

EXPANDED PULL-OUT GIG GUIDE TO L.A. CLUBS

Vol. XVIII, No. 24 11/21/94 to 12/11/94

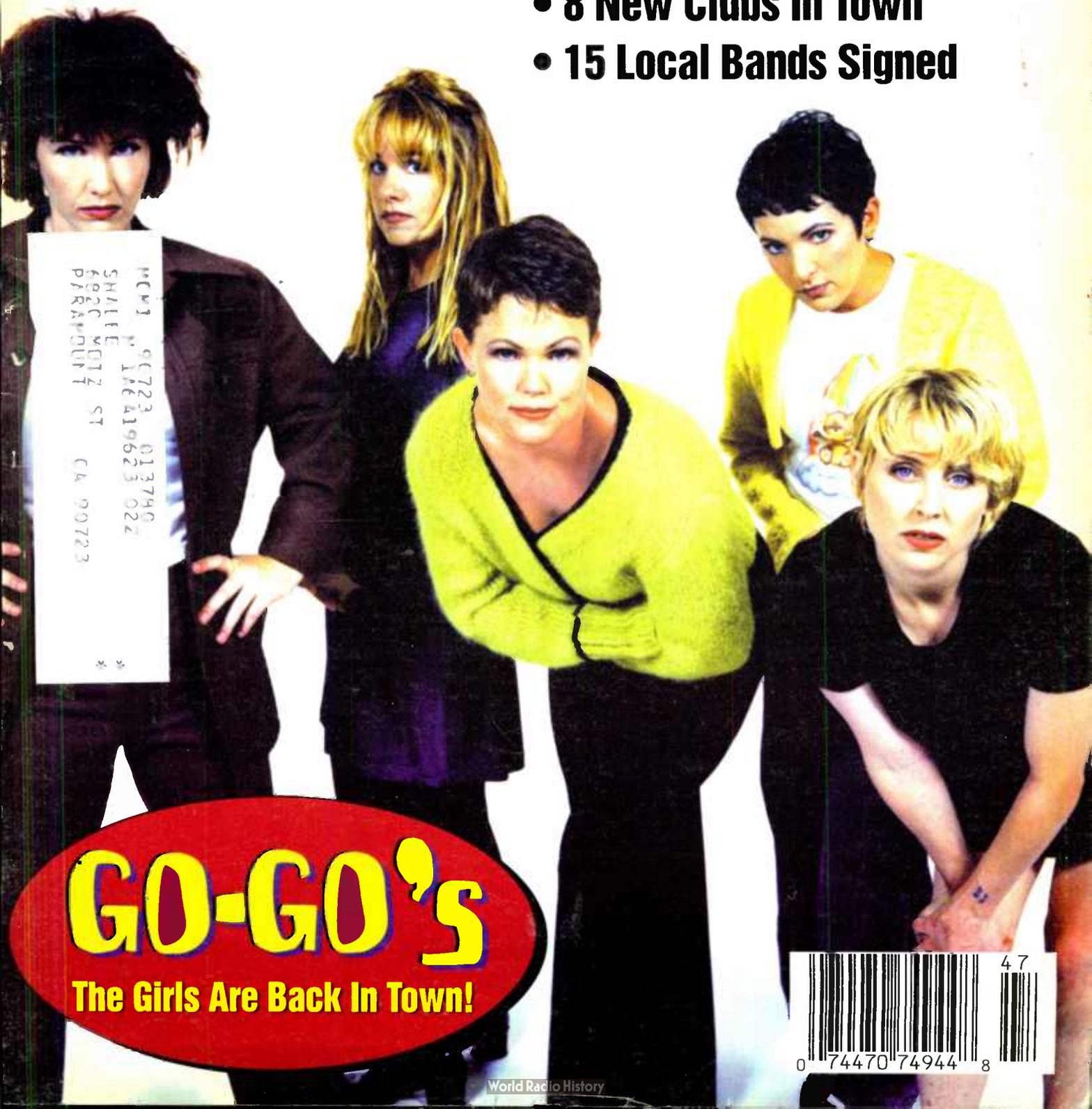
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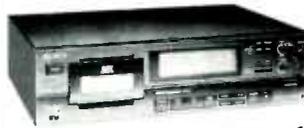


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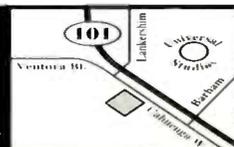


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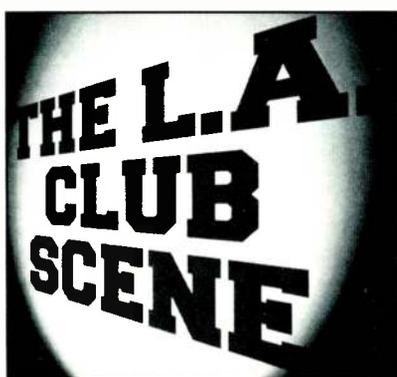
FEATURES



20 GO-GO's

Belinda Carlisle and company reunite just in time to promote their two-CD greatest hits album on I.R.S. and return for local live performances at the Troubadour and the Wiltern. The gals talk about their past successes and plans for the future.

By Tom Kidd



22 CLUB OVERVIEW

A quick look at the local clubs in town shows that most of the venues now available for live unsigned bands are part of the underground scene. Our annual Rating The Clubs segment, as well as New Signings and New Clubs In Town, are also part of this year's overview.

By Tom Farrell (New Clubs: Karen Orsi)

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Cover photo: Vicki Berndt



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

California Lawyers For The Arts, a non-profit organization providing legal assistance and education for all artists, has been granted 1994-1995 funding for its low cost Arts Arbitration and Mediation Services (AAMS) program from the County of Los Angeles. AAMS provides assistance in resolving disputes outside the court system through mediation and arbitration, and is able to handle a variety of cases. The cost for the service is generally \$45 per party, but lower fees are available. For more information about AAMS, contact the California Lawyers For The Arts at 310-395-8893.

"Artists' Survival Seminar" is new, a three-hour workshop taking place on Sunday, December 11, 12:00 noon to 3:00 p.m., at the Mint, 6010 W. Pico Blvd. in Los Angeles. This practical workshop will discuss artists' and songwriters' basic rights and how they apply to the music industry. Topics of discussion will include copyrights, trademarks, record contracts, publishing contracts and management contracts. Speakers include Doug Mark, Esq., Head of Business Affairs, Giant Records; Linda Newmark, Vice-President of Business Affairs, Polygram Music; Steven Lowy, Esq., of Lowy & Zucker; and Ben McLane, Esq. The fee is \$35. Call 818-345-

0311 to register or for additional information.

The Church of Scientology has scheduled choreographer Zonnie Bauer to repeat her "Stage Performance Workshop" on Thursday, November 17, 7:00-10:30 p.m. The workshop is designed to help singers increase confidence, and overcome performance and movement problems while on stage. The fee is \$20. Also from the Church of Scientology is "How To Earn A Living Playing Music And Only Music," given by Tom Mendola, who has played with entertainers as Brook Benton, Sammy Davis, Jr., the Crystal and others. The fee is \$10. Both classes will take place at the Church of Scientology Celebrity Centre International, 5930 Franklin Avenue in Hollywood. Call 213-960-3100 for additional information.

Los Angeles Songwriter Showcase, host of the regular Tuesday night Cassette Roulette/Pitch-A-Thon, has scheduled Kevin Hall, Vice-President of A&R Urban, Island Records; and Stephanie Perom of Pretty Shayna Music as the special industry guests for the upcoming session on November 29. The evening begins at 7:00 p.m., at the Women's Club of Hollywood, 1749 N. La Brea in Hollywood. Contact the LASS for additional information at 213-467-7823. **MC**

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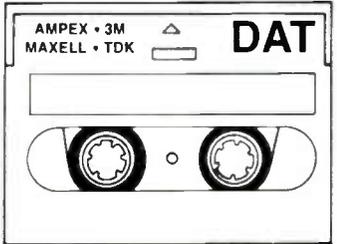
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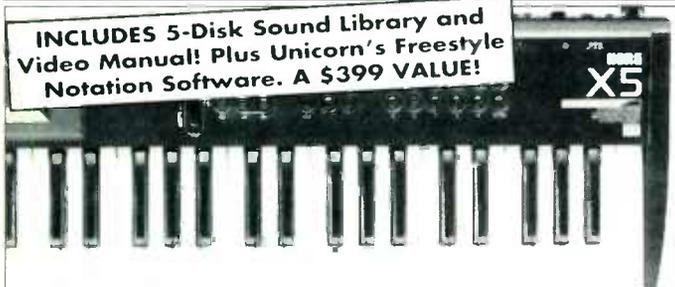
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An open letter from Morris Ballen, Disc Makers Chairman

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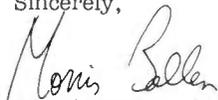
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CLOSE-UP

Recording Industry Information Service



By Karen Orsi

"When a record goes gold, selling 500,000 copies," says recording industry veteran Kashif, "the record company has grossed over 3.4 million dollars. At that point, the artist is usually over \$100,000 in debt to the record company." It is these figures that prompted Kashif, formerly of the seminal funk band B.T. Express, to organize RIIS—Recording Industry Information Service. With education his primary goal, Kashif has written the book *Everything You'd Better Know About The Recording Industry*, due out next March—a frank and earnest handbook about avoiding the pitfalls of what Kashif has deemed a rather cutthroat industry. "We like to think of our product as a triple-threat book," he explains in a press release. "It is written to give the artist and musician the business advantage over the existing institutions that have been unfair in their practices since the inception of the music industry." The book also encourages the creators of music to start their own record companies by giving explicit examples showing the amount of income an artist can obtain by releasing music themselves instead of allowing it to be released by a label. A comprehensive contact list is also provided, giving names and phone numbers of attorneys, CD and cassette manufacturers, publishing companies, recording studios, musical equipment manufacturers, accountants, graphic artists, photographers and much more. The book will also be available on cassette, audio CD and interactive CD ROM. "It's the first book written by an artist/songwriter/producer/executive that has been on both sides of the fence," Kashif explains.

Next year, Kashif will be hosting a three-day intensive seminar, "Making Millions, Making Music With Kashif," to be held in fifteen cities, including New York, Los Angeles, San Francisco, Detroit, Nashville and Boston. A former instructor at UCLA, Kashif will be covering topics that will include Fundamentals, Setting Up Recording Budgets, Creative Budget Solutions and Beginning And Advanced Studio Recording Techniques.

Aside from beginning his career as a keyboard groove master for B.T. Express when he was fifteen (remember "Do It 'Till You're Satisfied"?), Kashif has also written and produced hits for Whitney Houston, Kenny G., Dionne Warwick, George Benson, Al Jarreau, Melba Moore, Evelyn "Champagne" King and Mel'isa Morgan. Brooklyn-born Kashif grew up as an orphan, getting shuffled from foster home to foster home. Getting auditioned and snatched up for B.T. Express was a welcome change for young Kashif. He produced the hit "I'm In Love" for Evelyn "Champagne" King when he was nineteen. Very interested in music technology, Kashif was a Beta tester for Synclavier and all the uses of sampling. He was also involved with Sony in the development of the DAT machine and the 3324 multi-track machine software updates. The music business came easily for Kashif, and in his travels, he became increasingly aware and concerned about the vast numbers of people he came into contact with on tours, etc., that had been in the business for as long as 20 or 30 years and still didn't quite know what they were doing. "It made me privy to an overview that most people probably don't have," he says. "Most people may get into the business with one or two careers at most, but I've worn all these different hats and gone through all these different doors." One of the most incredible things about Kashif is his personal strength and integrity, an asset that has allowed him to transcend all stereotypes and statistics. "I have always lead a very clean life," he admits. "No drugs, no alcohol, no heavy partying, no craziness. In one of the homes I was brought up in, my mom and dad were very strict and religious. They instilled some principles, ethics and values in me. Early in life, I realized that I had a gift of perceiving things differently. If I am walking down the road with someone and there is an obstacle in our path, I view it as an opportunity to see how high I can jump."

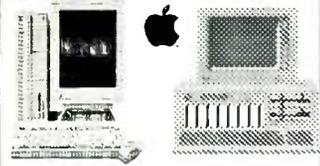
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Annual Counter AID Fund-Raising Campaign Set for Southland

By Karen Orsi

Stars will work counters at record stores in three major cities during LIFEbeat's annual fund-raising AIDS event

Los Angeles—LIFEbeat, the music industry-fights-AIDS organization, in conjunction with World AIDS Day, has announced the launch of its annual Counter AID event. "It's About Change."

Beginning December 1 and continuing through December 7, the event features well-known musicians and other celebrities working cash registers at major record retail chains and restaurants in New York, Nashville and Los Angeles (Southland locations are as yet unconfirmed).

Participating artists include Jon Secada, Anthrax, Phoebe Snow, Rosanne Cash, *Married With Children's* Katey Sagal, Johnette Napolitano and Motley Crue drummer Tommy Lee.

"What's particularly interesting about this," says event organizer Tim Rosta, "is that the artists get to be one-on-one with their fans and participate with them in terms of handing them information about AIDS and signing autographs. It

communicates to their fans that this is an issue they can really be involved in and this is an issue that is really important."

Past events have been very successful, Rosta says. "We've found that in the past the fans come there to see the stars, but what they walk away with is a really strong message about HIV, AIDS and education. Also, the artists enjoy it, and it's very fun and easy for them. It's nothing more than a huge in-store event."

One different angle to this year's promotion is that retailers will be rounding off all purchases to the nearest dollar and donating the proceeds to LIFEbeat. "We really don't know what to expect in terms of fund-raising potential," says Rosta. "And we've also got the Hard Rock Cafe on board doing the same thing for us."

He also feels that the event will reach many more people. Condoms and safe sex information will be distributed at the event. **MC**

FAIRWAY TO HEAVEN



Jill Burnham, Mike Mills of R.E.M., VH1 President John Sykes, Sheryl Crow and VH1 Senior VP of Music & Talent Relations Wayne Isaak are pictured during "Fairway To Heaven," a rock & roll pro-am golf tournament teaming musical artists with renowned PGA golfers. The eighteen-hole tournament was held at Walt Disney World's Magnolia golf course in Lake Buena Vista, Florida.

Warner/Chappell's Bider Honored by Bogart Fund

By Keith Bearen

Chairman/CEO was this year's recipient of the Children's Choice Award during a star-studded, fund-raising 'Bogart On Broadway' gala

Santa Monica—Les Bider, Chairman/CEO of Warner/Chappell Music, was honored with the Neil Bogart Memorial Fund's annual Children's Choice Award, during a fund-raising gala held on November 12th at Barker Hanger in Santa Monica.

Dubbed "Bogart On Broadway," the star-studded event featured a salute to the Great White Way, with performances by Willie Nelson, Howard Hewitt and current Broadway *Phantom* Davis Gaines.

This year, in keeping with the event's theme, the fund took an unusual approach to selling sponsorships, with the major donors purchasing Broadway-styled marquees, which were displayed at the gala.

Donors included ASCAP, BMI, EMI Records Group, Elton John & Bernie Taupin, Michael Jackson, Saban Entertainment, Warner/Chappell Music and the artist formerly known as Prince.

Robert J. Morgado, Chairman/CEO of Warner Music Group, was the honorary chair for the event, **MC**

fund board member Sandra Rapke was the event chair. Geffen Director of International Affairs Mel Posner served as the adbook chair and Cheryl and Haim Saban of Saban Entertainment underwrote the gala's dinner.

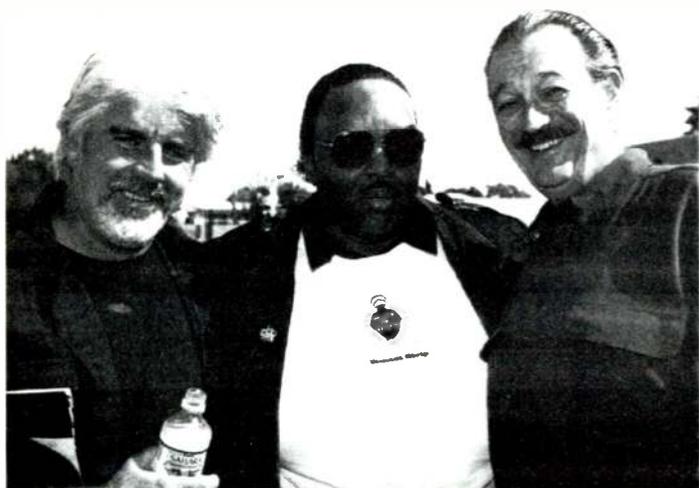
The Neil Bogart Memorial Fund is a division of the T.J. Martell Foundation. It provides funds for clinical, hands-on research for the treatment and cure of children's cancer, leukemia and AIDS.

To date, Bider has helped raise \$1.5 million for pediatric cancer, leukemia and AIDS research.

"I can't think of anyone more deserving of this award than Les Bider," said Joyce Bogart Trubulus, co-founder of the fund. "His strong commitment to the fund has shown through his constant support of every aspect of the organization."

Under Bider's guidance, Warner/Chappell has become the world's largest music publishing company; he was instrumental in the 1987 acquisition of Chappell Music, then Warner's largest competitor. **MC**

CIVIL FESTIVAL



Michael McDonald, Solomon Burke and Charlie Musselwhite are pictured during the recent Civil Rights Festival Benefit, held in Watts. All proceeds from the fund-raising event went to the Watts Labor Community Action Committee.



MTV and Viacom Launch MTV Interactive

By Greg Siegel

MTV and Viacom have joined forces to create new interactive programming and products

Universal City—MTV has announced that it will join forces with Viacom Interactive Media to create MTV Interactive.

According to Matt Farber, MTV's Vice President of Programming/New Business, MTV Interactive will have three divisions. "Viacom recently put all their interactive efforts into Viacom Interactive, of which there are three branches: the new media arm, the on-line arm and the interactive television arm," explains Matt Farber. "We have formalized MTV Interactive, creating three branches to sync up with the three branches of Viacom."

Farber points out the mutual benefits of teaming up. "Viacom recognizes the brand strength and creativity of MTV, and we recognize the technology, distribution and software development Viacom brings. It's ultimately the same company, so it's in our best interests to work together."

As for what MTV Interactive hopes to accomplish, Farber insists. "The goals are to create new experiences for our audience with the new media outlets that are available. The secondary thing is to create marketing and programming

synergies."

Although the team is doing its best to speed down the new infopike, the realities of working with brand new technologies have prevented the team from shifting into fifth gear.

"Interactive television is still further off than a lot of the industry hype would have you believe," relates Farber. "We're in the process of developing applications for everything from storyboards to testing and building prototypes. It's all based on what the audience wants and what we want to do creatively. We're slowly building the technology to support it."

One of the areas that MTV Interactive is looking to expand is its on-line services. In the past, the music video network has connected eager hackers to backstage happenings at the MTV Music Awards and the Lollapalooza music festival, as well as providing updates from the MTV Beach house.

"Right now, on-line experiences are, in many ways, the CB radios of the Nineties," says Matt Farber with a chuckle. "As applications become richer, where it's not just text and still images, that experience is going to become deeper." 



By Michael Amicone



Danny Goldberg

As part of a surprising round of executive musical chairs, **Danny Goldberg** has been named Chairman and Chief Executive Officer of **Warner Bros. Records**. Goldberg's appointment ends speculation regarding who would assume Warner Bros. Records' head post following the surprise announcement by Warner Bros. Records President Lenny Waronker that he would be turning down the job. Goldberg was most recently President of Atlantic Records, a position he held since January, 1994.

Giant Records has announced the promotion of **Stephanie Watanabe** to the post of International Coordinator. Watanabe, who was previously an assistant with Giant, will perform her duties out of the label's L.A. offices (310-289-5500).



Ron Shapiro

Atlantic Records has announced the promotion of **Ron Shapiro** to the post of Senior Vice President/West Coast General Manager. Based at the company's L.A. offices (310-205-7500), Shapiro was formerly the label's West Coast-based Vice President of Media & Artist Relations. Prior to that, Shapiro held executive posts at MCA and BMI.

UNI Distribution Corporation has promoted **Joel Hoffner** to the post of Vice President, Sales. Previously the label's Vice President of Marketing and Catalog Development, Hoffner will continue to be based out of UNI's Universal City offices (818-777-4111).

In more UNI news, **Bob Schnieders** has been promoted to the post of Executive Vice President of Sales and Marketing. He will also perform his duties out of the company's Universal City offices (818-777-4541).

Electronics manufacturer **Electro-Voice** has named **Wayne Hrabak** to the post of Vice President, Marketing. Hrabak,

who previously owned manufacturing rep firm Audio Resources, will be based at the company's Michigan headquarters (616-695-6831).

Leading drum manufacturer **Remo** has appointed **Bill Carpenter** to the post of General Manager. Carpenter, who will oversee all sales, marketing and operations activities, can be reached at the company's North Hollywood offices (818-983-2600).

Arista Records has named **Bill Follett** to the post of Regional Marketing Director/Western Region. Responsible for all West Coast sales and field marketing activities, Follett can be reached at 213-468-4152).



Val Azzoli

In the wake of President Danny Goldberg's departure from Atlantic to Warner Bros. Records, **Val Azzoli** has been named President of **Atlantic Records**. Prior to his new appointment, Azzoli was Executive Vice President/General Manager for the label.

Indie reissue label **Razor & Tie** has announced two new appointments. **Mike Rosenberg**, formerly a product manager with Virgin Records, has been named to the post of National Sales Director, and **Marc Fenton**, who was previously Director of indie PR firm Marc One Media, becomes the label's Publicity Director. Both men will perform their duties out of the label's New York office (212-473-9173).



Melissa Dragich

American Recordings has realigned and expanded its media relations department. **Melissa Dragich** has been promoted to the post of Co-Director of National Publicity, and **Michelle Gutenstein** has been named Co-Director of National Publicity and will be based at the label's soon-to-be-opened New York office. Dragich will continue to perform her duties out of the label's Burbank offices (818-973-4545). 

GETTING THE LED OUT



Former Atlantic President Danny Goldberg, Warner Music-U.S. Executive Vice President Mel Lewinter, Robert Plant, Atlantic Group Chairman/CEO Ahmet Ertegun, Jimmy Page and newly christened Atlantic President Val Azzoli are pictured at Atlantic Records' New York headquarters, celebrating the release of Page & Plant's *No Quarter*.



David Novik

Title: Senior VP/A&R
Duties: Talent Acquisition
Years with company: 2
Company: RCA Records
Address: 1540 Broadway, New York, NY 10036
Phone: 212-930-4000
FAX: 212-930-4447



and also build a roster from scratch. "The heritage of RCA, way before Elvis, of course, was Glenn Miller and Benny Goodman. But after Elvis, I think the label took their eyes off of rock & roll for a while. Certainly for the last sixteen or so years, this company was languishing without a serious roster in the rock arena. So the mandate that I had when I joined with Joe Galante was—come on in and help build a roster of artists from which we can ultimately create a catalog. And that's the goal that I still have in terms of the kinds of artists. We are trying to build an artist friendly label; a music-driven label.

"The success of a band like the Dave Matthews Band is the kind of music we're talking about. The same is true of a group like Monster Voodoo Machine, an alternative metal band from Toronto, whose album has just been released. It doesn't really matter about musical genre as long as the quality of the musicianship and songwriting are in tact. To sign the kinds of artists just described, a label needs to make a serious commitment. The great news is that RCA has given us in the A&R department the freedom to sign the kinds of artists we need to sign."

Broad Based: "This is a broad-based company. We're still very active in all kinds of genres of music. Joe Galante, the President of RCA, is going back to Nashville to boost the country music profile for the label. We've always had a tremen-

dous country roster—from Dolly Parton in the Seventies to Clint Black and Alabama today. But Joe has gone back to re-focus the label's interest. We are also in the process of searching for a new President for RCA. The plan is to find someone who shares the vision of the company with regard to building an artist friendly roster."

A&R Focus: "We're not looking to have a large sized roster. We want quality and not quantity. We also want artists that cover all of the musical genres—alternative, rock, pop, etc. The label will be driven by artists that have longevity so that we can build careers."

NY/A&R: "In addition to myself, I have Peter Lubin who was with Elektra. He's my VP of A&R. We have Pete Robinson, who is Associate Director of A&R. He is one of the guys responsible for signing the Dave Matthews Band. There is Brian Malouf, of course. You were kind enough to do a nice interview with him not too long ago. He'll be working with us as a staff producer/A&R. He's mixing records for us, producing records for us and working with artists in an A&R capacity. We also have Lou Simon, who is a unique individual. Lou has tremendous song sense and great radio ears. He's a musicologist. He'll be trying to find songs for us from different sources, and he also looks after all of the international projects we have. And then I have a talent scout who works for me called Franz Fleischli. And that's the East Coast A&R office."

LA/A&R: "On the West Coast, Ron Fairis Senior Vice President of A&R. He's done an amazing job putting together hit soundtrack albums for us. In fact, we have a new one coming out—the soundtrack to the new Jim Carrey movie, *Dumb And Dumber*. We also have Bennett Kaufman, who is VP of A&R. There's also Bruce Flohr, Senior Director of

A&R, who, along with Pete Robinson, was responsible for the Dave Matthews signing. We have Melissa Komorsky who just signed the Monster Voodoo Machine that I mentioned earlier. And there's John Brody, who serves as a scout for us on the West Coast. So we have a rather large but talented team, and we work well with each other. Ron and Brian are very much musical producers and engineer-type guys. We have a lot of musicians here who understand the creative process and who are very creative in their own right. And I think that's really important—to have people who totally understand the process of making records from the ground up."

Local Scenes: "I think that the two coasts are totally different. Los Angeles always felt to me to be a very good place to go see traditional rock. It's changed some now, but it used to be that up and down the Strip you saw the traditional 'hair bands' at the clubs. Even today, it's still very guitar-rock driven. Whereas in New York, there's a lot more variety. There are places for singer-songwriter types and poetry readings and unique bands playing unusual music."

The Process: "We tend to operate as a team. So, if one of the guys wants to do something, we'll talk about it. Under most circumstances, if I really do see that the passion is there, then it's going to happen. But I first have to see the passion and the belief. If someone is doing it just for the sake of it, I tend to steer away. When you sign an act, you must use both your head and your heart. The passion, of course, comes from your heart, but you also must use your head and know exactly what you are trying to do with the act."

Signings: "There are a couple of signings that I made during my career that stand out as being extremely important. The first one that comes

Dialogue

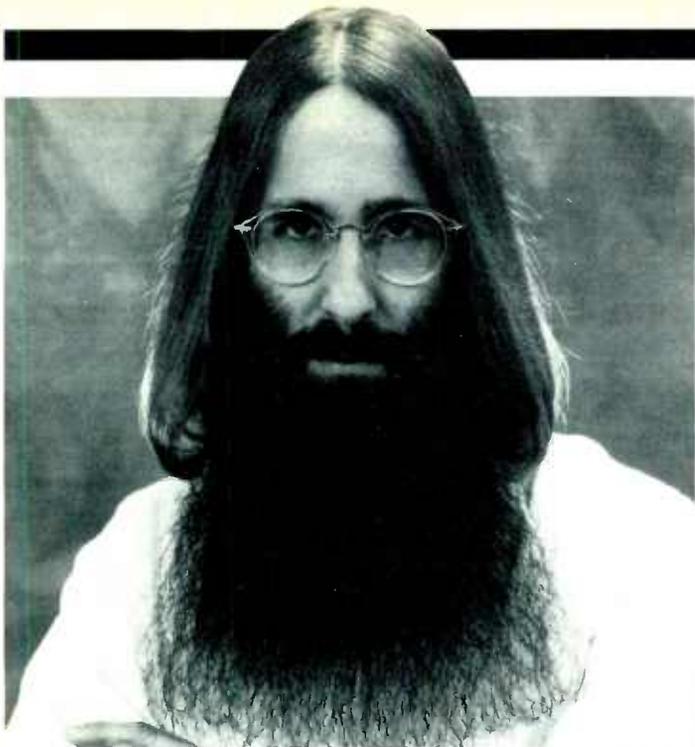
Background: Prior to his signing on with RCA Records, David Novik served as Senior Vice President/A&R for Columbia Records where he either signed or was involved in the careers of Paul Young, Noiseworks, Midnight Oil, Hanoi Rocks, Social Distortion, Indigo Girls and Chris Whitley, among others. Novik also held the position of Vice President/A&R for Epic Records in Los Angeles. He is currently based in New York.

Why RCA: "The move to RCA happened about two years ago. I worked with the same company [Columbia/Epic] for nearly ten years. I actually left Epic and went to Columbia, then left Columbia and came to RCA. I would have to say that the challenge of building a brand new roster really lured me here. With Sony or Epic, you're dealing with labels that have giant rosters, and because of that, they can attract other great artists. But coming over to a company like RCA, the challenge is to basically build the roster from ground up. So, what I've done over the last couple of years is to literally build the team of A&R people that I have around me

SUPPORT SYSTEM



Just prior to an acoustic set performed at the Mercury Records lounge in New York City, newly signed artist Dillon Q' Brian found the time to surround himself with loyal label supporters. Pictured above from left to right are: Ken Krasner, manager of Artist Development, RCA; Ross Elliott, manager; Joe Galante, President, RCA; Randy Goodman, Senior VP Marketing; Dillon Q' Brian, artist; Dave Novik, Senior VP/A&R, RCA; David Fitch, VP/Sales and Hugh Surratt, RCA Records' Senior Director of Artist Development.



After an incredible fifteen-year association with the label, one of the top A&R men in the industry, John David Kalodner, has announced his resignation from Geffen Records. Kalodner is a man with style, grace, panache and boundless talents. He can nurture and develop new, young talent and make great records, too. Let's hope he decides to return to the A&R wars.

to mind is the Dave Matthews band, who just released their debut. The reason they are so important is that I went down to see them with Pete and Bruce, having not heard a single note of music. But, by the time intermission rolled around, there was no way we were going to leave the club without signing them. And we all felt that way. That's how special their music was. I think they are one of the most important new bands of the decade. The same thing happened to me out on the West Coast when Roger Klein and I were talking about signing the Indigo Girls. Hearing their demo tape for the first time was a very special moment. They are totally spectacular singers with great harmonies and their songs are stunning."

Advice: "Nowadays, record companies are attracted to artists that are doing something unique and different. Also, they look for artists that have some kind of momentum surrounding their project so that the labels aren't just getting a tape coming to them in a vacuum. It always helps for the band to get out there and perform in front of people and build something tangible. Many bands put out their own records. The Dave Matthews band sold 100,000 copies of their own record on their own record label before we even put out ours. That's a pretty amazing feat. It might be that you play at one club once a month and start with only 50 people in the audience. But the next time you come back to that club, there might be 100 people in the audience. That, to me, is enough to show that there's something going on."

"Artists sometimes lose sight of

what a band needs for the future of their career."

Grapevine

Word on the street is that guitarist **Gilby Clarke** has officially left Geffen group **Guns N' Roses** and will continue with his solo career on Virgin Records.

Stan Lynch, original drummer for **Tom Petty & the Heartbreakers** for the past nineteen years, has left the band. Most recently, Lynch had been working as a songwriter and/or producer with such acts as Don Henley, Eagles, Leonard Cohen and the Mavericks.

Beg, borrow or steal yourself a copy of the demo tape from New York-based band the **Bogmen** and listen to the first track—"Raga." Try and tell me it's not the most unique and original sounding track you've heard in years! Go on, try. People are going to be very surprised with some of the signings that **Lonn Friend** is making over at **Arista Records**.

Music Contacts is a new magazine from publisher **Eric Martin**, geared to "serve as the key to open some of the doors for anyone interested in a career as a musician, music publisher, indie label operator, entry-level A&R exec and all other aspects of the music business." Also included in the premier issue are columns devoted to public relations and marketing. For more information, call 213-461-2072 or FAX 213-962-8821.

Soundtrack ace **Ron Fair** has just completed work on the music for the new Jim Carrey film *Dumb And*

Dumber which will feature selections performed by **Crash Test Dummies**, **Deadeye Dick**, the **Proclaimers**, **Butthole Surfers**, **Gigolo Aunts**, the **Lupins** and a host of other alternative acts. With Fair at the helm, you just know this will be another chart topper.

On The Move

A&M Records President & CEO **Al Cafaro** has announced that veteran record producer **David Anderle** has renewed his association with the label as their Senior Vice President of A&R. Anderle first joined A&M in 1971 and most recently has been involved with such projects as Suzanne Vega, Blues Traveler, Aaron Neville, John Hiatt and Sheryl Crow. Anderle currently manages A&M's 26-member A&R staff.

Almo Sounds, the new label formed by Herb Alpert & Jerry Moss, has announced the appointment of **Andy Olyphant** as the label's West Coast A&R Director. Olyphant was previously the Creative Manager of A&R for Rondor Music International. He will be based at the label's offices in Los Angeles.

Deals

Linda Perry, member of hit group 4 Non Blondes, has announced the formation of her own record label, **Rockstar Records**, and its initial signing, San Francisco-based **Stone Fox**. Perry will produce the band's debut.

Further questions regarding the label can be addressed to Leslie Gerrard at 818-508-6389. **MC**

BURNING CANDLEBOX



Having toured constantly for over a year, **Maverick/Sire/Warner Bros.** act **Candlebox** celebrate their multi-platinum success backstage at their recent Palladium gig in Hollywood. Shown above (standing, back row) **Warner Bros.** **Kenny Puvogel** and band member **Peter Klett**; (middle row) **Maverick's Sherri Trahan**, **WB's Dave Lombardi**, **Sire's Howie Klein**, band member **Kevin Martin**, **WB's Jimmy Dickson**, **Maverick executive Abbey Konowitch** and **Candlebox's Bardi Martin** and **Scott Mercado**; (sitting in the front row) **Candlebox attorney Scott Harrington**, group member **Lindy Goetz** and **Maverick's A&R Rep Guy Oseary**. The band will make their second appearance on *Late Night With David Letterman* on November 22nd.



TICKETMASTER BRINGS THE REFRESHMENTS



The Refreshments, an unsigned band from Tempe, Arizona, were the winners of the 1994 Ticketmaster National Music Showcase Finals, which took place last month at the Palace in Hollywood. The band was chosen by a panel of industry reps, as they shared the stage with four other unsigned bands from around the country. For its victory, the Refreshments received a check for \$3,500, as well as a week-long recording stint at Bad Animals Studio in Seattle. Pictured following the winning announcement are (L-R): Oustin Oenham, Refreshments' drummer; Roger Klein, Refreshments' vocalist/guitarist; Fred Rosen, President/CEO, Ticketmaster; Brian Blush, Refreshments' guitarist; Buddy Edwards, Refreshments' bassist; Tami Heide, KROQ DJ and showcase emcee.

HANDS LIKE A ROCK



Veteran rock superstar Bob Seger was recently inducted into Hollywood's Rock Walk for his substantial contributions to rock & roll. Since 1975, Seger and his Silver Bullet Band have scored nine consecutive platinum albums, with his recently released *Greatest Hits* package sure to follow suit. Seger is currently finishing up recording his next studio album, which may be released as early as next spring. By placing his hands into the block of cement, Seger has joined other illustrious artists such as Johnny Cash, Bo Diddley, B.B. King, Les Paul, Phil Ramone, Smokey Robinson, ZZ Top, Yes and Aerosmith, who have been similarly honored in the past.

RIDE THE RIVER



Local group Michael Kline & the Gypsies, who released their indie debut *Seeing The Circle* on Anthony Avenue Records earlier this year, are making quite a bit of noise with their harmony-rich brand of inspiring rock within the Four Corners region of the country (New Mexico/Arizona/Colorado/Utah). Since August, MK&TG have had two consecutive Number One songs on radio station KISZ in New Mexico. The title song was first, and the good-time rocker "Take A Ride On The River" followed and spent the last three weeks in the Number One spot at KISZ. Not surprisingly, a few major labels are jumping on the bandwagon, expressing interest in taking this charismatic outfit to a well-deserved shot at nationwide attention. Interested parties can contact Anthony Avenue Records at 818-759-1461.

NAS Year-End Celebration

The National Academy of Songwriters' ninth annual "Salute To The American Songwriter" has been announced, and it will take place on Friday, December 9th at the Wilshire Ebell Theatre in Los Angeles.

This always exciting event takes on special significance this year as it celebrates the organization's 20th Anniversary. Crosby, Stills & Nash will be honored with the 1994 "Life-

time Achievement Award." For further information, contact NAS at 213-463-7178.

In further NAS news, the next "Open Mic" at Highland Grounds is slated for Tuesday, November 22nd. Sign-ups begin at 7:00 p.m., so be sure to arrive early. Performers are asked to bring a guitar or other instrument (a keyboard is available).

EMI Music News

Congratulations to EMI Music Publishing, which was named ASCAP's "Publisher Of The Year,"

LATE NIGHT WITH THE DAMBUILDERS



EMI Music Publishing recently inked a publishing deal with the alternative band the dambuilders, who scored big with the Top Ten hit "Shrine" from their EastWest release *Encendedor*. Pictured after their appearance on Late Night With Conan O'Brien are (L-R): Steve Patch, Creative Manager, A&R, EMI Music Publishing, East Coast; Melissa Allen, band manager; dambuilders' Kevin March; Conan O'Brien; dambuilders' Eric Masunagi, Joan Wasser, and Dave Oerby.

GILBY CLARKE

With Guns N' Roses officially behind him, Gilby Clarke has unleashed his solo career with 'Pawn Shop Guitars'



Since arriving in the City of Angels from Cleveland, Ohio, as a teenager, guitarist/vocalist Gilby Clarke has become a mainstay of the L.A. music scene.

After replacing guitarist Izzy Stradlin in Guns N' Roses back in 1991, Clarke now says he has officially left GNR to continue his budding solo career that has taken a solid step forward with his Virgin Records' debut, *Pawn Shop Guitars*. "As of right now, I'm not going to be playing with them anymore," Clarke said over the phone from a hotel room in San Francisco. "Axl [Rose] and I really don't see eye-to-eye, and we just decided that I'd continue on with my solo career, and they can do whatever they're gonna do."

However, Clarke is quick to note that it was not a bitter divorce, something that is seemingly confirmed by Rose's guest vocal and piano assistance on Clarke's rousing rendition of the Stones' "Dead Flowers" from the current album. "We're all still friends; it's not like there's any animosity or anything. It's just that Axl has his ideas of what Guns N' Roses should be, and I have ideas of what I'd like to be in that band, and it just ain't gonna work. I've got my own band [Gilby & his Tequila Brothers], I love my fuckin' record and I'm having a great time on this tour, so I'm just gonna keep doing this."

Pawn Shop Guitars displays quite an array of musical tastes, from the honky tonk humor of "Skin & Bones," to the raucous assault of "Cure Me...Or Kill Me" and "Tijuana Jail," to the more introspective "Let's Get Lost" and "Hunting Dogs"—something that Clarke says reflects his own personality which didn't get a chance to shine through in GNR. In fact, the origins of his solo debut goes back to GNR's last lengthy tour.

"A lot of these songs were written before I ever joined GNR, and some of them I wrote during that tour. But I just didn't feel that any of these songs were really GNR material. I thought it was much more about what I like."

By the time he joined Guns N' Roses, Clarke was already an accomplished recording artist in his own right. First, with the Mercury band Candy, and later with Kill For Thrills, who released two albums with MCA.

Yet, after having gone through a "nightmare" experience with his label, Clarke says, "We were having so many record company problems with MCA that we basically broke-up the band just to get out of our record deal. It was funny because the band broke up, but we all liked each other [laughs]. We actually thought about reforming under another name."

Instead, Clarke garnered a publishing deal and for the first time began perfecting his songwriting craft. "I wasn't really pursuing a solo deal at that time but I had a publishing deal with Virgin Music, so I was always able to record my new material. I never pursued writing for other people, because Virgin was really into developing me as a songwriter/artist. They weren't making any money off me, but they were really supportive."

However, opportunity came knocking before his solo project got started, and Clarke became a full-fledged member of one of the most successful rock bands of the modern era.

As for his particular songwriting style, Clarke merely says, "I'm not one of those people who writes forty songs and records ten. I have nine originals on the new album, and I had probably written only twelve songs over the past four years. Since I'm a guitar player, I always write on guitar first, then comes the melody, then the lyrics."

With this album, Clarke has made his own definitive statement, and admits, "I think this record could have been the third Kill For Thrills album. I think the only difference is that Kill For Thrills was a band, and you have to respect the other band members enough to put their parts in there. Whereas this was a solo project, and it went exactly the way I wanted it to go."

This was accomplished with an impressive assortment of guest spots from the likes of former bandmates Slash, Axl Rose, Matt Sorum, Duff McKagan, Dizzy Reed, the Pixies' Frank Black, producer/guitarist Waddy Wachtel, as well as his touring rhythm section of drummer Marc Danzeisen and bassist Will Effertz.

Clarke explains, "I got specific people for specific things on the album. What I wanted to do was get people who could add character to the songs."

Clarke and company are about to embark on a South American tour with Aerosmith, and the easy-going guitarist sums things up by saying, "After this tour, we're gonna go back in the studio to make another album. GNR is part of my past, it's on to other things for me."

Gilby Clarke can be contacted through Suzan Crane Public Relations at 213-655-4151.



Congratulations to singer-songwriter Martin Sexton, who was recently named the National Academy of Songwriters' Acoustic Artist of the Year, which is the annual event saluting the best of NAS' "Acoustic Underground" showcases for the entire year. Pictured (L-R): Nicole Sandler, on-air personality KSCA (101.9-FM); Martin Sexton; Brett Perkins, National Academy of Songwriters.

along with Sony Cross Keys Publishing, at this year's ASCAP Awards in Nashville.

EMI Music garnered nine ASCAP awards for the most performed songs of the year, with EMI songwriters Marc Beeson and Sonny LeMaire being singled out for their song "When She Cries," which was named one of ASCAP's five most performed songs of 1993.

EMI Music also gathered up eight BMI Awards, with songwriter Dennis Linde being named BMI's "Country Songwriter Of The Year." In addition, EMI songwriter Richard Leigh was inducted into the Nashville Songwriters Hall Of Fame this year by the Nashville Songwriters Association International.

EMI Music's Chairman/CEO Martin Bandier remarked, "When you have great writers and a great staff, it gets a little easier to win some awards. At EMI, we've worked hard to achieve just that. Ultimately, it's the best combination for what this business is all about—the songs."

BMI In-Flight

BMI announced a new license agreement with Cambridge Entertainment for its client US Africa Airlines. Cambridge delivers multiple in-flight audio channel programming to airlines for their travelers.

The agreement, which runs through December 31, 1995, grants Cambridge subscribers authorization to use music from BMI's catalog, which contains more than two-and-half million songs.

Cambridge Entertainment's clientele also includes America West, LeisureAir, and Northwest Airlines WorldLink, as well as Hughes-Avicom.

Tom Annastas, VP of General Licensing at BMI, commented, "We are pleased to provide access to BMI's entire music catalog to US Africa via Cambridge. BMI recognizes the growing need for entertainment in the airline industry, and is looking forward to a productive relationship with Cambridge."

Tracking The Classics



J.J. Cale
"Cocaine"

After penning such standards as "After Midnight" and "Cocaine," 55-year-old J.J. Cale returned this year with his Virgin Records' debut, *Closer To You*. The easy-going musical veteran recently talked with MC about the birth of his most famous composition, "Cocaine," which Eric Clapton turned into a rock staple in the late Seventies, and which Cale admits

brought criticism his way because of his choice of subject matter.

"I originally wrote 'Cocaine' in a jazz vein, kind of Mose Allison-style, using jazz chords. I sang it in kind of a jivy, cocktail-jazz way, and the producer I was working with at the time said, 'Why don't you take that jazz-flavor out and make it a little more rock, a little more riffy,' and it worked. Although, I kind of preferred it the original way because I love those jazz chords and that Mose Allison-feel."

"Lyrically, I wasn't conveying nothin' in that song. I had people coming up to me saying, 'Shame on you, writing about cocaine,' but I'd just say, 'Hey man, I'm a writer. I'm just an observer.' So for a while it was a hip tune, then it became a dirty song, and now it's what they call a classic. Yeah, I got some criticism about the song, ya know people saying it was horrible, but hey, the only answer to that is censorship and that's no answer at all."

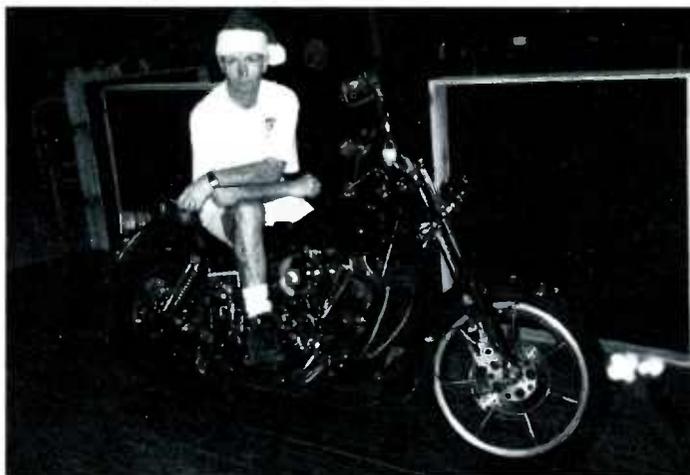




SYMPATHY FOR THE STONES: ABKCO Films has released *Sympathy For The Devil*, Jean-Luc Godard's filmed account of the making of this Stones standard. Available in both video cassette and laser disc formats, this color film is a fascinating look at the 1968 Olympic Studios sessions that spawned the record (the viewer watches as the song, originally titled "The Devil Is My Name," evolves from a folk country rhythm into its released samba form). Retailing for \$29.95 (video cassette) and \$39.95 (laser disc), this is a must-have for any Stones fan.

SKIP SAYLOR RECORDING: Geffen bad boyz Guns N' Roses, mixing the single "Sympathy For The Devil" for use in the movie *Interview With The Vampire*, with Mike Clink producing the sessions and Bill Price engineering, assisted by Eric Flickinger...Producers Foster & McElroy and the group Asante, mixing tracks for 2 Tuff-E-Nuff Productions, with Ken Kessie manning the console, assisted by Eric Flickinger...Ex-Tower of Power member Greg Adams, mixing his debut effort for Sony, with Ken Kessie and assistant Eric Flickinger supplying the sonic expertise...Ice Cube, mixing his upcoming single, "Higher," with Chris Puram engineering the

SEASONAL SESSION



Rob Halford is getting ready for the holiday season in this picture. Halford and his band Fight began pre-production work on their second release for Sony/Epic in September. After finishing drum and rhythm tracks, the band recorded and mixed a seasonal jingle entitled "Christmas Ride." Halford is pictured at Phase Four Studios just outside of Phoenix.

sessions, assisted by Eric Flickinger...The Whispers recording and mixing their upcoming single, "Better Watch Your Heart," with producer Ralph Hawkins, engineer Joe Primeau and assistants Tulio

Torrinello, Jr. and Eric Flickinger...Windham Hill/High Street artist John Gorka, remixing the singles "Good Noise" and "Mystery To Me," with Jim Scott supplying the sonic expertise, assisted by Eric

Flickinger...Atlantic/Big Beat Records artist L.J. Rap, recording and mixing tracks with producer Tee K.O. and engineer Julio Tortellini, Jr. **HIT SINGLE RECORDING SERVICES:** Producers Buddy Blue and Randy Fuelle and Bizarre/Planet Records artist Joy Eden Harrison, working on tracks for an upcoming release...Producer Marcos Fernandes and artist/producer Marcelo Radulovich, working on tracks for an upcoming project, with engineering expertise supplied by Randy Fuelle...Ira Liss Big Band Machine, working on tracks for Tall Man Productions, with Ira Liss producing the sessions and engineers Steve Rarick and Phil Rockhold manning the console...Hot Rod Lincoln, working on tracks with engineer Randy Fuelle...Dishwater, Red Dye #2, the Other Clouds, Crossfire and Bobby Blessing, recording demos.

ALPHA STUDIOS: This Burbank facility is celebrating the success of several current releases that were recorded there, including Mazzy Star's new album, Boney James' Warner Bros. album, Peter White's album and Ebony Vibe Everlasting's (E.V.E.) album. This facility has also added some outboard equipment: a Lexicon 480L, Harmonizer H300SE and two TC-2290 Delays. **MC**

SESSION A GO-GO'S



James Matis

A reunited Go-Go's recently joined forces with director Roger Avary (*Killing Zoe*) to shoot a video for "The Whole World Lost Its Head," one of the three new songs recorded for the two-disc retrospective *Return To The Valley Of The Go-Go's* and its first single. The video blends performance footage with scenes of the band members flying along the streets of downtown L.A. Pictured relaxing during the performance footage session are bassist Kathy Valentine, Roger Avary and rhythm guitarist Jane Wiedlin.

IN THE STUDIO



Producer/studio owner Dino Maddalone is pictured with the new MTA Series 980 recording console. Designed by Malcolm Toft in London, this console is a fully computer automated recording/mixing desk, with Uptown moving faders, and was specifically designed and built for Maddalone's Dino M III Recording Facility in Torrance.

Two Digital Solutions From Fostex

The RD-8 Digital Multitrack Recorder is an 8 track digital linear system that is fully ADAT compatible while offering a variety of synchronization and remote control capabilities without the need for any additional hardware. The RD-8 incorporates MIDI Machine Control. If you work with video, the RD-8 provides an on-board chase lock synchronizer with track slip and offset capability that also supports Pull Up / Pull Down functions for film/video transfers. The RD-8 has an internal SMPTE time code reader / generator supporting all international frame rates and an RS-422 port for Sony 9-Pin control via video editors.

(ADAT is a registered trademark of Alesis Corp.)



When you're ready for mix down, the D-10 Digital Master Recorder takes DAT to a new performance level. Featuring cue to modulation, instant start, auto punch capability, RAM scrub and GPI (General Purpose Interface) ports, the D-10 is a complete mastering solution. The D-10 supports all 799 start IDs, both optical and AES digital I/O, as well as Date-Pack information. The D-10's wireless remote can be set to control a pair of D-10s independently for fast, efficient assembly editing. For more information on these and other Fostex recording solutions, contact:

Fostex, 15431 Blackburn Avenue,
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YOUTH

This mixmeister/producer has shepherded projects by Tom Jones, Paul McCartney and his own band, Killing Joke

By Greg Siegel

In the early Eighties, as the punk revolution was dying out and new wave bands were springing up faster than you could say "synthesizer," one of England's most notorious punk/thrash bands, Killing Joke, was reaching critical mass. Co-founder and bassist Youth left the band to pursue a career as a record producer and music biz jack-of-all-trades.

It was a move that proved remarkably rewarding for the angry young man turned studio maven. Since his departure from Killing Joke, Youth has had his hand in the creation of a number of popular albums and singles for a wide variety of artists—from Texas to Tom Jones, the Cult to Blue Pearl, Sugercubes to Crowded House, Stereo MC's to Paul McCartney.

Last year, in a surprise move, Youth rejoined Killing Joke and released *Pandemonium*, hailed as both an extraordinary return to form for the band and a masterful achievement in record production for Youth.

Nevertheless, there was a time when masterful production was the last thing the rebellious rocker wanted. "My first production was for one of those scam bands, at the beginning of the punk explosion," recalls Youth. "It wasn't really a band; it was put together by John Lydon to get some money out of the record company. The band got drunk and passed out, leaving me to play all the instruments. I ended up staying up all night with the engineer."

After that baptism by fire, Youth started producing his own band. "When I joined Killing Joke, I was only seventeen," muses Youth. "We created our own label and our own management company, which allowed us to produce our own stuff. No major label would have let us produce ourselves."

It wasn't long before Youth found himself tweaking the knobs for other artists. "When you produce, you sort of join the band a bit," he says. "It's kind of weird that when the project is over, you're out. But it depends on the artist. For some projects, you have to step aside; for others, you have to instigate what the band is. I like to play around with a producer's role."

In addition to his production duties, Youth has made quite a name for himself as a mixer. "I spend a lot of time remixing artists' tunes or mastering the album tracks into seven-inch mixes," he says. "With remixes, you're under a lot of pressure—basically, you're commissioned to compose a new piece of music which has some reference to the original. Because the record is going to come out ten days after you've finished it, the parameters have changed. You can be really immediate and spontaneous."

"Once you've done the music," he continues, "you give it away and get your fee. But getting a work finished, the last two degrees, is probably the hardest thing to do out of all of it."

Youth readily concedes that eleventh-hour remixing pales when compared to the challenge of producing a full-length album. "To do a remix is fairly straightforward; to do it with true integrity is a little more difficult. But basically, you have carte blanche. When you're working on an album, you've got to make a definitive piece of work—definitive to the band, you, the label, the manager, the roadies [laughs], and that's quite hard."

One of Youth's definitive claims to fame is his inventive use of state-of-the-art studio technology, especially his sophisticated incorporation of digital samples. On *Pandemonium*, with the use of myriad samples and assaultive stacks of guitars, Youth has fashioned a texturally rich sound. "I wanted to mix *Pandemonium* with an American mixer [Ron St. Germain] in London, because I wanted a kind of American dense sound; but I also wanted to incorporate more of an English thing, the industrial/techno side of things, using pulses. I wanted to get a balance," insists Youth.

"When you have a band like Killing Joke, where the guitars are like an orchestra in themselves, it's a very thin line between how much detail you can put in and not distract from what is essentially a good piece of work. I tried to put in lots of subliminal things that you wouldn't notice unless you heard the record 500 times with your microscopic headphones on," says Youth mischievously. "I like to bury things."

Speaking of buried things, the recording of *Pandemonium* saw Killing Joke settling up a studio in a most unusual, not to mention exotic, locale: the basement of an Egyptian pyramid. "It was a statement of intent," he explains.

It's precisely this kind of derring-do that has earned Youth a reputation for constantly pushing the sonic envelope. "It's always been part of my sense of purpose to challenge the sounds I've done [in the past]," he says. "I think you're most excited and fulfilled as an artist when you surprise yourself. I have no desire to make sounds and music that I've already heard before."

Youth can be reached through Zoo (213-468-4200).



Barcus-Berry Planar Wave Piano Pickup

The patented 4000N Planar Wave Pickup System uses a single sensor that mounts in any convenient place on either upright or grand piano sound boards.

This 2 3/4" D X 1" H X 1/3" W sensor is attached with removable, pressure sensitive transfer adhesive and provides an even response of the entire keyboard. Virtually rejecting all other adjacent instrument or noises, the sensor is said to have full-spectrum frequency response, unlimited dynamic range and a good signal-to-noise ratio.

The Barcus-Berry Planar Wave Piano Pickup has a companion control unit powered by a nine-volt battery that provides up to 2,000 hours of service. There is a front-panel on/off switch and volume control and then on the back-panel, both a 1/4" monitor-out (Hi-Z) and a low impedance XLR-type output for recording or stage feed.

Quick and easy-to-install, the Planar sells for \$299 retail. For more information, contact BBE Sound Inc., at 5381 Production Drive, Huntington Beach, CA 92649. Phone them at 714-897-6766 or FAX 714-896-0736.



Martin D-1R

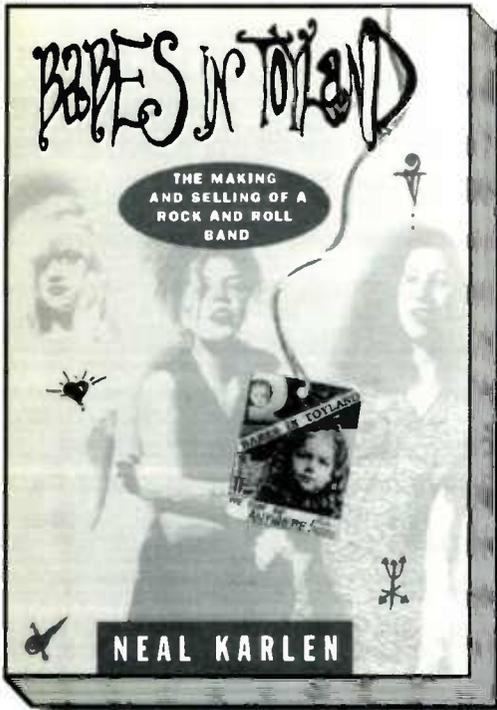
Created in 1931 by Martin, the Dreadnought acoustic guitar shape lives on in the D-1R. The D-1R is one of the lowest priced U.S. made guitars in the Martin line. The A-Frame braces tie directly into a laminated alder neck block adding support to the soundhole area while the X-brace itself is similar to the bracing used on pre-war Martins. An angled maple bridge plate inserted under the bridge minimizes failure of this highly stressed area while the neck block uses a buttress extension piece to add strength to the fingerboard. Within the D-1R, the rear block is beveled at both the top and back surfaces so as to enhance the guitar's tone by allowing the back and top to vibrate freely. At the bridge, the distance between the bridge pin holes and the saddle has been increased to keep the string windings from resting on the saddles while the accurately aligned and gauged string ramps guide strings across the saddle. The rosewood fingerboard is designed to be straight and free of stress so all frets are playable even with low action. Lastly, the D-1R is thinly finished for an optimized tone but still resistant to all kinds of typical wear and tear. For more info, contact The Martin Guitar Company at 510 Sycamore Street, P.O. Box 329, Nazareth, Pennsylvania 18064. You can call 610-759-2837 or FAX 610-759-5757.



Audio-Technica's Omniphones™

A-T's Omniphones have ear pad construction that lifts the drivers away from your ears on a cushion of cellular foam and air. So you get comfort but with a good acoustic seal for good, solid bass response. There are three models that differ in driver size and therefore frequency response and sensitivity. (loudness for given input power) The ATH-P1 uses two 28mm diameter drivers for 30Hz. to 20KHz. response and 93db sensitivity. The ATH-P3 uses bigger 40mm drivers that give you 20Hz. to 20KHz. with a sensitivity of 98db. The ATH-P5's are the same as the P3's except that Hi-Energy™ neodymium magnets are used for 100db sensitivity. All the models are open-backed and are equipped with a flexible, one-meter cord terminated with a stereo mini-jack. For more information and prices, contact Audio-Technica U.S., Inc., 1221 Commerce Drive, Stow, Ohio 44224. Phone them at 616-695-5948 or FAX 616-695-7623.





Show Biz recently ran across a couple of loyal readers who told us that, in their opinions, the most helpful feature here is Signing Stories. We will forgive the slight on these pages by directing like-minded readers to the just published book, *Babes In Toyland*. This is about, as the subtitle suggests, "The Making And Selling Of A Rock And Roll Band." Journalist **Neal Karlen** takes the reader step by step through the formation of the band, through their untimely breakup as their major label debut *Fontanelle* was hitting the stores, to their subsequent rejuvenation.

There's a particularly useful emphasis on the mechanics A&R man **Tim Carr** had to face to keep both **Warner Bros.** and the band interested in this fledgling career. Despite a few flaws in character development, *Babes In Toyland* is required reading for anyone trying to break into the record business.

Way back in issue #22 we erroneously reported that **Judith Owen** manages **Spinal Tap**. The correct name should have been **Harriet Sternberg**. We are sorry for any confusion.

It's the time of year when people have only one thing on their minds: Where can I see *The Nutcracker*? From December 9-18, the **Los Angeles Classical Ballet** will present this most-popular ballet at the **Terrace Theatre** in Long Beach. The performance of what Artistic Director **David Wilcox** calls "a very traditional, fantasy-style, rather Disneyesque version" will move to the **Pasadena Civic** December 22-24. The cast of over 100 includes ballet luminaries **Cynthia Harvey** (American Ballet Theatre), **Evelyn Cisneros** (San Francisco Ballet) and **Alexander Kalinin**. LACB promises

a full symphony orchestra and lots of special effects, including a white stallion leading a flying sleigh. Get your tickets well in advance by calling the Ticketmaster Arts Line 213-365-3500 or by visiting any Ticketmaster outlet.

Thanks to his fans, **Tim Weisberg's** "Dion Blue" became the love theme for the feature film *The Bridges Of Madison County*. The saga began when Des Moines radio station **KSTZ (STAR 102.5)** began playing the track from Weisberg's *Naked Eyes* collection and someone there suggested it would be a great theme. Fans agreed, inundating the station with requests for "that love theme from *The Bridges Of Madison County*." KSTZ forwarded a copy of the album to the Iowa Film Council, who presented it to **Steven Spielberg's Amblin Productions** with a request that the tune be considered for inclusion. "Dion Blue" originally appeared on the album *Tim Weisberg 4*, released 20 years ago, and was re-recorded for *Naked Eyes*.

The excellent *In The Spotlight* series begins its second season November 28 on **PBS** with **Luther Vandross'** first televised U.S. special. The one-hour performance special was filmed in September at London's **Royal Albert Hall** with the **Royal Philharmonic Orchestra**. Showcased are songs from Vandross' new album, *Songs*, a collection of covers of such classic hits as the **Lionel Richie** ballad "Endless Love" and **Barbra Streisand's** "Evergreen." Songs from Vandross' previous works will also be featured. After its debut, *Luther Vandross: An In The Spotlight Special* will air at various times throughout December. Check your guide for show times.

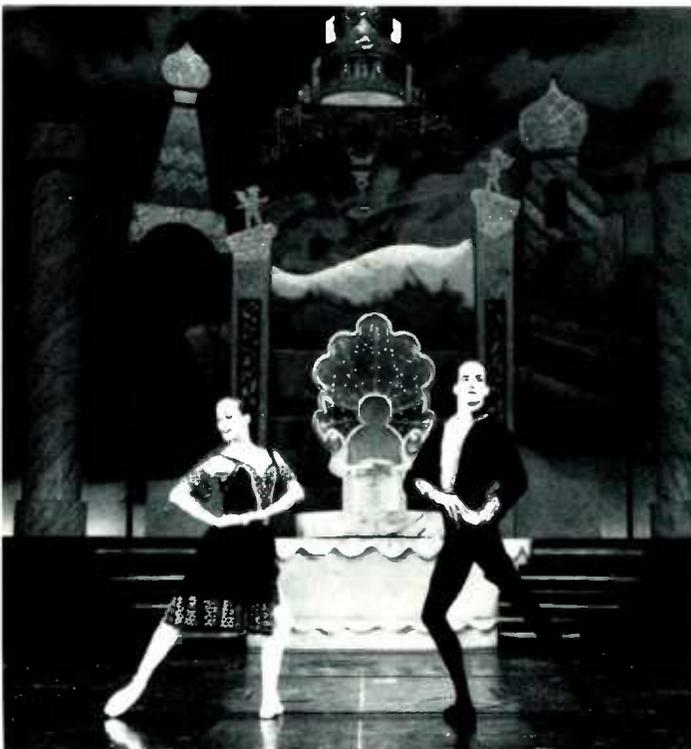
Beginning on Dec. 1, which is World AIDS day, through Dec. 7, **Sam Goody/Musicland, Tower Records, Hard Rock Cafes** and other retailers throughout the



Tim Weisberg

U.S. will urge their customers to round off their purchases to the nearest dollar. The extra monies will be donated to **LIFEbeat** in the annual Counter AIDS fundraising program. On Dec. 3 look for many artists and stars to staff the registers. Show Biz urges you to help. It's a small price to pay.

Congratulations to the cast and crew of *A Little Meditation*. The musical recently received six nominations from the Beverly Hills/Hollywood **NAACP Theater Awards** committee. The categories in which the play was honored were Best Leading Actress (**Licia Shearer**), Best Choreographer (**Miguel Santiago**), Best Costumes (**Carole Love**), Best Set Design (**Michael Roth**), Best Lighting Design (**Tom Spaulding**) and Best Musical Direc-



The Nutcracker



Luther Vandross



Sam Phillips

tor (Buddy Mix). Call in your best wishes to Starlight Productions 818-787-3569.

Local hero Jerome Lee and his former band, **Urban Artillery**, placed a song in the upcoming film *Floundering*. Let Lee tell how it happened: "Urban Artillery released a five-song EP called *Racism Is Ignorance* on its own **Crash N' Burn Records** label in Nov. 1992. But group leader **Jeff Hollie** (Frank Zappa, Burning Sensations, Talkback, Bonedaddys) had stayed in touch with director **Peter McCarthy** (*Repo Man*, *Sid And Nancy*)." Through this connection, Urban Artillery placed their cut, "Racist Town," in the film and on the **Caroline Records** soundtrack. Lee currently plays bass for the **King Brothers** who will have a collection called *Turning Up The Heat* in stores



Jerome Lee

come the new year. Contact Lee and the Kings at 213-466-6257 for an advance copy.

Sam Phillips has been busy since the release of her new Virgin CD, *Martinis And Bikinis*. The cover got her the role of Jeremy Irons' terrorist girlfriend in Bruce Willis' *Die Hard III: With A Vengeance*. She is also featured singing "These Boots Are Made For Walking" on the **Columbia Records** soundtrack to **Robert Altman's** Miramax film, *Pret-A-Porter*. Sharing the disc with Phillips are **Ini Kamozé**, **Salt-N-Pepa**, **U2**,

Terence Trent D'Arby, **Ce Ce Peniston**, **Brand New Heavies**, the **Cranberries** and others. *Pret-A-Porter* boasts an international cast, including **Lyle Lovett**, **Tim Robbins**, **Kim Basinger** and **Sophia Loren**. Coming soon to a store near you.

In the first triumph of a very long battle, a Los Angeles Superior Court recently ruled that the music publisher for **Tom Waits** violated a contract with him when it allowed his songs to be used in commercials shown in Britain and France.

Blues Bar is a new original musical coming soon to a theater near you. The musical stars R&B artist **Phyllis Hyman** ("Betcha By Golly Wow") as **Etta Pickens**, a fictional blues singer who agrees to do a benefit concert to keep a beloved blues club open. Now a big star in Europe, Pickens discovers she has returned to a dive, causing her to reminisce about her life and her reasons for leaving Mississippi in the first place. The play, currently touring the U.S., also stars **Billy Preston** ("Will It Go Round In Circles"), gospel star **Jackie Ruffin** and blues singer **Gregg Smith**. *Blues Bar* plays the Wiltern Theatre in Los Angeles, January 18-22. To find out when it's coming to your town, call Bill Carpenter at 214-658-7142.

Brooke Shields has joined the Broadway cast of *Grease*. She replaces **Rosie**

O'Donnell as **Rizzo**, the musical's loud-mouthed, gum-snapping bad girl.

Look for your Show Biz correspondent on TV this holiday season whenever they air **Disney's** *Navidad En Las Americas*. In this Christmas special, scheduled for broadcast to Spanish language markets both national and international, we're the ones in back trying to look cool.

This wasn't so easy. Every time **Chayanne** or **Ricky Martin** hit the stage, the screaming teenage girls behind us reached a pitch that sent shivers down our collective spines. The momentary anguish was worth it, because the rest of the evening was as much a delight as the new Spanish Christmas CD of the same title which inspired it. High points included the affable **Jose Feliciano**, campy **Tito Puente** and legendary ladies **Lucha Villa** and **Celia Cruz**. Young bucks **Luis Enrique** and **Pedro Fernandez** held down their slots as well, though it was the former **Menudo** members, **Chayanne** and **Martin**, who got the biggest reaction. Watch the special, and when Chayanne throws his hat to the crowd at the end of "Jingle Bell Rock," see if you can hear our friends yelling "La camisa!" ("Take off your shirt!"). Walt Disney Records will donate a portion of the proceeds from *Navidad En Las Americas* album sales to



Reading Is Fundamental (RIF) in the U.S. and **Casa De Tina**. Casa De Tina is an AIDS hospice built in Mexico City in 1992.

Thomas The Tank Engine has put another facet to his career on track with the release of his first music video, "Thomas Anthem." This new turn in the adventures of **Quality Family Entertainment's** successful *Shining Time Station* star will debut on the video collection, *Percy's Ghostly Trick*. "We recognize the importance of music in children's lives and this music video will allow children to sing along with Thomas The Tank Engine & Friends," says **Kenn Viselman**, Head of Sales & Marketing for Quality. The tape has six episodes, all new. *Shining Time Station*, the creation of **Britt Allcroft** and **Rick Siggelkow**, is seen on PBS in 92 percent of U.S. households by 7.5 million viewers. The video is available wherever you buy children's merchandise. **MIC**



Thomas The Tank Engine



WHISKY SHOW: Voice teacher Nijole Sparkis of the Vocal Point poses with one of her appreciative students, singer Sara Lov of underground band Devics, at the Whisky, where the band performed recently. Shown (L-R): guitarist Dustin O'Halloran, Sara Lov, Nijole Sparkis and bassist Frank Aguilar. —Keith Bearen



THE FRIGHT BEFORE CHRISTMAS: That grinning master of the macabre, the Cryptkeeper, host of the popular HBO horror anthology series *Tales From The Crypt*, who likes a bad pun almost as much as he likes a good scare, has released a holiday offering entitled *Have Yourself A Scary Little Christmas*. The album, released by CEMA's Right Stuff reissue imprint, includes such soon-to-be-traditional holiday fare as "Deck The Halls With Parts Of Charlie" and "We Wish You'd Bury The Missus." Pictured inking the deal are attorney David Braun, album producer Jack Wohl, the Cryptkeeper, Right Stuff Director of Product Development Tom Cartwright and CEMA Special Markets VP/GM Eli Okun.



BROTHERS IN ARMS: The Santana Brothers, Carlos and Jorge, recently appeared on the syndicated radio show "Rockline" to voice their opinions

FORGET ME NOT: Rock & Roll may never forget, as our recent cover boy Bob Seger once sang in a track from *Night Moves*, but people's memories are a bit more hazy. Take for instance the new Bob Seger single, a faithful cover of a Chuck Berry chestnut, culled from Seger's recently released *Greatest Hits* album (which debuted at Number Eight on *Billboard's* pop album chart). The song, which Seger and Capitol Records identify as "C'est La Vie" is indeed a Chuck Berry song, but the actual name of the song is "You Never Can Tell," not "C'est La Vie" (though the song does feature the French phrase in its lyrics).

LENNON LEGACY: Yoko Ono has presented several one-of-a-kind John Lennon items to the Rock And Roll Hall Of Fame, scheduled to open in September of next year. Included are the lime-green *Sgt. Pepper* outfit which Lennon donned for the album cover; the black Rickenbacker that he played at Shea Stadium on August 15, 1965 (with the set list still taped to the side of the guitar!); original handwritten lyrics to "Lucy In The Sky With Diamonds" and "In My Life"; five report cards from Quarry Bank School in Liverpool, circa 1954-57 (one teacher wrote: "He is so fond of obtaining a cheap laugh in class that he has little time left for serious concentration!"); and Lennon's black leather jacket, worn from 1960 to 1962, which he took with him to Hamburg and wore later for the cover of the *Rock 'N' Roll* album.

on the duo's new album, *Brothers*, and which Woodstock was better (according to Carlos, the latest one was better: "The people's smiles were wider and their eyes were brighter...the only people you saw not having a good time were journalists"). Pictured with the Santanas are "Rockline" producer Jim Villanueva, host Steve Downes and executive producer Howard Gillman.



DANISH LEFTOVERS: Former Mary's Danish principal Gretchen Seager is pictured during her recent performance at the Troubadour with her new outfit, *Battery Acid*. Also featuring ex-Danish mates Louis Guitierrez and Wag, the band has signed with Geffen Records and will soon begin work on their debut disc. —Tom Farrell



CARPENTER CELEBRATION: Omnipresent music personality Rodney Bingenheimer (left, standing), Richard Carpenter (right, standing) and Redd Kross are pictured at the recent record release party, held at Blockbuster Music in Huntington Beach, for the new collection *If I Were A Carpenter*, which celebrates the musical legacy of the Carpenters. Redd Kross performed a brief set, including "Yesterday Once More," a song which they cover on the tribute album, which also features such acts as Sonic Youth, Grant Lee Buffalo and Shonen Knife.



TOURING DICKIES: The Dickies recently kicked off their U.S. tour with a performance at the Las Palmas Theatre in Hollywood, playing old faves and material from their new album, *Idjit Savant*, on Triple X Records. The venerable punk band will fill the support slot for much of GWAR's domestic tour, in addition to headlining select U.S. and European shows. —Tom Farrell



Lester Cohen

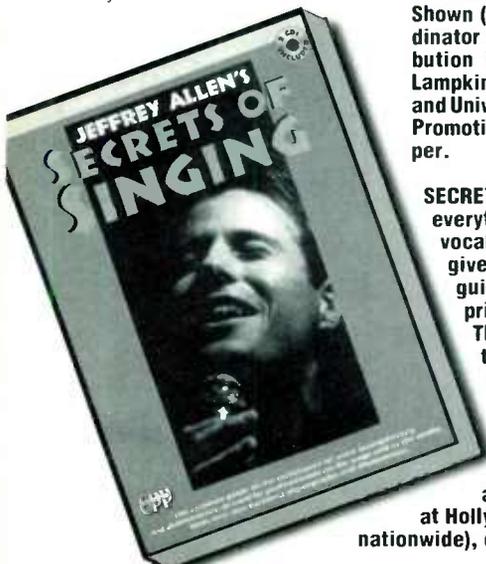
GOTTA LOVETT: Lyle "Don't Call Him Mr. Roberts" Lovett brought his Large Band to the Pantages Theatre for a performance in support of his latest album, *I Love Everybody*, a well-crafted collection that includes its fair share of gems as well as filler. Pictured flanking Lovett at a special reception, held at the Pantages, are MCA President Richard Palmese and MCA Music Entertainment Group COO Zach Horowitz.



BREAKING WIND: New age duo Celestial Winds—David Young (on recorder) and Lisa Franco (on harp)—are pictured with various cohorts during a recent party at Wolfgang Puck's Restaurant on CityWalk, celebrating the duo's new national deal with MS

DESPERATELY SEEKING BLOOD: Ailing singer-songwriter David Crosby, who is currently awaiting a liver transplant, needs type "O" blood donors for the impending operation. If you have type "O" blood—which is in short supply—and would like to donate a unit of blood, call the UCLA Blood And Platelet Center at 310-825-0888. If you don't have type "O" blood, you can still donate, just request that it be credited to David Crosby.

Distribution. Celestial Winds, who perform regularly on the CityWalk promenade, are currently in the midst of a five-week tour of colleges and malls across the country (they will return to the CityWalk on December 8th), promoting their new Christmas collection on Universal Music, *Christmas Morning*. (The duo has managed to sell over 25,000 compact discs and cassettes while street-performing in such Southland locales as Venice and CityWalk.) Shown (L-R) are Distribution Coordinator Saul Greenberg, MS Distribution West Coast Director Bob Lampkin, Lisa Franco, David Young and Universal Music Marketing and Promotion Coordinator Harvey Cooper.



SECRETS OF SINGING: CPP/Belwin, Inc. has released *Secrets Of Singing*, everything you ever wanted to know about singing, written by veteran vocal coach Jeffrey Allen. Divided into six parts, *Secrets Of Singing* gives the novice and the professional alike an easy-to-understand guide to the art and practice of singing. Part One introduces the basic principles of singing, Part Two focuses on the upper voice, Part Three ties the foregoing chapters together and also discusses how to attain a pleasing vibrato, Part Four spotlights phrasing and diction, Part Five boasts a general reference guide and Part Six includes appendices describing the vocal anatomy. This informative book, which has been endorsed as an official supplement by the Musicians Institute's vocal program (VIT), also contains two CDs filled with essential vocal exercises, comes in a male and female edition and retails for \$39.95. It's currently available at Hollywood Sheet Music and Outton's Books (it will soon be launched nationwide), or by calling 1-800-784-4767.

—Keith Bearen



Memphis Stewart/Photo Of Blues

BIG SHOW: A resurrected Big Star—minus the late Chris Bell and original bassist Andy Hummel—recently played the House Of Blues. Fronted by eccentric singer-songwriter Alex Chilton and also featuring original drummer Jody Stephens (augmented by Posies Jonathan Auer and Kenneth Stringfellow), Big Star performed a crowd-pleasing set culled from the band's trio of early Seventies masterpieces, #1 *Record*, *Radio City* and *Third/Sister Lovers*. The generous set featured faithful versions of songs that should've been hits (distribution woes and record company neglect plagued the band's brief career), including "When My Baby's Beside Me," "The Ballad Of El Goodo," "September Gurls," "Back Of A Car" and a sparkling rendition of Bell's solo track, "I Am The Cosmos." One can only wonder, judging from the audience's appreciative reaction (equal parts aging baby boomers and Generation X casualties), what a great career Big Star would have enjoyed had the band been able to break beyond their well-deserved cult status.

MUSIC CONNECTION Tidbits from our tattered past

1986—DIAMOND VISION: The David Lee Roth Band staged a preview of their live show near the Queen Mary a couple weeks ago, but nobody from the press was invited. In addition to performing their entire *Eat 'Em And Smile* album, they also treated the overflow audience to Van Halen classics such as "Jump," "Panama" and "Pretty Woman," all of which will make their way into the band's permanent set list.

1990—CATTY REMARKS: Janet Jackson recently announced that she will no longer be using a black leopard in her concert act. Apparently, a few of her fans voiced concern over the adverse effect touring would have on the poor feline. While Janet insists that the cat was treated extremely well, she does not want anyone in her audience to get the wrong impression, so the cat is out of a job and the world is safe once again.

GO-GO'S

The members of this history making all-female pop group have reunited to promote a new two-disc anthology

By Tom Kidd



Go-Go's Caffey, Carlisle, Schock (on drums), Valentine and Wiedlin during a recent video shoot

The Go-Go's made rock history as the first all-female band to have a Number One hit album with material they had written, arranged and played themselves.

And though the band is widely credited as influencing a new generation of female rockers, there's also a lesson here for every musician: the Go-Go's are a microcosm of everything that can go right—and wrong—when a band makes it big.

In retrospect, it's amazing that the band got together at all. The idea occurred to punkette friends Belinda Carlisle, Jane Wiedlin (then known as Jane Drano) and Margot Olivarria at a Venice party in May, 1978. "Since everyone they knew was in a terrible band, they decided to be in one, too," according to the liner notes of their historical and hysterical new I.R.S. anthology, *Return To The Valley Of The Go-Go's*. Return gathers together tracks from rehearsal and live performances dated as early as February, 1979, and meshes them with tracks from the Go-Go's three studio albums—*Beauty And The Beat*, *Vacation* and *Talk Show*. Included are all five singles from the group's brief but brilliant career—"Our Lips Are Sealed," "We Got The Beat," "Vacation," "Head Over Heels" and "Turn To You"—plus three new tracks.

But having hits was the last thing on their minds in the beginning. First, they needed to learn to play. Rhythm guitarist Wiedlin, who still considers herself a "rudimentary" player,

would paint numbers on her fretboard to learn chords. Drummer Elissa Bello completed the then-quartet, complementing vocalist Carlisle and bassist Olivarria. "That was the whole do-it-yourself mentality of the Seventies," Wiedlin says now. "We all thought we could do anything, so we did. It was a really positive climate to form a band in."

They were neither the best punk band on the circuit nor the most notable, finally landing a recording contract years after their rehearsal room mates at the Masque in Hollywood, X and the Motels. But what the Go-Go's had going for them was dedication. "I think that out of all the bands, we were least expected to succeed because no one really knew the first thing about anything," says lead vocalist Carlisle. "We would play, and it wasn't great, but neither was anybody else. It didn't seem to really matter to us. I guess people just thought it was funny and endearing and cute and kind of a joke. But there was definitely ambition there. Otherwise, I don't think we would have gone as far as we did with so little to begin with."

That ambition led Charlotte Caffey, then bassist for the Eyes, to make the Go-Go's a five-piece two months after their original formation. She had never played guitar before, but how hard could two more strings be? "It was girls playing really raw punk with radical lyrics," she says of the group. "She knew all these cool things," Wiedlin says of

Caffey, "like the names of chords and how to plug guitars into amps."

Jane wasn't the only one getting serious, but it would take the addition of Gina Schock to put the band on the fast track. "I think after Gina joined, things got a lot more serious because she's one of those nose-to-the-grindstone people," says Wiedlin. "It all pulled together with her because she was a real drummer and Elissa was very limited with her playing," says Carlisle.

"My approach was different than theirs," says Schock. "I walked in and said, 'Look, we've got to rehearse.' They were rehearsing once a week or once a month or something ridiculous. I said we had to rehearse four or five days a week. I was used to playing in bars where I did four 45-minute sets a night. They'd go out and play like three songs."

This first personnel change would happen smoothly, a luxury the band wouldn't have when former Textones guitarist Kathy Valentine replaced an ailing Olivarria in 1980. The band was subsequently sued by, and settled with, their former bassist. Tensions with Bello had been building for months, according to Wiedlin. She simply wasn't as serious about the Go-Go's as the rest of the group. When the time came to replace her, there was no confrontation. "I don't even think we fired her," says Wiedlin. "I think she quit...just stopped showing up."

With a new, more professional lineup, the band began to pick up speed, recording a five-song demo at Gold Star Studios. "As a band, we started out real dark and got lighter and lighter musically," says Wiedlin.

After opening for Madness, the English ska band invited the Go-Go's to tour England with them, and that's exactly what the Go-Go's did. After all, things were not exactly happy here at home, since they were not yet taken seriously by the industry, despite selling out clubs in Hollywood. "No one would sign us," says Carlisle. But this didn't bother the band. "We were tough," explains Caffey. "We had an attitude: We're the Go-Go's, and you're not."

"We got a lot of flak in the punk days for so-called 'selling out,'" explains Carlisle. "I never really understood what 'selling out' meant. Did that mean becoming successful, or does that mean becoming mainstream? Myself, I've always worked really hard because I wanted to be successful. I don't think there's anything wrong with being mainstream...it's possible to be mainstream and do quality music."

Success wasn't waiting for the Go-Go's in

England, either, but they did have a band in their corner. Without the help of Madness, it is doubtful that Stiff Records would have released the "We Got The Beat"/"How Much More" single that would prove the band's first U.S. hit. Label head David Robinson didn't think much of the record, culled from the band's Gold Star demos, according to Carlisle. "I don't think he liked it too much," she says. "He didn't regard us as being anything that great. So they did it as a favor to Madness." Shipped back across the Atlantic, the single became an underground dance hit as an import 45.

Back in Los Angeles, the group played an industry showcase at the Starwood in 1979, which was set up by band manager Ginger Canzoneri, an album cover graphics designer for CBS Records. Though Carlisle remembers walking off the Starwood stage and hearing rumors that I.R.S. Records chief Miles Copeland was in the audience and was interested in doing business, nothing happened that year, nor the next, despite the beginnings of a buzz.

"At one point, Jeff Smith [son of retired EMI/Capitol CEO Joe Smith] was a big fan of ours and kept trying to get his dad to sign us," says Wiedlin. "He finally ended up passing, and he was our only hope for a major label deal. I guess Slash was interested in us, but we didn't want to be a punk band. We wanted to be bigger."

As things were heating up, Olivarria fell ill with hepatitis and was replaced in 1981 by former Textone and Girlschool member Kathy Valentine. Although her illness is the reason given for Olivarria's ouster, the band alludes to other problems. "Basically, she had a lot of really undesirable behavior that she didn't want to change and that everyone was sick of in the band," explains Wiedlin. "We were not willing to stop the wheels of progress because of Margot," says Caffey. Valentine plugged in her instrument, Wiedlin and Caffey agree, and the fit was perfect. She had never played bass before, but how hard could two fewer strings be?

Soon after, the reorganized quintet would sign to I.R.S. Records. I.R.S. wasn't their first choice, it was their *only* choice. "I.R.S. was interested, so we signed with them," says Wiedlin. "Miles Copeland, I believe, saw us only from a gimmicky point of view....which is cool. Whatever. It worked."

The band went into the studio with producer Richard Gottscher, whose track record stretched from the Angels' "My Boyfriend's Back" in the Sixties to Blondie in the Seventies. The resulting debut was released in the summer of 1981 but would not enter *Billboard's* charts for eight and a half months. When *Beauty And The Beat* finally caught fire, it spawned two hit singles—"Our Lips Are Sealed" and a re-recorded "We Got The Beat." The latter accomplishment confused the band, says national promotion director for I.R.S., Michael Plehn. "They thought it'd already been a hit when the original Stiff single was listed as one of the top-selling import singles," he says. *Beauty* would eventually go platinum, paving the way for *Vacation* to enter the Top Ten the next year.

Though the band was successful in 1982 with the title track from their sophomore offering also entering the Top Ten and a U.S. tour opening for the Police, not everything was golden in Go-Go land. Manager Canzoneri tired of the business end of music and quit. Irving Azoff, who had joined her as co-manager shortly before she left, also departed. Caffey was diagnosed with Carpal Tunnel Syndrome, causing numbness in her left hand. Financial disagreements also emerged between the band and I.R.S. over what the Go-Go's claimed were \$1 million in unpaid royalties, with the issue eventually being settled out of court.

By mid-1983, when the band assembled in London to record their third album, *Talk Show*, things went from bad to worse. Feeling ill during the recording of the album during the winter of 1983-84, drummer Schock was called in by her doctor. "It was a horrifying thing. I had a hole about the size of a golf ball

"We started the band with the intention of having lots of fun, and then after we got successful, partially because we were real young, we didn't handle success all that great and we started fighting amongst ourselves and getting big egos."

—Jane Wiedlin

in the vertical wall of the two top chambers of my heart." The surgery successfully over, Schock returned to the Go-Go's in time for the *Talk Show* tour in the summer of 1984.

In late 1984, Jane Wiedlin became the first Go-Go to go her own way. "We started the band with the intention of having lots of fun," says Wiedlin, "and then after we got successful, partially because we were real young, we didn't handle success all that great and we started fighting amongst ourselves and getting big egos and we started becoming really unhappy.

"I was unhappy toward the end of the band because of Charlotte's drug problem," she continues. "I was handling more and more of the songwriting and I was feeling more and more that I wanted to do these songs myself. After that third album, I was kind of hating being a Go-Go. I felt I'd rather be a flop on my own than to continue to do this and not be happy."

"What the band really needed to do was to take a two-year vacation from each other and come back together and take as long as we needed to write a really killer record. That was exactly what we didn't do. We spent 24 hours a day together, year in and year out. We never took time apart from each other. Our second record was just thrown together in a big rush, and it was pretty crappy. That was the way of our career."

Wiedlin would go on to release a series of albums. Her eponymous debut was released in late 1985 on I.R.S., delivering the charming "Blue Kiss" single. She hit the charts the first and only time in 1988, the year of her 30th birthday, with "Rush Hour," taken from her first EMI Manhattan release, *Fur*.

Even with the loss of one of the two founding members, the Go-Go's weren't gone yet. Wiedlin's place was taken by bassist Paula Jean Brown, allowing Valentine to return to her primary instrument, guitar. "Poor thing," Carlisle says of Brown's abortive band membership. "I felt so bad for her. Paula could sing and Paula could play and Paula could write, but Paula wasn't Jane."

"I felt so sorry for Paula because she had no idea what she was getting into," Wiedlin agrees. "This was a band that was hating each other's guts. They were not getting along. Five months later, the whole thing disintegrates."

The Go-Go's officially disbanded in May, 1985. After consulting a nutritionist and joining Alcoholics Anonymous, slimming down in the process to a look designed in tribute to Ann-Margret, Carlisle kept the highest profile. Her debut *Belinda*, released on I.R.S. in the middle of 1986, garnered her a hit single, "Mad About You."

Subsequently, she recorded for MCA (a clerical error by I.R.S. resulted in the label losing her to MCA) and, though her domestic career is nothing to write home about, she has developed a healthy international following that supports her as a solo artist to this day. Caffey teamed first with Carlisle and later became one of the Graces. Schock and Valentine formed a band of their own, before Schock formed House of Schock and released one album on Capitol. Valentine kept the lowest profile, working with her friends in the music industry and most recently leading a band called the Bluebonnets on the blues circuit.

To promote the new greatest hits set, the band will perform a for-fans-only show at the Troubadour on November 21st and two shows at the Wiltern Theatre on December 1st and 2nd.

And though it's unclear whether the girls will remain together or go their separate musical ways once this project has run its commercial course, all of the Go-Go's say that they would enjoy recording a full new album—though some members say it more enthusiastically than others.

"Even if we hadn't recorded the new songs for the set, it was a really positive experience for all of us—getting together, listening to old tapes and looking at old band photos," says Wiedlin. "It really did make me remember what it was about this band that was so special to me."

MC

THE L.A. CLUB SCENE

Overview and New Signings by Tom Farrell New Clubs compiled by Karen Orsi



BAR DELUXE



Bar DeLuxe

1710 N. Las Palmas
Hollywood
213-469-1991

By day, it looks like a gated tomb, but by night you'll find Janice DeSoto's new club to be the definitive "Voodoo Lounge." Jazz bands and rockabilly are the sounds you'll hear inside this old Hollywood/opium den, which boasts a tropical undercurrent. There is a cover. Every Thursday is PointBlank Blues Night.

If Dr. McCoy were to wave his tricorder over the Los Angeles music scene, he'd pause reflectively over the entity marked "bands," and then utter, "It's dead, Jim."

We were just getting to the point where we thought the club circuit was beginning to turn around. In some ways, it is, but not for local talent. Club signings are at an all-time low, and the days of people lining up around the block to see a band like Motley Crue or Poison play the Country Club are long gone and may never, ever come back. These days, clubgoers have shifted their focus from going to see a band to going to hang out at a club. It's no longer, "Let's go see so-and-so play," it's "Let's go hang out at..."

We spoke with a handful of people who are involved with the local music circuit and got their thoughts on the matter. And not one person blamed pay-to-play!



Red Square Black

Zoo

Alternative hard rock

Signed collectively by Lou Maglia and the Zoo A&R staff in the summer. Manager Rob Kahane brought the band to Zoo's attention. Band later showcased and was subsequently signed.

Mark Hundahl has been on the local club circuit for over a decade now, and if you tallied up the album sales of every band that has played at one of the many clubs at 836 N. Highland, they would easily reach the 100 million point. Coming from a motion picture industry background, Hundahl was one of the first people in Los Angeles to devise the concept of doing different theme nights and different music on different nights of the week, all under the same roof.

"I look at this club as if it were network programming. Just like a network does comedy one night, variety the next and breaks their programming segment down, I do the same with clubs. So every night is a different theme night."

For many years, the Probe has played host to a veritable who's who of famous local rock hangouts, including Cathouse, Bordello, Club With No Name and one of the locations of the Scream nightclub. Currently, the Probe offers a multitude of themes, including gothic/industrial oriented clubs such as Stigmata, Kontrol Faktory and Helter Skelter, as well as the highly successful Club Seventies. "We're as versatile as the Los Angeles demographics and economy is," Hundahl points out.

How does Hundahl manage to juggle so many musical hats? "I find people who I think are in the groove regarding what is happening musically in this town," Hundahl explains. His past team members have included people like Dayle Gloria (former proprietor of the Scream nightclub and the Club With No Name, which she has just reopened at Dragonfly) and Rikki Rachtman, who ran the Cathouse. Between the two, they managed to pull in such bands as Guns N' Roses, Jane's Addiction



Diamond Club

7070 Hollywood Blvd.
Hollywood
213-467-7070

In Spice's former location, the Diamond Club is a comfortable and well-appointed place to let your hair down and rock. Owned by Slim Jim Phantom of the Stray Cats and Jeff "Skunk" Baxter, this club is filling the gap vacated by China Club and Spice. Open nightly, Saturday nights are host to Saturday Night Fever, a disco extravaganza, and Wednesday you can see Phantom and Baxter rock with the classic rock Gladiators. There is a cover.



Mark Hundahl



and a host of other hard rock outfits.

But, like many others, Hundahl thinks L.A.'s live rock circuit is in trouble. "The band scene here is completely dead," he says. "It's gone, it's history. It died when the economy died. You have to have a tremendous amount of people to find talent, and you have to have 10,000-

20,000 people living in this town who are able to make a living. When the recession hit, all of the \$5.00 an hour jobs dropped out of the economy, particularly in Hollywood, where a lot of these kids lived. When the job pool dropped out, these people had to go back home to Indiana, or Des Moines, etc. The local economy just couldn't support all of the musicians who came to Hollywood to be discovered. This is a radical change in the way the music industry operates. Record company execs didn't have to travel too far out of their own backyards to see good bands. Those days are over."

John Carter, VP of A&R at Island Records, had his first A&R gig over 20 years ago. Carter concurs and sees growing advances in technology and other cit-

ies burgeoning music scenes as partly responsible. "In years past, a young band had very little choice. At some point in their career, they could only go so far in their local market. They had to come to Los Angeles. Perhaps, primarily, to do a decent demo. And here was a 24-track studio that they probably didn't have at home. And while they were here, they would try to play the clubs and try to be seen by A&R departments. It kept the L.A. scene extremely vital and varied. Today, between the ADAT [digital tape recorder] and healthy music scenes elsewhere, you don't have to go to Los Angeles to record your demo. You can record it Anywhere, U.S.A., and the A&R man has to come to you."

Len Fagan, who has overseen the in-house promotion at the Coconut Teaser for the past seven years, agrees with the assessment that L.A. clubgoers are more interested in going to clubs for the clubs' sake rather than for who is playing there. Fagan adds, "We have just remodeled the entire club here because of that! We just put in three new pool tables and reopened our kitchen. There used to be such a great scene here where people wanted to go out and see bands, but now it's pretty much people going out to meet friends, and none of the bands have big draws. There were nights where we were concerned about being able to get all of the people into the showroom, where we're lucky to get 175 people in ▶



B.B. King's Blues Club
Universal Citywalk
Universal City
818-688-KING

B.B. King himself had a hand in this one, a bit like House Of Blues, only more intimate and with a bit more soul. Southern style food is served here, and it's an interesting, varied menu. Arthur Adams and Blue play live Monday, Tuesday and Wednesday. This is straight ahead Memphis blues for the Nineties with its heart in the right place. "Blues and Barbecue" according to Rufus Thomas.



G-Mo
Zoo
Hip-Hop

The youngest half-brother of Dr. Dre and Warren G. was signed by Bud Scoppa and Lou Maglia in the summer after his tape was brought in by David Michaery, an independent talent scout.



Country Star
Universal Citywalk
Universal City
818-762-3939

Country Star is a restaurant with BBQ and home-style food of princely proportions, with an overwhelming country slant. Besides live entertainment, there are video monitors featuring country music everywhere, including in the bathrooms. The place prides itself on being thoroughly family fare; kids and adults of all ages are welcome. The country scene, a la Universal Studios.

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THE L.A. CLUB SCENE

◀ who could actually see the band. I would think, what about the other 200 people? They're going to be furious that they got into the club but were unable to see the band, and they're going to want

their money back! [The Coconut Teaser has a large patio area and back room that make up a large portion of their legal capacity.] But that's never happened in all the years we've been open, and it's because people are content to hang out on the patio."

For two years in a row, the Troubadour has been voted the Number One club in Los Angeles in our annual Rating The Clubs survey. In 1991, the club ranked 12th as they tried to escape the mire of their Sunset Strip band pre-sale reputation, which threatened to sink the venue, recognized as L.A.'s oldest operating rock nightclub. In-house promoter Lance Hubp changed that, and working with area promoters like Goldenvoice and Avalon, started to bring some of the hottest upcoming alternative talent to the club's stage. Hubp comments on the Troubadour's success, explaining, "I think the biggest part of it is giving a damn about the players, your patrons and the music. It's taken five years. I was thinking we were doing this for naught for the longest time; that giving a damn really wasn't going to pay off! It was just really a question of longevity and attrition. The more people came here and experienced a difference in their memory of that show, regardless of whether they were a patron or a player, just the comments that went out into the grapevine about it had a more positive effect and consistently got

stronger and more positive, and at some point, that was going to pay off. I just thought it would break my back before it did!"

The quality of local bands is obviously a key issue. In the past several years, there have been less bands signed from the L.A. club circuit, and those that have been signed have been less successful. If you think about it, Guns N' Roses was the last big thing to come out of the L.A. club scene, and Beck was the last artist signed from the local circuit in the past few years to achieve gold record status.

Janice DeSoto has seen and booked many of L.A.'s

NEW CLUB

L.A. TOWER
NIGHT CLUB
RESTAURANT

L.A. Tower
1434 W. Pico
West Los Angeles
213-960-7775

There is a vintage kon tiki vibe here that has been in place since it was a movie industry hot spot (Kelbo's) in 1947. Food is served here and the booths provide a private, dimly lit nautical experience, with fishing nets and shiprope. There is "the cave," a dance floor/bar area with a DJ and live music in another room. Sunday night has a Brazilian theme, Monday is reggae with Club Nutmeg, Wednesday is the Rock, Blues house band, Thursday is Club Chaos, and Friday is Club Safe Sex.

bandwagons themselves, signing and signing, and unfortunately the bands suffer."

So what will it take to change all that? "Talented bands," DeSoto answers.

But some bands have found ways to create their own scenes. By keeping control of their merchandising, marketing, promotion and many other aspects of their career, local band London After Midnight has managed to carve out their own niche. Formed four years ago, the gothic band, who resembles a sort of glamorous vampire affair, designs and markets their own T-shirts, posters, fanzines, cassette tapes, CDs and videos, has their own quarterly fan club/newsletter which doubles as a merchandising catalog, books their own shows and even runs their own club whenever they play in Los Angeles—and when they do play, it's always packed.

Why does this band have its act together better than 99.9 percent of L.A.'s unsigned bands? We talked with frontman Sean Brennan who shed some light on what makes London After Midnight tick. "There are a lot of different types of people out at our shows. I think we have a big crossover crowd—a lot of gothic people, a lot of alternative people and just people who are into music." As for the band's professional ▶

top bands during the last decade, as well as bands that have come through Los Angeles. Her past clubs have included White Trash Au Go-Go, the Florentine Gardens and English Acid. Currently, DeSoto runs the picturesque Bar Deluxe, and limits her booking of live talent. "It's the quality of local entertainment, and if people are bored with the local bands, they're not going to see them," says DeSoto. "They're going to go someplace with no cover charge where they can relax."

Regarding what went wrong, DeSoto explains, "A lot of bands were signed out of L.A. that maybe should not have been signed; their records didn't sell. It was also due to A&R people trying to find the next Guns N' Roses and jumping on

NEW SIGNING

Jill Sobule
Atlantic
AC/Pop

Signed in March by Jason Flom (N.Y.) and Kevin Williamson (L.A.). Demo brought to Atlantic's attention by attorney Ken Hertz. Sobule played four or five songs for Williamson and Flom in their office and was subsequently signed.

Violet's Demise
Atlantic
Rock

Signed in early '94 by Kevin Williamson. The band features Oni Logan and Rowan Robertson. Their demo was brought to Williamson's attention by Warner/Chappell staff member Sheri Saba, who heard the tape from manager Wendy Dio. The band showcased for Williamson at Lead's and was subsequently signed.

Steve Santoro
Atlantic
Jazz

Signed in October by Ahmet Ertegun and Kevin Williamson. Santoro was submitting songs for Bette Midler. Williamson brought the tape to Ertegun's attention, and Santoro was signed. Ertegun will be producing Santoro's debut.

Butt Trumpet
Chrysalis/ERG
Punk

Signed in August by Duff Marlowe. A chance meeting between Marlowe and Butt Trumpet frontman Thom Bone led to Marlowe hearing the band's *Primitive Enema* CD, which was released on local indie label Hell, Yeah. Marlowe took the CD to their New York office. Impressed by the band's left field approach, Marlowe decided to sign the band.

Lifter
Interscope
Hard rock

Signed in September by Bryan Huttenhower after hearing the band's indie single on Triple X Records.

Clawhammer
Interscope
Punk Rock

Signed in the summer by Anna Statman. The band had previously released material on Epitaph.

NEW SIGNING



Stevie B
Thump
Rap/Pop

Stevie B. approached Thump Records President Bill Walker personally and was signed in April. His album, *Funky Melody*, was released last month.



Janice DeSoto

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THE L.A. CLUB SCENE

approach to merchandising, Brennan explains, "We kind of had to do everything ourselves simply because we didn't have anyone else to do it. There was such a demand for our stuff. We literally get hundreds and hundreds of letters from people asking for T-shirts, tapes, anything, any kind of merchandise on the band. We didn't have anybody handling that aspect of things so we went ahead and took it over and started doing the merchandising ourselves. It's worked out really well."

Brennan agrees that the Los Angeles club scene is lifeless. Once again, necessity seems to have been the mother of invention. "Whenever we play, we usually rent the Roxy ourselves or some other venue."

The band calls their floating venue "Club Bone" or "Cathedral," and they act as the promoter in all respects, booking the other bands, hiring a DJ and handling the advertising. Brennan indicates that the band has even entertained the notion of opening their own weekly venue.

NEW SIGNING



Korell
Thump
Rap/pop

This protégé of labelmate Stevie B. Korell was inked in April. He recently released his debut single, "Paradise."

light system."

Adams also disagrees that the local scene is dead. "I think it's changed, but it's not dead. It was the worst about a year ago, but now I see a lot of really good bands coming out of L.A." What does Adams see for L.A.'s music future? "I see it headed more toward garage, glam-punk like the New York Dolls and the Sex Pistols. I also see a kooky, lounge style, with horns and swing influences."

Hundahl agrees with Adams' visions of a punk resurgence and cites his one-time employee, Dayle Gloria's thoughts. "I believe in Dayle Gloria's input. I trust it completely [In addition to reopening the Club With No Name, Gloria holds down an A&R post for Victory Records], that there will be a renaissance of punk."

Hundahl goes on to add, "I get a gut instinct for what's happening in the city," says Hundahl, "and there is a demographic shift that is taking place in Los Angeles that may not be taking place nationwide. The city is becoming very, very Latin. The type of music that a Latin crowd finds appealing is very broad, but quite different. I predict the big music shift that will take place in this city will, for younger people, be Rock En Español."

"Now half of my crowds are Latin," continues Hundahl. "So, from a promoter's point of view and a club owner's point of view, where is the future? It's pretty simple, isn't it? Look at KNAC shutting down. Their new format is going to be Latin music. The handwriting is on the wall as far as this town is concerned. The Next Big Scene here in L.A. is going to be Latin, and they don't care about the Sunset Strip."



Kim Adams

TON FARRILL

NEW SIGNING

All
Interscope
Punk Rock

Signed in the fall by Bryan Huttenhower, who had been following the band since they were called the Descendents.

The Geraldine Fibbers
Virgin
Alternative

Signed in October by Mark Williams. The ball started rolling after the Fibbers, who feature ex-Ethyl Meatplow member Carla Bozulich, released an EP on the local Sympathy For The Record Industry label. Williams saw the band perform locally, and then signed them. Virgin pursued Ethyl Meatplow, who broke up.

Dimstore Hoods
MCA
Rock

Signed in September by Ron Oberman, who heard about the band from one of his former interns, Jason Markey. Oberman heard the tape and went to see the band rehearse at their house in San Pedro. He later saw the band play at the Coconut Teaser and subsequently signed them.

Nature
Zoo
Alternative Rock

Signed by Matt Marshall in October, after seeing them play locally.

Little Feat
Zoo
Rock

The classic Seventies rock band was brought to the upper echelons of Zoo Entertainment by marketing staffer Brad Hunt.

NEW CLUB



Bob's Frolic Room III
6202 Santa Monica Blvd.
Los Angeles
213-463-0827

You'll hear everything but speed metal in this alternative rock club featuring live music five nights a week, with a mostly alternative/punk edge. From six to nine p.m., there is dollar beer and fifty cent pool. Full bar.

NEW CLUB



House Of Blues
8430 Sunset Blvd.
Hollywood
213-650-1451

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Compiled by Tom Farrell

				1994	1993	1992	SOUND SYSTEM	LIGHTING SYSTEM	EMPLOYEE COURTESY	HOW OFTEN YOU ATTEND	CLUB ATMOSPHERE	CLUB COSTS	COURTESY TO BANDS	TOTAL POINTS
• The Troubadour	9081 Santa Monica Blvd.	West Hollywood	310-276-1159	1	1	5	8.2	8.2	7.1	8.1	6.7	6.3	7.2	51.8
• Whisky A Go Go	8901 Sunset Blvd.	West Hollywood	310-652-4202	2	10	7	7.6	7.4	5.2	7.8	6.7	6.4	5.4	46.5
• The Roxy	9009 Sunset Blvd.	West Hollywood	310-276-2222	3	2	2	8.5	8.4	6.2	6.4	6.6	5.4	4.8	46.3
• Coconut Teaszer	8117 Sunset Blvd.	West Hollywood	310-654-4773	4	5	3	5.4	5.2	7.0	5.9	6.5	6.6	6.8	43.4
• Club Lingerie	6507 Sunset Blvd.	Hollywood	213-466-8557	5	3	1	6.2	7.1	5.4	5.1	5.6	6.3	5.3	41.0
• Bar DeLuxe	1710 N. Las Palmas	Hollywood	213-469-1991	6	—	—	3.4	3.5	7.1	3.8	7.9	8.6	6.6	40.9
• House Of Blues	8430 Sunset Blvd.	West Hollywood	213-650-1451	7	—	—	8.3	8.4	3.4	4.1	8.0	3.5	3.8	39.5
• Blue Saloon	4657 Lankershim Blvd.	N. Hollywood	818-766-4644	8	12	—	5.2	4.6	6.5	4.1	5.5	6.2	7.0	39.1
• Alligator Lounge	3321 Pico Blvd.	Santa Monica	310-449-1843	9	7	—	4.4	4.3	6.7	3.9	6.0	6.7	6.9	38.9
• Jack's Sugar Shack	1707 N. Vine St.	Hollywood	213-466-7005	10	—	—	5.6	5.1	5.6	4.5	5.7	5.8	6.4	38.7
• Palomino	6907 Lankershim Blvd.	N. Hollywood	818-983-1321	11	9	—	6.1	5.8	5.3	4.1	5.4	5.6	6.1	38.4
• Jabberjaw	3711 W. Pico Blvd.	Los Angeles	213-732-3463	12	—	—	4.0	3.6	5.9	6.4	5.6	6.4	5.3	37.3
• Genghis Cohen Cantina	740 N. Fairfax Ave.	Los Angeles	213-653-0690	13	—	—	4.6	4.7	6.5	4.2	5.4	5.8	6.0	37.2
• Bob's Frolic Room III	6202 Santa Monica Blvd.	Hollywood	213-463-0827	14	—	—	3.4	3.4	6.3	5.8	5.7	5.4	6.6	36.6
• Natural Fudge Co.	5224 Fountain	Hollywood	213-669-8003	15	15	—	4.1	4.2	6.4	2.4	5.9	6.7	6.7	36.4
• FM Station "Live"	11700 Victory Blvd.	North Hollywood	818-769-2220	16	4	4	6.6	6.3	4.9	2.6	3.7	6.1	6.0	36.2
• Al's Bar	305 S. Hewitt St.	Downtown	213-687-3558	17	18	11	4.1	4.3	5.8	2.7	3.7	7.3	6.2	34.1
• The Gaslight	1608 Cosmos	Hollywood	818-985-2231	18	—	—	4.5	4.6	4.8	4.6	4.4	5.9	4.9	33.7
• Dragonfly	6501 Santa Monica Blvd.	Hollywood	213-466-6111	19	—	—	3.9	4.3	4.7	4.0	5.9	5.1	5.6	33.5
• Hell's Gate	6423 Yucca St.	Hollywood	213-463-9661	20	—	—	4.2	4.3	5.1	4.0	3.0	6.9	6.0	33.5
• The Roxbury	8225 Sunset Blvd.	West Hollywood	213-656-1750	21	—	—	6.0	5.7	4.1	3.8	3.9	4.9	4.7	33.1
• Luna Park	665 N. Robertson Blvd.	West Hollywood	310-652-0611	22	—	—	5.1	4.0	3.7	2.6	6.9	5.2	4.8	32.3
• Mancini's Club M	20923 Roscoe Blvd.	Canoga Park	818-341-8503	23	19	—	5.4	4.8	5.4	1.5	4.6	6.1	4.4	32.2
• Bourbon Square	15322 Victory Blvd.	Van Nuys	818-781-4877	24	16	—	4.4	4.7	4.9	1.6	4.9	6.0	5.0	31.5
• Anti-Club	4658 Melrose Ave.	Los Angeles	213-661-3913	25	20	—	3.8	4.4	5.3	2.3	3.4	5.6	5.2	30.0

ANALYSIS:

By Tom Farrell

Our Fourth Annual Rating The Clubs survey saw our list expand to a record 25 clubs. Six clubs included in last year's survey didn't turn up this year for various reasons. The 8121 Club and Molly Malone's failed to gain enough votes to be included, while the Auditorium and Raji's fell victim to the Northridge Earthquake. Orange County hotspot Bogarts was sold in a real estate deal, and it was "class dismissed" for the Marquee's old school of hairdo hard rock.

Last year's top five lineup remains essentially the same: the Troubadour took the Number One slot for the second year in a row, while the Roxy slipped one notch down from the Number Two position it has held for the

last two years and was edged out by the Whisky by two-tenths of a point! The Whisky showed the biggest jump, entering the Top Five for the first time since 1991. With its updated booking policy and Monday night "Bianca's Hole" show, the venerable nightclub seems to have reversed its descent in popularity. The FM Station showed a sharp drop, going from the Number Four position it has held for the last two years to Number Sixteen.

This year, the predominant factor in people's voting seemed to be attendance. The Troubadour, the Roxy and the Whisky have some of the best cutting edge shows in town and are very supportive of the local music scene, as evidenced by many of the remarks on returned ballots indicating a "thumbs up" for all three above-mentioned venues, saluting the venerable clubs' continuing role in supporting local talent and booking up-and-coming

alternative bands.

New clubs Bar DeLuxe and the House Of Blues debuted high on the survey, largely by merit of their high ratings in club atmosphere. Although two very different entities, atmosphere was the key factor for both venues, while Bar DeLuxe proprietor Janice DeSoto earned votes of admiration from patrons and musicians who respect her many years of support on the L.A. music scene. Although both Bar DeLuxe and House Of Blues scored the highest on club atmosphere, it was for different reasons. Bar DeLuxe earned kudos for its red-lacquered, dimly lit, Chinese opium den vibe. While one voter called the House Of Blues "stunning," others were less favorable, citing their decor as "gaudy." But what really hurt the House Of Blues was one of the all-time low scores in the employee courtesy department. **MC**

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Compiled by Tom Farrell and Karen Orsi

VENUE LOCATION AREA PHONE CONTACT

HOLLYWOOD

Antri Club	4658 Melrose Ave.	Hollywood	213-661-3913	Reine
Bar Deluxe	1710 N. Las Palmas	Hollywood	213-469-1991	Janice DeSoto
Bob's Frolic Room III	6202 Santa Monica Blvd.	Hollywood	213-463-0827	Johnny Vargas
Catalina's Bar & Grill	1640 N. Cahuenga Blvd.	Hollywood	213-466-2210	Bob
Cinegrill	7000 Hollywood Blvd.	Hollywood	213-466-7000	Alex
Club Lingerie	6507 Sunset Blvd.	Hollywood	213-466-8557	Julie Moore
Diamond Club	7070 Hollywood Blvd.	Hollywood	213-467-7070	Jim
Dragonfly	6510 Santa Monica Blvd.	Hollywood	213-466-6111	Chuck Lavallo
Gaslight	1608 Cosmos	Hollywood	818-985-2231	Dayle Gloria
Hell's Gate	6423 Yucca St.	Hollywood	213-463-9661	Larry Mann
Highland Grounds	742 N. Highland	Hollywood	213-466-1507	Rich Brenner
Jack's Sugar Shack	1707 N. Vine St.	Hollywood	213-466-7005	N/A
Natural Fudge Cafe	5224 Fountain Ave.	Hollywood	818-765-3219	Brenda Roberts

LOS ANGELES

Canter's Kibbitz Room	419 N. Fairfax	Los Angeles	213-651-2030	Marc Canter
Genghis Cohen Cantina	740 N. Fairfax Ave.	Los Angeles	310-578-5591	Jay Tinsky
Jabberjaw	3711 W. Pico Blvd.	Los Angeles	213-732-3463	Gary
Largo Pub	432 N. Fairfax Ave.	Los Angeles	213-852-1851	Brian or Ferguson
The Mint	6010 W. Pico Blvd.	Los Angeles	213-937-9630	Jed
Molly Malone's	575 S. Fairfax Ave.	Los Angeles	213-935-1577	Sheila Hanlon

WEST HOLLYWOOD

Coconut Teaszer	8117 Sunset Blvd.	West Hollywood	213-654-4887	Audrey Marpol
8121 Club	8121 Sunset Blvd.	West Hollywood	213-654-4887	Audrey Marpol
House Of Blues	8430 Sunset Blvd.	West Hollywood	213-650-1451	Kevin Morrow
Luna Park	665 N. Robertson Blvd.	West Hollywood	310-652-0611	Jean Pierre
Roxbury	8225 Sunset Blvd.	West Hollywood	213-656-1750	Booking Dept.
Roxy Theatre	9009 Sunset Blvd.	West Hollywood	310-276-2222	Karen McGuinness
Troubadour	9081 Santa Monica Blvd.	West Hollywood	310-276-1158	Lance or Zack
Whisky A Go Go	8901 Sunset Blvd.	West Hollywood	310-652-4206	Jeff Taverner

WEST SIDE

Alligator Lounge	3321 Pico Blvd.	Santa Monica	310-449-1844	Milt Wilson
Anastasia's Asylum	1028 Wilshire Blvd.	Santa Monica	310-394-7113	Anastasia
Cock and Bull Pub	2947 Lincoln Blvd.	Santa Monica	310-399-9696	Tony
Fair City	2020 Wilshire Blvd.	Santa Monica	310-828-5549	Keith Roberts
14 Below	1348 14th St.	Santa Monica	310-451-5040	Various
Harvelle's	1432 4th St.	Santa Monica	310-395-1676	Rainer
L.A. Tower	1434 W. Pico Blvd.	West Los Angeles	213-960-7775	Doug Deutsch
St. Mark's	23 Windward Ave.	Venice	310-452-2222	Steve Salmon
Tilly's	1025 Wilshire Blvd.	Santa Monica	310-393-1404	Hugh Lavergne
The Townhouse	52 Windward Ave.	Venice	310-392-4040	Frank Bennet

MUSIC FORMATS						SPACE / EQUIPMENT			AUDITION / PAY				COMMENTS			
ROCK	ALTERNATIVE	TOP 40	ACOUSTIC	JAZZ	C&W	WORLD BEAT	CLUB CAPACITY	STAGE CAPACITY	LIGHTING	P.A.	PIANO	SEND PROMO		CALL CONTACT	PRE-SALE	% OF DOOR

The following listings are intended as leads for musicians seeking work and are not to be construed as endorsements of clubs or agencies. Be sure your music is protected and always enclose a stamped, self-addressed envelope when mailing promotional material you wish to be returned.

●	●		●				200	10	●	●		●	●				Underground and hard-core punk.
●	●		●				150	8	●	●		●	●				Blues, jazz and rockabilly.
●	●		●				125	7-10	●	●		●	●				Home of L.A.'s cutting edge punk bands
				●			105	5-7	●	●	●	●	●				Small venue.
		●	●	●			150	10	●	●	●	●	●				In the Roosevelt Hotel.
●	●		●	●		●	333	15	●	●		●	●				Alternative and rock.
●	●	●	●	●	●		1200	10	●	●		●	●				Classic rock, alternative and lounge music.
●	●		●				400	7	●	●		●	●				Has hosted several name bands.
●	●						250	6-8	●	●		●	●				Hollywood's alternative rock bar.
	●		●				200	8	●	●							Dark underworld setting in Yucca Corridor.
			●		●	●	150	4					●				No drumsets. Open mic audition Wed. @ 7:30.
●	●						N/A	N/A				●					In the process of reopening.
●	●	●	●	●	●	●	150	10	●	●		●			●		All music styles.
●			●	●			100	6	●	●	●		●				Eclectic.
●			●	●	●	●	60	6	●	●	●		●				Acoustic only. No amps or drums.
●	●		●				150	10	●	●		●					Alternative bastion.
●	●	●	●	●	●	●	180	10	●	●	●		●				Eclectic.
●			●		●		100	7	●	●		●	●				Venerable R&B and blues venue.
●			●	●	●	●	100	6	●	●		●	●				Classic Irish rock & roll pub.
●	●		●	●	●	●	400	12	●	●		●			●		Highly respected; newly remodeled.
●			●	●	●		60	4	●			●					Acoustic room below the Teaszer.
●	●		●			●	999	20	●	●		●					Classy gig. Mostly name bands and star acts.
●	●		●	●		●	400	10	●	●	●	●					Dark and elegant.
●	●	●					1200	20	●	●		●					The best in unsigned talent.
●	●						500	15	●	●		●	●				Venerable rock venue.
●	●	●	●				350	10-12	●	●		●	●	●	●		The oldest live club in L.A.
●	●						450	8-10	●	●		●			●		L.A.'s most historic rock venue.
●	●		●	●	●	●	300	8-10	●	●		●					Good outlet for up-and-coming bands.
●	●		●	●	●	●	80	8	●	●	●						Cheers-like atmosphere with no alcohol.
●	●	●	●				180	8	●	●		●	●				Small but hoppin'.
●	●	●	●	●		●	350	7-10	●	●		●	●				Irish pub rock hangout.
●	●		●	●		●	300	8-12	●	●		●	●				Newly reopened and remodeled.
●							140	4-6	●	●		●	●				Blues! A variety of blues every night.
●	●		●	●	●	●	500	8	●			●	●				Theme nights. Contact # 213-469-2520
●	●			●			150	10	●	●	●	●	●				Also R&B and salsa. Club phone: 310-452-2222.
●	●		●	●		●	120	4-6	●	●		●	●				We are one of the only clubs doing world music.
●	●					●	150	20	●	●		●	●	●	●		Policy is flexible depending on band.

The Rebirth Of The Blues

By Jon Pepper

Blues may be more popular now than ever. Everywhere you go you see the word. The House Of Blues is currently one of the largest, most popular nightspots in town. B.B. King has just opened a nightclub in Universal City and in January, a third major nightclub featuring the blues, called Leadbelly's, will open in the Third Street Promenade in Santa Monica. Aside from these three major nightclubs, there are at least fifteen smaller clubs throughout the Los Angeles area which present the blues as a major portion of their entertainment menu.

Along with this rise in places to go see the blues, there has been a corresponding rise in the number of blues acts, the number of blues albums and the number of people going to see the blues. The Long Beach Blues Festival, presented by public radio station KLON, has grown from a gathering of 750 faithful blues fans fifteen years ago, to a major event with a crowd of over 7,000 each day. Also, this festival is no longer the only event of its kind. There are a handful of other smaller blues festivals scattered throughout the year.

So what has happened to cause this growth of a musical form that has been around since the Twenties? One of the main reasons may be the graying of the baby boomers. As the boomers have aged, they have wanted to return to the music of their youth, but have not found it in the current rock clubs. "Baby boomers are switching over to the blues," said Corey Stevens, lead guitarist and singer for Texas Flood. "They would rather hear the blues than techno-pop."



The RedHot Blues

Veteran club singer Top Jimmy agreed: "The boomers grew up with rock & roll that was based on the blues. Now that the younger generation has taken over rock, the blues is all they have left. Blues is more in tune to their groove." But it is not just the boomers who are attracted to the blues. The audience for the blues has grown younger, with the acknowledgment of the huge debt owed to this music by people like Eric Clapton, Pearl Jam and the Black Crowes.

"Grunge is not that far removed from the blues," said Junior Lee Klegseth, lead guitar player for RedHot Blues. "We're seeing a lot of young people at our shows." This can be confirmed by going to any blues club or festival around town. Invariably, you will find a couple of young people in T-shirts sporting names like Megadeth or Metallica or Stone Temple Pilots. "There obviously is some curiosity," said Bernie Pearl, veteran band leader, guitar player and promoter. "This year at the Harmonica Blowdown [a show that Pearl promotes annually in the spring], there was a whole new young crowd that showed up."

Another factor that contributed to the rebirth of the blues is boredom. "Blues is the original alternative music," said Lee Rocker, leader of Lee Rocker's Big Blue and bass player with the now-defunct Stray Cats. This sentiment was echoed by a lot of the people interviewed. "We're getting back to music with meaning and soul to it," said Alan Mirikitani, singer and lead guitar player for the Buddah Heads.

Another reason for this rise in popularity is that the blues has become a big part of the American music scene. "The blues is everywhere—film, TV, commercials," said John "Juke" Logan, harmonica player, composer and co-host of "The Friday Night Blues Revue," heard on KPCC 89.3 FM every Friday

With venues opening all over town, more musicians and fans are singing the blues

from 8 to 10 p.m. Peter Lubin, Vice President of A&R for RCA and the man responsible for the signing of the Buddah Heads, agreed, "The blues is a form that never goes away, but drives in and out of awareness."

Even though many musicians see this gain in popularity as something important, there are at least two problems with this blues

resurgence. One is the lack of attention that the blues is getting from the major labels. The second is the overpopulation of the blues with musicians who are just trying to cash in on the current craze.

Major record companies have also taken a renewed interest in blues and have gone into their vaults and re-issued a lot of older blues material on CD. Especially surprising was the success of

the Robert Johnson box set that was released several years ago. "The major labels have opened their archives," said Jon Wooler, President of Pointblank Records and Vice President of A&R at Virgin, "but they are scared of the traditional artists. They would rather sign the Rolling Stones than Howlin' Wolf."

Several of the majors have started subsidiary labels to handle blues acts, such as Pointblank in the Virgin group and Epic reactivating the Okeh label. While the philosophies of these labels differ in degrees, almost everyone involved says that they are looking for something different. "We are interested in



Buddah Heads



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signing blues artists who have something more to offer," said Mike Caplan, Vice President of A & R for Epic Records, who is also overseeing the signing of artists to the new Okeh label.



John "Juke" Logan

Peter Lubin, who originally signed Robert Cray away from indie High Tone to PolyGram, agreed, "The guys that do something to expand the blues hold interest for A&R."

One of the first blues subsidiaries was Pointblank/Virgin. Formed in 1989, this label has maintained a close stance to the traditional blues with artists like John Lee Hooker, Albert Collins and Roebuck



King Brothers

"Pops" Staples, but it also has its own unique voices, starting with Johnny Winter, Ry Cooder sideman Terry Evans and Duke Robillard. "One of the problems for a label like this is that we have to sell more to com-

pete with the independents," said Jon Wooler. "They only have to sell about 30,000 units, where we have to sell around 70,000."

Another part of the equation is that the major labels look at the short term bottom line in an area where albums can have very long sales histories and where sales overseas can be larger than in the United States. Wooler said, "The U.S. is our smallest sales territory in terms of units moved." John "Juke" Logan agreed, saying that his album, *The Chill*, which does not yet have a domestic distribution deal, has sold well for Sky Ranch Records in France.



James Harman

Dealing with the independents does seem to be somewhat easier to the blues and its musicians. "Since World War II, the majors have not been interested," says Bernie Pearl. Lee Rocker agreed, "The subgrouping of blues can cause pigeonholing. Tags are very important to the industry."

The independents are often

companies that have been started by fans. In fact, two of the largest independent labels in the blues are perfect examples: Alligator Records, formed by Bruce Iglauer, and Black Top Records, formed

in 1981 by Hammond Scott. "We are very close to the artist," said Scott. "The big labels don't know how to do what we do."

Dealing with an increasingly crowded field has some of the longtime artists up in arms. They feel that many of the new blues bands do nothing but play cover tunes and don't add anything to the field. James Harman, veteran

harmonic a player and band leader, said, "Your job as a blues musician is to do your own stories. Going down and playing cover tunes doesn't make you a blues guy."

Sam King, drummer for the King Brothers, added, "A lot of these guys are doing the old covers and not bringing anything new to the table." In fact, to keep the city's blues clubs busy, there had to be a population explosion among the local bands, but this makes it harder for the more established artists to get a booking. "There are more bands willing to play for \$200 a night," said Robert Lucas, guitar player and leader of the Robert Lucas Band.

Whether the major labels are listening or not, the bands will continue to play because they believe they have something to share. Dale Peterson, lead guitarist and vocalist for the Rhythm Lords, said, "We feel we can make this music accessible to everyone, not just the strict blues fan."

Lee King of the King Brothers, added, "It is the masses that have kept us going. They are used to music they can feel, and that's the blues." **MC**

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BAD BRAINS	DUTCHEAST
BRAND NEW HEAVIES	DELICIOUS VINYL
AFTER 7	VIRGIN
LENNY KRAVITZ	VIRGIN
ICE T	RSR
SONIC YOUTH	DGC
JUVENILE STYLE	PUMP
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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.



Yum Yum !!

Contact: Tony Howard
818-705-8423
Seeking: Label Deal
Type of music: Funk Rock

Production 5
Songwriting 3
Vocals 4
Musicianship 5

Average

1 2 3 4 5 6 7 8 9 10

Comments: The problem here is that Yum Yum!! sounds like Tears For Fears meets the Brooklyn Bridge. The vocals are strong and powerful but sound like a throwback to the Sixties. The tape borders on being overproduced and the songs themselves are lackluster, for the most part. This is not the demo tape to present to publishers or A&R representatives.



Robert Illes

Contact: Robert Illes
310-444-9315
Seeking: Musicians
Type of music: Alternative Rock

Production 4
Songwriting 3
Vocals 3
Musicianship 4

Average

1 2 3 4 5 6 7 8 9 10

Comments: Illes, a regular on the L.A. club scene, just released his newest CD called *Sex & Shelter*. The package sounds pretty muddy and the musicianship, just average. Vocally, the tunes are lacking power as Robert comes off more like a Bowie/Eno clone than an original artist. With low grades in every category, this act should get back to working on new, stronger material.



My Naked Aunt

Contact: Mark Auria
213-462-8618
Seeking: Representation
Type of music: Alternative Rock

Production 6
Songwriting 5
Vocals 5
Musicianship 6

Average

1 2 3 4 5 6 7 8 9 10

Comments: For the first few minutes of the opening song, all you hear is "I Wanna Ride" over and over again. Imagine my surprise when I learned the song was called "Stand." The strong angst ridden vocals don't make up for tunes that don't breathe. Vocals everywhere without any space for punctuation. MNA is on the right track but need to wait for a later train!



Wildflower

Contact: RGE Management
805-687-1951
Seeking: Label Deal
Type of music: Rock

Production 7
Songwriting 5
Vocals 7
Musicianship 5

Average

1 2 3 4 5 6 7 8 9 10

Comments: This local band's five-song CD shows lots of potential and promise. A sassy female vocalist with good delivery and a strong production give this act a better than average grade. The major problem is that many of the choruses sound alike and variety is the spice of life—especially in songs. With songs that are a bit stronger, this band could make some waves in the industry.



Julie Jacobs

Contact: Julie
310-544-0978
Seeking: Label Deal
Type of music: Dance

Production 4
Songwriting 3
Vocals 3
Musicianship 4

Average

1 2 3 4 5 6 7 8 9 10

Comments: One of the problems with trying to develop more than one career at a time is that you never get to fully concentrate on a single one. Such is the case with J.J. Here, it's thin vocals and monotonous songs that do her in. Tracks are cluttered with music and can't breathe. I won't even mention the tons of needless echo on her lead vocals. Not a good tape for the industry.



Lies To The Beautiful

Contact: James Williamson
916-854-1099
Seeking: Label Deal
Type of music: Alternative

Production 6
Songwriting 5
Vocals 5
Musicianship 5

Average

1 2 3 4 5 6 7 8 9 10

Comments: LTTB scored well in the vocals department due largely to the fact that lead singer Aron Hunt has a pretty good radio voice. Songwise, their material is interesting with some unique musical twists. The opening song had some very nice drum fills that really propelled the song. Overall, the band could come up with stronger material and really make some noise.



Dan Patrick

Contact: Gustavo Benitez
213-882-1987
Seeking: Label Deal
Type of music: Folk Rock

Production 6
Songwriting 5
Vocals 5
Musicianship 5

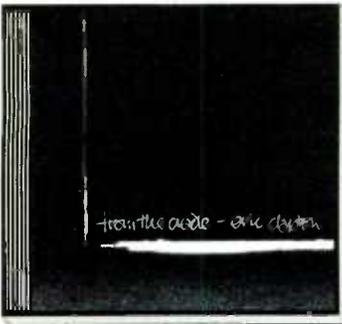
Average

1 2 3 4 5 6 7 8 9 10

Comments: Though the opening song, "We Are," has a rather strong sing-a-long chorus, almost all of this material is perfectly suited for performances at the local coffeehouses. Intimate and meaningful lyrics are accompanied by a sparse music arrangement meant for a smaller, more quaint setting. This is a fine singer-songwriter demo tape geared more for publishers than A&R.



DISC REVIEWS



Eric Clapton
From The Cradle
Reprise/Duck

1 2 3 4 5 6 7 8 ★ 9 10

Producers: Eric Clapton and Russ Titelman

Top Cuts: "Third Degree," "Reconsider Baby."

Summary: Clapton follows up his cozy *Unplugged* with a smokin' return to his blues roots. Recorded live in the studio with almost no overdubs or edits, *From The Cradle* is something of a history of the blues as heard through Eric Clapton's guitar. What's most exciting is that it captures on disc what for many years has been much more apparent live—namely Clapton's guitar virtuosity. Unlike many of his pop albums, on which he merely blends in with the keyboards, *From The Cradle* leaves no doubt that he alone is the king of blues guitar. —*Michael Kramer*



Bryan Ferry
Mamouna
Virgin

1 2 3 4 ★ 6 7 8 9 10

Producers: Bryan Ferry & Robin Trower

Top Cuts: "Don't Want To Know," "The 39 Steps."

Summary: The only real charms in this latest by the Roxy Music frontman are in the inventive and exotic instrumentation. Vocally, however, Ferry's high-pitch lilt is filtered to obscure lyrics which are somewhat obtuse to begin with. Many of the tunes have odd, experimental rhythms that engage at first, but grate after a while. A few of the spacier cuts have no definite groove at all, and these work best as seductive atmosphere pieces best suited for movie love scenes. Others have groove but little melody. An interesting curiosity, at best. —*Wanda Edenetti*



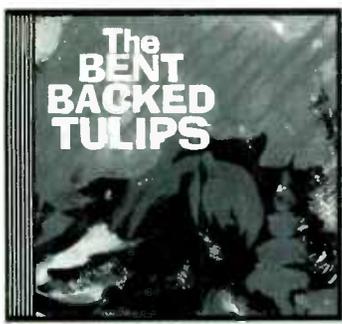
Luther Vandross
Songs
Epic

1 2 3 4 5 ★ 7 8 9 10

Producer: Walter Afanasieff

Top Cuts: "Love The One You're With," "Endless Love," "Reflections."

Summary: In many ways, this is a dream matchup—R&B's most smoldering and romantic voice paired with thirteen lovelorn classics. When doing covers, however, the trick is finding magnificent and original arrangements which respect yet improve upon the material. Vandross and Afanasieff succeed on this point in a very hit-and-miss fashion, leaving some of the classics as lumbering overblown exercises while others shine brightly. It's easy to listen to, but it makes you miss the much stronger original material Luther is always capable of. —*Jonathan Widran*



The Bent Backed Tulips
Looking Through...
Eggbert

1 2 3 4 5 ★ 7 8 9 10

Producers: Carter/Easdale.

Top Cuts: "Come (To Meet Me)," "Sweet Young Thing."

Summary: In 1988, Dramarama was reeling from the less-than-stellar reception granted their second album. Upon regrouping, they went into the recording studio to turn out three albums worth of material. One batch went to a French record label which shipped such singles as "Anything, Anything" back to the U.S. and gave the group its biggest hit. The rest is here. There's no track amongst the 20 cuts here as exciting, as angst-ridden, as radio-ready as "Anything, Anything," but there's lots of cool cuts dyed-in-the-wool Dramarama fans won't want to be without. —*Tom Kidd*

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ROCK



JosephMary of Compulsion

The 8121 Club (located beneath the Coconut Teaszer) is putting the finishing touches on its remodeling. The club closed its doors for remodeling about two months ago and has undergone a complete face-lift, including knocking out walls, a new, larger stage, a sound booth and 24-track board, a new bar, authentic antique wood paneling, all new lighting and all new tables and seating arrangements. The 8121 is scheduled to reopen when the venue completes its search for suitable promoters. According to Teaszer proprietor Len Fagan, the venue (which holds about 65 people and is known for its acoustic performances) is looking for a promoter or group of promoters to fill the gap left by Nina Heller, who recently left her booking post after six years to pursue other opportunities in the music biz. Interested parties should have a good knowledge of the local acoustic music scene and preferably some booking experience. Call 213-654-4887 between 3 p.m. and 8 p.m., Monday through Friday.

Pick of the Month: **Compulsion** at the Whisky. November 29th and 30th. The punk-pop quartet just released their Interscope debut, **Comforter**, and will open for labelmates **Pop Will Eat Itself**. The band was

formed in London a few years ago by Irish transplants **Garrett Lee**, **Sid Rainey**, frontman **JosephMary** and Dutch drummer **Jan-Wilhelm Alkema**. Their indie EP (on **One Little Indian Records**) drew a lot of critical acclaim with the band's angry sound and feel, which is sort of like the **Sex Pistols** without the extroverted quest for the limelight. Compulsion may be one of the most significant bands to come of the U.K. since the Jam. Highly recommended.

Winding up November, here's some other noteworthy upcoming shows: **Dinosaur Jr.** bring their slacker hum to **Santa Monica Civic** on the 16th; **They Might Be Giants** get goofy at the **Pantages** on the 17th; **311** (who left Oklahoma for our very own Van Nuys, and an album contract with **Capricorn/Warner**) bring their funk metal rap attack to the **Palace** on the 19th; on the same night, the **Young Dubliners** will be at the **House Of Blues**; the **Wedding Present** hit the **Roxy** on me mum's birthday, the 21st; it's **Shudder To Think** and **Soul Coughing** at the **Whisky** on the 22nd; two days later, **Biohazard** will be there serving up their heavy metal chowder; guitar great **Steve Howe** will be at the **Troubadour** on the 25th; while the ever-so-cool **Ace Frehley** appears with **Robin Trower** at the **House Of Blues** on the 26th; if 'Space' **Ace** isn't your cup of ear wax, head to another part of the galaxy with ambient sonicnauts **Orbital**, who will bring their Bryan Ferry-inspired techno-dabble to the **Long Beach X-Hall** on the 26th; the next night it's back to the **House Of Blues** for **Dick Dale & Gary Hoey**, who will be performing for the **Ocean Aid** benefit; the recently dropped **Fishbone** bring their high-energy ska-punk to the **House Of Blues** on the 29th and 30th. Think their rowdy fans will trash the place? And **Quicksand** and **Stanford Prison Experiment** wind up the month at the **Palace** on the 30th. —Tom Farrell

WESTERN BEAT



Jodi Siegel

Country Blues: Hal Ketchum smoked the **House Of Blues** and established himself as a heartthrob as the ladies in the house could be heard shrieking throughout his performance. Ketchum is one of the most likable artists in country music, exhibiting an honesty in his music that is all too rare. His new **Curb** release is a must.

Now Hear This: With all the hoopla surrounding women in guyville, you ain't heard nothin' until you've checked out **Jodi Siegel**. Jodi is the most fiery, redheaded, blues singin', guitar slingin', songwritin' mama to come down the pike in years. Sure, you could make comparisons to existing icons, however, Jodi is an original whose work will stand the test. Her recent performances at **Fellini's** on Melrose are evidence of that. Upcoming dates at

the **West End** in Santa Monica (Arizona and 5th) where she will take over **Stephen Bruton's** slot should not be missed. Her hot band includes current **Carlene Carter** bassist **Jim Hanson** and drummer **Tom Fillman**, who is just off the road with **Maria Muldaur**.

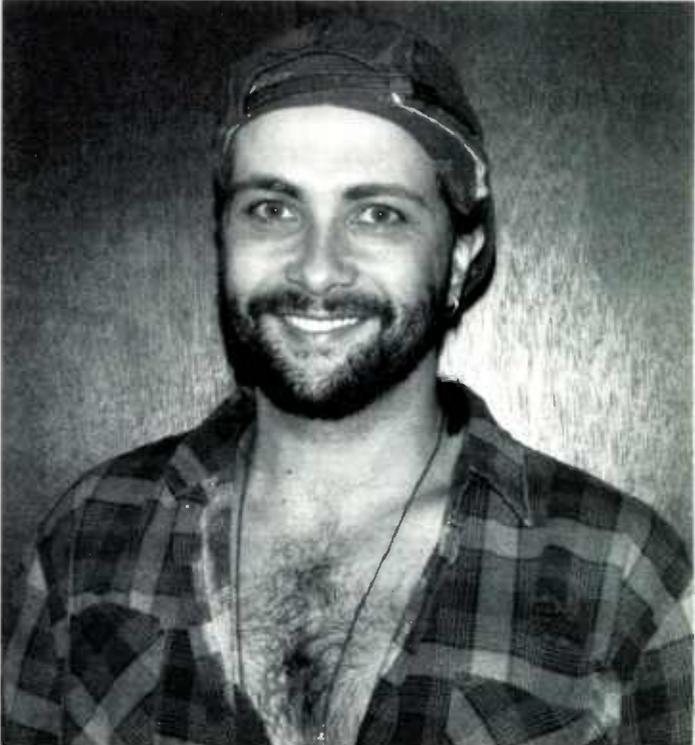
One of the best nights of acoustic music in L.A. is **Muffin's Songwriters Circle**, every Sunday night at 8:00 p.m. at the **Palomino** (8907 Lankershim Blvd., NoHo.). Appearing on November 20th will be **Cody Bryant**, **Steve Hill**, **Wesley James** and **Judy Toy**. The L.A. country songwriting scene is growing by leaps and bounds and this event deserves your support.

The Pal was also the scene for the **Salvation Army** benefit hosted by **Judy Toy** with the able assistance of **Jana Pendragon**. The acoustic set highlights were provided by **Alan Whitney**, **Reeva Hunter** and **Warner/Chappell** writer **Jamie Houston**. Band highlights included the electrifying **Robin Pearl**, **Jill and the Thrill** and **Paul Inman and Delivery**. The event helped feed needy and homeless families over the holidays. And on December 3rd, the Pal will host "Sharonmarie Fisher's Christmas Benefit For Children With AIDS." Featured artists include **Glen Clark**, **Eddie Cunningham** and **Chris Gaffney**. Admission is \$20.00 or \$10 with a children's gift.

Songwriters extraordinaire **Pat Alger**, **Jill Colucci**, **Kostas** and **Jon Vezner** made a swing through L.A. with shows at **Luna Park**. This quartet of talent is touring in support of their individual CDs on the **Liberty Nashville** label. This project is a labor of love from Liberty's **Rene Bell**, who is to be applauded for her efforts in promoting the singer-songwriter genre. —Billy Block



311



Jamie Houston

JAZZ



Conte Candoli

Los Angeles recently paid host to what was arguably the most significant series of jazz concerts held in this area during the past decade. Ken Poston of KLON was responsible for **Jazz West Coast**, a four-day convention featuring over 100 jazz musicians from the Fifties in seventeen concerts, ten panel discussions and three film showings. Held at the **Holiday Inn Crowne Plaza** in Redondo Beach, the convention was set up so hearty participants could actually attend every event. Concerts were followed 15-30 minutes later by a panel and vice versa; all of the music took place at the hotel except for three night concerts held at the **Redondo Beach Performing Arts Center**.

Although the *L.A. Times* reviewer who only attended a small sampling of the events was grumpy in his summary, **Jazz West Coast** was actually quite remarkable. Imagine seeing performances by tenor-saxophonists **Teddy Edwards**, **Bill Perkins** (who also played baritone and alto), **Harold Land** and **Jack**

Montrose, altoists **Herb Geller**, **Gabe Baltazar** and **Bud Shank**, multi-reedist **Buddy Collette** (his two very different versions of his "Blues In Torrance" were both exquisite), trumpeters **Buddy Childers**, **Pete Candoli**, **Conte Candoli**, **Carl Saunders** and high-note man **Frank Szabo**, vocalist **Ernie Andrews** and pianists **Gerald Wiggins**, **Ross Tompkins**, **Pete Jolly** and **Claude Williamson**, not to mention a reunion of **Stan Kenton's** most radical band (his 1950-51 **Innovations Orchestra**), **Charlie Haden's Quartet West** (with **Gary Foster's** tenor recalling **Stan Getz**), orchestras led by **Pete Rugolo** and **Bill Holman**, the **Dave Pell Octet**, and the great baritoneist **Gery Mulligan!** The panel discussions were often both humorous (especially when **Milt Bernhart** and **Dave Pell** were talking) and touching while the films shown by **Mark Cantor** (highlighted by some previously unknown **Lester Young** and **Art Pepper** clips) were consistently fascinating.

To be truthful, not everything worked. The absence of trumpeter **Shorty Rogers** (who is seriously ill) was mentioned often. Then, **Jack Sheldon** disappeared near the end of a big band performance and never did show up for scheduled appearances the next day, and a lengthy duet set by clarinetist **Jimmy Giuffre** and pianist **Paul Bleys** was a bit out of place and **Herb Geller's** musical play (receiving its world premiere) was overlong and needs serious editing (although singer **Ruth Price** was excellent during her two songs). But otherwise, **Jazz West Coast** was a major success, with the performances by **Dave Pell's Octet**, **Gerry Mulligan's Quartet**, **Pete Rugolo's Orchestra**, the **Candoli Brothers Quintet**, **Charlie Haden's Quartet West** taking honors. A very memorable convention, making one wonder what **Ken Poston** can possibly do for an encore! —**Scott Yanow**

URBAN



The Alkaholiks

AROUND TOWN: Vocalist **Dionne Farris** played **Brass** at West Hollywood's **Luna Park**, gracing the stage with new offerings from her debut set, **Wild Seed-Wild Flower**, on **Columbia Records**. First heard on **Arrested Development's** Grammy winning single "Tennessee," **Farris** has delivered one of the most pleasingly un-categorizable albums this year. Her album's blend of funk, soul, jazz, rock and blues is a substantial entry from the developing realm of urban alternative music, and possesses all the elements of a multi-format smash.

The raw sounds of jazz masters **Underground Railroad** oozed from the upstairs lounge of **Fifth Street Dick's Coffeehouse** last week. Each Thursday night, this L.A. favorite plays a funky mix of classic, bebop and hip hop groove-based jazz for a loyal clientele. So drop by **Dick's** about 11:00 p.m. or so, and hear what you're missing.

COMING UP: L.A.-based **Buzztone Management** and **4-Play Entertainment** will bring a slew of **Buzztone's** most popular recording artists to the area for a special blow-up concert on November 16. Featuring performances from **Cypress Hill**, **House of Pain**, **Erick Sermon**, **Redman**, **Keith Murray** and **Funkdoobiest**, this concert is expected to draw such a mass of fans that its location will not be disclosed until curtain time draws nearer. So

tune in to your favorite urban/hip-hop radio stations and keep your ear to the streets to catch the buzz.

Ak Like Ya Know Marketing & Promotions is putting on a fat fundraiser for **Matthew McDaniel's** new film **Media Killa** on Tuesday, December 6, at the **Union** on **Sunset Boulevard**. **Media Killa** follows the young filmmaker's critically-acclaimed underground video **Birth of Nation**, a painfully revealing look at the social climate, media coverage and related events surrounding the L.A. riots. **McDaniel** and his compelling work have been profiled in several publications including **VIBE**, **RapPages** and **Rap Sheet** magazines. For more information on the fund-raiser, contact **Cedra Walton** of **Ak Like U Know**: 213-920-6787.

DOING THE NIGHTSHIFT: **DJ Kiilu** and a mass of hip-hop heads have been working overtime at the **Graveyard Shift** on Friday nights. Near **Santa Monica** and **Vine** in Hollywood, a slew of MCs recently packed the **Graveyard** stage for an exceptional open mic session which included the **Alkaholiks**, **Acelyalone**, **Brett** and **Sean** from **7A3**, **Ol' Dirty Bastard** and **Buddha Monk** from **Wu Tang Clan**. With no lady lyricists stepping up to the mic, this session was a testosterone exchange in need of estrogenial input. So somebody make sure respected sisters like **Medusa** and **Koko** of **S.I.N.** are on standby for the next round.

Speaking of **S.I.N.**, check them out in **RapPages'** forthcoming special spotlight on L.A.'s underground rap scene. **S.I.N.** shares the cover with **Ras Kass**, **Acelyalone**, **Erule**, and **Ganjah K**. This awesome collector's issue sets the record straight on the dynamics of L.A.'s underground hip-hop scene and blasts the misconception that gangsta rap (read: gangsta funk/R&B) is the sound of the Southland. This sound has been more exploited and pandered to the mainstream than other types of rap music. Yet, there is a great deal of musical diversity and poetic value to be found when you scratch the surface of L.A.'s rap underground...PROPS & PROGRESS. —**J. Jai Bolden**



Buddy Collette



Dionne Farris



The Mighty Mighty Bosstones

The Whisky
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑧ ⑨ ⑩

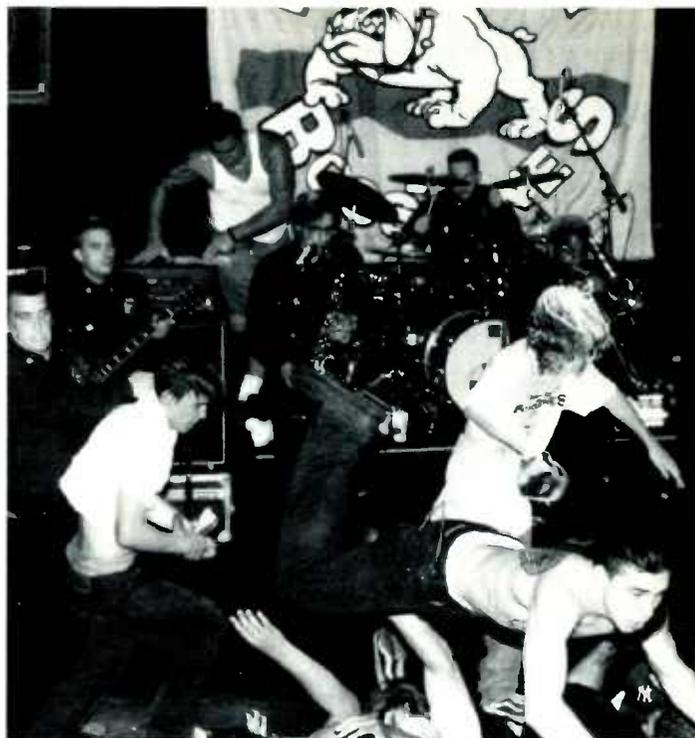
Contact: Jolyn, Mercury Records:
310-996-7281

The Players: Timothy Burton, saxophone; Nate Albert, guitar; Joe Gittleman, bass; Dennis Brockenborough, trombone; Joe Sirois, drums; Kevin Linear, saxophone; Ben Carr, Bosstone; Dicky Barrett, vocals

Material: Fresh, eclectic conglomerations of rock, punk and ska make up the adolescent heart-and-soul of TMMB's tracks. Zappa-esque arrangements dominate the songs as they neurotically merry-go-round from decadent, blaring Motorhead rhythms straight into soothing, reggae horn-section riffs. Manic, ambiguous and pleasantly disturbed, the band possesses an acute sense of precision and progressive flare. Vocal chores frantically hop about from Barrett's sand-blasted ranting to hedonistic group harmonies that bring a welcome smoothness when put up against Barrett's gravel-laced throat antics.

Musicianship: Right on the money. The band was tight and adhered to the frenetic time changes with flawless execution. Various band members threw in their respective guitar and brass leads, and though there weren't many to write home about, they all contributed to their respective songs. Barrett's vocals would become grating at times, almost to the point of making the listener flinch, but never enough to detract from a song's credibility. Sirois' drumming was clever enough to shine without overstatement, and was the icing on the band's in-your-face grooves.

Performance: Amphetamines on parade. There was enough stage-diving to make you think you were at the open audition for Greg Louganis'



The Mighty Mighty Bosstones: Mosh pit, anyone?

bio-pic. Band members hobbled around the stage, evading clamoring fans, making faces like they were having an aneurism right on the spot. Barrett's vocals may have been harsh, but his affability was crystal-clear, letting audience-members sing a line of the song before diving back into the crowd. The entire band dressed in police uniforms, adding to the atmosphere of cartoonish dementia that permeated the show's duration. The mosh pit was in high gear, and the only thing loonier than the band's performance would be to say that they didn't pull it off. They did, indeed.

Summary: Top Ten success is debatable due to the lack of stringent song construction, but respect is certainly not. Bird's vocals are a bit Motorhead-ish, which could repel the mall-hopping fourteen-sixteen-year-old females, but it adds to the band's uniqueness. Check out the band's "Question The Answers," if 400-horsepower bizarro tunes are your morning tea.

—David Schimansky

Grave Danger

FM Station
North Hollywood

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

Contact: Sam Herron: 818-508-9293.

The Players: Bob Reynolds, vocals; Casey Abbott, guitar; Hyland Church, guitar; Glenn Dietsch, drums; Sam Herron, bass.

Material: Grave Danger plays material that is pretty typical for the hard rock crowd. While none of their material is bad, none is really good, either. There are songs about party-

ing and having a good time and then there are songs with a message in them, like "Sins Of The Father." While this can lead to a sort of middle of the road evening, there are occasions where unconsciously you will find yourself tapping your toes or your fingers in time to the music.

Musicianship: Again, the watchword for this band is average. While none of these guys is going to be cutting a monster solo album soon, they also can play and hold up that end of the bargain very competently. Glenn Dietsch on drums and Sam Herron on bass lay down a good solid foundation for the guitar work of Casey Abbott and Hyland Church, both of whom played some nice solos, but nothing outstanding. The vocals of Bob Reynolds never really stand out from the music, but the group does achieve some nice vocal harmonies on several of the band's tunes.

Performance: This is probably the area where the band is lacking the most. While they have lots of stage energy, the stage patter seemed like mostly in jokes between the band and their friends standing in the pit. The musicians were never introduced and most of the songs went un-introduced as well. While this may be acceptable at some levels of performing, to scale to a slightly higher level, you have to have some sort of stage rap, even if it is rambling monologues by the lead singer.

Summary: If you happen to like hard rock and Grave Danger is playing near your house and the show is cheap, go out and catch them, but don't go out of your way. This band needs to discover something that is going to set them apart from the thousands of other club bands in the city of Los Angeles.

—Jon Pepper



Grave Danger: Typical hard rock.

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The Specials

The Palace
Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Pam Cross, Cross Publicity; 404-366-5632

The Players: Neville Staples, vocals; Roddy Byers, lead guitar; Horace "Gentleman" Panter, bass; Lynval Golding, guitar; Mark Adams, keyboards; H. Bembraitch, drums; Adam Birch, trombone and trumpet

Material: Happy-go-lucky ska and reggae. Some of the songs featured rock rhythm sections, which provided a healthy twist, but beyond that were some fairly shallow territories. The songs were all far too similar, as nice as they sounded. The band started out promisingly, but sounded recycled as they progressed. The song "Do Nothing" was not only a crowd-pleaser, but neatly summed up the measures the band took when it came to adjusting tempos or moods. The end result resembled Bob Marley without the soul. Reggae has never been a style with much variety, but that doesn't make originality an impossibility, either. The songs were nowhere near horrific, but they became stale and repetitive throughout the set's duration.

Musicianship: Can't fault the guys here. Everyone played to capacity with no noticeable errors. No signs of ego to contend with at all; it was smooth sailing as they cruised through the tunes. Birch's trombone work was the show stealer, and he seemed to be the only member who shied away from the textbook mode of play. Everyone else onstage seemed content going through the motions, making it seem like another day at the office.

Performance: The fans certainly showed up to fill up the Palace, but as far as innovation goes, the band failed on all counts. They flashed their trademark smiles and played their shiny instruments to the delight of screaming adolescents, but that was it. They leafed through numbers like they were dealing cards, and thus made the listener suspicious of

any genuine enthusiasm to really be playing live. There was plenty of foot-tapping and head-bobbing in the crowd, but I wonder how many people really raced home after the show and slapped on their Specials CDs.

Summary: Remember the days when Marley and Tosh would be performing and suddenly break out a spliff the size of a Buick? I'm not promoting drug use here, but when these guys pulled this stunt, you felt like you were at something liberating, and this is exactly what the Specials lack. There's nothing wrong with being squeaky-clean, but do you think that's what got the Rolling Stones in the Hall of Fame? I know these guys have been around awhile, but what's so bad about getting down and dirty? —Dave Schimansky

Susan's Room

Largo Pub
Los Angeles

1 2 3 4 5 6 7 8 9 10

Contact: Tom Manche, Zanna Disc; 213-655-2399

The Players: Susan Streitwieser, lead vocals; guitar; Tom Manche, lead guitar, backing vocals; Ritt Henn, bass, backing vocals; Albe Bonacci, drums.

Material: Acoustic-driven folk and pop songs that explore relationships on many levels and the mixed moods inherent in each one. Singer-songwriter Streitwieser has composed material about shoplifting, getting even with an irritating neighbor and sharing a boyfriend with another woman. But of the twelve original numbers performed, four songs stood out the most. The highlights included "I Left You Waiting," "Decision," "Stigmata" and the best song of the set, the dramatic "Lion In The Livingroom." Streitwieser uses the invisible lion as a symbol of the problems people have to deal with or overcome.

Musicianship: The reason the above-mentioned four songs stood out as much as they did was in part due to the aggressive and more pro-

nounced guitar work of Manche who really gave the arrangements power by pushing them to the front. Manche was capably supported by bassist Henn who provided a subtle foundation for Manche to play against. Drummer Bonacci, in addition to playing on a traditional drum kit, punctuated the set with a series of uncoventional percussive effects, such as a squeaky toy clown and a cookie pan, which kept the proceedings slightly off-kilter. Henn's multitude of expressive, sometimes silly facial expressions, added a dose of humor as well.

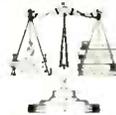
Performance: A small, wiry women, singer-songwriter Streitwieser is a personable and warm performer. Streitwieser often spoke to the audience between songs and shared anecdotes about how particular numbers came to be written and even told personal stories about her life. These intimate details got quick responses from the certain people who obviously knew her because they would yell out or laugh nervously when Streitwieser referred to a particular situation. Again, another reason why the four compositions stood out among the twelve numbers was the way in which Streitwieser sang. Her soulful alto took on an edge, losing that anonymous quality that seemed present on the other songs. There were instances in the set where Streitwieser seemed to perform on the same level with the rest of the band so much that her vocals, in terms of distinctiveness, took a backseat where it came to arrangements.

Summary: Susan's Room is a band made up of good musicians, performers and a solid singer-songwriter in the form of Streitwieser. They already have a few memorable songs to showcase. This is a positive sign for the future, because they will continue to find interested audiences. There are many factors to becoming a successful band and coming up with good material is a major key. With that in mind, Susan's Room needs to work on becoming more consistent. —Harriet Kaplan



Susan's Room: Acoustic folksters.

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CLUB REVIEWS

Wonderboy

Club Lingerie

Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Contact: Chris Fletcher, Coast To Coast Consulting: 818-909-9663

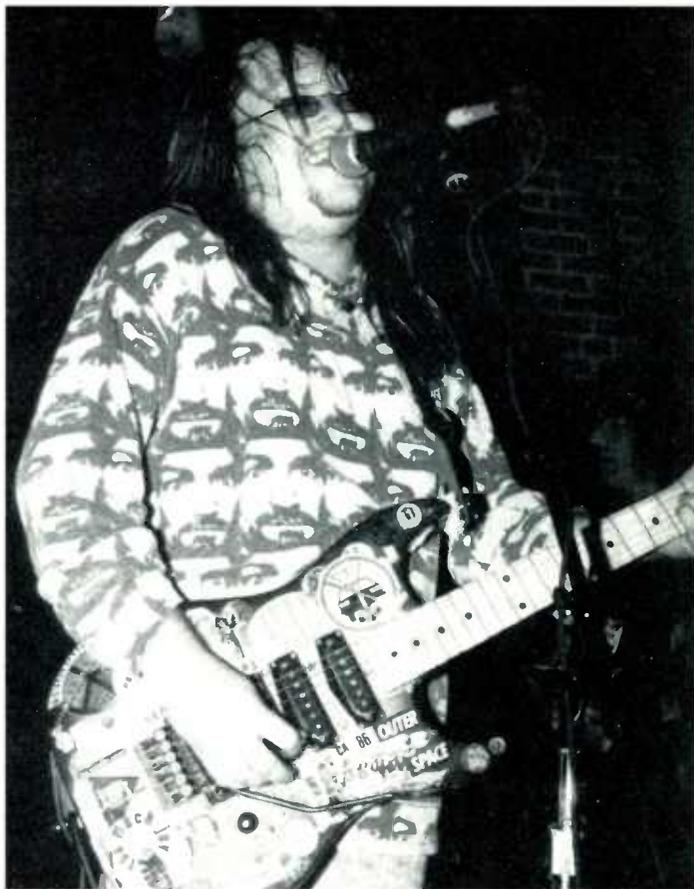
The Players: Robbie Rist, lead vocals, guitars; Pat McGrath, guitars, vocals; Dave Brow, bass, vocals; Paul Presson, drums, vocals.

Material: Upbeat, college pop rock that draws upon Beatles influences, a la *Sergeant Peppers Lonely Hearts Club Band*. The band steers away from the stereotyped "ahhh-ahhhh" two-part harmonies with more reverberation than the Taj Mahal, and opt for a more stock approach. The songs are above-average and actually made the 'girl-meets-boy, boy-wonders-can't-we-all-just-get-along?' bit seem plausible. The lyrics had some clever twists, occasionally miring down in a flower-power mentality. The Beatles influence returns with a wit—the title of their CD is *Abbey Road To Ruin!*

Musicianship: Like most bands of their musical niche, Wonderboy lets the musician star process take a back seat to the songwriting. All are competent, with Brow and Presson's rhythm section earning a plus. Rist's vocals are at times, dubious. Often he would clearly go out of his range and fail to achieve the nasal head voice that surfaces in the power pop milieu.

Performance: Aside from the occasional asides and leap, Wonderboy limited its audience bridge to frontman Robbie Rist. Yep, he's the guy who played Oliver on *The Brady Bunch*. Rist's audience repartee is often indistinct, sometimes trite, decidedly amateurish but most always sincere. While performing, Rist sweats profusely—I mean *profusely*—as if he were drumming for Slayer, but sings with a sense of commitment that occasionally seems unctuous.

Summary: Wonderboy is the type of band you'd expect to see at a good party or bar on Saturday night. Entertaining, and better after a beer. For the most part, their members seem like working class lads who are clear of pretension. The audience responded well, and the band has some solid tunes that should establish them as a bulwark in the amateur pop field. —Tom Farrell



Wonderboy: Plausible pop.

Walter Ego

Coconut Teazer

West Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Contact: Doug Deutsch: 213-469-2520

The Players: Armando Sandoval, vocals; Wayne Pauley, guitar; Rick Hubert, drums; Leslie Bloome, bass.

Material: Walter Ego bills itself as a serious political band, railing the establishment with lines like, "Don't let them keep you dumb/Don't ever let them keep you high/Don't let them keep you numb." Great stuff except for one small logical inconsistency: Every band member showed up wearing pro sports attire and bass player Leslie Bloome even asked who won Monday Night Football. Yet, political puerility aside, this is a great band. While most groups are lucky to manage one good song for

every four or five they write, Walter Ego sculpted better than half their melodies into rocking, throbbing masterpieces of rage. Their alterna-metal style isn't original, but anyone who ever got rich off McDonald's franchises can tell you that originality isn't everything. Awesome tunes make this group stand out in the crowd.

Musicianship: More than musically proficient, Walter Ego is fluent. Symbiotic bass and lead guitars feed off each other like ravenous wolves. Drummer Rick Hubert powerfully sets the mood and the mold with furious beats. Lead vocalist Armando Sandoval, surely the band's best asset, possesses the somewhat rare gift of being able to both scream and sing. But the key to this band's superiority lies not in the individuals—the whole of Walter Ego is greater than the sum of its parts.

Performance: Sandoval can dance, and anyone who has seen Peter Gabriel jerk rhythmically onstage knows how important that is. But again, the Walter Ego equation brings together four to make something more: a lightning bolt of rocking energy in the form of a genuinely memorable performance. Sandoval's heartfelt gestures were perfectly in sync with the savagery, and his professional demeanor put the finishing touch on this moving show.

Summary: Musically, Walter Ego shows chart-busting potential. Politically, well, they're no Dead Kennedys. But at least, the ideas they borrow are good ones.

—June Casagrande



Walter Ego: Rocking energy.

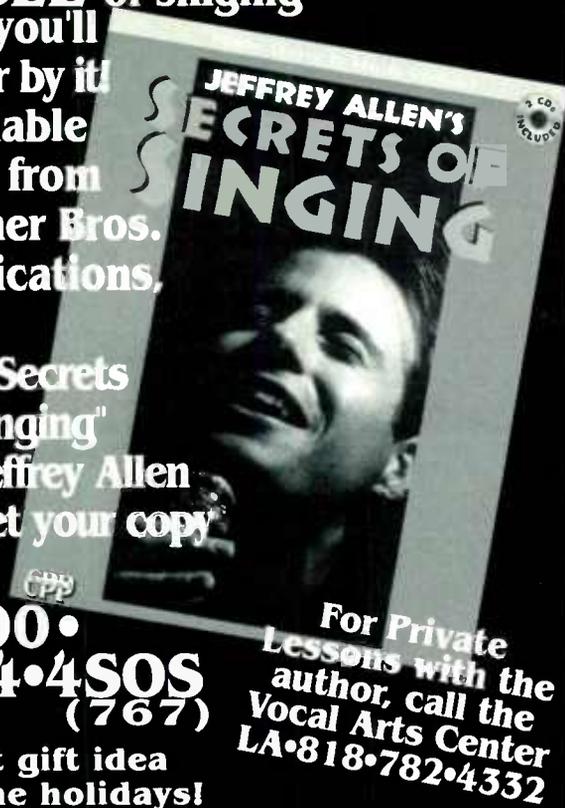
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A lot of people, according to Linda, are finding that all the major medical miracles we've heard about for hair loss don't really work. Thirty percent of her clients have had miserable, painful experiences with transplants, miracle lotions, etc. Linda says she has several clients, some very well known, that discovered the problem early, faced it head on and began coming to her to add hair to areas where it was receding or thinning. No one ever got a chance to notice that they were losing hair.

Replacement entails either a permanently attached hairpiece or strands of hair attached to a client's own locks here and there, or both. Using a fascinating variety of techniques, she can cover virtually any amount of scalp, or simply fill in what you've got to give volume and density. The process is permanently attached, requires "tightening" every five to nine weeks, and lasts from one to five years before it has to be replaced. Once the hair is attached, the client can do anything at all, including swim, shower or simply bang his head on his guitar for hours on end.

Linda uses premium virgin hair. Some businesses that profess to do the same kind of work use oriental hair, which is cheap, overprocessed and badly colored and doesn't even come close to matching the color, texture and

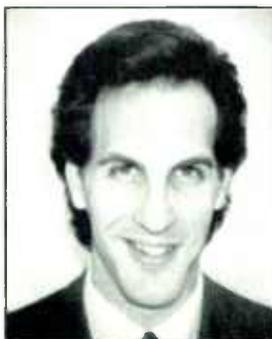
feel of the real hair of her Caucasian clients. Scissor Wizards uses the highest quality Italian, European or Russian hair available. It is beautiful. It is incredibly glossy, strong, and healthy.

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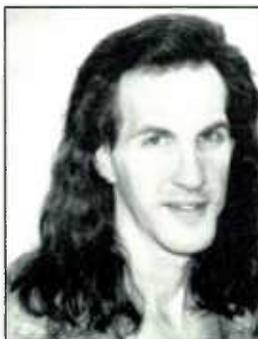
Linda is a likable woman whose sensitivity to her client's needs is surely one of her greatest assets. She is also the femme fatale of the company's logo. Her consultation offices are upstairs in a business complex with just a number on the door. For this business, privacy is everything. Each client is serviced in a private office with a closed door. Everything is strictly confidential. For those who are really worried about being seen, they call ahead, make sure the place is empty, book the entire facility for the day and leave in a cloud of bodyguards. Linda has serviced clients on planes, tour buses and in hotel rooms. Some get extremely paranoid about maintaining the mythology of what a musician is supposed to be in the eyes of the public, but this is to be expected in a world where just about anything can make headlines.



Before



More



Even More





Mick Jagger and Ron Wood at the Rose Bowl

The Rolling Stones
Rose Bowl
 Pasadena

The latest version of the Greatest Rock & Roll Show On Earth motored into town recently, perhaps creaking a little, but still able to deliver the musical goods.

Following opening sets by bluesman Buddy Guy and funky L.A. white boys the Red Hot Chili Peppers (new Chili guitarist Dave Navarro donned a panty-hose-and-tennis-shoes outfit that left his butt hanging in the wind), the Stones took the stage with a biting rendition of Buddy Holly's "Not Fade Away," a song the Stones originally covered during the mid-Sixties.

Jagger—looking fit and trim—pranced and paraded the mammoth stage setup, stopping long enough to cajole the crowd with his patented windmill arm movements. Drawing from all phases of their career (including a few too many songs from the new album, *Voodoo Lounge*), Jagger, Richards, Wood and Watts (with Darryl Jones replacing now-retired original Stone bassist Bill Wyman, augmented by two backup singers, a keyboardist and a tight horn section led by ever-trusty Stones cohort Bobby Keys), sounded a little rusty on a few songs, but managed to stir up the old fire during most of the crowd-pleasing set, including great renditions of "Sympathy For The Devil," "Brown Sugar," "Tumbling Dice," "Miss You" and the band's stately new single, "Out Of Tears."

Be fitting the World's Greatest Rock & Roll Band, the mammoth stage setup transformed the Rose Bowl into a giant New Orleans-themed voodoo lounge, complete with giant, inflatable replicas of Elvis and several Mardi Gras-like characters.

All in all, though the Stones seemed more than ever like a bunch of old pros delivering a faithful trip down memory lane (perhaps the set could have used a few more obscure gems), rather than a band in its art-

istic prime, these aging rock standards bearers—and especially Jagger—proved that they can still captivate an audience (with special kudos going to Ron Wood's guitar playing and the ever-dependable beat of Stones senior member Charlie Watts, who got the evening's biggest ovation).

Now, if they would only play a smaller, more intimate venue next time around (how about a 20,000 seat arena?)...if there is a next time, that is! —Keith Bearen

Danzig
Irvine Meadows
 Irvine

Danzig is caught in a vicious cycle. The harder they struggle for a "bad ass" image, the more journalists are prone to equate them with cartoon characters. Of course, this makes it much less fun, but no less accurate to describe Glenn Danzig as a Tiny Toon called "Testosterone" with too much balls and not enough brains.

Looking like Barney Rubble's evil twin, Glenn is well-known for keeping dictatorial reign over Danzig's music. Big mistake. The result is a monotone show in which all the songs blend together into one weak message of false machismo. Worse, Glenn's insistence on musical monarchy stifles the band's best asset: guitarist John Christ.

The formally trained Christ was allowed into the spotlight just long enough to show off the skill that is stymied by Glenn's rule. Christ has been quoted as saying, "I have to keep reminding myself, 'It's not my band. It's not my band. It's not my band.'" Too bad. There's no telling how much better this concert, as well as Danzig's CDs, would have been if Christ were given a little leverage.

Though Danzig is often compared to Black Sabbath, Jim Morrison and Howlin' Wolf, the group's most obvious sound-alike influence is the Cult. Yet, while Danzig captures Cult sound, they fall short of Cult quality.

The one possible exception is "Mother," which rocketed Danzig into their current fame and evoked the loudest cheers from the audience.

Clearly, Danzig's greatest failing is that Glenn has something to prove. As the man who wrote Roy Orbison's "Life Fades Away," Glenn could surely produce more diversity, better songs and a better show; his previous work with the Misfits is proof. But instead, he opts for Satanic imagery while mocking anyone who uses the "S" word to describe the group.

Give this guy some Prozac, and you'd have a great band. In the meantime, just play your old Cult records.

—June Casagrande

Bootsy Collins
House Of Blues
 West Hollywood

This show could be summarized in two words: "Where's Bootsy?" William "Bootsy" Collins, bass guitarist-singer who is best-known as George Clinton's cohort in the legendary Parliament-Funkadelic outfits, was missing in action from the stage for about half the allotted performance time. Instead of being treated to an all-out funkfest from Collins, the audience often had to settle for elongated jams from Collins' backup group, Bootsy's New Rubber Band.

Not to say that Collins' backup band lacked talent, but watching this show was the equivalent of having cake filling without all of the cake—moderately satisfying, but not nearly as good as it would have been if the necessary ingredient had been there all along. If anyone had known in advance that the show was going to unfold this way, then maybe the Rubber Band should have gotten top billing for this gig, like they do on the latest Collins release, *Blasters Of The Universe*. The band certainly went beyond their backup duties.

From the start, there were signs that Collins might not grace the stage with his presence as much as the

audience expected. After about twenty minutes of a ceremonial, suspense-building introduction from his band, "Bootszilla" himself finally emerged in his trademark space-age-on-acid gear (glitter, thigh-high boots and oversized star-shaped shades) and began a set that emphasized hypnotic grooves over tidy vocals.

For the first half of the show, when Collins was on, he was stomping out an electrifying performance that perfectly gelled with his Rubber Band, which, depending on the song, numbered up to twelve people (including Parliament keyboardist-songwriter Bernie Worrell). But then he pulled a disappearing act...and another...and another. The Rubber Band provided enough entertainment to sustain the average attention span, with other vocalists filling in to keep up the pace of the show when Collins wasn't onstage. But at times it appeared that the band was just stalling until the main attraction was ready to come back onstage and perform. Even though Collins went through various costume changes, the amount of time that stretched between his stage reappearances seemed too long, even for an eccentric like Collins.

Ten minutes turned to fifteen and fifteen turned to twenty. The band played on, but still no Bootsy. When he came back onstage during the last part of the show, the result was somehow anticlimactic, as he indulged in an overworked, rambling ballad that left the crowd's dancing feet cold. The ending number was a blitzkrieg of energy and a musical triumph, but it was too little, too late. Having seen Mr. Collins as a headliner before, I can safely say that the "disappearing act" pattern at this show is not typical of him. All artists have their "off nights," and let's hope the next time Collins plays in the area, he'll remember that headliners are supposed to spend most of their stage time performing instead of retreating. —Carla Hay



Bootsy Collins at the House Of Blues

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EXPERIENCED MIDI-competent engineer, detail oriented, cheerful, non-smoker, spanish + plus. Send cass. discography, resume to: Engineers 1626 N. Wilcox #145, Hwd. 90028

MUSIC PUBLISHER needs organized, dependable person with good attitude for help with heavy phones. Flex hours, no pay. Call Kay Mon. & Tues. only 213-966-3955

MAJOR ENTERTAINMENT PR firm seeks a motivated and responsible intern. Great opportunity to learn the business. No pay. Must be student. Elizabeth 213-651-9300

RECORD PROMOTION firm has entry level position. Heavy phones, long hours, should know basics of music business especially radio. Call John 818-907-1122

COCONUT TEASER seeks experienced Booker! Over 21 w/ car & knowledge of local & nat'l acts & appreciation of all types of Rock. Len 213-654-4887. M-F 3-8 pm.

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

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

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

INTERN NEEDED for small record co. call Tina M-F 9-6 Red Handed Records, big opportunity. 818-771-0336.

MUSICAL INSTRUMENT retailer seeks responsible person to do cashiering and accessory sales part time. Call Terri at Guitar-Guitar 818-789-1706.



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MUSIC CONNECTION

seeks Recept./Admin. Asst. P/T, Mon-Fri., 11-5, \$7/hour. Must have excellent communication, typing & Mac skills. Must have transportation, be flexible & handle variety of responsibilities.

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QTY	C-10	C-20	C-30	C-60	C-90 *
100	.37	.42	.48	.68	.96

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QTY	C-10	C-20	C-30	C-60	C-90 *
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NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY
MINDI ABAIR - Saxophone/Vocals Soulful & Sexy to burning alto & soprano saxophones. Lead or background vocals. Dynamic 3 1/2 octave vocal range.	818-753-2933	✓	✓	✓	✓	Own band plays major concerts and festivals. Toured with Kilauea and John Tesh Project. Featured on Go West video Tell Me Extensive television coverage including "Entertainment Tonight", VH-1, CBS Entertainment News with Dave Sheehan and the "Mike and Maty Show"	Easy to work with Moves effortlessly from jazz to funk to R&B to pop First take reader Top notch improviser with great ears.	✓	✓	✓	✓	✓
CONLEY ABRAMS - Engineer/Prod. 24 trk Adat/Mackie 8 Bus 24-48 trk analog MPC 60, SGI, Proteus FZI large sample library.	818-382-4756	✓	✓	✓	✓	Worked with some of the biggest names in R&B/Hip Hop today including: Silk, Jade, En Vogue, Heavy D, Queen Latifah, Keith Sweat, Angela Winbush, Isley Bros Gold & Platinum album credits. Expert MPC programmer play keyboards, bass, lead and background vocal arrangements	Can help build your project from ground up thru completion. Specialize in mixing finished album and single remixes. Budgeted projects only.	✓	✓	✓	✓	✓
TOM ALEXANDER - Producer State of the art 24 track automated 56 input Neotek top of line outboard gear, impeccably quiet, MIDI with 1000's of loops/samples and sounds.	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!	✓	✓	✓	✓	✓
BARBIE ANDRETTI - Female Vocalist Professional lead and background vocals with dynamic range.	310-459-6589	✓	✓	✓	✓	Recorded and toured with Loverboy, David Foster, Concrete Blonde, Michael Damian and others. Training with Seth Riggs and my extensive experience has solidified versatility and a natural feel for almost all styles of music	My love for music and my personality make me easy to work with. I'm always professional and positive	✓	✓	✓	✓	✓
GIL AYAN - Guitarist Fender Stratocaster and Gibson ES-335 guitars. Vintage tone Mesa/Boogie amplifier, stereo MIDI rack system for processed/modern sounds.	310-476-6274	✓	✓	✓	✓	Experienced in recording and live performance situations, from small clubs to larger venues. Have worked with alternative and classic rock, funk, jazz, fusion, pop, blues and Brazilian/Latin performers. Chart reader with good musical ear for parts and song arrangements.	Dedicated musician, quick learner. Strong lead & rhythm playing with versatile sound. 1st session/rehearsal free, rates negotiable thereafter and for live performances. Lessons available.	✓	✓	✓	✓	✓
FRANCIS BENITEZ - Female Vocalist I can do lead or background vocals for your productions in Spanish, or with a Latin flavor. Spice it up!	805-252-7257	✓	✓	✓	✓	Over 15 years of experience in the Hispanic Market, both live and studio performances. Numerous album credits. Background vocals for Placido Domingo, Julio Iglesias and Raphael among others.	Music is my passion, great personality, easy to work with, very professional and very fast. Resume and demo available. Experience as a contractor.	✓	✓	✓	✓	✓
DELUXE RHYTHM MASTERS Top notch, time-tested, four piece Rhythm & Blues Rhythm Section.	818-761-3000	✓	✓	✓	✓	110 years combined, rock-solid, professional experience playing music that sounds great and locks in the pocket. Extensive studio and live experience playing, singing, songwriting and producing. Full credits on request. Great sounding gear.	Easy to work with Positive, creative, inspired input. Additional players available on request.	✓	✓	✓	✓	✓
CLIFF G. BRODSKY - PRODUCER/KEYS E-16, ADAT, K-2000 with sampler, Sound canvas, RM-50, D4, Proteus, DX-7s, RD-300, Juno-60 with midi.	213-469-4981	✓	✓	✓	✓	Worked with artists from Warner Bros., Polygram, Motown. 5 year degree from Berklee in Synthesis/Music production & engineering. 20 years playing keyboards professionally	Good vibe producer. Expert player, arranger, programmer, engineer. Always great results.	✓	✓	✓	✓	✓
PAUL C. - Guitarist Liberatore Guitar Endorsement. Fender Strato Bastard Mesa -Boogie & Bogner Amplification. Huge, unprocessed tone.	213-658-8264	✓	✓	✓	✓	Extensive live and studio experience. Previous opening positions for Tora Tora, Brad Gillis, & Dream Theater. Excellent hard rock image and stage presence. Powerful, refined style a la Sykes, Lukather. Complete demo available.	For professional hard rock style guitar work, live or studio I am the man. This is not a hobby.	✓	✓	✓	✓	✓
ROBERT COPELAND - Producer/Arr. 16 - 48 track, Mac Performer, Vision, Cubase, Finale, Linn programming, K-2000, Ensoniq, Sound Canvas, Proteus, M-1, Roland JV-80, R-8, EFX.	213-217-8469	✓	✓	✓	✓	Recent credits include Danny James, 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.	✓	✓	✓	✓	✓
SABRINA COWANS 3 1/2 octave range	805-723-5391	✓	✓	✓	✓	Soulful vocalist with 15 years of studio and live experience. 3 1/2 octave range. Strong on ballads and uptempos. Fast learner with excellent ear for harmony.	Professional and punctual, great personality and fast in the studio. Picture, resume and demo available.	✓	✓	✓	✓	✓
CATHLEEN CRONE - Voc/Orch/Arrngr Complete MIDI Studio, Mac Performer 42, Orchestrations, Arrangements, MIDI Synth score, also original score. Vocal arrangements.	310-453-4692	✓	✓	✓	✓	Film/TV Sessions, Live performance, Demo s, Showcases, Musical Theatre, Casuals. Extensive Education - Reasonable rates.	Utmost quality, Preparation, Positive and Professional results. Energetic and Pro-attitude dedicated to making you sound your best. PAGER # 310-888-7318	✓	✓	✓	✓	✓
CARL DEMARCO Yamaha 4 string, Ibanez fretless, Peavey amplification.	818-988-4229	✓	✓	✓	✓	15 years live and studio experience Degree in Music. Great stage presence long hair image, excellent singer good sight reader reasonable rates	Very responsible, professional, easy to work with	✓	✓	✓	✓	✓
BRYAN FOUNGER - Bassist/Vocalist Custom 6 string, Yamaha, Hamer & Gibson 4 string, D-tuner. Lead and/or backup vocals. 3 octave tenor range.	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 Laclefield. Also studied with Tim Bogert, Steve Bailey, Gary Willis, excellent vocals	Always listening. Very professional attitude. Solid player yet inventive when needed. Love live performance. An extensive repertoire. Ready to top any time. All styles, casuals and Top 40	✓	✓	✓	✓	✓
LISA FRANCO - Medieval Strings Renaissance harps, nylon or steel strings, mandolins, dulcimer, bouzouki.	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. Music sound textures for rock ballads, also pop, folk, traditional classical and new age. Rates are reasonable and negotiable.	✓	✓	✓	✓	✓
PETER G. - Drummer/Vocals School of Hard Knocks graduate with Masters Degree in common sense & patience. Great drum sound, some percussion and vocals.	818-761-9081	✓	✓	✓	✓	Seasoned pro, over 12 years experience in studios, clubs and road work. Well rounded, very dynamic, with great feel and time. Can take direction or improvise without hassles. Quick study, some reading. Overdubs and click tracks no problem	Consistently smooth and solid. My personality and musicianship can and will unquestionably enhance any artist's performance. Live or studio.	✓	✓	✓	✓	✓
MAURICE GAINEN - Producer Fostex 16-trk, 40 ch mxr w/MIDI muting, DAT, sax, flute, Ensoniq EPS16-samp, Alesis D4 drm mach, Korg M-1, efx, etc	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 spic deals, pro situations only	✓	✓	✓	✓	✓
DAVID GOLDMAN Strat, 335, Fender, Boogie, Bradshaw Board, Boss FX.	310-398-1221	✓	✓	✓	✓	Best players delight to listen to Music Connection many years experience in all situations. Versatile styles. Read, charts or improvise.	Quick study, good ears, easy to work with Professional all the way.	✓	✓	✓	✓	✓
CARLOS HATEM - Percussion/Drums Percussion and drum-set. Acoustic Drums, Shakers, Bells, Whistles, Full MIDI gear.	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 1/2" 8-Trk MIDI studio, 24-ch Soundcraft Delta 8, DAT Masters, Lexicon, Tannoy, Korg O1W, Roland R-8, Mac, Fender/Martin guitars, tube mics	213-466-9011	✓	✓	✓	✓	CD quality production Proven record of success. Excellent songwriting and arranging skills. Access to great studio musicians. Comfortable, creative working environment. 100% satisfaction guaranteed. Nothing leaves my studio until you're completely satisfied!	I specialize in producing high quality recordings for up and coming bands and solo artists. My goal is to do great, original sounding work for all of my clients	✓	✓	✓	✓	✓
JORGEN INGMAR Dutch drummer endorsed by Noble & Cooley and Drum Partner Europe. Uses Zildjian cymbals and a variety of snare drums.	310-830-6700	✓	✓	✓	✓	European drummer, studied at the Arnhem Conservatory of Music, performed all over Europe. Lots of studio, TV and live experience. Recorded and played with Rainer Luke Herzog (Scorpions), El Topo (Roxette Mothers Finest), and Hans and Candy Dulfer	Good ears, good sound, and Pro attitude!!! Available for lessons. -Hey didn't Alex and Eddie Van Haen come from Holland too!!!	✓	✓	✓	✓	✓
TONY ISABEL - PROD/VOC/BASSIST Complete Midi studio, Adat, Mackie, Yam Pro Mix, Cubase seq., Dat, Lexicon E.P.S.s., Killer Bassist.	213-663-8303	✓	✓	✓	✓	Master quality prod. arranger, composer in all styles. Jingle and songwriting track record with midi, rock and pop specialty. 20 years experience as pro. Credits too numerous to list. All style bassist. Member LASS, NAS, SGA. Easy to work with	Will do your demo at reasonable rates. Artist development, why do demo when you can do a master? Available for sessions and casuals. Bassist with 60's soul vocals. Read music	✓	✓	✓	✓	✓
CHRIS JULIAN - Producer/Writer/Eng Real cool Automated 48-Track studio overlooks Pacific from Malibu hills, MTR9011, Drums, Pno, Top Mics, Heavy Midi Samples, History of Hits!	310-589-9729	✓	✓	✓	✓	Young, skilled, fast. S. Dig Work! Over 30 Gold and Platinum, 1 Emmy, 3 Grammy Nominations! Credits w/ Warner, Sony, SBK, ABC, NBC, HBO, FOX TV, Elektra, Atlantic, 20th Cent, Fox, many more. Chops on Gir, Bass, Pno/Synth, Voice, MAC. Great attitude! Teach	Inspired creative/technical - all styles. Learned from best - Don Was, Jimmy Webb, many legends I am currently producing Art Garfunkel and Tom Petty!	✓	✓	✓	✓	✓
DANNY MAC - Producer Korg X3, Ensoniq ASR 10, Roland JV-80, R-8, Linn Drums, Alesis drums, Cubase 2.5, Complete Studio, Session players available.	714-891-1539	✓	✓	✓	✓	Produced top ten club smash "Skin Party" Produced and programmed the album "Out of the Dark for Quality/Festini" Produced Christian Recording Artist Dustin Simpson. Record projects for CBS, ABC, Triton Pictures, etc.	New edge producer, talented and verifiably qualified, select sessions only, must be extremely talented	✓	✓	✓	✓	✓
LESTER MCFARLAND - Bassist Electric fretted/fretless bass guitars, 4, 5 and 6 string. Some keyboards. Tenor vocals cross between Philip Bailey/James Brown.	310-392-2107	✓	✓	✓	✓	Thirty years of pro credits, albums, tours including The Crusaders with Joe Sample, Larry Carlton, Jeff Lorber, John Scofield, Tom Grant, Robert Cray, Esther Phillips, Tony Williams, Eddie Henderson, Chick Corea, Patrice Rushen, Albert Collins, many others. Chitlin' circuit albums	Specializes in developing material, players and arranging music. Reads music, plays by ear, loves to teach. Cited in "Downbeat" and "Bass Player" Aka The Funkmaster	✓	✓	✓	✓	✓
MICHAEL M Studio includes 32 channel Mackie, Adats, BRC, S-1000, Wavestator, Mac, Rhodes, 808, Louisiana coffee + more.	818-982-1198	✓	✓	✓	✓	Produced albums/singles/ written songs for Deniece Williams, Tommy Gun, Five Star, Mona Lisa, for such labels as Sony, Giant, Quality, Thump, CBS, Epic, scored music for Reebok. Have worked in Japan, Germany and will be attending MIDEM.	Pro everything. Available for record production, remixing, arranging and programming dance, house, acid jazz and world beat.	✓	✓	✓	✓	✓
LISA ANNE MILLER - Orchestrator Will orchestrate for live musicians and conduct your music. Also will provide MIDI synth orchestrations. Reasonable rates.	310-284-8144	✓	✓	✓	✓	Specialize in horn and string arrangements for live musicians. Demo available on request. Numerous awards including Addy, New York Festival, and awards from ASCAP & BMI. Member of Society of Composers and Lyricists and Pacific Composers Forum	Very professional results. Access to best studio musicians. Will work with any style of music. Dedicated to making your music stand out from the rest.	✓	✓	✓	✓	✓



•**Digital Music Corp.** MX8 midi contrlr, xint cond. \$150. Steve. 714-992-2066
 •**Digitech harmonizer.** IPF33B, smart harmonies, delay, chorus, xint cond. \$325. Al. 818-965-1307
 •**Pioneer CD ptyr.** model PB4100, single disk, asking \$150 obo, xint cond. 213-667-2792
 •**Yamaha midi** converter, will sync up any seqnr to mult trk, almost new. only \$75. 310-440-5011

5. GUITARS

•**Charvel strat.** very fine cond. Pearl white w/black hrdwr. grt plyg wkt, only \$495. 310-440-5011
 •**Elec bs.** Yamaha. \$350. Ibanez. \$400. Both 4 string w/gig bags. 818-990-2328
 •**Epiphone coronet.** 1965, dbl cutaway, solid body, single P90 p.u. gd cond. \$600 firm. Darryl. 213-874-4501
 •**Fender customized** gyt by John Caruthers wine neck, black hrdwr. F Rose, custom switches, \$475. Call 310-450-1047
 •**Fender Squire** bullet strat. black, very gd cond. plys & sounds grt. maple neck. no case \$145. 818-902-1084
 •**Gibson 1937 L-37.** arch top. flat bck w/f holes, gd cond w/HSC. appraised at \$750. sell \$500. Brian. 310-390-4348
 •**Godin bs.** 1/2 acous. grt p/u's, like new. \$750. Eric Englen. 213-851-6276
 •**Metallic black** Jackson, active elec's. S.Floyd trm, tunes own p.u. giant frets, shark fin markers on maple neck. \$400. 213-876-0954
 •**Ovation custom** legend, acous/elec cutaway, mint, must

see, case & extra included, mega inlaid, \$750. Chuck. 818-753-4321
 •**Rickenbacker 4001** bs, new cond, sounds grt. new strings, sell \$425. 213-957-4955
 •**Ugly jazz** bs, fretless, EMGs, B+A bdrge, \$300 firm. Mike. 213-848-8311
 •**White Carvin** V220T w/pro Kahler, gold hrdwr, 24 fret dbl hmbckrs wispitters, HSC, very gd cond. \$280. Cliff. 818-980-4685

6. KEYBOARDS

•**Baldwin** baby grand piano, vintage 1956, new hammers, mint cond, xint tone, one owner, \$7300. 213-461-7889
 •**Kurzweil pro 76.** best piano samples, 100s of sounds, midi, fully adj paramtrs, grt cond. \$1000 firm. Bill. 310-436-6684
 •**Mi Korg** keybrd, like new w/HSC. \$950. 818-506-6113
 •**Minimoog.** 25 yrs classic keybrd synth. \$3500 or bid. John Moore. 213-291-9643
 •**Ovation collector** series 1985-1 w/HSC. \$540 obo. Jim. 310-390-4378
 •**Prophet FS.** perfect cond. \$1000. Brian. 310-396-5589
 •**Yamaha SY99** keybrd w/ystation, like new, w/manual & hrd case. \$2200 obo. Brian. 818-705-3905

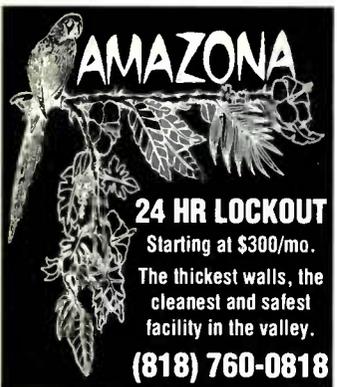
8. PERCUSSION

•**1948 Ludwig** set on cover of Modern Drummer (Chad Smith). Dec. 1994, 26" bs drm & including orig snare & Anvil light cases. Brian. 310-439-0700
 •**Ludwig drm** set w/2-22", 13", 14" & 16" & snare. blue transparent, perfect cond, pro sound. must sell. \$450. Haru. 310-445-0860
 •**Yamaha** tour dbl bs kit w/pwr toms, white, drms only, factory hds, mint cond. \$1200 or trade. 213-883-9578

9. GUITARISTS AVAILABLE

•**22 y/o.** very soull, blues rock gyt plyr w/image & exp from Texas sks signed, managed or very srs band. Infi Allman Brothers, Hendrix, S Garden, Sabbath, Lee Jackson. 818-755-9161
 •**A1 id gyt** w/pro gr. image & bckups. skg aggrsv, melc, lng hr. HR band, musicians. No grunge. thrash. 818-766-2757
 •**A1 pwrfl.** emotional id gyt plyr, yrs of touring & studio, top gr. Infi Gary Moore, etc. Pro act only. Jeff. 818-700-0919
 •**Absolute pro.** HR gyt. Extensive live, studio exp. Pwrfl image, stage presence. Killer tone. Pro sits only. This is not a hobby. Paul. 213-658-8264
 •**Aggrsv gyt.** Infi Ministry, KMFD, Pigface. sks others for industrial band to set trends, not follow them. Jeff. 818-505-8036
 •**Bad Company.** unig opportunity to add artistic expression. Veics & bkgnd. First rate, classic. Steve. 503-585-8063
 •**Bart Walsh** of band Lancia & Atomic Punks sks orig proj. Paying, signed or killer. 818-759-3688
 •**Bell bottoms.** beads, 70's, tweeds, Les Paul i ply & sing. Lg for real thing. Blues, R&B, funk, soul. Johnny. 818-769-1215
 •**Blues gyt plyr.** just in from Saturn, lkg for gigs. I'm an org. George. 213-243-9038
 •**Do studio** wrk very cheap, endorsed by Ibanez, ADA, DiMarzio. SIT. Will have plyg at the Nam show in Anaheim in Jan. Michael. 213-957-1125
 •**Exp gyt.** sngwrtr lkg to join/form hv groove feel blues based sng oriented band. Infi STP, Pantera, SRV, Helmet, A.Chains. 213-368-6449
 •**Exp pro** avail for FT wrking band & studio sessions. Well versed in all styles & able to learn matrl quickly. 818-382-4522
 •**Fem gyt.** voc avail for gigs, sessions etc. Blues, rock, altrny. Dbl on harmonica. Laune. 818-763-1801
 •**Fem id.** rhythm gyt sks 2 gyt band. Have equip, trmpo, image & veics. Srs only. Lv msg. 818-980-7852
 •**Fem rhythm gyt plyr.** keybrd plyr lkg to join/form male or fem hvy band. Infi Sepultura, Entombed, Slayer, Vella. 818-501-0567
 •**Gay gyt** avail. Into only gay rock. Queen, Bowie, La La Boys. Pro gr. No strings, notes, amp. Hot gay image only.

Large wardrobe. William. 213-962-6442
 •**Guit featured** in Guitar Player mag, have endorsements, avail for HR band. A/Chains, Fight AI. 818-965-1307
 •**Guit id.** rhythm, sks plyg sit. Have equip, trmpo, bkng vocs, pro act, etc. Steve. 714-992-2066
 •**Guit sks bst & drrm** to form blues band. Infi Hendrix, SRV, Arc Angels. Srs only. 818-577-5931
 •**Guit, sngwrtr** lkg for creatv band, rock, pop. Over 10 yrs live, studio exp w/maj credits. Pros only. Andy. 213-665-0227
 •**Guit, sngwrtr** lkg to join/form hvy rock band. New in area from E Coast. Infi Yngwie, Sykes, Howe. 818-766-0402
 •**Guit w/verst** sound avail for demos & sessions. Read charts, easy going & quick learner. Dave. 818-985-4719
 •**Have gun, will travel.** Verst gyt avail for HR, metal, thrash proj. Lks, gr. chops, sngwrtr abil, etc. etc. 818-752-9257
 •**Hip hop.** R&B mts HR gyt avail for quality orig proj. Henry. Lv msg, 213-368-8951
 •**Ld gyt sks** top HR, pro blues inlf band w/image. Pete. 818-762-5438
 •**Ld gyt.** sngwrtr avail for HR proj. No grunge, no altrny. Rockimage, pros only, career minded. Jeff. 213-993-7288
 •**Ld gyt.** sngwrtr w/sngs sks to join/form orig band. Boogie blues, verst rock, soul, etc. Jeff. 818-946-6671
 •**Ld gyt.** sngwrtr sks to join/form srs, burning funk rock band at a Living Colour, Extreme, Peppers, Power Station, Prince, Michael. 818-937-7002
 •**Ld, rhythm** gyt avail to join/start band. Total collab & commitment. Infi U2, Zep NIN, Dennis. 213-954-0306
 •**Left handed** gyt avail to complete 2 gyt band. Raw, hvy, groovin aggrsv, visual. Greg. 818-781-1973
 •**Melc id** gyt sks pro sit. Grt image, equip, sense of humor. Keybrds a must. Infi Joes, Journey, Lynch Mob, Giant, Boston, Kenny. 818-507-6551
 •**Old school** gyt avail for band or recrdng. Rock, blues, funk, R&B, Image & gr. Johnny. 213-850-1476
 •**Old school** soul, funk pro w/blistering ids avail now for paying sits only. Also hot blues. 310-842-9894
 •**Pro artist,** vocs, rhythm, dynamic, extremely verst to collab w/. Have extensive studio & live exp, gd equip. Eric. 213-463-0958
 •**Pro gyt** avail. Tour, recrdng exp. Pro sits only. 818-380-1260
 •**Pro gyt** plyr, grt sng, dbis on pedal steel & mandolin, avail for p.u.s. sessions & live performance. No startups, pros only. Curt. 818-353-2444
 •**R&B gyt** plyr, pro caliber, plys funk, blues, cntry. Studio & live credits. 818-369-0144
 •**Reggae,** socca, jazz, rock gyt, 36. album, tour credits. Ex-Bamici, Sapidilla, Einstein, Phil Chen, Dominators, Upstream, etc. Expressive flowing impro. Pro only. Dale Haskins. 310-696-7120
 •**Rhythm & id** gyt plyr avail to join band. Infi Adorable, Stereo Lab, Chapter House. Only ones who know bands written should call. Marcel. 213-467-9557
 •**Rhythm gyt.** hvy HR groove w/edge, straight forward. 213-620-8776



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 •Star quality showman, guit/sks band, voc. Infi Pumpkins, Cranberries. Have pro gr. Lv msg. 818-789-1910
 •Tlntd guit, sngrwr now forming hvy groove band into Zombie, S'Garden, STP. Zep. A/Chains. 213-878-0152
 •Top pro rock guit avail, 10 yrs touring & recding exp in Euro, pro gr, xint lks. Pro only. Nard, 213-653-3034
 •Versitl, expressive, rock guit w/sngs, vocs, stage chops, contemporary lk, sks enterprising st w/grt plyrs. Michael, 818-377-5189

9. GUITARISTS AVAILABLE

•2nd guit plyr wtd for hrdcore & hvy rap, metal band w/lem front. Politically & pro choice aware. A real street image & sngrwing abil a must. No flakes. 310-572-4143
 •90's sounding guit plyr a la KROQ nnd for Euro singrwr for immed 24 hr recding & shows. Possible pay, no drugs, pro only. 213-467-7064

•Altrnv band inlf Ministry. Jane's. Zep. Metallica, sks rhythm ld guit to complete band & perfmr pending shows's. Image importnt. Owe, 818-511-1820

•Altrnv guit nnd for estab band currently recding upcoming gigs. Infi Nirvana, Lemonheads, Adams/Ants 310-370-5281

•Altrnv pop rock band sks guit, ld & rhythm. Must have image. 18-30 Infs Pumpkins. Suede. Band Has majdemo deal & upcoming shows & tour 213-851-1680

•Band sks vntage guit plyr, open tunings. Vocs nec. Cropped top, 23-30, image conscious pls Infi Georgia Satellites, Sines. Call 213-883-9533

•Black rhythm guit w/old Prince. Hendrix image, no dreads or balhdns, wtd for all black funk mob. Infi Hendrix, Bootsy, early Prince 310-372-3208

•Bst forming single guit, 90's HR band avail. Have sngs, equip, tall, lng hr image. Into Skid, GNR. Hllywd area. 310-358-6982

•C.Trick tribute band sks guit to ply Rick Nielsen, voc abil short hr, funny. Scott, 818-331-7665

•Creatv, melnc ld plyr nnd to complete sng orientd band Vocs a plus Infi Beatles, Police, Blossoms. Steve, 818-753-9553

•Creatv seasoned acous/elec guit wtd for band. Approches Roland Orzabal, Dominic Miller, David Gilmour Infi TFF, Sting, Floyd, Marillion, Gabriel 213-875-4814

•Extra \$? Ld voc, frontm sks guit plyr to form or join covering band. Tons of exp & contacts. Gigs & mgmt avail. Wide musclnfls Bckgrnd vocs a must. Lv msg. 213-876-5837

•Fem ld guit wtd for hvy, aggrsv fem band w/production deal & label intrt. Pro only. 818-762-8681

•Fem ld singr, lyrncst lkg for srs guit plyr, sngrwr to collab w/altmvt, bluesy. Page sound. Liz, 310-839-9071

•Fem singr sks guit to duo around town. Coffee houses, sushi bars (to make some money!) Annette, 818-587-4013

•Filthy, nasty, bluesy guit plyr to complete HR band. Infi you name it, pref bckup vocs. Must have brain pls. Chris, 213-933-0709

•Fripp, May, Hackett, How, where are you? Srum sks guit 818-353-1788

•Funky guit wtd for orig punk inlf'd trio. Graham, 310-399-5104

•Guit plyr & bs plyr wtd for all org pop band w/matr & connex. Diane, 714-840-6944

•Guit sks seasoned, intellgt, expressive musicians for altrnv groove HR band. O'Ryche, Pumpkins, Kings X, DRN, Rock stardom, image isn't priority! Emotional music is Tony, 213-413-2377

•Guit, sngrwr w/own style wtd for band. Infi Sines, Alice, Porno, 23-26 only, no metal pls. Team plyr, family vibes Jack, 310-649-5271

•Guit, voc wtd by same, 29 y/o. Spacy, out there, Floyd type style. 818-343-5508

•Guit w/melnc tone & feel, rockable funk & jazz inlf, wtd for demos & shows's. Pay neg. 213-463-8963

•Guit wtd by sngr to start nasty band. All orgs. Infi Zep, Aero, GNR, etc. Under 26, srs only, no posers, flakes or egos. 213-463-5937

•Guit wtd for collab. Bluesy, simplistic, soulf, dedictd, team plyr a la Keith Richards, Rich Robinson. 213-954-8063

•Guit wtd for collab. Bluesy, simplistic, soulf, dedictd, team plyr a la Keith Richards, Rich Robinson Billy, 213-954-8063

•Guit wtd for altrnv pop band. Eclectc & melnc. For info, 213-222-1133

•Guit wtd for forming altrnv, HR band w/label intrst. No flakes. JR, 714-545-2011

•Guit wtd for hvy, aggrsv, hrdcore band a la Korn, Rage, Tool. Srs only. OC area, 714-840-2599

•Guit wtd for estab altrnv proj to jump in & color the vibes. Peter Murphy mts Hole mts Zep. 818-781-5701

•Guit wtd for industrial band. Infi Ministry, NIN, KMFDM, Nd equip. Chris, 818-785-2420; Ben, 805-498-7381

•Guit wtd for pop, altrnv rock collab to wrk w/lem voc, lyrncst. Maria, 818-981-0029

•Guit wtd for acous prp, newly formed. Some gigs scheduled. Ron, 818-763-4704

•Guit wtd to form new sound band. Dedictd, no drugs. Infi Jane's. Zep, Doors. 213-851-8084

•Guit wtd to join all org altrnv funk band. Infi Prince, Fishbone. Miles Davis. Must practice 3 times a week. Max or Mike, 213-934-7394

•Guit wtd, Percussive & rhythm specialist. Gd chord knowledge & single string style. Infi EWF, Rufus, BNH, Sly, Marvin & Stevie & TTT. 213-738-7167

•Guit wtd, Putting together glitter, flash band. Nd ambitious musicians to plys funky blues, altrnv rock. Send ltr or demo to PO Box 41961, Chicago, IL, 60641

•Have 15 mind blowing sngs ready to gg yesterday. Must have E coast roots & sing flawlessly. 20-30 only. Todd, 213-815-6165

•Industrial band sks guit wtd. Must have equip & hvy sound for shows & recding. Infi Helmet, NIN, Siouxsie, 213-939-8086

•Ld guit nnd Acous/elec to form no hold barred R&R band. Creativity, spirit & sense of being a must. 909-595-8309

•Ld guit plyr, 26 yrs exp, lkg for ld bs plyr, ld singr & drmr to form British cover & American pop style. Infi Who, Gabriel, Beatles. Robert, 818-797-4356

•Ld guit wtd for band w/lem singr. Open to all styles of rock for shows's & covers. Robert, 310-864-1268

•Ld guit wtd to complete org rock band w/grt sngs. Infi Clapton, Yes, Who. We have ltrout. Call 818-883-9802

•Ld guit wtd by keybrdst w/16 trk studio for collab, recding, sngrwrt & forming nucleus of hi energy org rock band. Curt, 818-780-1846

•Ld guit wtd for forming, recding cntry rock band. Infi Brooks, Ketchum, Carpenter. Private rehrl, 27-35, no smoking or drugs. Call 818-557-8383

•MOTHER EARTH, all fem band, sks guit, We have nat'l m'l press, radio & label intrst. Must be dedictd, mobile & responsible. 408-248-5200

•Nda self-sufficient acous, elec guit for org or cover tunes. Pref fem, easy to wrk w/, who doesn't mind plyr gay bars. Some pay. 310-936-6206

•Rhythm guit plyr who dbis on keybrds well nnd for THE NADINE AUTRY COUNTRY BAND. All orgs. Wrking towards record deal. Nadine, 310-772-8124

•Rhythm guit w/strong bking vocs wtd for altrnv HR band. Have release on indie label. Infi STP, S'Garden, Chains, PearlJam. Must have trmpo. 818-753-9589; 909-597-3973

•Rhythm guit w/bckgnd vocs nnd for orig showcsng band w/lem singr. Bluesy, melnc rock. Srs only. Al, 818-772-2280

•Rock band sks guit plyr & bs plyr. Must be pro minded & have lk, att & dedictn. Infi Crue, Floyd, Poison, C.Trick, Hanoi. Billy, 909-734-8245

•Sexy fem funky reggae singr sks guit. Covers, orgs, development & gigs. No Bob Marley covers. Must ply all styles of reggae. Shellbombs, 213-935-6636

•SG, all fem band, skill sks guit. Must be somewhat verstl, pro. Maj label intrst, mgmt, aty. Pls call 310-289-4734

•TEN GIN sks guit plyr, Voc necessary. Progrsv rock inlf. We have intro deal, early 1995 release, dist & in-house rehrl studio. John, 818-783-4818

•Verstl string manipulator, comfortable in white noise, tribal, acous, overdriven R&R fantasy. Committed & focused. All inquires wtd. Chris, 213-464-8560

•Voc, sngrwr forming grunge type rock band. Talking guit plyr nnd. Rafael, 818-403-9851

•Voc w/soul sks guit plyr w/R&B funk rock vibe for demos or band sit. Patrick, 818-894-6484

•Wtd brave, adept, inventive guit for sngrwrt prp. Infi Crash Worship, Survival Resrch Labs, Hugo Largo. Suran Sng, 310-392-4007

10. BASSISTS AVAILABLE

•#1 pro bs, stick & upght w/vocs avail for paid recding & live wrk. Pop, rock, totally pro, first rehrl free. Joe, 213-551-9096

•15 yrs exp. inlf, Warner, Sony, avail for pro paid sits. Studio, live, fretless, fretted, 5 string, pro gr, vocs, reading, all styles. Mike, 213-848-8311

•19 yrs exp bs plyr avail for paid sits, studios, touring, clubs. T40 & rock band & 4.6 string bs. SWR gr. Bryan, 818-715-0423

•25 y/o tall bs plyr, short hr, lkg for srs, creatv band. Infi S'Garden, Pumpkins, Peppers. Brian, 818-559-3680

•Avail bst & drmr, 28, 29, killer chops, Zep to James Brown, B.Crowes image, to join/form w/signed or nearly signed w/grt sngs. 213-653-7480

•Avail bst, very versil in all styles of music, jazz, rock, funk, fretted & fretless bs. Many credits. For more info, call 818-763-8078

•Bs plyr avail for estab band ready to gig. Hvy rock style. Equip, trmpo, stage & studio exp. Bruce, 310-822-1390

•Bs plyr avail for agro, industrial band. Dedictd, have equip, trmpo & att. Lkg for srs sit. Tim, 818-313-1984

•Bs plyr, studio, listen, solid support, groove, blues, jazz, etc. Hank, 310-358-5922

•Bst avail for HR/HR band. Infi A-Z, Progr, team plyr, cool image. Billy, 714-579-0724

•Bst avail for recding & perfmrng. All styles, fretted, fretless, jazz, funk, blues, sign reading, etc. Pro only. 818-377-9832

•Bst avail, plys fretted, fretless, acous & keybrd bs, lkg for paid gigs or signed acts. Mark, 310-391-5223

•Bst avail to join/form altrnv rock band. Hvy, groove, psychc, industrial, punk. Infi Jane's, NIN, 213-878-0644

•Bst, drmr team avail for live, studio sits. All rock styles, have gd gr, gd trmpo, gd atts. Chris, 818-848-4342

•Bst lkg HR/altmvt band. Infi Alice, Rage, Prong. Have pro equip, image, chops. Call 213-876-7172

•Exp bs plyr avail to form/join wtd w/extreme rock att. Antl gutt her sensibilities & slow, synclsound. 213-413-3154

•Free session bst avail for any live or studio sits. No charge. Must lv description of wrk nnd on msg. Eric, 310-358-6982

•Lng hr wrist basher lkg for srs, creatv, aggrsv, org band. Hose, 310-278-3072

•Pro bst avail. Formerly w/signed act, skg band w/mgmt &/or label deal. 818-380-1260

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

•Strong bs plyr into hip hop & jazz. Greg, 213-936-6099

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

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

10. BASSISTS WANTED

•#0 A- Record album in tour. Wrting a plus. Vocs a must. S'Garden, Anthrax, A/Chains. Mike, 818-957-3826

•#1 bs plyr w/vocs nnd for live shows & tour. Just record album in Germany. Infi Rush, U2. Mike, 818-362-7449

•#11, bst wtd. Deep music understanding, fretless/stick maybe? for world beat, mystical avantate pop, gigs. Big ears only, pls. Nikita, 213-658-5544

•#21-29 bs plyr for metal band. Pantera, Fight, Metallica, Skid. Must have exp & lng hr, skinny, B/A rock image. 818-985-1139

•A #1 bs plyr wtd for modern rock band w/upcoming CD. Gd level, dedictd. 310-208-3772

•A+, 28 y/o+, gd gr, job, car, W. Side rehrls. REM, Hole, Nirvana, Pumpkins style, commitment. 310-444-9315

•A1 rated bs plyr nnd by OC rock band, SYNAPSE. Must have trmpo, xint bckgnd vocs. Pro only. Infi Scorpions, Dream Theater, O'Ryche, UFO. Bryan, 714-771-2709

•Agro bst to join estab metal act to record & gig. Infi Pantera, Zombie. No flakes. Rob, 310-541-6051

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•**Altrntv trio** skg bs plyr, fem prf, for immed recrdng & gigs. Inlfs PJ Harvey, Hole, Pixies, 310-581-4942

•**Ambi-dub**, gruv-textur, morn bec, eclectic, N. Young to spc funk, Palatinos, Latin Playboys sk bst. Mimrul guit, guit synth w/voc. Michael, 310-826-9479

•**Are you into** following rock trends or can you dig everything from Stones & Hendrix to S'Garden & beyond? Kurt, 310-397-3316

•**Black bst** w/old Prince image, no dreads or baldhds, wtd for all black funk/dic mob. Inlf Bootsly, Hendrix, early Prince, 310-372-3208

•**Blues, entry** & rock bst ndd by cover band. Traveling involved. 818-753-9810

•**Blues, rock** guit & fem voc sk bst for perfrmng, recrdng, 213-650-2218

•**Bs plyr** desired. Orig pop rock, sng orientd band forming.

Altrntv edge. C.Crowe mts Benatar w/Stones infl. Must sing backup. 818-883-7094

•**Bs plyr** for altrntv rock band. Inlf WP, Pearl Jam, Toad, REM. Skg dedictn & open minded. Greg, 310-393-6967

•**Bs plyr** ndd for ong rock band w/fem singr. Blues based medic sound. Should ply in grove, no soloist. Al, 310-289-3384

•**Bs plyr** sought to form progrsv rock band & Rush tribute. Saro, 818-345-9627

•**Bs plyr** sought by aggrsv HR band. Lockout rehrl, label intrst. Lkg to gig soon. 818-716-9060; 310-379-9551

•**Bs plyr** to ply w/fem vocs in dark, hypnotic band. Inlf PJ Harvey, Mazzie Star. Hole, 213-878-6971

•**Bs plyr**, voc wtd for cover & orig band. In OC area. Paying sit. Scott, days, 800-425-3888; eves, 714-842-5185

•**Bs plyr** w/voc wtd for orig, cmrci rock band w/huge harmonies & big theatrical shows. Inlf Queen, Duran Duran, Extreme, Rob, 818-752-7555

•**Bs plyr** wtd to form orig band. Inlf The The, U2, Kraviz. Band ages 22-28. Opher, 213-851-5422

•**Bs plyr** wtd for orig Latin, jazz, blues, funk prj. Xint pitch, time & pro att a must. Suzette or Watson, 213-368-8951

•**Bs plyr** wtd for groove thing. Inlfs too many, Shawn, 310-599-8235

•**Bs plyr** wtd for R&R cover band. KC or Chris, 818-761-8435; 818-880-5370

•**Bs plyr** wtd to form no holds barred R&R band. Creativity, spirit, sense of being a must. 909-595-8309

•**Bs plyr** wtd for band. Inlf Operation Ivy, Josh, 818-772-5635

•**Bs plyr** wtd. Inlf Frank Black, X, Breeders. We have CD out & touring plans. Call 213-667-1720

•**Bs plyr** wtd. Straight ahead R&R, team plyr, no egos. Marc, 818-882-9312

•**Bst ndd** by THERE GOES BILL, estab altrntv pop band w/CD, live gigs. Inlf REM, Echo, Ride, XTC. Rex, 213-257-4512

•**Bst ndd** for all on band. Rock based w/jazz, funk, blues inlfs. Gd demos avail. 310-392-6913, 818-557-0758

•**Bst ndd**, Filed nnd not apply. Mark, 909-823-0386

•**Bst** or rhythm section wtd by ld guit, sngwrtr w/sngs to join/orm orig band. Boogie, rock, blues, soul, etc. Jeff, 818-348-6671

•**Bst**, sonic drunk driver, slamming in bs w/hypnotic trace of melic, inbal, noisy overtones. Committed & focused. All inlfs welcome. Chris, 213-464-8560

•**Bst urgently** ndd. We have drive & connex. Melody, dynamics, pwr Pixies, Poses, Beatles. David, 818-762-6971

•**Bst wtd**, 20-25 y/o, fem or male, for beginning grp. Groovy, hvy, altrntv. Creativity, reliability a must. We have rehrl spc. Michael, 213-917-6947

•**Bst wtd** by guit, sngwrtr, 28, for rock band. Exp, accomplished plyrs w/ocused att & motivation to create orig music. Sngs first. Paul, 310-455-7004

•**Bst wtd** by guit & drrm to form band. Inlf Stones, Zep, Arc Angels. Srs only. 818-577-5931

•**Bst wtd** to complete HR band. 213-465-1613

•**Bst wtd** to complete accous, elec orig band w/pro att & direction. Exp. team wrk essential. Sngs first, everything else follows. Ten, 310-375-5730

•**Bst wtd** to join well rehrlsd on band. Must be hrd, aggrsv, knowledgeable, dependbl, cool, have trnspo & xint gr. Label intrst & lockout. Larry, 818-899-7958

•**Classic rock** bs plyr. Id singr ndd by band for money making sit. Minimum rehrl, gigs avail as soon as right person is found. Chris, 310-943-6616; Colin, 805-722-8623

•**Creatv, intelligent** bs plyr wtd by altrntv rock band for gigs & recrdng. Have connex & 24 hr lockout. Daniel, 818-881-7217

•**Drrm** sks bst, showman for foundation of hvy edge, dynamicsounding, xpenmmtl wdark, glam, gothic, bondage, trashy image. Pros, 25+ 213-883-9578

•**Estab metal** act, CHAMBER, a la Fight, Helmet, Pantera, auditing advanced technq HM bst w/perfct pitch, bkgrnd vocs & image. 310-854-0291

•**Extremely dedictd** bst ndd to complete rock band. Must be 26 or under, sing harmony bckups, equip, trnspo. Inlf Queen. KISS Johnny, 805-250-2122

•**Fem** voc & guit plyr lkg for bst to form orig band. Inlf Concrete Blonde, J. Joplin, Dillon, Jennifer or Ench, 213-883-0138

•**Guit** & drrm sk bst for bar gigs & endless jams. The sng remains the same soundtrk mts Band of Gypsies, Redondo

Beach, Mike, 310-377-3172

•**Guit, 29**, sks bs plyr to collab on sngs, form band. Inlf Bad Finger, early Floyd, old punk. LB, 213-656-0787

•**Guit** sks seasoned, intellgt, expressive musicians for altrntv groove HR band. Q RYche, Pumpkins, Kings X, DRN, Rock stardom, image isn't prnly! Emotional music is. Tony, 213-413-2377

•**Guit** sks inlnd bst to form meaningful altrntv prj. Srs only. Inlf U2, NIN, Pearl Jam, RAM, Dennis, 213-954-0306

•**Guit, sngwrtr**, sng, 26, sks mature, reliable, amazing bst, bckng voc, to form intellgt, versil HR band. Have plenty of sngs. No flakes. Scott, 818-848-8853

•**GUT WRENCH** sks guit able to leap tall buildings w/single sound. Must be aggrsvly lame & progrsvly insane. Posers & geeks welcomed. Louie, 818-887-4906

•**Have 15** mind blowing sngs ready to go yesterday. Must have E.coast roots & sing flawlessly, 20-30 yr old. Todd, 213-851-6165

•**Hvy** bst wtd to complete thrash metal band. Inlf Megadeth, Slayer, Pantera. Pros only. Dedicatn a must. David, 310-828-5232

•**Hvy groove** edged band w/mgmt, label intrst, gigs. Voccs pns. 213-462-6620

•**Lkg** for bs plyr w/vocs for already wrking altrntv rock cover band. 714-963-1992

•**Lkg** for exp, mature & dependbl bs plyr, male or fem, for orig, groove orientd, adult contemporary rock band already perfrmng. Michael, 213-656-2330; 213-962-9201

•**Modern pop** rock band w/album, mgmt & legal rep sks inlnd bst w/bckng voccs. Jamie, 310-393-7913

•**Non** pro, no exp necessary, but must srs, have gr, trnspo, dedictn. Male or fem. Pumpkins, Concrete Blonde, REM. No pros. Frank, 818-564-8056

•**Pro** male bst w/killer groove, chops, equip, att, dedictn. Inlf RYche, Theater, old Rush, Andy, 818-772-6907

•**Pwr** bs plyr wtd for Jeff Beck style cover prj. Exp. Frankie, 818-783-4241

•**Seasoned** guit & sngr sks exp bst for hvy, dark, melic new band. Grt sngs & direction. Many inlfs. 213-851-4850

•**Soull** JPJ style w/bckng vocs to join band w/hvy 90's sound mts 70's blues. Mike, 818-972-2474

•**Tind, aggrsv** bs plyr wtd into hvy & fast metal. Must have equip. Inlf Pantera to Zep. Bud, 818-362-1468

•**ULTERIOR MOTIVES**, altrntv rock band w/BMI publsd matr, grt voc a la Lennox, Benatar, sks pro exp bst who plys for the sng. 818-348-3733

•**Verstl** pro bs & voccs sks estab function band where other paid sits. Can read, 213-258-3650

•**Voc, sngwrtr** forming grunge type rock band. Pocket bs plyr ndd. Rafael, 818-403-9851

•**YOU KILL ME** sks motivated, creatv, hrd wrking bs plyr. Inlf Jane's, Love, Bone, 70's, 90's. 213-993-7143

•**ZEBRA CROSSING** nds young, unig & orig hrd edged bs plyr. No inlfs. Cool Charlie, 213-848-8754

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11. KEYBOARDISTS AVAILABLE

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tem hvy band Infi Sepultura, Entombed, Slayer, Veila, 818-501-0567

- Keyboardist** on the edge, bred of plugg in my car, pks to write a few snrgs for estab bands. Patrick, pager, pks enter area code 714-576-8930
- Keyboardist** programm avail for studio, demo, arrangmtns. Korg M1, Alan Cubase, R&M, etc. Extensive exp no gigs. Enc. 310-209-3772
- Pianist, keyboardist** avail for all pro sists. Avail to travel & for snrgs w/rt to wrk up on. David Green 310-399-8554
- Pro accompanist**, formerly w/Sarah Vaughan & Joe Williams, avail for snrgs proj. Herb Mickman, 818-990-2328
- Recording** or live wrk. Grlt sounds. Call 310-370-8911
- Rock keyboardist**, 28 yrs, seasoned pro, avail for all ong band w/mgmt & label intrst infl. Infi/Lord Wakeman Total rock image 619-779-1433
- World class** pro keyboard w/inst SOA equip, stage presence, xtnt sound, currently skg pro toung signed acts or T40 dance only. Hammond styles a la Santana, B.Crowes. 818-386-9984

11. KEYBOARDISTS WANTED

...lues & ... R&M, etc. Ed. 310-391-9876

- Createy keyboardist** wrk w/ Denise Marsa for very ong soull, altmiv, adult, contemporary proj. You'll be on upcoming CD & selected showcs s. Jonathan, 310-477-4314
- Creating voc**, lyricst & poet in srch of synth plyr. Infi Soft Coll, Crahwk, industrial, soul & funk. 310-393-0248
- Electrically minded** people w/music in their blood wtd by altmiv intrnt. If decided, call 818-382-7064
- Extra 5577**. Ld voc, trntrnm sks keyboardist to form/join cover, ong band. Tons of exp & contacts. Gigs & mgmt avail. Wide music/infl. Bckgrnd vocs a must. Lvmsg, 213-876-5837
- Fem singer**, 18-23 yrs, for fem hip hop, R&B grp. Must be able to sing/harmony similar to Take 6. Manhattan Transfer. 818-782-4211
- Frontman**, 25, Christian w/demo, studio & connex sks keyboardist w/inst image & alt. Infi Journey, Allan, 213-939-8357
- Keyboard plyr** ntd to form ong band. Infi The The, U2, Krawitz. Band ages 22-28. Opher. 213-851-5422
- Keyboard plyr** ntd by the wild west show band. Must sing & travel. 818-753-9810
- Keyboard plyr** wtd for ong Latin jazz, blues, funk proj. Pro at a must. Suzette or Watson, 213-368-8951
- Keyboardist**, collab wtd by singer, songwrtr for tight, gospel edged, new agey pop. Killer lyrics. Create something new. Perform, record, make \$ Jeffrey, 213-413-3788
- Keyboardist dominated** int'l metal band lkg for star quality keyboard plyr. Must be hrd music, have full equip & be avail for toung. Srs pros only. Alex, 818-761-5248
- Keyboardist wtd** by guit, songwrtr, 28, for rock band. Exp accomplished plyrs w/focused att & motivation to create ong music. Snrgs first. Paul, 310-455-7004
- Keyboardist wtd** for #1 Doors tribute band w/mgmt. 310-946-2000
- Keyboardist wtd** for all ong band. Rock based w/funk, jazz, blues infls. Have gd quality demos avail. 310-392-6913, 818-557-0758
- Keyboardist wtd** for ong contemporary rock band. Must be

pro w/rt att. Must be reliable. For paying gigs & studio wrk on album. Frank, 310-839-3607

- Keyboardist wtd** for R&R band Jovi, Cars, Petty infls. 818-994-7516
- Modern pop** rock band w/album, mgmt & legal rep sks lntd keyboard w/bkng vocs. Jamie, 310-393-7913
- Soul brother** or sister a la Waitress, Mayfield, Sly ndd for ong funky soul grp. Nick, lv msg, 818-414-5996
- ULTRIOR MOTIVES**, altmiv rock band w/BMI publishd matrl, grt voc a la Lennox, Benatar. Sks pro exp keyboardist. Pro gr pls. Chns, 818-348-3733

12. VOCALISTS AVAILABLE

- AAA fem voc** avail for T40 or classic rock band. 818-771-7733
- Attractive black** fem voc, toured w/Ray Charles, lkg for pro paying live gigs & sessions. Jazz, standards, pop, T40. Have own equip. Tracey, 310-836-8406
- Attractive fem** voc lkg for wrk, Demo, recrdngs, album proj, etc. Music styles pop, R&B, soul, gospel, jazz T40. \$75/sng bkup. \$85/sng ld. Can be neg. Tarawood, 213-756-8416
- Bell bottoms**, beads, 70 s tweeds, Les Paul I ply & sing lkg for real thing Blues, R&B, funk, soul. Johnny, 818-769-1215
- Blues voc**, harmonica plyr, guit, plyr lkg to join/form blues proj. Pro gr pls. Jeff, 818-843-1289
- Bluesy HR** voc sks band/plyrs a la GNR, old Aero, yet xperimntd Wild GNR types, pre production ready, star quality. Pro. 818-843-3711
- Christian singer**, songwrtr sks band or plyrs to join/form rock 90 s style band. Vince, 818-901-1817
- Class voc**, toured Euro, Australia & US, grt att, but in rd of S. Ong sound cross of Johnson, imie, Tony Wise, Tampa, 813-791-6041
- Exp fem** voc w/lks, tint, exp & att lkg to join/form rock or altmiv proj. 818-993-8806
- Exp recrdng** artist skg gigs & demo proj, for Dead, Soul, R&B, pop, jazz, gospel. Infi Aretha, Chaka, Anita, Stresand, Gwen, 818-508-6968
- Extra 5577**, Ld voc, frontman avail to form/join cover, ong band. Tons of exp & contacts. Gigs & mgmt avail. Wide music/infls. Bckgrnd vocs a must. Lv msg, 213-876-5837
- Fem ld singer**, lyricst lkg for srs band or srs guit plyr, songwrtr to collab w/ Altmiv bluesy, Page sound. Liz, 310-939-9071
- Fem id** voc lkg for band. Rock, blues, altmiv. Strong vocs, extremely dedicd. 805-527-9816
- Fem lyricst**, voc avail to join/form fem altmiv rock band. Infi Ton Amos, Eve s. Srs only. 310-288-1631
- Fem singer** avail to duo around town. Coffee houses, restaurants, bars, to make some money. Annette, 818-587-4013
- Fem singer**, dancer sks prodr w/studio access. Funky dance style, maj recrd labels intrst. 310-281-7174
- Fem voc** avail for studio wrk, vox over wrk, jingles, bckgrnd vocs, id vocs. Suzanna, 818-330-2538

- Fem voc** avail for sessions, demos, showcs & T40. Tape avail. Jennifer, 818-769-7198
- Fem voc**, pwrfl, pro, exp, grt w/harmonies & versitl lkg for demo, session wrk. Tape avail. Paula, 818-843-2727
- Fire & soul**, dynamic, eclectic voc, performer sks mysteriously beautiful sounds a la Dead Can, Doors, Cure, Siouxsie, Disciplined & hvy pls. David, 213-268-9275
- Frontmn**, 25, Christian w/demo, studio & connex sks musicians w/xtnt image & grt. Infi Journey mts U2. Allan, 213-939-8357
- Int'lly known** fem voc avail for sessions, demos, CDs, whatever. Wide range. Fun to wrk w/. Pks call 310-289-4734
- Intelligent** voc, songwrtr for srs rock sit. Versitl, pwrfl extensive training, exp, skg emotional songwrting. No grunge, punk, industrial, etc. Estab srs only. 818-842-7560
- Irish born**, world class singer. Swing to easy rock, pop & ballads. Most unig & bankable vox. Record & travel. Derek P. Finan, 213-877-1937-4373
- Ld singer** wait & vox lkg for deadly srs band of stars. Hillyard area. Infi Queen, Pretenders, C Trick, Dan, 213-368-6153
- Ld w/best** h bred, greenback matrl in America, soui recrdngs, perfomce, politics, ready product 2 & 4 perfonctionist mgmt & co. Frederick, 714-547-1772
- Lkg** for band already formed. Enc, 213-663-4604
- Male pop** singer avail for demos, jingles & session wrk. Exp. Infi. Most style covered. When you nd a real singer call me. Stevon, 213-876-3703
- Male tenor** voc, pro exp, most styles, avail for lds, backups, sessions, demos. JR, 818-884-2146
- Pop male** spc music, keybrds, irrefrent, eccentric, sks prodr or estab band to add to. Prt tems to collab w/ Waldron, 714-576-8930
- Pop music** infl d singer, soull vox, lkg for collab of prodr Jason, 213-461-6736
- Pro session** bkgng singer avail. Sessions, cmrcs or live gigs. All types covered. Infls George Michael, Manan

- Carey**, Todd Rundgren, Michael, 818-348-0908
- Pwrfl fem** voc w/stage, studio exp a la Ann Wilson, skg melic rock band, musicians. 310-216-2502
- Remember** Bowie, Ian Hunter, Steve Harley, etc? English singer w/rt ong matrl nds musicians w/similar infls to take one stop further. Andrew, 818-766-1584
- Seasoned pwrfl**, melic singer, lyricst sks exp, hvy, dark, melic band w/dynamics. Many infls, but sound like no one. 213-851-4850
- Singer**, guit avail to join/form band a la Sabbath, Nirvana, Dino Jr, etc. Have demos, snrgs trnspo. Chns, 213-851-6150
- Singer**, lyricst sks cmprsr, musician for cntry, R&B, R&R, pop, etc. to collab on wrking demo. Will promote. Cara, 818-785-5691
- Singer**, songwrtr avail to form cutting edge grp a la NIN, etc. Young, old, pretty, ugly, all welcome. 310-288-6152
- Soull** voc, frontmn, Lynn Williams, Cornell, Al Green, sks R&B funk rock vibe for demos or live band sit. Patrick, 818-894-6484
- Voc & drmr** team avail to join/form hvy, aggrsv rock band. Tommy or Robby, 213-876-6407
- Voc**, Guit, songwrtr lkg for creatv band, rock, pop. Over 10 yrs live, studio exp w/maj credits. Pros only. Andy, 213-665-0227
- Voc**, lyricst avail now for hrd wrking band w/FFT employment. Infls A-Z. Who cares? You infl me. I sing. Jeff, 310-207-3590
- Voc**, songwrtr avail. Infi REM, U2, NIN. Call 310-998-5271
- Voc w/mid** to hi range, a la Von Scott, Heavy Bones, sks band w/muscl style of early Crue. Billy, 818-710-8470

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•Voc w/stage & studio exp sks to join/form band. Infrnt, xpenimil musicians. Gabriel, Anderson, Cornell, Blair, 818-358-2291

12. VOCALISTS WANTED

- 111 voc. w/stage & studio exp sks to join/form band. Infrnt, xpenimil musicians. Gabriel, Anderson, Cornell, Blair, 818-358-2291
- 1st tenor ndd for male gospel grp. Would like abil to sing in soprano area & natural vox. Gd att. Michael, M-F, 9-9:30p, 213-292-9046
- 2 exotic, mature women plus myself complete 3 part harmony grp. Olive brown/black skin, ie, Boys/Men, but women. BMI sngwrtr. 818-780-8707; 818-712-4235
- A/Chains, Talking Heads, Kravitz. Managed band sks pro frontmn. Corey Glover. Meldc, improv, trained snglr for sng orientd band. No screamers. 213-969-4093
- A1 pwrfl, emotional male voc for meldc, diverse, blues

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- Attntv pop rock band sks male bckup singers. 18-30, tenor range. Infrnt Pumpkins. Suede. Band has maj demo deal & upcoming shows & tour. 213-851-1680
- Arrang. sngwrtr lkg for voc. Must be srs. Michael. 310-572-4173
- Arreglista y compositor hispano, busca cantantes para colaborar en proyectos de musica "pop" en espanol original. Tengo muy buenos contactos y una excelente actitud de trabajo profesional. Dejar nombre y telefono al 213-664-6578
- Asian fem snglr ndd for new style of dance music. Jeff. 818-240-5985
- Attr. Now forming multi-cultural pop. R&B voc grp. Srichng for brght Intl, deductd, healthy, spirited. Ready to make a difference. Infrnt Boys/Men, Journey, world music. Mr. St. John. 310-390-9796
- Bea dival Fem voc ndd for recrdng proj. SWV, Jade, TLC. We can get you a record deal. Spanky. 818-779-0815. King Charles. 213-876-9805
- Big LA band lkg for exp pro. deductd snglr. Infrnt ranging from Scorpions & David Coverdale. Srs applicants only. Pls call 310-692-1146; 714-739-0826
- Career orientd HR grp sks male voc. frontmn asp. No ego problems. Bryan. 310-541-9984; Tim or Darryl. 310-450-4161
- Classic rock band sks ld snglr. frontmn for money making sit. Minimum rehsl. gigs avail as soon as night person is found. Colin. 805-722-9823; Chris. 310-943-6616
- Cntry male voc, wideep southern accent, ndd for paying

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- demo wrk. Brooks/Dunn. George Strait. Merl Haggard. Jeff. 310-312-1871
- Creatv, emotional band sks fem voc. Infrnt Floyd, Jane's, Struths, Doors. Lv msg. 909-394-4830
- Estab hrd grove, alimlv rock band sks pro minded voc. Intensity rage image, att, will & dedictn. No metal screamers. Your best offer. Vincent, 310-482-7794
- Fem snglr wid. Grl sngwrtrng, dedictd. 19-25. srs only. Lv msg. 213-368-8815
- Fem voc w/soull blues, gospel, R&B style w/rock roots wid. Orig matr. have mgmt, studio time. demo avail. Polished pro only. Dan. 310-273-8882
- Fem voc wid for demo wrk. Pop, R&B. Young sound a la Tracy Spencer, etc. Gd pay. Lv msg. 310-285-8032
- Fem voc wid. young blonde, glam rocker to fronthol T40 orig band Infrnt Missing Persons, Madonna, Blondie, Motels. Video & movie proj in wrks. Emie. 805-964-3035
- Fem voc wid by sngwrtrng team for R&B, pop rock demo proj. Must have wide voc range & self harmonization skills. Mike. 818-753-0911. 310-540-5469
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- Ld gnt. sngwrtr w/sngs sks snglr to join/form verstl, orig boogie rock band. Blues, rock, soul, etc. Jeff. 818-348-6671
- Ld voc, sngwrtr wid for HR band. Pwrfl, energetic. strong vox that cuts. Raspy to clean. Rock image, pros only. Jeff. 213-993-7288
- Ld voc wid for HR band w/mgmt. Call 818-380-1260
- Ld voc wid to complete orig rock band w/grt snrgs, prfl

FEMALE DRUMMER/ PERCUSSIONIST Seeks established original rock group with financial backing and management. Video & Bio on request. Sabina 1-801-572-1309

- male. Infrnt Yes, Who, Journey. We have lockout. Ray. 818-863-9802
- Ld voc wid by guit featured in Guitar Player mag w/ endorsements for HR band. Fight, A/Chains. Al. 818-995-1307
- Ld voc wid for recrdng album by keybrdst w 16 trk studio. Must be pro & verstl for ballads to rock. Curt. 818-780-1846
- Lkg for visionary voc, performer a la HR, Henry, Perry, Zack, Maynard Wid for hvy, intense, rhythmic band. Aaron. 310-207-2881
- Male & fem vocs ndd by keybrdst. Arrang for demo wrk on spec. Jeffrey Osborne, Whitney Houston style. Aaron. 213-482-8443
- Male ld voc w/soull blues style & rock roots wid. Have mgmt studio time, demo avail. Polished pros only. Dennis. 310-985-3168
- Male voc wid to join world famous musicians for HR cover band. Just tape ok, don't wait. 3320 Woodbine St., #1, LA. 90064
- Male voc wid by 36 y/o sngwrtr, lyricst, guit. Infrnt REM. Lou Reed, Blossoms. 818-953-8522
- Mellencamp, Jovi vocs. Pretenders, Blossoms music. Strictly R&R band. 818-994-7516
- Nan, attractive black fem snglr, to complete R&B trio grp. Must commit to rehsl schedule & must be able to write lyrics. Srs only. Miss Lee. 310-973-1229
- Pop attrntv snglr, sngwrtr wid by sngwrtr, snglr to form uniq orig proj w/grt snrgs. mgmt. Infrnt Lennon to Cobain. 24-30. Ray. 805-520-9086
- Pro attractive fem snglr, dancers ndd for upcoming paying proj. 21-28. Pop, R&B, all races. Madonna type style. Teddy. 818-905-7668
- Pro male vocs w/grt range, pwr, dedictn, for HR/HRM. Infrnt Ryche. Theater, old Rush. Andy. 818-772-6907
- Pro only. Hrdcore snglr wid for aggrsv grunge band. Infrnt S.Garden, Metallica. Tony for interview. 818-708-8906
- S.Bay band skg snglr, voc to front meldc, hrdcore punk band. Eric. 310-784-7018
- Sexy singers, 2 fems, pwrfl, bckgmd singers w/pro dance skills for LV type show. Rock, pop, R&B grps. Must commit to rehsl schedule. Send pics, resume to Gizele, 4911 Nearglen Ave, Covina, CA. 91724. 818-916-6890
- Snglr ndd, male or fem, creatv, open minded, very srs, dedictd. No pros or flake. We have studio. Frank. 818-564-8056
- Sngrs wid for proj by Swedish sngwrtr, musicians. Wide music range, Seal, Toto, Swing/Sisters, Enigma, Tears/Fears. Freddie. 714-249-8203
- Solo & grp voc wid for new TV music video show. Master demos req. 818-840-5459

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•Srs minded, career orientd HR band sks male voc. frontm to complete all ong proj asap. Darryl & Tim. 310-450-4161. Bryan, 310-541-9884

•THE MOTO-FLYS, estab rock band w/credited musicians sks onc voc w/strong, creatv writing skills. All styles accepted. Pat. 818-240-4445

•Tindf fem bckup singer by Denise Marsa for very ong, sculltr, adult contempory proj for upcoming CD & selected showcs s. Jonathan, 310-477-4314

•Voc, frontm nndd for HR metal band. Lng hr, grt range showmanship a must. Age 25-34. Pro rehrl & recrdng avail. Michael. 818-780-7825

•Voc, guit sks same for acous duo to plyr pop cover sngs in restaurants & coffee houses to make S. Michael. 213-654-6388

•Voc, lyricst, sngwrt wtd by guit. sngwrt to form hvy groove feel, blues based, sng orientd band. Infls STP, Pantera, SRV, Helmer. A/Cams. 213-368-6440

•Voc nndd for exp pro HR/HM band. Many infls, hrd wrking & dedict. Rehrls in Long Beach area. Glen. 714-821-3860

•Voc, rapper wtd for hvy, agrsv, hrdcore band. Style of Kom. Rage. Tool. Srs only. OC area. 714-840-2599

•Voc wtd a la Floyd style. Nd trippy vox w/character. Top notch, age 24-34. 818-343-5508

•Voc wtd by exp bst to form tribl, meldc, punk, agro, psychdic, mystic tribe. Chris, 213-878-0644

•Voc wtd for progrsv metal band. OCEAN 7. Infl Alder. Tate. Eric. Rob. 909-625-4047

•Voc wtd to form new sound band. Must have equip, dedictn, no drugs. Infl Jane's, Zep. Doors. 213-851-8084

•Wild west show band sks fem sng. Must do both id & harmonies. LV & local gigs. 818-753-9810

•Crackshot, pro dmr, extnsive recrdng exp, lkg to ply rock, fusion, jazz & acid jazz. Craig, 310-596-5185

•Dmr avail for recrdng, lounng, showcs s. All styles. Pro equip, image & att. Pay prf & totally neg. Dan Dood, 213-968-2588

•Dmr avail for blues. T40 classic rock or cstl wrk. 16 yrs exp, quick study. Phil. 310-925-3446

•Dmr, Bonham, Moon, sks psychdic or eclectc rock band w/soul pwr, intellgnc, dynamics grt sngs. Doors, Hendrix, Nirvana, Midnight Oil, Zep. Greg, 310-306-0931

•Dmr, bst team avail for live, studio sits. All rock styles. We have gd gr, gd lmspo, gd atts. Chris, 818-948-4342

•Dmr lkg for band. Infl Slayer, Dream Theater. Have super fast feet. Lkg for full band only. Bill, 818-248-4011

•Dmr sks complete, estab band w/angry, agrsv, raw, org, non cmrcl, undergrnd, 90's type sound. Infl Helmet, Quicksand, Sabbath. Michael. 818-752-7308

•Dmr, voc, solid sng orientd, versl pckey plyr, pro read & studio exp, midi capable, estab artist pref. Ken. 818-508-5421

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•Exp solid fem dmr sks csis, T40 bands. Grt lks, vocs, blues, rock, classics. reliable. Paying gigs only. Laune, 818-548-0787

•Groove dmr lkg for estab pro, org or cover band. Dave, 818-763-7608

•Lkg for garage or HR band. I ply drms. Koji, 213-268-7198

•Pro blues, pop, rock dmr avail for sub-wrk & recrdng sessions. Bill, 213-874-7118

•Pro dmr, ex-Berkeley, credits Herbie Hancock, id sng Tempations, lkg for rock, blues, jazz, soul, pop. Doug. pager. 310-556-6152

•Pro dmr, plys all styles, lkg for band. Infl S'Garden, Pearl Jam, Bozzio, Jamie, 213-268-8094

•Pro dmr w/10 yrs exp lkg for pro wrking sit. Mike, 310-209-1240

•Pro male dmr, 27 y/o, 20 yrs exp, sonar dbl bs, lng hr image. Infl Pearl, Portno, Copeland, Smith. For pro sits. Andy, 818-772-6907

•R&R dmr avail. Infl AC/DC mts. Stones. Groove plyr w/ Keith Moon att. Louie, 818-764-4008

•S&K hvy guit band w/dark, glam, gothic, bondage, trashy image. Pros, 25+ no type or P/T r's. Music #1, image a must. 213-883-9578

•Versl groove dmr for live & studio gigs. Gretsch endorsee. Infl Gad3, Bonham, Bozzio, Bruford. Paid sits only. Paul, 818-985-3700. pager, 818-423-1800

go. All we nd is you. 213-658-8522

•11 percussnst wtd. Tribal to trnggers for wrk mystical avante pop. strong pulse, big ears only. Nikita, 213-658-5544

•21-29 dbl bs shredder dmr for metal band. Pantera, Fight, Metallica, Skid. Must have exp & lng hr, skinny, B/ A rock image. 818-985-1139

•A+ fem, male dmr, 28+, gd gr, job, car, W. side rehrls. REM. Nirvana. Pumpkins style. commitment. 310-444-9315

•A1 dedict hvy dmr for meldc, diverse, blues infl rock band. Hvy to acous. Gd w/groove & dynamics. 1 kick prf. Infl Zep. Floyd. 310-837-2533

13. DRUMMERS AVAILABLE

•#1 music lover & dmr who also can sing id or bckup. My grooves will invade your soul. Infl Coplin, Bonham, Pearl, Lenny White. Call 805-298-1287

•A1 dedicated dmr to join spacey trippy, smashing, earthy, tribal, water, trees, the Dead to Pumpkins, exp, fully loaded. William, 818-762-2762

•A1 dmr w/endorsement, read music, ply all styles, click trk no problem. For studio, album, demo, etc. Paid sits. Brian, 818-919-5967

•A1 real HR dmr who plys Bonham feel lkg for band. Also infl Hendrix, Doors, Seattle. No VH no Aero. 213-654-2825

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•A1 drrm w/voc abil wtd for pro sit a la Queen, Beatles, S'Garden, Wade, 213-462-0108, Eric, 818-901-9265

•AAAH! We nd a drrm. Altmopop sound. Love Beatles, Lemonheads, REM, Replacements, Sugar, Toad, Andy, 213-938-2899

•Accomplished pro guit & bst sk exp drrm for guit instrmnt gns. Gigs pending. Rod, 213-850-0189

•Advanced thinking drrm ndd to form org band. Infi The The, U2, Kravitz. Band ages 22-28. Ophnr, 213-851-5422

•AGAINST 1sks srs progrsv, agrsvs drrm. Solid mtrf, off times. We have pkg, 24 hr studio, gigs pending. Srs inquires only. Jason, 714-646-8001, 714-669-5703

•Aggrsv & tribal drrm sought by band into most things hvst. soft, pretty, ugly. Art before product, creativity over cliché. Edward, 213-469-3044

•All fem band sks drrm. Must ply rock, bluesy style. May be cross of altrntv ballads. Call 310-289-4734

•ALTERNATE FAITH sks altrntv, younger drrm for upcoming CD. Gigs. Cool lks, chops, reliable, steady, progrsv. We have sngs, mgmt, finances, studio, contacts. Faith, 818-840-0660

•Altrntv pop rock band sks drrm. Must have image. 18-30. Infts Pumpkins, Suede. Band has maj demo deal & upcoming shows & tour. 213-851-1680

•Ambi-dub, gruv-textur, morn beb eclectic. N Young to spc funk. Palminos. Latin Playboys sk drrm, ethnc

percussnst by mimiml guit, guit synth w/voc. Michael, 310-826-9479

•Are you into following rock trends or can you dig everything from Stones & Hendrix to S'Garden & beyond? Kurt, 310-397-3316

•ASHLAND auditing tastell, groove orient drrms. We have complete h/rmo pkg. Dependability & commitment a must. Infi Mamiacs, Fleetwood Mac, Eagles. Bob, 310-827-3439

•Band sks R&R drrm. 23-32? Watts mts Moon, image conscious pls. Lots of shows. Infi Georgia Satellites, Stones. Pls call 213-883-9639

•Band w/album credits. grt sngs. grt equip. touring exp. lkg for pro bst to complete CD, shows. Bonham style drrm. Vocs a plus. 818-980-6532

•Black funk drrm w/Plunk image, no dreeds or balhdhs, wtd for all black funk/dk mob. Infi Bootsy, Hendrx. early Prince. 310-372-3208

•Blues, rock guit & fem voc sk drrm for pertrmg. recrdng. 213-698-2218

•C. Trick tribute band sks drrm to ply Bunny Carlos. Solid plyr, sheit hr. Scott, 818-331-7665

•Cntry drrm wtd for pro cntry band. Some recrdng & gigs. Nadine. 310-772-8124

•Dbl bs drrm ndd to complete hvy trio. Infts Kings X, Pantera, Megadeth, Hendrx, Sepultura, old Rush. Pro sit. Ron, M-F, 8-5. 310-534-6105

•Drrm desired. Orig pop rock, sng orientd band forming. Altrntv edge. C. Crowe mts Benatar w/Stones inft. Must sng backup. 818-883-7094

•Drrm lkg for dedictd band. Studio plus live exp. Infts Moon, Parkins, Copeland, Mike, 310-314-7741

•Drrm, lyricst wtd to complete progrsv rock trio. Infts

Rush, Kings X, Zep, Dan, 714-826-8252, Alex, 818-508-9561

•Drrm ndd by THE BURNING. Infi Aero, Crowes, Zep, Stones. Gigs recrd, get signed. Easy as 1-2-3. Joe, 310-326-3369

•Drrm ndd to resume momentum. We have sngs, exp, movie credit, connex, game plan & fun. Modern & stylistically diverse. 310-392-1269

•Drrm percussnt to ply w/lem vocs in dark, hypnotic band. Infi PJ Harvey, Mazze Star, Hole. 213-878-6971

•Drrm plyr ndd to form org progrsv metal band. Emphasis on musicianship, creativity, pwr, direction. Srs, reliable & drug free people only. Andre, 310-576-9273

•Drrm wtd, big sound. If you're into John Spenser Blues Explosion, then call. Steve, 213-461-1812

•Drrm wtd by bs & guit plyr, voc to join new band. Infi Adorable, Smiths, Chapter House, Stereo Lab, Marcel, 213-467-9557

•Drrm wtd by band w/girl singer. Hrd htr w/tribal inft who loves plyr. Dead, Breeders, Sabbath, Jane's, NIN, Floyd. 310-285-5019

•Drrm wtd by exp. guit, sngwrtr to form hvy groove feel, blues based, sng orientd band. Infts STP, Pantera, SRV, Helmet, A.Chains. 213-368-6449

•Drrm wtd by guit, sngwrtr. 28 for rock band. Exp accomplished plyrs w/focused att & motivation to create org music. Sngs first. Paul, 310-455-7004

•Drrm wtd by true R&R band. Infi B Crowes, Hendrx, Doors. We nd your soul. No oldtimers pls. Call 310-479-0146

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•Drrm wtd by garage rock band. Infi REM, Lou Reed. Not paid sit. 818-953-8522

•Drrm wtd for estab altrntv pop band. THERE GOES BILL. Infi Eche, REM, U2, XTC, Hitchcock, James David, 213-938-7924

•Drrm wtd for forming altrntv, HR band w/label intrst. No flakers. Randy, 310-438-5434

•Drrm wtd for rock band. Must have xinf meter. Exp only. Extremely dedictd to proj. 818-752-4208

•Drrm wtd, HM guit, sngwrtr nds drrm to build band from ground up. Dedictd only. Infi Metallica, Megadeth, Slayer, Testament, Suicidal, Anthrax, Jeff, 310-397-5183

•Drrm wtd to form eclectic progrsv band. Infi Funk, HR, hip hop, reggae, jazz, fusion. Pro sit. Ron, M-F, 8-5pm, 310-534-6107

•Drrm wtd, Putting together glitter, flash band. Nd ambitious musicians to plys funky blues, altrntv rock. Send ltr or demo to PO Box 41961, Chicago, IL, 60641

•Drrm wtd, Xperimntl, unq style to join creatv, emotonal band. Low to mid 20's. Lv msg, 909-394-4830

•Electric drk set drrm wtd for 90's HR band. Dark image & sngs. pro equip, free Hlywd lockout. Info Ministry, Crue. 310-358-6982

•Energy is everything. Altrntv drrm ndd for indie frame of mind. Sngr, guit. Nirvana, PJ Harvey, etc. Lee, 310-829-1416

•Estab angry, hrdcore band nds drrm for immed replacement a la Rollins, Fugazi, Tool, Helmet. We have all the lame stuff like record label intrst, mgmt, etc. 818-591-2305, 310-358-6142

•Exp bst sks drrm to form tribal, meldc, punk, agrv, pschidc, mystery tnbe. Chns, 213-878-0644

•Fem voc & guit plyr lkg for drrm to form org band. Infi Concrete Blonde, J. Joplin, Dillon, Jennifer or Erich, 213-885-0138

•FORTH CALLING nds dbl bs drrm. Many styles, HR/HM. Exp a plus, att a plus, vocs a plus. Must have gd equip. Tucker, 310-375-2937

•Guit sks seasoned, intellgnt, expressive musicians for altrntv groove HR band. O'Ryche, Pumpkins, Kings X, DRN. Rock stardom, image isn't priority! Emotional music is Tony, 213-413-2377

•Guit sks find drrm to form meaningful altrntv band. Full commitment req. Infi NIN, REM, U2, Pearl Jam, Dennis, 213-954-0306

•GUT WRENCH sks Keith Moon marries Bozzio has Bonham's children. Drrm, must be mental, should be brilliant. Flakes encouraged to call. Louie, 818-887-4906

•Hvy metal band nds dbl bs drrm. Shows, tapes etc happening now. Let's go. So.Bay area. Quality plyr only. Todd, 310-530-1494

•In srch of unconventional drmg. Tom Robbins. Nick Cave. Tem Waites. Ingenuitive, romantic. 50's acid. Ryan, 213-936-0797

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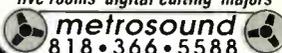
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- **Publishing Hit Songs: An Introduction to Creative Music Publishing**, *Neil Gillis*, music publisher, columnist, composer; Vice President, Copyright, Warner/Chappel Music, Inc.
- **The Independent Record Game: A Practical Guide to Releasing Records Through Independent Distribution**, *Alan Melina*, music publisher, personal manager, independent label owner
- **Legal and Practical Aspects of the Recording and Publishing Industries**, *Richard Schulenberg*, music industry attorney
- **Contract Administration in the Music Industry: Business Practices and Career Opportunities**, *Toni Smith*, Manager, Legal Administration, The Gordy Company (formerly known as Motown Record Corp.) and its publishing division, Jobete Music Co, Inc.

- **Music Supervision for Film, Television, and New Media**, *Gaylon Horton*, music supervisor

SONGWRITING

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