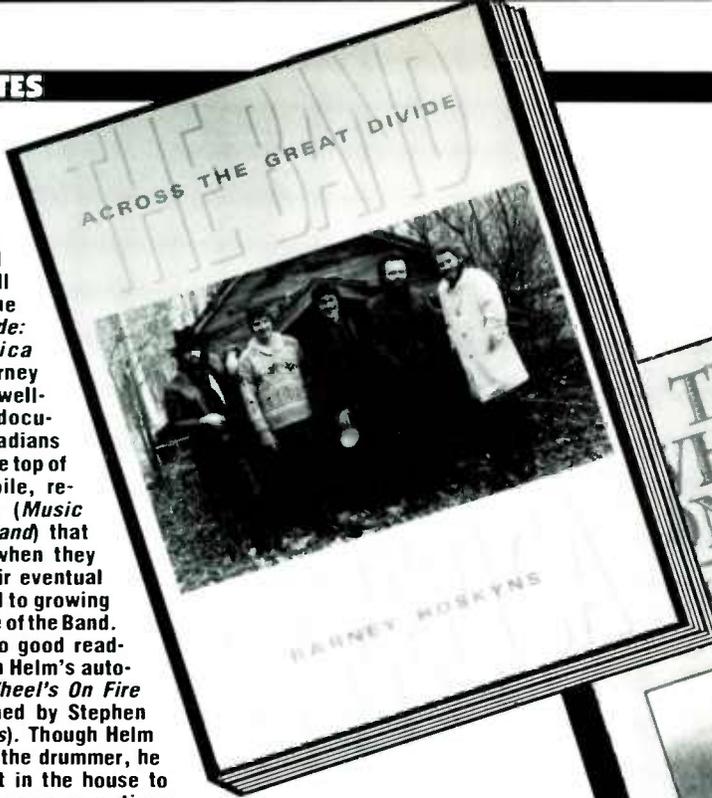


Licia Shearer, Mike Gordon and Buddy Mix



AND THE BAND PLAYS ON:

Two recently released books attempt to chronicle the career ups and downs of one of America's greatest musical treasures, recent Rock & Roll Hall of Fame inductees the Band. *Across The Great Divide: The Band And America* (Hyperion), penned by Barney Hoskyns, is an ambitious, well-researched tome which documents how these four Canadians and one American rose to the top of the late Sixties musical pile, releasing two masterworks (*Music From Big Pink* and *The Band*) that sound as fresh today as when they were first released, to their eventual breakup as they succumbed to growing pressures inside and outside of the Band. More problematic, but also good reading, is Band drummer Levon Helm's autobiographical opus, *This Wheel's On Fire* (William Morrow), co-penned by Stephen Davis (*Hammer Of The Gods*). Though Helm rightfully explains that, as the drummer, he probably had the best seat in the house to observe the Band's heady career, sometimes his points are not well-taken and he allows his dislike for main Band songwriter Robbie Robertson to unfairly color the story (the book could've also used a firmer editing hand). Still, Helm was one of the principals, and as such, he has an insider's perspective that's missing from Hoskyns' account (Helm's sad recounting of Band keyboardist/co-lead vocalist Richard Manuel's suicide is one of the book's most powerful moments).



THERAPY? SESSION: Acid guru Timothy Leary (far left) is pictured with A&M act Therapy? and several label honchos. Leary introduced the Belfast trio, who then proceeded to assault an appreciative Whisky crowd with a set that included their alternative hit, "Screamager," from their EP, *Hats Off To The Insane*. The band will release their second full-length album, *Troublegum*, in February.



BLUES PRINTS: Triad Publishing has announced the release of 650 limited edition prints reproduced from an original oil painting of blues legend B.B. King. The painting, by Vermont artist C. Michael Dudash, retails for \$195 dollars and is currently available at several art galleries across the country (with music retail stores a possible future outlet). Each print is signed in pencil by King and Dudash. For more info, call 702-458-8434.



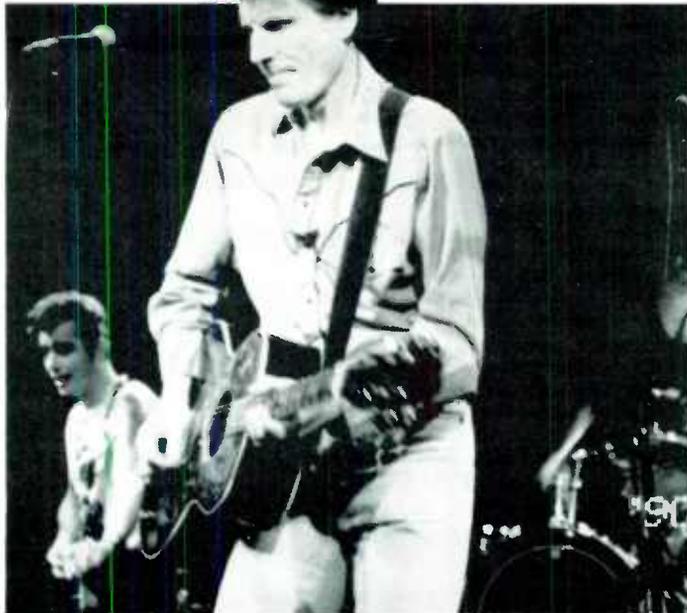
BOWIE'S BEST: Rykodisc has issued a definitive Bowie two-CD set chronicling this rock chameleon's single releases and many phases. Containing tracks from the Thin White Duke's years with RCA and EMI and even his brief stint with now-defunct Savage Records, including such seminal sides as "Space Oddity," "Heroes," "Changes," "Suffragette City," "Young Americans" and "Fame"—*Bowie: The Singles 1969-1993* is a great buy for any fan who wants nothing but the cream. This two-CD set, which contains, in a limited edition, a bonus CD single of Bowie's duet with legendary crooner Bing Crosby, "Peace On Earth/Little Drummer Boy," also serves as a great sampler for Rykodisc's complete Bowie/RCA reissue series (since most of Bowie's albums should be heard in their entirety). Highly recommended.

CATHY'S CLOWN

By DON EVERLY and PHIL EVERLY



ESSENTIAL EVERLYS: As part of their continuing Warner Archives reissue series, Warner Bros. has released a long-overdue two-CD set containing 50 tracks culled from the Everly Brothers' Sixties stint with Warner Bros. Including such essential Everly cuts as "Cathy's Clown," "Walk Right Back," "Gone, Gone, Gone" and "Crying In The Rain," *Walk Right Back: The Everly Brothers On Warner Bros. 1960-1969* picks up Don and Phil's story after they left Cadence, the label on which they scored their early classics, and proves that the Everly Brothers' Sixties output, while a bit more spotty, was every bit as good as their more revered Fifties output (especially when you hear a cherry-picked set like this). With the brothers' Cadence catalog (Rhino has released definitive collections profiling the Cadence years) and part of their Warner Bros. output now on CD, all that's needed is a definitive reissue chronicling the brothers' RCA stint. Also recommended from Warner Archives is the single-CD collection, *Express Yourself: The Best Of Charles Wright And The Watts 103rd Street Rhythm Band*, which contains this Los Angeles-based soul group's best work, including the hits "Do Your Thing," "Express Yourself" and that oldies station staple, "Love Land."



A ROYAL TRIBUTE: Local country music maverick Ronnie Mack (above) and Doug Fieger of the Knack (right) are pictured performing at this year's annual Ronnie Mack/Art Fein-produced Elvis birthday bash/benefit (the King of Rock & Roll would have been 59 this year). Other artists who lent their talents to this homage to Memphis' most famous son were Dwight Yoakam, Pete Anderson, X's John Doe, James Intveld and Rosie Flores. The event raised over \$1,300 for the homeless.



SOME MÖTLEY TUNES: Ten lucky KNAC listeners were treated to a preview of Mötley Crüe's forthcoming Vince Neil-less, self-titled opus at A&M Studios in Hollywood. The listeners heard tracks such as "Uncle Jack," "Hooligan's Holiday" and "Power To The Music." Pictured (L-R): KNAC Production Director Stew Herrera, Mötley Crüe's Tommy Lee and KNAC Program Director Bryan Schock.



BEATLE BLUNDER: In last issue, *MC* reported on the release of 1,000 limited edition lithographs of a colorful piece of art created by the Beatles for the 1967 Monterey Pop Festival. *MC* also reported on an earlier art collaboration undertaken by the Fab Four during their 1966 tour of Japan. The lensman who snapped pictures of the Beatles painting together in their Tokyo hotel room was incorrectly listed as Robert Freeman. The photographer was actually Robert Whitaker, who also took the infamous "Butcher" cover shot.

MUSIC CONNECTION Tidbits from our tattered past

1983—SETTLING OLD SCORES: Rod Stewart has settled his suit against former manager Billy Gaff out of court. Stewart will reportedly receive a seven-figure sum, as well as the transfer of his publishing, recording, television and other video rights to him. Rod's new LP, *Body Wishes*, was produced by Tom Dowd.

1986—KEEPING UP WITH JONES: Did you know that British synth ace Howard Jones is a dedicated vegetarian, as are many of his 34-person crew? To cater their meals, Jones has brought over two vegetarian cooks from Britain. Jill Roarty, head cook in charge, boasts that she doesn't repeat any recipe twice on the eight-week-long tour, proving that vegetarian food can be interesting and varied. She is also such a perfectionist that she insists on using her own oven, which she had flown over from the UK especially for the occasion!



ANOTHER ERA: Legendary songwriting team Barry Mann and Cynthia Weil, Jeff Barry, K-tel VP of A&R Owen Husney, Mike Stoller (of Leiber and Stoller) and Era Director Steve Wilson are pictured at a reunion bash held at Canter's Deli. The party was in celebration of K-tel/Era's excellent four-CD set, *The Brill Building Sound*, which salutes the many talented tunesmiths who cranked out hit after hit in those hallowed walls.

LOS ANGELES



COUNTRY '94

TRISHA YEARWOOD

By Billy Block

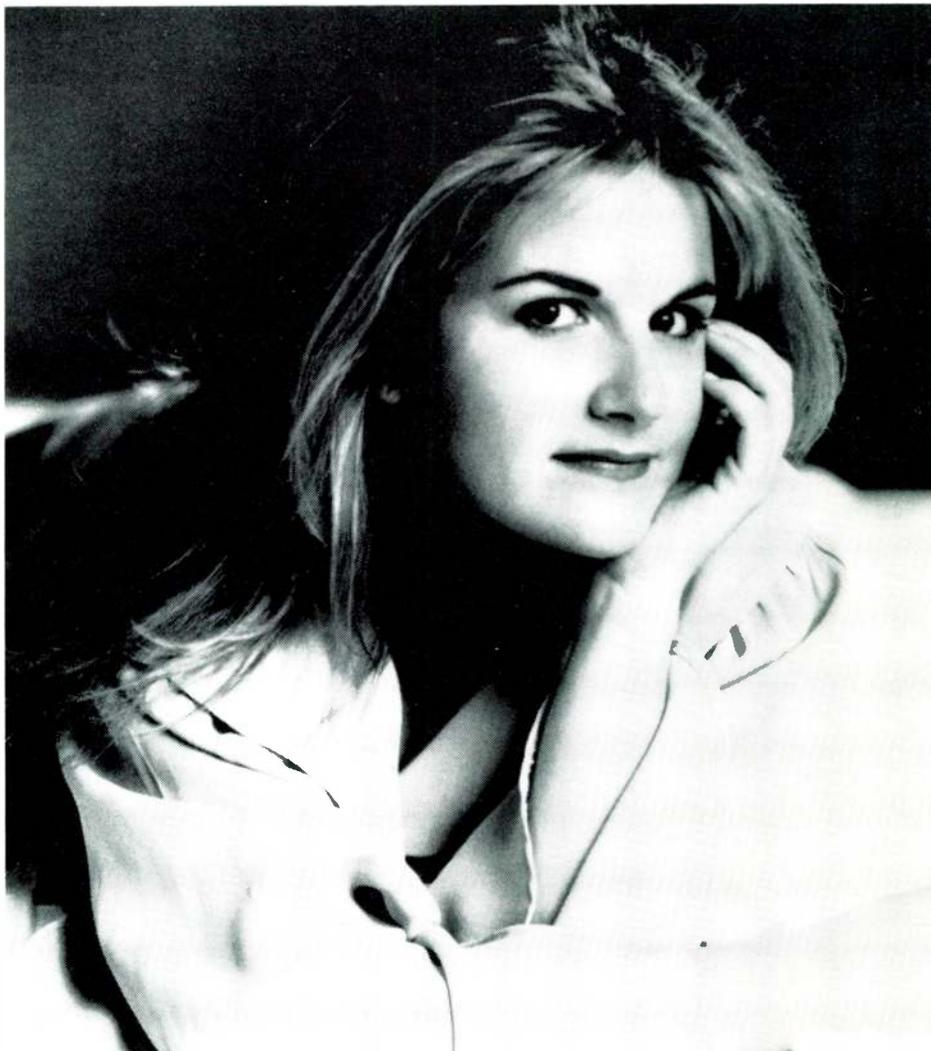
I heard about Trisha Yearwood long before ever hearing her sing a note. For some strange reason, I did not want to like her.

Maybe it was all the hype about this new singer from Nashville who was being hailed as the new Linda Ronstadt. And that bothered me, considering Ronstadt is still making great music, and I treasure those classic recordings.

While cruising north on the 405, en route to the legendary Palomino Club in North Hollywood for my weekly gig at Ronnie Mack's Barndance, a song called "She's In Love With The Boy" came on the radio. I reached for the dial and turned it up, loud. What a great voice, I thought. Killer single, too. Who is that, I wondered? "Trisha Yearwood at Number One this week," the announcer said. I thought to myself, Trisha Yearwood owns the voice by which all other female singers in Nashville will now be compared.

Trisha Yearwood personifies the marketing strategies now employed by the New Nashville. Music Row music replaced traditional country music as we know it. The sales and marketing techniques so prevalent in the pop/rock world have now become standard operating procedure for the new young country sound, and no one better represents the success of these methods than Yearwood.

Country radio, now the largest musical format in America, has embraced Nashville's Hot Country sound, and Trisha Yearwood is its current femme fatale. Trisha's first single, "She's In Love With The Boy," rocketed to Number One. So did the powerful ballad "The Woman Before Me," another of the four hit singles that propelled her debut release, *Trisha Yearwood*, to platinum status. Trisha relates, "Nobody expected 'She's In Love With The Boy' to become an anthem for all these young girls. Teenage girls and younger started writing fan mail about how they want to grow up and be like me; the little ones want me to come over and spend the night for a slumber party. We discovered a whole new faction of country music listeners we didn't know existed. It's like I'm now the den mother of



STEVE GRANITZ

country music."

Trisha Yearwood ventured to Nashville as a small town girl from Monticello, Georgia. Her dad runs a local bank, and mom is a school teacher. Yearwood's upbringing reads like something out of *Family Circle* magazine. She spent her formative years as a model student and somewhat of a daddy's girl; never too wild, yet always testing the limits. Music always played an important part in Trisha's life, and she cites her earliest musical influences as the Eagles, Linda Ronstadt, Patsy Cline and especially Elvis.

As a college student and country music

hopeful, she enrolled at Belmont University, a small Baptist college in Nashville that offers courses in the music business. Upon securing a music business degree, she found part-time work in the publicity department at the now-defunct MTM Records, while singing on publishing demos to get heard around Nashville. While she was a newcomer making the rounds on the demo recording scene, she became friends with Garth Brooks during the formative stages of their careers. Brooks, too, had been a popular demo singer around Nashville. He had just signed with Liberty Records and promised Yearwood the open-

ing slot on his tour when she got her record deal. It was around this time she met another important Garth, her producer, Garth Fundis. It was Fundis who promised to set up the showcase that introduced Yearwood to Tony Brown, President and head of A&R at MCA. Brown would eventually sign Trisha to Nashville's hottest label, MCA Records. Both men would make good on their promises.

Brooks introduced Yearwood, desperately in need of management, to his team of Bob Doyle and Pam Lewis, who had successfully launched Garth's career. Doyle/Lewis were instrumental in getting Trisha's career off to a flying start. Her first tour, as promised, was as the opening act for Garth Brooks. That tour presented Yearwood as a young and inexperienced performer. Admittedly green and awkward on that introductory tour, Yearwood would soon be in the hands that would shape her career for superstardom. She wasn't far from blossoming into one of country music's premier talents. With her self-titled, Fundis-produced debut album for MCA achieving gold status, Yearwood made a momentous decision to leave the direction of Doyle/Lewis following that initial tour. Feeling she wasn't getting the necessary attention from management, as Brooks had become the biggest thing to hit country music in years, it was time to make a change.

Enter L.A. manager Ken Kragen. Because of her recent success, many accused Yearwood of being disloyal to Doyle and Lewis. Many thought she was committing "careericide" by abandoning Nashville's leading management roster for an L.A. manager. Kragen, however, proved to be a brilliant choice.

Ken Kragen has masterfully guided the career of Kenny Rogers for years; he has kept Rogers in the spotlight as an actor at a time when record sales were waning. Rogers still maintains a hectic touring schedule and is one of America's most-beloved artists. Always the humanitarian, Kragen pioneered the Hands Across America campaign and is recognized as one of the music businesses savviest talent handlers. He also guides the career of country/rocker Travis Tritt, who has become a top draw on the country concert trail and is one of Warner Bros./Nashville's most consistent sellers.

A massive marketing campaign was developed for Yearwood that transformed her from small town country girl to big time country star. New imaging techniques were employed, a higher media profile was established, award shows and product endorsements becoming the order of the day. In just two short years and three hugely successful albums, Yearwood, Kragen and Fundis succeeded in solidifying a career that has reached the heights of country music superstardom. Trisha feels very strongly that, "female country singers can enjoy platinum sales along

with their male counterparts," and cites labelmate Reba McEntire as a role model.

Her second album, *Hearts In Armor*, met with across-the-board critical acclaim. An all-star supporting cast that included Garth Brooks, Vince Gill, Emmylou Harris, Don Henley and Raul Malo of the Mavericks (MCA's adventurous new country/rock band) contributed to its artistic strength. At the mention of Henley, Trisha gushes, "It was definitely a highlight singing with Henley. I took a rough mix home and played it twenty million times." *Hearts In Armor* attained platinum sales status and further established her as the new female voice of country music. At a time when everyone was looking to Wynonna as country music's next big female artist, Trisha stole the thunder from the heir apparent.

Regarding her growth as a recording artist, Trisha states, "I've always felt comfortable in the studio, having sung demos for several years. I think what's changed is that I can now let go a lot more. I now let the music and my voice do what they do best. I don't worry about every little note being perfect, so each

"In the beginning, I was such a control freak. Now I've learned that you can't always make everyone happy. You have to be a boss, a friend and an artist."

—Trisha Yearwood

album has become progressively easier."

Yearwood has been honored as Best New Female Vocalist by the Academy of Country Music, the American Music Awards and the Billboard Music Awards. Yearwood laughs, "A lot has happened all at once. I kind of feel like I'm just now catching up to my career." Trisha is a very bright young woman who converses easily and intelligently. She is quick to compliment others and talks excitedly about the stars she has had the opportunity to work with. Yearwood has managed to keep a pretty cool head about her newfound success. "Well, most of the time. I think this year has been better *because* of last year. You really learn as you go. You learn more and more how to enjoy yourself and to not let everything get to you. In the beginning, I was such a control freak. I always want everyone to be happy. Now I've learned that you can't always make everyone happy. You have to be a boss, a friend and an artist. There are all these things that you never had to do before in your whole life. It was harder for me because it all happened so fast. I've had no time to prepare at all. Every day I'm learning a little bit more."

Lisa Gubernick of *Forbes* magazine has written a new book, *Get Hot Or Go Home; Trisha Yearwood: The Making Of A Nashville Star*. It chronicles a year in the life of Nashville's fastest rising female country star, detailing the trials and tribulations in the making of this new Nashville songstress.

Trisha comments, "I feel good about the book. I think it was well-written and it is an honest book. It was difficult to read and relive a year that had its ups and downs. It's a reality book. It's not what we like the public to always see. Some days are good days and some bad, and it reflects that. But, overall, it's pretty honest."

Yearwood is also the spokesperson for Revlon Cosmetics and a new fragrance line inspired by her music called Wild Heart. She likens it to her sound, "romantic, with a contemporary edge." It's another sharp Kragen tactic to increase exposure to a broader market and give Yearwood a more glamorous image.

Trisha Yearwood has just completed a 100-date tour of America and now presents herself as the consummate artist onstage. Having spent enormous amounts of money to develop her stage show, Yearwood is much more at ease and congenial onstage.

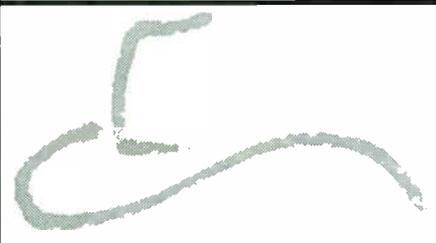
Regarding the tour, Yearwood comments, "It's the biggest and longest tour by two country artists. We've been out since February with Travis [Tritt], and it will be a bitter-sweet goodbye. We'll miss those guys. Although, I must admit, I'm ready for a break. Having the book out, the Disney special and the Revlon campaign going, there is enough momentum for me to take that much-needed break."

Regarding the new record, *The Song Remembers When*, "The album went gold in three weeks, which is the fastest of any of my records. The first single is at Number Three and has really struck a chord with people. We see that every night when we play it live. I knew from the first time we played it that it was going to be something special, even before it was released. In comparison to the first two albums, I see it as a continuation, like Volume Three. I believe the quality and integrity of the songs is consistently high, and we have maintained that. That's what joins them together."

Trisha is featured in a new one-hour Disney special filmed at a small theater in Tennessee using many of the studio musicians that appear on her recordings. "It was really a thrill," says Yearwood. "It was a very intimate setting and a joy to do."

Trisha believes that most of her success stems from her recordings. "My main goal is to make records I'm proud of." As the country music explosion continues to sweep America and Trisha Yearwood records sell by the millions, the young country artist has much to be proud of. 

LOS ANGELES



COUNTRY '94

By Billy Block (photos: Billy Block)

Los Angeles has a history of attracting the visionaries of the music world. In the emerging West Coast country music/acoustic pop scene this has never been more evident. There is an air of excitement as acoustic music has spread from the coffeehouses and showcase clubs across L.A. to create a genuine sense of community. Artists performing country music in L.A. are adding elements of rock, folk, blues and pop, resulting in some very impressive music. It echoes the era that gave us Jackson Browne, Linda Ronstadt, Crosby, Stills, Nash and Young and the Eagles. L.A. country has always gone beyond the existing boundaries to create new forms and progressive hybrids.

The most definitive aspect of the growing L.A. country scene is the development of the songwriting community. There is a large group of songwriters here that are writing and co-writing together like never before. These artists are creating new, interesting and highly profitable material. This is evident from the writers in Los Angeles who are getting an unprecedented number of cuts with major artists. Big time cuts. Number One records. And lots of them.

Songwriter Jill Colucci, who constantly travels between Nashville and L.A., has had major league success with country/rocker Travis Tritt and most recently, Wynonna.

Jenny Yates, a prominent figure on the songwriting scene for years now, has three songs and the current single on mega-country-star Garth Brooks' new platinum sojourn.

THE L.A. SCENE

Brooks has also drawn material from top West Coast writers Larry Bastian and Ed Berghoff, who are favored co-writers with many of Nashville's songwriting elite.

Seventies hitmaker and longtime Linda Ronstadt cohort Andrew Gold and collaborator Lisa Angelle also hit it big with huge Wynonna singles. As did Karla Bonoff, whose "Tell Me Why?" was the title cut and first single from Wynonna's current MCA release.

Grammy nominee and L.A. resident Wendy Waldman is besieged by Nashville co-writers for her pop and country acumen as she continues to score hits on both charts.

Jude Johnstone is an A-list writer with two big Trisha Yearwood tunes to her credit, "Hearts In Armor" and "The Nightingale."

Jim Lauderdale has become George Strait's mainman with numerous cuts on the *Pure Country* soundtrack and Strait's latest release. He is currently recording his new album here in Los Angeles.

Country music Band of the Decade, Alabama, made L.A. writer/artist Randy Sharp's "Cheap Seats" the title cut on their current RCA/Nashville release.

Curb Records L.A. success story Boy Howdy have recorded "Come On, Come On," a song co-written by L.A.'s own Paul Marshall, who has also enjoyed cuts with Highway 101.

The prolific Jan

Buckingham scored with "Cleopatra, Queen Of Denial," a big hit for Arista's Pam Tillis, and enjoys an impressive list of cuts.

Guitarist/songwriter Steve Hill and longtime writing partner Chris Hillman of the Desert Rose Band have knocked out a list of Number One songs for the band.

Fresh ideas are what great songs are all about, and they are in abundance here in L.A. The good news is West Coast writers are very hip to the songcrafting concept held so dear in Nashville, and it is

resulting in a number of song and artist signings.

While songwriting is of the utmost importance, so is performing. Los Angeles is currently blessed with an exceptional crop of new talent that will undoubtedly attract major label attention here and in Nashville.

Eddie Dunbar, whose voice and onstage energy are unstoppable, has just inked a deal with Giant/Nashville's James Stroud, thanks to the production team of Jerry Fuller and Bob Montgomery.

Producer/songwriters Steve Dorff and Steve Diamond have assembled Way Out West, the hottest all-girl country group to date with Teresa James as their outstanding lead vocalist. Their recent Nashville showcase is sure to find them a recording

home.

The aforementioned Wendy Waldman and husband Brad Parker, who developed and signed Curb's Rick Vincent, have two promising new

JENNY YATES



STEVE HILL



ANDREW GOLD



EDDIE DUNBAR



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acts: Austin Tyler Mead, an attractive female singer-songwriter, and the vocal group Barebones that now features Steve Cochran as lead vocalist.

Eddie Cunningham signed to Third Stone for publishing is a major talent with uncanny melodic sensibility and a stratospheric, soulful vocal range.

EDDIE CUNNINGHAM



Canadian transplant Miguel Salas has attracted k.d. lang's management with his exceptional new trad/country demo, produced by Edward Tree.

Stanley T. and Broken Arrows have been extremely impressive in recent showcases and are targeted for signing. Stanley is one of L.A.'s busiest songwriters and is writing for Jan Rhee's Music.

The prolific Dale Watson is on everyone's Top Ten list and has inked a publishing deal with Gary Morris Music.

The irreverent Bum Steers go where others dare to follow, and lead singer Mark Fosson is a hillbilly genius.

Pam Dwinell who presents a unique alternative/country posture has a catalog of monster songs and a passionate delivery that is a winning combination.

MIGUEL SALAS



Karen Tobin is better now than when she was signed to Atlantic/Nashville. She has just released an independent CD that showcases her beautiful voice and writing talents.

Alan Whitney, the charismatic young singer-songwriter discovered at the Western Beat open mic night, has a strong buzz in Nashville and Los Angeles as he has been co-writing and recording with the best in the business.

And this talented group just scratches the surface of the abundance of signable talent.

With all this talent, the interesting thing is that

there isn't any West Coast A&R representation happening here. Outside of Carol Lee Hoffman, Atlantic/Nashville's West Coast Rep, nobody in the industry is on the case here. Considering the amount of talent and all the money to be made in the country market, it is surprising there isn't a major label focusing on the hipper West Coast country singer-songwriter scene.

DALE WATSON



Especially, since the big thing in Los Angeles now is

songwriter nights. On any given night you can hear the best songwriters in the business at showcases and coffeehouses all over town. From the Valley to Hollywood and down to Orange County, guitar cases are opening again as the singer-songwriter scene continues to explode.

Young talents are provided opportunities to hear established songwriters at events like the National Academy of Songwriters (213-463-

ALAN WHITNEY



7178) Acoustic Underground and Writers in the Round series at the legendary Troubadour. The NAS is also responsible for helping songwriters develop their writing and marketing skills. The NAS staff of Dan Kirkpatrick, Steve Schalchlin and Paul Zollo are all helpful and accessible professionals with a wealth of

knowledge and support.

The L.A. Chapter of the Nashville Songwriters Association International holds regular showcases and seminars with hit writers like Pat Alger and Richard Leigh. Local NSAI liaison Craig Lackey works very closely with writers, and his efforts have contributed much to the community.

ASCAP's (213-883-1000) eclectic "Quiet on the Set" showcase has introduced Allen Shamblin, Mike Reid, Steve Seskin and many others to the L.A. scene. Although not exclu-

PAIGE SOBER



sively a country showcase, producer Brendan Okrent often includes great country writers.

BMI's (310-659-9109) Paige Sober is instrumental in assisting country writers and has a great rep as a song person. Paige is always on the scene where there is a significant event or artist showcasing.

The Los Angeles Songwriters Showcase (213-467-7823) has increased its country involvement due largely to the growing demand. John Braheny and co-founder Len Chandler have seen a marked increase in the search for country material at their cassette roulette and pitch-a-thon meetings with A&R people and publishers. At the annual Songwriter's Expo, the country panel is always a highlight.

RAY DOYLE



The California Country Music Association has also increased its involvement in the showcase arena, now boasting three sanctioned events across the city. The oldest of these is the Open Mic at the Butchers Arms in Burbank, hosted by Stan Hebert. Ronn Crowder is holding his new writers event in the Valley. The newest night is the second

Wednesday of every month at the Graffiti Club in Santa Monica. Hosted by Don McNatt (Writers In The Round TV Show) and Ray Doyle (Wylie and the Wild West Show), it has already attracted Earl Bud Lee, who wrote Garth Brooks' "Friends In Low Places." On Saturday nights at the Graffiti coffeehouse, Merrilee Weeber also presents a writers night that consistently draws many top artists.

The Western Beat American Music Showcase (310-374-7198) is credited with the current boom in acoustic music in L.A. Bringing together diverse musical elements, it has broken the barriers of formatization by presenting writers of all genres. Held the first Thursday of every

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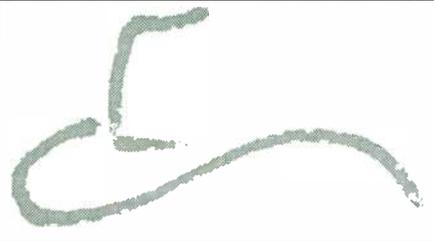
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LOS ANGELES



COUNTRY '94

For those whose taste in country lean toward the traditional and more eclectic styles, there is the always listenable *Citybilly* show. You will find *Citybilly* on NPR affiliate KPCC 89.3 FM on Monday nights at 8:00 pm. Hosted by the estimable Rene Engle, *Citybilly* has been a local favorite for over ten years. But, what L.A. radio really needs is a strong A3 station that plays it all.

The country dance scene in L.A. is thriving. It is centered around clubs like Denim & Diamonds, In Cahoots and other disco formats that have little or nothing to do with live music. As the line dance craze swept across America, current fans of country dancing in L.A. have totally dismissed live music. As a matter of fact, the new dance club mentality has hurt the live music scene here immensely. Dancers are only interested in which dance to do when the disco music starts: the Tush Push, Electric Slide or the Achy Breaky. This has affected opportunities for live country musicians to find work, as the new country listener and the line-dancers prefer canned dance remixes to a good 'ol honky tonk band. Many of the smaller country clubs like the Longhorn in the Valley have been forced to abandon live music or close their doors as the crowds have shifted to the larger country discos.

JONATHAN STONE



However, there are a few honky tonks left. The award-winning Crazy Horse Saloon in Santa Ana still brings in headlining recording artists such as Asleep At The Wheel and Waylon Jennings as well as the best Top Forty country bands in the state. Dance bands like the Doo-Wah Riders, the American Made Band and Night Riders play nightly to a packed dance floor. The sound and lights at the club are state of the art,

KACEY JONES



month at Highland Grounds Coffeehouse in Hollywood, it is the community center for the L.A. songwriting scene.

The Los Angeles-based Academy of Country Music (213-462-2351) produces the most prestigious country entertainment awards show on the West Coast. Last year's awards show was expanded to three hours and drew a record number of viewers. This year's Fanfest (800-550-FANS) in March promises to rival Nashville's Fan Fair in attendance, presenting the biggest names in country music.

Country music publishing in Los Angeles is well-concentrated with Windswept Pacific's (310-550-1500) Jonathan Stone the most active in pursuing country acts. Eddie Dunbar, Randy Sharp, Rick Vincent and Wendy Waldman call Windswept their publishing home. Steve Bloch and Phil Swann run Southern Cow Music (818-752-8442) and have Kacey Jones and Calvin Davidson signed as staff writers. Western Beat Music Publishing (310-374-7198) has recently signed Alan Whitney as a staff writer and represents the catalogs of Mark Fosson, Edward Tree and Miguel Salas.

Country radio in L.A. has been reduced to one letter: "Z"—as in the new Z93, home of today's Hot Country. Program Director R.J. Curtis believes, "The station has not served the country listener as effectively as it could have in the past, and we are working toward improving that." Interestingly, as country radio is one of contemporary music's hottest formats, here in Los Angeles, Z93 is one of the lowest-rated in the country. Unfortunately, sister station KLAC/570 AM changed formats this year from traditional country to original hits of the Forties, Fifties and Sixties.

making it an enjoyable concert club atmosphere.

The D.J. Ranch in Long Beach boasts the resident Silver Star Band and is as close to a Texas honky tonk as you'll find in Southern California. These guys have a loyal following and pack 'em in week after week. D.J.'s has a huge parking lot, large dance floor and a friendly, country loving clientele—everything you need for the genuine country experience.

The Cowboy Palace in Chatsworth is another classic West Coast honky tonk that features live country music seven nights a week. Chip Allyn, Luann Lee and Southbound are the main draws here, and it, too has that West Texas ambiance. Don't be surprised if a couple actually rides in on horseback from one of the neighboring ranches.

Also, in the West Valley is the tiny, rustic Agoura Valley Inn.

Well known as a favorite haunt of guitar wizard Albert Lee and producer/keyboardist John Hobbs, the AVI is famous for its impromptu all-star jams.

The Chat Room in Carson is another incredibly classic country dive that every country musician in L.A. will deny having worked—although most have. Live music is featured Wednesday through Saturday nights.

The heart of the original country/roots music scene for years has been the Ronnie Mack Barndance. This Tuesday night tradition, held at the legendary Palomino Club in North Hollywood, has seen the best of the best in the country/roots/alternative scene. L.A. stalwarts Rosie Flores, James Intveld, Dave Alvin, Big Jay McNeely and Jim Lauderdale mix it up with visiting Nashville stars like Marty Stuart, Neil McCoy, Tracy Lawrence and Mary Chapin-Carpenter. All the hip young rockabilly kids flock to the Barndance for Big Sandy and the

RENE ENGLE



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ROSIE FLORES



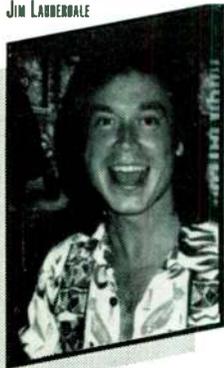
West Coast-based artists remain the vanguard of country music. Dwight Yoakam is a classic example of the embodiment of hillbilly hipness. Dwight has achieved consistent platinum success from an L.A. base.

Carlene Carter possesses new energy while flaunting a country music pedigree.

The Desert Rose Band is a branch from the country/rock family tree, and Boy Howdy, the newest and recently most successful L.A. country/rock band to emerge from the scene, is consistently on the top of the charts.

Jann Browne's mournful wail can be heard everywhere as she reclaims her place in California country while becoming a big star in Europe.

JIM LAUDERDALE



Rosie Flores has influenced the scene going back to her country/punk days and is now producing the best music of her career.

Jim Lauderdale's rebel heart and classic songs have earned him critical praise as a songwriter and artist.

Los Lobos can do it all: country, Tex-Mex, conjunto, rock and jazz—all with L.A. style.

George Highfill is the quintessential honky tonker—low key and king of the country shuffle.

Karen Tobin has released an independent CD that outshines her work on the Atlantic/Nashville label and reveals an evolved artist.

Chris Gaffney's music is the modern-day work-

ing man's blues. Gaffney is the real deal.

Same goes for Rick Shea, who is a real honky tonker with an edge. All insight and attitude.

CHRIS GAFFNEY



Donahue—kicked some serious butt this year taking top guitar poll honors for country and instrumental album with their Pacific Arts debut and opening up new avenues for instrumental guitar music. All three Hellecasters are very busy as session players in both Nashville and L.A. studios.

Along with the talent pool, L.A.'s production staff is quite impressive. Pete Anderson, the talented and outspoken hitmaker for Dwight Yoakam, has just created his own label, Little Dog Records, with Dusty Wakeman. Both have an impressive list of production credits, including the hot new Anthony Crawford CD.

RICK SHEA



Wylie and the Wild West Show feature that yodeling fool, Wylie Gustafson, who is proving to be the exception making his own rules. Wylie is carving a niche for himself with his unique look, vocal style and cool videos.

The Hellecasters—John Jorgenson, Will Ray and Jerry

Howie Epstein of Tom Petty's Heartbreakers has done a masterful job on Carlene Carter's last two releases yielding

Top Ten results.

Chris Farren is garnering praise and enjoying Top Ten success for his work with Boy Howdy.

John Hobbs shares production duties on Collin Raye's hit Sony product.

Jerry Fuller's work has been successful for four generations and remains viable and visionary.

David Miner's production for Pierce Pettis, T. Bone Burnett and Elvis Costello is always very tasteful.

Even Don Was and Rick Rubin are getting hip

PETE ANDERSON



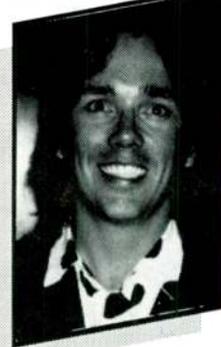
to country. Was has worked with both Kelly Willis and Willie Nelson, while Rubin has signed the legendary Man In Black, Johnny Cash, to his American Recording record company.

Marty Rifkin is one of L.A.'s busiest producers, working with many top songwriters and getting that Nashville sound right here.

Marty is a one-man music machine and is the top country multi-instrumentalist.

Edward Tree is also making a mark as a session guitarist, songwriter and hot new country producer. He is producing volumes of songwriter demos and independent albums. As country continues to get hotter and the market opens up, more and more artists will be coming out of the West Coast scene.

DUSTY WAKEMAN



The California country sound has deep roots that intertwine with diverse influences. The Bakersfield sound, Buck Owens and Merle Haggard, Gram Parsons, the Flying Burrito Brothers, the Byrds, Buffalo Springfield, Poco, Crosby, Stills, Nash and Young, Linda Ronstadt, James Taylor, Emmylou Harris and the Eagles all helped

create the California country/rock legacy. The impact these artists have made on contemporary music is the foundation for much of today's country sound.

The beauty of working on the West Coast country scene is that the parameters have always been much broader in terms of creativity. There are many influences to draw from and originality is stressed.

New artists, new ideas and new frontiers will provide more opportunities for the growing progressive country/singer songwriter scene. Los Angeles continues to attract the creative visionaries who are rooted in tradition but are not bound by convention. **MC**

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Here's a directory you'll want to keep for reference all year long. If you're into country & western, this comprehensive listing will become an invaluable tool for helping you with all of your C&W needs. Special thanks to all of those who participated and our apologies to those businesses we may have inadvertently missed.

Compiled by Billy Block & Trish Connery

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615-327-9394
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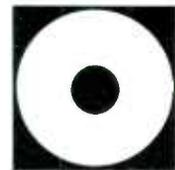
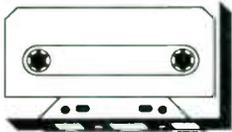
RADIO

KZLA 93.9 FM
KFRG 95.1 FM
KIK-FM 94.3 FM
KPCC 89.3 FM airs Rene

Engel's Citybilly every Monday Night at 8:00 p.m.
KPFK 90.1 FM airs Howard and Roz Lerman's Folkscene
KPCC 89.3 FM airs Juke Logan and Ellen Bloom's Blues Extravaganza on Friday Nights at 8:00 p.m.
Don McNash's "Writers In The Round" cable show now showing in L.A., Nashville and Austin.

TELEVISION

Country music television programming is anchored by **The Nashville Network (TNN)** and **Country Music Television (CMT)**. Following the departure of Ralph Emery and his *Nashville Now* program, ratings have slipped. Its replacement is *Music City Tonight*, hosted by Crook and Chase. TNN has dropped all personalities from its host-driven programs, *Video Morning*, *Video P.M.* and *Miller And Co.* TNN still offers the *American Music Shop*, *Austin City Limits*, while dropping *The Texas Connection*. New programs include *Country Today* and a series called *Legends*, hosted by Willie Nelson, George Jones and Tammy Wynette.



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SUBMISSION GUIDELINES

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

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

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



Kingmother

└ Contact: Morocco Agency
213-655-6845
└ Seeking: Label deal
└ Type of music: Hard Rock

- └ Production 5
- └ Songwriting 4
- └ Vocals 7
- └ Musicianship 6

Average

1 2 3 4 5 ★ 7 8 9 10

└ Comments: This popular San Diego band (a San Diego Reader poll voted them best new band of 1993), has an exceptional lead singer who is probably the best thing about the act. His vocals are powerful and emotional and he's definitely radio ready. Though they only submitted a two-song demo, this band needs to hone its songwriting skills before attracting any A&R attention.



Jimmy Pierce

└ Contact: Jimmy Pierce
817-458-4211
└ Seeking: Publishing deal
└ Type of music: Pop/Rock

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

Average

1 2 3 ★ 5 6 7 8 9 10

└ Comments: Currently performing in the Dallas/Ft. Worth area, Pierce wrote, arranged, performed and produced the three songs submitted for this critique. As a songwriter, the artist will have to come up with much stronger material to garner any publishing interest at all. Stronger choruses would also help a lot. "Almost Saturday Night" is close, but just misses.



The Young Conservatives

└ Contact: George Pegula
717-587-4885
└ Seeking: Label deal
└ Type of music: Rock

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

Average

1 2 3 4 ★ 6 7 8 9 10

└ Comments: The Young Conservatives are comprised of brothers George, Mark and Christopher Pegula, who handle all of the performing. The production is very pro and the songwriting is a touch above average with some well-crafted material. What hurt the band was the fact that the vocals weren't really compelling. Maybe a new lead singer would help the band's scores.



Melanie

└ Contact: Jackie Bond
702-256-9073
└ Seeking: Label deal
└ Type of music: AC

- └ Production 6
- └ Songwriting 3
- └ Vocals 4
- └ Musicianship 4

Average

1 2 3 ★ 5 6 7 8 9 10

└ Comments: Melanie Eustis is a singer-dancer-actress. And judging from her demo scores, she should select just one career to pursue. While the production quality of her tape excelled, all other areas were well below average. With lackluster vocals, electronic machines performing the music and very poor material, Melanie should devote more time to her career in music.



John McCloy

└ Contact: Giles Rampacek
213-463-3780
└ Seeking: Label & Publishing deal
└ Type of music: Rock

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

Average

1 2 ★ 4 5 6 7 8 9 10

└ Comments: Formerly with Ten Inch Men, John wrote, produced, performed and sang lead vocals on all of the tunes. And although he had plenty of studio toys, the vocals are almost inaudible. Some of the tunes are very Bowie-ish, but weak nonetheless. John scored highest in the production area, but it was the production that overpowered the material. Stronger songs are needed.



Stoned Immaculate

└ Contact: Bogart
213-883-9639
└ Seeking: Label deal
└ Type of music: Rock

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

Average

1 2 3 4 ★ 6 7 8 9 10

└ Comments: With a very raw, live sounding demo, these guys display a gutsy, gritty street sound reminiscent of Atlanta's Black Crowes. While they didn't score any high marks in any one category, again, it was the songwriting area that was most deficient. If hit material can't come from the band, try collaborating! It worked for established stars and could it could work for you, too.



Just Like That

└ Contact: Zave
310-672-7742
└ Seeking: Mgmt & Legal Rep
└ Type of music: Rock

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

Average

1 2 3 4 5 ★ 7 8 9 10

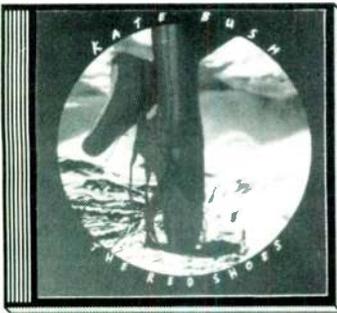
└ Comments: With tight, cohesive songs, Just Like That shows much promise. Their songs need to be stronger and more memorable but they display some fine harmonies and crisp, clear musicianship. The band's material sounds like nothing you hear. With some focused fine tuning, these guys will grow and could develop a solid musical career.



Elton John
Duets
MCA

1 2 3 4 5 ★ 7 8 9 10

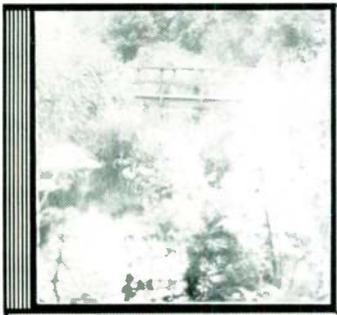
┌ Producer: Various
┌ Top Cuts: "Tear Drops," "True Love," "Shakey Ground."
┌ Summary: A startling array of talent went into this seemingly can't miss marketing coup, only to produce a generally sluggish tandem work that is more miss than hit. EJ starts strong, with pure joy and great promise alongside k.d. lang, P.M. Dawn, Don Henley and old pal Kiki Dee. Then the sludge hits, and most of Capt. Fantastic's pals let him down big time. Boring more than really offending. An old George Michael classic duet helps, but not enough to make this overlong, overly ambitious eclecticism pull through the trenches. A real missed opportunity.
—Wanda Edenetti



Kate Bush
The Red Shoes
Columbia

1 2 3 4 5 6 7 ★ 9 10

┌ Producer: Kate Bush
┌ Top Cuts: "Rubberband Girl," "Eat The Music."
┌ Summary: On this, her second album for Columbia (her seventh overall) and her first in four years, Bush shows off her consummate record-making skills, producing and writing an album filled with eroticism, world beat rhythms, haunting melodies and wonderfully complex arrangements (guests include Eric Clapton, Gary Brooker and Prince). There's even a bonafide hit single candidate in the extremely catchy "Rubberband Girl," which, if there's any justice, should give this English star a much-needed stateside career lift. Now, if she would only tour America....
—Keith Bearen



Red House Painters
Red House Painters
4 A.D.

1 2 3 4 5 6 7 8 ★ 10

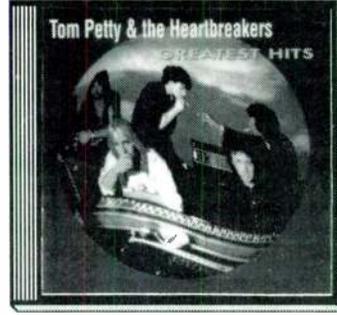
┌ Producer: Mark Kozelek
┌ Top Cuts: "Bubble," "New Jersey," "Uncle Joe."
┌ Summary: This superb collection of songs is so hypnotic and mellow that it actually seems to slow your heart rate down to the beat of the songs. Mark Kozelek's vocals are uniquely monotonic and passionate at the same time, setting a sort of eerie, melancholy tone. In addition, Kozelek's moody, often dark lyrics are closer to prose than to poetry, adding to the band's particular (if not peculiar) sound. Although they're a lot less mainstream than say R.E.M., Red House Painters should, and certainly deserve to, become a staple of the alternative music scene.
—Michael Kramer



Clive Griffin
Clive Griffin
550 Music/Sony

1 2 3 4 5 6 7 8 ★ 10

┌ Producer: David Massey
┌ Top Cuts: "When I Fall In Love," "Sexual," "Slow Motion."
┌ Summary: Here's the guy whose duet with Celine Dion made you swoon during *Sleepless In Seattle*. Here's the disc to prove that romantic remake of "When I Fall In Love" (included here) was no fluke. Like a cross between Paul Young and Michael Bolton, Griffin's gruff yet fluid voice radiates virility. Like an updated Go West and unlike, say, Fabio, his is a practical passion well-suited to both the dance floor and bedroom. Though he calls upon the Womacks and Diane Warren to provide him with ace material, there isn't a thing wrong with the half of the CD Griffin penned.
—Tom Kidd



Tom Petty & The Heartbreakers
Greatest Hits
MCA

1 2 3 4 5 6 7 8 ★ 10

┌ Producer: Various
┌ Top Cuts: "The Waiting," "Refugee," "You Got Lucky."
┌ Summary: The rollicking blues licks, those top-flight hooks, accessible grittiness, the oft-parodied drawl...over 17 years, they've given pop/rock some of its most engaging, straightforward classics. The key to TP's success lay in his cool consistency and unpretentious approach. The two new cuts are as thoughtful and exciting as 1976's "American Girl". Chronologically, he hit a dry spot in the mid-Eighties, but his recent stuff with Jeff Lynne and Rick Rubin leaves no doubt that there are many hearts left to be broken. Rock & Roll's good fortune.
—Jonathan Widran



Linda Ronstadt
Winter Light
Elektra

1 2 3 4 5 6 ★ 8 9 10

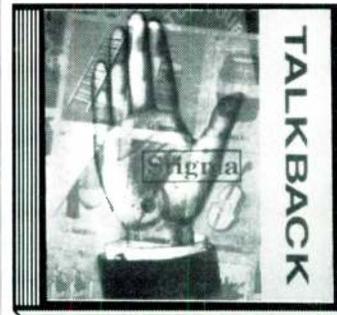
┌ Producer: George Massenburg & Linda Ronstadt
┌ Top Cuts: "Anyone Who Had A Heart," "It's Too Soon To Know."
┌ Summary: Pop's premier female voice must be given credit for her post-heyday sense of exploration, but great material is always a must, and she doesn't always choose it here. Picking mostly obscure and sentimental oldies, Ronstadt shines when she straightforwardly draws emotion out of powerful songs by Burt Bacharach and Jimmy Webb. But she loses this impact when she goes the Enya route with tunes like the title track. Her heart's always in the right place, but more focus and less experimenting would help.
—Chas Whackington



Daniel Leeway
Once Blue Seas
MBI/DDD

1 2 3 4 5 6 7 ★ 9 10

┌ Producer: Britt Bacon and Daniel Leeway
┌ Top Cuts: "Mistake," "Tougher Than Love."
┌ Summary: Daniel Leeway sings seductive synthesizer soul. The combination of synthesizer and vocal style is reminiscent of Erasure's Andy Bell or Alison Moyet. If the former Yaz vocalist hasn't heard *Once Blue Seas*, she should. "Mistake" in particular is the type of memorable hit that's been missing from Moyet's last couple of solo CDs. Leeway could have a hit with either of the two songs, but first he'll need a remix. His understated, subtle vocals need to be brought to the forefront for this CD to provide the identity a first-time artist needs.
—Tom Kidd



Talkback
Talkback
Coast to Coast

1 2 3 4 5 6 7 8 ★ 10

┌ Producer: Various
┌ Top Cuts: "Dangerous," "99 Times."
┌ Summary: Talkback plays rock & roll, reggae and funk by taking the listener back to each art form's roots in African rhythm, yielding some very intelligent music. Bruno Coon and David Sutton know that the song is the key. No one swirls off into a polyrhythmic dance mode—and the temptation is strong here—without being able to read the songwriting on the wall. Best cut is "99 Times," in which the duo plays with contradiction. Sutton grounds his bass in harmonics; a cool Coon sings about a passionate loss. A wondrously ironic piece of art masquerading as a pop record. Simply great.
—Tom Kidd



ROCK



Tom Farrell

Nigel Mitchell

While most of the Valley got sacked, FM Station came through in good shape, and only had to close for a few days because of no power. (What, no acoustic sets?)

Punk den of iniquity Auditorium has witnessed a change of guard, with former promoter Nigel Mitchell being bumped out. Pity. Mitchell fueled the Aud with a firm conviction to bring some of the world's hottest bands to the venue and maintained a no ages and no presale policy. Scheduled to take over is Orange County-based promoter James Hernandez, who has previously worked at Hong Kong Cafe. However, we now hear that the building has suffered extensive earthquake damage. Anyone wishing to make use of Mitchell's talents can reach him at 213-465-9873.

South Bay promoter Kevin "Brent" Harvey will be hosting an alternative music night (simply called "The Alternative") at the Acapulco

Restaurant & Cantina, located at 6270 E. Pacific Coast Highway in Long Beach, a stone's throw away from the former location of Bogart's. The Alternative will be held every Tuesday night and will feature live bands, food and drink specials and dancing to KROQ-styled dance hits. Only one band plays a night, from 10 til 11 p.m. You can reach the Acapulco at 310-596-3371, or Brent Harvey at 714-969-0303. Bands interested in playing, send packages to KBH Entertainment, 410 Lake St, #103, Huntington Beach, CA 92648. As a footnote, Harvey will also be hosting a KNAC heavy metal night on Thursdays, which will also be showcasing live talent in the two-room concept of the Alternative. Look for Harvey to start booking bands on Saturday as well, probably by the time this hits the street.

Naked Soul guitarist Bill Latas got jumped by three thugs while going to his car for a pack of smokes right before their Raji's set on January 11th. The newly signed Scotti Brothers act was forced to cancel their performance while Latas was taken to the hospital. Latas suffered minor contusions and bruises, and was back on his feet in no time. Hey, I bet if labelmate Fabio was there, he would have kicked those thugs' collective asses and perhaps given 'em a helluva creme rinse to boot.

Local noise chefs Medicine have started their first U.S. tour in support of The Buried Life, their sophomore effort for American Records. Joining Medicine will be way cool A&M recording act Swervedriver.

The Fizzy Bangers have just completed a new six-song demo with Dramarama bassist Chris Carter handling the production chores. The Fizzy Bangers are continuing their live gigs and industry buzz. Catch 'em on Valentine's Day at the Whisky. Contact the band through their hotline—213-957-4955.

Spindle has signed a development deal with Interscope.

—Tom Farrell

WESTERN BEAT



Billy Block

Allan Naggar

Ronnie Mack and Art Fein out did themselves again with a star-studded Elvis benefit concert at Club Lingerie. Many of L.A.'s best country and roots music artists donated their talents to this smashing event. Highlights included Dwight Yoakam, X's John Doe, Blaster Phil Alvin, James Intveld, Rosie Flores, Juke Logan and the Blazers. The benefit raised over \$1,300 for the homeless.

Allan Naggar is back with two big acoustic music shows for the westside. On Sunday Nights at the Sunset Pub and Grill 310-395-7012 (1240 Third St. Promenade) and now Tuesday nights at Tampico Tilley's 310-451-1769 (corner of Wilshire and 11th in S.M.) you can partake of the New Music Scene. The New Music Scene presents many of the best up-and-coming acoustic talents L.A. has to offer.

Laura Powers played her farewell set at the Country Writer's Round-Up in Santa Monica at the comfy Grafitti Coffeehouse (1002 Pico Blvd. 310-314-6244). Powers, a strong vocalist and accomplished songwriter, is making the move to Nashville. Also featured was Third Stone tunesmith Eddie Cunningham and writing partner Ed

Berghoff. Stanley T. took his turn at the mic and turned in an impressive set. Hosts Don McNatt and Ray Doyle produce this event the second Wednesday of every month.

The king of country music is back. No, not Hank Sr., Chuck Barnes, you big silly. That's right, Chucky B. has re-opened the old Silver Bullet as Bronco Billy's. Located at 3321 South St. in Long Beach, 310-633-4281, Bronco Billy's boasts a huge dance floor, great grub and live country music.

Hey, did you see Wylie and the boys on the Nashville Network? The Wild West Show took its show on the road to Nashville with performances on Music City Tonight and a gig on the Grand Ole Opry. Steel guitarist Mike Fried can sleep peacefully now.

How about our Boy Howdy? Top Ten again with "She'd Give Anything." That makes two big Top Ten hits for Jeff, Cary, Larry and Hugh. Producer Chris Farren is very excited about the new Boy Howdy CD coming from Curb Records. Chris also co-wrote the next Collin Raye single.

Speaking of Collin Raye, producer John Hobbs was tapped as music director for the Dick Clark produced Hot Country Jam Special for NBC. The show features Reba McEntire, Vince Gill, "Wild One" Faith Hill, Marty Stuart, Lorrie Morgan and more of country music's finest. Also on the gig was guitar wizard John Jorgenson. Watch for it!

Fast Folk Music Magazine celebrated the release of its L.A. edition with a big blow-out at Club Largo (432 N. Fairfax, L.A.). Artists included on the CD are Bob Bennett, Joel Rafael, Paul Hambrick, Dan Bern, Reeva Hunter, Lisa Nemzo, Darryl Purpose and Betsy Warren. Producer Jeff Gold also appears and should be congratulated for a job well done.

Lots of new talent slated for the Thursday, Feb. 3rd, Western Beat (310-374-7198). Laura Lees, Darryl Purpose, Bruce Miller, Burton Collins, Naked To The World and surprise guests. See you there.

—Billy Block



Tom Farrell

Fizzy Bangers



Billy Block

Pete Anderson and Dwight Yoakam

JAZZ



Gerald Wiggins

Two all-star groups dominate this issue's column. The **Wallace Roney-Geri Allen Sextet** played for a week at **Catalina's**, yet never developed beyond the point of being a fiery jam session. The band (which, in addition to pianist Allen and trumpeter Roney, featured altoist **Kenny Garrett**, **Ravi Coltrane** on tenor, bassist **Bob Hurst** and drummer **Ralph Penland**) was certainly top heavy with talent and youthful exuberance but did not display a group sound, coherent ensembles or a purpose. No matter, the music was still generally enjoyable with Geri Allen by far the most advanced and consistently stimulating soloist despite some blazing moments by Roney (notably on "Well You Needn't").

The **Concord Jazz All-Stars**, who appeared at the **Ambassador Auditorium**, had a very promising front-line (trumpeter **Jack Sheldon**, the swing tenor of **Scott Hamilton** and **Gary Foster** on alto and flute), but the rhythm section stole the show. Sheldon was fine (playing a beauti-

ful chorus on "The Shadow Of Your Smile") and telling his typically hilarious jokes on two occasions) but Hamilton seemed unable to climax his solos and Foster was a bit out-of-place in this setting. It was up to the great pianist **Gerry Wiggins** to generate most of the excitement, riffing constantly behind soloists (while the other horns stood around), playing exhilarating improvisations that built up to remarkable heights and ultimately excited the audience. Drummer **Frank Capp** reacted constantly to Wig's ideas, bassist **David Stone** was a strong asset and guitarist **Howard Alden** excelled both in solos and ensembles. Gerry Wiggins has long been taken for granted but he certainly saved this concert!

Also seen around town were two of our favorites. Singer **Kate McGarry** (along with guitarist **Larry Koonse**, bassist **Eric Von Essen** and drummer **Joe Labarbera**) created subtle and often fascinating improvisations before a surprisingly attentive crowd at **Chadney's**. And pianist **Cecilia Coleman** presented her new quintet (which featured solos by trumpeter **Steve Huffsteter** and the passionate tenor of **Andy Suzuki**) at **Le Cafe**, mostly performing challenging new originals that found the musicians really stretching themselves; their close interplay was impressive.

Upcoming: **Diana Harris & the Nite Ratz** play blues at the **Hollywood Athletic Club** (213-962-6600) on Jan. 31, the **Lincoln Center Jazz Orchestra** is at **Royce Hall** Feb. 4, **Clare Fischer** (Feb. 4) and **Bunny Brunel** (Feb. 10) appear at **Le Cafe** (818-986-2662), the **Jazz Bakery** (310-271-9039) features **Bill Perkins** (Jan. 28), **Plas Johnson** (Jan. 29) and **Bill Cunliffe's** trio (Jan. 30), and **Clare Fischer** along with guest **Gary Foster** play a free concert at **Pedriani's** (818-289-0241) on Jan. 29.

—**Scott Yanow**



Geri Allen

URBAN



The Pharcyde

Local talent and creative young scholars will have a new home in Los Angeles, courtesy of radio station **KPWR-Power 106**, **Priority Records** in Hollywood and the **Knowledge is Power Fund**. They have earmarked sales profits of ***Straight From The Streets***, a compilation album featuring celebrities **Dr. Dre**, **Ice Cube**, **House of Pain** and others, to cover construction costs of the \$2.5 million **L.A. Performing Arts Center and Training Complex**.

The complex will house classrooms, a recording studio, a television studio, rehearsal studios and a 100-seat theater. Here, underprivileged youth will have the opportunity to develop technical skills and performing arts talents. While this is a characteristic good cause, the album may be worth picking up on its own merit, as it includes a never-before-released live version of **Funkadelic's** classic, "One Nation A Groove."

The soulful **1201 Band** played **Phat & Jazzy Productions' Phat Tuesdays** at the **Nucleus**. **1201** bassist **Les King**, pianist **Ronnie Hasley** and **Lawell Bell** on drums also backed up powerhouse vocalist **Tonya Montgomery**, who displayed

impressive range and vibrant stage presence. Notable selections included a slamming, groove-heavy reinterpretation of **Whitney Houston's "All The Man That I Need."** **Montgomery** recently delivered a haunting portrayal of the late gospel legend **Mahalia Jackson** in the musical ***Sang! Sista Sang!***

Open Mic Night at the Good Life Cafe on **Crenshaw Blvd.** at **Exposition Blvd.** has freestyle hip-hop funk flowing nonstop. Hip-hop aficionados flock to the **Good Life** on Thursday nights like saints marching into church on Sundays. The congregation witnessed a brief, but funky improv from rap celeb **Biz Markie**. The **Biz** was in the house making the music with his mouth, kicking lyrics in perhaps our area's most grassroots rap setting. Shouts go out to **Abstract**, **Slo Poke**, **Aceyalone**, **Big Al**, **Askabi** and all the truly skilled MC's who have pumped life into the **Good Life** mics for over four fly years now.

Speaking of hip-hop and longevity, **Jamaica House**, one the longest running nightclubs out West before its closure, rocked Los Angeles for more than two years and will be back for 1994. The sorely missed party spot brought some memorable live shows to the stages of the **Music Machine** and the **Mayan**, breaking a sizable amount of new talent including a budding **Arrested Development** and the **Pharcyde**. **Jamaica House's** unpretentious vibe and consistency sealed its place in hip-hop history, and its extra-large following should return in full force as soon as the turntable needle drops later this spring.

Rudy Ray Moore, better known as **Dolomite**, taught a generation of 1970s blaxploitation comedy viewers the meaning of "signifying" and laid the rhyme framework for modern rap lyrics. This L.A.-based cult hero, who is working on a new comedy and rap album, recently gave a one-man show at Hollywood's **Ivar Theater**, packing the house with **Dolomite** fans including rap artists **Coolio** and **Snoop Doggy Dogg**.

—**Juliana "Jai" Bolden**



Snoop Doggy Dogg, Rudy Ray Moore and Coolio



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Aimee Mann

The Roxy
West Hollywood

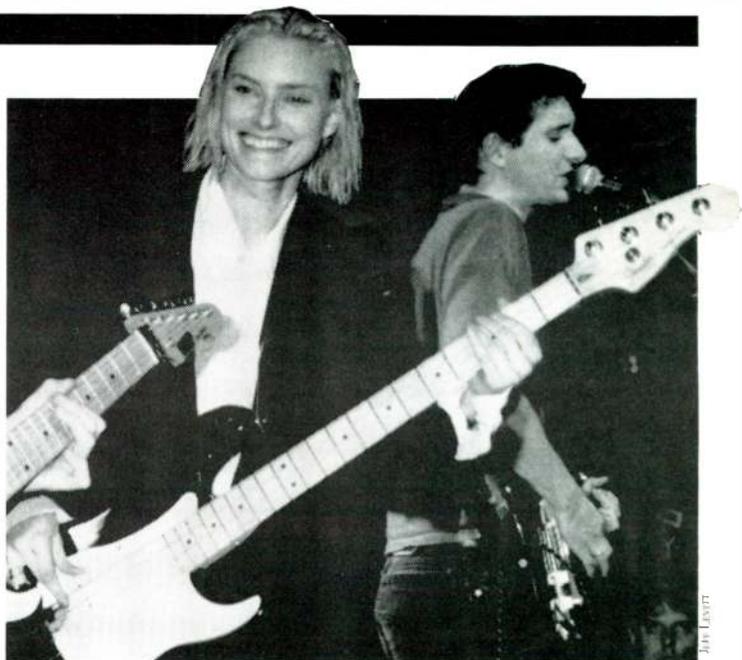
① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

☐ **Contact:** The Group: 310-657-2211

☐ **The Players:** Aimee Mann, lead vocal; Dave Gregory, keyboard; Brian Stevens, bass; Clayton Scobie, guitars; Milt Sutton, drums; Jon Brion, guest guitar

☐ **Material:** Though Mann was out to promote her new solo album, *Whatever*, her long set and multiple encores demanded that she play material from the three recordings with her previous band 'Til Tuesday. Mann might have felt that that music was dated or maybe she was just tired of hearing it the same way. For whatever reason, she put an entirely new sound to the old lyrics and rhythms and came out with a more earthy Nineties style that helped to update the ultra pop that defined her music previously. For the most part, those songs performed, as well as the songs from *Whatever*, had an upbeat tempo set against a folk/sometimes country background that felt like they'd sound more at home in a small, smokey bar or coffee-house than they did at the famous Sunset Strip Roxy.

☐ **Musicianship:** Mann's backup band of musicians was a well-chosen group who shunned personal theatrics in favor of putting Mann first. A good move, being that Mann is a more than adequate singer who sounds especially nice when accompanied vocally by her talented bass and guitar players. Doing the job that they were hired for and leaving the spotlight for Mann, the band played their parts and didn't no much more. Thus, the entire focus was upon Mann, whose unique voice often started each song quietly and garbled, only to pick up momentum halfway through.



Aimee Mann: A unique vocalist.

☐ **Performance:** Though lovely to look at, Mann needs to work on her confidence before an audience to make the most of her performance. She also needs to reconsider inviting producer Jon Brion to play guitar on stage, as his hair flinging and arm swinging were not only out of place, but embarrassing to watch as well. The generally low-key performance said "private rehearsal" more than "public concert." Not that that was necessarily bad, but the introspection, apparent shyness and personal jokes tended to alienate the audience, rather than draw them in.

☐ **Summary:** Though Aimee Mann is onto something that could prove to be a successful solo career, she needs to find the strength and confidence within herself that made a song like "Voices Carry" so intriguing to listen to. Unfortunately, without that, she is just another nice voice, nothing more.

—Michelle Eynon

Barkmarket

The Whisky
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

☐ **Contact:** Melissa Dragich, American Records: 818-953-7910

☐ **The Players:** Dave Sardy, vocals, guitar; John Nowlin, bass; Rock Savage, drums.

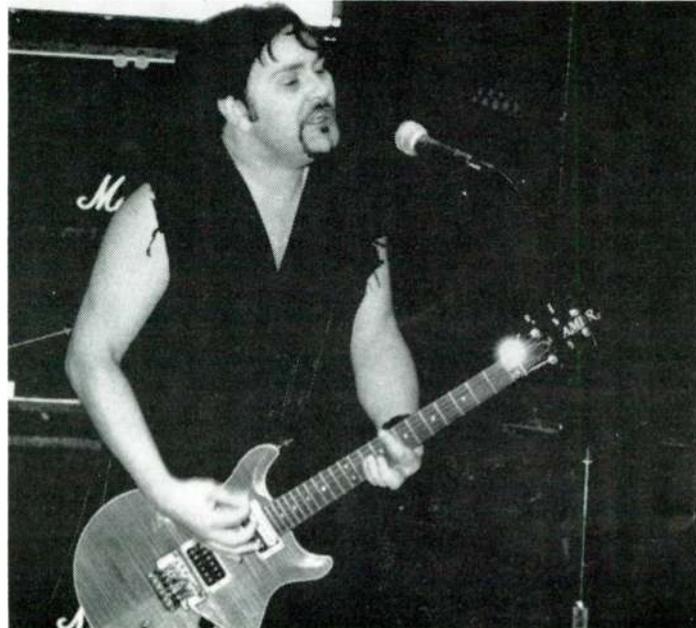
☐ **Material:** This is not an "alternative band" as you've come to know the term. These three Brooklynites produce a kind of raw, aggressive, electric sound that is completely unique and completely exciting. You won't find hooks in any of their songs but you won't miss them. The heavy groove of songs like "Whipping Boy" and "Redundant" more than make up for their lack of conventional structure. The rambling, stream of consciousness lyrics are intriguing; it sounds like Sardy is talking (intelligently) off the top of his head, and you can't wait to hear what he says next.

☐ **Musicianship:** Nowlin and Savage lock so well together it seems like they're joined at the hip. They form a solid wall off which Sardy bounces his ballistic energy. Without them, what he does with his thrashing guitar and tormented vocals wouldn't make any sense. All three together, however, form a powerful, intelligible force.

☐ **Performance:** They don't have a stage show as much as a full-frontal attack. No posing, no light show, no dry ice, no nothin' but loud sound. You can't mosh to this, but you can't stand still either. Their set is one constant stream of music and motion.

☐ **Summary:** They are doing something no one else is doing. Really. And what they create with song structure and bass lines and, hell, everything, is totally worthwhile. Barkmarket is singular. Barkmarket is as subtle as a Mack truck. Barkmarket is one great unknown band.

—Sam Dunn



Barkmarket: Music and motion.



Tad: The BTO of grunge.

Tad
The Whisky
West Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Mechanic Records: 212-226-7272

The Players: Tad Doyle, vocals, guitar; Kurt Danielson, bass; Gary Thorstensen, guitar; Josh Sinder, drums.

Material: Tad is the Bachman-Turner Overdrive of grunge. This is loud, nasty, dirty, grimy, thunderous rock & roll, made way back when Mudhoney was still in diapers. They don't shy away from guitar solos or monstrous double-kick drums, and they don't care if you have heard it before. It was good then; it's good now. The only unfortunate flaw to an otherwise fine band is that their set sounds like one big, long song. The first fifteen minutes is fine, but for the next half hour you're hoping you still have enough cash for another drink at the bar.

Musicianship: No virtuosos, but all fine players. Noteworthy: Thorstensen is a deceptively uncomplicated guitarist whose riffs rip your head off at precise moments, and Doyle's crunching, munching vocals carry strong melodies.

Performance: Just your average grunge band, except for a glowing onstage introduction by counterculture forefather Timothy Leary and the fact that, between songs, Doyle can be funny as a stand-up comedian. "This is the place in the set where the band usually gets nude," the tubby Doyle deadpanned at one point.

Summary: Just as you must respect your elders, you've got to hand it to Tad for being one authentic article. But on their next effort I would love to see them collaborate with someone else, just to get them out of the trap of writing the same-sounding songs over and over again. But then again, why bother?

-Sam Dunn

Therapy?

The Whisky
West Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Laura Morgan, A&M Records: 213-856-7169

The Players: Andy Cairns, guitar, vocals; Michael McKeegan, bass; Fyfe Ewing, drums.

Material: Ireland has given its share of great bands to rock music—need we talk about U2, Van Morrison and company—but Therapy? is not among them. Why? They want to be all things to all music fans, and though the intent may be admirable, the product is purely unexciting. Put Megadeth guitars over a Fishbone bass, divide by Urge Overkill and it equals Helmet Lite. Confused? Just remember the term, "bubblegum punk." Tunes to forget: The lyrical "James Joyce Is Fucking My Sister" and a passionate cover of "Isolation" that would make Joy Division throw up if they weren't already dead.

Musicianship: This is such an interesting phenomenon. Bands who lack that ageless spark of inspiration, that "will to greatness," are often those with the most technical proficiency. Therapy? is no exception. Ewing is an energetic drummer with just the right amount of finesse and unstoppable timing; McKeegan is a deliberate bassist with a polished metal edge; and Cairn plays a mighty angry guitar. Needless to say they are so tight they must read each other's minds. The weakest link is Cairns' muddy vocals.

Performance: Their stage presence is a perfect allegory for their material: They want to mosh but not break anything; they want to be rebels but have everybody like them, too. They are indignant by design. And Cairns should be penalized ten points for shouting into the crowd, "Disco sucks" without a hint of irony.

Summary: A band in search of a clear voice? Desperately trying to be underground? Let's hope they use their musical blessings to get better as they go along? -Sam Dunn



Therapy?: Bubblegum punk.

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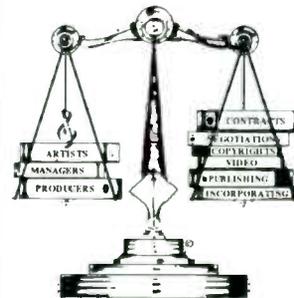


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Lost City: Recreating the past.

Lost City

The Roxy
West Hollywood

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

┆ Contact: Right Track: 805-583-5655

┆ The Players: Rue Phillips, lead vocal, guitar; Slobodan Srdal, bass; Kevin Jones, keyboards; Marc Van Aken, drums.

┆ Material: There are a lot of people out there who will tell you that all music that is made today is just a flashback to music made a decade or two ago. Lost Soul is proof positive. Lost Soul's music is a direct recreation of the intense, theatrical "metal" of the late Sixties and early Seventies, stuff reminiscent of early Deep Purple and Iron Butterfly's "In-A-Gadda-Da-Vida." This serious, keyboard-laden music was coupled with preachy, life-loving lyrics that also are a thing of the past. Just ask Eddie Vedder. For example, on "Life," Phillips sings, "Now, I ain't religious/ I don't favor sin/ But I can't return to where I've just been/ I'll stay on the line, if you'll talk me through/ Get me in shape to see my life through/ Or go higher." Even though he somberly dedicated it to those who have died of excess, it still seemed corny.

┆ Musicianship: Lost Soul is very good at making that kind of music, and they deserve a lot of credit. Phillips owns a very good voice with a range that holds well at high and low levels. However, he most defi-

nately does not own a smooth voice needed for ballads like "Shine On." Srdal played the bass like a pro, as did drummer Marc Van Aren. The real focus (mainly because you couldn't ignore it) was on Jones. His keyboards had that intensely loud, gothic sound that reverberates within you, causes nausea and makes you think, "Tone it down a little bit, buddy."

┆ Performance: Not much going on here. A bunch of standing around for the most part. The audience just stood around, too, leaving a wide berth between themselves and the stage as if they weren't quite comfortable enough to join in. Well, there was a little of that Eddie Van Halen/ Bon Jovi male bonding thing, where two bandmates stand back to back and smile cute. A Seventies sound, Eighties moves kind of thing. The grand finale was an original, but stupid gimmick, involving keys sent out in the band's press kits and a treasure chest onstage that was opened to reveal "a piece of authentic sunken treasure from 1622," or so the press kit stated.

┆ Summary: The band's bio stated that several of the members had previously played with such bands as Warrior and Black Sabbath. Technically, they were very good and would've been even better if they'd toned down the sound a bit. But is there much of a market for this stuff anymore? And whatever market there is, shouldn't it be left fulfilled by the great old dinosaurs who intelligently died off long ago? Only time will tell.
—Michelle Eynon



Shotgun Messiah: Hammer & anvil rhythms.

Shotgun Messiah

Troubadour
West Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

┆ Contact: Tresa Redburn, Levine/Schneider Public Relations: 310-659-6400

┆ The Players: Tim Skold, vocals; Harry Cody, lead guitar; Bill Bruce, rhythm guitar; Pat Guyton, bass; B.J., drums.

┆ Material: Shotgun Messiah has taken another stylistic leap. This time out, they are blasting heavy-industrial-metal-rock music. Much of this set showcased material from their latest release, *Violent New Breed*. From the opening "I'm A Gun," Shotgun Messiah jolted the audience with hammer and anvil rhythms, adding plenty of agile guitar on top. The best songs of this set were "Enemy In Me," "Revolution" and the title track from the new album. There was a brief look back to a prior incarnation of the band featuring "Heartbreak Boulevard."

┆ Musicianship: Vocalist Tim Skold hollers and howls his way through each number. Harry Cody adds abundant, blistering guitar work. The rhythm section of Bill Bruce, Pat Guyton and B.J. provided pulsating, tight foundations for the songs. The new lineup of Shotgun Messiah forms an integrated, robust unit.

┆ Performance: Shotgun Messiah performed with unrelenting intensity and aggression. Skold thrashed about the stage while singing. He has the ability to grab the attention of the audience and hold it. Drummer B.J. pounded his electronic kit with precision. The band interacted well onstage, but their bad attitude approach to performing did not seem to connect with the audience.

┆ Summary: New lineup, new sound, new attitude. This is very different from the glam-metal beginnings of this band. Shotgun Messiah appears to be on the road to forging their own unique sonic imprint on pop culture. Will they continue down this path or will their next release be another random genre jump?

—J.J. Lang



MUSICIANS

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

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

CLANCY'S CRAB BROILER
219 N. Central Ave., Glendale, CA 91205
Contact: Richard Gaines
Type of Music: Top 40, jazz, classic R&B
Club Capacity: 162
Stage Capacity: 3 or 4
PA: No
Lighting: Yes
Piano: No
Auditions: Send demo/promo pack to: Richard Gaines, 439 W. Acacia St., Glendale, CA 91204
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8117 Sunset Blvd., Hollywood, CA 90046
Contact: Len Fagan: 213-654-4887
Type of Music: Upstairs-R&B originals, R&B/Downstairs-8121 Club (acoustic sets).
Club Capacity: 400 total
Stage Capacity: 15
PA: Yes, with pro engineer
Lighting System: Yes
Piano: No
Audition: Call Len Fagan
Pay: Negotiable

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

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Piano: No
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Pay: Negotiable

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Contact: Billy: 310-376-9833, Mon 12-6, Thurs-Fri, 12-10pm.
Type Of Music: Rock, R&B, reggae, blues, oldies.
Club Capacity: 100
Stage Capacity: 2
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call & or mail promo package to: The LightHouse Cafe, Attn: Billy, 30 Pier Ave. Hermosa Beach, Ca 90254.

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

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

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

ORANGE COUNTY

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

GOODIES
1641 Placentia Ave., Fullerton, CA 92631
Contact: Jacque Hunter: 714-524-6778.
Type of Music: Original, all styles.

Club Capacity: 367
Stage Capacity: 5-11
PA: Yes
Lighting: Yes
Piano: No
Audition: Call for booking. Send tape/promo pack to: Goodies Booking, P.O. Box 1328, Placentia, CA 92670.
Pay: Negotiable

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

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NATIONAL TRADE magazine is looking for college interns to work part-time. Learn the music industry from the inside. Call Jim Nelson at 818-955-4000.

PRODUCTION COMPANY seeks manager interns over 21 to assist with pop, hip-hop and R&B style of acts. Contact "J" at 818-309-5530.

INTERNSHIP: HEARTBEAT Entertainment seeks 3 people over 21, with exceptional P/R and promotion skills for hip-hop, pop and R&B style of artists. Contact "J" at 818-309-5530.

UNSIGNED RECORDS seeks computer programmer/artist/hack to help colorize our animated videos as we venture into the rock & ROM arena. Call Neal at 805-297-8561.

INTERNS WANTED for recording studio. Great opportunity to be involved in major facility operations. Flexible hours and recording studio knowledge required. Call 310-260-3171.

ENTERTAINMENT COMPANY seeking local and regional retail and radio promotion people. Also seeking intern trainee for front office. Bilingual helpful. All interested parties send resume to: OMNI Entertainment, Attn: Q. Stone, 6922 Hollywood Blvd., #907, Hollywood, CA, 90028. Phone: 213-882-6664.

INTERNEEDED for a well known boutique independent music publicity firm with high profile clients. Excellent phone, Macintosh and organizational skills a must. College students preferred. No pay, but excellent experience for a reliable and motivated individual. Call Rhonda at 213-655-4151.

INTERNEEDED for an intensive publicity/production internship that could lead to employment. Will learn album campaigns and tour press. Serious applicants only. Contact Debra at 818-755-0155.

INTERNS! LOOKING to become an engineer? Powerhouse now accepting applications. No experience necessary. Hands on training. Send bio/resume to: Powerhouse Multimedia, Attn: Darrin, 19347 Londelius Street, Northridge, CA, 91324 or call 818-993-4778.

OUR PRO PLAYERS GET CALLS! SEE NEXT PAGE



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 PRO PLAYERS EXPERT TALENT FOR HIRE		AVAILABLE FOR	MUSICIANS: GET PAID FOR YOUR TALENT! RESERVE YOUR PRO PLAYER AD NOW - ONLY \$25 CALL (213) 462-5772		NEXT DEADLINE: Wednesday Feb. 2, 12 Noon	MUSIC STYLES ROCK POP R&B JAZZ COUNTRY							
NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	TV/MOVIES	QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY
TOM ALEXANDER - Producer	310-203-6399						Orchestration credits on Grammy winning album, platinum and gold records, orchestrator, arranger, producer. *Phone number listed is a pager number.	Enjoy working with artists, transforming your musical imagination into a musical reality, anything & everything from beautiful, lush strings to nasty rhythm tracks. Demo not spoken here!					
KOFI BAKER - Drummer	310-859-2231						10 years experience internationally. Some chart reading. Quick study. Recording experience in all styles. Credits include Steve Marriott and Jack Bruce. Promo package available.	Versatile, world-class drummer. All pro. Extremely quick study. Ginger Baker's son. Just relocated to LA.					
FUNKY JIMMY BLUE - Producer	213-936-7925						Top 20 Singles, Top 40 album, B.E.T., Soul Train, VH-1, Club MTV, #1 hit potential. Musician, producer, arranger, composer, engineer, programmer.	Fully equipped studio, hip-hop, house, rap, gospel exper. Additional phone # 213-525-7240.					
LARRY CIANCIA - Drummer	310-446-0057						Extensive performance and studio experience globally with fantastic musicians. Great ear, excellent reader, click proficient. Mastery at composing and arranging. B.S. in Music. Accomplished with multitudes of instruments. Package and player references easily available.	Dedicated to perfection-cultivating your inner-most feelings/emotions to tastefully get "cutting edge" results, att. to detail, intuitive, consistent, dependable, flexible, exceedingly talented!					
ROBERT COPELAND - Producer/Arr.	213-217-8469						Recent credits include: Billy Preston, Deon Estus, Jonathan Moffett, Larry Seymour (Billy Idol), HBO, 20 years experience. Musician, producer, arranger, composer, programmer. Laid back yet meticulous working environment. Available for albums, scoring, artist development.	MIDI oriented with extreme live appeal. Heavy on good vocal production to showcase the artist, not the producer. Very positive, constructive atmosphere.					
E SHARP & ST. JOHN - Prod./Arr.	818-782-8564						Have done work for Motown, Polygram and several independent releases. Complete production facility. Master quality finished product. Professional working environment.	Creative atmosphere, complete song production, MIDI programming and live instruments.					
ROGER FIETS - Bassist/Vocalist	818-769-1525						Recording and/or performances with Jeff Paris (PolyGram Records), Kim Carnes, David Arkenstone (Narada), Pat Torpey (Mr. Big), Hurricane (Enigma Records), Steve Stone (CBS Records), etc. Several USO World Celebrity tours. Resume and demo available on request.	Very easy to work with and very professional. Dedicated to the absolute best sound for your project. Currently playing with Artica. NO BAND PROJECTS, PLEASE!!					
BRYAN FOGNER - Bassist/Vocalist	818-715-0423						18 years experience. 3 independent albums. Extensive touring, live performance and stage experience. BIT Honor Award Graduate. Finalist Midwest Best Bassist Contest. Studied reading with Putter Smith, Jim Laceyfield. Also studied with Tim Bogert, Steve Bailey, Gary Willis. Excellent vocals.	Always listening. Very professional attitude. Soloist player yet inventive when needed. Love live performance, w/ an extensive repertoire. Ready to tour any time. Also studio, casuals and Top 40.					
LISA FRANCO - Medieval Strings	818-569-5691						10 years pro studio and stage experience. Extensive European television and radio appearances, album credits, commercial credits, B.I.T graduate. Highly skilled in composition and arrangement.	Read charts, harp score not necessary. Mystic sound textures for rock ballads, also pop, folk, traditional classical and new age. Rates are reasonable and negotiable.					
JERRY GABRIEL - Lead Vocalist	310-477-9753						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.					
MAURICE GAINEN - Producer	213-662-3642						Read music. Berklee College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist. LASS and NAS pro member. Lots of live and recording experience. Jingle and songwriting track record.	MIDI and studio consultation, Woodwinds, keyboards, arranging, composing. Complete demo and master production. Live sounding tracks. No spec deals, pro situations only.					
YOAV GOREN - Producer/Keyboards	310-207-2426						Recent credits: Producer, arranger & programmer on Leonard Cohen's acclaimed "The Future", music for 93 Academy Awards ad campaign; produces music for several TV shows and soaps; music for major motion picture trailers; numerous TV jingles, from hip hop to orchestral.	State-of-the-art MIDI and digital recording studio with all latest synth, drum and sampling gear. Very personable and professional. Tomorrow's sound...today!					
CARLOS HATEM - Percussion/Drums	213-874-5823						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.					
JIM HOYT - Producer	213-466-9011						CD quality production. Proven record of success. Excellent songwriting and arranging skills. Access to great studio musicians. Comfortable, creative working environment. 100% satisfaction guaranteed. Nothing leaves my studio until you're completely satisfied!	I specialize in producing high quality recordings for up and coming bands and solo artists. My goal is to do great, original sounding work for all of my clients.					
STEVE KALNIZ - Guitarist	310-657-3930						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.					
PETER KO - Guitarist	818-841-0233						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.					
LANCE LA SHELLE - Vocalist	213-962-9487						Twelve years professional theatre background, three years club work. Academy of Drama and Music graduate. Broadway/New York City. Versatile performer, many styles. Good with harmonies.	Good stage presence, great sense of humor, easy to work with, quick learner.					
AL LOHMAN - Drums/Percussion	818-700-1348						B.F.A. from California Inst. of the Arts. Grove School of Music. Masters from Loyola. 15 years professional exp w/ Larry Canlier, The Stray Cat Blues Band, The Drifters, The Box Tops, The Cal Arts Percussion Ensemble and others. Live TV including: Evening Shade, Designing Women, Seinfeld.	Gets it right the first time. Read music, tapes available upon request.					
BOB LUNA - Pianist/Kybd/L. Voc	213-250-3858						Arranger-composer in all styles of music. Grove graduate, disciplined classically, strong rhythmic grooves, read music. Strong background in orchestration. Lead sheets, take downs, horn/string arrangements at reasonable rates. Piano instruction available.	Strong soloist. Excellent ear. Quick learner. Musical director for numerous artists. Lead vocalist/high tenor range. Rehearsal pianist.					

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Comment (25 words maximum) _____

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PRO PLAYERS EXPERT TALENT FOR HIRE		AVAILABLE FOR	MUSICIANS: GET PAID FOR YOUR TALENT! RESERVE YOUR PRO PLAYER AD NOW - ONLY \$25 CALL (213) 462-5772	NEXT DEADLINE: Wednesday Feb. 2, 12 Noon	MUSIC STYLES
NAME	PHONE	SESSIONS TOURING CLUB WORK PRODUCTION TV/MOVIES	QUALIFICATIONS	COMMENT	ROCK POP R&B JAZZ COUNTRY
FREDDIE "MOON" - Bassist/L. Voc. Music Man 5, Yamaha fretless, SWR, Hartke, lead vocals. Writer, producer, read music.	310-835-5484	✓✓✓✓✓	Rick Springfield, Peter Bank: Hudson Brothers, Daily Planet, Bill Connors, Albert Collins, Kenny Edwards. 90210. Clarence White, Hues Corporation, Steve Lukather.	Touring, TV and movie soundtracks, ready for pro tour or recording with label level bands.	✓✓✓✓✓
MARK NORTHAM - Pianist/Kybd. Pianist and keyboard player. MIDI studio with Roland, Korg, E-mu equipment. Apple and IBM MIDI software (Performer, Cakewalk Windows).	310-476-5285	✓✓✓✓✓	Over 15 years professional experience. 14 years classical training. Play and read all styles. Extensive experience including TV music (wrote and recorded current HBO series), jingles and live performances including tours, casuals, club work. Pager #: (310) 917-1616.	Like to play all types of music. Excellent sight reading, perfect pitch, great ears. Also available for composing, arranging, charts. Professional attitude and results.	✓✓✓✓✓
PRICE PORTER - Pedal steel guit. Steel guitar, steel synth, rhythm guitar, harmonica, vocals. *Additional phone number: 513-931-8122	310-427-5435*	✓✓✓✓✓	Experienced, all styles, lead and back-up vocals. Nashville numbers, sharp stage look. Pro gear.	Seeks full-time gig, L.A. or road gigs.	✓✓✓✓✓
WILL RAY - Country Producer/Picker Electric & acoustic guitars, mandolin, lap steel, vocals. String benders and slide rings on both hands make my guitar sound like WWIII thru a Marshall	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 Helicasters. 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.	✓✓✓✓✓
NED SELFE - Steel Guitarist/Vocalist Sierra S-12 Universal pedal steel guitar, IVL Steeldrider MIDI converter, Mirage sampler, U-220, DX-7, dobro, lap steel, acoustic & electric guitar.	415-641-6207	✓✓✓✓✓	Bammie award nominated player & songwriter. over 15 yrs. extensive studio & stage experience, numerous album, commercial, film & demo credits with Bay Area artists, bands, producers, including Anita Pointer, Preston Glass, Bonnie Hayes, Robin & the Rocks, etc.	Read charts, lead and back-up vocals. Excellent image & stage presence. Demo tape & resume available on request. *Pedal Steel - it's not just for country anymore.*	✓✓✓✓✓
STU SIMONE - Keyboards & more Pro keyboard and guitar rigs, complete MIDI studio with 8 track tape and DAT.	714-957-1246	✓✓✓✓✓	10 years live experience on keyboards, guitar, vocals, blues harp. Numerous studio sessions doing sequencing, keyboards, sampling, sound effects, vocals, MIDI consulting. UCLA, Grove and private education. Read music. Resume available.	Strong soloist, arranger, songwriter. Perfect addition for touring: fast learner, killer stage presence. Great ear, gear and image all here! Keyboard instructor and MIDI consultant.	✓✓✓✓✓
RICK STEEL - Drums 12 piece Ludwig, full cage, double bass, 20 Zildjian cymbals.	310-392-7499	✓✓✓✓✓	Fully endorsed, TV performances, video, clinician, producer, clinic road work with Bill Ward (Black Sabbath). Music minor. Very visual, insane performer.	Very loud, strong drummer. Uses toms melodically. Pro attitude. Fast learner. Reads and transcribes. Odd time, no problem. African rhythms. Many different sounds. Very creative.	✓✓✓✓✓
"STRAITJACKET" - Violinist Acoustic violin, electric violin, digital signal processing. Vocal range: tenor.	818-359-7838	✓✓✓✓✓	20 years experience on violin and electric violin in all styles. Quality vocals. Fast and effective in the studio; a madman on stage. Record producer/arranger. Wayne State University, Michigan. Ravi Shankar School of Music, L.A. City College. Demo/bio available.	Easy on the eye. State of the art equipment. Digital signal processing, exceptional ear. Flexible rates. Let's make your music happen.	✓✓✓✓✓
"TAKA" TAKAYANAGI - Kybds/Prod. Complete MIDI studio, keyboards, sampler, drum machine, DAT, 8-track	213-878-6980	✓✓✓✓✓	Written/produced songs for Peabo Bryson, Angela Bofill, Whispers, Nancy Wilson, Shalamar and 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.	✓✓✓✓✓
SEAN WIGGINS - Female vocalist Vocal range - Lead and/or backups, intense soprano.	805-254-7170	✓✓✓✓✓	Over 10 years studio and stage experience. Extensive training in pop, rock, jazz and classical. Strong R&B chops. Featured on numerous albums and publishing demos. Published songwriter.	Imagine Aretha Franklin and Bonnie Raitt sitting in with Billie Holiday and Chrissie Hynde on the same microphone. Not generic.	✓✓✓✓✓
SUSAN WINSBERG - Flutes Flute, alto flute and piccolo.	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.	✓✓✓✓✓

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- & low impedance, \$150 Senn SB160 bs combo amp, 60 wts, \$150 Greg, 310-838-5166
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- Celestion 12" guit spkrs, 70 wts, 4 avail, \$50/ea. Craig, 805-251-0498
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 *PCCXT computer w/MPU-401 Midi interface & Cakewalk seqncng softwr. \$435, Call after 5 pm, 310-374-5333
 *Samson SR22 Diversity wireless systm for guit or bs. New condition w/rck mnt adaptor \$195 obo. Mark, 310-659-2679, 213-937-6539
 *Tascam 208 mixer w/8 in, 4 sub, quasi paramtrc EQ \$500 T.J., 805-488-6161
 *Wtd, guit case for Kramer Striker. Must be reasonable Rachel, 213-979-2030

5. GUITARS

*12 String Mitchell acous guit, grt sound, mint cond & quality case. \$295 obo. Anthony, 310-837-8539
 *76 Gibson Les Paul Custom, Iobacco sunburst, xint cond, \$700 firm Greg, 909-353-9507
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 *Kramer Vanguard, white offset, gold hrdwr, F Rose, rosewood neck, hrd & soft shell case included Plys grt \$300. Sid, 818-761-1635
 *Must sell Fender Strat, white w/HSC, signed by Lemmy of Motorhead. \$400 obo. Rick, 213-874-6714

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 *Ensoniq EPS 16 Plus turbo rck mnt sampler, \$1300 obo Includes factory sound library Jerry, 213-750-7436
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 *Yamaha SY77, case, stand, xtra manuals, 100's of sounds, \$1995 obo Don, 310-301-8315

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 *Creative guit w/maj label exp avail for signed or near signed Beck, Cream, Free, Stones, Mick Ronson 213-243-5240
 *Bluesy rock ld guit w/sngwrng avail. Maj label exp, vintage style, Beck, Clapton, Richards, Ronson 213-243-5240
 *Creatv guit avail to join/form band Xperimtl & versil Inl NIN, Cure, Jane's & Sunny Puppy 818-382-2813
 *Fuzz guit avail Page mts Hazel' Grt gear, reliable Pros only, Sean, 310-645-9722
 *Guit & drmr lkg to join/form HR band. Lng hr image Into Skids, Tesla, A/Chains Call Frank, 818-764-0450
 *Guit & voc team, sngs wrtten & ready to club w/rht drm bs team Studio in Chatsworth Tues nite, Thursday Sunday days 818-224-3930
 *Guit avail for recrdng, perfmgng & demos Total Pro sits only Victor, 213-757-3637
 *Guit avail for studio, live. Featured on Shrapnel! Appeared in US, Euro & Canadian mags Endorsed by ESP & Seymour Duncan Rock, funk, blues, metal 213-463-1840
 *Guit buffet special All the guit you can eat, \$50 Price includes full rck w/all the toys & retro heads, I will recrd all day Chuck, 818-771-5426
 *Guit into mainly recrdng pros, some live sits, styles rock, R&B, jazz, some oldies Mark, 818-982-8647
 *Guit lkg for drm & bs for projs Wnt to play local for exp & aggrsn outfit Inl Nirvana, Black Flag & KXLU type music Kevin, 818-246-9809
 *Guit lkg for pro industrial, straight forward rock/metal act Awesome equip 13 yrs equip, 26 y/o Will relocate Shane, 214-231-8412
 *Guit plyr avail for paying stf Rock, funk, fusion, blues 818-785-1715
 *Guit plyr sks wrkng stf World class album & touring resume. Endorsements, slide & lap steel for tour or recrdng band, Texan, pro only 213-461-1018
 *Guit skg musicl team for lasting commitmnt Grungy, psychdc, emotional rollercoaster Pumpkins, Gardens, Jane's, Pearl Jam Frank, 310-578-6507
 *Guit sks pro band Inl Zap, Kings X, Arc Angels Have tmspo & pro equip Srs only 818-577-5763
 *Guit sks singer or musicians to form creatv, melcd, trbal,

altrntv band Sounds like early Siouxsie, Bowie Drew 310-597-6808
 *Guit sks wrkng stf World class album & touring credits Also slide, lap steel Pro only 213-461-1018
 *Guit team avail for estab rock band Have image, gear, tmspo & pro att Lkg for band w/mgmt, bckng or label intrst 818-784-2889
 *Guit, ld/rhythm avail Old Death Cult, early Cult style Lkg to join/form srs band Adam, 213-882-6473
 *Guit/sngwrtr avail to join/form hvy, progvs, cmrcl HR band Inl by Dream Theater, Blue Murder Have pro gear, bckup vocs KJ, 818-955-8240
 *Guit/voc, Paul Stanley type, 27, strong R&R image, strong wntir, sks signed or financed stf Inl Firehley, Lynch & Scorpz Gary, 909-354-7539
 *HR blues guit, very versil, killer rig, own 8 trk studio, xint sngwrtr, pro exp Steve, 213-969-9095
 *Ld guit avail Dedicatd, responsil, exp Inl X, Clash, Replacements, Blasters, punk rock, rockabilly & pwr pop Jorge, 213-254-7125
 *Ld guit plyr, formerly of Live Urban Sexx Trbe, lkg for hvy, funky, HR pro sit Call Neal, 310-452-0199
 *Ld guit w/voc abll lkg for HR/blues edged band 909-736-6850
 *Ld guit/sngwrtr, 25 y/o, ADA, Marshall, pro att, lkg for band in vein of old AC/DC, Stones. GNR Only orig Stephen, 800-446-7835
 *Ld/rhythm guit strivng to join/form 2 guit HR band Abundant pro equip, sings & arranges harmonies. Melcd high energy music style Doc Jones, 818-980-4685
 *Like an acid trip that never ends, so are the days of our lives Heavyvib band in town Stacy, 310-838-4477
 *Lkg to form very org upbeat band Inl Eric Gills, Ray Vaughn, Extreme, Love Bone Mike, 714-827-2253
 *Lyricl guit into Beck, Hdk'sworth, avail for special, short solo spots 818-957-7078
 *Pro guit avail for studio wrk Exp & easy to wrk with All styles, all types & all levels of wrk Sid, 818-761-1635
 *Pro guit plyr w/grt att, exp, custom designed gear, feel & image, sks cmrcl rock band Estab bands or artists only, pls Glen, 818-845-6511
 *Pro ld/rhythm guit lkg for complete rock band I'm fully equip'd, sing bckup vocs dependbl Based in Whittier, LA, Orange Co line 310-944-4606
 *Psychdc blues/rock guit plyr, based in Hilywd, pro gear, sks drk, altrntv HR band Pros only Lv msg 213-957-4760
 *R&R raw guit/voc/sngwrtr for band w/organic roots. Tubes, trem, wah, verb Ld, slide, tunngs Vintage gear. 310-376-2081
 *Rhythm guit skg other guits & musicians intrsd in collab / or forming band Inl anything from Cracker, Dead Can Dance, Kravitz to 4 Non Blondes Michelle, 213-851-8372
 *Rhythm guit, edgy, hrd, grungy w/a mean groove to start pro only 213-620-8776
 *Rhythm guit/keybds/sngwrtr, 32 y/o, avail for cntry rock or cmrcl rock band. Srs only 818-557-0722
 *Rock guit avail for giggering band Gary, 310-391-7364
 *Sng'r/guit plyr lkg to form pwr trio Possible 2nd guit. Punk band basically, Nirvana mts Pistols Pref if you have place to rehers, Scott, 310-868-1543

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 •Verst! xpress rock guitar w/sngs, vocs, stage chops, contmry lk, sks enterprising sit w/grt plyr Michael, 818-993-7002

9. GUITARISTS WANTED

•2nd ld & rhythm plyr w/d Darrell from Pantera style Aggrsv att, sngwrtng & big gut tone a must! Pros only Paul, 213-466-6251
 •2nd ld w/d Infl O'Ryche, Megadeth, Maiden, Slayer, Priest, David, 310-829-3098
 •70s style rock band sks rhytm gut plyr w/70s style sound & image. Pros only, 213-850-1476
 •Aggrsv, altrntv band nds gut! Strong label intrst & mgmt Creatv pros w/cool vibe only No GIT, metal gods Sounds, Cure, Rage John, 213-932-6066
 •Altrntv voc/guit/sngwrt w/ndie deal skg band or musics to form band ASAP. Melc/voc, hyv gut Call Robert, 818-752-9428
 •Are you ready for the women in cntry? Fem gut plyr nrd for very happening proj Toni Dodd, anytime, 818-845-2176
 •Cntry rock band nds chicken picker Wrkg sit Must sing Marshall, 818-753-9810
 •Estab hrd groove rock altrntv band sks world class gut in SoCal. Pro image, att & will We have publicist, att Your best offer. 310-402-7794
 •Fem gut w/d for THE SHEILAS 310-642-4952
 •Guit nnd by pop/altrntv band, ply both ld & rhytm! Must have image. Band has demo deal & upcoming gig! 213-851-1680
 •Guit nnd by srs folk/rock/sngwrt/sngwrt. Infl Young, Jackson Browne, Stones Lkg for simplicity w/feeling, edge. Have gigs, demos, Chris, 310-473-8997
 •Guit w/d by voc/sngwrt to form raw, raunchy orig blues band. Me, 21, hippy, sngs, rehrl. PA. Infl old AC/DC, 60s, 70s No pros 818-982-9383
 •Guit w/d for csis band. Jazz, R&B & rock 213-851-9582
 •Guit w/d for Uma ala Counting Crows, Gn Blossoms, REM, for live & recording Andy, 310-837-3205
 •Guit w/d for Venice based HR org band w/hrsrl room Top chops, tone, gear, trnspo a must! Srs inquiries only Bob, 310-823-3630
 •Guit w/d Infl PJ Harvey, Joy Div, Dream Syndicate Srs only, Jill, 213-933-4915
 •Guit w/d. Must have pro equip. Fem only apply for all girl pop/rock grp. w/d. M Armor, PO Box 57623, LA CA 90057 213-483-7330
 •Guit, young, lng hr, hungry & orig Infl Aero Contact Nakk, 213-254-0467
 •Guit/sngwrt w/studio who wnts to get srs for org proj. Direction, fem Sting, Acous mts techno 818-509-8354
 •Guit/voc sought for verstl, eclectic, classic rock cover band. Aero to Sting to Yes Exp plyrs w/gd ears nnd 818-998-7106
 •I'm a ld gut plyr lkg for a bs plyr in style of John Entwistle of Who I live in Pasadena Robert, 818-797-4356
 •Industrial gut w/d. Uniq rhytm & tone Prong, Tool, Ministry, think industrial. 213-655-9125
 •Intellgnt gut w/primitive style w/d by voc/sngwrt in

search of unheard sound. Killing Joke mts Neil Young Adam, 818-509-2695
 •Juiced & sloppy Glimmer Twin w/d from front to form very Stonesy, early 70s R&R band, Barry London. Scott, 818-763-9434
 •Killer gut w/d for progsv HR/HM proj. Must have image, chops & gear. Infl Rush, Sabbath 818-951-1442
 •Label bckd artist sks 28-35/yo male or fem pros Gig for industry Altrntv, U2, Pumpkins Robert, 310-444-9315
 •Ld gut w/d for noisy pop band Sngwrtng a must! If you like a little gravel in your bubblegum, call us. Rachel, 213-979-2030
 •Ld gut/bckgmd/voc desired to team w/acous gut/sngwrt/sngwrt/recrd/play ongs & eventualy form band Anthony, 310-837-8539
 •LIVE NUDE GIRLS sks gut. Fem/male pref'd Carol, 818-774-0087
 •Lkg for gut that will write sngs with me, possibly lead to org band sit 213-750-4440
 •Lkg for Keith Richards mts Steve Jones mts J Nolan, James Brown's gut. For rock band represented legally by Keith Richards' atly 213-469-3459
 •Modern, eccentric gut 46yr. Infl Chameleons, Cure, Smilhs, etc. Judy, 805-522-6447
 •Orig melc HR voc w/stong mtrri sks gut over 25. Must have demo, writing abil, xint equip No blues or altrntv Caramelo, 310-578-5464
 •Rhytm gut like VH, Rhodes, Hendrx nnd by soufl, blues, rock/sng. Lks like Kraviz or Darby Sngwrtng most imprtnt L, 310-837-3756
 •Voc/sngwrt & dirm sk gut w/blues infl to join org band Music is very political & mood driven. Todd or Steve, 818-506-3102

10. BASSISTS AVAILABLE

•13 yrs exp. pro sits only. Album credits, specializing in jazz, R&B, hip hop, rap, rock, punk & classical. Studio, live & touring sits. Rene Flores, 310-790-0614
 •20 yo bst avail to join/form band w/young musics Altrntv, rock, T40 Covers pref'd Call Steve, 310-471-1866
 •Are you lkg for a bs plyr in a hurry? T40, studio, live. rehrl sbs Many styles Contact Anthony, 818-786-1280
 •Bs plyr avail. Have own equip. Over 30 yrs exp Lkg for wrkg band. Lou, 818-887-4999
 •Bs plyr, 27 yo, equip, trnspo, cool lk, pro plyr, sks pro HR band w/vocs My infl, S' Garden, Peppers Dwayne, 213-664-3411
 •Bs plyr, studio, touring, clubs, electr, fretted/fretless or upright, exp, pro, read, listen, solid support, groove, blues, jazz, rock, R&B, etc Hank, 310-358-5922
 •Bst avail for casuals & weekend T40 club bands. Bckgmd vocs & gd equip Pro alt Marvin, 818-906-0922
 •Bst avail for T40 cover gigs only. Call Carl, 818-988-4229
 •Bst avail, early 30s for HR band. Strong vocs, top gear, pro sits only T J, 818-997-3760
 •Bst sks wrk, 31, fluent & gd range & styles, pick up tunes quick, voc exp Paying gigs essential. 310-539-0395
 •Bst w/halfway decent vox sks real rock band w/all sngs AC/DC, Y&T, UFO, Thin Lizzy, early Foreigner. 213-913-9455
 •Bs/ld voc sks rock or blues/rock onnd band Mature pros only call Joseph, 909-247-1963
 •Bst/sngwrt lkg to join/form progsv metal band. Infl

Dream Theater, Fates Warning, vintage Maiden. Srs only, pls Vince, 213-876-4325
 •Bst/voc sks members to join/form hv, progsv rock band Infl Rush, Sabbath. Have studio, PA, chops, image & gear 818-951-1442
 •Funk/rock bst sks band w/dedictn, grt tunes. Have equip, trnspo Call Rob, 213-666-2606
 •Groovy bst lkg for F/T wrkg band Has passport, sngs of humor. Very verstl, exp Simon, 310-392-6542
 •Old, ornery, crusty bs plyr. F/T job, sks P/T gig. Rocking, blues stomping, drinking, drugging, humping kind of music: Hilywd area. Steve, 213-882-6478
 •Pro bs & dirm team w/instl image & equip sks pro HR/HM band in Lng Bch area Rob, 310-594-6176
 •Pro bst avail. Lkg for modern rock band, Infl Jellyfish, Gn Blossoms, Cracker, Smitherens. 310-371-3870
 •Pro bst avail. Specializing in jazz, rock, funk. I ply 4, 5, 6 string & fretless. Avail for pro sits. 818-353-5948
 •T40 cntry cover band, classic rock. Can sing, gd stage presnc. Call Carl, 818-988-4229

10. BASSISTS WANTED

•#0 bst w/d for estab grp. High energy, aggrsv, grooving, gigs, label EP, rehrl studio Altrntv infl. Pros only. Paul, 213-655-4346
 •#1 001 aggrsv K/A band, ska to HM, sks verstl, rhytmc bst w/equip & trnspo Gavan, 310-247-7727
 •#1 ace bst w/d for HR band w/3 albums & new deal. Must sing xint w/proc chops & gear. We have top atty & connex 310-398-2707
 •#1 aggrsv bs man for srs band. Very hv, very srs, very real. If you are, call Scott, 818-816-4708
 •#1 bst w/d for complete & estab hv, funky, stone, groove rock band Stewart, 310-458-1041
 •#1 pro bs stick & upright avail for showcsng, recrdng & touring. Tastell & aggrsv. Levin, Sting, Gedy styles Pro projs w/budgets only 213-851-9096
 •#0 bst w/d for estab grp. High energy, aggrsv, grooving EP, gigs, very pro 213-655-4346
 •#1st class bst w/d for HR band w/3 albums & new deal Must sing xint w/proc chops & gear. We have top atty & connex 805-297-6097
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band Pros only, Infl Boston, Rush, Badlands Dave, 818-885-7144
 •A steady bst w/d by sngwrtng/guit to form altrntv band Styles includes roots, funk, rock, funk, folk. Everen, 213-663-2842
 •A swirling vortex of sound in this great sonic wasteland Miles Davis & Sabbath exp bad nightmares after mesting ripe suvir. Edward, 213-469-3044
 •#1 bst w/d by band. Infl Hendrx, Peppers. Pls call 805-299-1287
 •Aero tribute band sks bst/voc Dependbi, easy going, drug & smoke free. Must be free to travel. Gig soon, 310-474-1286
 •Aggrsv & creatv gut, voc team sks solid, innovatv bst for pw groove sound No clones, pls Infl A/Chans, Suicidal, 818-592-6186
 •Aggrsv bst nnd immed for career minded band w/maj label intrst Bckng vocs a must! Infl include Pat Travers, VH, Foreigner & Yankees. 818-240-6320, 818-781-0238
 •Aggrsv bst w/d for HR band w/albums & new deal. Must sing xint w/proc chops & gear. We have top atty & connex Kevin, 714-635-3786
 •Aggrsv bst w/d to complete groove orientd HR/HM band w/image. Maj industry connex & endorsements. Pros only & no egos, pls Call Rick, 310-596-1846
 •Altrntv band nds bst. Variety of infl. Strong melodies, some groove orientd, moody, psychdc, some punksh, straight forward, plyng out soon John, 310-836-9230
 •Altrntv band sks bst. Upcmg album & tour. Infl Bowie, Nirvana, Pumpkins, Call Laney, 310-370-5281
 •Altrntv band sks bst. Very srs. Infl U2, S. Pumpkins, all altrntv music & KROO 818-999-6744
 •Altrntv bs plyr nnd immed for very srs altrntv band w/ industrial edge. Grt opportunity. Infl U2, Pumpkins, Nirvana. Wigs. 818-999-6744
 •Altrntv rock & outlaw cntry infl bst in early to mid 20s w/d to start a new wave of blues/rock sounds. Acous a plus 213-739-3726
 •Altrntv voc/guit/sngwrt w/ndie deal skg band or musics

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- B/A bst nnd for metallic, funk band No Peppers Funkadelic, Cameo, rck Call Frank, 818-247-0832
- Bluesy melcic bs plyr nnd for SRV, Zep, Badlands infl band Bckng vocs a plus. 20-30/y/o. Call Ken or Jim, 310-540-4807
- Bs plyr for pop & jazz band. Mike Harns, 805-531-0062
- Bs plyr for signed act w/ballsy, straight ahead rhythm. Infl Aero, AC/DC. Ndd for touring in March. Pager #213-899-1037, 310-855-8749
- Bs plyr that can groove, thump, slap, rock & can tour nnd now. Jim, 805-527-7837
- Bs plyr who feels the music is concerned w/peace. Infl early U2. Pis call Dave, 818-883-1247
- Bs plyr wtd by 22 y/o guit/sngwrtr. Infl Rush, U2, Sade. Currently interming at maj recrd co. Lkg for srs muscins only in SFV area. 818-780-3810
- Bs plyr wtd by forming band. Must be srs but have fun. Infl World & Spirit. Robert Carmlo, 213-871-8055 x 608
- Bs plyr wtd by kd guit. Into Quiet Riot & Ozzy styles. Brad, 310-672-4544
- Bs plyr wtd for estab altnrv band w/lockout & 16 trk access. Must be dedctd. Infl Cracker. Matthew Sweet, old REM. Neil Young. 310-398-2824
- Bs plyr wtd for old Death Cult. early Cult style grp. Adam, 213-882-6473
- Bs plyr wtd for orig proj. Infl early Costello & Joe Jackson. Charlie, 818-782-4761
- Bs plyr wtd for pop, blues, rock band. Srs inquires only. No egos or drugs. Call Art, 213-257-3983
- Bs plyr wtd for sng orientd band. Grt bluesy guit, xint lyrics, soufl voc. intelligent, adult rock. Nd reliable pro w/ bckng vocs. Harry 213-874-4406
- Bs plyr wtd for straight ahead HR band. Reseda area. Infl Scorp, Lynch Mob & Y&T. Mark, 818-882-9312
- Bs plyr wtd, bckng vocs pref'd, for modern rock band w/ album & radio amply. Call Jamie, 310-393-7913
- Bs plyr, bckng vocs for rock, pop band. Many contacts. Some pay. 818-341-8423
- Bst nnd. Orig pop/rock w/altnrv edge. Have publishing & film credits, maj prodcr, recrdng & rehrl studio. Pros only w/demos. Bob, 818-883-7094

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- Bst w/harmony vocs wtd for rockin' contmpy cntry band ala Western Beat. I have hit sngs & connex. Kevin, 818-881-7344
- Bst wtd by pro orig band. Infl Crowded Hs, Michael Penn, XTC. Bckup vocs a must. Call Pete, 213-461-3404
- Bst wtd by srs Hlywd R&R band. Early Craf. Image. Rockabilly edge. All & star quality. All orig mat. 24 hr lockout. Billy, 213-463-7426
- Bst wtd for all orig band. Infl jazz, rock, reggae, blues. 213-882-6044
- Bst wtd for all orig band. Infl Mellencamp, Petty & Crowes. We have xint, orig matrl & industry intrst. Vocs & dedctn a must. Rob, 310-371-3232
- Bst wtd for all orig R&R band w/CD release in March. Infl Who, Gin Blossoms, U2. Ply it like you mean it. Alex, 310-576-6363, 310-996-1123
- Bst wtd for altnrv band w/CD, atly, gigs, harmony vocs a plus, infl Soul Asylum, Sugar, Buffalo Tom. Call John, 310-421-5922
- Bst wtd for altnrv rock band w/orig & cover gigs. Infl include Pearl Jam, World Party, Pumpkins, Beatles, REM. Fox, 213-665-8227
- Bst wtd for AXIOM, pwr trio w/mgmt. Must be able to improv. rehrs. WLA. Eric, 310-674-4007
- Bst wtd for estab, roots based rock band. All orig. Infl Petty, Crowes, Pretenders, Cougar, etc. 213-650-8725
- Bst wtd for pop/rock blues band. Srs only. Call Art, 213-257-3983
- Bst wtd for pro HR band w/70s British punk infl. Pro gear, short hr image a must. Ready to gig. 818-544-3581
- Bst wtd to complete HR band. Recrdng & stage exp a must. Bckng vocs a plus. Scott, 818-892-8986
- Bst wtd to grow w/altnrv band. Infl early U2, Pearl Jam, Doors & DePeché. Steve, 818-762-5902
- Bst wtd. Dedctd, 20-25. Infl James Jamerson, Bruce Thomas, Paul McCartney, Rick Denko, JP Jones. Singing a must. Jordan, 213-651-5889
- Bst wtd voc wtd for the new supergrp of the 90s. Label deal pending. Infl Zep, O'Ryche, Rush. Will define & bring back colorfl, progrs sngs. 818-916-2212
- Chocotate coated bst w/Bootsy, Hendrix image wtd for funkadelic mob. Hendrix, Bootsy, 1999 Prince. 310-372-3208
- Christian altnrv rock band sks bst to complete. Shanna, 714-775-4381
- Christian bst nnd to complete fem altnrv rock band. Infl Cure, Alter Boys, U2. Fem pref'd. Call Shanna, 714-775-4381
- Christian bst wtd for HR band w/3 albums & new deal. Must sing xintly w/pro chops & gear. We have top atly & connex. 310-544-9943
- Christian bst, 20-35, w/grt voc harmonies, confidence & exp for estab pop/rock band w/studio album. Michael, 714-992-4491
- Dedctd pro bst nnd immed. Must be career minded team plyr w/bckng vocs. Infl by VH, Foreigner, Pat Travers, Yankees. 213-653-2991 x 263

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- Fem bs plyr wtd for THE SHEILAS. 310-642-4952
- Fem bst wtd for wrkg classic rock cover band. Vocs gd. Nancy, 310-396-6966
- Former guit of the band The Men sks bs plyr. Infl Hendrix, Pretenders, funk & altnrv. Call Laurie, 310-397-7783
- Groove master bs plyr wtd for very fresh R&B, altnrv band w/label intrst. Infl Loose Ends, Brand New Heavies w/Latin & African overtone. Aahren, 310-840-4708, 310-202-9032
- Guit plyr skg bs plyr to form band. Must have lks, equip & singng abll. Infl old VH, U2, Floyd. Srs minded pros only. 818-789-7150
- Gult sks bst for visionary band to ply new, magical music beyond Zep, Cure, Jane's, Bowie. Call especially if 93 means something to you. 213-883-1937
- Hrd rockng bst nnd immed for cover band w/paid gigs. Dedctn necessary. Travel, rock image. 818-888-5544
- Label bckd artist sks 28-35 y/o male or fem pros. Gig for industry. Atmrv, U2, Pumpkins. Robert, 310-444-9315
- LIVE NUDE GIRLS sks bst/dmrr. Fem/male pref'd. Carol, 818-774-0087
- Ndd, xint bs plyr for orig rock band. 310-396-7138
- Pro bst nnd by estab career HM band w/progrs edge. Have mgmt, Trnspp, pro equip & pro att a must. Infl Megadeth, Dream Theater. Kragen, 310-915-9915
- Pro guit & voc nd aggrsv, tlntd bst for xtremly hvy, dark, new metal band. We have sngs & direction. Nol speed metal. 213-874-2554
- Pro guit & voc nd aggrsv, tlntd bst for xtremly hvy, dark, new metal band. We have sngs & direction. Not speed metal. 213-958-5841
- PYRAMID SKY nds dedctd team plyr bst. Must be pwrfl, melc, progrs & dynamic. Aryl, 310-836-3868
- Rhythm guit & vocs nd bs. Hrd, hvy, grunge w/melc edge groove. Straight forward, nothing fancy. 213-620-8776
- Ripper nnd, hvy style. Maiden, Metallica. Practice Tues nite, Thursday, Sunday days in Chatsworth. No flakes. 818-224-3930
- Solo artist sks bst into KROQ style pop. Equip & srs att a must. 213-655-6288
- Top headlning LA band w/2 pending recrd deals, 5 sng EP & lockout sks bst to complete lineup in ven of Journey, Yankees, Extreme. Jonathan, 818-999-1202
- Top LA band w/grt trk recrd, maj prodcr, Euro deal pending, skg dedctd, top of the line bst. Tony, 714-529-0843
- Top LA rockact currently audting bs plyrs. Grt opportunity to showc tlnt, recrdng. Page 818-293-2352
- Ventura Co blues band. Ply for fun, coffeehouses, jams, parties. Infl Thunderbirds, ZZ, Feat, Heat, Mature OK. Srs prs nd not apply. Dixie Chickens, 805-495-6016
- Verst bs plyr wtd for srs projg colab w/exp prodrr & guit plyr. Contact Jerry, 818-559-5256, 213-580-7811
- Voc/sngwrtr & dmrr sk bst w/blues infl to join orig band. Music is very political & mood driven. Todd or Steve, 818-506-3102
- Wild, funky, thrashing bs plyr wtd for totally complete band. Committd muscins only. John, 818-996-3406

11. KEYBOARDISTS AVAILABLE

•Keyboard avail. dbl on quit & vocs, into contmpy pop.

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jazz, some rock, Sk creatv, ong proj. Robert, 310-842-9412

- Keybds/rhythm guit/sngwrtr, 32, avail for cntry rock or cmrcl rock band. Srs only. 818-557-0722
- Keyboard plyr w/pro equip, image, exp. lkg for pro sit. No losses, addicts or golf book fans. Rock, metal. Eric, 818-981-6029
- Pro keybdst w/album & MTV credits, recent world tours, strong sngwrtr & perfmrn, killer equip, rock image, versil team plyr, srs wrkg stl. 818-776-9279
- When you nd a real rock B3 piano plyr, call me. Greg, 909-395-9507

11. KEYBOARDIST WANTED

- Altnrv pop band sks keybrd plyr. Infl 4 Non Blondes, Soul Asylum. Call Baz, 310-289-5269
- Ambitious creatv keybrd plyr wtd for sng orientd R&R band w/strong fem vocs & 16 trk recrdng & rehrl studio. Bckup vocs a plus. Many infl. 310-676-6009
- Androgynous artist iso male/fem adventurous muscins for non pvrtd band promoting music, gender balanced, no bends. Guarent'd discreete, confidential. Write PO Box 3162, Burbank CA 91508
- Cover band sks keybdst, classic rock, may sng bckup. Have agent & gigs. 213-469-8704
- Dream Theater, VH, O'Ryche. Need I say more? Gary, 805-287-9733
- Fem keybdst wtd by wrkg cover band. Must singld, have equip & trnspp. 818-377-4411
- Fem keybdst wtd for all girl pop band. Must have pro equip & sampling. Write M. Armo, PO Box 57623, LA CA 90057. 213-483-7330
- Hammond keybrd plyr wtd for Uma ala Counting Crows, Gin Blossoms, REM. For live & recrdng. Andy, 310-837-3205
- Hot keybdst/sngwrtr/progrmmr for orig proj to develop, grow & perfmrn. Direction, fem. Sng Acous mts techno. Pros only, pis. 818-509-8354
- Keyboard nnd by fem sng lkg to put together duo st. Must be exp in R&B, pop, jazz standrds & T40. Pis call Susan, 818-762-0583
- Keyboard wtd by voc for dance proj. Call Russell, 310-493-2100
- Keyboard wtd to accompany singr for possible regular gig downtown LA. Familiarity w/jazz standrds from 1930s a plus. Call Carol, 310-842-3702
- Keyboard wtd. Infl PJ Harvey, Joy Div, Dream Syndicate. Srs only. Jill, 213-523-4915
- Keyboard wtd. Must have P-Funk, funky rhythms, for funk/rock grp. Infl L. Colour Rage/Machine. 818-797-1006
- Keyboard/arrang wtd for estab, ong, T40 proj. If you are creatv & srs, pick up the phone & call. 310-542-1080
- Keyboard plyr nnd to ply ong music like Level 42, Toto, Kenny Loggins. Norman, 310-391-6700
- Lv voc nds xint keybdst w/bckngmd voc exp ala Carpenterish, early 70s, AC pop sound for new band. Mike, 213-656-1394
- LIVE NUDE GIRLS sks keybdst. Fem/male pref'd. Carol, 818-774-0087
- Lkg for gults to form band around one guy. Tennessee Luke. Jazz, cntry, rock, classcl rhythm & blues. 213-654-5913
- Male keybdst for upcmg events. Must be in your 20s. Pis call 213-259-3093

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•Partridge Family cover band sks exp keybrd plyr for versiparts. Organ, harpsicord, piano Calif/instrid Howie, 818-752-8658
 •Pop/alt/rvtrv singr/sngwrtr lkg for pianist or keybdst for arranging & possibly perfrmng ballads Creativity a must Sherby, 310-399-6184
 •Skg exp fem keybdst, singing abil a plus. I am not a musician but I am superb lyrical, melodically strong Skg partnership, Sean, 213-653-8762
 •Synth/pop keybdst w/dozens of snags lkg for same to collab with on development deal Voc's a plus Mike, 310-358-8748
 •T40 band forming, nds fem keybdst/voc to complete, for fun, srs proj Oldies, modern Weekends, casuals Pro abil, equip. Aaron, 310-921-3690
 •Voc/sngwrtr & dmrk sk keybdst/organist w/blues infl to join orig band Music is very political & mood driven Todd or Steve, 818-506-3102

•Fem blues singr from Texas sks pop blues rock band for live gigs. Have pwrfl, souflv vox & exotic lks. Have Euro connex, Francesca, 805-268-1022
 •Fem singr/sngwrtr lkg to form alt/rvtrv, acous band. Infl 10,000 Maniacs, kd lang & Pearl Jam, 213-931-2240
 •Fem voc & male voc/piano & guit plyr, sk musiciens to complete srs, souflv, rhythm & blues band. Covers & orig. Positive att only. Michael, 714-434-6479
 •Fem voc avail for demo & session wrk & perfrmng live Dena, 818-517-157
 •Fem voc avail for recrdng, perfrmng & demos. Total pr. Ld & bckgrnd. Pro srs only. Michelle, 213-755-6942
 •Fem voc avail for sessions & demos Showcs's & T40 Tape avail Jennifer, 818-769-7198
 •Fem voc avail to wrk with Libra & Scorpio musiciens on orig pros or studio wrk. 310-842-6225
 •Fem voc for Paul Rodgers & others. Avail for sessions, recrdng & demo wrk 213-463-6709
 •Fem voc sks bckup band, guit, bs, drms, horn section. Pls call Nicole, 213-666-3668
 •Fem voc to join/form rock/folk grp Eclectic, eccentric OK 310-456-3257
 •Fem voc, BMI sngwrtr w/TV & film credits, avail for sessions or pro srs Infl Joplin, Jane's, Pearl Jam, 818-505-8035
 •Frontwoman/sngwrtr If you're not sure you wrt a woman, don't call. If you think you might be a geek, don't call. 4 Non Blondes, Nirvana. Train, 213-878-0003
 •Incrdibl fem ld voc lkg for pop cntry band to collab & perfrm immed. Pros only, pls. Call Ginger, 310-275-6372
 •Immediate singr w/personality & grt lrycs sks band or guit w/bw, honesty & abil to communicate. Pearl Jam, U2, REM Scott, 310-796-0582
 •Lkg for studio pro, demos, ala Revolting Cocks, Pistols, techno. I ply guit 14 yrs, write, for submission to labels. Scott, 310-868-1543
 •Male bckgrnd voc avail for recrdng session & gigs. Mike, 737-8162
 •Male pop singr avail for demos, jingles & session wrk Exp. Infl, most styles covered. When you nd a real singr, call me. Steven, 213-876-3703
 •Male tenor voc, 3-1/2 oct. pro exp, most styles, avail for lds, bckups, sessions, demos, jingles. Call J R, 310-457-2960
 •Male voc/guit, connected, sng orientd, melcd, distortion, feedback, acous, happy, no tech pros, pls. MB Valentine, spiritualized, Stones, Lips, La's, Pixies, love. Jeff, 213-525-1613
 •Premier R&R HM voc avail for recrdng session, demos, albums, maj label shopping wrk. 818-293-2352
 •Pro black fem ld & bckgrnd enhancer, R&B, jazz, blues, gospel, salsa, rock, rap, pop, soul & cntry. Concerts, studio & demos only. K.C., 213-292-5562
 •Pro frontmn sks class, modern, hv, dark, alt/rvtrv band Have vox, image, etc. Infl Cult, DePeche, Doors, U2 Focused pros only, pls. Jonathan, 213-876-0145
 •Pro, ars, sexy voc/lyrcst sks paying demo wrk & gigs to keep up chops Always dynamc, very deductd Call Mikael, 818-509-8354
 •Pwrfl, melcd voc sks to join/form HR w/blues groove band. Infl Zep, Bowie, SRV, Janis Srs only, pls 818-763-1556
 •Raw, melcd, catchy, aggrsv, sarcastic, unpolished,

grooveable, singr/guit wmt to form band. Albini envisioned tweaked pop. Pls have tnt. Gren, 213-462-5109
 •Singr avail. Lkg for band. REM, U2, Aretha Franklin 213-812-6131
 •Singr lkg for plyrs to form NIN, Kraviz, Sonic Youth, U2 type proj. Very orig, srs, deductd only. 818-386-9561
 •Singr/sngwrtr skg orig band or guit w/essence of emolon & art. Infl by Toad/Sprocket, Cure, Cocteau. Sean Sonnet, 818-305-1065
 •Singr/sngwrtr sks band. Infl Doors, Nirvana, Jane's, Pumpkins. For deductd improv wrk. No pros. Brian, 310-824-3505
 •Singr/sngwrtr w/unq, dynamic sound lkg to form/join band Sofi, trippy, hrd, intense, whispers to screams. Monster Magnet, Jane's, Pumpkins. Jonathan, 213-466-8995
 •Souflv male singr, dance, R&B, pop & ballads, gd lks & sngwrng abil, lkg for mgmt & prodcr/sngwrtr/keybdst w/ studio. Darcy, 818-557-8707
 •Used to be bs plyr but they told me to sing so I made a tape, it ain't half bad. Wnt to hear it? 213-913-9455
 •Voc avail for recrdng or live proj. Call Angela, 213-739-4050
 •Voc avail. Young, seasoned pro. Infl Alice, Iggy, Bowie, Zander. 213-851-6383
 •Voc lkg for psychdc punk collision Brian, 818-766-5042
 •Voc sks band or individuals. Me, 21, hippy, nde, guit, PA, rehrsl. Infl old AC/DC, 60s, 70s. You, raw, raunchy, org, bluesy. No pros. 818-982-9383
 •Voc/guit w/labl exp sks to join/form pop/punk band. Grt lyrical, collab. Replacements, Stop, Best Kissers, Cave Dogs, Costello Phil. 818-458-1332

•Voc/keybdst/sngwrtr avail Srs fem skg to join/form band. Gd range & exp. Wide variety of infl. 213-851-4616
 •Voc/sngwrtr, xtr range, stage presnc, ready to share tnt w/other srs tnts. Infl include George Michael, Elton John, other grt sings. Benito, 818-508-7699
 •Young, handsome, R&B/pop singr. 3 oct range, incredbl dancer, sks collabs Trace, 818-766-4762

12. VOCALISTS AVAILABLE

•1st tenor, souflv blues, rock singr Nds xlnl rhythm guit. VH, Hendrix, Page, Beck Sngs rule. L, 310-837-3756
 •A pro fem voc, 27, w/grt lks, sound & education, avail for local pop or cntry gigs, sessions & demos. Jaye, 805-252-3928
 •A singr/lyrcst lkg for hv, mod band. Urge Overkill, Wire Train, Dramarama, Sugar. Pros only 310-478-2047
 •A top notch industrial male solo act w/maj label intrkst srs srs motivid mgmt w/xtrnsv industry knowledge. You ready? Brian, 818-559-5289
 •Ace singr, harp plyr & funk/blues/rock w/anything else Exp. lks & moves. Connected or paid sats only John, 310-392-2841
 •Aggrsv, socially conscious, hypnotic, souflv singr lkg for brotherhood. Located in Hillyard Lv msg. 714-493-8743
 •Alt/rvtrv voc/guit/sngwrtr w/inde dist skg band or musiciens to form band ASAP, melcd, voc, hv, guit. Gail Robert, 818-752-9428
 •Attractv fem singr/dancer/sngwrtr sks prodcr/keybrd plyr/sngwrtr w/studio to collab for demo Pop, dance, adult contmpry Gloria Estefan style Very creatv Joan, 818-905-7668
 •Attractv fem voc lkg for wrk Recrdngs, demos, album pros, that's it Pop, R&B, gospel, funk, etc \$75/lead, \$65/bckup per sng Tara Word, 213-755-8416
 •Cynical idealist searching for ong sounding band or musiciens to create emotionally charged music. Sugar, Killing Joke, Ant music, anything lrbal. Adam, 818-509-2695
 •Energtc & versfl fem voc avail for demo, session wrk or live perfmncs. Can do bckup or lds. Ruthie, 818-451-9960
 •Exp galore. Star voc/guit, Paul Stanley type, 27, strong R&R image, strong wrtr, sks signed or financed sit. Infl Kiss, Scorpis Gary, 909-354-7539
 •Exp male bckgrnd voc, blend well w/grt harmony. R&B, gospel, pop. Avail for sessions, demos, perfmncs Srs gigs w/pay only. El Garner, 310-978-0695
 •Exp singr lkg for paid gigs only Live & recrdng sessions Specialty, R&B, pop, T40 & some jazz. Pls call Susan, 818-762-0583
 •Exp voc/lyrcst ala Marnot, Joplin, Tyler, formerly of Bad Example, lkg for bluesy, rock w/hvy edge band/collab 818-789-6502

•Fem blues singr from Texas sks pop blues rock band for live gigs. Have pwrfl, souflv vox & exotic lks. Have Euro connex, Francesca, 805-268-1022
 •Fem singr/sngwrtr lkg to form alt/rvtrv, acous band. Infl 10,000 Maniacs, kd lang & Pearl Jam, 213-931-2240
 •Fem voc & male voc/piano & guit plyr, sk musiciens to complete srs, souflv, rhythm & blues band. Covers & orig. Positive att only. Michael, 714-434-6479
 •Fem voc avail for demo & session wrk & perfrmng live Dena, 818-517-157
 •Fem voc avail for recrdng, perfrmng & demos. Total pr. Ld & bckgrnd. Pro srs only. Michelle, 213-755-6942
 •Fem voc avail for sessions & demos Showcs's & T40 Tape avail Jennifer, 818-769-7198
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 •Fem voc for Paul Rodgers & others. Avail for sessions, recrdng & demo wrk 213-463-6709
 •Fem voc sks bckup band, guit, bs, drms, horn section. Pls call Nicole, 213-666-3668
 •Fem voc to join/form rock/folk grp Eclectic, eccentric OK 310-456-3257
 •Fem voc, BMI sngwrtr w/TV & film credits, avail for sessions or pro srs Infl Joplin, Jane's, Pearl Jam, 818-505-8035
 •Frontwoman/sngwrtr If you're not sure you wrt a woman, don't call. If you think you might be a geek, don't call. 4 Non Blondes, Nirvana. Train, 213-878-0003
 •Incrdibl fem ld voc lkg for pop cntry band to collab & perfrm immed. Pros only, pls. Call Ginger, 310-275-6372
 •Immediate singr w/personality & grt lrycs sks band or guit w/bw, honesty & abil to communicate. Pearl Jam, U2, REM Scott, 310-796-0582
 •Lkg for studio pro, demos, ala Revolting Cocks, Pistols, techno. I ply guit 14 yrs, write, for submission to labels. Scott, 310-868-1543
 •Male bckgrnd voc avail for recrdng session & gigs. Mike, 737-8162
 •Male pop singr avail for demos, jingles & session wrk Exp. Infl, most styles covered. When you nd a real singr, call me. Steven, 213-876-3703
 •Male tenor voc, 3-1/2 oct. pro exp, most styles, avail for lds, bckups, sessions, demos, jingles. Call J R, 310-457-2960
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 •Premier R&R HM voc avail for recrdng session, demos, albums, maj label shopping wrk. 818-293-2352
 •Pro black fem ld & bckgrnd enhancer, R&B, jazz, blues, gospel, salsa, rock, rap, pop, soul & cntry. Concerts, studio & demos only. K.C., 213-292-5562
 •Pro frontmn sks class, modern, hv, dark, alt/rvtrv band Have vox, image, etc. Infl Cult, DePeche, Doors, U2 Focused pros only, pls. Jonathan, 213-876-0145
 •Pro, ars, sexy voc/lyrcst sks paying demo wrk & gigs to keep up chops Always dynamc, very deductd Call Mikael, 818-509-8354
 •Pwrfl, melcd voc sks to join/form HR w/blues groove band. Infl Zep, Bowie, SRV, Janis Srs only, pls 818-763-1556
 •Raw, melcd, catchy, aggrsv, sarcastic, unpolished,

12. VOCALISTS WANTED

•#1 voc wtd for KJA, back to basics R&R band. Ken, 818-785-5095
 •A rated Orange Co HM rock band sks voc infl by Y&T, UFO, Rainbow, Deep Purple. Must have demo tape Pros only. 714-771-2709
 •Aero tribute band sks Steven Tyler dbl Tall, thin, charismtc, dependbl Drug & smoke free Easy going Must be free to travel. Giq soon 310-474-1286

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 •Pro dnm avail Exp. sks estab. org band. Uniq. trbal, psychdc sound Infil Miles Davisto Ministry, Jazzmalazz to Prince. Barry. 818-995-3786
 •Pro dnm, very orig. w/over qualifications I'm not egotistical, but always true Style, Jane's, Nirvana. This is a voice mail Jamie. 213-368-8094
 •Pro quality dnm, 18yrs exp. sks estab pro level wrkg T40 cover band Tastif chops. master of groove Can do it all Brad. 818-707-1804
 •Pro world class dnm, many credits, avail for right pro sit Scott. 310-328-9255
 •Sng orientd dnm, 35 y/o, strong & pro. can take a dnm from a whisper to a scream, sks alltrnv muscns Max. 310-442-0166
 •Sng sensitive dnm, 35 years young, exp in all pro sits, sks alltrnv grp Infil Daniel Lenoit, American Music Club, Cure Max. 310-442-0166
 •Touing or recrdng band wtd by pro dnm Cmccl rock, pop, R&B. I'm ready & willing Pierre, 310-433-8939
 •X-Barklee musicon Rock, soul, jazz, blues, pop Avail for studio or live perfrmnc Doug, 310-992-3255

13. DRUMMERS WANTED

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 •A Bunny Carlos, Stewart Copeland, Martin Chambers dnm ndd for BABY AND THE TONGUE, estab R&R band Plyng gigs, etc No metalheads 818-986-9210
 •All orig meloc rock band w/maj label intrst & full representation Infil Bealles, Petty, Mac Xlni opportunity Mike, 818-897-3358
 •American roots R&R dnm ndd Mellencamp, CCR, Satellites, Elvis Require dynamics & solid time keeping Call ASAP 310-498-3571
 •Androgynous artist iso male/fem adventurous muscns for non perverted band promoting music, gender balanced, nol bends Guarent'd discrete, confidential Write PO Box 3162, Burbank CA 91508

•Are you ready for the women in cntry? Lkg for a fem dnm for very happenng proj Tony, anytime, 818-845-2176
 •Band sks dnm Pro minded w/groove style. Infil Bullat Boys, Lynch Mob, Joey Kramer Minimal 10 yrs exp, lng hr pref'd Kenny, 714-367-1712
 •Basic dnm ndd to form org band Infil Stones, Sly Decidic, srs. Collin, 213-461-6180
 •BOX in nd of amazing dbl bs dnm Open ambidextrous style Infil Alice's Helmet mns Jane's Tool, 24 hr lockout No drugs, pls Liberty, 818-386-8369
 •CANDYHEAD, alltrnv pop grp, sks dnm now Have deal w/small label, planning to tour soon Modem 60s garage rock Pete, 213-936-9415
 •Christian dbl kick HM, speed metal, wtd to start band We have vocs, guit, studio & PA You have Lord, kit, drive, time. Call Don, 714-969-2976
 •Classic rock/blues cover band nds dnm Infil Doors, Stones, Willie Dixon, etc Call Jeff, 818-752-0266
 •Dbl bs dnm wtd, Infil Slayer, King Diamond, Priest, O'Ryche Pro only David, 310-829-3098
 •Dbl bs plyr, hvty style Maiden, Metallica Practice Tues nite, Thursday, Sunday days in Chatsworth. No flakes. 818-224-3930
 •Dnm & bs plyr wtd for HM band Infil Bad Brains, Hendrx, Sabbath No drugs or alcohol 213-468-9001

•Dnm & percussnst wtd to sub-fill-in w/4 pc ensemble in Hilywd Protestant church. Readers pref'd, various cntry styles No pay but grt fellowship Call for audit, Mark or Sonia, 213-938-9135
 •Dnm ndd, Infil Pumpkins, Alex Tilton, Jane's, Monkees Giggng, recrdng, blsh, blsh, blsh. Must like Pabst Blue Ribbon & Hughes pizza. Wade, 818-988-5713
 •Dnm ndd. Orig pop/rock w/alltrnv edge. Have publishing & film credits, may prodr, recrdng & rehsl studio Pros only w/demos, Bob, 818-883-7094
 •Dnm sought for verslt, eclectc, classic rock cover band Aero to Sting to Yes. Exp plyrs w/dg ears ndd 818-998-7106
 •Dnm who wnts to make it big for ong rock grp Infil Rush, Jovi We have demo & mgmt Call Eric, 818-956-8322, Janet, 818-766-9573
 •Dnm wtd by band to tour. Music is fast, aggrsv, xtremly infil by tradit'l American music Alltrnv exp helpfl, Greg, 310-838-5166
 •Dnm wtd by fun, alltrnv pop band w/indie ala Mars & Burke 818-848-4278
 •Dnm wtd by kd guit. Into Quiet Riot & Ozzy styles. Brad, 310-672-4544
 •Dnm wtd by singr/sngwrtr/guit form alltrnv band. Styles includes roots, funk, rock, funk, folk, Everen, 213-663-2842
 •Dnm wtd by voc/sngwrtr to form raw, raunchy, org/blues band Me, 21, hppy, snrs, rehsl, PA. Infil old AC/DG, 60s, 70s. No pros, 818-982-9383
 •Dnm wtd for all org band Infil Mellencamp, Petty & Crowes We have xlnl, org matrl & industry intrst. Vocs & dedc'n a must. Rob. 310-371-3232
 •Dnm wtd for old Death Cull, early Cult style grp Creativity & openness importnt. Adam, 213-882-6473
 •Dnm wtd for progrsv HR/HM band, Must have image, chops & gear. Infil Rush, Sabbath 818-951-1442
 •Dnm wtd for semi psychdc rock, metal, alltrnv, 3 pc Vocs importnt Lockout studio, demo, recrd co intrst In SFV area 818-591-2227
 •Dnm wtd to complete bluesy, soufl, HR band w/world class matrl, atty's & ambition Pro, 310-204-3176
 •Dnm wtd to complete trio Twisted meloc melodies w/ crunch Must ht hrd 24 hr rehsl, ready to recrd 213-461-0652
 •Dnm wtd. British blues/rock ala Yardbirds, Zep Phillip, 310-289-1821

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- Drmr wtd, Dbl bs, solid, hrd hting w/gd groove Mid 20s. lng hr. Contact Nikki, 213-254-0467
- Drmrs. Are you lkg for a band or do you just wnt a free ride? Guit & bs plyr skg w/pwrlf dmr w/positive att! 818-831-7953
- Estab band sks hvy, yet tastefl bottom like dmr. Steady ticker a must. We have lockout, PA & gigs. No flakes or posers. Srs only Under 27 213-856-6125
- Fem dmr wtd for orig altmv rock band Lkg for people easy to work with. Pls call 310-371-6113
- Fem dmr wtd for paid gigs & video. Estab children's band w/3 albums & top 10 hits. Must sing & move well Dave, 818-980-1675
- Fem dmr wtd for THE SHEILAS 310-642-4952
- Funky HR dmr w/gt meter. We've got connex Infl by 70s, writing for 90s. Drugs OK. No Chrstians or true rdes Bob, 310-559-8977
- Guit plyr/sngr sks dmr ala Stewart Copeland, punk energy, Pistols met Nirvana Big plus if you have rehrl energy. Scott, 310-868-1543
- Guit sks dmr for visionary band to play new magical music beyond Zep, Cure, Jane's, Bowie. Call especially if 93 means something to you 213-883-1937
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- HR band sks hrd wrkg, friendly dmr Tim, 818-367-4353
- Hrd hting dmr wtd to complete hvy band w/slght touch of melody. Srs plyrs only No flakes Pls call Bruce, 213-463-1559
- If you liked Adam & Ants, Killing Joke, Bomb, anything tribal, gve me a call. Adam, 818-509-2695
- In search of intense dmr. Hvyly skilled in the art of making noise. No metal heads or posers, pls 310-827-1796
- Is anybody out there? Loud plyng, progrsv thumper wtd for highly org lng term proj. Must have equip & Irnsno No Howdy Doodys Cole, 818-592-6186
- New KROO U2 style band sks solid, pro dmr. All orig sngs Infl include U2, Police, Crowded Hs Rehms in Valley Under 26, pls Chrs, 805-287-4529
- Orig HR band sks dmr in vein of Bonham, Moon Pros only 818-785-4367
- Percussnst wtd for regularly perfmrng duet Rock 310-274-5159
- Pro dmr ndd by estab career HM band w/progrsv edge Have mgmt. Tmpso, pro equip & pro alt a must Infl Megadeth, Dream Theater, Krage, 310-915-9915
- Pro guit & voc ndd pwrlf, tlntd dmr for xtremly hvy, dark, new metal band. We have snsg & direction. Not speed metal, 213-874-2554
- Pro guit & voc ndd pwrlf, tlntd dmr for xtremly hvy, dark, new metal band. We have snsg & direction. Not speed metal 213-968-5841
- Pro proj, maj label & mgmt intrst. Platinum albums to credit. Lockout recrdng/rehrl studio in place. Floyd mts Jane's David, 818-764-4096
- Rhythm guit & vocs ndd dmr. Hrd, hvy grunge w/melcd edge groove. Straight forward, nothing fancy 213-620-8776

- Solid, fast, groove orientd, dbl kick dmr wtd. Equip, alt, team plyr, Irnsno. Punk infl a plus Sepultura, Pantera style 818-563-3430
- Srs singr/sngwr sks solid dmr for orig proj I have bst. gd snsgs & mgmt. Showsng & recrdng. Infl Petty, Beatles, Mellencamp. Steve, 310-373-4373
- The search goes on. We're still lkg for solid, progrsv rock dmr 818-506-5334
- Tonal, tribal, dynamic dmr ndd Infl Chameleons, Cure, Smiths, etc Judy, 805-522-6447
- Ventura Co blues band, Ply for fun, coffeehouses, jams, parties Infl Thunderbirds, ZZ, Feat. Heat, Mature OK. Srs driven ndd not apply. Dixie Chicken, 805-495-6016
- Verstl hrd hting dmr wtd for orig R&B band w/mgmt, EP, arply & tour scheduled, 714-631-2269; 714-262-1587
- Very pwrlf, agrsv, dbl kick dmr ndd to complete estab 2 guit band of same Voccs a plus Pantera, Fighl. David, 818-763-0553
- Voc/guit/wrlr sks percussnst for KROO type recrdng proj. Scott, 818-505-9283
- Wtd, 1 dbl bs monster w/wrkg jazz knowledge sought by 3 pc band Infl Zappa, Morbid Angel, Jethro Tull, early Genesis, 213-256-2734
- Dmr wtd for adventuresome pop/rock band w/strong mtrfl. Dynamic snsg sngs & amiability a must. Simon, 818-981-2116

14. HORNS AVAILABLE

- Sax/flute plyr avail for studio & pro wrk of any kind. All styles. No unpaid showcases, Maurice, 213-662-3642
- Saxman kicks it! Hip hop, ragamuffin, jazz styles 310-540-3287
- Saxophone avail. Pls all saxes & flute. Any style. Can read, write music & horn arrangements. Avail for studio wrk. TV, jingles & tours, etc. Chuckie, 310-604-0442
- The Angel City Horns are avail for all pro sfts. Live & studio 818-882-8354
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- Mgr or sng plgger wtd by recrdng artist/pianist w/2 albums to represent body of wrk to labels, publishers, etc. 818-789-9211
- Multi instrmntl, bs, flute, percussnst, marimba, lkg for wrkg band. Reggae, Latin, jazz, pop, folk. 818-366-0777
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- Sngwr/engineer w/studio sks prodr/arrngr/prodrn deal. Must use Cuesabe. 213-466-2982
- The worst violin plyr avail. Grt chops & equip. Don't call me. Stralijacket, 818-359-7838
- Violinst ndd Orig pop/rock w/altmv edge. Have publishng & film credits. Maj prodr, recrdng & rehrl studio. Pros only w/demos Bob, 818-883-7094

- lyricst, no exceptions. Top notch only. 818-760-3063
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- Fem singr/dancer sks prodr & keybrd plyr w/studio access. Maj recrd co's intrst. Janet Jackson style. 310-281-7174
- Guit/sngwr/wrlr sks other wrtrs/lyricsts for collab. Rock, altmv, pop. Scott, 818-505-9283
- Guit/sngwr/wrlr/lyricst avail. Many styles. Gary, 310-391-7364
- Lyricst wtd by recrdng artist/pianist w/2 albums. Must have xlnl connex to have snsg placed or get staff deal. 818-789-9211
- Male singr w/recrd deal is lkg for new pop/rock snsgs. Send demo to Rick Ballard, 2020 N Broadway, Santa Monica CA 90404
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- Pop/rock fem sngr skg label deal nds mtrfl. Pls send demo tape to PO Box 660327, Arcadia CA 91066-0327
- Pro singr/ASCAP sngwr/guit sks sngwrtrs for adult cntmpty collab. Chns DeBurgh, Richard Marx, Brian Adams, Kenny Loggins. Kent, 213-525-1285
- Rock snsgs w/funky, bluesy edge wtd for pwrlf fem voc. Have maj label deal. EG Cowboys, 9262 Old Stage Rd, Agua Dulce CA 91350
- Sng plgger wtd. Some pay plus commission & percentage. Lv msg, 213-960-1000
- Sngwrng partner wtd for disabled female lyricst to wrk on snsgs. Lv msg. Cindy, 213-939-5173
- Sngwr sks partner/lyricst. Hip hop, rap, acid jazz, ragamuffin style. Big, fat, funky grooves. 310-540-3287
- Sngwr sks pianist Lauren or Darren Scheff, pls call 213-466-2982
- Sngwr w/cntry, pop & reggae demos sks bands & sngrs not necessarily self contained. Also sks music publishers & mgmt. Pls call Paul, 818-358-6863
- Sngwr, pop voc, keybrd, to make recds, music videos & sing at clubs. Style, Doors of the 90s. Srs pros only. 310-391-9805
- Word man sks music. Cntry guit into James Taylor, Eagles, Clint Black, Billy Dean & att adjustmnts wtd by lyricst. Tape avail. Trm, 213-939-5174
- Wtd, exp compsr/collab for Sondeheim style lyricst. I write fast & hope you do too. Hal, 310-247-8925
- Sngwr avail to join/form band X. Zep, Neil Young, Velvet Underground, Chris, 714-449-1354
- Sngwr has cntry, pop, reggae demos. Sks band & sngrs not necessarily self contained. Pls call Paul, 818-358-6863
- Sngwr/wrlr/lyricst has many HR, grunge, punk, full spectrum rock snsgs avail. 818-891-0304
- Spanish sngwr & French sngwr ndd to rewrite English version of rap ballad. Must be xtremly verstl w/slant & different phrasing. Blade, 213-461-2061
- Tlntd male lyricst w/xtensv sng catalog sks male compsr/ keybrdtr in LA, under 30, for demo collab. Michael, 213-874-9818
- We are skg bands & vocs who nd org rock, pop, dance or ballads. MC Armour, PO Box 57623, LA, CA 90057

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