

# 7th Anniversary Special Edition

Vol. XVIII, No. 25 12/12/94 to 1/8/95 (outside Calif. \$3.00, Canada \$3.50) \$2.50

# MUSIC CONNECTION

THE WEST COAST MUSIC TRADE MAGAZINE™

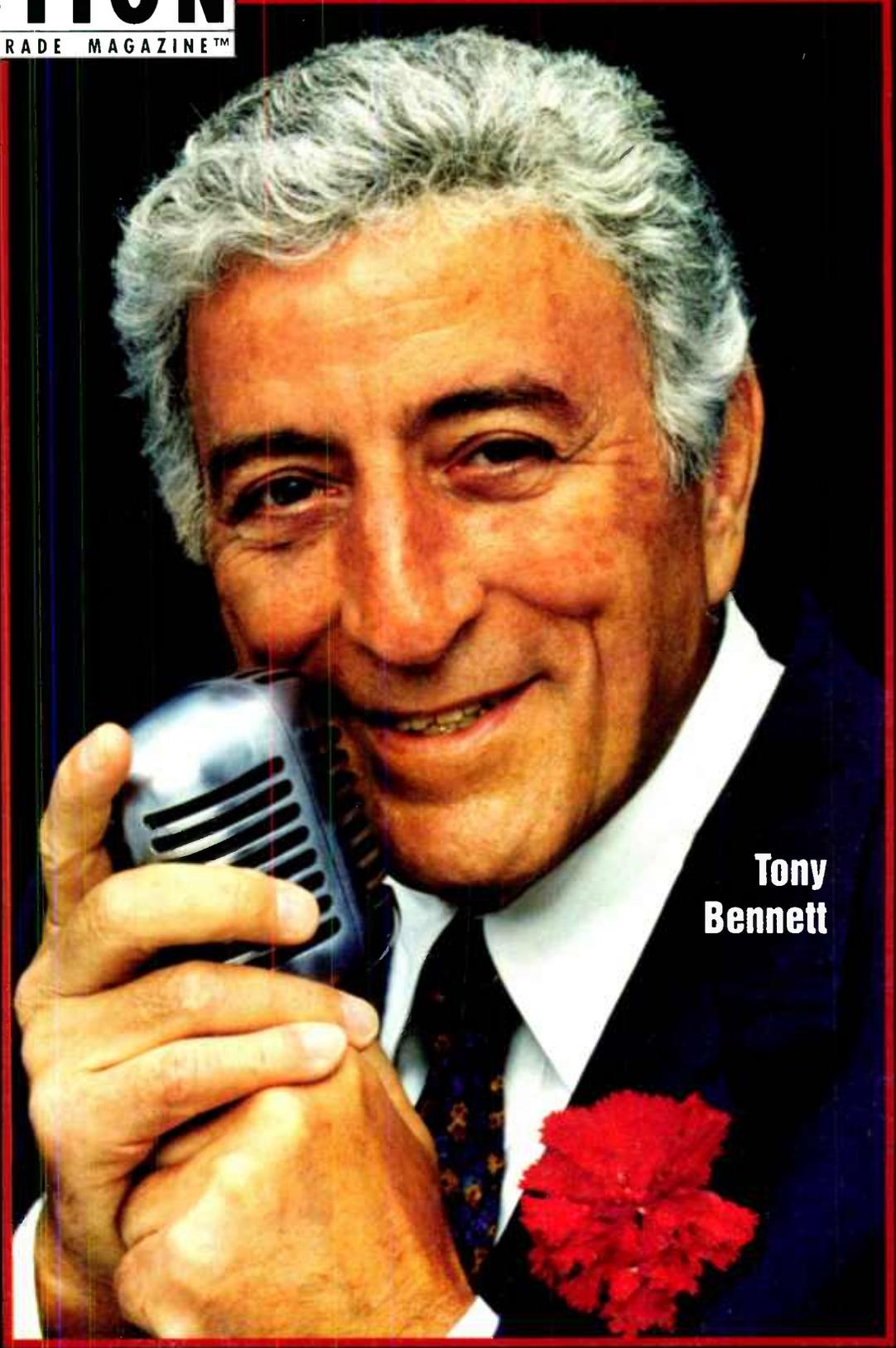
## Guide to L.A.'s **100** Hottest Unsigned Bands

### JURASSIC Rock

WARD FOR  
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- Produced over \$100 Million in Records
- Almost 20% of Charting Albums
- Eagles Knock Nirvana from Top Chart Slot
- New Plan/Page CD Debuts in Top 5
- Stones & Floyd Tours Each Top \$100 Million



**Tony Bennett**



# ASCAP '94...

Year end  
Distributions  
**UP 14%** Over  
1993

Award-winning lyricist  
**Marilyn Bergman** elected President;  
Industry Leader **Dan Gold** named CEO

ASCAP announces  
**licensing agreements** with  
Major League Baseball,  
the NHL and the NBA



George Martin, Bill Conti,  
Marilyn Bergman, Warren Beatty and  
Quincy Jones Congratulate  
Ennio Morricone on receiving the  
ASCAP Golden Soundtrack Award

**NEW PAYMENT PLAN**  
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**SYSTEM—50%** INCREASE IN NUMBER  
OF HIT SONGS ELIGIBLE FOR PAYMENT

Former ASCAP President AND BOARD MEMBER  
**Morton GOULD** NAMED 1994 Kennedy Center Honoree

Annual Pop Awards—  
"When She Cries" and  
"A Whole New World"  
tie for Song of  
of the Year;

**Warner/Chappell**  
**Music, Inc** named  
Publisher of the Year;  
and **Elton John &**  
**Bernie Taupin** named  
Songwriters of the Year

Annual Country Music Awards—"Chatahoochee" named  
Song of the Year; **EMI Music Publishing** and  
**Sony Cross Keys Publishing** tie for Publisher of the Year;  
**Garth Brooks, Alan Jackson, Bob McDill** and  
**Kim Williams** tie for Songwriters of the Year

**AGGRESSIVE**  
**GRASS ROOTS CAMPAIGN**  
**FIGHTS LEGISLATION HARMFUL TO ASCA MEMBERS**

ASCAP begins  
tracking live concert  
performances here  
and abroad—**\$1.8 million**  
allocated for payments

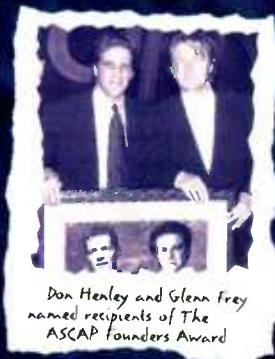
**PROGRESS ABROAD:**  
Implementation of  
electronic delivery  
of TV Cue Sheets to  
foreign societies

- Monitoring
- EUROPEAN RADIO
- AIRPLAY AND television
- PERFORMANCES



Barbra Streisand named  
recipient of  
ASCAP/Harry Chapin  
Humanitarian Award

ANNUAL R&B MUSIC CELEBRATION—  
**JIMMY JAM & TERRY LEWIS,**  
**DAVE "JAM" HALL AND**  
**KENNY "G-LOVE" GREENE**  
TIE FOR SONGWRITERS OF THE YEAR;  
**WARNER/CHAPPELL MUSIC, INC.**  
NAMED PUBLISHER OF THE YEAR



Don Henley and Glenn Frey  
named recipients of The  
ASCAP Founders Award

CENSUS OF LOCAL  
TELEVISION STATIONS  
**SKYROCKETS**  
FROM 50 TO 100;  
REMAINING SURVEY OF  
STATIONS **INCREASED**  
**BY 400%**



Sheila E presents  
The ASCAP Founders Award  
to Tito Puente

2nd annual **El Premio ASCAP**—"Me Estoy Enamorando" named Song of the Year; **EMI Music Publishing**  
named Publisher of the Year; **Omar Alfanno and Juan Carlos Calderon** named Songwriters of the Year

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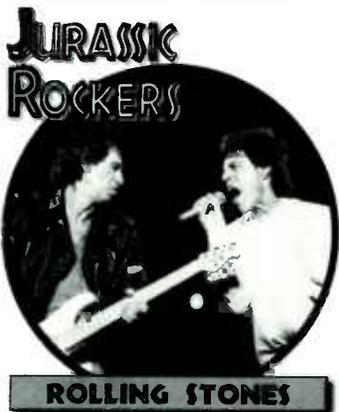
# FEATURES



## 28 TONY BENNETT

He may have gone from rags to riches, but he was never expected to capture the attention of the MTV audience! That is, until his son Danny began managing his career. Find out what this cutting-edge crooner, who has a seasonal offering in the stores, thinks about his newfound success.

By Michael Amicone



## 32 THE YEAR OF THE DINOSAUR

The current Rolling Stones tour is proof positive that in rock & roll, there is life after 40. This year, aging rockers sparked record box office ticket sales, and there's no let up in sight. MC talks with industry mavens to find out why Jurassic Rock is alive and well and flourishing in the Nineties.

By Steven P. Wheeler

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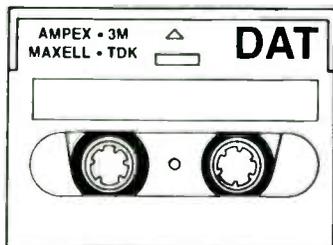
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## FEEDBACK

### 🔊 American Made?

Dear *MC*:

What has happened to us? What has happened to "Made In The U.S.A."? "Made In The U.S.A For The Most Part" doesn't fit on the headstock, huh?

I recently purchased my dream guitar, a '57 Les Paul Classic; I was so proud. Fifteen years and numerous guitars later (Gibson, Fender, etc.) I finally owned one. "American craftsmanship at its best." I bragged to friends. Retail price, \$2,500. The next day, I changed strings, and much to my dismay, I see it laying on the table—the bridge—"Made In Japan;" the tailpiece—"Made In Germany!" What the hell happened here? Have we failed so much as craftsmen that we can't make a bridge and tailpiece anymore? Where are the electronics from? Was the tree grown in the U.S.A., or was the guitar just assembled in the U.S.A.?

I'm proud to be an American. I take pride in buying American products. Hey, I'm not a flag waver. I just believe we need to support our own brothers and sisters first.

Let's stop stretching the truth. If it's "Made In The U.S.A.," let's make it "Made In The U.S.A."—headstock to strap button!!

C. L. Feliszak  
Burbank, CA

reading your article. If this were a piece on male drummers, would Rod Morgenstein be mentioned in the same paragraph as, say, Tommy Ramone? I think not. Yet, you chose to comment on the short-lived career of Sheila E., and then immediately proceeded to discuss the success of the Go Go's.

Mr. Kidd, please do not insult talented, deserving musicians such as Sheila E. and Cindy Blackman by placing them in the same category with commercially successful but embarrassingly inept novelty acts. You need to separate seasoned, well-rounded players from posers with limited talent, who don't even take themselves seriously!

As a female musician (keyboardist), I count myself fortunate to have band members (male) who respect and recognize me as a musical equal.

Still, with all of the discrimination rampant in this business, especially in the field of drums and percussion, old stereotypes won't change until a better caliber of female players are given their due.

"Babes In Boyland?" Maybe this is just a sad commentary on the general state of music today.

J. Raquepau  
Manhattan Beach, CA

### 🔊 Review Rage

Eric  
Hollywood, CA

"In the October 24 issue of *Music Connection*, in the club review section, all seven bands that you reviewed are signed bands, and maybe one or two of the bands are local. What are you guys doing down there?"

### 🔊 No "Kidd-ing"

Dear *MC*:

In response to Tom Kidd's observations last issue (Vol XVIII, #24): One of the major reasons why female drummers are not thought of as men's equals is obvious after

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Placido Domingo	Roger Kellaway
Maureen McGovern	Wendy Carlos
Ray Charles	Ramsey Lewis
Tony Bennett	Dick Hyman
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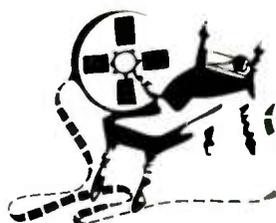
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CLOSE-UP



Alchemy  
PRODUCTIONS



By Karen Orsi

Duke Gore's Alchemy Productions is a company that provides a mobile audio and video recording service at reasonable prices. This in itself is not wholly unique; what is unique is the company's accessibility and trailer size.

Because the entire facility fits into a 34-foot long, top-of-the-line luxury trailer, Alchemy can maneuver itself behind just about any venue an act can book. Larger companies using semis are limited in the size of the venues they can access and limited in the discounts they can offer as well. Alchemy productions is both realistic in size and price.

"It's something I have always wanted to do," says Gore. Setting up the business was immensely time consuming due to the amount of planning it took. Gore had to wait for technology to progress so that the equipment he wanted could be built small enough to fit the trailer facility. Normally, audio and video were outfitted on two separate and distinct trucks.

"I did live sound for years," Gore says of his years engineering before Alchemy. "You'd get to a particular place and then there's an audio truck you didn't know about. Then, after you got used to it, the video truck shows up. Then it was a matter of getting all these people to work together. They would try to, but it all doesn't just work the first time it's hooked up. It's still going to be a trial and error thing. My basic concept was to put it all in one truck so it's already up and working and it's all basically the same crew."

However, the problem with fitting it all on one truck, up until about five years ago, was that the equipment was so big, bulky and heavy and pulled too much power. Once technology moved forward and that was solved, Gore could finally sit down and write the business plan.

"That's why my phone number ends with 8192," Gore continues. "That was the day I sat down and began writing the business plan. That's when it began becoming a reality."

By that November, Gore had put a deposit down on the trailer and the



ball began rolling. The Alchemy trailer resembles the ones drag racers use to haul their cars.

What the trailer actually houses is a Tascam 3700 automated console with 32 mic channel and 32 tape returns; two Tascam 16-track decks; a 40 channel mic splitter; Digital Design Monitors; an Atari computer and a Mac, as well as gates, limiters, compressors, reverbs, processors, delays, cassette and DAT decks and assorted mics.

The trailer also houses a 10,000 watt generator, refrigerator, microwave, central air, exterior work lights and there is a custom six passenger tow vehicle. The video side of Alchemy is handled by Doug Armstrong, who contributes his own equipment from his own venture, Touring Video. His equipment is totally portable in Anvil flight cases which stow away on board. Armstrong has Sony Beta SP equipment and Sony cameras. Most of the company's shoots are four- and five-camera shoots.

The company's first gig was Steve Vai at the Palace. "They wanted to do a live mix of this live show," Gore remembers. "It was his final concert of the year. Now most of our work is video-oriented." Gore also finds he is called on a lot to cover award shows.

Gore's premise was to build a moderately-sized mobile facility so that the middle-of-the-road bands could afford his services.

"We're geared to do live remote sound and video recordings," he says.

For a broadcast quality music video showcasing a band's live presence and material, a good ballpark figure is about \$3,000.

Alchemy Productions is at 17027 Cantlay St., Van Nuys. For information, call 818-996-8192. 



# Rhino's Foos and Bronson Celebrate Success in Business and Community

By Richard Foos and Harold Bronson

When the *MC* editors approached us with the idea of contributing our comments to their year-end issue, we initially thought it would be another perfect opportunity for us to be irreverent. That's something not only inherent in our nature, but in the nature of all Rhino employees—and one of the qualities that as Rhinos, we can never afford to lose, lest we begin to take ourselves too seriously.

The end of the year is traditionally a time of celebration and reflection. It's definitely true that 1994 was fantastic for everyone here at Rhino, the best since we started the label sixteen years ago in the back of our Rhino Records store in Westwood.

It's now Rhino Entertainment, with more than 100 employees working in our audio, video, film, family entertainment, book and new media divisions. In '94, we further cemented our position as the leader when it comes to archiving pop culture, and we expect an even more fantastic year ahead. That's certainly something to celebrate.

But upon reflection, we realized that other great, important things took place at Rhino this year that didn't necessarily affect our "bottom line." We'd like to share some of these experiences with you, our peers in the industry—not for self-congratulatory reasons, but to spark your interest and enlist your help to make Los Angeles a better place for all of us.

For starters, we donate a percentage of the company's profits to non-profit community organizations that we feel are making a difference. But money alone doesn't make it. We knew that for us to really make a positive contribution, we'd also need the help of all of our employees. But never in our wildest imaginations did we expect them to volunteer as much as they do—consistently and cheerfully.

They created an employee volunteer team headed up by Gary Stewart, Rhino's Senior Vice President of A&R, to identify society's concerns and what we could do about them. The team acts as sort of a guiding light, collecting and passing out information to all Rhino employees concerning possible community service activities.

One of the first things the team established was a program offering paid time off for Rhinos who spent time working with non-profit organizations in the community. We're happy to say that every one of Rhino's employees takes advantage of this program, and all told, have contributed more than 2,500 hours of service to the community this year.

We've also been able to make other contributions, such as setting up a thorough recycling program throughout the entire Rhino building and creating a program called "Bucks-A-Week," whereby employees can donate a portion of their take home pay each week to local food banks and service organizations for the homeless.

Perhaps most significant, though, has been Rhino's adoption of the Al Wooten Jr. Heritage



President Foos and Managing Director Bronson

and crafts, musical and acting workshops and even bringing them into Rhino to help them develop office skills. The kids' faces light up every time we're at the Wooten Center, and they always ask when we'll be back again. It's a great feeling for them, but it's an even greater feeling for us—they have so much to offer.

Obviously, there's still a lot of work to be done. That's precisely why we welcome the involvement of any company or organization that would like to join us in contributing service to our community. Let's be part of the solution together. We're confident you'll discover, as we have, that in the long run, this little bit of time spent in our neighborhoods comes back to us ten-fold. It *does* make a difference.

If you'd like to learn more about Rhino's community activities, please contact Gary Stewart or Shannon Brown at 310-474-4778. We hope to hear from many of you.

Center in South Central Los Angeles, a positive afterschool and weekend refuge for neighborhood youths seeking an alternative to the streets.

At least once a month, between 15 and 25 Rhino employees volunteer their time at the center, organizing field trips, softball games, arts

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# PolyGram Acquires 50 Percent of Def Jam

By Greg Siegel

*In a retroactive deal, PolyGram purchases half of Russell Simmons' rap empire*

New York—PolyGram, the international music and entertainment conglomerate, has acquired 50 percent of RAL/Def Jam Recordings for 33 million dollars, effective retroactively to June 1, 1994.

"We had an interim distribution agreement," says Russell Simmons, founder and CEO of Def Jam. "There were some negotiations still to be done; there were some kinks that needed to be ironed out."

Despite the usual fiscal and legal wrinkles inherent in deal-making, the negotiation process presented a chance for the two companies to discover some common ground. "We needed to work together to know exactly how we would plug in and what would make good sense for both of us," says Simmons. "We took a period to get to know each other, like an arranged marriage. It worked out well."

No doubt that in PolyGram, Simmons saw the potential to increase Def Jam's global visibility. He explains: "For us, we get a new, enthusiastic team and a great distribution company."

As for the age-old threat of a

huge, voracious label compromising the quality and vision of its latest acquisition, Simmons dismisses it coolly. "We are going to be who we are. We have the greatest staff, and it's going to stay that way. Now, if I don't sell any records, there will be a conversation, right? But if I sell a lot of records, they ain't going to call me up. When the ship is not broken, you don't fix it."

In addition to directly benefiting Def Jam Recordings, the partial merger is sure to affect the label's parent company, Rush Communications, the manifold entertainment venture owned by Simmons. Currently, Rush Communications has three films and a Broadway play in the works.

"We needed a relationship with a film company," Simmons says matter-of-factly. "They are there for us. We are making a film deal, a publishing deal and producing a play. There are a lot of opportunities."

And what is PolyGram getting, besides an enormously successful rap label? Simmons replies with a laugh: "Isn't that enough?" **MC**

## PRODUCER FULL HOUSE



Noted producers Bill Bottrell, Babyface, Andre Fischer, David Foster and Michael Boddicker and BMI's Rick Riccobono are pictured during NARAS' recent "Pop 20 Breakfast Countdown" seminar, held at the House Of Blues.

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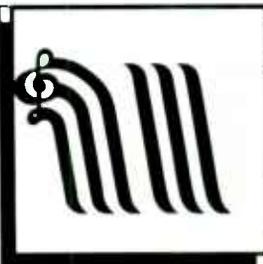
Actor Danny DeVito talks with WLAM's Stewart Sherman in the drum department.



Tonight Show band's bass player Bob Hurst with West L.A. Music's Noel Gould.



Former President Ronald Reagan with West L.A. Music's Pro Audio Manager Mark Spiwak.



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By Michael Amicone



**John Van Zeebroeck**

MCA Concerts Inc. has announced the promotion of **John Van Zeebroeck** to the post of Vice President, Operations. Van Zeebroeck, who will perform his duties out of the company's Universal City offices (818-622-4425), was previously the label's Vice President, Finance.

Reissue label **Razor & Tie** has announced two new appointments. **Mike Ragogna**, former Director of A&R for leading gold disc reissuer DCC Compact Classics, will handle production for the label, and **Seth Brandler**, formerly an Associate Director and in-house publicist for the label, has been promoted to the post of Promotion Director. Both men will perform their duties out of the label's New York headquarters (212-473-9173).



**Steve Karas**

A&M Records has announced the appointment of **Steve Karas** to the post of National Director Publicity, East Coast. Karas, who will plan and direct publicity campaigns for a select group of A&M artists, will perform his duties out of the label's Manhattan offices (212-333-1328).

In more A&M news, **Chuck Bliziotis** has been named Vice President, East Coast Operations. Previously the label's Senior Director of National Promotion, Bliziotis is based at the label's East Coast offices (212-333-1328).

**Virgin Records** has expanded and restructured its product management department. Based in Los Angeles (310-278-1181), the product management team now consists of **Julie Bruzzone**, **Margie Cheske**, **Eric Ferris**, **Phil Fox** and **Brenda Walker**.

In more Virgin news, **Chuck Slomovitz** has been promoted to the post of National Alternative Director. Based at the label's New York office (212-586-7700), Slomovitz joined the label in 1989, first as Northern California promotion assistant and eventually running the college

department out of New York.

Leading indie label **Rykodisc** has announced two new appointments: **Heather Higgins** has been named to the newly created post of Executive Assistant to the Vice President of Sales and Marketing, and **Darcy Mayers** becomes a Publicity Assistant for the label. Both employees will work out of the label's Salem, MA headquarters (508-744-7678).

**CEMA Distribution** has appointed **Cliff O'Sullivan** to the post of Vice President, Artist Development. O'Sullivan will perform his duties out of the company's Woodland Hills offices (818-587-4000).



**Angee Jenkins**

MCA Records has restructured its publicity department. **Angee Jenkins** has been promoted to the post of Vice President, Publicity. Under the new arrangement, Jenkins and **Caroline Prutzman** will co-manage the label's publicity department, with Jenkins based at the label's Los Angeles offices (818-777-8907), and Prutzman co-directing the department from the label's New York offices (212-841-8050).

In addition, **Fletcher Foster**, who was previously the label's Vice President of Public Relations, has been named Vice President, Electronic Media. He will perform his duties out of the MCA's Universal City offices.

**Columbia Records** has announced the promotion of **Charlie Walk** to the post of Director, Pop Promotion. Recently Associate Director of Pop Promotion for the label, Walk will continue to perform his duties out of the label's New York offices (212-833-8000).



**Liz Morentin**

**Rhino Records** has named **Liz Morentin** to the post of National Manager of Media Relations. Based at the company's Los Angeles headquarters (310-474-4778), Morentin has served PR stints with Epic Records and Scoop Marketing. 



# Obscenity Bill Stalls in Appropriations Committee

By Steven P. Wheeler

*Proposed bill would penalize retailers and minors who purchase labeled material; bill could be reintroduced next year*

**Harrisburg, PA**—Following intense opposition from the Recording Industry Association Of America (RIAA), the Pennsylvania State Legislature adjourned last month without enacting H.B. 2982, a proposed bill that penalizes retailers and minors (MC #21) for the sale and purchase of labeled records.

The bill, which was introduced by Democratic State Representative Terence Rooney back in June, had passed the Pennsylvania House Judiciary Committee by a vote of 21 to 3.

Though the bill failed to pass this year, it could be reintroduced during next year's session. 

## MARTIN HONORED



Legendary Beatles producer **George Martin** was recently inducted into Hollywood's Rock Walk. Martin executive produced the just-released *Live At The BBC*, a two-CD set containing 56 songs recorded live by the Beatles for airing on BBC radio during the Sixties (more than half of which were never put on vinyl). The new set is one of the most important Beatle releases of previously unreleased material ever issued legitimately. Pictured with Martin: **Linda Thompson**, **Judy Martin** and **David Foster**.

# Songwriters Collaborate with Aspiring Homeless

By Carla Hay

*Show features performances of songs co-written by pros and homeless songwriters*

**Los Angeles**—In Harmony With The Homeless, a nonprofit organization that teams professional songwriters with rehabilitated homeless people who are aspiring songwriters, held a benefit show on November 16th at the Troubadour.

The show included eighteen performances—Lowen & Navarro and Valerie Vincent-Mayo, among others—of songs that were produced

from these songwriting collaborations. "We're a bridge between the homeless community and the creative community," says the organization's Dave Powell.

Over 60 songwriters have participated in workshops or lent their support.

For more information about In Harmony With The Homeless, contact Powell at 310-398-9650. 

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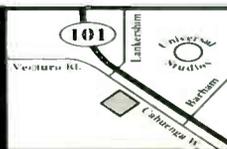
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—BARRY RUDOLPH

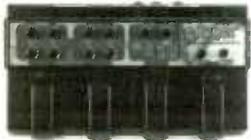
## NEW TOYS



The high technology elves at the North Pole have been busy this past year working up some very worthwhile and musical gifts. Gifts that are important tools in the playing, recording or just enjoying music in 1995 and for years to come.



Yamaha Corporation recently unveiled the **MU5** at the November AES Show just in time and just at the right price: \$299. The MU5 is a battery-powered, handheld, portable tone generator with built-in keyboard. Using 128 General MIDI voices, 28-voice polyphony and 16-part multitimbral, the MU5 also acts as a computer/MIDI interface for either IBM or MAC computers.



Also at \$299 is **Digitech's Double Grunge Pedal** or **TR3G2**. This unit has a stereo pitch shifter with two independent grunge distortion circuits so the "right" grunge is applied separately to both the input and shifted notes.

Maybe a little more modest gift would be a box of either **ADAT** or **Hi8** blank tapes from **3M Audio and Video**. The **3M ASD 40+** S-VHS tape is called **3M ASD 40+** because it provides up to 42 minutes of record time at 48 KHz. The **3M AHD**, Hi8 cassette, provide up to 113 minutes, that's five more minutes than standard.

The sound of a musical instrument is always nice to hear being played around the tree come Christmas morning and the new **Martin Guitar Company** has both the **000-16 Auditorium** and the **Venetian** rounded cutaway style **000C-16** models ready. Featuring solid spruce tops with scalloped braces, the sides, back and neck are solid mahogany and the bridge as well as the fingerboard inlaid with an old style diamonds and squares pattern, are genuine rosewood.

If you would like to add a piezo-electric pickup to your new Martin, then **EMG** has the **AEQ3**, its first onboard EQ system for acoustic guitars. The system features two concentric pots: one for bass/treble, the other

acting as volume and midrange.

Those small elves work their tiny fingers to the bone on **MIDI-MAN's Micro-Mixer 18** which is said to be the world's smallest 18 channel mixer. No signal in this mixer goes through more than two op amps for a signal-to-noise ratio of 110db. The Micro fits into a standard rack and costs \$299.

**KACES III** makes soft gig bags to fit just about every popular keyboard, sequencer, guitar, mixer, portastudio or signal processor there is or has been. These bags make very good Christmas gifts and feature sturdy web handles, heavy-duty zippers, tear resistant nylon with thick padding and usually an included accessories compartment.

If you are worried that a more traditional and more practical Christmas gift is appropriate, then try **Rock-n-Roll Neckwear** by **Ralph Marlin**. In 100% silk, the **Rolling Stones Neckwear Collection** features artwork from classic Stones albums and posters with titles such as "Tongue Painting", "Urban Jungle", "Falling Lips and Tongues", "Some Girls" and "Steel Wheels".

**La Voz** reed users would love their favorite Bb clarinet or alto sax reeds to come in the new **La Voz Novapak 50-count** package. The reeds come in soft, medium soft, medium hard and hard strengths.



If Santa really loves you, then the **Generalmusic SX2** or **SX3 Multimedia Keyboard Workstations** are on the way to you. These synths use the same S Series Turbo Music Processor but with a new user interface. There is a large neon backlit graphic display; 32 voice polyphony; a powerful 16-track, 250,000 note event sequencer; six megs of ROM with 376 ROM sounds, dual DSP and 3.5 inch floppy drive. They cost \$2,495 for the SX2 and \$2,795 for the SX3.

**Mapex Percussion** has the new **Orion Model MPL5BE** "bird eye maple" drum kit that features new isolated tom system, double braced 700 series hardware and full-length tubular lugs on all drums.



The **Clamp** is the new rack accessory from **Middle Atlantic Products** that allows you to rack-mount equipment that is not specifically design for rack-mounting. The **Clamp** comes in two, three or four space models all with adjustable clamping bracketry. The suggested retail price is \$62.



The new **RX-779i Infra-red** remote control unit with detachable front panel costs \$349 while the **RX-772** costs \$189. They are both from **Coustic** and both represent new trends in solid AM/FM Radio/Cassette players for your car. 30 memory presets are standard on both while circuitry in the FM sections have dual MOS-FET, low noise tuned front end amplifiers and balanced mixer stages.



The **Gorilla GB-30 Classic Bass Amp** is just the thing if you desire a versatile and compact Christmas package. With a six inch speaker, 50 watts and headphone line out jack, the GB sells for just \$134.95.

The newest **Seymour Duncan** pickup is the **George Lynch Li'l Screamin Demon™** for Strats. Like its big brother, the Li'l Screamin has the open sound of a '59 model humbucker but with less bite and a little more growl.

**Korg U.S.A.** has the **Wavedrum**, an instrument that uses digital signal processing and electro-acoustic technology. This means that the sound and way the drum is struck by the drummer influences directly the sound that the DSP generates.

The **Wavedrum's 100** internal sound pro-



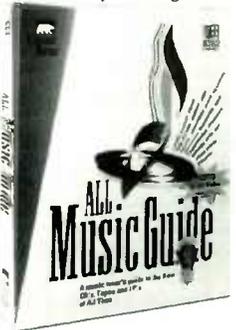
grams respondfully to the players personal nuances as well as different sticks, mallets, brushes or hands.



**Remo's** new drums for kids provide an outlet for a kid's rhythmic needs as well as creativity and self-expression. Prices for these brightly colored drums range from \$18 to \$100. Paddle Drums cost from \$27.50 to \$269.



You could include a set of sticks from **Calato Regal Tip** like model 108T or 8A Nylon Tip using the unique "Bullet" style tip that was invented over 25 years ago.



Finally, **Great Bear Technology** has the **All Music Guide** for both Macintosh or IBM computers. The guide is an electronic resource of more than 35,000 recordings of albums, tapes and CD's by over 6,000 artists. This software provides a simple, intuitive and fast way for all users, from expert to novice, to locate information on their favorite artists, groups and albums for all music styles. It sells for \$49.95.

A new book called **The New Book of Rock Lists** by **Dave Marsh** and **James Bernard** (Fireside Books/Simon & Shuster Trade Paperback) will satisfy any trivia crazed music lover you know. This is an up-to-the minute listing that updates **The Book of Rock Lists** and represents all the trendy stuff, as well as the old standbys and rap. In paperback for \$15. **Merry Christmas to All!**





## BOX SETS

—KEITH BEAREN

While this year's crop of box sets is smaller than the last few years' output, when record companies scrambled to get as much digitally dusted off analog recordings into the marketplace as possible, there are still enough worthy box sets to keep classic rock fans happy and drain their pocketbooks in the process.



**The Everly Brothers**

Befitting the leading reissue label in the business, Rhino has two great box sets to help you spend your spare listening time. *Heartaches & Harmonies* is a long-overdue four-CD set profiling the Everly Brothers' career. It contains all the important tracks from all the duo's label homes, and is easily, along with Capitol's Band box and Motown's Temptations set, a must-have for any self-respecting music fan. And for all you soul fans out there, Rhino's has unleashed an ambitious six-CD attempt to define R&B music history, entitled *The R&B Box: 30 Years Of Rhythm & Blues*, spanning the years 1943-1972, that does a good job of giving the listener an overview of the genre.



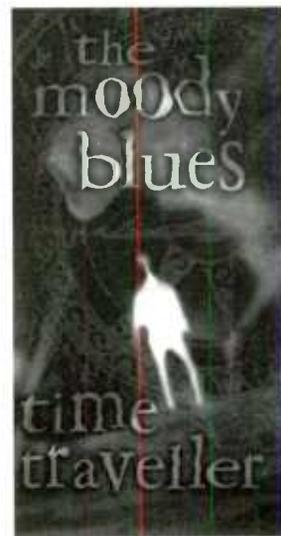
**The Band**

From Capitol, there are two worthy box sets vying for your reissue dollars. *Across The Great Divide* is a superb set profiling this quintessential American band and not only contains a wealth of classics culled from the band's studio LPs (including their first two masterpieces, *Music From Big Pink* and *The Band*), but many great unreleased tracks as well (live and in the studio). Also from Capitol, there's *Tina Turner, The Collected Recordings: Sixties To Nineties*, a three-CD set that covers Turner's entire recording career, including many seminal Ike & Tina tracks, as well as her formidable solo hit out-



From Fantasy comes the third installment in their Stax/Volt history series, *The Complete Stax/Volt Soul Singles, Volume 3: 1972-1975*. Though the selections on the first two volumes are more familiar to soul fans, this third installment still contains some mighty fine soul music from one of the genre's seminal labels. This ten-CD set is the last installment. Definitely for the completist.

From A&M, there's a long overdue box set profiling the Moody Blues. Entitled *Time Traveller*, this five-CD set (there's a limited edition bonus fifth disc, featuring *Encore—Live At Red Rocks*, eight live perfor-

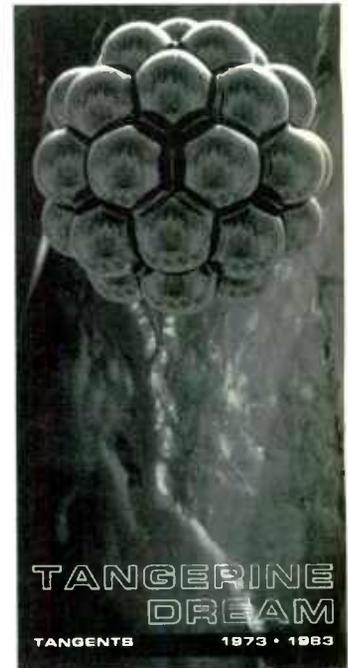


mances previously unavailable on CD) contains all the band's best-loved hits, plus "Cities" (the B-side of "Nights In White Satin"), the previously unavailable Tony Visconti-produced "Highway" and the original album mixes of "Tuesday Afternoon" and "Nights In White Satin." A great set.

From Virgin Records comes a four-CD set that not only sounds great, but looks great. *Tangerine Dream's 1973-1983* is a five-CD collection containing 59 tracks. Three discs contain studio material, one disc features soundtrack music and one disc showcases previously unreleased material. Of the set's 59 tracks, twelve have been re-recorded, and many of the tracks appear in their original length for the first time (due to vinyl's time constraints). A major influence on ambient music (along with Brian Eno), Tangerine Dream's pulsating sonic montages sparkle in the digital medium, and the 60-page booklet containing computer generated visuals really dazzles. If you're a fan of instrumental music, this one's for you.

From Motown's Master Series, the five-CD *Emperors Of Soul* is certainly one of the most essential box sets profiled here. Containing all their singles and many excellent album tracks, this set proves that the Temptin' Temptations could out-dance, out-sing and out-dress everyone in the Motown stable.

You've probably heard and seen enough about the Woodstock festivals, both old and new, but Atlantic's four-CD set, *Woodstock: Three Days Of Peace And Music—Twenty-Fifth Anniversary Collection*, which contains the two original Woodstock albums (released in 1970 and 1971 on Atlantic's Cotillion imprint), as well as many unreleased tracks (21 in all), is the definitive collection of that historical original gathering. And you can pick up A&M's recently released two-disc set culled from this year's Woodstock show



**Tangerine Dream**  
TANGENTS 1973-1983

and compare. May the better Woodstock win!

And from the sublime to the ridiculous, for those who like a little humor



**The Temptations**

mixed into their rock diet, there's Scotti Bros. four-CD set, *Permanent Record*, profiling everyone's favorite rock parodist, "Weird Al." It contains all the hits, including his great take-off on Nirvana, "Smells Like Nirvana" (a record that almost outdoes the original), plus Yankovic's trademark polka medleys and the original bathroom recording of "My Bologna," along with many other wacky musical treasures. **MC**



**"Weird Al" Yankovic**



THEY GOT LUCKY



Several recording artists who took part in the making of *You Got Lucky*—the tribute album featuring songs by Tom Petty on Backyard/Scotti Bros. Records—got together recently after a performance at New York's Under Acme Club. Pictured above (top row, L-R) are: Jade Devitt (vocalist/drummer, Engine Kid); Pablo Koller (vocalist/guitarist, Nectarine); Sohrab Habibion (vocalist/guitarist, Edsel); Andy Cohen (vocalist/guitarist, Silkworm); Joel Mark (Alleged Records); (bottom row, L-R) Michael Roth (A&R Director/Alternative, Backyard/Scotti Bros. Records) and vocalist John Lee.

Grapevine

This is my final issue as Senior Editor of *Music Connection*. I've enjoyed my stay here, both as Associate Editor under Bud Scoppa's leadership and as Senior Editor for the past seven years. A hearty congratulations is in order for my successor, Michael Amicone, who will ascend to the top spot beginning with the very next issue. I will remain active in the industry and most of you already know how to reach me.

As is customary in year end issues, a look back at the best is in order. With that in mind, here's my list of the Top Ten best albums of the year:

#1	<i>Deseo</i>	Jon Anderson	Windham Hill
#2	<i>Kick A Little</i>	Little Texas	Warner Bros.
#3	<i>Dookie</i>	Green Day	Warner Bros.
#4	<i>Across The Great Divide</i>	The Band	Capitol
#5	<i>Wildflowers</i>	Tom Petty	Warner Bros.
#6	<i>Thirty Years Of Maximum R&amp;B</i>	The Who	MCA
#7	<i>Emperors Of Soul</i>	The Temptations	Motown
#8	<i>Waitin' On Sundown</i>	Brooks & Dunn	Arista
#9	<i>Smash</i>	The Offspring	Epitaph
#10	<i>The Impossible Bird</i>	Nick Lowe	Upstart

Along with "Best Of" lists, predictions also play a large part of year end issues. Here are some of mine for the coming year:

\* Expect Michael Jackson and Lisa Marie Presley to have their marriage annulled in '95.

\* Tiring of rap music, Top 40 radio will slowly begin programming some of the more pop/rock & roll-type country records—Diamond Rio, Brooks & Dunn, Little Texas, Mary Chapin Carpenter--and listeners will respond favorably.

\* Following in the footsteps of House Of Blues, the Roxy and the Whisky will also begin booking signed acts almost exclusively, forcing local unsigned bands to go com-

pletely underground for live shows.

\* Ozzy Osbourne will finally reunite with the other three members of Black Sabbath for a major live tour and album.

\* Motley Crue & Poison will eventually break up before the end of the year and nobody will really care.

\* George Michael will continue his legal case against Sony until eventually, everyone forgets about him. Will Michael's "Like Jesus To A Child" single be released in America?

\* A new venue will open in Los Angeles and it will cater exclusively to local, unsigned Mexican/Latino bands. It will prosper.

Capricorn Records has phased out of the country music scene and will now concentrate only on rock & roll.

Janis Joplin, Led Zeppelin, Frank Zappa, Neil Young, Al Green, Martha & the Vandellas and the Allman Brothers Band will be inducted into the Rock & Roll Hall Of Fame on January 12th in New York City.

Dayle Gloria, after having taken an A&R gig at Victory Music, is back in the club trenches again. This time around, Gloria is doing her Club With No Name at the Dragonfly (6510 Santa Monica Blvd.). Check out her five bands for five bucks per copy! For bookings, call Dayle at 818-985-2231.

*Sub-Human Race* is the title of the new Skid Row album now being recorded. Expected release date is early spring, 1995. Bob Rock is producing.

Word on the street is that Southern Culture On The Skids was signed to Geffen and Campfire Girls (comprised of three guys) inked with Interscope.

We also hear that local band Spindle has called it quits.

Took a quick listen to the new Trixter album called *Under Covers*

(you guessed it—a collection of cover tunes) and it really surprised me. Not only was the playing and singing top-notch, but they also gave an interesting interpretation to Paul Simon's delicate "50 Ways To Leave Your Lover." Cover art shows the band wearing disguises. All in all, a pretty solid effort from a band that really should be picked up by a major soon.

On The Move

John David Kalodner has joined Columbia Records as Senior VP/ A&R, West Coast.

Nick Terzo has been named VP/ A&R for Columbia Records in New York. Terzo, while at the label's Los Angeles offices, was responsible for signing Alice In Chains.

Kara Ross has joined the staff of Asylum Records/Nashville in the position of A&R Rep. Ross can be reached by calling 615-292-7990.

Two major A&R moves for A&M Records East Coast offices: Jim Phelan has been appointed VP/A&R for the label, where he will sign new acts and oversee the New York A&R staff; and Debbie Southwood-Smith has been named Director of East Coast A&R, reporting directly to Phelan. A&M can be reached by calling 212-333-1328.

Deals

Pavement Music President Mark Nawara has announced that Pavement has entered into a new distribution deal with New Jersey-based Independent National Distributors, Inc. (INDI). Pavement can be reached by calling 708-916-1155.

American Recordings has signed a distribution agreement with L.A.-based hip-hop label Wild West Records. Wild West was founded in 1989 by Morris Taft, Jr. 

THE BOYS IN THE BAND



Following their recent engagement at New York City's Roseland, RCA act the Dave Matthews Band hooked up with some label execs and posed for this rather candid photo. Shown above (front row, L-R) are: Greg Linn, Director, National Sales, RCA; Stefan Lessard, bass, DMB; Peter Robinson, Associate Director, A&R, RCA; Carter Beauford, drums, DMB; Boyd Tinsley, violin, DMB; LeRoi Moore, saxophone, DMB. Pictured in the back row are: Dave Novik, Senior Vice President A&R, RCA; Tom Derr, Associate Director Artist Development, RCA; Dave Matthews; Randy Goodman, Senior Vice President, Marketing; Bruce Flohr, Senior Director, A&R, RCA, and Joe Galante, RCA Records President.

# REWIND '94

During the past year, A&R Report has interviewed two dozen top men and women in the A&R departments of both major and indie record companies across the country in an attempt to shed some light on how they think and what they look for in new, unsigned talent. To provide you with a quick, easy-to-read overview of their thoughts, we've excerpted some of the major points from their interviews. Should you wish to read these interviews in their entirety, back issues are available for purchase at our offices. Call us at 213-462-5772 to reserve your back issue.



## GARY OSEARY

Head of A&R, Maverick Records ..... January, Issue #1

- Signing bands is not about asking permission—it's about getting people to support me. We all support each other.
- I want acts that know what they want and have good songs; acts that would impress me. A group that puts out the kind of music I would buy—that's the kind of act I would sign.
- You never really know what it is. Sometimes it's the way a singer handles an audience, sometimes it's the songs. It could be anything that makes you want to sign a band.
- When you're sending out your demo tapes, always put your best song first. Never try to be anyone else but yourself and don't give up.



## VICTOR MURGATROYD

Director/A&R, Epic Records ..... March, Issue #6

- I think John Lennon is God.
- There's a big void in music right now and I think the genius of Mother Tongue will fill that void.
- I accept all tapes from anyone, but I prefer that people didn't call.
- Be true to your own creativity. And don't judge your creativity until you've finished creating. Don't judge yourself in the middle of writing a song and then stop writing.
- Don't censor yourself.
- I can tell if I like something within the first ten seconds.
- I think the A&R community is cheating itself if they go out and sign acts based on what's being played on the radio.



## TOM CAROLAN

A&R Rep, Atlantic Records ..... May, Issue #10

- All I can do is try to make the kinds of records I'd like to have in my own record collection and hope that a lot of other people agree with me.
- The best part of the A&R gig is probably watching an artist's dream become a reality and the worst part of the gig is probably watching the artist's dream become a reality.
- Remember that there are no rules in this business.



## TOM LIPSKY

President, CMC Int'l ..... June, Issue #13

- We try to focus the label on established artists who can be good, long-term catalog artists—now, and 20 years from now.
- The indies have now become a breeding ground for the new as well as a revival ground for the established acts.
- In most cases, we're picking up finished albums.
- What rock people don't understand is that when they sign with a major for the world, a lot of time, they don't get released around the world.
- We are competitive with the majors with regard to budgets and advances.



## HOWARD BENSON

A&R Exec/Producer, Giant Records ..... July, Issue #14

- The way the A&R department really works is that everyone answers to Irving Azoff. That's the way it is.
- This town will always be a mecca for artists. The record companies are here and the A&R people are always going out to clubs looking for stuff.
- If I get a tape that I like, I'm gonna go see that band.
- Sometimes I really don't know what will make me sign a band until I actually see it. To me, songwriting and a great singer are what it's all about.
- You just have to do what you feel. I think what makes great music is real honesty. When you're really doing what's right for yourself, that's when it becomes believable to A&R people.



## LOU SIMON

Senior Director A&R, RCA Records ..... July, Issue #15

- Nowadays, we can't just count on radio to be the catalyst for breaking records.
- I want to make records that people would want to own; that people would want to bring home and make a part of their lives.
- We now have to think about which format a record can start at and which formats it can spread to.
- The minute I get through listening to a tape, if it's something I like, the tape

has to make me call their manager and find out where I can see them live.

- There are great songs out there that publishers are more than willing to play for you in order to match them with the right artist.
- As performers, artists should have passion and magnetism.
- When I listen to a record, I listen with different ears than anyone else just because I'm so much a radio head. I'm also aware of the challenge a radio programmer has and how few slots are open for adding records.



## LONN FRIEND

VP/A&R, Arista Records ..... August, Issue #16

- I truly believe that Arista does have the proper sales and marketing staffers to successfully work rock records. They all have a successful rock background.
- I'm a real visible personality in this business and Arista has been virtually invisible on the West Coast.
- For me to think about a signing, there has to be an originality; an energy and a frontman who goes beyond somebody who just stands behind the microphone.
- If a band isn't the real thing, I'll be able to spot it.
- I'd like to give the fans some new heroes that aren't going to send them into teenage angst oblivion.



## RICHARD LANDIS

Head of A&R, Giant/Nashville ..... September, Issue #19

- One of the reasons for the popularity of country music is that people don't like the alternatives that are given to them.
- We really want to stay with real country music. We're not going to slant the roster with too many females or duos or groups; we want a fair sampling of all of them as long as it's pure country.
- The successful records that are made down here are done by people who have the patience to find the great songs.
- If you don't have a background in country music, I'd certainly listen to a pile of it before coming out to Nashville—both for the education and the evolution of it.



## JEFF PACHMAN

Director/A&R, Roadrunner Records ..... September, Issue #20

- Once artists figured out that independent labels could put their records out and also make some money, the indies became a viable alternative.
- When I listen to a tape, I feel obligated to give the artist as much of a critique as I can.
- The obvious thing a band would have to possess to be signed is strong material.



## BRIAN MALOUF

A&R/Producer, RCA Records ..... October, Issue #21

- I look at each band for something really unique.
- With bands that are trying to be a commercial success, I look for a uniqueness in the lead singer. And the other part of that formula is great songs.
- For bands starting out, play out a lot and get feedback from audiences and build a following. One thing that's really comforting to an A&R person who wants to sign a band is that every time the band plays out, there is a big audience that turns out to see them.



## RON OBERMAN

Exec VP/A&R, MCA Records ..... November, Issue #23

- Each day we're breaking down the outdated perception that the label is weak in rock.
- You just know when something is special. You have to feel it in your heart as well as in your head. If I hear or see something great, I know immediately that I have to make a deal.



## DAVID NOVIK

Senior VP/A&R, RCA Records ..... November, Issue #24

- What I've done over the past couple of years is to literally build the team of A&R people that I have around me and also build a roster from scratch.
- 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.
- 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 we can build careers.
- 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 are even putting out their own records.
- Artists sometimes lose sight of the fact that they are the salesmen for their records; that by playing their music for the people in city after city, they sell records.



**THE STING OF BMI**



Photo: AP/Wide World

BMI recently honored the PRS (U.K.) songwriters whose compositions were among the most performed songs in the U.S. last year. Former chief of the Police, **Sting**, received the Robert Musel Award for the BMI/PRS Song of the Year for "If I Ever Lose My Faith In You." Pictured (L-R) are: **Sting**; **Van Morrison**, who also picked up BMI awards for his ballad "Have I Told You Lately"; **Frances W. Preston**, President/CEO, BMI; **Steve Winwood**.

**BMI News**

Founded back in 1939, performing rights organization **BMI** recently held their annual directors' meeting and named **Donald A. Thurston**, Chairman of the Board.

In addition, **Frances W. Preston** was re-elected President and Chief Executive Officer of the organization.

In further BMI news, **Fred Cannon** has been appointed to the post of Legislative Liaison, where he will coordinate and organize all of BMI's legislative efforts both at the national and state levels.

BMI can be reached in New York at 212-586-2000 or in Los Angeles at 310-659-9109.

**SESAC News**

**SESAC**, one of the industry's three performing rights organizations, has been aggressively alerting artists, songwriters, composers and publishers to this alternative to BMI and ASCAP.

The 63-year-old organization recently announced the promotion of **Charlotte Scott** to the post of Vice President of Operations. Scott, who joined SESAC back in 1988, is formerly the Director of Royalty Distribution and Affiliations Administration.

SESAC has also signed an agreement with country music songwriter **Bruce Burch**, who has had songs covered by the likes of Reba

McEntire, Billy Joe Royal, Barbara Mandrell, Daron Norwood, and Wayne Newton.

SESAC can be reached in New York at 212-586-3450 and in Nashville at 615-320-0055.

**ASCAP News**

**ASCAP** announced the appointment of **Lauren Iossa** to the position of East Coast Regional Executive Director of Membership for the performing rights organization.

Since arriving at ASCAP in 1984, Iossa has served in a wide variety of functions in the public relations arena. In her new capacity, Iossa will oversee writer and publisher recruitment out of ASCAP's New York offices, and will help develop strategies to enhance and increase ASCAP's role on the East Coast. ASCAP's New York offices can be contacted at 212-621-6000.

**BMI BOARD CHAIRMAN**



**Donald A. Thurston**, President of **Berkshire Broadcasting Co., Inc.** in North Adams, Massachusetts, is BMI's new Board Chairman.

**Brew Tunes**

As if being an international beer mogul isn't enough, **Freddy Heineken**, CEO of Heineken Beer, penned four songs on jazz crooner **Kenny Colman's** new Sony release *Dreamscape*, which also features the incomparable London Philharmonic Orchestra.

**Warner/Chappell News**

**Warner/Chappell Music Publishing** has announced the promotion of **Patrick Conseil** to the position of Director, International Creative Services in New York. The 32-year-old Conseil worked as an A&R Manager for A&M Records in London prior to joining Warner/Chappell in 1992.

Conseil's new duties will focus on the domestic exploitation of foreign copyrights, however, he will also continue to manage American artists signed to his company, Modus Operandi. Conseil can be reached by calling Warner/Chappell's New York offices at 212-399-6910. 

**EMI Music News**

**EMI Music Publishing**, the world's largest music publisher, recently announced two promotions. **Jennifer Inogna** has been named Vice President, General and Copyright Administration; and **Barbara Adams** has been appointed to the position of Senior Director, Music Services Licensing. Inogna was previously the company's Senior Director, Administrative Music Services, while Adams was formerly the Director of Synchronization.

**Bug Music Signings**

**Bug Music** has reached new agreements with a slew of songwriters, including **George Thatcher**, **Michael Miller**, **George Jackson**, **Congo Norvell**, **Harold Eggers, Jr.**, **Kate Jacobs**, **Tracy Nelson**, **Mary Cutrufello**, **Lynn Blakey**, **John Chambers**, **Stephen Yerkey**, **Michael Fracasso**, **Greg Garing**, **Robert Toomey**, **Susan Cowsill** & **Peter Holsapple**. Bug Music's Los Angeles office can be reached at 213-466-4352.

**TAKING THE MYSTERY OUT OF PUBLISHING**



Photo: C. Curran

BMI sponsored a publishing workshop at this year's Foundations Forum entitled "Taking The Mystery Out Of Publishing," in which promising songwriters, artists and managers learned about the ins-and-outs of the complex publishing industry. Pictured are the panel members (L-R): **Steven P. Wheeler**, *Music Connection's* Songworks columnist; **Dexter Moore**, Sr. Director, Writer/Publisher Relations, BMI; **Sherry Orson**, Creative Director, West Coast, MCA Music Publishing; **John Anderson**, Sr. Director, Creative Services, Windswept Pacific; **Jessica Young**, Associate Director, Writer/Publisher Relations, BMI; **Andie Brokaw**, Creative Manager, Acquisition, EMI Music Publishing.

**ASCAP WORKSHOP**



Photo: C. Curran

Grammy-winning singer-songwriter **Marc Cohn** moderated ASCAP's recent 1994 East Coast Songwriters Workshop, which was attended by more than 200 aspiring songwriters. Pictured (L-R) are: (seated) **Marc Cohn**; **Cathleen Murphy**, MCA Music Publishing; **Rob Fraboni**, producer; **John Leventhal**, songwriter/producer; **Pete Ganbarg**, SBK Records; (standing) ASCAP staffers **Marcy Drexler**, **Jonathon Love** and **Debbie Rose**.

# REWIND '94

Throughout the year, *Songworks* had the opportunity to speak with a wide range of artists, songwriters and publishers to get their views on everything from songwriting techniques and stories behind some of their most famous works to pet peeves about the industry in general. You can order back issues to get the unedited interviews by calling the MC offices at 213-462-5772.



## DIANE WARREN

25 Top Ten hits ..... July, Issue #14

"I don't write a complete song every single day, but I do try to write something every day. I haven't had a writer's block for long periods of time, but there will be a few days here and there when nothing's happening. Then I'll just hit my head against the wall and work through it."



## JOHN BETTIS

25-year songwriting veteran ..... March, Issue #7

"In my opinion, a lyricist has to have musical training to be worth anything because being an editor is part of being a collaborator, and you have to be able to communicate with the person who is writing the music. That person has to be able to trust you and feel comfortable, and there's nothing more important than that. I go into every collaboration knowing that long-term relationships are just as important as the particular song you're working on."



## JACK TEMPCHIN

Eagles songwriter ..... February, Issue #4

"The mechanics of songwriting should really be secondary to the emotional aspect of the song. I find it best to just get out of the way and not labor at things; let the song express what you're trying to say. Believe me, there have been times where I ended up writing and writing the damn thing until I could honestly feel good about letting it go."



## BILLY FALCON

Mercury Records singer-songwriter ..... January, Issue #2

"To be a songwriter, I think you have to be vulnerable. I don't mean being overly sensitive, I think you just have to have the ability to be moved. I'm affected by what surrounds me. I write about stuff on the outside that affects me on the inside. Pain and experience can give you a lot more than scars, if you allow them to."



## PAT DiNIZIO

Singer-songwriter of the Smithereens ..... April, Issue #9

"You can't wait for inspiration. I know that if I don't plant my ass in the chair with my guitar, and actually work at it, nothing's going to happen. Nowadays, the songs seem to flow out of me in a more complete form, and I try not to complicate things by making them more interesting or more complex. It's called style or focus and about knowing your strengths. Dealing with a three-minute pop song structure is tremendously difficult."



## RONNIE JAMES DIO

Former lead vocalist for Rainbow and Black Sabbath ..... March, Issue #6

"I was always a dreamer type of kid. I immersed myself into fantasy situations by reading science fiction and things that would let my imagination run somewhere. I like to create things that don't necessarily have conclusions, but are rather float-away, dreamy kinds of things, and I applied all of that to my lyrics. Joining Sabbath actually took away that flowery imagery from my lyrics. It sounds strange but when I joined Sabbath, I felt free to pursue the things that I wanted to do all along, which were the dark, mysterious and heavy themes."



## DAVE ALVIN

Formerly of the Blasters and X ..... May, Issue #11

"I could [write songs for other artists] if George Strait or Garth Brooks were sitting right in front of me, saying, 'I want a song about a big blue car.' But the thing I noticed with the writers in Nashville was that the songs weren't about anything other than getting people to record your songs. I consider myself to be a songwriter from the folk and blues tradition, where you only write when you feel it; when you've got something to say. That's what songwriting is about to me."



## BRAD ROBERTS

Singer-songwriter for Crash Test Dummies ..... October, Issue #22

"I thought my singing voice would be a hindrance or a barrier. The only reason I sang the songs was that I wrote them. Songwriting didn't change for me when I got signed because I was still the same anally retentive, uptight guy I had always been. Even when I was writing songs for pleasure in the beginning, it was still a structured activity that involved me applying my rational mind to the task at hand."



## DOUG FIEGER

Singer-songwriter of the Knack ..... May, Issue #10

"Berton [Averre] had that lick for about three years before we wrote 'My Sharona.' I was dating a girl named Sharona at the time, and we were playing at the Troubadour a lot, and we needed an original song that we could use as an encore instead of playing cover tunes for encores. I felt that Berton's riff and that drum beat could be the basis for that kind of song, so one day I put my feelings about my girlfriend into the context of that riff and beat, and we wrote the song in no more than twenty minutes. 'My Sharona' was written for the express purpose of being our own encore song."



## DAVID GATES

Formerly of the hit Seventies group Bread ..... September, Issue #20

"On 'Baby, I'm-A-Want You' [Top Ten hit in 1972], I had a melody that I thought was really good, and that's why I had to come up with the 'I'm-a-' thing because it wouldn't have fit the melody otherwise. I will bend and shape words to fit the melody because to me, the melody of the song is the most important thing. I figure that there's 20,000 words in the language that I can fit to the melody but good melodies are very rare, so I tend not to change them."



## BOBBY WOMACK

Singer-songwriter ..... April, Issue #8

"I was only fourteen when I wrote 'It's All Over Now.' We had a pretty big hit with it, but the Rolling Stones took the hit away from us. Allen Klein [the Stones' manager] convinced Sam Cooke [Womack's label head] that the Stones could have a bigger hit with the song, if our version wasn't on the market. It's funny because that whole episode caused the Stones to start writing [their own songs], because they didn't know the money was in the song. I know, because I've been trying to give them another song ever since. They just laugh and say, 'Not now, Bobby.' I have to keep reminding them that they owe me a hit."



## STEVE DORFF

Composer-songwriter ..... August, Issue #18

"The mechanics of writing a musical is totally different than sitting down with one of your buddies and writing a song. Being a professional songwriter is also a different mindset from writing a score for a motion picture or writing a television theme song. You're still using your creative talent and musical ability but it is directed in different ways. I can honestly say that writing a theater piece is the broadest of them all because there are so many elements that have to be taken into consideration."



## TIM RICE

The Lion King Lyricist ..... June, Issue #12

"I hadn't really wanted to get in the way of Elton John's relationship with [lyricist] Bernie Taupin because Bernie does what he does brilliantly, and I was never a rock lyricist as much as I was a theater lyricist. With *The Lion King*, I felt that I was doing something that was more along my strength, and that's when I asked to work with Elton, because the sort of stuff I do is not really Bernie's forte. Elton's quite unusual in that he wants to have a lyric first. Generally speaking, I usually write the lyrics to a tune. I would send him the lyrics and a few days later a tune would come back on tape. It was a nice change working that way."



## TODD PARK MOHR

Singer-songwriter for Big Head Todd & The Monsters ..... November, Issue #23

"[Releasing two independent albums] was definitely an eye-opener, and a very important learning experience. I think it's always good for an artist to have a good understanding of the business and to always have your hands in that side of things a little bit. You should never really let that go too far out of your sight."



## IRA JAFFE

President, Famous Music Publishing ..... January, Issue #1

"Publishers have definitely gotten more aggressive in the area of signing and developing artists and performing in A&R functions, particularly in the development of new bands. When it comes to bidding wars, I honestly don't think that record companies are as bad as the publishers are. I think the publishers are paying considerably more proportionately today than the record companies are."



## ARTHUR BRAUN

President, Centium Entertainment ..... July, Issue #15

"I think it's a great time to be an independent publisher because it gives songwriters a lot more choices. We're doing it the old-fashioned way; giving them feedback, working with them and their songs, and letting them know what projects are going on. That's what's really missing from a lot of the major publishers. Going to a major publisher is getting really scary these days. In some cases, you can't get through the front door of the building. I open our doors to every songwriter and songwriter/artist that is out there. In many ways, Tin Pan Alley has come to Beverly Hills, and our plate will never be too full. If there's somebody great out there, we will make room for them."



**NOEL JOEL:** The Disney Channel will debut an all-new concert special with piano man Billy Joel during the month of December. Entitled *Billy Joel From The River Of Dreams*, the special features songs spanning Joel's twenty-year career, with a special emphasis on selections from his Grammy nominated album, *River Of Dreams*. Directed by Larry Jordan and produced by Jeff Schock, the special premieres on Sunday, December 4th, at 9:00 p.m., with subsequent showings on December 13th at 10:00 p.m., December 14th at 4:00 a.m., December 29th at 9:00 p.m. and December 31st at 4:00 a.m.

**MASTER CONTROL:** Chris Thomas and producer John Porter, working on tracks for Private Music, with engineer Joe McGrath supplying the sonic expertise...PolyGram duo Lowen & Navarro and producer Jim Scott, working on tracks for a new project, with Joe McGrath manning the console...Lupins and producer Nick Launay, working on the soundtrack of the new movie *Dumb And Dumber* for BMG...Battlecat and producer Howard Johnson, recording tracks, with engineer Rob Chiarrelli adding the sonic magic... Boris Black and producers Jeff Robinson and Chris Fuhrman, re-

**THIRD ROW**



**Atlantic recording group Skid Row stops to pose for the camera during sessions for their third full-length album, *Sub-Human Race*, due for release in early spring of next year. The album is being produced by Bob Rock (Metallica, the Cult) and engineered by Randy Staub (Motley Crue, Aerosmith).**

cording tracks...Mac Moore and producer Gavin MacKillop, recording songs for Sony/Canada...The Rembrandts, working on tracks for their next Atlantic/EastWest opus,

with Gavin MacKillop manning the console.

**IMAGE RECORDING INC.:** In Studio A, Heartbreaker bassist Howie Epstein, producing tracks for vet-

eran singer-songwriter John Prine, with Chris Lord-Alge mixing, assisted by Steve Gallagher...In Studio B, House Of Pain's DJ Lethal, producing a new, as yet unnamed, hip-hop act, with engineer Ben Wallach supplying the sonic expertise...Rap act Cypress Hill, also in Studio B, starting work on their third album, with Muggs producing the sessions and engineer Jason Roberts manning the boards.

**KITCHENSINK RECORDING STUDIOS:** Outburst Records rapper B.G. Knocout, recording tracks for his upcoming self-titled debut album. Executive producing the project is Outburst owner "Anti" Lewis and label VP "Greedy" Greg Jessie. Producing the project is Solid Productions, with Sean Freehill engineering the sessions.

**VIDEO ACTIVITY:** Lisa Stansfield and Babyface recently shot a video for their duet, "Dream Away," produced by David Foster. The Diane Warren composition is the first single from the soundtrack to the 20th Century Fox movie *The Pagemaster*... And soul diva Gladys Knight recently joined forces with those harmonizing rascals, Boyz II Men, to shoot a video for "End Of The Road Medley," featured on Knight's new MCA opus, *Just For You*. 

**RAP SESSION**



**Football/baseball star and now fledgling rapper Deion Sanders recently filmed his first music video. The video, "Straight To My Feet," a duet with veteran rapper Hammer, will be featured on the soundtrack to the upcoming action movie *Street Fighter*, due in December from Priority Records.**

**FAITH SOME MORE**



**Reprise/Slash act Faith No More and producer Andy Wallace (seated) gather round the console during sessions for the band's new opus, *King For A Day...Fool For A Lifetime*, featuring new FNM guitarist Trey Spruance.**

**Y A M A H A D I G I T A L P I A N O F O R U M**

**YAMAHA P-300:  
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DREAM COME TRUE  
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The P-300 also offers enormous control over the sound of these voices through a variety of voice edit and storage features including Single, Dual and Split modes to produce single layered and separate voices.

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Designed to offer the best combination of performance and versatility on the market, the P300 is an unbeatable blend of superb instrument quality and comprehensive effects and control capability, all at a remarkably accessible cost.

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# REWIND '94

During this past year, MCspoke with an eclectic array of record- and video-making personnel—the knob-turners who help craft the record and the people behind the cameras who capture the song on video. Following are some highlights from the producers, engineers, remixers and video directors that we've interviewed. (If you're interested in reading the complete interviews, back issues are available.)



## CHRISTOPHER NEIL

**Producer (Celine Dion, Mitch Malloy)** ..... January, Issue #1  
"I look at recording the tracking and instrumentation like building a cake, where the most important aspect is the singer. Getting the perfect performance out of the singer is like the strawberry on top that finishes it off."



## D.J. POOH

**Producer (L.L. Cool J, Ice Cube)** ..... January, Issue #2  
"A radio friendly rap tune opens you up to more markets, but mainstream radio exposure can kill you if you're an underground guy like me. I don't think rappers should ever soften and cater to radio. That will help my longevity. As for pop, as long as it's something I like and stays true to my musical ideals, I don't feel I'll be selling out."



## ERIC MEYERSON

**Video Director (Living Proof, Original Flavor)** ..... February, Issue #4  
"It's unfortunate the way videos are created. If you have an ambitious concept, you usually don't have enough time to plan it out and do all the stuff you want to do. You usually don't have enough money to shoot for more than one or two days, and one day is totally dedicated to the artist's performance. If you're telling a story, usually you'll have a B-roll day to shoot anything else. Sometimes you have only one day to do everything!"



## JULIE HERMELIN

**Video Director (Dylans, Machines Of Loving Grace)** ..... March, Issue #5  
"The band gives me the song and we have a vague conversation about what they want in the video. Then I go and close my eyes and see a film unraveling in my head. The best images come to me when I shut my eyes after I've ingested the song. That's when the party begins."



## JOHN SIMON

**Producer (the Band, Janis Joplin)** ..... March, Issue #6  
"People don't realize how widespread that Milli Vanilli stuff really is. I mean, very few things are honest anymore. I try to get everybody to record live as much as they can. I'll never use a click track. I never have, and I never will; it's not human, not real. The technical word for it is 'bullshit,' because real music breathes."



## STEVE HURLEY

**Re-mixer (Michael Jackson)** ..... April, Issue #7  
"My main objective is to spice things up, whatever playlist I'm aiming for, or however I have to edit. When I listen to a song, I start hearing it differently from the start. As a DJ, I had fun isolating an a capella vocal and writing new tracks, new riffs to put behind it; and in the studio, I create similar backing tracks."



## ANGELA WINBUSH

**Producer (Lalah Hathaway)** ..... April, Issue #8  
"The main thing is always wanting to get the best performance possible. I go in having all the parts worked out and listen back to make sure everything is perfect. I've been told I have a gift for getting into other artists, but my main goal is to have a song that brings out a certain emotion. That's what people respond to."



## SHERMAN HALSEY

**Video Director (Tim McGraw)** ..... May, Issue #9  
"Before I'm satisfied with something I've just shot, I look at it from the perspective of the artist's manager, making sure I like it from a marketing and from a business standpoint. I try to strike a balance between the fact that part of my job is to present an image of the artist, while my other task is to create a film that is visually interesting and aesthetically pleasing."



## ROBERT MARGOULEFF & BRANT BILES

**Producer-engineer (Alternative NRG)** ..... May, Issue #11  
"We work as a team, with Brant tending toward the technical side of the studio operation and I take care of overseeing the musicians and the music itself. But in the end, we're together on the basic processes of selecting and editing, making musical, engineering and sonic decisions."



## THE ROBB BROTHERS

**Producer-engineer (Lemonheads, Buffalo Tom)** ..... June, Issue #12  
"The school of music we came from, where we learned our trade, was performance-oriented. But with electronic music, it's a totally different thing. What we are geared to is putting people together, giving them the environment and the opportunity to have spontaneous magic happen, and that's what we're good at. But when everything went electronic, that was a whole different school."



## G-WIZ

**Producer-remixer (Public Enemy)** ..... June, Issue #13  
"The hit potential of any current group is so based on what's happening now, what's happening on the next wave, that the producer who can't adapt simply won't be as effective. More than any other kind of music, rap demands evolution, in both styles and sounds. To stay on top, you have to attack things differently with each passing year. You have to try new ideas."



## JOHNNY J

**Producer (Tone Loc, 2Pac)** ..... August, Issue #14  
"Even though I do a lot of programming, I am a drummer and always make sure that the beats don't sound artificial. Anyone who works with me gets a down to earth, real flavor, combining older musical ideas with new approaches. I've learned so much about rhythm and style, but the main key to what I've done is always staying true to my own ideas, working with music that comes from the heart."



## MICHAEL MCDONALD

**Producer-engineer (Martika, Total Eclipse)** ..... August, Issue #16  
"I try to find the best engineers I can or I do it myself. I really audition my engineers carefully. It's not what kind of car you have in a race, it's who's driving it. It's basically the same thing in any industry, so the better the engineer, the better the studio."



## RUSS KUNKEL

**Producer (Jimmy Buffett)** ..... August, Issue #17  
"I think the mistake that a lot of producers make is that they sometimes forget that they're not producing their own album, they're producing an album for someone else. You have to be open-minded because you're hired to help someone else capture their vision."



## DON SMITH

**Producer-engineer (Dramarama, Rolling Stones)** ..... September, Issue #18  
"I'm a big believer in just rolling tape. Keith's [Richards] solo albums were all pretty much live, except for vocals, and that's how I prefer to work, because when you've got a band playing together and they've got eye contact, they can come up with things that they'd never come up with by sitting alone with headphones on. There's a magic that's really hard to capture any other way."



## DWAYNE PERRIMAN

**Video Director (Father MC)** ..... September, Issue #19  
"First, I create the imagery and work on a treatment for the video. Then I run those ideas by the artist and mold the treatment around their feedback and the way they visualize themselves. I make sure they have a lot of input. The whole little movie begins with the beat. I follow the rhythm, which helps me piece images together. It's like embellishing a certain memory you have: Each time you tell the tale, you think of something else which makes it seem more glamorous."



## IAN BROUDIE

**Producer (Alison Moyet, Lightning Seeds)** ..... October, Issue #20  
"A lot of people get bogged down in the studio and can only concentrate on one thing at a time or they get sidetracked by things like equipment, and being a producer allows me to exercise lateral thinking and look at the big picture. The songs are what matter the most and you have to put all egos aside."

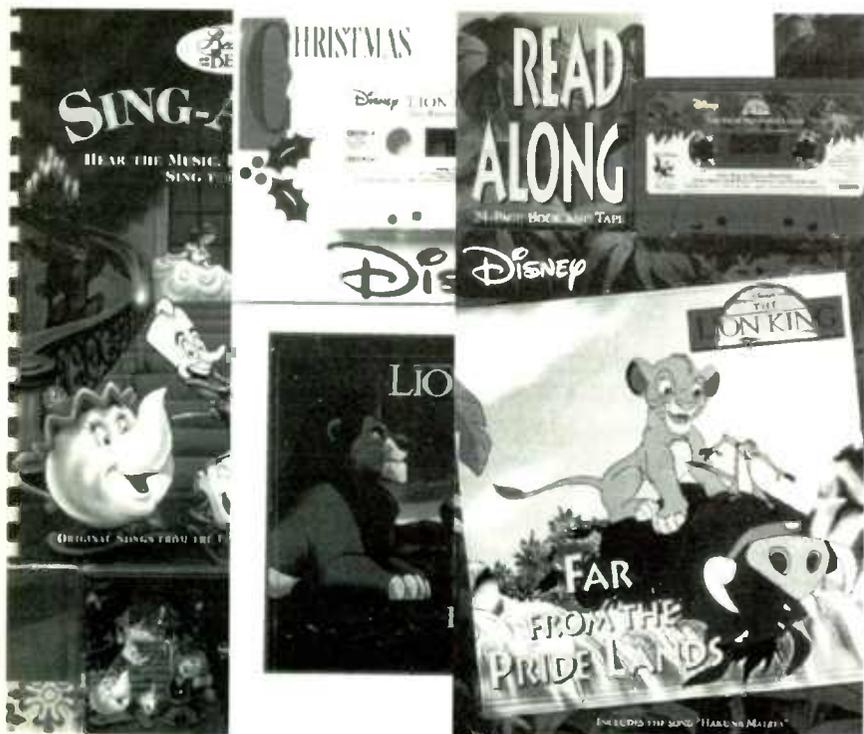
## MICHAEL BOYDSTUN

**Video Director (Thomas Dolby, Pantera)** ..... November, Issue #22  
"Thomas Dolby was a dream to work with because he's very savvy in knowing how music works with pictures. Some artists come into making music videos with the attitude, 'Don't mess with my song,' but he would work with my suggestions, take my rough cuts and come up with something creative. Dolby has no over-sized ego, and he's super talented."



## YOUTH

**Producer-remixer (Paul McCartney, Killing Joke)** ..... November, Issue #24  
"It's always been part of my sense of purpose to challenge the sounds I've done in the past. 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.  
"When you're working on an album, you've got to make a definitive piece of work, and that's quite hard."



During gift-giving season, you need a big return on a little investment. Knowing just how you feel, **Walt Disney Records** has chosen this as the time to unleash a bunch of new products, all remarkably affordable and guaranteed to keep the interest of even the most finicky little one. Start your collection with **Beauty And The Beast**, the second installment in Disney's new sing-along series. Your \$10.98 buys a full-color lyric book and five of the film songs composed by **Alan Menken** and the late **Howard Ashman**. In the read-along series comes **The Lion King: Far From The Pride Lands**. This gives you a seventeen-minute audio cassette and 24-page storybook retelling young **Simba's** flight from **Pride Rock** after the death of his father, **King Mufasa**. Included is the song "Hakuna Matata" by **Elton John** and **Tim Rice**. Those in the holiday mood might consider **The Lion King: The Brightest Star**. In this read-along, **James Earl Jones** recreates

his role as **King Mufasa** narrating the new tale of **Simba's** great-grandfather **Mohatu** and how he brought the animal kingdom to trust and cooperate with one another. The song "Circle Of Life" is included. Both read-alongs carry a suggested retail price of \$6.98 and are available wherever you buy books or music.

**Santa Claus** has decided to retire from the busy holiday season. Who will replace him? Find out during **The Legendary Christmas**, a musical play by **David C. Field** being presented through Dec. 23 at the **Actors Alley** in North Hollywood. Call 818-508-4200 for tickets and reservations. Also of interest this season is **Home Fire**, a new Christmas comedy by **Marion Gallo**. In the play, running through Jan. 15 at Theatre West in Los Angeles, satirist Gallo "examines the otherwise disturbing subject of family violence." If that sounds as much like your family Christmas as ours, call 213-660-TKTS for tickets.

New from RCA is **A Soap Opera Christmas** wherein stars from traditional daytime favorites—**As The World Turns**, **General Hospital**, **The Bold And The Beautiful**, **Guiding Light**, **The Young And The Restless**, **All My Children**, **Loving, One Life To Live**—sing traditional yuletide favorites. This is not as odd a concept

as it might seem. These folks can really sing!

It was a joy seeing **Michael Martin Murphey** not too long ago when he guested on **Lonesome Dove: The Series**. In a role he created himself at the urging of executive producer **Suzanne de Passe**, Murphey played a Pinkerton detective in the old west who pretends to be a wandering singing and guitar-playing cowboy. In the episode he performed "Yellow Rose Of Texas" (also heard as part of his **Cowboy Songs** album), two instrumentals and two new original



Michael Martin Murphey

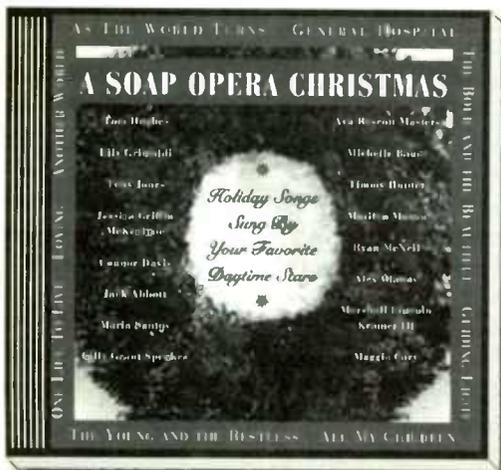
songs, "Ballad Of A Gunfighter (Faster Gun)" and "Lonesome Dove." Murphey is best-known for hits such as "Geronimo's Cadillac" and "Wildfire." Look for this wonderful tale in reruns.

**CalArts' Center for Experiments in Art, Information and Technology (CEAIT)** teamed with the **Kitchen** in New York, the **Electronic Cafe International** in Santa Monica and the **Studio X** in Santa Fe, NM recently to produce quite an astounding concert. In Santa Monica, the event featured **Morton Subotnick**, a composer, electronic music pioneer and CalArts faculty member, who performed a part of his work in progress, "Angel Concerto." Sensors allowed the motion of his body to play instruments in New York and to be heard in all three locations. There was also a bicoastal concert with musicians in New York and Santa Monica playing structured improvisations together with all instruments heard in all three locations. Performers included **Leo Smith**, **J.B. Floyd** and **David Rosenboom**. Latch on to the electronic revolution yourself by calling CalArts at 805-253-7832.

During December the **Disney Channel** will be

giving viewers more than they bargained for. That's when **Billy Joel** brings a new concert special, **Billy Joel From The River Of Dreams**, to Disney's free holiday preview. Featured are such Joel classics as "My Life," "Pressure" and his #1 hit "We Didn't Start The Fire" along with his cover of the **Beatles'** "A Hard Day's Night." This is Joel's first return to the channel since 1991's **Billy Joel Live At Yankee Stadium**. Check your guide for show times.

**Bob Dylan's** companion is suing him for more than \$5 million. **Ruth Tyrangiel** claims for more than 20 years she allowed the singer "to hold her out and she also held herself out



Billy Joel



Nat King Cole

as his wife" and that he promised to split his property with her in the event of death or separation. Tyrangiel also claims that during their time together she co-wrote his music and helped manage his career. Dylan denied her claims.

Few artists are as unforgettable as **Nat King Cole**. Two versions of the late singer's classic "Unforgettable" bookend **Nat King Cole: The Greatest Hits**. The first track on this Capitol collection, the only single collection of his hits available, is the original version recorded in 1951, the last is the 1993 hit duet with daughter **Natalie Cole**. In between are just about every hit a fan would

want—from **Charlie Chaplin's** "Smile" to **Bobby Troup's** "Route 66," "Mona Lisa" to "Those Lazy-Lazy-Crazy Days Of Summer." Don't forget to get this one at your local music retailer.

**Alabama** spent the Thanksgiving holiday on the airwaves. **Westwood One Entertainment** presented the country favorites in a three-hour music special, **Once Upon A Lifetime: Thanksgiving With Alabama**. The program, hosted by band members **Randy Owen, Teddy Gentry, Jeff Cook** and **Mark Herndon**, celebrated the release of the group's third greatest hits collection.

Work is complete on **Tales From The Hood**, an anthology horror film directed by **Rusty Cundieff** and described as "an eerie and offbeat take on humanity's dark side." The film stars **Clarence Williams III, Corbin Bernsen, David Alan Grier, Wings Hauser, Joe Torry** and **Rosalind Cash**. The film will be released in early 1995. Cundieff's most recent work is the critically-acclaimed rap parody **Fear Of A Black Hat**. He also worked as a writer on **House Party II**.

**Elvis Presley Enterprises**, owners of the marketing rights to Presley's name, has joined song writers **Jerry Leiber** and **Mike Stoller**, composers of "Hound Dog" and "Jailhouse Rock," in suing **Bologna, Italy** manufacturer, **Video Broadcasting**, for copyright infringement. The Bologna-based company has issued **Elvis On CD-ROM**, a product that chronicles the King's life and times to the tune of 23 of his most popular songs. In a federal lawsuit the complainants seek unspecified damages and ask that sales of **Elvis on CD-ROM** be barred.

Up on the rooftop there arose a clatter, so **Scott Calvin (Tim Allen)** sprang from his bed to see what was the matter. It's **Santa Claus** who, startled, falls from the roof and disappears. He leaves behind an empty Santa suit and the premise for **Disney's The Santa Clause**. **Allen** dons the suit and discovers "the clause" in his pocket stating that whoever wears the suit also takes on the responsibilities that go with it. The story, conceived by stand-up comics **Steve Rudnick** and **Leo Benvenuti**, is entertaining enough to appeal to all age groups, though a scene where Santa is arrested may be too intense for younger children. On the score are a new version of **Jimmy Webb's**



Aaron Neville and Kathy Mattea on *American Music Shop Christmas Show*

"Christmas Will Return" by **Brenda Russell** and **Howard Hewitt** and "White Christmas" performed by the **Drifters**. There are no plans to re-release the soundtrack.

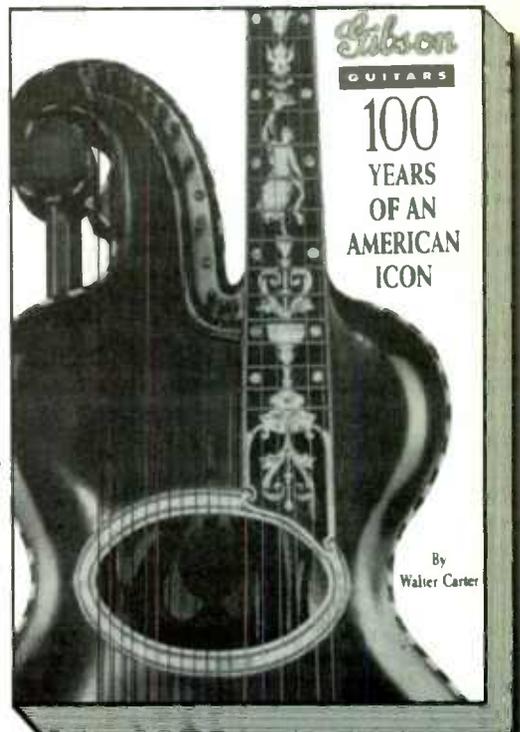
Coming up on the **Nashville Network** we must recommend **American Music Shop Christmas Show**, an especially fine installment of one of our favorite country showcases. In this special broadcast, having its debut December 23 at 5 p.m. PST, country artist **Kathy Mattea** and pop/soul singer **Aaron Neville** blend their voices in breathtaking versions of classic and contemporary yuletide tunes. Both draw from new material for this broadcast. **Mattea** performs songs from her Christmas album, **Good News**, and **Neville** from his latest, **Aaron Neville's Soulful Christmas**.

What fret fans will want for Christmas is a beautiful coffee table book from **General Publishing Group, Inc.** called **Gibson: 100 Years Of An American Icon**. This is a lavishly illustrated tribute to the guitar of choice of players including **B.B. King, Robbie Krieger, Slash** and **Pete Townshend**. **Gibson's** history is certainly well-il-

lustrated here with plenty of period photographs of the guitars and the people who played them. Well-researched text fills in between the photos, though the style of telling—short essays subvert continuity of narration—leaves something to be desired. Nevertheless, **Gibson: 100 Years Of An American Icon** should make a great gift for anyone interested in one aspect of musical history. At \$40, this oversized book is quite a bargain, too. Available wherever you buy fine reading material. **MC**



Tim Allen and Paige Tamada in *The Santa Clause*





**STRAT SALE:** West L.A. Music recently donated a Fender Stratocaster to the T.J. Martell Foundation. The white Strat, which was auctioned off during T.J. Martell's recent music industry tennis tournament and jam session, was signed by many tennis pros and music personalities. It was purchased by film director Ridley Scott, who paid "a solid five figures" for the guitar. Celebrities on hand for the event included Dustin Hoffman, Sugar Ray Leonard and Metallica's Lars Ulrich.



**HARDING SHOW:** Local up-and-coming singer-songwriter J.T. Harding (with microphone) rocks it up during a recent concert performance benefiting Kids For Kids, an organization that helps children with AIDS. The show was held at Fisherman's Wharf in Marina Del Rey.



**GO-GO GIRLS:** KROQ's Kevin and Bean are pictured with recent MC cover girls, the Go-Go's, during the group's visit to the radio station. The girls are currently on the promo trail for their two-CD greatest hits package, *Return To The Valley Of The Go-Go's*. Pictured (L-R, back row): Bean, Kathy Valentine, Jane Wiedlin, Gina Schock, Charlotte Caffey, (front row) Kevin and Belinda Carlisle.



**CAREER CROSSROAD:** Jon Bon Jovi is pictured performing live during his and Richie Sambora's recent appearance on syndicated radio show "Rockline." Bon Jovi and Sambora, who visited the show's L.A. studio, are currently promoting the band's greatest hits collection, *Crossroad*.



**IT TAKES TWO:** A party celebrating the release of Frank Sinatra's *Duets II*, the sequel to his multi-platinum album, *Duets*, was recently held at Matteo's Italian restaurant in West Los Angeles. Over 100 guests listened to the new album. Pictured (L-R): Conductor/arranger Patrick Williams, Frank Sinatra, Jr., Capitol President/CEO Gary Gersh and veteran singing duo Eydie Gorme and Steve Lawrence.



**WEIRO RELEASE:** Everybody's favorite rock parody man, "Weird Al" Yankovic, and kindred novelty spirit Dr. Demento are pictured at Tower Records on Sunset during a recent release party for Yankovic's four-CD set, *Permanent Record*. Shown standing behind the wacky duo are Tower manager Todd Meehan, BMG sales rep Bob Wright, Scotti Bros. National Sales Coordinator Kate Nininger, Scotti Bros./Street Life President Chuck Gullo, BMG's Bill Graham and Scotti Bros. National Marketing Director Doug Haverty.



**ART FOR AIDS' SAKE:** Actor Billy Dee Williams is flanked by MusiCares Executive Director Jerry Sharell and NARAS/MusiCares President/CEO Michael Greene during the release party for the new book *Musicians As Artists*, a collection of visual art by numerous recording artists, including Yoko Ono, David Bowie, Perry Farrell and our cover subject, Tony Bennett. Proceeds from a special, leather-bound, autographed limited edition (there's also a consumer softbound edition for \$29.95) will go to MusiCares. For more information on the limited edition copies, call 310-392-3777.



**TILL DETH DO US PARTY:** Heavy metal stalwarts Megadeth hosted a Halloween party to celebrate the release of *Youthanasia*, their fine new Capitol album. The party, held at a private Hollywood Hills residence, had a decidedly spooky theme, which included a living cabbage head in a relish tray. A little before midnight, the members of Megadeth made their way to Tower Records to sign autographs. Megadeth mainman Dave Mustaine is pictured with local guitarist Keith Varady. —Tom Farrell

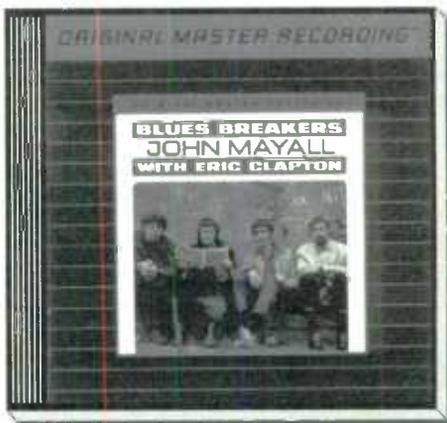


**WALKING WARRIDRS:** *Music Connection* sent a small but mighty contingent to the 1994 Hollywood Heartwalk. With the welcome support of Mader News and Ralphs Grocery Company, the Walking Warriors Of The Connection contributed over \$5,000 to the fight against heart disease. Pictured (L-R, back row): Rachel Gutierrez, Maria Iniguez, Dawn Lauren, Jonathan Widran, Tracy Carrera, Lynn Beaudoin, Shawna Klemm, Marion Boquette, (front row) Kai the dog and Tom Kidd (not pictured: Maureen Rasmussen, Dick Mader, Donna Santisi, Kalina Giovanni). —Tom Kidd

**GOLD STUFFINGS:** Good stocking stuffers (albeit expensive ones) for the classic rock fan on your Christmas shopping list are several new gold disc titles. From Mobile Fidelity Sound Lab comes a great sounding reissue of John Mayall's *Blues Breakers*, a vintage blues album from 1966 that showcases the



fret skills of guitar god Eric Clapton, fresh from his stint with the Yardbirds and just before he joined Cream (if you like Clapton's latest blues-only disc, this is definitely a must-have). And from DCC Compact Classics, two excellent Beatle solo discs: *Ringo*, the ex-Beatle stickman's 1973 all-star album featuring John Lennon's tongue-in-cheek composition, "I'm The Greatest," and three Top Ten hits ("Photograph," "You're Sixteen" and "Oh My My"); and *Venus And Mars* (1975), McCartney and Wings' worthy follow-up to *Band On The Run* and an album which showcases the ex-Beatle's producing skills (Macca's pop instincts were impeccable at the time). All of the discs sound great (with excellent stereo imaging) and boast detailed graphics (in the case of the DCC discs, extra care was taken to reproduce *Ringo*'s elaborate booklet and *Venus And Mars*' original poster inserts).



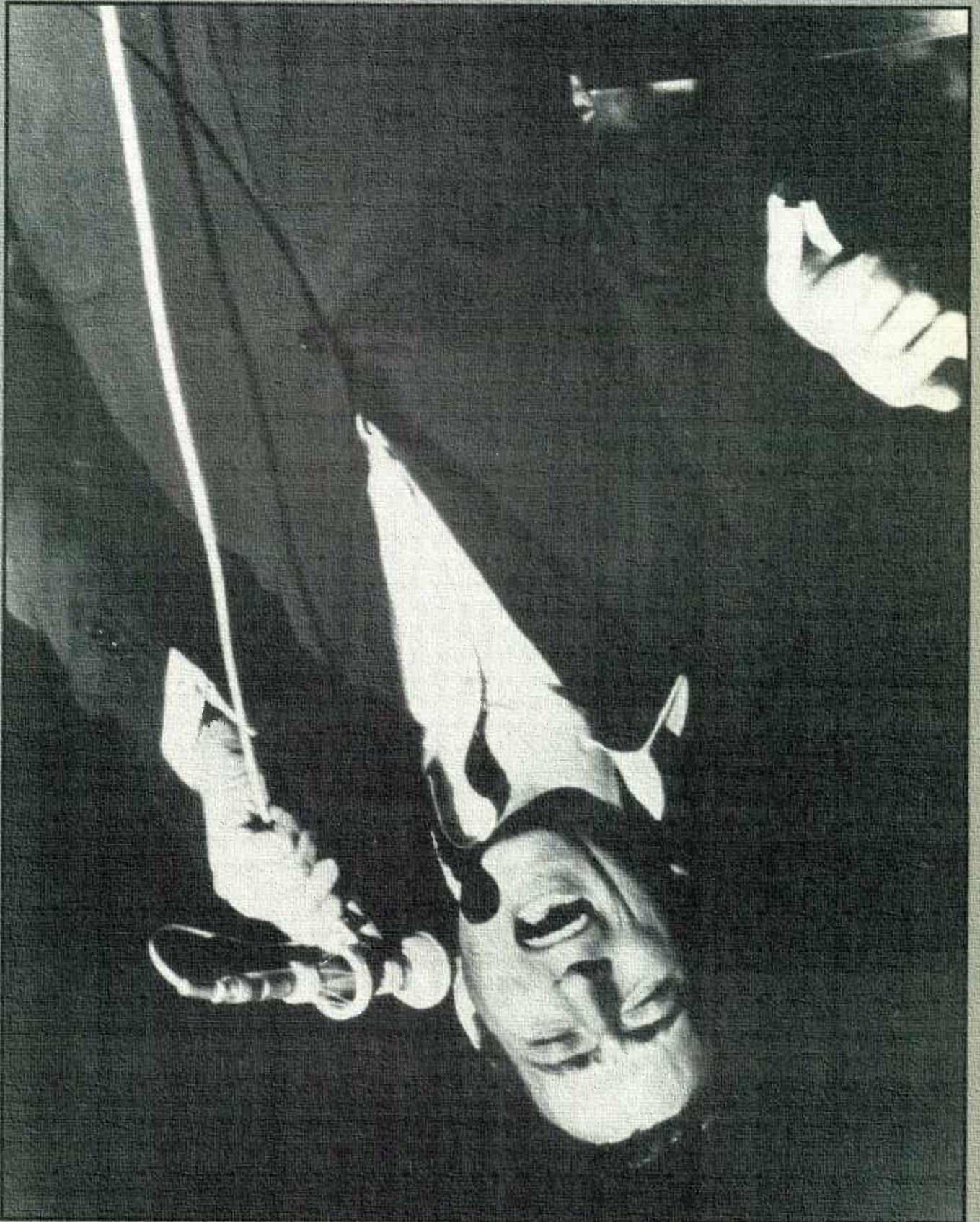
**GREEN GIANT:** Billie Joe of red hot pop punkers Green Day is pictured during the band's recent performance at the Palladium. Green Day played a fast-paced, eighteen-song set (with nary a slow song among them), much to the delight of a packed, sweaty, moshing crowd.

## MUSIC CONNECTION Tidbits from our tattered past

**1987—HUNG UP:** The pornography trial of punkster Jello Biafra is history. The jury split 7-5 for acquittal and deadlocked, prompting Los Angeles Municipal Judge Susan Isacoff to declare a mistrial and drop all charges. Biafra was charged with distributing harmful material to a minor, following his inclusion of a sexually explicit (but not explicitly sexy) H.R. Giger poster, "Penis Landscape," in his Dead Kennedys album, *Franken-christ*.

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

*By Michael Amicone*



# *Tony Bennett*

# Someday they may invent a machine that turns out standards. Right now, we have Tony Bennett.

*That tag line, used in a vintage 1966 advertisement heralding Tony Bennett's then-current single, "Georgia Rose"—one of many original ads reproduced in Billboard's wonderful 100th anniversary issue—is a perfect summation of why this classic stylist has managed to survive in the fickle pop music world for nearly five decades.*

*From his early Fifties successes such as "Because Of You" (a song which spent ten weeks in the Number One slot), to his classic early Sixties period ("I Left My Heart In San Francisco," "I Wanna Be Around," "The Good Life"), to his recent successes (Perfectly Frank, Steppin' Out and MTV Unplugged, the first two albums garnering Grammys)—this son of an Italian immigrant grocer has, in the parlance of fellow crooner Sinatra, done things his way. Regardless of the prevailing pop winds or the commercial concerns of his record company (when Columbia wanted him to sing rock songs in the early Seventies, he left the label, eventually returning in the mid-Eighties for a second stint), Bennett has stayed true to his artistic instincts, choosing only the finest pop material and surrounding himself with the finest musicians in the business.*

*As a result of his unwillingness to settle for less than the best, this remarkable singer and performer has managed to keep the generation of fans he grew up with, as well as picking up a whole new, alternative generation.*

*With a seasonal offering in the stores (a reissue of an album he released in 1968), Bennett, who, at 68 years old, shows no signs of slowing down—he will perform at the Super Bowl and is being honored as MusiCares' 1994 Person of the Year during Grammy Week next February—spoke to Music Connection about his lengthy career and its recent resurgence.*

**MC:** I understand that Bob Hope was instrumental in your career.

**TB:** He really started me out. That's how Mitch Miller [the A&R man who signed Bennett to his Columbia recording contract] found me. I was singing in Greenwich Village, and Bob Hope took me on the Paramount Theater stage and gave me my stage name.

**MC:** Your stage name before that was Joe Bari?

**TB:** My father came from Bari, Italy, and you needed a name that everybody would remember, so I used my father's country's name. And Hope said, "Well, that's a little affected. What's your real name?" I said, "Anthony Dominick Benedetto." He said, "Well, that's a little too long for the marquee. Let's Americanize you and call you Tony Bennett." He had no idea that there would ever be a singer called Engelbert Humperdinck [laughs].

**MC:** Unlike Sinatra, who clashed with Mitch Miller during his stay on Columbia, you seemed to work well with the goateed A&R man.

**TB:** Well, he was good to me, because he wanted to have revenge on Sinatra for blasting him. He said, "I'll get an Italian singer who'll knock his socks off." So he always gave me good songs to sing, whereas he was trying to do quick novelty songs with Sinatra. And of course, Sinatra really couldn't stand that, because Sinatra always sang nothing but the greatest songs, and they had a feud. So Mitch Miller brought me in, and we got along great. He made sure that every record was made well and had a good orchestra and a good arrangement.

Miller had everybody—Duke Ellington, Doris Day, Tommy Dorsey, Count Basie. There was only one A&R man. Now, at the same company, which is Sony/Columbia, David Kahne is the head A&R man and he's got 24 A&R men under him. That will give you an idea of how the music business has changed. In those days, it was quite primitive.

We had to do four sides in three and a half hours.

**MC:** Your second hit, "Because Of You," in 1951, saved you from being dropped from the label.

**TB:** That's true. I had a hit record called "The Boulevard Of Broken Dreams." It was kind of a semi-hit—but in those days, it still sold a lot of records and was enough for me to start touring in Buffalo and Cleveland...one town after another. But then it kind of dried out for a year; there wasn't anything that followed that up. And they told me at Columbia, "If you don't deliver a hit with this next record, we're gonna have to drop you." And that was a phenomenal date, because I scored three hits

out of the four songs we recorded.

**MC:** From the very beginning, you've recorded nothing but the finest in pop material.

**TB:** I always have. It was Sinatra who taught me. When I was a young kid, he said, "Don't ever do cheap songs—just sing the best songs." And that's how I worked with Mitch Miller. Whenever we had a meeting, I'd always say, "I'm not gonna sing any junk—I want good songs." So he used to choose two, and I would choose two, and that's how we ended up with good quality songs.

**MC:** So Miller trusted your judgement?

**TB:** That's right. He knew that I was only going to do quality songs. I mean, I really fought for that. But it wasn't until about two or three years ago that Sony/Columbia allowed me to sing anything I wanted and they'd trust me. But it took all those years, from 1950 to now, for them to say, "Well, just let him sing what he wants to sing, and we're gonna be able to sell it."

**MC:** How do you choose your material?

**TB:** Well, I try to think of myself as a storyteller, and I look for songs that tell stories—whether it's a rhythm song or a ballad. If it hits me intellectually with my mind and emotionally in my heart—when both things hit—I think I have something. And then I test it out on the road before I record it, and if the audience likes it, I record it.

**MC:** How do you think pop composing has changed over the years?

**TB:** In one sense, it's more liberal. There are all kinds of rules that are broken. You have to understand that I was very influenced by the Irving Berlins and Cole Porters. And when they wrote a song, it was absolutely timeless. There are a lot of great songwriters who currently work in the genre that I sing. There are Alan and Marilyn Bergman, Stephen Sondheim, there are a lot of them, and their songs are great, but you don't hear them enough on the radio.

**MC:** You've recorded definitive versions of



many songs. When interpreting a song, do you try to get into the songwriter's head?

**TB:** Yes. Once you like the song, you ask yourself, how would the composer want someone to sing it so it would come out just right. How would he want it, not how you want it. You have to respect the composer and how he wrote the song.

**MC:** Have you ever had a composer tell you that your version wasn't quite what he had in mind?

**TB:** Yes. Jule Styne. But he was very honest and very truthful. The arrangement I had was a little weak. He thought that it should've had a bigger chart, a bigger arrangement.

**MC:** What was the song?

**TB:** "You'll Never Get Away From Me." It's a



With Duke Ellington and Al Hibbler

good song. He just thought it was a weak performance because I had recorded another song of his, "Just In Time," with this bah-da-da-da [imitating a horn section]. It was big, you know. And this other one was just a small little group arrangement. I still like the record that I made of it, but he didn't like it.

**MC:** Do you pretty much handle your own sessions now?

**TB:** Ralph Sharon [Bennett's longtime accompanist/arranger], just the other day, said to me, "You're the best producer of your own records. They should just leave you alone and let you sing."

I walk in very prepared. Right now, David Kahne, he's done a great job with me; we've won two Grammys in a row. And also, my son co-produces with us.

**MC:** In addition to being a great record-maker, you're a consummate live performer. When did you first realize that you could hold a crowd in the palm of your hand?

**TB:** It took time, but I've always been kind of lucky because I like people and I like to perform for them. Even before I was popular, when I'd sing in my neighborhood in Astoria, people would respond. They would applaud and encourage me, so I always had confidence. But it still took ten years to learn how to walk on the stage and learn all the rudi-



With the Step Brothers

ments of knowing when to get off the stage and how many songs to sing.

**MC:** I remember seeing you at the Westwood Playhouse near UCLA. It was such an intimate performance, almost like seeing you in someone's living room.

**TB:** That was a nice date. A nice, intimate performance. And I think that's important. You don't have to always play in a big, giant stadium. I do it in the summer time; I'll play the Hollywood Bowl, some big places. But most of the time, to me, 2,700 people are still a lot of nice people. I also believe in popular prices and not overcharging the public.

**MC:** That's a unique talent, being able to work in a small setting with a small band and

## Danny Bennett: Guiding His Father To New Career Heights

*Since taking over the reins of his father's career nearly fifteen years ago, Danny Bennett has pumped new life into it. Utilizing the knowledge he accumulated while growing up in the music business and pursuing his own musical career, Danny helped pave the way for one of the most surprising, and satisfying, success stories of recent vintage, wooing the MTV crowd by booking his father on such TV shows as David Letterman and The Simpsons, and in the process, introducing him to a new generation of eager fans: in effect, giving his father a new lease on pop life.*

**MC:** You orchestrated your dad's current career resurgence. What first gave you the idea that your dad would be embraced by the MTV generation?

**DB:** Well, it's not really a matter of orchestration, and it's always nice after the fact to say, yeah, we knew this was going to happen. I don't think it's really a case of that. I've been managing Tony for a long time now, and I think that any manager who listens to what his artist's needs and wants are, that's an important thing. Tony and I sat down and discussed very early on what his goals as an artist were. Having grown up in the business and having watched him, he deplores the notion of demographics and can't understand why things are so limited. Let's expose the music to as large an audience as possible. That's my job. So it's not so much that I orchestrated it. I just want as many people to hear this great talent as possible. This musician is able to transcend generations, and that's what true art is about.

**MC:** Was it weird when you first started managing your dad? Did people look at it as nepotism? What does Danny really know about the music business?

**DB:** Not really. I think if one hasn't a clue, you worry about things like that [laughs]. I grew up in this business and I'm very knowledgeable and always have been. I'm confident about my own abilities.

Fathers and sons working with one another is a very difficult thing, and it's not for everybody. But we have mutual respect for one another, and it works very well. He knows that what I'm doing is trying to knock down as many obstacles for him to be able to do what he does best.

**MC:** Even in your wildest dreams, did you



Danny & Tony (with Danny's daughters, Kelsey & Remy)

have any idea that Tony would be embraced so enthusiastically?

**DB:** [Pauses] You know, I don't look at things that way. I say, yes, the public makes up its own mind, and I have tremendous faith. Again, I wasn't going after a youthful audience, I was going after *the* audience. Whether he's playing with a symphony orchestra or on *Letterman* or the *MTV Music Video Awards*, the wildest dream aspect is, will MTV understand the value of a Tony Bennett? That flipped me out. But again, that's all positioning, and that doesn't happen overnight, either. Tony's taught me a lot about that: You work for it, and you earn it.

A lot of people have said, "Gee, you've broken a lot of rules, and that's what's great about this business." And my response is, "Look, what's great about this business is that there really are no rules, just limitations. It's Program Directors saying no, but then six months later, they're saying, "Yeah, Smashing Pumpkins, aren't they great?"

**MC:** What's left for your father to achieve?

**DB:** Tony's at the point where more and more people are listening and understanding what he's about. It's interesting to watch fourteen-year-olds come to the show. I mean, you don't go to a Tony Bennett show and see a screaming moshpit of eighteen-year-olds. But at the same time, I have people who call up for tickets and say, "Gee, I know you've already given us two tickets, but my fourteen-year-old son wants to go to the show." And I think that's fantastic. So I think that you're going to have a new generation of people who are going to grow up with Tony's music—and for as long as he makes records, which I hope is a very long time.

—Michael Amicone

then turning around and effectively fronting a big band.

**TB:** I take challenges. Sometimes I work with a symphony, sometimes I work with a big, hot swing band. But most of the time I work with my trio. We played Radio City and the Hollywood Bowl, and no one ever says that you should've had a big band, because the musicians I have with me, after sixteen bars, everybody says wow.

**MC:** Your voice has aged remarkably well. Do you take care of it?

**TB:** I take care of *myself*, and that's how you take care of your voice. I exercise and I eat the right foods and take care of my health.

**MC:** Have you changed your phrasing over the years to accommodate the passing years?

**TB:** You know, life does that. You have to stay a student. You can't say you know how to sing and just forget it. You have to keep learning and you keep studying. Life teaches you a lot of lessons.

**MC:** You're enjoying a major career renaissance right now. You've managed to hang on to your veteran fans while also picking up a younger demographic. Did you consciously court a younger crowd?

**TB:** No, it was actually my son, Danny. I've been sold out for 45 years, which is kind of unheard of. Ninety-nine percent of the time, I've been sold out wherever I've played—and that's all over the world. I've always had the audience that grew up with me and who have stayed very loyal to me. But then, my son put me on *The Simpsons* and then *David Letterman*, all these shows which have an accent on youth. And I said to Danny, "What are you doin'?" He said, "I know something that you don't realize. There are a lot of young people who like what you're doin'." And I started finding out that a lot of rock acts—Phil Collins, Sting and all these great acts in the rock field—they're big fans of mine. After we did "Unplugged," it just went through the roof.

**MC:** Contemporaries call you one of the best singers in the business, but it's interesting that many rock stars are also big fans.

**TB:** I think they're interested in the fact that I've been around so long, and they're trying to be around, not for just one or two years, but they're trying to also sustain their careers.

**MC:** To what do you at-



With Frank Sinatra

**"It wasn't until about two or three years ago that Sony/Columbia allowed me to sing anything I wanted and they'd trust me. It took all those years, from 1950 to now, for them to say, 'Well, just let him sing what he wants to sing, and we're gonna be able to sell it.'"**

**—Tony Bennett**



With Jimmy Durante

tribute that longevity?

**TB:** I grew up at the tail end of vaudeville, where you'd go from town to town. It's what George Burns calls the circuit where you'd get lousy before you'd get good. You'd just go from town to town, and if you did something wrong, you'd just take it out and put something else in that you thought was better. You'd just keep honing it and working it every night. So I had that training. And I just wish that something

could be set up for young artists where they could go around the country like that, too.

**MC:** Have you ever had any down periods, when you thought the ride might finally be coming to an end?

**TB:** There was one moment when rock became so big, when the Rolling Stones and first of all, the Beatles, hit very heavy at one time. I was singing with Count Basie—I was the first white guy to sing with him—and I said, "What should I do?" And he gave me a humorous, very clever answer. He said, "Why change an apple?" I took his word for it. I just stayed with the songs that I've always done. Even now that I have this resurgence with the young people, I don't do their songs, I do the songs that I've always done, and I sing the same way that I've always sung. And it's refreshing to them, because it's different from what they're listening to on the radio these days.

**MC:** Your son, Danny, has been managing you for nearly fifteen years, and judging from your recent career resurgence, he's been doing a great job.

**TB:** I had a couple of bad experiences with money people, and we always talked about it, because my son and I were always good friends. And I said, "Well, why don't you do it for me?" And he said, "I'd be interested in something like that." And the whole business

is calling him quite a genius now, the way he got this whole resurgence with the young people going. You should see my season for next year, the lineup of performances and where I'm going. Just the best places in the world, at the best times.

**MC:** Do you ever tire of being on the road?

**TB:** I really don't. I'm so fortunate, because I play all the best dates. There's always something happening, and it's always top of the line, so I can do anything except get bored.

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# JURASSIC ROCK

## The Dinosaurs Of Rock Return To Rule The Music World

By Steven P. Wheeler

*"People try to put us down  
Just because we get around  
Things they do look awful cold  
Hope I die before I get old"*

Those immortal lines from Pete Townshend and the Who's 1965 hit, "My Generation," went a long way toward explaining the sentiments of the younger generation during the biggest series of societal upheavals in modern history.

Since rock's golden age—or when rock music became part of society's mainstream in the late Sixties and early Seventies—rock & roll has always epitomized the younger generation. However, rock music itself has entered middle age, as have many of its early stars.

*Music Connection's* cover stories in 1994 also reflected this growing trend as thirteen of this year's 25 issues featured the recognizable faces of such musical veterans as Aerosmith, Bob Seger, Eagles, Bonnie Raitt, Traffic, Roger Daltrey, John Mellencamp, ZZ Top and Stevie Nicks.

Moreover, one only has to look at this year's concert trail to fully understand the power of "Jurassic Rock." The Rolling Stones, Eagles, Pink Floyd, Elton John/Billy Joel, Grateful Dead, the Moody Blues—all stars who first rose to fame in either the Sixties or the Seventies—continue to be America's top-grossing concert attractions.

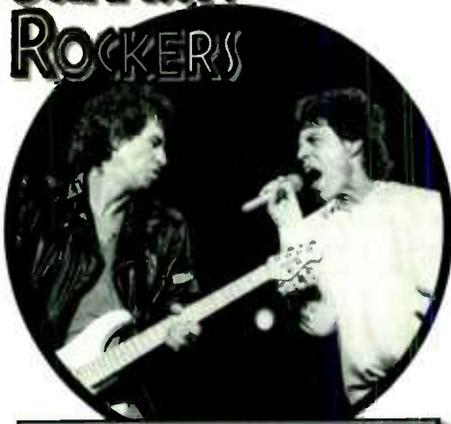
Throw all that together with the much-anticipated 1995 tours of Led Zeppelin mainstays Robert Plant and Jimmy Page (whose

MTV "Unledded" concert special garnered the highest ratings in the cable channel's "Unplugged" series), Van Halen, Elton John, as well as possible concert treks by the likes of such stalwarts as Bob Seger & the Silver Bullet Band (whose *Greatest Hits* package debuted in the Top Ten last month) and Neil Young, and one soon comes to the conclusion that Jurassic Rock is alive and well in the Nineties.

If the Rolling Stones have truly earned their self-proclaimed title of "Greatest Rock & Roll Band In The World," then they must also accept their new title as "Kings Of Jurassic Rock."

Stones drummer Charlie Watts was recently quoted on *60 Minutes* as saying, "I think it's more fun now. I don't know if I'll be

# JURASSK ROCKERS



**ROLLING STONES**

PHOTO: EUGENE ADERARI

doing it on this level when I'm 70. I think there will be a time when we'll look a bit silly doing it."

Judging by the band's recent *Voodoo Lounge* album and their record-breaking tour, that time has not yet come. In fact, as the history of rock & roll ages, so do its followers. During an *MC* interview earlier this year, veteran rocker Bob Seger pointed out that rock's retirement age has continued to fade deeper into the horizon. The 49-year-old Seger laughingly noted, "When we first made it big back in '76, I was 31 years old, and that was considered old at that time!"

## NOSTALGIA VS. INTEGRITY

Some may argue that this so-called trend is nothing more than nostalgia. Throughout the Sixties and Seventies, Fifties-era rockers such as Chuck Berry continued to pack clubs around the world, playing to enthusiastic crowds, yet there was never any significant response in terms of record sales.

However, it should also be noted that, for the most part, Berry, and even Elvis Presley, chose to rest on the laurels of their early days. Artists such as these preferred to attract new fans by attempting to relive their past glories, rather than continuing to grow as recording artists.

In fact, way back in 1973, a 26-year-old Elton John told *Rolling Stone*, "Little Richard, Jerry Lee Lewis, Chuck Berry and all those sort of people, I'm afraid, are extremely pathetic. Chuck Berry is God, but he hasn't written anything decent for fifteen years. I can dig the nostalgia trip, and I can dig his old records, but I find that side of the business very irritating."

Conversely, today's Jurassic Rockers are creating new and vital music for the Nineties and beyond, while bringing new technologies to stage presentations as well, setting new concert standards—not only in terms of box office numbers—but changing the face of live musical entertainment.

For instance, the Rolling Stones' recent tour was said to cost upward of a million

dollars a week to keep the show on the road.

In the world of rock & roll in the Nineties, age has become the forgotten fear of the Sixties, Seventies and Eighties. The reasons seem simple enough. Studies show that by the time people reach their thirties, they have begun surrounding themselves with things more comforting to them and are less willing to change. Thus, they remain loyal fans of the artists who spoke to them in their youth and who now sing about the rigors of middle age and other adult concerns.

However, within the industry, there seems to be a silent battle waging over Jurassic Rock. Older artists have become targets of the younger artists who believe their path to stardom is being blocked by over-the-hill, unproductive dinosaurs.

Yet, the veterans who have stayed viable—indeed, Eric Clapton's commercial success peaked at the ripe old age of 47, Bonnie Raitt's at 40 and even Rod Stewart had one of his most commercially successful albums two years shy of his 50th birthday—seem angry at the attitude being shown by their younger competition.

"It bothers me when younger groups say, 'These old guys shouldn't be out there, all these dinosaurs on the road,'" said legendary Elton John lyricist Bernie Taupin during an interview with *MC*. "Hey, that's their gig, that's what they do. I mean, what are they supposed to do? That's their job; it's like being a carpenter or a plumber. If you play a guitar, it shouldn't be that you reach a certain age and you're not allowed to do it anymore. There should be room for everybody. I wouldn't want to see these young guys try and tell [77-year-old blues legend] John Lee Hooker that. I mean, whether you like it or loathe it, there should be room for them to be allowed to do it, and I don't want some jerk from the Cure saying, 'All these fuckin' dinosaurs should get out of the way, we're out to change the world.' Bullshit. There's room for everybody. I think that's just a case of sour grapes."

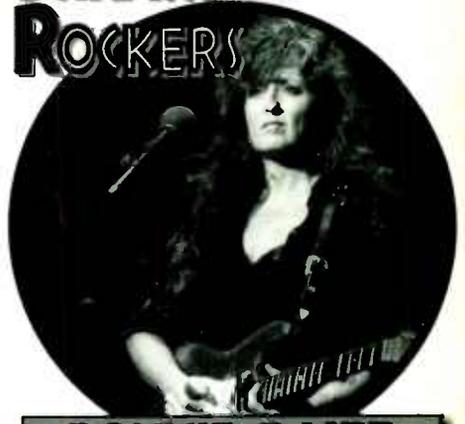
Taupin raises a good point. In a universe where trends change faster than a politician's mind and public acceptance goes down faster than a bridal gown on a Catholic honeymoon, just how "old" is "too old" in the topsy-

# JURASSK ROCKERS



**ELTON JOHN**

# JURASSK ROCKERS



**BONNIE RAITT**

PHOTO: DIANNA SANDINI

turvy world of rock & roll?

In a 1978 *Rolling Stone* interview with then-35-year-old Mick Jagger, the interviewing journalist inquired as to whether Jagger would still be singing "Satisfaction" in his Forties, to which Jagger vehemently responded: "No, I certainly won't."

Yet, sixteen years later, the now 51-year-old Jagger is still prancing about the world's stage, calling for satisfaction from a chronologically diverse audience, swallowing the words of his naivete in the process.

In fact, Jagger told the *L.A. Times* during the band's current tour, "When I was twentysomething, I thought people over 40 were just dead. So the idea of someone 50 being in a rock band is a bit ridiculous to someone who's twenty. Of course, you don't think it's ridiculous when you're 50."

"To me, it's still a terrific thing to do and so you go on doing it, just as you go on making films after you have made successful ones. If you are a singer, you go out and sing. Beyond that, I just don't think you really need to look."

Jagger's longtime partner, Keith Richards, echoed those sentiments when he told *Rolling Stone*, "We're the only band to take it this far, and if we trip and fall, you'll know that's how far it can be taken. If there's someone out there doing it better than us, they can have the gig. But I ain't heard it so far."

Keith Richards' bravado aside, it must be said that rock & roll is no longer just a testament to the young. Rather, it is a diary of the multifaceted society that is contemporary America.

"I don't think that the 'graying' of the rock & roll generation is part of any particular trend," says Tim Devine, VP, A&R for Capitol Records, which houses such veteran rockers as Bonnie Raitt and Bob Seger. "I think it's just a reflection of viable artists who have maintained longevity in their careers."

"Any recording artist that makes records for twenty years is liable to have peaks and valleys, but if they are a credible musical talent like a Neil Young or an Eric Clapton or a Bonnie Raitt, who have continued making important music, they are going to be recognized for that work."

# JURASSIC ROCK

## THE CHARTS

While some of this year's reunions, such as the new Traffic album (featuring Steve Winwood and Jim Capaldi) didn't perform up to expectations, others, such as the Eagles' much-publicized reconciliation, showed that the Jurassic Rock movement is in full-flight.

This year's Top 200 Album Chart is a good indication of the sales power of Jurassic Rock. Such recording artists as Elton John (through his work on Disney's blockbuster film *The Lion King*), Pink Floyd, Tom Petty, Aerosmith, Meat Loaf, Bonnie Raitt and the Rolling Stones have already gone platinum, while others such as Billy Joel, Eric Clapton, ZZ Top, Rod Stewart, John Mellencamp and the Eagles are securely fastened into this year's Top 100 albums.

A recent breakdown of the Top 200 albums

chart (as of November 6th, 1994) reveals that Jurassic Rockers account for 18.5 percent of the chart—up again over last year! Other musical genres scored as follows: alternative rock: 21.5 percent; rap: 20 percent; country: 16 percent; pop: 14 percent; and soundtracks and compilations: 10 percent.

Yet, there is more than meets the eye involved with the commercial success of Jurassic Rock in 1994. Evidence of this can be found in researching the charts, which show that many classic rock albums continue to outsell many current releases.

However, the public has been kept in the dark about this fact, as these classic rock albums are neatly tucked into something called the Catalog Chart, separate from the Top 200 chart.

A casual glance at the year-to-date sales figures shows that an older album such as the Eagles' *Greatest Hits* ('71-'75) has already gone gold again this year, outselling such younger, cutting-edge acts as Rage Against The Machine and Toad The Wet Sprocket, while even Pink Floyd's 1973 classic, *Dark Side Of The Moon*, is back on the charts this year, outselling such acts as Blind Melon, the Breeders, Spin Doctors and Meat Puppets in this year's sales.

Although the industry's Catalog Chart has been shown to the public since the inception of SoundScan, its importance has been downplayed among industry insiders, presumably because the industry is not willing to admit that their "new discoveries" are often outsold by the artists who influenced them.

"I look forward to the day when all albums compete on the same chart," states Capitol's Tim Devine, before adding, "however, if the current system helps give a break to new and developing artists, I think that's a positive thing."

Bennett Kaufman, VP, A&R, West Coast, RCA Records agrees to a point, saying, "It would be really interesting to see a combined chart, but I think the reason the industry doesn't want such a chart is that it's somewhat counterproductive, as the charts are geared toward the industry as a way of measuring success. I think it would be interesting to see a combined chart every now and then, but other than that, I think it would just get in the way. It would not only take away from the young artists, but also the new records from the older artists. The thing I would like to see

**"We're not out to peddle nostalgia, I refuse to do that. If I honestly don't feel that what I'm doing today isn't the best work I've ever done, then I'm out of here. My motto has always been 'improve or die.' I want to maintain my integrity and write the best material I've ever written, and I believe that I'm doing that. And if I didn't, I'd just pack it up and write books."**

—Bernie Taupin

is the actual year-to-date sales figures listed next to each album, instead of having to go through all of the SoundScan numbers."

Other industry executives disagree with the possibility of a single sales chart. "Those charts should be kept separate," states Ron Oberman, Executive VP, A&R, MCA Records, "because if they're not, a lot of these catalog records are going to take up chart positions for new recording acts. I'd much rather have one of our new bands at Number 165, than a greatest hits album from an older band. It's better to have the two separate charts because you've obviously got more open slots on the charts."

## JURASSIC ROCKERS



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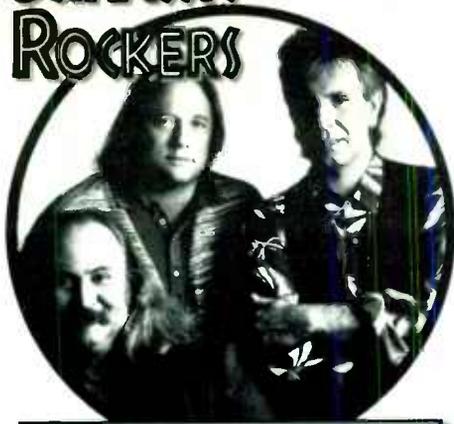
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# JURASSIC ROCKERS



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## THE RE-BIRTH OF THE DINOSAURS

The seeds of the Jurassic Rock movement can be traced back to the Sixties, when rock music began to speak in a more complex and much more socially—as well as politically—relevant way.

Artists such as Neil Young, who carried the flag of youthful rebellion during the turbulent Sixties, have now crossed over to a completely new generation; a generation that has thrust him into the role of the "Godfather of Grunge."

The rallying cry of rock's birth was not to trust anyone over the age of 30, yet, as more and more artists have entered their forties (and fifties), the meaning of rock music has changed forever.

While some insist that this new trend is merely a reflection of the baby boomers coming of age—including a President whose theme song was Fleetwood Mac's classic rock track "Don't Stop"—others feel that it is more accurately an indication of a music industry that had lost touch with the baby boomers and the

# JURASSIC ROCKERS



**TOM PETTY**

PHOTO: EUGENE AUBARI

post-baby boomer generations over the past decade.

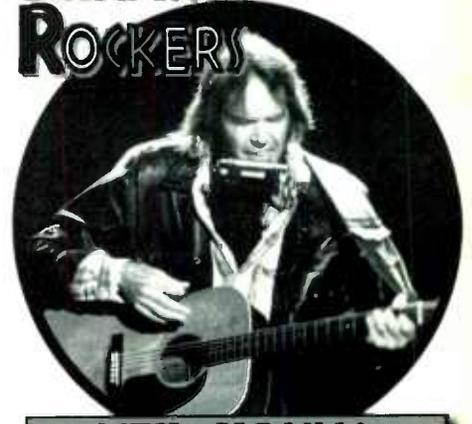
Perhaps the answer can be found in analyzing some of the points previously mentioned here. First, that singer-songwriters like Neil Young, Eric Clapton, Tom Petty and groups such as the Rolling Stones and Grateful Dead who have continued to grow as artists, have brought a new element to rock & roll, as they have begun addressing adult issues, parenthood and other middle-age concerns. This is a significant element, and perhaps one of the most overlooked musical developments since 1989.

That was the year in which veteran cult artist Bonnie Raitt rose to the top of the charts by addressing such issues and subjects with incredible results on her multi-platinum and multiple Grammy-winning masterpiece, *Nick Of Time*.

Since that time, an increasing number of record labels have moved toward the Jurassic market, largely because of another factor: the audience. High-profile reunions such as Plant and Page and the Eagles seem to symbolize the call from an audience in waiting.

Capitol Records' Tim Devine agrees, saying, "I would say that when *Nick Of Time* exploded, we felt that it was not only about that record, but that it was also the beginning of the 'over 30' crowd coming back into the music-buying audience. A lot of people feel that there's a vast untapped market for 'non-youth-oriented' records, and there are certainly artists playing to that demographic successfully. But I think older artists have to be seen and heard in a fresh environment,

# JURASSIC ROCKERS



**NEIL YOUNG**

both musically and visually, and if they do, there's no reason why the significant groups of the past can't continue on in their careers into their fifties, if they're still making music that matters."

MCA's Ron Oberman concedes that there is a significant demographic of over-thirtysomething rockers, but adds that name recognition pales in comparison to the importance of viable material. "To be honest, since our success with Meat Loaf, I've been approached by many artists who have had success in the past, and for the most part, I've chosen not to do anything with those artists. I think the Meat Loaf album is a very, very

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# JURASSIC Rock

## THE OLDER AUDIENCE

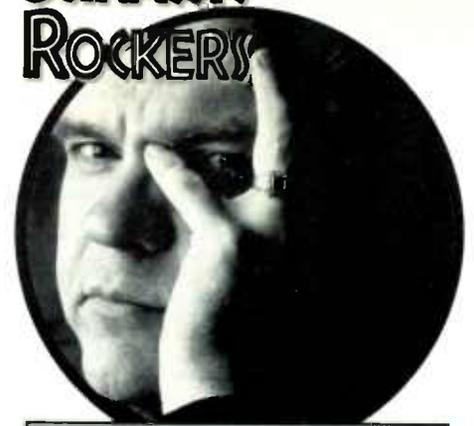
Rock & Roll has always spoken most effectively to the youth. But it wasn't until the Sixties that rock & roll quit being "race" music and instead became a powerful outlet and medium which helped harness support for social change.

By the end of the Sixties, for the first time, rock & roll stopped speaking only to the feet and the heart and began communicating with the "minds" of its listeners. This was such a monumental development that even President Richard Nixon and law enforcement officials such as FBI Director J. Edgar Hoover began to look upon the rock & roll leaders of that era as leaders of a subversive movement. Documented evidence shows that the United States government went so far as to conduct surveillance upon former Beatle John Lennon for several years.

Such measures seem absurd by today's standards, when a President of that same country admits to having smoked marijuana (although not inhaling), albeit 30 years after the fact. Oh, how things have changed, and yet rock & roll remains a powerful force in a far less-innocent land.

Songwriters such as Bob Dylan, Don Henley, Sting, Jackson Browne and Lou Reed have continued to address the issues that compel and complex the masses, the only difference is in the maturity and eloquence of their words. A seemingly acceptable practice

## JURASSIC ROCKERS



**MEAT LOAF**

PHOTO: BRIAN SUTHERLAND

unique situation, unlike a lot of the other artists who were approaching me. It still has to be about the music."

Yet, RCA Records' Bennett Kaufman believes that this year's Jurassic Rock chart and concert activity is anything but a new movement.

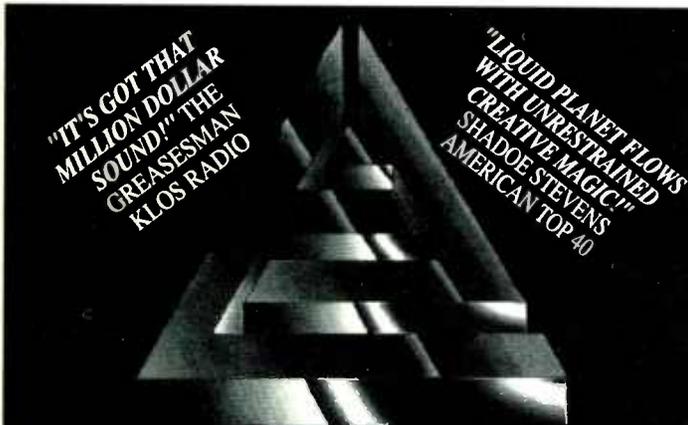
"My reaction is that the artists we're talking about, with the possible exception of someone like Meat Loaf, are on the charts every time they release a new album," explains Kaufman. "So I don't think this year we've seen any significant growth with the older rockers. It's maybe just that more of them had new records out in '94.

"I mean, every time Elton John puts an album out, there's enough of a record-buying audience to make it go gold. We put a new ZZ Top album out this year and it went platinum, so I don't think that there's any trend here to speak of. I just think these artists are still making viable music and their fans are responding like they always have, and probably like they always will."

by their equally socially conscious fans, who prefer to carry on with their more restrained and less-rebellious activism. They are still willing to have the lyrics—as well as the music—speak to them.

"Adult contemporary rock" is no longer the private territory of the Neil Diamonds and Carole Kings of the world. It no longer thrives on ballads and heartache, but rather, it now entails much more—government hypocrisy, single-family homes, dual-income families; themes that are often of no concern to the often-misdirected rebelliousness of the country's teens.

As Bernie Taupin points out, a true artist



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can't help but change over the years. "I could never write a song like 'Your Song' again or emulate it because the songs I write now that talk about love are coming from someone in his forties, and love for people my age usually deals with broken marriages or where the children go [laughs]. You have to write from where you are at a particular point in time."

## ARTISTIC GROWTH

*She said, "Where ya been?"  
I said, "No place special."  
She said, "You look different."  
I said, "Well, I guess."  
She said, "You been gone."  
I said, "That's only natural."  
She said, "You gonna stay?"  
I said, "If ya want me to, yes."*

The man and woman in the above verse from Dylan's classic 1975 track, "Isis," could well serve as a metaphor for Dylan's fans and his ever-changing persona and artistic slants that he has used to great effect since his debut back in 1962.

Artists such as Bob Dylan and Van Morrison even went through periods of religious or spiritual awakening during the Seventies and Eighties, never content to rehash their successes of decades past. As Dylan, the self-described "song and dance man" himself has said, "Change. That is the only unchangeable."

Sure, the trends come and go, but the veterans of the rock wars have indeed survived by continuing to push the artistic envelope of self-discovery.

"I think the key to the success of these older artists has more to do with the growth and quality of the music than anything else," says Bud Scoppa, VP, A&R, Zoo Entertainment, which plays host to the veteran rock outfit Little Feat.

"I believe that the prioritization of songwriting among the more mature artists is a major factor in getting the music-buying public to purchase these albums. It's like novelists and film directors who tend to improve with age. I think certain songwriters and artists have also achieved that in terms of their expression through their songs. An artist like Neil Young is extraordinary, and it's wonderful that he's recognized by people up and down the demographic scale. I think that the Rolling

Stones made a very impressive and vital record with *Voodoo Lounge*, and the new Tom Petty album is as good as any album that has come out this year."

However, name recognition is not a surefire commercial bonanza, as RCA's Bennett Kaufman noted, saying, "I think that a lot of these reunions are sort of embarrassing." A comment perhaps directed at such reformed acts as the Band, who have attempted to carry on without chief songwriter/guitarist Robbie Robertson, or Thin Lizzy, who seem destined to fail without the late singer-songwriter Phil Lynott.

## CLASSIC ROCK RESURRECTION

It was as far back as the late Seventies that the term "dinosaur" first came to light with regard to rock veterans, via comments from such punk spokesmen as the Sex Pistols' Johnny Rotten and then-Generation X leader Billy Idol, who were very candid in their hatred for such megastars as Led Zeppelin, Elton John and Rod Stewart.

Yet, as the dust settles fifteen years later, these and other Jurassic Rockers have recently reunited or released some of their best commercial works to date, while their former critics are still scrounging for their next meal at the club level.

Rebellion for rebellion's sake has never been a form of success—artistically or commercially. The underground rock movement of the Sixties was driven by the civil rights movement, Vietnam and a flourishing counterculture. Even members of the status quo could find salvation in some of what rock artists were offering. However, many of today's young artists have little focus, preferring to lash out at anything or anyone over the age of thirty.

This summer's Woodstock revival is a perfect example, as today's youth hammed it up for the cameras, flashing peace signs—the everlasting symbol from a generation that many of them claim to despise. Trying to find yourself by looking toward yesterday has never been effective therapy, and Woodstock II certainly drove that point home.

So with the record labels of the late Eighties and Nineties focusing their attention on Generation

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PONCHO SANCHEZ	CONCORD
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# JURASSIC Rock

X, older rock fans who gladly disassociated themselves from the likes of Nine Inch Nails, Nirvana and Pearl Jam—and who refused to buy into most of the “grunge-hype”—were left out in the cold.

Melody had been replaced by distortion; optimism discarded for anger and blind rebellion. One look at the explosion of country music at the beginning of this decade surely demonstrates just where those “new” country fans came from.

For the most part, country music in the Nineties became nothing more than what many have called “Seventies’ rock with a hat and a twang.” One 1993 industry study showed that there were more than ten million new country music listeners. These people weren’t born in Nashville, rather they were aging rock fans looking for simple songs that reflected much of what had been so easily digested in the Seventies.

“Country music today is a very song-driven genre, and popular music has always been about great songs,” states Zoo’s Bud Scoppa. “I think that both the country music explosion and what you call Jurassic Rock are manifestations of a renewed interest in songs. This may be wishful thinking, but I think there’s some truth to it.”

Is it any wonder that the dinosaurs of rock have re-emerged on the charts and taken their music to the streets again? If the record companies are not going to sign young artists who thrive on the classic rock style, then you can bet that hole is going to be filled by those who invented the rock formula.

The only reason that today’s Jurassic Rockers are returning to the mainstream, or con-

tinuing their careers with recent commercial peaks, is because there is a serious demand for songs, not image. How about raunchy riffs dancing around melodies instead of distortion? Or lyrics that question life’s more bewildering aspects, rather than adolescent angst that is often nothing more than Janovian scream therapy with a beat.

Furthermore, as new bands—who were influenced by many of the figures that they now share chart space with—herald those influences, artists such as Neil Young, John Hiatt and the Rolling Stones get discovered by an entirely new rock generation of music hungry addicts.

## THE CONCERT TRAIL

This growing cross-generational effect on rock music is best reflected by 1994’s phenomenal record-breaking concert business. Jurassic Rockers such as Pink Floyd, the Rolling Stones, Eagles, Grateful Dead, the Moody Blues, the tandem of Elton John and Billy Joel and other older rock acts combined to take in just about half of this year’s projected \$1.5 billion in concert revenue, the largest gross in concert history.

For all the media and public outcry about ticket prices for some of this year’s most publicized tours, there were rarely any empty seats. As the Eagles’ Glenn Frey told *Music Connection* earlier this year, “We haven’t heard of anyone walking away from the box office saying it’s too expensive. In fact, the most expensive seats at our shows are the ones that sell out first.”

Gary Bongiovanni, Editor-in-Chief of *Pollstar*, the industry’s leading concert publication, says, “I dispute the premise that the Jurassic Rockers are back; they never went away. They’ve been the heart and soul of the concert business for a decade or more. The big business this year came from Pink Floyd [whose concert trek grossed \$103.5 million], the Eagles [estimates show them bringing in between \$70 and \$80 million], Elton John/Billy Joel, the Rolling Stones [who set a new record, grossing \$119 million] and the Grateful Dead, who are one of the Top Five concert acts every year.”

The previous record year in the concert business, according to *Pollstar*, was 1990 which accounted for \$1.1 billion in North America ticket sales at the theater, arena and stadium levels.

This year’s figures have to do with rising ticket prices and more acts taking the stadium route, as Bongiovanni notes, “I think it’s a combination of all those factors. This year is a banner year with major marquee names like the Eagles, the Stones and Pink Floyd producing huge numbers. Last year, only the Grateful Dead did any stadium shows; this year you had five major acts in stadiums.”

According to Bongiovanni, record sales have never had a noticeable impact on the concert business. “If you look at the record charts, you’ll see a lot of newer acts on the upper end, but if you look at the concert charts and see who’s selling tickets, it’s all the

## JURASSIC ROCKERS



TRAFFIC

PHOTO: ANTON CORONA

older artists. Some people say that it’s because a lot of the newer acts just don’t have a good live show and haven’t been able to successfully build a career and keep fans over a long period of time.”

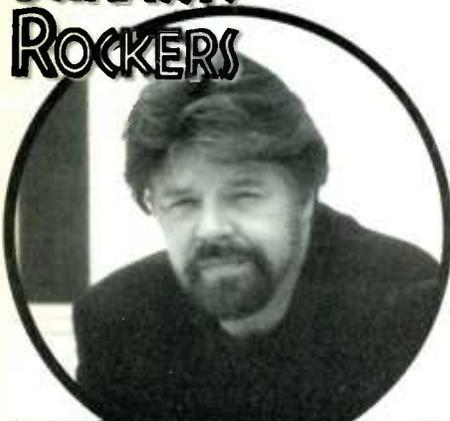
Bongiovanni goes on to say, “Groups like Counting Crows and Green Day are very promising new acts that seem to have the potential to move up, but they’re still nowhere near the level of groups like the Eagles or the Grateful Dead or a Rod Stewart in terms of ticket sales.

“It depends on the artist and their ability to excite fans to want to see them live,” continues Bongiovanni. “Even older artists like Neil Diamond sell a lot of tickets, but he has difficulty selling records. Conversely, you can have an act like Wilson Phillips, who sell a lot of albums, but when they put tickets on sale, they sell two.”

“Generally speaking, the hotter the album, the more tickets you’ll sell; but it doesn’t always work that way. Pink Floyd sold huge amounts of tickets before their new album even came out, and the Eagles didn’t even have an album out when they started this tour, and they did huge business without one.”

52 >

## JURASSIC ROCKERS



BOB SEGER

PHOTO: BEAD SENSEY

## JURASSIC ROCKERS

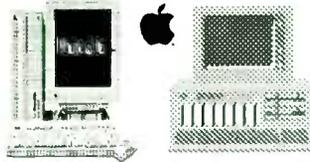


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# MUSIC CONNECTION 100 HOTTEST UNSIGNED BANDS IN L.A.

Music Connection recently conducted an anonymous poll to determine the Hottest 100 Unsigned Artists in Los Angeles. To guarantee a comprehensive and diverse listing, our four MC Nightlife Editors polled industry movers & shakers as well as local promoters, club owners, bookers and musicians. Each person was asked to list his/her five favorite unsigned artists. This request was made of rock, jazz, urban and country music mavens. The results of all four lists were combined, tabulated and listed below. What makes this list both unique and valuable is that it is not limited to a single musical genre, but is open to include all of the great music being played locally and thereby is truly representative of the melting pot of talent that comprises the Los Angeles music scene. Special thanks to everyone who took the time to participate and to our talented musicians who will carry the musical torch into 1995.

Compiled by MC Nightlife Editors

## #1 Baby Lemonade



Jeff Davis ..... 310-393-4633  
Alternative

## #2 Maiden Voyage



Ann Patterson ..... 213-827-4332  
Big Band

## #3 Black Angel's Death Song



Jim ..... 213-667-2678  
Alternative Rock

## #4 London After Midnight



Band Hotline ..... 310-551-9034  
Gothic

## #5 Underground Railroad



J.M.D. .... 213-294-4130  
Jazz/Funk

## #6 Pat Boone Jazz Band



Dave Grover ..... 805-948-1500  
Bebop

## #7 Dave King



Jamie Young ..... 310-552-6573  
Rock

## #8 The Sugarplastic



Kiara ..... 213-850-7605  
Pop

## #9 Sweet Baby J'ai



Barbara Collin ..... 213-660-1016  
Blues/Jazz Singer

## #10 Tunnelmental



Michael Petrie ..... 310-285-0983  
Industrial

Listed below, in alphabetical order, are the remaining 90 bands and artists that comprise this year's Hottest 100 Unsigned Bands list. Due to some bands' hectic schedule, our attempts to obtain some information were unsuccessful. Therefore, some band data is incomplete.

<input checked="" type="checkbox"/> BAND	CONTACT	PHONE	MUSIC
<input type="checkbox"/> 1000 Mona Lisas	Armando	310-288-8213	Alt. Rock
<input type="checkbox"/> A.T.U.	Abstract	213-812-9622	Hip-Hop

<input checked="" type="checkbox"/> BAND	CONTACT	PHONE	MUSIC
<input type="checkbox"/> Losin' Brothers	Rick Arnett	213-939-9317	Country
<input type="checkbox"/> Lutefisk	Don	213-469-3885	Punk Pop

<input type="checkbox"/> <b>B-Sharp</b>	Randall Willis	213-953-6126	Jazz/Funk
<input type="checkbox"/> <b>Babylonian Tiles</b>	Michael	714-995-4952	Gothic
<input type="checkbox"/> <b>Backlash</b>	Breath	310-436-6528	Urban Rock
<input type="checkbox"/> <b>The Beatbirds</b>	Val	818-ROCK-GAL	Pop/Rock
<input type="checkbox"/> <b>Bigelf</b>	Ken Hertz	310-271-8777	Classic Rock
<input type="checkbox"/> <b>Bogus Toms</b>	Hotline	818-982-8373	Hard Rock
<input type="checkbox"/> <b>Bopsicle</b>	Stephanie Hayes	714-496-0537	Jazz Vocal Group
<input type="checkbox"/> <b>Oscar Brashear</b>	David Keller	206-671-7780	Jazz Trumpeter
<input type="checkbox"/> <b>Bril-Yent Nobody</b>	Marcie	310-824-6145	Hip-Hop
<input type="checkbox"/> <b>Cody Bryant</b>	Cody Bryant	213-728-4242	Country
<input type="checkbox"/> <b>Bum Steers</b>	Ed Tree	213-256-2771	Hot Country
<input type="checkbox"/> <b>Bungee Chords</b>	Doug	818-767-6272	Alternative
<input type="checkbox"/> <b>C.V.E.</b>	Riddler	310-677-7427	Hip-Hop
<input type="checkbox"/> <b>The Cage</b>	Mark Strickland	310-397-2888	Rock
<input type="checkbox"/> <b>Benn Clatworthy</b>	Benn	213-255-3767	Jazz Saxophone
<input type="checkbox"/> <b>Coat</b>	Dane Hoover	310-398-0539	Alt. Rock
<input type="checkbox"/> <b>The Dahlias</b>	Gene Solomon	310-312-3220	Alt. Pop
<input type="checkbox"/> <b>Daughter Judy</b>	Hotline	213-655-1741	Rock
<input type="checkbox"/> <b>Devics</b>	Dustin	213-931-0625	Pop
<input type="checkbox"/> <b>Don't Ask</b>	Brian	213-661-1541	Alt. Rock
<input type="checkbox"/> <b>Duck Duck Goose</b>	Tim Ferris	310-829-2245	Pop/Rock
<input type="checkbox"/> <b>E. Coli</b>	John	213-666-2314	Alternative
<input type="checkbox"/> <b>Eddie Cunningham</b>	Denny Bruce	818-506-6331	Country
<input type="checkbox"/> <b>Estes/Zweig Quartet</b>	Gene Estes	818-761-5958	Jazz Group
<input type="checkbox"/> <b>Mike Fahn</b>	Mike Fahn	714-830-2331	Jazz Trombone
<input type="checkbox"/> <b>Farflung</b>	Buck	213-463-4524	Psychedelic Rock
<input type="checkbox"/> <b>Fizzy Bangers</b>	Charles Anthony	213-957-4955	Alt./Rock
<input type="checkbox"/> <b>Fondled</b>	Jason	310-377-6593	Punk
<input type="checkbox"/> <b>Giant Ant Farm</b>	Vaccination	310-804-5771	Eclectic
<input type="checkbox"/> <b>Glue</b>	Daniel	213-413-6536	Power Pop
<input type="checkbox"/> <b>Good Dog Nigel</b>	Hotline	818-771-0656	Alt. Rock
<input type="checkbox"/> <b>Hanky Panky</b>	Hotline	818-907-3090	Rock
<input type="checkbox"/> <b>Oiana Harris</b>	Diana	213-251-1019	Blues singer
<input type="checkbox"/> <b>Hip Hop Clan</b>	L.A. Cool	310-767-8116	Hip-Hop
<input type="checkbox"/> <b>Reeva Hunter</b>	Reeva Hunter	310-456-7848	Country
<input type="checkbox"/> <b>Is</b>	Cynthia Gardner	818-856-3319	Rock
<input type="checkbox"/> <b>Jagged Moon</b>	John Hobbs	615-377-6692	Country
<input type="checkbox"/> <b>Kalapz &amp; Smoko</b>	Niki Johnson	818-386-1367	Rap
<input type="checkbox"/> <b>Lava Diva</b>	Johnny	818-993-4883	Alternative
<input type="checkbox"/> <b>Limestone Rome</b>	Cory Gabel	310-841-5608	Alt. Rock
<input type="checkbox"/> <b>Lizabeth</b>	Lizabeth	310-281-8272	A/C
<input type="checkbox"/> <b>Lonesome Strangers</b>	Jeff Rhymes	213-935-9760	Country

<input type="checkbox"/> <b>Meachie</b>	Michael Traylor	310-446-8891	R&B Vocalist
<input type="checkbox"/> <b>Methadone Cocktail</b>	Yowzah	818-506-7375	Punk
<input type="checkbox"/> <b>Mi Diablo</b>	Brian	213-463-3364	Punk
<input type="checkbox"/> <b>Mark Miller</b>	Mark Miller	213-469-4852	Jazz Singer
<input type="checkbox"/> <b>Noble Rot</b>	Joey	818-603-6586	Alt. Hard Rock
<input type="checkbox"/> <b>Lisa Nobumoto</b>	Lisa	702-248-0125	Jazz Singer
<input type="checkbox"/> <b>The Padded Cell</b>	Johnny Rebel	213-935-6005	Punk
<input type="checkbox"/> <b>Phunky Dialect</b>	J.B.	818-607-7452	Jazz / Funk
<input type="checkbox"/> <b>Pop Defect</b>	Flipside	818-585-0395	Pop/Punk
<input type="checkbox"/> <b>Ruth Price</b>	Ruth Price	310-271-9039	Jazz
<input type="checkbox"/> <b>Projek X</b>	Michelle Thomas	818-816-6134	Hip-Hop
<input type="checkbox"/> <b>Queeny Blast Pop</b>	Pepper	213-878-5527	Glam Rock
<input type="checkbox"/> <b>Race Of Spades</b>	J.B.	818-607-7452	Hip-Hop
<input type="checkbox"/> <b>Rebel Rebel</b>	Teddy Heavens	909-875-9251	Techno Glitter
<input type="checkbox"/> <b>Rhinestone Homeboys</b>	Mel Harker	310-827-2239	Country
<input type="checkbox"/> <b>S.I.N.</b>	Tracii MacGregor	213-993-0291	Hip-Hop
<input type="checkbox"/> <b>Russell Scott</b>	Russell Scott	213-666-5363	Rockabilly
<input type="checkbox"/> <b>Somethin' For The People</b>	Michael Traylor	310-446-8891	R&B
<input type="checkbox"/> <b>Soul Food</b>	Chris Bridges	714-576-1147	R&B
<input type="checkbox"/> <b>Stonewheat</b>	Tri-M Mgmt.	818-981-0014	Rock
<input type="checkbox"/> <b>Strangefruit</b>	Goz	213-298-0875	Jazz / Funk
<input type="checkbox"/> <b>STS</b>	n/a	n/a	Industrial
<input type="checkbox"/> <b>Super 31</b>	Robert Graham	714-731-3311	Power Pop
<input type="checkbox"/> <b>Supreme Court</b>	Howard Lynch	818-785-0879	Hip-Hop
<input type="checkbox"/> <b>Swirl</b>	Hotline	818-509-8255	Power Pop
<input type="checkbox"/> <b>Horace Tapscott</b>	Horace	213-294-0163	Jazz Pianist
<input type="checkbox"/> <b>Jamie Tatro</b>	Jamie Tatro	213-254-9823	Jazz Guitarist
<input type="checkbox"/> <b>Terrotrain</b>	Slash	818-953-8987	Rockabilly
<input type="checkbox"/> <b>Transistor Sisters</b>	Syncretic Mgmt.	818-222-5002	Rockabilly
<input type="checkbox"/> <b>Tuff</b>	Clem Cartwright	818-772-6586	Hard Rock
<input type="checkbox"/> <b>Ultraviolet Eye</b>	Californium	415-267-4853	Alternative
<input type="checkbox"/> <b>The Violet Burning</b>	Michael Poritzel	714-680-4916	Alt/Rock
<input type="checkbox"/> <b>Vitamin L</b>	Jeff	714-778-8838	Alt. / Punk
<input type="checkbox"/> <b>Voodoo Glow Skulls</b>	Centipede	310-271-6411	Alt. Rock
<input type="checkbox"/> <b>Weird Sex</b>	Craig Cooper	213-732-2082	Rap
<input type="checkbox"/> <b>Chuck E. Weiss</b>	Chuck E. Weiss	310-358-1880	R&B
<input type="checkbox"/> <b>Alan Whitney</b>	Wofford Denius	310-393-5345	Country
<input type="checkbox"/> <b>Wonderboy</b>	Chris Fletcher	818-909-9663	Power Pop
<input type="checkbox"/> <b>Wudidiz</b>	Brad	818-832-1146	Funk Metal
<input type="checkbox"/> <b>XTRA Fancy</b>	Brian	213-482-2165	Industrial Alt.
<input type="checkbox"/> <b>Young Art</b>	Shane	213-891-4837	Pop/Rock
<input type="checkbox"/> <b>The Zeros</b>	Hotline	310-285-8772	Pop/Rock

# Business Ventures of the Rich & Famous

By Tom Kidd

**T**hese days, musicians are lending their talents to all manner of creative outlets. Some do it to stay close to causes they admire, others to forge new careers that are traditionally longer-lived. Some do it to maintain a hands-on approach to the marketing of their names. Most seek outlets outside the recording studio because they find they can't make music all the time, but they want to remain creative. As Moon Zappa says, being creative in one art form breeds creativity in others.

The need for expression on a national level has its strongest tradition in the world of pop music, though the trend for artists to transcend the record racks crosses over all socioeconomic boundaries. The New York-based Bloomingdale's chain is the launching pad of choice for most merchandise related to yuppie artists, but the J. C. Penney Company Inc. and K-mart Corp. are having lots of luck with country music-related pieces for the market down home.

With the advent of the information superhighway and the constantly changing world of technology, expect many artists to follow Prince's lead with CD-Rom's and various software. The wider the dispersment of information, the bigger the potential audience. The larger the fan base, the more opportunities for the seriously creative artist to cash in. As merchandiser Robert S. Levinson points out, "Music is no longer just music. Anybody who just stands still is foolish, because that's not the way it's going to be in the year 2000."

MC went looking for the more interesting and least expected of today's cross-market-musicians. Below is what we found.

## BARBRA STREISAND

If you attended any one of Barbra Streisand's recent sold-out concerts, the chances are very good that you also visited one of her many boutiques—portable versions of her Bloomingdale's Barbra Streisand Boutiques, located at twelve New York pilot stores, where you may purchase a variety of T-shirts, sweatshirts, caps, books, cups, ties, etc., all designed by Streisand herself. And if shopping at home is more your style, you were invited to take home a color catalog and order from a convenient 800 number. "I've never seen this kind of merchandising," says Robert S. Levinson of Levinson E.V.I. merchandising. "It was like taking your own department store with you."

As in the ego-gratifying store Prince just opened in London, the Streisand boutiques carry an exclusive line of official concert merchandise. They not only have apparel, accessories, jewelry and collectibles, but also Streisand's recordings and videos. Most popular items here are reportedly the \$25 official concert T-shirt and \$25 baseball cap and the \$60 men's silk tie featuring a collage of photos from the singer's career. According to Tracy LaBrecque, publicity spokeswoman for Bloomingdale's, this has been one of the store's most successful boutiques ever. The company that developed the campaign for Streisand, Sony Signatures, also has a merchandising program in the works for Tina Turner (calendars).

Streisand's merchandise is aimed at the up-market audience who could afford her \$350 concert tickets. She is the figure head of a movement that will probably not include everybody since few artists can get away with charging as much as Streisand.



KEVIN MAZUR

## JERRY GARCIA

Vice President Al Gore has one. For \$30, you can have one, too. The hot necktie of last year was the J. Garcia line featuring the artwork of Grateful Dead guitarist Jerry Garcia. The clothing line, which also includes shirts, cummerbunds, bowties, suspenders, vests and belts, was

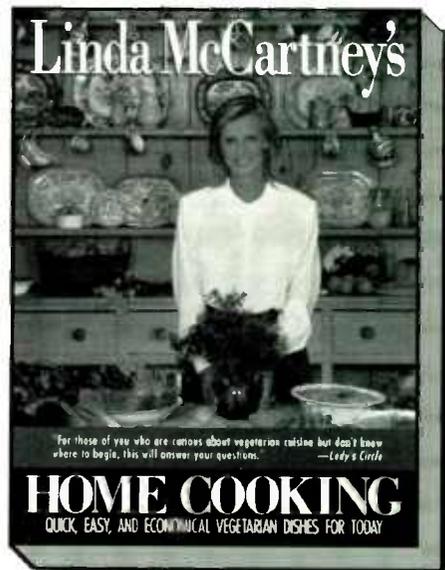
designed by Irwin Sternberg, a former top executive at menswear maker Jos. A. Bank Clothiers, who now owns New York-based Stonehenge Ltd.

Stonehenge executives first came up with the idea for the line launched last year at Bloomingdale's after seeing Garcia's artwork at a showing in Soho. In keeping with the Grateful Dead tradition, the marketers claim there are more than mercenary concerns at heart. "A generation of people know and love Jerry Garcia and his music but are not as aware of his extraordinary talent as an artist," said Michael Gould, Bloomingdale's Chairman/CEO upon the initial merchandise launch. "With the introduction of his tie collection, fans can appreciate Jerry's visual talent as well as his music." Enough people appreciated Garcia's work to make the first run of 180,000 pure-silk units an almost immediate sell-out. The Grateful Dead routinely charge below-market prices for their concerts, but the J. Garcia merchandise is aimed at a more upscale market.

With the ties, shirts and \$65 ladies' scarves

## Famous musicians find many creative ways to invest their money

already at major mall marketers throughout the country, Sternberg says he has big plans for the designs based on Garcia's paintings. "You know, Ralph Lauren started out as just a tiny little tie manufacturer," he says. What a long strange tie it's been.



## LINDA MCCARTNEY

The lovely Linda McCartney started out as a photographer. Since her marriage to the cute Beatle, Paul McCartney, photography has been but one facet of a busy life that also saw her lend her keyboard-playing hand to the world of fashion design.

In November of last year, McCartney cut an exclusive deal with Fairmont Foods of Minnesota to make and sell frozen vegetarian entrees in the U.S. She began selling this sideline as an offshoot of her 1989 cookbook, *Linda McCartney's Home Cooking*. "During the course of a Sunday lunch, we happened to look out of our kitchen window at our young lambs gamboling happily in the fields," she writes in the book's introduction. "Glancing down at our plates, we suddenly realized that we were eating the leg of an animal that had, until recently, been gamboling in a field itself." In 1991, McCartney started selling meatless family favorites like rigatoni marinara, Bavarian goulash and chili non carne through British food giant Ross Young's.

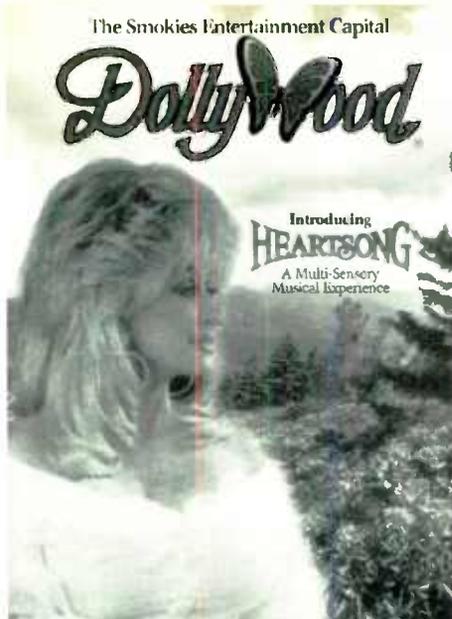
"She's been very supportive of this project," says Fairmont Foods spokesman Nate Morris, "very hands-on every step of the way through product development, packaging and advertising." McCartney's participation extended to developing a line entirely different from the blander recipes offered in the U.K. Nine entrees will initially be offered in the U.S. There are almost 20 in freezer cases at home.

In the U.K., McCartney's brand controls 20 percent of the ready-made vegetarian food market with sales near \$30 million. It remains to be seen whether there's a market for meatless entrees in the United States. According to Morris, the U.S. has a \$3 billion frozen food market, but vegetarian meals are a new category. If cookbook sales are any indication—the book sold 400,000 copies worldwide—there may be quite a few people out there hungry to eat like a Beatle. Early consumer feedback has also been excellent. "There's a very high level of awareness," says Morris. "Linda is considered to be a woman of conviction and speaks with a level of credibility. Her name brings an awareness to the project." The entrees just recently became available in Los Angeles, and by year's end, should be at supermarkets everywhere.

## TONY ORLANDO

It is not uncommon for celebrities to open restaurants. Sonny Bono had the Melrose Ave. location now operated by Bernie Taupin. Grateful Dead guitarist Bob Weir has a restaurant of his own and the Beach Boys used to, as well.

When stars open restaurants, they usually don't sing for their suppers. At the long-dead Beach Boys place, no one ever saw Brian Wilson behind the counter. What is unusual is when a singer takes a more hands-on approach such as Tony Orlando has done since July 1993 at his Yellow Ribbon Music Theater in Branson, Missouri. He does two shows a night in the 2,000-seat venue named



after one of the biggest hits by his former group, Tony Orlando & Dawn.

The revue includes his self-penned loosely autobiographical play, *Juke Box Dreams*. "My show reflects everything I have learned in 33 years in the business," Orlando says. "I take all those experiences—all those sketches I did on TV with Art Carney and Sammy Davis and Jackie Gleason—and use them. It's truly wonderful and exhilarating performing two shows a day, six times a week, 374 performances a year in my own theater."

Orlando seems pleased with his current

direction. Despite a seven-year run that gave the group their own hit TV show for three seasons and a reunion tour during 1988, the group leader is happy to concentrate on a future tied, in both name and memory, with his past. "This little group had a nice run," Orlando says.

## DOLLY PARTON

Dolly Parton didn't build and doesn't own her namesake theme park nestled in the hills of Pigeon Forge, TN. The park existed since 1961 when it opened as Rebel Railroad. In 1970, the Cleveland Browns football team bought it and renamed the park Goldrush Junction. In 1976, new owners named it Goldrush, changing it the next year to Silver Dollar City. In 1985, the country singer/actress/business magnate signed on as a limited partner, and Dollywood was born.

The legend says that Parton, who was born and raised in nearby Sevierville, was visiting the park in 1984 with a group of young relatives. She had been wanting to invest some money in the community to give something back to the people and the place that nurtured her. When park managers approached her about lending her name and support to the venture, she agreed. With the name change to Dollywood, park attendance doubled within a year to an estimated two million visitors generating approximately \$160 million annually.

Dollywood isn't the place to find Parton, though her influence is everywhere, from Dolly's Dressing Room (a women's clothing

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MIKE MARCOPOLITO

shop), to the rags-to-riches tribute in the Dolly Parton Museum, to the use of her theme symbol, the butterfly, throughout. It's also Parton's voice that narrates the newly opened Heartsong, a multi-sensory entertainment diorama telling the tale of the Smoky Mountains. In 1994, the continuously growing park adds the Music Mansion Theater, a 2,000 seat facility promising world class entertainment. In the new section called Music Road, the Dollywood Company plans to build two more music theaters. The park benefits from its location in the foothills of the Great Smoky Mountains National Park. The most visited national park in the United States drew some nine million visitors in 1993.

## MOON UNIT ZAPPA

Initially, her art work was a way to create a no-cost birthday present for a cousin. Then it turned into something to do with her hands because she was trying to find creative avenues to channel pent-up frustration. Now, Moon Unit Zappa, who first burst into public consciousness in 1982 as the quintessential Valley Girl in her father Frank's song of the same name, is trying to turn out works that are both useful and beautiful.

The younger Zappa is creating what she calls Sacred Objects, which also happens to be the title of her just-closed gallery show at Santa Monica's Robert Berman Gallery, along with line drawing and water colors called Sacred Objectives. The Objects are cross-shaped dolls made from bits and pieces of antique fabric and other relics given her by friends. They are also hot properties, even at prices ranging from \$1,700 to \$5,000.

Never mind that the pieces are popular. Never mind that some have sold. Zappa is creating art for herself and is driven by her need to communicate. "My overall theme always is I try to make my overall good intentions manifest. I really want to make this place a better place to live in for myself and for others. I think it's nice to be generating some beauty in the world," she says. "In my 26, almost 27 years on the planet, I've come to realize that there's not a lot of stuff to do here on planet earth except to have your experiences and then express what you saw, felt or heard. Hopefully, people can have an exchange of some sort."

Zappa will next take her works to other galleries. Though it's the dolls that have gotten the most attention, she definitely plans to branch out to other forms of expression. It's important for her not to be too self-conscious as an artist. The pieces are meant as bridges to a very personal world. "For some reason, I

want a connection with other humans," she says. "I'm a long way from that place, but I still really want to go there. It's a beacon, a homing device. I want to go home."

## BEASTIE BOYS

The Beastie Boys are out to sabotage the information superhighway. Capitol Records Director of Sales Robin Bechtel has designed a computer screensaver in collaboration with Doug Textor Productions. "Screensavers are the next logical step in exposing a band," says Bechtel of the design featuring never-before-seen, cartoon-like images of the band. "You mesh that with the growing list of on-line subscribers, and you have a unique, cost-effective marketing concept that benefits both the labels and the consumers. You go on these on-line services and it's their choice to go on and download the screen saver. We're not forcing anything on them. It's their choice to do it."

The screensaver was targeted at users of America On-Line, CompuServe and Internet, but more people than expected are downloading the 30 animations in countries as far away as Japan, Sweden, Israel and Germany. "The response has been so much greater than anticipated," says Bechtel. "I live in this on-line world, and I've seen a lot of stuff, but the Beastie Boys were the perfect artist to do this with."

Though this is the first venture of its kind for the label, the Beastie Boys are no virgins to the world of merchandising. Mike D, with several non-Beastie partners, began his own clothing line and store, X-Large, in Hollywood two years ago. Next door is X-Girl, a line and shop he's helping Sonic Youth's Kim Gordon launch.

Capitol will follow the Beastie project with an Internet Worldwide Websight for Megadeth. The sight will remain open from October 1 to December 31. Reportedly, a trial sight is already getting 10,000 log-ins daily from all over the world.



MIKE MARCOPOLITO

## DWIGHT TWILLEY

When power pop pioneer Dwight Twilley, best-known for singles such as "I'm On Fire" and "Girls," signed a worldwide book publishing deal with

the Charles E. Tuttle Company of Boston, no one expected the reaction to his first non-fiction book, *Questions From Dad*, to be as big as it has been. Demand for the guide designed to humorously help fathers separated from their families communicate with children, has taken off in the last two months. "It's selling, which is a pretty good accomplishment for someone who is just a rock musician who has never lived with his daughter," says Twilley. "It's not that popular of an issue, but it's an important one."

Frustrated by the challenges of trying to

establish a close relationship via phone calls, letters and occasional visits, Twilley came up with the concept of sending fun "tests" modeled on one his sixth grade teacher had given the class on the first day of school. The tests would be composed of personalized questions and proved as popular with daughter Dionne as they have been with readers.

The current rush of orders was helped by a Father's Day appearance by Twilley on the *Today* show and a guest spot on Maury Povich's program. There has also recently been a big order from the U.S. Government, which should, according to Twilley, appropriately place *Questions From Dad* in reach of all aircraft carrier personnel. Prisons are also a big market for the \$16.95 paperback.

The singer has recently returned to his native Tulsa, Oklahoma, to put together a recording studio. The book, still on its first printing, has "been a lot of fun," the author concedes. A sequel, though, will have to wait. "It's time to think music again," he says.



MIKE MARCOPOLITO

## MARIE OSMOND

The doll industry didn't have a good year in 1993 so that seemed an auspicious time for Marie Osmond to launch the line of bisque dolls she designed. Perhaps she was riding on inertia. The previous year had seen a record sales growth of twelve percent, with large dolls such as hers having the biggest market share.

Osmond's designs are not aimed at the collector market that traditionally purchases these dear dolls. "These dolls are designed to be played with," she told the Home Shopping Network. Despite all attempts to move the dolls into a wider market, the down turn in overall sales soon forced them to discounters and their designer back to the stage, where she's following brother Donnie's success in legitimate theater.

Nevertheless, Osmond seems happy with her success in that market, just as she remains thankful for all of life's little wonders. "Every time I get onstage, I'm grateful that people want to pay money to come see me," says the upbeat singer. "It's the only thing I've ever done, and I've been able to balance it with the rest of my life." **MC**

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# Do's & Don'ts of Foreign Touring

Almost anyone can put together a foreign tour, providing you follow certain guidelines

By Bill Grisolia

**A**re you stuck in Peoria, paying to play? Or would you like to play Prague—or maybe Red Square? Unsigned L.A. musicians are taking their music overseas. Why is international touring for unsigned Los Angeles musicians at an all-time high?

The world's soundtrack for the last 40 years has been American popular music, primarily rock & roll. We created the music, the radio, the record, the CD and the music video and sold them all over the world for decades. Rock & Roll has become our passport. And you, too, could become a rock & roll ambassador.

The world wants to hear rock & roll sung in English by native speakers. Most other countries cannot field more than a few bands who can sustain quality English rock & roll vocals for very long. In Tahiti, for example, as in many parts of the world, tourism plays a major part in the local economy and the majority of tourists are French and English-speaking, hence a great market has developed for rock & roll performed in English. American rockers are in great demand. Cantina West, the top nightclub in Helsinki, Finland, books American rockers who play a mix of cover tunes and original rock & roll. Who better than Americans to play this music internationally?

Should you wish to join one of these international mystery tours, you should consider four issues very carefully: preparation, travel requirements, performance requirements and, most importantly, outcomes—what you want to get out of a tour and where you want to go when you return?

## OUTCOMES

Before your eyes glaze over with visions of moonlight over Sydney, ask yourself why you might want to play overseas. Travel? Income? Experience? New audiences? A new market? Foreign record or publishing deals? There is, of course, no right answer for everyone, but there may be a right answer for you. What is important, is that, whatever your reason, you should have it in mind long before you go. Understanding your motivation in advance will help you through

any trials you have while you travel. A clear understanding of your motivation will help you prepare yourself to achieve your goals while you're performing overseas.

## PREPARATION

Prepare the information you'll need to plan appropriately. Get as much information in advance from every available source. Put on your thinking cap—make a list.

Call the consulate or embassy here in Los Angeles of the country(ies) where you will travel. Visit travel agencies, buy a travel guide at a bookstore, or go to the public library. Research any companies you may be dealing with and the economies of the areas you'll visit. Look up and get lists of talent agencies, press, production companies (TV, film) or record labels and publishers. The more you know about the places you'll be traveling in advance, the better you'll be able to achieve your goals while you're there.

Prepare yourself psychologically and emotionally for an extended engagement. Take a realistic and sober approach to the nature of the job and the rigors of international travel as part of your decision-making process. Be prepared for jet lag, disorientation, loneliness, depression, fatigue, sleeplessness, indigestion or dysentery. An "old saw" says count one day of recovery for every time zone you cross. Extended engagements will always put a strain on personal relationships. These are important issues to evaluate in advance as

part of your preparation process.

Prepare yourself financially for your travel and for your absence from home. Review your financial obligations (rent, insurance) and plan how they will be met while you're gone. Don't forget other periodic services like newspaper or mail delivery. Try to carefully plan what your travel money needs will be—then double it. Preparedness is the point.

Tour planners and budget fanatics may debate the point with your significant other, but the truth is, when you are a stranger in a strange land, shit happens. It may be that your delicate pallet cannot handle three meals a day of Thai or Tex-Mex and, to save your sanity, you may need an occasional pizza, fast food fix, vegetarian colonic or a sit-down dinner. You may get ill and need a doctor's care. Infinite variations of Murphy's Law can and will occur and you may have to cover yourself or a bandmate. It goes with the territory, so plan for it.

How should you carry your money? Take only enough cash that you may reasonably need for incidental purchases while traveling or in an emergency to get you to more cash. This means only carry enough emergency cash until you can cash a traveler's check or report them stolen and get replacements.

Take the rest of your money in traveler's checks. Get different denominations; twenties are good for small stores, but they're inconvenient for larger exchange transactions. Keep the traveler's checks securely on your person (many forms of money belts and

bags are available at luggage stores) and the receipts for the traveler's checks packed in your carry-on bag. Pickpockets abound. They work in teams. You should, too. Use the buddy system with other bandmates while traveling or walking the street. Use the hotel safe immediately upon checking in. Don't leave valuables in your room and be cautious when you enter or leave your room or the hotel and particularly when you answer your hotel room door.

Two final caveats about handling money while overseas: 1) shop for the best exchange rate and remember to factor in



The Attachments: Scott Duncan, Phil Hardy, Bill Grisolia, David Goldman

**"If you are a cry baby, immature, a prima donna, persnickety or a worry-wart, then you should not seriously consider the road—particularly not an international one."**

**—David Goldman  
Attachments guitarist**

whether or not a per-check charge is assessed for traveler's checks; and 2) avoid the Monopoly money syndrome. No matter how tight-fisted you are with your cash at home, foreign money will always spend like Monopoly money because you will not have a good frame of reference. If you think you are smart enough to avoid this phenomena—even under incredible stress—ask yourself why gambling casinos use chips.

Prepare for change. Change will be the only constant. David Goldman, guitarist for the Attachments, a Long Beach band that recently toured Finland, warns, "If you are a cry baby, immature, a prima donna, persnickety or a worry-wart, then you should not seriously consider the road, particularly not an international one." Like the old Speedwagon song, you better be able to roll with the changes or you (and maybe your bandmates) will end up with ulcers, damage to your endocrine system or a fist fight. International touring is not for the faint of heart.

## TRAVEL & WORK

Give the travel itself due consideration. The Attachments' flight to Finland went half-way around the world. Legend has it that the guys who really put on the air miles, the Boeing aircraft salesmen, insist that air travelers should not drink or eat in flight and try to sleep as much as possible. Of course, that's easier said than done when you're packed like a sardine on Pakistani Airways. But if you do get a flight that's less than full, try and stretch out across a few seats. Even if you don't sleep, or sleep fitfully, your body will at least get rest which it may very well need on the next leg of your journey. Some travelers prepare their body's metabolic clock for time zone changes in advance by gradually changing their time schedule at home to the time schedule of their destination so they are already adjusted when they arrive.

Unless you purchase travel for your band out of advance monies, insist on prepaid *round trip* tickets. Make sure that all airport taxes and other fees are taken care of in advance. You'll have enough surprises as it is.

Several documents may be needed to travel and work abroad, depending on your itinerary. You will need a U.S. Passport and may also need a visa, a work visa or even immunizations. Passports take a few weeks to order by mail through any post office. Passport-size

black and white photos are required. The passport costs about \$40 and is good for ten years. Standing in line at most passport offices to apply for a passport takes a half-day. Plan ahead. Emergency passport requests (one or two days) may be honored if you stand in line, explain yourself diplomatically to a supervisor and have your international airline ticket in hand.

Never surrender your passport to anyone. American passports are worth big bucks on the black market so protect it along with your airline tickets and cash. Put passports in the hotel safety deposit box immediately upon your arrival. Make a photocopy to carry with you for identification purposes. California drivers licenses are often accepted.

Prepare for emergencies in advance. Keep two lists of stateside contacts, one to be kept

with someone here and one to be kept with you on tour, so if some emergency develops, you will be able to contact family or friends quickly. The U.S. State Department will help from here and from our representatives abroad. Emergency assistance will be offered to U.S. travelers, but you have to know where to find it. Find out in advance what type of diplomatic representation the U.S. has in the cities of the countries where you will travel: Embassy (normally in the capital city), Consulate, Consular Agency, Trade Mission, etc.

Obviously, what you need to take with you when you travel is highly individualized; however, lists are invaluable to help you plan. Plan to pack in advance; make a trial run. If you wait until the night before or when the shuttle is at your door, you may make costly mistakes and will certainly regret it on

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**Janine Freeman**

**“Handling the small details yourself can be very stressful, especially for a new band.”**

tour. Remember to stock special items or medicines for health or diet.

Above all, travel light. You will thank yourself the first time you have to run through an airport to make a connecting flight. Gather what you plan to take and make some hard choices. Through a process of elimination, take only what you really need, what you will really use and what you may not be able to buy (or buy at a reasonable cost). For example, you may wish to consider bringing enough toiletries to last the duration of your trip. Consider what you will need to do laundry in your hotel. You can always wash socks and underwear in your hotel sink. Find a local resident with a washing machine who'll take pity. Laundromats are usually available, but laundry services, including hotel services, are usually exorbitantly expensive. The largest department store in Helsinki charges nine dollars to wash, dry and press a single pair of jeans!

Pay equal attention to your carry-on luggage. Should your checked baggage be lost, you should have at least a change of clothes and enough toiletries to last you until you recover your luggage or get reimbursed by the airline. As Tom Petty said, "The waiting is the hardest part," so make sure you bring reading material/tapes and any other creature comforts to help you get through the inevitable waits and delays which occur when traveling. The Attachments' bassist, Scott Duncan, says, "They laughed like hell at me and my blow-up pillow until each of them offered me triple its value when we ended up exhausted on a long train ride. I slept quite well."

## THE ENGAGEMENT

There are an infinite number of ways to get leads for international engagements. Reviews of your shows or tapes may lead to an offer. Scour the music trade publications for both display and classified advertisements. The Attachments answered an advertisement in *Music Connection* and after promotional materials were reviewed and a private audition was held, the band was invited on a four-

week tour of Finland. Networking with other musicians and music industry professionals is perhaps the best source of leads. Talent and booking agencies like the Musicians Contact Service in Hollywood and its sister company, Contact Talent Service, often have individual and group performance opportunities. Robert Kaufman, owner of Contact Talent, and his partner, Sterling Haug, have sent at least ten different bands to Europe this year alone.

Local singer, songwriter and musician Janine Freeman submitted a demo tape that was reviewed in *Music Connection*. Because of the critique of her music, Janine received a call from George Bonazelli, Program Director of KISS-FM in Tahiti who was in town looking for talent. Bonazelli went to Janine's show at the Whisky that week. Receiving a demo tape and promotional package, Bonazelli offered a contract the following week. Janine put a band together and hit the beach in Tahiti within three months. Perhaps because of her Tahitian experience, Janine was recently nominated for Best Female Vocalist and Best Adult Contemporary Artist in the Fourth Annual Los Angeles Area Music Awards.

Bob Farrell, musical director of the Temptations for the past two years, worked with a session singer in a cover band. He began to cut demos with the singer in his home studio from time to time over a ten-year period. Eventually, he co-wrote and co-produced a song on the Temptations album, *Milestone*. When the band was changing musical directors, Farrell got his chance. Within a few weeks he began a career that has taken him to England, Monte Carlo, Japan, Thailand, Australia, Turkey and the Persian Gulf, to name a few of the more exotic locales. Networking and persistence has taken him around the world.

Networking also helped musician Tony Gillis fly overseas. He was recommended by award-winning producer Barry Fassman to an act that needed a substitute drummer. The act had seen Tony sing backup vocals for the Salute to the American Songwriter concert sponsored by the National Academy of Songwriters. After a few rehearsals and three



**Tony Gillis**

**“It is very easy to let the traveling rock musician ego overcome you. Don't let it.”**



**Bob Farrell**

**“You really don't have that much time to party.”**

weeks time, Gillis found himself on a plane to Finland. Fortunately, Gillis already had a passport so he was able to take immediate advantage of the opportunity.

Performing professionally is a business. Like any other business, you must protect your rights. Get a written contract in plenty of time to have it professionally reviewed. Do not attempt to review a contract yourself. Do not sign a contract without having the contract reviewed. You must also consider what would happen if you had to enforce your rights under the contract. To properly assess all the ramifications of a contract, seek legal guidance. According to Century City-based music business attorney, Mark Abbattista, "There is no substitute for professional legal counsel."

Based on her Tahitian experience, Freeman recommends that bands insist on an open or a non-exclusive contract, one which allows the band the opportunity to play other gigs, too. Had they not had an exclusive contract, her band would have been able to pre-schedule a lot of additional work. This is the kind of professional counsel you need in advance.

Not only is it important to make sure the contract says what you want it to say, but you must also make sure that the other parties live up to their side of the bargain. You may risk alienating those industry sharks who prefer docile musicians that will acquiesce if there is a disagreement. In the long run, however, would you want to do repeat business with them anyway? Why not press for your rights? They may even respect you in the morning.

The Attachments had to assert their rights under contract on four occasions on their last tour. When the advance contract payment had not arrived a couple of days before departure, the L.A. and Finnish talent agencies had to be pressed to come up with a contingency plan for providing the advance payment. Even though all advanced procedures were followed by the band regarding their baggage, a \$300 excess baggage charge was assessed. A compromise was presented and later agreed upon. The band was reimbursed. In Helsinki, the band's alcohol contract pro- ▶

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Marty Panzer's lifelong collaboration with Barry Manilow has resulted in over 30 songs recorded by Manilow, many of which have become American pop standards, including "It's a Miracle," "Even Now," and "This One's for You." Later, with Steve Dorff, Mr. Panzer co-wrote the Kenny Rogers classic, "Through the Years." These songs, among others, have earned him 30 gold and platinum albums, four million-play awards, and record sales in excess of 70 million units.

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vision had to be brought in and negotiated. The final contract payment was to be made in Finland, but was sent to the U.S. instead. The band had to reassert itself upon arrival in L.A.. In each case, had they not asserted their rights, the contract promises may have gone unfulfilled.

Find out your full itinerary in advance, in complete detail. Names, addresses, telephone and fax numbers of each hotel should be distributed to each band member. Assess your realistic transportation needs. You may well negotiate provision of some type of rental vehicle or have some other form of transportation provided. For each time you transfer to another form of transportation, find out the details—who, what, where, when and how.

Preparation for the gig also requires information gathering. Insist on a full orientation both here and upon your arrival in each new city. Find someone who's done the gig. Get references from the booker or owner. Obtain all the information possible from managers, agents and other industry professionals before you leave.

Freeman emphasizes the value of preparedness, "You cannot go overboard on details when you are traveling with bandmates in a foreign country and you want to put on a good show. The more details the better." Just as you are interviewed and auditioned for a job, approach this information gathering like a two-way street; you should interview the job! It is important to keep the value of your act in perspective, and while you may not be able to justify a Van Halen "no brown M&M's"

type rider to your contract, you must ensure in advance that you and your band will have all your basic personal and professional requirements met.

Insist on a full list of any equipment to be provided. Horror stories abound. Imagine an aging wooden drum set breaking during the highlight of a critical set. Would your favorite axe sound the same if played through another brand of amplifier? These are important questions to work out well in advance. Insist on

**"The best way to acquire appreciation for what you have and to broaden your horizons is to melt into another culture."**

**—Tony Gillis**

provision of a full itinerary and, if possible, a tour/road/business manager to accompany the band and help coordinate all the myriad details.

Personal preparation for the gig includes rest, rest and more rest. Good nutrition, too. As far as air travel, Bob Farrell explains, "You don't really have that much time to party. When traveling by air, you must be at the airport an hour or two before the flight, depending on whether or not it's an interna-

tional or domestic flight." He cautions that you should bring a travel alarm because hotel wake-up calls are not always reliable. Bring an open mind to the gig—and keep it open. Gillis admonishes musicians that, "It is very easy to let the traveling rock musician ego overcome you. Don't let it, because it will close you off to the subtle human interactions that can lead to lifelong friendships."

Prepare for language and cultural differences. Musicians are good at languages because language is based on sound. Pick up a phrase book in advance. The better you speak the language, the more satisfying you're experience will be. Not only should you research the local languages, but you should determine in advance how you will communicate. The broadening effect of travel is not to be underestimated.

Tony Gillis puts it perspective when he says, "The best way to acquire appreciation for what you have and to broaden your horizons is to melt into another culture. Finland is an exceptionally beautiful country, but I wouldn't have experienced one tenth of that beauty had I not allowed myself to be open to the traditional culture and the people of the country."

Rock & Roll ambassador to Prague? If you prepare for the experience, the travel and the gig, you will have a real chance of achieving or even surpassing your personal and professional goals in international touring.

Grisolia recently toured Finland with his band, *the Attachments*, and can be reached at Roadapple Records 310-436-6684. **MC**



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### CLOSE-UP

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For a musician, more than anyone, hair loss is a steady, unrelenting emotional drain that knows no socioeconomic bounds. Waking up to another comb-full of lost hair can be devastating. Instead of simply a "bad hair day," you feel as if you're having a bad hair life. But if you've got something, anything at all growing up there, there is something you can do that will make a difference. It's called hair replacement. And according to Linda Pritt, owner and hair artiste of Scissor Wizards, it's apparently a lot more popular than anyone is willing to admit.

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.

The most amazing things you will find about Scissor Wizards are the "before" and "after" photos of our clients. Not only is the replacement hair incredibly natural looking, but the expressions of the gentlemen in our photos are the most telling clues that a deep transformation had taken place. Many of the "before" photos capture the pained expressions of someone who's been going through hell for a long time, and the "after" photos depict a man who's feeling virile, powerful, masterful and sexy. These men get up from her chair with a new, confident walk and demeanor that was totally absent when they sat down. Linda is adamant about keeping her prices within the grasp of her musician clients. Serious hair replacement can cost between \$500-\$1600. Simply adding volume to hair starts at \$50. Most custom orders can be completed within 6-10 days.

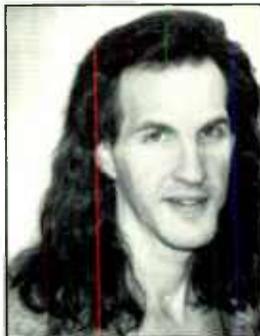
Linda is a likable woman whose sensitivity to her client's needs is surely one of her greatest assets. She is also the femme fatale of the company's logo. Her consultation offices are upstairs in a business complex with just a number on the door. For this business, privacy is everything. Each client 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.



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## RADIO

Seemingly, almost every radio market in America today is anchored by a classic rock format, with only the flourishing Triple-A (Adult Album Alternative) stations making any moves toward artistic salvation.

Discovery Records President Jac Holzman, who, as the founder of Elektra Records in the late Fifties, discovered such legendary acts as the Doors, told *Music Connection*, "What I'm hearing on Triple-A stations today is spiritually similar to what I was hearing with the birth of FM radio in the mid-to-late Sixties. It's an adventuresome approach, a willingness to try new and different things, and I hope that continues."

Bud Scoppa agrees, saying, "I also think that the emergence of the Album Adult Alternative station, KSCA, in Los Angeles, has really impacted the thinking of people in that 30-and-above demographic. I think up to now, Triple-A stations have been much more effective than something like VH1, which hasn't had a real clear mandate to expose these kinds of artists until very recently, although I hope that it will become a factor in the future."

Jurassic Rockers such as 42-year-old John Mellencamp, who seemingly owned rock radio formats in the mid-Eighties, believes that contemporary radio has become too commercialized and has effectively hurt the artistic process. "When I was having hits with 'Paper in Fire' or 'Lonely Ol' Night,' those songs were not compromised in any form or fashion to be on the radio. Those songs were good songs that got played on the radio and people responded to them. In the Nineties, radio has become a very throwaway situation.

"I mean, Janet Jackson has had millions of hit records, but I can't name one of them," continues Mellencamp. "I can't sing one of them to you, and I don't know one of them. But I hear them all the time. The music on the radio of the Nineties is more like elevator music. Songs have to fit into a very generic format so that radio programmers can sell

their advertising...and I'm not particularly interested in doing that."

Michael Morrison, Program Director for KSCA, the only Triple-A station in the Los Angeles market, told MC, "We try not to be limited in the scope of the style of music that we play. So, while you might hear a lot of rock, you'll also hear some blues, some reggae, some international music, some folk, some new things and some old things. Radio pretty much ignores these people because their music doesn't fit into one of the very strictly defined radio formats. We're a station for people who aren't satisfied with hearing the same old bands and the same old songs over and over."

RCA's Bennett Kaufman sees the new format as a godsend, not only to rock's older demographic but the artists themselves. "I think the 30-and-over audience is now discovering new music through the Triple-A formats with artists like the Sheryl Crow of the world," replies Kaufman.

"The format also opens up avenues for the older artists, as long as their new material fits the sound of that particular station. I don't think that if there's a new rocking song from someone like Peter Frampton, it's going to get played just because he's Peter Frampton, but maybe if he came out with an acoustic ballad that musically fit, Triple-A may pick up on it. I look at Triple-A as a way to break new artists, and get new material from older artists on the radio."

As it is, because of mainstream radio's conservative philosophy of going with the tried and true, veteran rockers must now combat their formidable pasts.

Elton John lyricist Bernie Taupin pointed out this inward struggle against the corporate mentality by saying, "Quite honestly, radio today needs a real good shake-up. Until they stop playing fuckin' 'Stairway To Heaven,' nothing's gonna change. [Elton and I] are just as much to blame. I mean, who wants to hear 'Funeral For A Friend/Love Lies Bleeding' every fuckin' day of their life. More than anything, I want the songs I'm writing now to be on the radio. If there's a spot there, I'd much rather have it be one of my new ones. Not because I'm trying to sell my new material but because I think it's equally as viable as the older stuff.

"People get trapped in nostalgia and will argue that the old songs are our best, but I can't do that, the one thing I won't do is live in the past. We're not out to peddle nostalgia, I refuse to do that. If I honestly don't feel that what I'm doing today isn't the best work I've ever done, then I'm out of here. My motto has always been 'improve or die.' I want to maintain my integrity and write the best material I've ever written, and I believe that I'm doing that. And if I didn't, I'd just pack it up and write books."

## SUMMARY

When all is said and done, familiarity with an artist doesn't count for much if the artist in question isn't making viable music. A popular artist may be able to stretch out a career with a couple of lackluster albums, but he or

## JURASSIC ROCKERS



TED NUGENT

she will certainly not be able to carve a niche or career for 20 or 30 years with a string of inferior releases.

However, as you have seen for yourself, many record industry executives believe that the so-called Jurassic Rock movement is no movement at all. It's more or less, a media-driven event, or as MCA's Ron Oberman told *Music Connection*, "I don't see this as a movement at all. Somebody like Meat Loaf transcends all of that. It certainly doesn't come across to me as a growing trend or anything like it."

The music business is a fickle one, to say the least, and no artist is above reproach from their fans. Perhaps Bonnie Raitt, who made her recording debut way back in 1971, best summed up the renewed popularity of Jurassic Rock when she told *Music Connection* earlier this year, "I'm really aware of how lucky and blessed I am to be in my position. God willing, I'll be able to write, sing and perform well into the later years of my life.

"It's not about hit singles and chart position," she added, warming up to the subject, "it's about respect from my peers and communicating with your fans. I'm living proof that if you stay true to your music, your fans don't desert you." MC

## JURASSIC ROCKERS



PAGE/PLANT

PAGE PHOTO: SAUNDRA EFFEN PERKINS

## JURASSIC ROCKERS



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**SIGNING STORIES**



**Widowmaker**

**Label:** CMC International  
**Manager/contact:** Widowmaker  
**Address:** N/A  
**Phone:** c/o CMC International 919-269-5508 FAX 919-269-7217  
**Booking:** American Talent Group  
**Legal Rep:** N/A  
**Band members:** Marc Russell (CD only, Freddy Dylano plays live), Al Pitrelli, Dee Snider, Joe Franco.  
**Type of music:** Hard rock  
**Date signed:** July 2, 1994  
**A&R Rep:** Tom Lipsky

**H**aving a recording contract was the last thing on Dee Snider's mind. "I didn't plan to be playing rock & roll at this time of my life," says the former lead vocalist for Twisted Sister. "I felt burnt out but I wasn't done."

Snider never stopped rocking even when he lost one recording contract with the disbanding of his best-known band in 1987 and another three years later with the never-released *Desperado* project. "The minute I got out [of litigation with Elektra], I put together Widowmaker," Snider says. He decided that the big labels might be through with him, but he wasn't through with rock & roll just yet.

In 1989, Widowmaker released their first album, *Blood & Bullets*, on Esquire/BMG. The album was promoted almost completely by word-of-mouth and a heavy touring schedule. *Blood & Bullets* sold 56,000 copies in the U.S., but CMC International recognized a far larger audience in Europe. "Twisted Sister never peaked there," Snider explains. "We had legendary status."

The label approached Widowmaker about releasing *Blood & Bullets*, but Snider was reticent. "I didn't want to release it. It was over two years old and it didn't represent the band," Snider explains.

But the little label wanted the formerly big star, now 20-25 pounds lighter than in his heyday, and CMC was persistent. A courtship of sorts developed. "CMC, being the ugly girl, had to work harder," Snider says laughing. "They courted me, which I liked. I said, 'Guys, let's fuck this ugly girl. She's really desperate and really seems to want it.'"

The two entities took a meeting. Company President Tom Lipsky impressed savvy frontman Snider with his honesty and commitment. Lipsky put the dollar amounts in writing, and though it was Snider's smallest commitment to date, the singer was impressed that the ugly girl had honestly laid out her wares.

Ultimately, what led to *Stand By For Pain*, what Snider calls "a completion of my vision," was brutal honesty on everyone's part. At this point in his career, Snider has neither time nor patience for games.

"Fighting for percentage points alienates the artist," says Snider. "When Twisted Sister did *Stay Hungry* [one of the band's biggest hits], the record company had 92% and I had 4%. It doesn't feel like a team effort when everything is recoupable. Now, I have 16% and they have 84%, and I still feel good!"

—Tom Kidd



**Sweet Sable**

**Label:** Street Life/Scotti Bros.  
**Manager/contact:** Chris Lighty/Rush Management  
**Address:** 747 Riverside Dr., New York, NY 10032  
**Phone:** 212-229-5267  
**Booking:** Famous  
**Legal Rep:** Bruce Jackson  
**Type of music:** Old School R&B  
**Date signed:** July, 1993  
**A&R Rep:** Kevin Evans

**T**he third of her family's five girls, Sweet Sable was raised at the Raymond V. Ingersoll project in Brooklyn, NY. Music was always a big part of her family's life, though her religious mother tried to stir Sable more to spiritual than secular sounds. Her emotive vocal style, much in evidence on *Old Times' Sake*, was first developed when, at age six, Sable joined the children's choir at Brooklyn's Institutional Church of God in Christ.

Sable's first taste of success came almost by providence. She had a DJ friend who wanted to produce and who was looking for a vocalist. Sable wrote a song on the way home from work. That was the hard part. "I went over, did the song and it came out great," she explains. "He gave it to DJ Tony Humphries on KIIS-FM who started playing it on the radio. It started creating all this energy and there was this great buzz. They hooked me up with the New Music Seminar show. I did the show, and I got signed to Atlantic."

The single was "Love So Special," a dance floor smash. The album, *Let The Music Take Control*, didn't do so well. Sable stayed with Atlantic almost two years, keeping her day job all along. But, during the recording of her second album, the artist and the record company parted ways.

It was time to reassess. "I was working at the same time anyway, but I got a better job and I was making a lot of money," Sable says now. "I wasn't sure if I wanted to continue being a recording artist."

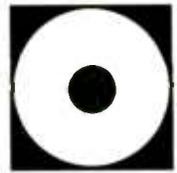
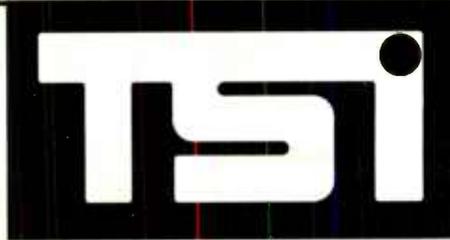
While she was deciding, Sable thought it might be advantageous to do backgrounds and jingles for people, so she called her friend James Jackson at MCA Publishing. Jackson offered to put her in the studio with producers who needed demo singers. At the head of the list was producer Nicole "Nikke Nikole" Miller. The first song Sable recorded for her was "Old Times' Sake."

A&R Rep Kevin Evans heard the finished track and decided he wanted not only the song but the vocalist, too. Scotti Bros. then pitched "Old Times' Sake" for the *Above The Rim* soundtrack. "It was my understanding that Dr. Dre heard the single and he really, really liked it. They stopped production on the soundtrack to add this song," says Sable.

The rest, as they say, is history. Leaving that well-paying day job may have been one of the best decisions Sable ever made—and one of the most inescapable.

"I couldn't just say forget about music," she says "I couldn't."

—Tom Kidd



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

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

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

Production ..... 6  
Songwriting ..... 5  
Vocals ..... 6  
Musicianship ..... 6

Average

1 2 3 4 5 ★ 7 8 9 10

**Comments:** This Bryan Adams soundalike has good, strong chops but brings nothing unique to the game. "Disappointment" ends in a rip-off of the Who, though there is an occasional nice chorus or two. The band is comprised of tight, penetrating players that pull the material together, but the songs themselves need to be stronger. All in all, a bit above average.



Mr. Jiffy

Contact: Nancy Sefton  
818-980-0453  
Seeking: Label Deal  
Type of music: Rock

Production ..... 4  
Songwriting ..... 4  
Vocals ..... 5  
Musicianship ..... 4

Average

1 2 3 ★ 5 6 7 8 9 10

**Comments:** Magnus' performance can be described as Al Stewart meets Michael Franks. The artist is very strong on choosing clever lyrics that catch the listener's attention—lyrics that come off as being more important than the songs themselves. The music needs work as do the vocals, which are lackluster. It would help if you put the artist's name on the photo.



Magnus Philmeru

Contact: David Phineas  
213-663-4812  
Seeking: Label Deal  
Type of music: Pop/Jazz

Production ..... 5  
Songwriting ..... 5  
Vocals ..... 5  
Musicianship ..... 5

Average

1 2 3 4 ★ 6 7 8 9 10

**Comments:** From Albuquerque, New Mexico comes this four-piece all-girl band performing AAA-styled tunes. Their first mistake was not putting all four songs on the same side of the tape. Very few will take the time to turn the tape over, rewind it and listen to two additional songs. There were nice vocal harmonies and good songs which just seemed to miss the mark. A nice try.



Too F.I.N.E. Minds

Contact: Cheryl Sanders  
505-897-4258  
Seeking: Agent & Distribution  
Type of music: AAA



Lesley Paton

Contact: Redd Music  
818-603-9285  
Seeking: Label Deal  
Type of music: Pop&A/C

Production ..... 8  
Songwriting ..... 7  
Vocals ..... 9  
Musicianship ..... 7

Average

1 2 3 4 5 6 7 ★ 9 10

**Comments:** This artist scored higher than any other in recent memory. Lesley Paton is a hit act waiting for a label. She sings with the power of Mariah Carey, has incredible range and control and even co-wrote some of the material, which was completely performed by Dan Serafini. "Love Finds You" is a hit—right off the demo tape. Call for a tape before it's too late.



Timber

Contact: Timber Gilliland  
213-463-3365  
Seeking: Label Deal  
Type of music: Alt. Rock

Production ..... 5  
Songwriting ..... 5  
Vocals ..... 5  
Musicianship ..... 5

Average

1 2 3 4 ★ 6 7 8 9 10

**Comments:** Displaying a sense of humor, Timber's songs have some very interesting lyrics and unique subject matter. On the production end of things, the vocals were mixed a bit too low, making them hard to decipher. Otherwise, all other categories scored average grades across the boards. Though this tape is presentable, stronger songs will be needed to land a deal.



J L Brown

Contact: J L Brown  
714-524-3365  
Seeking: Management  
Type of music: Pop

Production ..... 5  
Songwriting ..... 4  
Vocals ..... 4  
Musicianship ..... 4

Average

1 2 3 ★ 5 6 7 8 9 10

**Comments:** Here's a case of an artist who shouldn't be singing his own material. This tape is a perfect singer-songwriter demo for a publisher but not at all good for the A&R community who will be judging JL's vocal prowess as well. The songs are caught in the Eighties and sound outdated. Our suggestion is to begin again with new songs and someone else singing them.



Spanish Kitchen

Contact: Simon Glickman  
818-762-8248  
Seeking: Management  
Type of music: Alt. Rock

Production ..... 5  
Songwriting ..... 6  
Vocals ..... 5  
Musicianship ..... 5

Average

1 2 3 4 ★ 6 7 8 9 10

**Comments:** The opening tune, "Misled," is an interesting one because the verse melody of the song is stronger than the chorus melody of the song. Vocally similar to Leonard Cohen, the singing is mixed way above the music track on the tape. This is a band that is on the right track but needs hit material to jumpstart their careers. Keep writing, fellas.

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ROCK



CHRIS CURRARD

Kurt Cobain

1994 saw the Los Angeles music scene changing even more, but in some ways, remaining the same. **Gazzarri's** is still a vacant lot, a fitting statement to the status of our local rock music scene. It would seem that **Weezer** and **Beck** are the top ambassadors to the world for the Los Angeles club circuit. Both are on **Geffen**, and both were signed off the club circuit without all the hype and hoopla of previous local signees like **Guns N' Roses**, **Poison**, etc. These days, when someone gets signed, most people are more likely to look at each other and say, "Who?" and then concentrate their efforts on the "I was into these guys when they played Jabberjaw" posture after the artist makes it. **Beck's** success may be a fluke—he's yet to live up to the buzz created by his single, "Loser," which propelled him to gold record status. **Weezer**, on the other hand, while also signed out of relative obscurity, seem to be handling the spotlight a bit better.

So, who's next? I'd rather concentrate on "what" is next, and all indications seem to indicate a resurgence of punk, while many will argue

that it never really went away. Whatever the case, here are some of my notables for 1994:

**Best Albums of 1994:** *Live Through This* by **Hole** (DGC). Formed in Los Angeles, Hole plodded through some forgettable tracks before reaching the top of the mountain with their current CD and major label debut. If punk rock is truly coming back, Hole could be the flagship. Also, *Parklife* by **Blur** (EMI/SBK)—it debuted at #1 on the U.K. charts, and the third album by the British quartet continues in the mod-meets-music-hall spirit of things; also, *Split* by **Lush** (Warner). The opening track, "Light From A Dead Star," sets the tone for twelve tracks of airy vocals, a la the **Cocteau Twins**, accompanied by memorably arranged guitar tracks and heaps of ambience.

**Best Debut Disc:** *Comforter* by **Compulsion**, who I have raved about plenty. Also, check out *Dummy* by England's **Portishead** (Go/London), which mixes light hip-hop beats against a forefront of ambient Sade-like vocals.

**New Face:** The **Coconut Teaszer** has been doing a lot of remodeling, and will start on their mainroom by the New Year. In the meantime, check out the new vibe, which includes antique wood paneling, private booths and a completely different feel than the Teaszer we've come to know over the years.

**Most Memorable Occurrence of 1994:** The unfortunate death of **Kurt Cobain**. Although you probably don't miss the hype and speculation surrounding his tragic death, you'll really be jonesing when you realize that there ain't no more Nirvana music. And after all, that's really what Cobain was about.

And finally, farewell to **Kenny Kerner**, our Senior Editor for seven years, who initially hired me at *Music Connection* and is now going on to bigger and better things. I'll never forget Kerner's first statement while I sat, a bit formally attired in his office, awaiting his decision. "Okay, you're hired—on one condition. Get rid of that stupid tie." Good luck in everything, K-Man. —**Tom Farrell**



The newly remodeled Coconut Teaszer

WESTERN BEAT



BILLY BLOCK

Ramblin' Dan

The **Liberty Songwriters Tour** featuring **Kostas**, **Pat Alger**, **Jill Colucci** and **Jon Vezner** played two SRO shows at **Luna Park**. Each of the participants is responsible for writing huge hits for artists like **Garth Brooks**, **Wynonna**, **Dwight Yoakam**, **Kathy Mattea** and many more. **Liberty Records' Rene Bell** has commissioned them all to produce CDs of their own featuring their hits and songs they are personally attached to that may never get cut. Spotted in the crowd were **101.9 FM's Merilee Kelly**, **A&M** recording artist **Kevin Montgomery**, **Little Dog Records' Dusty Wakeman**, **ABC-TV** music guy **Mike Pappas**, **Hellecaster John Jorgenson**, **Killer Tracks'/Buzzy's Recording** couple **Diane and Larry Lantz** and **Eagles' co-writer Jack Tempchin**.

As the holiday season approaches, there are many Christmas parties planned and **Janet Fisher** and her **Goodnight Kiss Music Hour** on **KIEV/870 AM** invite you to the **World's Coolest Xmas Party** of them all. It takes place at the **Palomino** (6907 Lankershim Bl., 818-764-4010) on Wed., December 14, 1994 at 7:30 p.m. and it will present some of the best pickers in L.A., a huge buffet and a raffle for 24-track studio time, guitars, watches, CDs and more. For advance tickets,



BILLY BLOCK

Pat Alger & Jill Colucci

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A series of benefit concerts will take place on Dec. 17 & 18 for musician **Ronn Crowder**. In the last year, Ronn has lost his family, home and business from effects of the riots and earthquake. Since his departure from California, a robbery has taken his remaining funds and a tragic accident has taken one of his wife, **Linda's** eyes, requiring expensive treatment and care. Many of Ronn's musical friends will appear for this worthy cause. If you would like to help, the benefit will be held at **Foley's Family Restaurant** (9685 Sunland, Sun Valley, 818-353-7433) on Saturday the 17th from 6-9 p.m. and at the **Hideaway** (12122 Kagel Cyn. Rd., 818-890-1225) on Sunday the 18th from 2-9 p.m. A donation of \$2-\$10 is appreciated.

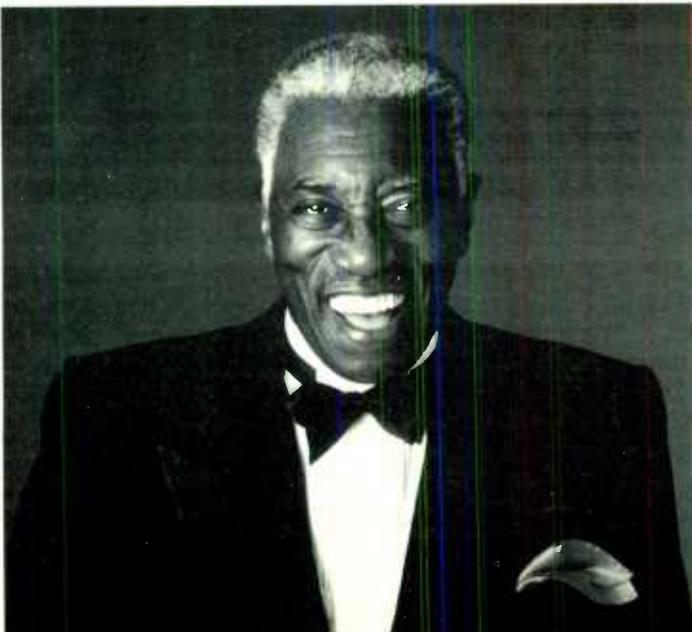
The **Jim Beam Country Talent Search**, held in Nashville at the **Wildhorse Saloon** last week, featured L.A.'s own **Bum Steers**, who are generating a lot of label interest. The band appeared on the **Nashville Network's TNN Country News** and showcased for label execs at **Douglas Corner**. Douglas Corner was also the sight for the first **Southern California Songwriters Showcase**. Appearing were **Paul Marshall**, **Robin Pearl**, **Mark Fosson**, **Alan Whitney** and **Ramblin' Dan**. The club was packed with Angeleno transplants **Christi Dannemiller**, **Ric Kirk**, **Lorne Rall**, **Michael Curtis**, **Calvin Davidson**. Nashville A&R types like **Asylum's John Condon**, **Decca's Frank Liddell** and **Sony's Tammi Brown** were in attendance. **Crossfire Music's Betty Rosen** and **Southern Cow Music Pres. Steve Bloch**, **Garth Brooks' manager Bob Doyle**, were in the house along with **Music Row** magazine's **Michael Hight**, **Travis Corder** and publishers **Dave and Susana Ross**. —**Billy Block**

## JAZZ



**Eddie Daniels**

The late critic **Leonard Feather** (by far the best-known jazz journalist in the world) was paid a tribute at **UCLA's Schoenberg Hall**. Attended by several hundred people (including his wife Jane and daughter Lorraine), the memorial celebration featured storytelling by such long-time friends as **Benny Carter**, **Gerald Wilson**, **Quincy Jones** and **George Shearing**; the latter via a tape from England. With **KLON's Chuck Niles** serving as emcee, high-quality music was provided by pianist **Toshiko Akiyoshi** (who flew in from New York especially for the occasion), singer **Sue Raney**, the **Gerald Wiggins** trio, pianist **Dick Hyman** and the great **Joe Williams** who sang three songs including the male version of Feather's "Evil Gal Blues" (a hit for **Dinah Washington**). The emotional highpoint was provided by **Peggy Lee** during a touching version of "The Folks Who Live On The Hill." It would not have been surprising if Leonard Feather had given the whole concert a favorable review!



**Joe Williams**

**Eddie Daniels** played some near-miraculous duets with pianist **Mike Garson** recently at the **Jazz Bakery**. Although Daniels also played some superb tenor, his interplay on clarinet with the versatile Garson was quite memorable as the two virtuosos constantly challenged each other. The repertoire was comprised of familiar standards but the daring and very unpredictable improvisations constantly resulted in wondrous music.

With the move of **Bob Marks' Legends Of Hollywood** (818-760-6631) to Studio City (11720 Ventura Blvd.), there are now three jazz clubs within a reasonably close distance (counting **Chadney's** and the **Money Tree**) that do not have cover charges. Jazz fans are urged to try some inexpensive clubhopping, particularly on the weekends when the **Page Cavanaugh Trio** is at the **Money Tree**. The club section of the new **Legends** is actually quite small, seating just 23 on the night I visited to see the **Gene Estes Quartet**. With guitarist **Dave Koonse** sitting in for **Barry Zweig** and **Bob Marks** himself playing a few songs on drums (before **Alan Estes** took over), this quartet put on a fine show. **Gene Estes'** vibraphone playing is always a joy and with steady support from bassist **Paul Gourmley**, this remains one of the top "unknown" groups in L.A., a condition that promises to be temporary.

Upcoming: **Catalina's** (213-466-2210) hosts **Ahmad Jamal** (through Dec. 4), **Charles Lloyd** (Dec. 6-11) and **Horace Tapscott's Quintet** (Dec. 13-18), the **Jazz Bakery** (310-271-9039) presents the **Mel Martin Quartet** with **Kenny Barron** Dec. 2-3, **Tiger Okoshi** is at **La Vee Le** on Dec. 9 and 10, and the **Ambassador Auditorium** (800-266-2378) features "Fifty Fingers," solos and duets from pianists **Kenny Barron**, **Alan Broadbent**, **Roger Kellaway**, **Dick Hyman** and **Gerry Wiggins** on Dec. 7. —**Scott Yanow**

## URBAN



**Don Jagwarr**

**AROUND TOWN:** The urban landscape is changing with several promising new clubs popping up to serve fans of urban, hip-hop and acid jazz genres. **Corn Dogg**, **Mark Flava** and **Keisha Milan** host **Juice** every Friday at the **Variety Arts Center** downtown at 9th and **Figueroa** Streets. The **Fu-Schnickens** recently rocked **Juice** in support of their new **Jive Records** album. **Icon Entertainment** hosts an upscale evening at **Tripp's** in Century City each Thursday. New spot **Freakuency** happens each Wednesday at **Casablanca** (formerly **C 'N' C's**). **Creeque Alley** on Melrose is still crowded throughout, featuring good vibes and live talent. Last time I rolled by **Creeque Alley**, producer **Keith Crouch** and songwriter **Kipper Jones** were celebrating their production-songwriting success with **Brandey's** "I Wanna Be Down." **Kipper** joined producer-musician **Robert Brookins** and gifted vocalist **Meachie** on stage for some soul classics.

**A REAL FUNKY 'G' THING:** I dropped by the **Awesome Concepts** studio in L.A. to hear what platinum producers **Brian G** and **Kev C** were stirring up. **Brian G's** staggering production credits include hits from the **Murder Was the Case** soundtrack, **Ice Cube's Lethal Injection**, **Don Jagwarr's Faded** and **Y?-N-Vee** debut set. The L.A.-born hitmaker's

forthcoming projects include tracks recorded by rap music's favorite hardhead **Tupac Shakur** and **Compton's** most laidback MC, **Coolio**.

A gifted producer/programmer, **Brian** credits a lot of his financial success to his managers **Donald Walton, Esq.** and **Byron Philips**. **Walton**, a former Director of Business and Legal Affairs for **MCA Records** approached **Brian G** about representation as he was breaking away from the corporation to start his management partnership with his fellow Harvard University alum, **Philips**.

**Brian** said that he always believed in his production talents and skills, but "had not been paid properly for my services until I found a reputable management and legal team to go to bat for me when necessary." He continued, "Anyone serious about earning a living in this business must at least have a decent attorney on his side. After all, this industry is 10% music and 90% business. In other words, watch your back."

In addition to releases for established artists, **Brian** and **Kevin** are creating new material for Long Beach-based R&B quartet **Coup-De-Vill**. The four young singer-songwriters are this production duo's first R&B venture, and, in sync with the the genre's progressive direction, will benefit from **Brian** and **Kevin's** street-savvy sound.

**ON THE LOOKOUT:** **Giant Records'** duo **Shug & Dap** blend slinky funk and old-school soul on their new release, "Another Man." Rising actress **Jada Pinkett** directs the video.

**COMING UP:** Big congrats to all the winners and every participant in the **ESP's Hip Hop Finals** at the **House Of Blues**. My personal picks included **Bril-Yent Nobody** and **Projek X**. Local talent should gear up for the coming new season, which will hit the **Roxy** once again for 1995. The **Grapevine** tells me that **ESP** may kick the new season off early with a December round, so call 310-645-0101 to confirm and book your act. **PROPS & PROGRESS**.

—**J. Jai Bolden**



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JOE LEVIT

Gas Huffer: High octane punk.

Gas Huffer

The Troubadour West Hollywood

1 2 3 4 5 6 7 8 ★ 10

Contact: Gina Davis, Epitaph Records: 213-413-7353

The Players: Matt Wright, vocals; Don Blackstone, bass and vocals; Joe Newton, drums and vocals; Tom Price, guitar and vocals

Material: Blazing bursts of punk rock are the sole ingredient here. No monotonous build-ups or extraneous hype—just two to three minute injections of in-your-face numbers designed to ignite any mosh pit in town. The real coup de grace stems from the fact that there are practically no guitar leads to endure. An impressive show of restraint lets the

songs flare up like gasoline jelly, which they do ipso facto. This is raw, aggressive stuff that will knock you right out of your socks if caught off guard. Doses of sarcasm and well-needed humor lace the songs which are built on a strong foundation of youthful rage and ennui. These guys could be written off as another short-haired punk band, but they have entirely too much on their minds for that.

Musicianship: Everyone usually assumes musicians in this field only know three to four chords, but one must be reminded that it's not how many chords you know, but what you do with them. Price's guitar playing has a vicious, teeth-gnashing snarl to its grind, which was the force that the other boys teed off on. He was the musical hot spot of the outfit.

Blackstone and Newton had a backbeat that gave a good uppercut when repetition became a worry. Vocals were strong all around, with Wright carving the way. He was singing so fast at points that he became difficult to interpret, but he has such a stage presence that you cannot help but forgive and forget.

Performance: Playing live is where this band becomes a supernova. This is one of the most powerful live bands around right now. They took a crowd of unsuspecting audience members and reduced them to a den of moshers. Wright grimaced maniacally and hopped around the stage like some crazed troll, recalling memories of Jethro Tull's Ian Anderson in his glory days. With the band's melodic barrage fueling him, he personified the music brilliantly by mimicking everyone from Portuguese belly dancers to the King himself. He had the audience in hysterics, and wound up doubtlessly victorious with the audience. There were no narcissistic guitar jams or futile solos to clutter the tunes, which made for a fireball of a set.

Summary: Though their CD is good, it doesn't do these guys justice. This is a quintessential live band, which means they'll need to tour extensively to gather a following, but judging by their show, this should not take long. They're a chaotic, mindblowing act, but most of all, they're just kick-ass fun.

—Dave Schimansky



JOE LEVIT

Pop Defect: L.A.'s favorite sons of beaches.

Pop Defect

The Troubadour West Hollywood

1 2 3 4 5 6 ★ 8 9 10

Contact: Charlie: 213-484-6959

The Players: Alan Anderson, guitar and vocals; Charlie Hutchinson, bass and vocals; Nick Scott, drums



## CLUB REVIEWS



**Weezer: Compelling performers.**

**Material:** Surf-punk with all the requisite party chords and twanging whammy bars are what's in store, with a macabre edge to top it all off. No Stray Cat pompadours or Sixties zoot suits to contend with here. Deranged instrumentals based on the volume-equals-quality theory recall images of a Dick Dale nightmare. Lyrics pound out scenarios of societal repression with unmitigated abandon, giving credence to the band's moniker. The songs succeed in persuading your head to gyrate, but they do revel in piling on the sonic assault, diminishing the song's character at times. Regardless, though, it is fresh stuff.

**Musicianship:** Anderson's guitar work was the highlight hands down. Passionate and cynical, he seemed to get a kick out of strangling his instrument in front of his amp as though it had attacked his loved ones. He gave a sneering ode to Frankie and Annette followers everywhere by playing nice, peachy-keen rhythms, then crucifying them with sardonic, rip-roaring leads. Scott's drumming was fluid, though his proficiency came into question from time to time. Hutchinson filled in the bottom end with stability, though his bass lines could have emerged a bit more from the shadows. Anderson's vocals were the capper, though. Acerbic, melancholy, and intuitive, he truly has a distinctive voice which will certainly aid the band's future endeavors.

**Performance:** The band was having a jolly old time up on stage, but the crowd was hesitant to join in. The band would seemingly taunt the audience with splashes of inside jokes, then giggle amongst themselves, which will instantly turn a crowd off. Nobody likes smugness. Other than

that, the set was smooth. The band knows how to rock, and they definitely make the most out of being a three-piece band. They just might want to consider chilling out on the teenage antics routine, and let the tunes carry themselves.

**Summary:** There's an offbeat chance Pop Defect's musical format may make a return, via the soundtrack to *Pulp Fiction*, which could revive this style of down-and-out pop. Pop Defect avoids being anachronistic simply through the fact that they have a blast on stage, which is a healthy sign of character, though they allow their songs to stray at times. A bit more concentration and focus, and you'll be hearing more about these guys in time.

—*Dave Schimansky*

### Weezer

*The Roxy*  
West Hollywood

1 2 3 4 5 6 ★ 8 9 10

**Contact:** Jennifer Graham, DGC: 212-841-8626

**The Players:** Rivers Cuomo, vocals, guitar; Brian Bell, guitar, vocals; Matt Sharp, bass, vocals; Patrick Wilson, drums.

**Material:** Weezer's music is nerd rock; songs of teenage angst sung by the guys from the chess club. The songs may have a punk edge to them, but are not really punk songs. The material can also sound very sweet at times, but never gets syrupy. It is frantic music filled with teenage hormones, rushing toward adulthood and sex. The music is filled with the kind of possessiveness and frustration that is often felt in

first love affairs. The hit single for Weezer, "Undone—The Sweater Song" is in this realm. Also, these are songs of loneliness and isolation, like "In The Garage".

**Musicianship:** Weezer sounds like four guys playing in their garage. The band is tightly knit, almost empathic at times. At other times they are sloppy and filled with a jittery nervousness. You get the feeling that Rivers Cuomo and Brian Bell read each others minds and could easily play the next note of each others solos. The voices of Cuomo, Bell and bass player Matt Sharp blend into really nice harmonies, filling in the places where the instrumentation may lack a little. Drummer Patrick Wilson leads this mad parade with his concentrated drum attacks.

**Performance:** The guys in Weezer look like four computer geeks who have escaped their studios for a weekend. They play every song as if it is important; the emotions behind them a matter of life or death. Also, there is a weird rapport between the band and the audience. Although there was a mosh pit in front of the stage, when people fell down, the other crowd members helped them to their feet. When people from the crowd were lifted up and thrust toward the stage, the band members helped them get off the stage, instead of abandoning them to the roadies.

**Summary:** This is a local band that made good with their successful self-titled album on DGC Records. The album was produced on the basis of good, powerful live shows like this one. With this kind of energy and focus, Weezer is one of the bands to look for over the next couple of years.

—*Jon Pepper*

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## CLUB REVIEWS

### Barnacle

*The Whisky*

West Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Spike Vail, The Vail Company; 818-980-9555

**The Players:** Charlie Alley, vocals; V, guitar; Rob Harah, bass; Caz, drums.

**Material:** Bashing religion is really cool when you understand why you're bashing it. But in the case of Barnacle's Jesus-centered themes, Charlie Alley's messiah complex is too polluted by his Morrison complex to amount to any real insight. Though his drunkenness may have been feigned, Alley's spirit of incapacitation permeates Barnacle's music, crippling their songs and their sound. Their hardcore hymns show power and some promise, but it is strikingly clear that this band really doesn't care about their music or their show. More likely, they were just here for the beer.

**Musicianship:** Though he does an excellent job of keeping it a secret, lead guitarist V can actually play. For one brief moment during "Head Of Lettuce," he breaks away from his no-brainer strumming to uncramp his fingers with a short riff of skill and style. Lead singer Alley's two-pack-a-day vocals were at least sufficient and bassist Rob Harah gets credit for being the only member of the group to realize that he wasn't in his garage. And as for drummer Caz, read on...

**Performance:** What do you get when you arrive late for your own show, skip a soundcheck and don't even bother to anchor down your drum hardware? Not only do you end up with a bad performance, but a possible lawsuit stemming from the airborne cymbal that won't stay put through even one song. The show's saving grace was Alley's sincere irreverence. Miraculously, he saved the audience from the worst pos-



Stone Fox: Girls just wanna have grunge.

sible emotion—pity. Barnacle kept us from laughing at them by effectively demanding we laugh with them. They actually made a fiasco fun.

**Summary:** Unlike other bands who strike a "screw everything" pose, Barnacle doesn't have to fake it. Their blatant disregard for professionalism simultaneously makes and breaks them. Of course, this could have been just a really bad night. If they toss cymbals in their next show, write them off for good. Otherwise, who knows what we'll see from them in the future. But in the meantime, sex, drugs and slam are getting old, boys. Read a book, tune your instruments, and get back to us.

—June Casagrande

### Stone Fox

*The Roxy*

West Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Mark Hendrickson, Suzan Crane P.R.; 213-655-4151



Barnacle: Powerful slam.

**The Players:** Jorjee Douglas, lead vocals; Kim Pryor, lead guitar; Janis Tanaka, bass; Yvette Douglas, guitar; Brent Hoover, drums

**Material:** Femme grunge. Guitar-rock with the usual anarchistic chords commandeered the core of this eighty-percent female group. The songs relied too much on the AC/DC-Kiss grooves early in the set, but the best tunes were held for later, punctuated by some catchy breaks and off-beat phrasing. All in all, the ladies gave the much-seen recalcitrant songs a run for their money. Not shabby stuff, but the only real twist came from the group's overactive animus.

**Musicianship:** Ever have Alfredo sauce with non-fat cream? In other words, the playing was functional, but could have been better, the exception being deft drummer Brent Hoover. He flashed some sure potency. Pryor had some tasty slide work, but the harmonies were the real stand out, though. There was a classy grace-under-pressure atmosphere to them, but not good enough to save the ballads, which sunk faster than a Mafia fink. Jorjee's vocals showed some fine prowess. Her range wasn't vast, but that was offset by some well-placed haunting shrieks.

**Performance:** Jorjee was in good spirits, marching around the stage like Stevie Nicks' evil twin sister dressed in cheap burlesque attire, but her bandmates seemed content mimicking the Petrified Forest. This is understandable when you're constantly changing effects, but they weren't. Other than that, the energy was there, along with a mysterious, flirtatious aura that was somehow magnetic, causing anonymous drunken male fans to belt out aloud how they wanted Jorjee for dinner, drinks, and...well, guess.

**Summary:** The band is solid and exuded confidence in their music by keeping stage patter to a minimum. The band needs some introspection in order to expand and earn their wings before being branded as the Go-Go's from Hell, but no doubt that there is promise here.

—Dave Schimansky



Live Nude Psychics: Tribal rhythms.

Live Nude Psychics  
Las Palmas Theater  
Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Brian, Roxco Productions: 213-656-3713

The Players: Geza X, guitar and vocals; David Kendrick, drums; Kenny Lyons, guitar; James Stewart, bass; Scott Brenden, percussion; Beth Hart and Josie Cotton, backing vocals

Material: Ear-catching blends of Arabic and Mid-Eastern chords supported by tribal rhythms are the backbone here, but the songs themselves are spineless. Geza's band members musically fuse the numbers with a good searing edge, but what proves to be dead weight to the band are completely predictable Top 40 arrangements. The tempos were lethargic and mundane, like watching snails do the nasty. Some songs broke into an LSD-based mid-section that worked at times, but usually sounded like an audio-cassette purchased at Woolworth's used to raise the dead. Each song started promisingly, usually with the aid of tapes providing sounds found deep within dark jungles, but only became a let-down as you knew what lay around each corner of each tune.

Musicianship: Perhaps their only saving grace is found here. Lyons' leads were the standout, injecting some haunted echoes and hypnotic harmonics to color the music with aplomb. Stewart's work was consistent but could have added some finesse, being that there was plenty of room from Kendrick's African beats, reminiscent of Peter Gabriel's "Biko." The surprising drawback was the vocal work from Beth Hart, a Star Search winner, and Josie Cotton, singer of "Johnny, Are You Queer?". They were both completely capable of providing an ample source of life to the lackluster songs, but their singing came off as flaccid. My suspicion would be due to lack of inspiration, being that these two girls are far from being vocal neophytes.

Performance: Unfortunately, the show wasn't much more than a cure for insomnia. Being that they were attempting to question the parameters of contemporary music, they

could have easily done so with some improvisation, but instead, the songs came off as over-rehearsed and gave the listener very little to appreciate. The musicians remained stationary, except for Geza, whose brief donning of some sort of witch-doctor's mask was an admirable attempt at generating crowd electricity. Still, even the Energizer Bunny would have taken a nap.

Summary: Considering Geza's track record of producing bands such as Black Flag and the Dead Kennedys, you would figure quality would not become a question. Also, if Geza is so intent on mixing styles, why conform to Top 40 requisites? Basically, the band lacks direction and has no solid core, but all this is nothing that a trip back to the drawing board can't cure. —Dave Schimansky

Lutefisk

The Troubadour  
West Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Don: 213-469-3885

The Players: Dallas Don, vocals and guitar; Frosting, lead guitar; Quazar, drums; Vanilla Watson, bass and backing vocals

Material: A weakly-stitched attempt at chaotic punk rock that only succeeded in making your palate feel queazy. The songs appeared to be just an excuse to slap around some instruments and yell into a mike with the standard "Mommy-never-loved-me!" angst. No apparent thought was given to levels or feel, making the songs sound like nothing more than a crashing airliner. Bands like this usually try to convey their resistance to societal homogenization, but Lutefisk came off as nothing more than a cheap ode to the Sex Pistols. The lowpoint of the set came during a pseudo-hypnotic instrumental

piece in which the band brought out an oversized hourglass on stage, playing the jam until the sand ran out. It may sound like an interesting premise, but it was as engaging as a leaky faucet. Overall, fairly pointless stuff.

Musicianship: Seen it once, you've seen it all. The band went through the obligatory spasmodic motions on their instruments like the best of them. Watson's bass work was steady, but never veered from the course, making it redundant through each song. Quazar kept the band moving with some solid drumming, but offered no hope of rejuvenating the songs. Frosting's guitar playing relied too much on the volume and delay pedals, but did come up with some nice sounds on occasion. Dallas Don's vocals subscribe to the "Shout 'till you drop!" theory, and came off as raspy and worn. For some reason, Don sang the last song without his Medieval shrieking, and actually sounded fine. Why he didn't sing normally through the entire set remains a mystery.

Performance: Simply stated, the band has an identity complex. By taking lame stabs at science-fiction sounding intros to drag-racing through numbers without a scintilla of intuitiveness, all attempts at reaching the audience became diffused. The band certainly has energy, but it was empty and misguided. The set came off as nothing more than a waiting period for the final song, which was actually catchy, but far too late to help the show.

Summary: If Lutefisk is trying to establish itself as a martyr for Generation X, I wouldn't hold my breath. The band is nothing more than reruns and clichés of every successful punk band before them, but without any pertinent message. Even Hole engages in a little state-of-affairs commentary now and then, and they also get by using credible names as well. —Dave Schimansky



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Music Connection's Employment listings are intended as leads for musicians seeking work and are not 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 want returned. If you encounter difficulty with an individual or company listed here, or if you are confronted by a dishonest or "shady" operation, drop us a line informing us of the details so that we can investigate the situation. No phone calls please

LOS ANGELES COUNTY

ANTICLUB

4566 Melrose Blvd., Hollywood, CA 90028
Contact: Reine River, 213-661-3913
Type of Music: Rock, alternative, acoustic.
Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Send cassette to P.O. Box 26774, L.A., CA 90026.
Pay: Negotiable.

BOURBON SQUARE

15322 Victory Blvd., Van Nuys, CA 91411
Contact: Gina, 818-997-8562
Type of Music: All original rock.
Club Capacity: 200
Stage Capacity: 5
PA: Yes
Lighting: Yes
Piano: No
Audition: Send promo pack to club or call.
Pay: Negotiable.

FM STATION

11700 Victory Blvd., N. Hollywood, CA 91606
Contact: 818-769-2221 Attn: Booking
Type of Music: Rock, alternative.
Club Capacity: 500
Stage Capacity: 10-12
PA: 4-way concert system with 24-channel board with independent monitor mix system, full effects, houseman.
Lighting: Yes
Piano: No
Audition: Send tape, promo pack, SASE.
Pay: Negotiable.

IGUANA CAFE

10943 Camarillo St., N. Hollywood, CA 91602
Contact: Tom, 818-763-7735 (leave message)
Type of Music: Original acoustic, folk, poetry.
Club Capacity: 55
Stage Capacity: 6
PA: Yes
Piano: Yes
Lighting: No
Audition: Call for audition information.
Pay: Negotiable.

LIGHTHOUSE CAFE

30 Pier Ave., Hermosa Beach, CA 90254
Contact: Xavier, 213-376-9833
Type of Music: Rock, reggae, R&B, blues, jazz & world beat.
Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call Monday or Friday, &/or mail promo package.
Pay: Negotiable.

MANCINI'S

20923 Roscoe Blvd., Canoga Park, CA 91304
Contact: Matt Smyrnos, 818-341-8503
Type of Music: Original rock, alternative, all styles.
Club Capacity: 240
Stage Capacity: 12
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send package to club or call for info.
Pay: Negotiable.

NATURAL FUDGE CAFE

5224 Fountain, Hollywood, CA 90029
Contact: Brenda, 818-765-3219
Type of Music: Rock, alternative, Top 40, acoustic, jazz, C&W, world beat.
Club Capacity: 150
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Send tape & bio or call Brenda Roberts.
Pay: Negotiable.

PELICANS RETREAT

24454 Calabasas Rd., Calabasas, CA 91302
Contact: David Hewitt, 818-879-1452
Type of Music: All types, except heavy metal.
Club Capacity: 400
Stage Capacity: 10-12
PA: Yes
Piano: No
Lighting: Yes
Audition: Send tape, promo kit to David Hewitt or call.

SACRED GROUNDS COFFEEHOUSE

399 W. 6th St., San Pedro, CA 90731
Contact: Rain Dog, 310-514-0800
Type of Music: Jazz, blues, reggae, alternative, folk, pop.

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Sound Station: Ph. (818) 753-6638
Fax Orders (818) 753-8526.

Club Capacity: 90

Stage Capacity: 6
PA: Yes
Lighting: Yes
Piano: No
Audition: Send promo or call.
Pay: Negotiable.

TROUBADOUR

9081 Santa Monica Blvd., L.A., CA 90069
Contact: Lance Hubb or Zack Zalon; 310-276-1158, Tues.-Fri. 2-6 pm
Type of Music: All types
Club Capacity: 350
Stage Capacity: 10-12
PA: 36 input Venue Board, EAW 4 way concert system, independent 16x8 monitor mix, complete effects system, house engineer.
Lighting: Yes
Piano: No
Audition: Send tape & bio or call.
Pay: Negotiable.

UNIVERSAL BAR & GRILL

4093 Lankershim Blvd., N. Hollywood, CA 91602
Contact: Eva, 213-650-4555
Type of Music: Acoustic format, all styles.
Club Capacity: 200
Stage Capacity: 7
PA: Yes
Lighting: Yes
Piano: No
Audition: Send promo to above address.
Pay: Negotiable.

THE UN-URBAN

3301 W. Pico Blvd., Santa Monica, CA 90405
Contact: Various, 310-315-0056
Type of Music: Rock, acoustic, jazz, C&W, world beat, blues (unplugged only).
Club Capacity: 50
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: No
Audition: Send promo.

MISCELLANY

Miscellany ads are free to businesses offering part- or full-time employment, or internships for music industry positions. To place your Miscellany ad: mail, fax or bring in your ad of twenty-five words or less. Ads will not be taken over the phone. If space allows, ads will run for more than one issue. Please call when you wish your ad to be cancelled.

ROAD MANAGER/equipment tech needed for seasoned band. Must have van/truck with insurance. Great P/T work. Approximately 7K/year. Some experience necessary. 213-931-3431
TOURING INTERNS needed. Live concert & recording group needs interns to learn sound & lighting, set up, connections, programming, mixing, acoustics, recording. Carol, 818-452-9101
MAJOR ENTERTAINMENT PR firm seeks a motivated & responsible intern. Great opportunity to learn the business. No pay. Must be enrolled in school. Elizabeth, 213-651-9300
24 TRACK engineer needed at Burbank digital post facility. Protocols editing & management/sales experience a plus. Fax resume/references to Steven, 818-559-1412
P/T INTERNS needed for management company in Santa Monica. Must be in school & taking for credit. Non paying. Jenevieve, 310-450-0094
MUSICAL INSTRUMENT retailer seeks responsible person for P/T cashiering & sales. If you called last week, call again. We have another position. Terri, Guitar-Guitar, 818-789-1706
EXPERIENCED PRO audio specialist F/T for retail music store. Must know DJ, live & recording equipment. Spanish very helpful. Excellent conditions & compensation. Greg, 818-789-1706
RECORDING STUDIO needs interns now! Very hands on. We want you to learn! Will lead to pay. Elvis, 818-769-9966

MUSIC AGENCY currently representing over 30 major label artists seeks committed interns willing to work for music business knowledge. January positions. Fax resume to 213-850-5377
IGNITION MARKETING-Rage Against The Machine, Faith No More, L7. Interns needed for music marketing company. Great potential, college credit. Catherine, 213-937-1727
INTERNS NEEDED-Record promotion/artist management firm seeks intelligent non-slacker type. Advance into a paying position for right person. John, 818-783-7717
VOCALIST NEWSPAPER seeks P/T sales representative for advertising in exchange for voice lessons with prominent vocal coach. Must be reliable, personable & genuine. 818-980-5556
INTERNS NEEDED for fun independent record company to assist college promotion department. Duties include calling radio stations, mailings, etc. Flexible hours. Sheri, 310-246-0091
FILM POST & audio recording studio seeking P/T runner. Must have valid drivers license & insurance. \$5.00/hour. 818-841-6800

COME TO A FILM COMPOSING SEMINAR given by MARK ISHAM
• LEARN EFFECTIVE TECHNICAL ASPECTS OF SCORING
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Mark Isham, Academy Award Nominated composer and Grammy Winning recording artist. Credits include: "Nell," "Quiz Show," "Safe Passage," "Mrs. Parker & The Vicious Circle," "Miami Rhapsody" and "A River Runs Through It"

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Attention "Local" Musicians and all bands
We all know there are books on the subject of how to get a recording deal, or how to play your instrument better. How about a book to help YOU in your "local" music scene be more successful!! 10 year veteran in top area music scene has developed and independently published the book "Band Aid" featuring in depth techniques on:
• Getting gigs, now
• Negotiating top dollar for your talent
• Dealing with booking agents/managers
• High profile promotion ideas (excellent tips)
• Setting up and maintaining your "music business"
• Renting vs. owning production
• How to find the ideal band or musician
• Much more!!
This is by far the most comprehensive book on this subject, and has taken years to compile!! Simply put, if you are a musician on the local scene, either pro or beginner, and do not have this book in your arsenal, you are simply losing money. This will be the best "musical" 15 bucks you will ever spend.
Send \$14.95 (plus 3.00 shipping/handling) check or money order to:
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North Kingstown, RI 02852-1547
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Hurry, order NOW to ensure holiday delivery
For more info, call 1-800-941-BAND



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MUSIC STYLES  
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POP  
R&B  
JAZZ  
COUNTRY

NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	VIDEOS	QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY
<b>MINDI ABAIR - Saxophone/Vocals</b>	818-753-2933	✓	✓	✓	✓	✓	Own band plays major concerts & 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 & 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.	✓	✓	✓	✓	
<b>CONLEY ABRAMS - Engineer/Prod.</b>	818-382-4756	✓	✓	✓	✓	✓	Worked with some of the biggest names in R&B/hip hop today including: Silk, Jade, En Vogue, Heavy D, Queen Latifa, Keith Sweat, Angela Winbush, Isley Bros. Gold & Platinum album credits. Expert MPC programmer, play keyboards, bass, lead & background vocal arrangements.	Can help build your project from ground up through completion. Specialize in mixing finished album & single remixes. Budgeted projects only.	✓	✓	✓	✓	Developing artists, mixing
<b>TOM ALEXANDER - Producer</b>	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 rhythmic tracks. Demo not spoken here!	✓	✓	✓	✓	Master tracks & grooves.
<b>BARBIE ANDRETTI - Female Vocalist</b>	310-459-6589	✓	✓	✓	✓	✓	Recorded & toured with Loverboy, David Foster, Concrete Blonde, Michael Damian & others. Training with Seth Riggs & my extensive experience has solidified versatility & a natural feel for almost all styles of music.	My love for music & my personality make me easy to work with. I'm always professional & positive.	✓	✓	✓	✓	Creative & versatile
<b>FRANCIS BENITEZ - Female Vocalist</b>	805-252-7257	✓	✓	✓	✓	✓	Over 15 years of experience in the Hispanic market, both live & studio performances. Numerous album credits. Background vocals for Placido Domingo, Julio Iglesias, Raphael & others.	Music is my passion, great personality easy to work with, very professional and very fast. Resume and demo available. Experience as a contractor.	✓	✓	✓	✓	If it is hot I can do it!
<b>MICHAEL BINIKOS - Arr./Producer</b>	213-851-0665	✓	✓	✓	✓	✓	Over 10 years experience. Recent credits include: Donna Summer, Jon Secada, Emmylou Harris, Ann Wilson of Heart, Jason Scheff of Chicago, K.T. Oslin. TV themes & international commercial jingles. Many others.	I like to work with up & coming talent. Will work with your budget on demos.	✓	✓	✓	✓	Young, talented, very cool.
<b>FUNKY JIMMY BLUE - Producer</b>	213-936-7925	✓	✓	✓	✓	✓	Top 20 singles, Top 40 album, B.E.T., Soul Train, VH-1, Club MTV, #1 hit potential. Musician, producer, arranger, composer, engineer, programmer.	Fully equipped studio, hip-hop, house, rap, gospel, exper. Additional phone #213-525-7240.	✓	✓	✓	✓	Dance music
<b>CLIFF G. BRODSKY - Producer/Keys</b>	213-469-4981	✓	✓	✓	✓	✓	Worked with artists from Warner Bros., Polygram, Motown. 5 year degree from Berkeley in Synthesis/Music Production & Engineering. 20 years playing keyboards professionally.	Good vibe producer. Expert player, arranger, programmer, engineer. Always great results.	✓	✓	✓	✓	Intuitive, capable versatile, reliable
<b>PAUL C. - Guitarist</b>	213-658-8264	✓	✓	✓	✓	✓	Extensive live & studio experience. Previous opening positions for Tora Tora, Brad Gillis, Dream Theater. Excellent hard rock image & 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.	✓	✓	✓	✓	
<b>BOBBY CARLOS - Slide Guitar</b>	310-452-2868	✓	✓	✓	✓	✓	Recordings with Julia Fordham, Moon Martin, Smitty Smith & John Keane.	Solo & fill specialist.	✓	✓	✓	✓	Film & TV soundtracks
<b>ROBERT COPELAND - Producer/Arr.</b>	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.	✓	✓	✓	✓	Ballads, dance, rap & funk
<b>CATHLEEN CRONE - Voc/Orch/Arrngr</b>	310-453-4692	✓	✓	✓	✓	✓	Film/TV sessions, live performance demos, showcases, musical theatre, casuals, extensive education - reasonable rates.	Utmost quality, preparation, positive & professional results. Energetic & pro attitude dedicated to making you sound your best. Pager #310-888-7318.	✓	✓	✓	✓	Bringing you Excellence!
<b>DELUXE RHYTHM MASTERS</b>	818-761-3000	✓	✓	✓	✓	✓	110 years combined, rock-solid, professional experience playing music that sounds great & locks in the pocket. Extensive studio & live experience playing, singing, songwriting & producing. Full credits on request. Great sounding gear.	Easy to work with. Positive, creative, inspired input. Additional players available on request.	✓	✓	✓	✓	The Real Feel
<b>BRYAN FOUNGER - Bassist/Vocalist</b>	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 Lacerfeld. Also studied with Tim Borgert, Steve Bailey, Gary Willis, Excellent vocals.	Always listening. Very professional attitude. Solid player yet inventive when needed. Love live performance, w/an extensive repertoire. Ready to tour anytime. Also studio, casuals & Top 40.	✓	✓	✓	✓	A rocker at heart
<b>LISA FRANCO - Medieval Strings</b>	818-569-5691	✓	✓	✓	✓	✓	10 years pro studio & stage experience. Extensive European television & radio appearances, album credits, commercial credits. B.I.T graduate. Highly skilled in composition & arrangement.	Read charts, harp score not necessary. Mystic sound textures for rock ballads, also pop, folk, traditional classical & new age. Rates are reasonable & negotiable.	✓	✓	✓	✓	Old instruments, modern sound
<b>PETER G. - Drummer/Vocals</b>	818-761-9081	✓	✓	✓	✓	✓	Seasoned pro, over 12 years experience in studios, clubs & road work. Well rounded, very dynamic with great feel and time. Can take direction or improvise without hassles. Quick study, some reading. Overdubs & click tracks no problem.	Consistently smooth & solid. My personality & musicianship can & will unquestionably enhance any artist's performance, live or studio.	✓	✓	✓	✓	Just do it.
<b>MAURICE GAINEN - Producer</b>	213-662-3642	✓	✓	✓	✓	✓	Read music. Berkeley College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist. LASS & NAS pro member. Lots of live & recording experience. Jingle & songwriting track record.	MIDI and studio consultation. Woodwinds, keyboards, arranging, composing. Complete demo & master production. Live sounding tracks. No spec deals, pro situations only.	✓	✓	✓	✓	New jack swing, MIDI rock
<b>GASHOUSE DAVE - Blues Guitarist</b>	818-347-2812	✓	✓	✓	✓	✓	Record credits, tours, feature film, analog, DAT. In the styles of Stevie Ray, Jimi, A. King, Bloomfield's Electric Flag. Plays House of Blues, Hollywood Athletic Club, Fellini's, Studio City & more. Recently played on Michael Jackson's single.	Easy to work with. Call for Hollywood dates & tape.	✓	✓	✓	✓	Traditional & contemporary
<b>JOE GOFF - Drums/Drumset</b>	310-577-0004	✓	✓	✓	✓	✓	11 years experience. Extensive touring & recording. Read music well. P.I.T. Honors graduate. Studied with the best. Specializing in session & demo work at reasonable rates, casuals, club work, touring & substituting.	Versatile player, multi-purpose image. Demo & resume available. Very strong in variety of styles.	✓	✓	✓	✓	Making a band groove.
<b>DAVID GOLDMAN - Guitarist</b>	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.	✓	✓	✓	✓	Sessions, clubs, casuals.
<b>DENNIS GURWELL - Accordion/Keys.</b>	818-843-0514	✓	✓	✓	✓	✓	Many years experience club & casual work. Good ear. Sight read charts. Recent work with Fox Television's Culture Clash comedy group. Session work for the Disney channel.	It sounds OK, but it would sound a lot better with an accordion.	✓	✓	✓	✓	Cajun & Zydeco Tex-Mex/Irish
<b>CARLOS HATEM - Percussion/Drums</b>	213-874-5823	✓	✓	✓	✓	✓	Original music projects in the pop & dance field. Nat'l & interna'l touring exp. Television performance credits. Soundtrack percussion. Music production. Drums & percussion on Paul Rodriguez Show, MTV, Artist Of The Year award winner on ABC television series Bravisimo. Fluent languages: English & Spanish.	Good ears, good hands & a pro attitude. Available for lessons.	✓	✓	✓	✓	Dance music, Latin styles
<b>BRET HELM - Bassist/Producer</b>	805-254-7170	✓	✓	✓	✓	✓	Have worked with John Lydon & PIL, Thomas Dolby, Michael Sembello, Gerardo, Diana Ross, Jennifer Batten, XLM & many more independent releases. A resident in-organic specialist that can score, orchestrate & add a freshly bent, funkified low end to your project.	You spend too much in the studio not to have proven professional assistance/production. No edge...no meaning...	✓	✓	✓	✓	
<b>JIM HOYT - Producer</b>	213-466-9011	✓	✓	✓	✓	✓	CD quality production. Proven record of success. Excellent songwriting & 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.	✓	✓	✓	✓	Singers - songwriters
<b>JORGEN INGMAR - Drummer</b>	310-830-6700	✓	✓	✓	✓	✓	European drummer, studied at the Amherm Conservatory of Music, performed all over Europe. Lots of studio TV & live experience. Recorded & played with Rainer 'Luke Herzog (Scorpions), El Topo (Roxette, Mothers Finest), & Hans & Candy Duller.	Good ears, good sound & pro attitude!!! Available for lessons. Hey, didn't Alex & Eddie Van Halen come from Holland too!!!	✓	✓	✓	✓	Good song drummer
<b>LIZ IRONS - Producer/Writer/Eng.</b>	310-452-2522	✓	✓	✓	✓	✓	Ears for days. Decade of experience in studio & live. New York/LA music scene. Vocals, guitars, sequencing, keys, sound FX. Great attitude. Developing indie record label.	Get your recording done right, on time & on budget.	✓	✓	✓	✓	Excellent.
<b>CHRIS JULIAN - Producer/Writer/Eng</b>	310-589-9729	✓	✓	✓	✓	✓	Young, skilled, fair \$\$, Dig work! Over 30 Gold & Platinum, 1 Emmy, 3 Grammy nominations! Credits with Warner, Sony, SBK, ABC, NBC, HBD, Fox TV, Elektra, Atlantic, 20th Cent, Fox. many more. Chops on guitar, bass, piano/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 looking!	✓	✓	✓	✓	Developing artists, scoring

 <b>PRO PLAYERS</b> <b>EXPERT TALENT FOR HIRE</b>		AVAILABLE FOR	<b>MUSICIANS: GET PAID FOR YOUR TALENT!</b>				<b>NEXT DEADLINE</b>	<b>MUSIC STYLES</b>						
		TOURING	CLUB WORK	PRODUCTION	TV/MOVIES	<b>RESERVE YOUR PRO PLAYER AD NOW - ONLY \$25</b>				<b>Wednesday, Dec. 21</b>				
		<b>CALL (213) 462-5772</b>				<b>12 Noon</b>				ROCK	POP	R&B	JAZZ	COUNTRY
NAME	PHONE	SESSIONS	CLUB WORK	PRODUCTION	TV/MOVIES	QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY		
<b>DAVID KAUFMAN - Vocalist</b>	818-982-8708	✓	✓	✓	✓	16 years live & studio experience, sight read or by ear.	Good range note-wise & emotion-wise, endurance, personality, versatility, speed.	✓	✓	✓	✓	✓		
Lead/background vocals done fast, done well.								✓	✓	✓	✓	✓		
<b>MICHAEL M</b>	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 & will be attending MIDEM.	Pro everything. Available for record production, remixing, arranging & programming dance, house, acid jazz & world beat.	✓	✓	✓	✓	✓		
Studio includes 32 channel Mackie, Adats, BRC, S-1000, Wavestation, Mac, Rhodes, 808, Louisiana coffee + more.								✓	✓	✓	✓	✓		
<b>DANNY MAC - Producer</b>	714-891-1539	✓	✓	✓	✓	Produced Top 10 club smash "Skin Party" Produced & programmed the album "Out of the Dark" for Quality/Teatin. 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.	✓	✓	✓	✓	✓		
Korg X3, Ensoniq ASR 10, Roland JV-80, R-8, Linn drums, Alesis drums, Cubase 2.5, complete studio, session players available.								✓	✓	✓	✓	✓		
<b>MICHAEL MANCHESTER-Prod/Writer</b>	310-450-8100	✓	✓	✓	✓	Lots of pro experience as player & writer/producer. Film scores, master & demo recordings. Excellent programmer.	Confident & competent with all styles & levels of production. Quick & reasonable.	✓	✓	✓	✓	✓		
Trident recording console, 16-track plus MIDI, DATs. Great microphones, outboard gear, many synths, samplers, guitar, bass stuff, acoustic piano.								✓	✓	✓	✓	✓		
<b>RANDALL MARSH - Drummer</b>	805-933-3362	✓	✓	✓	✓	Six years with Tom Petty (Shelter Records), four years Code Blue (Warner Bros.).	Swamp thang goes to New York City.	✓	✓	✓	✓	✓		
Tama drum set.								✓	✓	✓	✓	✓		
<b>LESTER MCFARLAND - Bassist</b>	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 alumnus.	Specializes in developing material, players & arranging music. Reads music, plays by ear, loves to teach "Funk in Downbeat" & "Bass Player." Aka "The Citedmaster"	✓	✓	✓	✓	✓		
Electric fretted/fretless bass guitars, 4, 5 & 6-string. Some keyboards. Tenor vocals cross between Phil Baily/James Brown.								✓	✓	✓	✓	✓		
<b>GABY MICHEL - Vocalist</b>	818-247-4372	✓	✓	✓	✓	15 years vocal training, loads of studio experience, club & stage as well. I have great vocal control & get the job done quickly - saving you time and \$\$\$.	Would love to do your demos &/or put band together to record & play clubs. I am versatile, reliable with positive attitude.	✓	✓	✓	✓	✓		
Vocal range - I do lead/background vocals. Both live & studio. Very rich voice - incredible range, high & low.								✓	✓	✓	✓	✓		
<b>LISA ANNE MILLER - Orchestrator</b>	310-284-8144	✓	✓	✓	✓	Specialize in horn & string arrangements for live musicians. Demo available on request. Numerous awards including Addy New York Festival, & awards from ASCAP & BMI. Member of Society of Composers & Lyricists, & 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.	✓	✓	✓	✓	✓		
Will orchestrate for live musicians & conduct your music. Also will provide MIDI synth orchestrations. Reasonable rates.								✓	✓	✓	✓	✓		
<b>PAUL MURPHY - GUITARIST</b>	310-396-2123	✓	✓	✓	✓	Established pro guitarist. Berklee grad, excellent reader, good ears, very versatile. Performances with Latoya Jackson, Merv Griffin, Tom Childs, Jerry Vale, The Drifters, etc. Assistant to Jamie Glaser's Musician Career Super Charger System. Pager # 310-585-0311.	Great attitude & equipment, all styles, career oriented lessons available. TV/movie session experience. Sessions, demos, showcases, etc.	✓	✓	✓	✓	✓		
Tom Anderson Strat. Martin 6-string, Yamaha APX-6N classical, Daquisto custom jazz guitar, loaded rack, Peavey Classic 50, etc.								✓	✓	✓	✓	✓		
<b>MARK NORTHAM - Pianist/Keybrds.</b>	310-476-5285	✓	✓	✓	✓	Film, TV album credits - over 15 years experience. Play & read all styles. Perfect pitch. Current work includes HBO series, many demos, arrangements, charts, jingles/ad music & albums. Also live performances. Pager # 310-917-1616.	Professional attitude - quick results. Excellent sight reading, great ears. Professional results - the first time.	✓	✓	✓	✓	✓		
Pianist, keyboardist & arranger/producer. Complete digital MIDI studio with samplers, synths, DAT.								✓	✓	✓	✓	✓		
<b>GEORGE PATRONO-Producer/Drums</b>	310-314-9664	✓	✓	✓	✓	Two time Grammy nominated Artist/Producer 90/92. Worked with Misha Segal, Chic Corea, Mark Isham, Randy Crawford, Michael Dunlap, Commercials, Tyleneol, ABC, KNBC, ESSO, Tic Tac, Nissan. Ethnic scoring: Heart of Darkness, Ice Runner, Afrin on Lions (CNN). Languages: English & Spanish.	Drum lessons. MIDI studio available for programming, preproduction, great demos. Best ethnic grooves (African, Latin, Brazilian), alternative & beyond.	✓	✓	✓	✓	✓		
Yamaha Recording, Remo timbales, Octapads, trigger pedal, MIDI studio, ADAT, Mac, JV-80, M1, ASR 10, Proteus, Kawai, D4, ethnic samples.								✓	✓	✓	✓	✓		
<b>STEVE - Drums</b>	805-297-1146	✓	✓	✓	✓	Toured/recorded/performed with Quincy Jones Orchestra, Patti Austin, Grover Washington Jr., Peabo Bryson, Crystal Gayle, Dick Severinsen, Mel Torme, Jeffrey Osborne, Count Basie Orchestra, etc. Also HBO, CBS, ABC, PBS, Dick Clark Productions. Musical. Great sight-reader. Berklee honors graduate.	Tapes, videos, reviews on request. Highly skilled professional. Great reader/transcriber. Dynamic. NARAS voting member. Reliable & versatile. Afro-cinics, conductor, lessons.	✓	✓	✓	✓	✓		
Endorsee for Remo drums/heads. Vic Firth Drum Sticks. Zildjian/Sabian cymbals, various MIDI equipment & toys.								✓	✓	✓	✓	✓		
<b>WILL RAY - Country Producer/Picker</b>	818-848-2576	✓	✓	✓	✓	Many years country exp. in TV & recording dates. Worked with Carlene Carter, Steve Earl, Joe Walsh, Tom Jones, etc. Can produce 16.24 32-track master recordings. Access to the best country musicians in town for sessions & gigs. Currently a member of the Hellicasters. Friendly, professional, affordable.	Cow trash, farm jazz, prairie metal, nuke-a-billy. I specialize in country music, both as a producer & session guitarist. I love to discover new talent and work with established grants, as well. Let's talk.	✓	✓	✓	✓	✓		
Electric & acoustic guitars, mandolin, lap steel, vocals. String benders and slide rings on both hands make my guitar sound like WWII thru a Fender.								✓	✓	✓	✓	✓		
<b>CARL RYDLUND - Guitarist/Comp.</b>	818-440-0624	✓	✓	✓	✓	12 years experience, TV/film sessions, shows (Cats, Westside Story etc.), great ears. Clubs, casual, excellent reader, composer, orchestrator, arranger, copyist, conductor. TV commercials, (Taco Bell, Chevy, etc.), teacher. Bio/resume/tape upon request. Lessons available.	Top quality professional attitude & experience. B.A. in Composition, Univ. of Colorado. Composing/Arranging Program & Film Composition - Grove School of Music.	✓	✓	✓	✓	✓		
Custom Strats, Telecaster, Les Paul, Gibson Jazz guitar, Guild Steel String, Classical, Banjo, Mandolin, Dobro, custom rack, vintage amps, effects.								✓	✓	✓	✓	✓		
<b>DAVE SCHEFFLER - Producer/Prog</b>	818-980-1675	✓	✓	✓	✓	Expert MIDI programmer/arranger. 15 years as keyboardist. 8 years with MIDI production. Degree from Berklee School of Music. Recent credits include: The LA Boys, Maltia Franklin (Clinton/Parliament), Volume Ten, Steve Reid (The Rippingtons), TV Paradise Beach.	Urban/R&B/funk/rap/dance tracks are my specialty. Creative, fast & consistent. Album quality.	✓	✓	✓	✓	✓		
24/48-track automated production, large MIDI setup with lots of loops, samples & drum sounds. Trident board, best mics, outboard galore.								✓	✓	✓	✓	✓		
<b>MICHAEL SEVEN - Powwow Prod.</b>	310-305-8844	✓	✓	✓	✓	Utilizes Spectral Synthesis Digital Audio Engine to track, mix & master complete albums. System's mobility gives unlimited choice of recording locations. Bands save time & money.	Creative control is given back to the artist. Retaining the group's live feel is paramount throughout the project.	✓	✓	✓	✓	✓		
Artist, performer, songwriter, producer, engineer. Pioneered digital random access live recording (see Mix Magazine, January 1993).								✓	✓	✓	✓	✓		
<b>RICK STEEL - Drums</b>	310-392-7499	✓	✓	✓	✓	Endorsed, Minor Music (percussion). TV & video credits. Clinic road work with Bill Ward (Black Sabbath), performed on 1993 Buddy Rich Memorial Scholarship tape. Movie soundtrack work. 20 years experience. Local demo work. Back-up vocals.	Very dynamic. Plays with authority. Pro attitude. Fast learner, reads & transcribes. Odd time? No problem. African rhythms. Creative, very melodic.	✓	✓	✓	✓	✓		
12 piece Ludwig, 10 piece Acupad electronics, 5 piece '64 Ludwig (Ringo style), Simmons, lots of snares, cymbals & EFX.								✓	✓	✓	✓	✓		
<b>MERRY STEWART-Keybrds/Prod/Voc</b>	818-788-7009	✓	✓	✓	✓	10 years piano Royal Conservatory of Canada. Toured for Nina Hagen, Zephyr, Etta James, opened for P!L, Quincy Jones, John Lee Hooker, Ike & Tina Turner, wrote CBS single "Only In My Dreams" and Cheech & Chong "Still Smokin" soundtrack.	Cutting edge artist, player, vocalist, writer, arranger, co-producer, huge swirling modern sound, hot stage look. HIRE me! REPRESENT me! SIGM me! (Warning! I shed...)	✓	✓	✓	✓	✓		
Full MIDI studio/concert ng, rare analog synthesizers, "lead clavitar" through Marshall stacks & effects. Vocal range - 3 1/2 octaves.								✓	✓	✓	✓	✓		
<b>PATRICK STEFURAK - Guitarist</b>	818-505-6595	✓	✓	✓	✓	12 years experience as solo guitarist, duos, jazz band, sideman & songwriter/arranger. Musicians Institute graduate.	Punctual & professional. Specializing in working with singer/songwriters. Available for private parties & weddings. Lessons available.	✓	✓	✓	✓	✓		
Classical guitars, acoustic/electric guitars & basses. Amps & rack, Marshall, Mesa Boogie & Fender. Too many for complete list.								✓	✓	✓	✓	✓		
<b>"STRAITJACKET" - Violinist</b>	818-359-7838	✓	✓	✓	✓	20 years experience on violin & electric violin in all styles. Quality vocals. Fast and effective in the studio; a madman on stage. Record producer/arranger, Wayne State University, Michigan. Ravi Shankar School of Music, L.A. City College. Demo bio available.	Easy-going, but fast in the studio. State of the art equipment. Digital signal processing, exceptional ear. Flexible rates. Let's make your music happen.	✓	✓	✓	✓	✓		
Acoustic violin, electric violin, digital signal processing. Vocal range: tenor.								✓	✓	✓	✓	✓		
<b>"TAKA" TAKAYANAGI</b>	213-878-6980	✓	✓	✓	✓	Written/produced songs for Peabo Bryson, Angela Bofill, Whispers, Nancy Wilson, Shalamar and Main Ingredient. Top 10 hits & film credits.	Producing, arranging, playing keyboards, lessons, good ears and good business. Give power to music in any style.	✓	✓	✓	✓	✓		
Complete MIDI studio, keyboards, sampler, drum machine, DAT, 8-track.								✓	✓	✓	✓	✓		
<b>DEBRA TAYLOR - Vocalist/Arranger</b>	818-905-3271	✓	✓	✓	✓	Excellent ear. Quick study. Lead or backup vocals & vocal arranging. Accomplished session vocalist & powerful live performer. 10 years studio recording experience. Live shows with West Coast bands.	Professional, reliable. Special rates for NARAS & LASS members.	✓	✓	✓	✓	✓		
Soulful vocalist with 3-1/2 octave range. Specialities include melodic, power anthems, wailing blues, rock, R&B riffs, country covers & originals.								✓	✓	✓	✓	✓		
<b>TOM TORRE - Violin/Fiddle, Guitar</b>	818-340-6548	✓	✓	✓	✓	Many years experience, sessions & clubs. Schooled but not stiff. Demo available on request.	Quick ear and quick study. Good stage presence, can read. Tasty melodic improviser, creator and arranger.	✓	✓	✓	✓	✓		
Electric & acoustic violins. MIDI-violin set up for programming or live work. Electric & acoustic guitar.								✓	✓	✓	✓	✓		
<b>WARREN WHITE - Drums/Percussion</b>	818-420-3311	✓	✓	✓	✓	16 years professional experience. International tours, BM North Texas State, graduate studies University of Miami. Recordings/jingles-NBC Sports, American Airlines, Mary Kay, etc. Various name artists. Recently relocated to LA from Dallas, TX. Entiendo Espanol. References, resume, demo available upon request.	Excellent time feel, reading, click tracks, authentic groove playing in acoustic & MIDI formats. Thorough knowledge of rhythm section styles. Southern gentleman.	✓	✓	✓	✓	✓		
Acoustic drum set, perc./Latin perc., MIDI drums/perc., Yamaha/Gretsch, LP, Roland TD-7, KAT, EMU, Korg, Alesis, Mac Performer-based MIDI system.								✓	✓	✓	✓	✓		
<b>DAVE WHISTON - Guitar/Vocalist</b>	818-766-8951	✓	✓	✓	✓	Extensive live & recording experience. Vocalist with 3-1/2 octave range. Production & arranging credits. Good reader with great ear. Pager #818-909-8651.	Great feel. All styles including slide. Specialize in electric blues, rock, pop, R&B. Commercial to avant garde.	✓	✓	✓	✓	✓		
Charvel, ESP, DiMarzio, vintage Fender & Laney amps. Multi-effects including vintage pedals & Yamaha FX770.								✓	✓	✓	✓	✓		
<b>SEAN WIGGINS - Female vocalist</b>	805-254-7170	✓	✓	✓	✓	Over 10 years studio & stage experience. Extensive training in pop, rock, jazz & classical. Strong R&B chops. Featured on numerous albums & publishing demos. Published songwriter.	Imagine Aretha Franklin & Bonnie Raitt hitting in with Billie Holiday & Chrissie Hynde on the same microphone. Not generic.	✓	✓	✓	✓	✓		
Vocal range - Lead &/or backups, intense soprano.								✓	✓	✓	✓	✓		
<b>SUSANNE WIGFORSS -Writer/Lyrics</b>	310-826-1022	✓	✓	✓	✓	Awarded lyricist with over 35 songs published or recorded in Europe. Have written on commission for artists on stage & for film/TV. Experienced in rock, pop, R&B, jazz, country & gospel. References/samples available.	Writes the "hard way", i.e. from the music. Looking for new collaborators with strong sense of melody.	✓	✓	✓	✓	✓		
FAX #310-826-2683								✓	✓	✓	✓	✓		



### TO PLACE FREE ADS

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- Boogie Mark IIC hd & 1x12 cab. All options, exotic wood, 100 wits. Vinyl & anvil cases. Supreme cond. \$1100. Cliff Jones, 818-980-4665
- Carvin pwr amp, SET11000, 1000 wits of pwr, bmd new, \$475. Al, 818-965-1307
- Carvin X60B, 60 wits, cab w/Celestian spkrs & foot switch, \$250. Debbie, 818-909-0754
- Demeter tube bs pre amp, SOA w/Jensen XLR out, new Soltech tubes, \$600. Tad, 818-240-2980
- Dual rectifier, Mesa Boogie hd, rck mnt'd, all bmd new tubes, perfect cond, \$900. David, 213-469-3899
- Fender bsmn, 1965, new tubes, \$395. Acous TC115 EV bs cab, \$275 obo. Brian, 310-390-4348
- Fender sidekick bs 30 amp for sale, 75 wits, like new, \$130 obo. Cho Taquet, 818-902-0435
- Fender twin reverb w/2 12" JBL spkrs & groove tubes, in grt shape, \$600 obo, 310-372-7921
- Gallian Kruger 250ML. Stereo combo amp, grt cond, \$175. Michael, 818-846-8261
- Gallian Kruger 800RB bs hd, 400 wits, bmd new, \$450 obo. Patrick, 818-683-8495
- JBL cabaret series spkrs, model 4691B, 15" spkr w/horn, xint cond, \$750/pr. Elliot, 310-337-1676
- Mesa Boogie 1x15" EV w/Celestian horn in road ready cab, compact, full range & pwrfl, \$450 obo. 213-962-8488
- Mesa Boogie 295 stereo tube pwr amp, perfect cond, \$550. Jim, 310-372-5806
- SWR SM900 bs amp & triad cab, both xint cond, \$1500. John, 310-390-2573
- Tube wrk, real tube rck mnt'd pre amp, new in box, \$150. 818-343-9074
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- 12 spc shock mnt rck. bmd new, \$300. Jim, 310-372-5806
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- Anvil style road case for small box, Marshall hd, xint cond, \$125. Anvil style misc case, 24" tall, 32" wide, 19-1/2" deep, on wheels, \$85, 818-902-1084
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- Pair of Roland MA12 monitors, \$100 obo. Glen, 818-754-6345
- Pioneer CD plyr, single disc, xint cond, asking \$100 obo, \$133-667-2792
- Roland TR707 rhythm compotr, mint cond, in box, \$175 obo. Dale, 310-987-1050
- Yamaha 1-81 midi foot contrlr, \$85. Call 818-753-5635

### 5. GUITARS

- 1956 Fender Precision bs, grt cond, sounds grt. Andy, 213-960-7604
- 3 acous guitars, 3/4 nylon string folk guit, \$50; Spanish Montoya guit, \$75; acous Yamaha w/case, \$100. 213-969-4093
- Carvin V22T w/pro Kahler, white w/gold hrdwr, 24 frets, dual hmbckrs w/splitters, HSC, very gd cond, \$280. Cliff, 818-980-4685
- Charvel, off white, 24 frets, shark tooth inlays, solid body, Kahler tremolo, \$300 w/case, Debbie, 818-909-0754
- Classict guitar, 7 string, hand made, Brazilian rosewood sides & bck, \$500 obo. Jim, 310-390-4978
- Cort elec bs, black w/maple neck, grt as 2nd bs or for student, \$150 firm. Joe, 818-774-9681
- Elec bs's, Honda w/Musicman pu's, \$250. Yamaha, \$350. 818-990-2328
- Epiphone Coronet, 1965, dbl cutaway, solid body, single P90 pu, gd cond, \$600 firm. Darryl, 213-874-4501
- Fender 71 T bs, black, w'81 GNL ebony fretless neck, vintage P&J pu's, warm bght tone, near mint, gig bag, \$550 obo. 213-962-8488
- Fender Precision bs, 1974, all orig, light brown, maple neck, new frets & setup, \$700 firm. Brian, 310-390-4348
- Fender Squire bullet strat, black, very gd cond, plys & sounds grt, no case, \$145. 818-902-1084
- Fender Strat, pre CBS, DiMarzio body, F. Rose, Duncan, \$325 or trade, 213-876-1572
- ibanez Destroyer 2 bs. Explorer body, BADD-ASS Bridge

### 2. PA'S AND AMPS

- 1959 Fender Princeton tweed, spkr not orig, sounds & lks grt, \$475 obo. 818-902-1084
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- ADA MP-2 tube midi pre amp, bmd new, \$575. Call 818-

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**•Kumbi X-Factor** bs, custom, black/purple finish, mint cond, w/case, \$375 obo, 818-997-6470  
**•Musickman stingray** bs, 4 string, sunburst w/black pick guard, brnd new, \$800 obo. Patrick, 818-683-8495  
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**•Rare BC** Rich old neck (1976), only 7 in existence, white, SIT 12 string road case, \$2400 obo, 206-782-4852  
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**•Wint** to buy 1963 Fiesta red Fender strat, any cond. Must be 1963, 310-452-2091  
**•Yamaha** elec quit w/F Rose, \$250 obo & some other gr Sasha, 213-666-4513

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**•Korg M1** w/8 trk seqncr whrd case, \$900, 818-506-6113  
**•Studio electronics** SE-1, the gd midi mini moog, only 23 months old, absolutely mind cond, \$1350 obo. John, 213-453-3554  
**•Yamaha C70** accu. elec piano w/road cases, sounds gr, paid \$900, sell \$495 obo. James, 310-441-1506

**7. HORN**

**•Bach model** 42 trombone w/F attachment, new cond, \$700 obo. Jim, 310-990-4978

**8. PERCUSSION**

**•DW** custom drum kit in orig boxes, 8, 10, 12, 14, 16" toms, 14" vidod snare, 22" bs dm, cherry purple burst, \$6200 new, sacrifice \$4500 obo, 818-509-7914  
**•Ludwig** drms, 70 vintage, 2-26 kicks, 10-20" tom, formerly owned by Annie Parker, UFO, \$2500 obo, 818-783-0455  
**•Ludwig**; 2 Bonham style sets, both w/May mics installed, 5 pc w/26" bs dm, \$1700, 4 pc w/26" bs dm, \$1600. Bl, 310-439-0700  
**•Quitting** the business, 6 pc Ludwig kit, Zildjian cymbals, grt cond, orig \$4200, must sell \$1800 obo. John, 310-649-5059  
**•Yamaha** tour 24" dbl bs kit w/pwr toms, white, orig hds, new cond, drms only, \$1000 or trade, 213-883-9517

**9. GUITARISTS AVAILABLE**

**•1st class** gun for hire, Lks Sebastian Bach, Tone Zakk, Wyde Style, Frank Marino, Sykes, Lukather, Salary, signed or srs only. No hobbyists. Paul, 213-658-8264  
**•1st rate** quit of uniq bckgrnd sks estab band. Free to tour, lots of recding exp. Al, 503-885-8963

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**•2 id** guits, sngwrts sks signed maj label maldic HR band Jackson quit, SIT sting endorsee. Avail for sngwrng albums, shows's, intl/world tours. 508-441-2118  
**•A very** maldic & tasteful quit, 27, plyg 15 yrs, srs pro sit. Intl Toto to Dream Theater. Srs pros only, Kenny, 818-552-6374  
**•A1 rhythm**, id dance party quit sks wrking T40 band. Avail immed for fill-in or perm position. Paul Hefty, 818-766-2888  
**•Amazing** quit plyr w/very inventive style sks team plyr band w/motivation who sees the future. Intl Extreme Dream Theater, STP, A/Chains, Floyd, Chad, 818-343-8506  
**•Ambitious** quit, voc sks studio wrk & pro band. Uniq style, very versitl, 90's sound, xint equip. Pay neg. Pros only ply. Keith, 310-397-2212  
**•Arista Records** progrsv grp, HAPPY D MAN, id quit, sngwr, sngwrtr avail for sessions, lessons, clubs, tours, TV, movies. Pros only p/s Stan Whitaker, 818-765-4007  
**•Austin TX** quit plyr, slide, lat steel, vocs, rockability, blues, Tex Mex, cntry, rock, w/gold & platinum club & touring credits, sks known or signed act. Recording or tour. 213-461-1018  
**•Avail** altrntv HR singer, sngwrtr, id quit, unq style, hit matrl, exp. skg versitl bs plyr & drms. Pro image, chops, positive att. Pete, 818-782-8762  
**•Bell bottoms**, beads, 70's tweeds, Les Paul & Tele, 1 ply & sng lkg for the real thing Blues, R&B, funk, soul Johnny, 818-769-1215  
**•Check** out guitar George, He knows all the chords. It's strictly rhythm, he doesn't want to make it cry or scream. Yeah hit, 213-969-8072  
**•Dedictd** quit, sngwrtr to join/form diverse, maldic, blues, intl'd rock band. Hvy to acous. Strong sngs, feel, creatv. Intl Page, Gilmore, 310-837-2533  
**•Exp** metal quit lkg to join/form ultimate metal bands Chops, pro equip, bckup vocs, dedictn. Intl Slayer, Overkill, Pantera, Dagwood, 213-368-6608  
**•Exp** pro avail for F/T wrking band & studio sessions. Well versed in all styles & able to learn matrl quickly. 818-382-4522  
**•Fem** quit team w/pwr equip, pro att, image & chops, avail for studio & live sits. Emphasis funk, dance, R&B, funk, hop. 213-666-6826  
**•Fem** id quit, wnt, vocs w/Cream, U2, Trudell intl ongs sks srs drmr, band. Have equip, tmspo, tape. No habits. 818-969-3878  
**•Fem** id, rhythm quit sks 2 guit bluesy HR band. Have equip, tmspo, image & vocs. Srs only. Lv msg, 818-980-7852

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**•Gay** quit avail into only gay rock. Queen, Bowie, Laia Boys. Pro gr, no amp, no quit. Hot gay image only. Super fat guy, large wardrobe. William, 213-962-6442  
**•Guit, 22**, lkg to form dark & mysterious band w/HM & progrsv rock imfls. Ryan, 310-459-2661  
**•Guit, 26**, avail for thrash, Zap band. Have exp, equip & tmspo. Srs only Frank, 818-246-4521  
**•Guit** avail for orig & cover classic rock band. Non speed monster, flamboyant style. Intl Hendrix, Page, Les, Rich, 310-945-8720  
**•Guit** avail for blues, rock, HR/HM sessions. Very quick study, grt tone & feel. 818-760-1591  
**•Guit** avail to join/form blues based, noisy, punk rock, garage DIY band a la John Spencer Blues Explosion, 68 Comeback, Honeymoon Killers. You dig? Brian, 213-936-5857  
**•Guit** avail to join estab band. Killing Joke, Dead Dance. Gary, 213-882-6369  
**•Guit** avail. Equal parts punk rock, rockability. Srs, exp, dedictd. Intl X, Clash, Blasters, Social Distortion, punk, rockability. Jorge, 818-254-7125  
**•Guit** avail. Inspired by Beatles, Bowie, Duran, Radiohead. Image conscious? Don't call. Johnny, 213-878-2359  
**•Guit** avail. Ld, rhythm w/bkng vocs. Have equip, tmspo, gd att. etc. Steve, 714-992-2066  
**•Guit**, HR to progrsv, killer gr, gd lks, tmspo, recrdng, touring, road ready, 805-250-9433  
**•Guit, jazz**, R&R, hip hop feel, sks studio wrk. Seasoned, dots on keybrds, has mid. studio. Tony, 213-850-1963  
**•Guit**, id, rhythm, avail to join/form altrntv band, collab w/ singer. Intl Pearl Jam, NIN, U2, Dennis, 213-954-0306  
**•Guit**, sngwr, sngwrtr w/60's & 70's roots lkg for multi-faceted, pro/ply grunge & beyond. Stones, Iggy, Nirvana. Dave, 310-824-1131  
**•Guit** skg band. Well rounded plyr lkg for sng orientd band

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w/above average vocs. Very srs plyr. Tony, 714-529-0843  
**•Guit** sks pro, intelligent, expressive musicians for maldic groove HR band. Q'Ryche, Pumpkins, Kings X, DRN. Rock stardom, image aren't priority! Emotional music is Tony, 213-413-2377  
**•Guit** sks rhythm section. Intl Hendrix, Dillon, reggae. Mark, 818-762-2084  
**•Guit**, sngwrtr lkg to join/form hvy groove feel, blues based, sng orientd band. Intl Pantera, SRV, Helmet, A/Chains, STP, S'Garden, 213-368-6449  
**•Guit**, sngwrtr sks others to form dynamic band. Music imflgrly w/punk rock, ethnic. Intl John Spencer, Ween, Lifter, KXLU, 213-876-3772  
**•Guit**, voc, drmr avail for agrsv, maldic band. Intl Jane's, Primus, Peppers, Prong, Leon, 714-841-2226  
**•Guit** w/maldic feel & tone. Intl jazz, R&B w/funk overtones for dema, gigs, sessions. Pay neg. 213-463-8963  
**•Hvy**, altrntv quit sks estab or pro band. Intl Pumpkins, S'Garden STP, Hendrix, Sabbath. Have image, pro equip, truck. 60's mis 90's. Mark, 213-851-5841  
**•Ld** quit, sngwrtr w/vision sks srs musicians to join/form orig band. Intl Zap, Hendrix, Kings X. Pros only. 310-450-5537  
**•Ld** quit, sngwrtr w/sngs sks to join/form orig band. Boogie, blues, rock, soul, etc. Jeff, 818-348-6671  
**•Ld** quit, voc w/lots of touring, studio, csl & club exp w/gd equip & tmspo lkg for wrking sit. Jim, 805-376-3094  
**•Maldic**, agrsv, funky quit avail to complete music!

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•**Pro bs** guit avail for funk, fill-ins. Former rehs, Matt Guit Murphy, Jimmy Darrkins, Albert Collins, Powder Blues. Michael, 818-449-6284

•**Pro guit plyr**, grt singer, dbis on pedal steel & mandolin, avail for pl's, sessions & live performance. No startups, pros only. Kirk, 818-353-2444

•**Pro HR metal** guit, 25, sxs cmrd K/A rock band. STP, S'Garden, VH, Mgmt & deal. Goal orientd bands. Have image, equip, tint, tmosp. LV detailed msg, 310-542-5388

•**Pro rock** guit sks signed, nearly signed or managed band. Extensive live & studio exp. Pro gr, image, att, bckg vocs. Fred, 213-876-9847

•**Reggae, soca, jazz, rock** guit, 35, album, tour credits, expressive. Pro only. Dale Hauskins, 310-696-7120

•**Rhythm guit**, singer, sngwrtr, pop rock, HR, hvy rock, lkg to find, form, fill in band. Ralph, 213-651-2637

•**Slammin soulful** pro guit w/lds Pauls, Marshall, slide, grt lks, grt chops, vocs, maj credits & connex, sks rock band w/things going on. Doug, 310-798-0782

•**Tall, skinnny**, lng hr guit w/24 rehrs avail. No Infts. PIs call 213-962-8961

•**Verstl, expressive** rock guit w/sngs, vocs, stage chops, contemporary lks, sks enterprising stl w/grt plyrs. Michael, 818-377-5189

•**World class** guit avail for recrdng & toumg & paid sit-ins only. Sean Conroy is being hailed as next SRV. Get him while avail. 714-846-8275

## 9. GUITARISTS WANTED

•**#1** ld, rhythm guit plyr wtd for loud, hvy rock band. Must have pro equip, pro att, lng hr image. Eric, 714-841-6468

•**2nd** guit for pwrfl groove 90's band. Wrtng & vocs a plus. Inft S'Garden, Tool, Zep, Peppers, Joey, 818-708-2379

•**2nd** guit ncd to complete progrsv pwr metal band. Gd att, tmosp, & abil regh. Call, 818-835-3905; 818-810-6078

•**90's** guit a la KROO ncd by Euro singer, sngwrtr for immed 24 trk recrdng & shows. No drugs, pro only. 213-467-7064

•**90's** rock band sks pro fm ld guit. Groove is key. Must be able to travel in spring. 213-666-8979

•**90's** rock band sks versl ld guit w/bckg vocs. Roots plyr, fire & soul. Rhythm as import as id. Groove is key. Reed, 818-384-8808

•**Alttrnv** pop rock band sks guit, ld & rhythm. Must have image, no GIT, no geeks. 18-30. Band has maj demo deal, gigs & tour. 213-851-1680

•**Alttrnv** strumming guit wtd by voc, bst to form dark altmv band. Your sngs, my sngs. Inft Smiths, Cure, Roy Orbison, Bowie, Louie, 310-768-8223

•**BURNIN' BRIDGES** nds guit immed. Billy, 213-469-3943

•**C. Trick** tribute sks guit to plyr Rick Neilson. Voc abil, funny. Scott, 818-331-7665

•**Christian HR/HM** id guit wtd for band. Ong & copies. Inft Deep Purple, Zep. Edgar Casey, Yes, Rush, Journey. Sherry, 818-607-0637

•**Creatv** band sks guit, sngwrtr w/strong ld & rhythm plyr. Inft Suede, Hendrx, Cure. LV msg, Wilf, 909-947-7030

•**Creatv**, hvy, hypnotic, guit ncd w/diverse infts for band into inbl grooves. Must have equip, tmosp. Call for more info. 818-386-0538

•**Creatv** seasoned acous, elec, guit wtd for imaginative band. Approaches Steve Hackett, David Gilmour, Roland Orzabal. Inft TFF, Sting, Floyd, Manion, Gabriel. 213-876-4814

•**Dark HR** band nds guit w/styles a la Badlands, Sabbath w/Tony Martin. Pro gr & tmosp a must. Mike, 818-753-9665

•**DOUBLES PLAYGROUND** nds hvy guit w/evil sound & gothic image. No flakes, no GIT, no BS. Pager, 213-470-7087

•**Fem** id guit plyr ncd to form band. Inft NIN, Tori Amos. PIs no flakes. A. Lane, 310-288-1631

•**Fem** id guit wtd for otherwise complete 2 guit fem band. Hvy progroove. Inft Metallica, Zombi, Aero. 818-771-7175

•**Fem** id rhythm guit ncd immed for all fem hvy rock band w/our pending. Frank, 213-851-5174

•**Fem** rhythm guit ncd for dark, emotional altmv music. Cindy, 818-556-3783

•**Fem** singer sks avenging guit to form punk pop band. No HM. Inft Slooges, X, Hole, Breeder, PJ Harvey, Christiane, 714-229-0865

•**Fem** singer, sngwrtr sks top notch plyr to write, perfom, recrdng in the big game. Pro. Dedicd partnership. Sharine, 310-205-2617

•**Fem** voc w/balls sound lkg for funky, groove guit to form org hvy groove rock band w/lots of funk. 818-878-1972

•**Funk** rhythm guit a la Prince wtd for glitter, funkadic mob. Bootsy, Hendrx, early Prince. Must have lng hr a la Slash, under 28. 310-372-3208

•**Guit &/or** drmr wtd by bst & voc to start org HR proj. Inft Pomo/Pyros mts Primus. Ted, 818-285-7376

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

•**Guit** plyr wtd for HR band w/mgmt. Styles range from Pearl Jam to Living Colour. Pros only. Call 818-380-1260

•**Guit**, singer, sngwrtr w/album completed wishes to assemble highly skilled for live gigs & shows's. Inft Talking Heads, Maniacs, 25-35. Call 213-960-1046

•**Guit**, sngwrtr w/sty wtd for band. Inft Stones, Alice, Nirvana, 23-26. No metal pls. Team plyr, family vibes. Jack, 310-649-5271

•**Guit** wtd by singer to start street band. Rhythm id, blues based. Inft Page, Perry, Slash, Mars. Ong sngs & gigs. No shows, no prs, or grammas. 213-464-0316 x337

•**Guit** wtd by fem singer, sngwrtr for acous duo & elec gigs w/2nd band. Grt sngs, contacts, label intrst. West side. 310-859-2231

•**Guit** wtd for altmv pop band. Eclectic & melodic. Inft 213-222-1133

•**Guit** wtd for intense, diverse, altmv band. Inft Nick Cave, Pixies, Sonic Youth. 818-994-9325

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

•**Guit** wtd for org progrsv rock band who can wrk out counterpoint melodies & ply off detail arranged instrumnt. No metal, no egos. Inland empire area. 909-273-1959

•**Guit** wtd to accompany fem singer, sngwrtr to perform at coffee houses & form band for reg clubs. Wn cntry & rock tunes. Have xint contacts & album credits, dedicd. Suzanne, 818-509-7914

•**Guit** wtd w/roxx to form acous band in So. Bay area. Origs & covers. Inft Kansas, Jefferson Starship. Michael, 310-239-5883

•**Guit** wtd. Estab, hvy edged, HR, blues band sks guit w/

chops, image & att. We have maj connex & free rehrs. Raie, 213-469-6835

•**Ld** guit plyr for recrdng only. Gd improv skills. Inft Pansh, Paul Gilbert, Joe, 213-962-7950

•**Ld** guit plyr wtd for all org hrd edged melodic rock band. Dedicd a must. 818-866-8886

•**Ld** guit wtd for soon to be wrking blues cover band. Slide able a must. Inft Clapton, Allman, Elmore James, BB King. Nara, 213-663-9542

•**Ld** guit wtd by keybrdst w/16 trk studio for writing, recrdng & org melodic HR band. Deep Purple, Zep, Extreme, NIN. Cur. 818-780-1846

•**MOTHER EARTH**, all fem band, sks guit. We have nat'l intrst, radio & label intrst. Bay area, San Jose. 408-248-5200

•**Musicians** wtd to just jam. Male singer, fem drmr lkg for open minded, groovy soul to jam a coffee house. Valley area. Beginners OK. 818-513-2389

•**Nd** guit, co ld singer for next big thing. Have 24 trk & 15 mind blowing sngs ready to gig yesterday. E coast roots only. Dark pop. Todd, 213-851-6165

•**One** creatv guit wtd by bst & drmr for org grooves. Vocs a plus. Inft Meters, Miles, S'Garden, Fishbone, 311, Soliscons. Pro att. Brad, 310-822-1759

•**Org** guit wtd to form/start altmv w/drmr. Lkg for srs, open minded, not following, self taught, uniq person. Xperimtl, unpredictable new sound. Patrick, 818-242-2627

•**Punk** band sks fem guit. 213-223-1000

•**Rhythm** guit ncd by rock band w/fem ld singer. Some lds & sngwrtr. No drugs. Team att a must. Lisa or Don, 213-850-7635

•**Rhythm** guit plyr ncd for hrd groove band. Must have gd equip, att & desire. Scott, 213-463-9345

•**ROADHOUSE**, former nat'l act members are currently auditing 2nd ld guit for hvy blues based, hrd R&R band. Inft Little Caesar, Junkyard, Cult, Steven, 818-980-8807

•**Signed** band lkg for guit w/blk bckg vocs. Dbl on keys helpful. Send pic, resume & tape to Guitarist, 8491 Sunset Blvd Ste 216, W.Hilwyrd, 90069

•**Td** band sks ld guit w/strong tenor vocs. Sing variety. Joa, STP, molown, etc. Steady wrk, 150-325/wk. Bill, 909-392-0912

•**Tint** voc, sngwrtr w/drmr sks bs & gigs for altmv cntry sound. Mgmt & label intrst. Give me a listen. Sean, 213-871-6823

•**Unstoppable & very** eager guit wtd to form band w/style comparable to Brand New Heavies, Seal, Envoque, Tony Toni Tone, Soliscons. Micky, 310-289-8408

•**USED** RUGS sks guit plyr to join blues rock band. Ncd to complete recrd & tour in early 1995. Must be bluesy & motivated. Jimmy, 213-656-2839

•**Very** HR band sks 2nd guit for strong pwr proj. Sabbath, Saint, old Chains vms. Chops, crunch, pro gr, tmosp. 818-310-823-3630

•**Voc, sngwrtr**, inft Henley, Teddy, Mellencamp, skgtasteful guit plyr. 310-479-1181

•**Wtd** hrd wrking, energetic guit plyr. Vocs a must, lks import. For shows band only. Music pop, altmv. Have 2 albums & recrdng time w/Maverick Records. Srs only. Terry, 213-954-1269

•**Young, energetic** musicians wtd for short hr altmv guit, pop, rock roots band. Creativity, reliability. Guaranteed pay. Doesn't get must better than that. Scott, 213-658-7969

## 10. BASSISTS AVAILABLE

•**#1** pro bs stick & upright w/vocs avail for paid recrdng & live wrk. Have rck, totally pro. 1st rehrs free. Joel, 213-851-9096

•**19** yrs exp bs plyr avail for paid sits, studios, toumg, clubs, 140 & rock bands. 4 & 6 string bs. SWR gr. Brian, 818-715-0423

•**20** yrs exp, blues, punk, jazz, folk, fretless, fretted. 818-344-8306

•**5 & 6** string verstl bs plyr sks paid cover sits. Eric, 310-679-4664

•**S** paz bs creator. Inft Bungle, Rage, Primus, disco, clowns, myself. Tends to twist musicians minds. Tunes for idols to buy. S. 818-909-7524

•**Absolutely everything** you could wnt in a bst. Fame, tint, gd lks & youth. Call now. Karl Rucker, 213-663-4218

•**Avail** bst & drmr, 29, album credits, grt chemistry. Inft Zep to James Brown, B.Crowes image. Joinform tour. Real tint, real connex only. 213-653-7480

•**Avail** bst, very verstl in all styles of music. Rock, jazz, funk, R&B. Lks & chops, maj toumg & recrdng exp. For more info, call 818-763-8078

•**B** plyr & drmr w/sngs sk guit to complete band. Hvy tribal rhythmic groove style. Dave, 818-908-9515

•**B** plyr, multi instrimnt, prodcr w/studio, avail for toumg, local gigs & studio wrk. Lots of exp. Sasha, 213-666-4513

•**B** plyr skg very hvy, groove orientd 2 guit, not always

fast band. Have dedicd, gr & tmosp. Inft Helmet, Eyeahoged. Rick, 310-823-1770

•**B** plyr sks cover band. Ncd to pay rent. Familiar w/altmv rock, R&B, rockabilly & cntry. Shaun, 310-434-2448

•**B** plyr, studio, toumg, clubs, elec fretted, fretless, upright, exp, pro, read, listen, solid support, groove, blues, jazz, R&B, etc. Hank, 310-358-5922

•**B**st & drmr lkg for mixed gender sit. Inft Breeders, Eli. Must have strong vocs. Anthony, 818-786-1280

•**B**st avail for teaching & recrdng of different kinds. 213-876-7723

•**B**st avail for recrdng & perfomg. All styles, fretted, fretless, jazz, funk, blues, sight reading, etc. Pros only. 818-377-9832

•**B**st avail to join altmv band. Inft Jane's, NIN, Pistols, Green Day. Zep. Floyd. 213-878-0644

•**B**st avail to joinform band. Inft Mr. Bungle, jazz, fusion. Markku, 818-789-6407

•**B**st, drmr team avail for live, studio sits. All rock styles. Have gd gr, gd tmosp, gd att. Chris, 818-848-4342

•**B**st, singer, keybrdst to join/form top notch cover band plyr 2-3 night/wk. Rock based, exp, verstl. Pros only pls. Mike, 909-394-0256

•**B**st sxs modern grooveing together sit. Beastie Boys, B.Crowes, Pumpkins, anything cool. Brian, 818-762-0524

•**B**st wtd by band w/fem singer. Inft Sabbath, Hendrx, Nirvana, Pumpkins. Jason, 818-840-2768; Ferd, 213-666-9992

•**Exp** bst skg estab wrking band a la Killing Joke, Cure, Floyd, Ministry, Oliveira, 213-874-8946

•**Free** session bst for any live or studio wrk w/ly no charge. Not intrsd in joining/forming band. Hilwyrd area. Eric, 810-358-6992

•**Groovemaster** avail. Nd a sub? Fretted, fretless, jazz, blues, T40, classic rock, cntry. Reads well, sense of humor. Simon, 310-392-6542

•**Groovemasters** bs & drmr, solid team, ready for srs proj w/label or mgmt. 5 yrs exp together. Duane & Tony, 310-434-5306

•**Guit** w/hvy, progrsv blues rock instr lkg to form new band. Ego & drug problems nd not apply. So. Bay residents only. Mike, 310-377-3172

•**Other** guits say they can ply, but all I hear is crap? Read sngwrtr, real guit sks band beyond all the junk. Chad, 818-343-8606

•**Pro** bs plyr, 43, upright, elec, R&B, Latin, etc. Pro sits only. Glen, 818-506-3847

•**Pro** hot tastel bs plyr, formerly of Powder Blues, Vena Canada, Albert Collins, Matt Guit Murphy, avail for toumg, recrdng, fill-ins. Michael, 818-449-6284

•**Pro** rock bst avail for session & showcnng wrk. Maj recrdng credits & tall, young, lng hr image. Srs pros only pls. 818-382-2805

•**Smooth** modern elec bst, 26 y/o, fretted, fretless, exp recrdng & toumg, avail for rock, jazz, other. Thadeus, 213-962-9488

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

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

## 10. BASSISTS WANTED

•**#1** bst ncd for hvy groove orientd band. Inft S'Garden, Zep, Peppers. Srs & dedicd pros only. 818-828-3646

•**#1** bs plyr wtd w/vocs, image, equip & desire for forming band w/orig sngs. lng hr image & connex. Are there any real musicians left? Pros only. Barak, 213-935-4348; Theo, 213-933-2190

•**Ages** 22-28 bs plyr wtd to form org band. Inft The The, Kravitz, U2, Opher, 213-851-5422

•**All** black funk metal band sks bs plyr. Inft Metallica, Rufus, James Brown. Must be extremely funky w/tmosp & equip. Patrick, 213-935-7761

•**ALTERNATE FAITH** sks altmv bst for upcoming CD, gigs, shows's. Cool lks, creatv, young, reliable, steady. We have sngs, mgmt, finances, studio, contacts. Faith, 818-840-0660

•**Alttrnv** rock band lkg for bst w/srs groove, grt ears, bckg vocs. Inft S'Garden, Kings X, Hendrx, Living Colour. Tommy, 818-888-6404

•**Ambitious & very** determined bst wtd to form band w/style comparable to Seal, Brand New Heavies, Soliscons, Janet, George Michael, Envoque, Micky, 310-289-8408

•**Avail** singer, sngwrtr, ld guit, uniq style, hit matrl, exp, skg verstl bs plyr & drmr. Pro image, chops, positive att. Pete, 818-782-8762

•**Band** w/album credits, grt sngs, grt gr, toumg exp, lkg for pro bst to complete CD, shows. Bonham style drmr. Vocs a plus. 213-883-1053

•**Blues**, complete bst who can dbl on keys wtd for trno. Vocs helpul. P/T proj. Ed, 310-391-9876

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Alternative Power Funk Rock Band

Seeks Bassist for Showcasing and Recording.

Player must slap, thump, rock and funk, w/a high level of musicianship.

Must sing back-up.

We have management and a plan.

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## BASS PLAYER WANTED

### "The Wreck"

seeks heavy but melodic bass player with backing vocals.

Aggressiveness of Zep & S. Garden w/70's soul of Stones, Stewart & CCR.

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•**BS** as an art. Cutting edge band sks down to earth, creatv bst Accus, elec, soufl, altrmv Pro att. Rehrst scp. Ten. 310-375-5730  
 •**Bt** gnt w/d. Black leather, painted faces, hr teasing, insane, rock show band a la Old Crow, Hanoi, Floyd. Sks bnt gnt into same stuff. Billy, 909-734-8245  
 •**BS plyr** desired. Onig pop rock, sng onentl band forming. Altrmv edge. Cheryl Crow mts Benatar w/Stones infl. Must bng bckup. 818-882-7094  
 •**BS plyr** ndd for estab band. Sryle Floyd mts Ministry. Must be pro, committid & genuinly desired. 310-473-3348  
 •**BS plyr** ndd for new R&B band w/piano infl. New proj, only ongs. Wendy, 818-753-5933  
 •**BS plyr** w/vocs wtd for ong cmrlc rock w/huge harmonies & big theatrical shows. Infl Queen, Duran Duran, Extreme, Rob, 818-752-7555  
 •**BS plyr** wtd for hrd edge, altrmv rock band. Mark, 213-462-8618  
 •**BS plyr** wtd by band to tour. Music is cntry/western pl'd punk rock style. Exp in punk rock or altrmv prf. 213-876-7360  
 •**BS plyr** wtd for band. Must be able to play rock & reggae for pending tours to Brazil. Paul or Vince, 310-578-6919  
 •**BS plyr** wtd for hrd driving rockabilly trio. Lenny, 310-535-0117  
 •**BS plyr** wtd. Grunge mts jazz. Ndd for shows to coincide w/album release. 800-817-2683  
 •**BS plyr** wtd. Pro, srs, ready to gig. 90's. Zep type band. No flakes or poser wantables. 818-752-4385; 818-951-6039  
 •**BS plyr** wtd. Orig band, various infls. Blues, psychid, rock, folk, Jeff, 818-403-0570  
 •**Bst** & dmr ndd to join 2 gnts for very ong, mldc, psychid, altrmv sound. Very groove orientd. Srs plyrs only. Craig, 213-668-0700  
 •**Bst** & dmr ndd immed by pro proj. We have mgmt, lockout, pro tape & show's pending. Srs pros only. Glandys, Journey, Aero, Dave, 818-700-8623  
 •**Bst**, exp & deditd for intellgt grooving altrmv band. Music a la Spin Doctors, U2, Seal, X, Concrete Blondes, world beat. Label intrst. 310-285-3216  
 •**Bst**, gigs, hrd, classic infl'd rock band w/album. No kids. Sent tape, pks to 1601 N. Sepulveda Blvd #186, Manhattan Beach, CA, 90266. 310-796-0010  
 •**Bst** ndd for HR band. Minimum 10 yrs exp. Grt gr & chops. Infl Aero, A/Chains, Kenny, 714-367-1712  
 •**Bst** ndd for singr Latin crossover act. John Secada, Richard Marx, Manah, Whitney feel. All ongs. Peter, 818-962-2110  
 •**Bst** ndd immed for T40 cover band. Mark, 818-753-0756; pager, 818-558-8272  
 •**Bst** ndd to complete band w/connex, gigs & recding a la U2, Bowie, Cult. Exp only. Brian, 310-276-0818  
 •**Bst** or rhythm section wtd by lg dnt, sngwrtr w/sngs to join/form orig band. Boogie, rock, blues, soul, etc. Jeff, 818-348-6671  
 •**Bst** urgently ndd. We have drive & connex, melody, dynamics & pwr. Pixies, Posies, Beatles. David, 818-762-6971  
 •**Bst** w/gr, exp & tmspo to play w/sngwrtr. Gd opportunity. Anthony, 818-792-5124  
 •**Bst** wtd by punk rock band w/Amex, British & Celtic infls. 213-483-4338  
 •**Bst** wtd by former members of ELECTRIC LOVE. Hogs into Bad Brains, Pantera, Helmet. Srs only. 818-385-8306  
 •**Bst** wtd, extremely aggres, yet intinate. Theory a plus. Label deal wrking, shows, CD. Srs pro w/kr & gr only. John, 818-705-4376  
 •**Bst** wtd for ong grp. Infl Blossoms, Toad, Posies. Vocs helpful, wrting collab encouraged. 213-654-6388  
 •**Bst** wtd for all ong band. Have sngs, quality demo, shows. Rock based w/jazz, funk, blues infl. 310-392-6913  
 •**Bst** wtd for altrmv, psychid sound. Very mldc & groove orientd. Srs plyrs only. Brad, 310-446-3069  
 •**Bst** wtd for mldc, non grunge altrmv band. Linda, 310-456-7337  
 •**Bst** wtd for starting band, many contacts. Most matri already wrtten. Infl Pomo, Afgan, S'Garden. Lvmsg, 310-395-6839  
 •**Bst** wtd for world music band. Arty, 310-559-5052  
 •**Bst** wtd for altrmv cntry rock band. Have mgmt & production deal. Must have pro chops & gr, bckup vocs for live gigs, toung & recding. Ellie, 818-832-1935  
 •**Bst** wtd, male or fem, for pwr tno witem gnt. Ong, to play local clubs. 310-397-7783  
 •**Bst** wtd to complete band, ROOSTER. Infl Sly, Hendrix, Aero. Srs only. Rex, 213-939-6302  
 •**Bst** wtd to groove & grow into one of the badest bands to come out of LA. Guns, Dolls, Roses. This is it. 213-876-1672  
 •**Bst** wtd to complete altrmv act. Pro att, vocs a plus. Infl Blossoms, Toad, Shawn, 310-395-6407  
 •**Calling** Dr. Love. Exp bst ndd to complete very uniq band. Disco, glitz & glammer w/punk edge. Recding immed. David, 213-653-8109  
 •**Career** minded bst a la Beatles. C.Trck, Kings X, ndd for ong band. Have mgmt & bookings. Srs inquiries only. Mike, 818-508-0964  
 •**Christian** bs plyr wtd by hvly, groovy, funky, foiky band. Infl Zep, Mellon, Pumpkins. Shane or Phil, 818-753-8909  
 •**Christian** monster plyr for axlght demo prf, label srch. Bio Hazard, Die Happy, Dream Theater, Korn, Raymon Rutunda, 714-740-3027  
 •**Classic** rock band sks lg singing frontmns blyr. Minimum rehrrs, gigs avail. \$ making sit. Colin, 818-382-4522.

Chns, 310-943-6616  
 •**Creatv**, Imaginative blyr wtd. Must be deditd, team plyr, gnt w/d mldc sense. Infl Yes, World Trade, Genesis. Scott, 818-831-6778  
 •**Cutting** edge, funky aggrs rock band w/diverse infls sks bs plyr w/same. We have studio, direction & exp. Call 310-597-4506  
 •**Diverse** string snapper for hvly groovy 90's noise makers a la S'Garden, Zep, Toal, Anthrax. Joey, 818-708-2379  
 •**Drmr** sks bst, showman for foundation of hvly edge, dynamic sounding band w/dark, glam, gothic, trashy image. Procs, 254-213-883-9578  
 •**Eclectc** pop rock. Not metal, not grunge, not funk. Bckup vocs, pro a must. Beatles, Toad, Steely, Police, Rush, Gigs, recdings, tour. Mark, 909-823-0386  
 •**Extremly** deditd bst ndd to complete band. Must be under 26, sing harmony bckups, tmspo, equip. Lockout studio in Van Nuys. Infl Queen, KISS, Johnny, 805-250-2122  
 •**Fem** bs plyr wtd by one of LA's best altrmv all girl bands. Melinda, 310-642-4952  
 •**Fem** bs w/grt voc a must wtd for band set to rule world. Infl Beatles, Madderose, Lush. If passion & success are for you, call. 213-664-2641  
 •**Fem** bst ndd by all fem hrd, altrmv band. Age range 21-30. Sense of humor red. Eager to gig soon. Angela, 310-318-3064  
 •**Fem** sngtr sks bs plyr to form punk pop band. Infl Strokes, Hole, PJ Harvey, Christiane, 714-229-0985  
 •**Funk** bst. Must know Bootsy style. Wtd for glitter, funkadic mob. Bootsy, Herdini, agny Prince. Ling hr, not dreads. Under 28. 310-372-3208  
 •**Funky** bs plyr wtd now for orig dance, mainstream band. Srs only. Call 213-969-2528  
 •**Funky** bs plyr ndd for costume 70's disco band. Immed wrk. George, 12-5pm, M-F, 818-285-5069  
 •**Geddy**, Fina, Sheehan, Scum. Your name here! Best unsigned artists nds you to demo/band. Funky, progs/HR. Kevin, 213-465-4615  
 •**Gult** sks bst, male/fem, to form meaningful, altrmv band. Srs only. Fully committid, easy going & intellgt. Infl U2, NIN, Pearl Jam, Dennis, 213-954-0306  
 •**Gult** sks pro, intellgt, expressive musicians for mldc dance, HR band. O'Ryche, Pumpkins, Kings X, DRN Rock starband, image aren't prntly! Emotional music is. Tony, 213-413-2377  
 •**Gult** wtd for signed artist being released in Feb on MCA Records. Infl Beastie Boys, Green Day. Must have image, move well. Holmes, 213-525-5050  
 •**HR/HRM** band w/many infls sks mndcd bs plyr. Brad, 310-672-4544  
 •**Hrd** blues band sks bst. Infl SRV, Muddy Waters. We have connex. 213-650-2218  
 •**Hrdcore** bst ndd for agny, hvly, aggrs band a la Toal. Rollins band, Fugazi, Helmet. We have mgmt & label intrst & lots of opportunities. Very srs only. 818-991-2305; 310-358-6142  
 •**Imaginative** seasoned verst bst, fretless, pedals, wtd for band. Approches Tony Levin, Pino Palladino, Geddy Lee. Infl TFF, Patnck O'Hearm, Marillion, Gabriel. 213-876-4814  
 •**Jazz** bst, Jim, 818-249-5161  
 •**Latin** rock band sks bst for orig h energy, percussn driven sound, Verstl, soufl, exp. Jazz, blues, Afro-Cuban infls. Dave, 310-864-1862; Ralph, 310-806-9751  
 •**Modern** pop rock band w/many mgmt & legal rep sks tntd bst w/bkng vocs. Jamie, 310-393-7913  
 •**Ndbst**, cold singr for next big thing. Have 24 trk & 15 mnd blowing sngs ready to gig yesterday. E.coast roots only. Dark pop. Todd, 213-851-6165  
 •**NIGRO** EAST lkg for cool, jazzy, rockin bs plyr. Srs commitment, real music. Anthony, 818-882-4588; Steve, 213-481-1367  
 •**One** bst ndd for srslly hip, soon to be signed band. Hendrx, Zep, B.Crowes, Kravitz. 818-753-9610  
 •**Orig** bst wtd to form/start org band w/dmr. Lkg for srs, open minded, non following, self taught, uniq person. Nonmnd, unpredictable new sound. Patrick, 818-242-2627  
 •**Prince** & groovy old school covers, male singr, fem dmr lkg for others to jam at coffee house. Valley area. Beginners OK. 818-513-2389

•**Recrdng** artist. Leigh Cates, from Austin TX, now auditing blues infl'd bs plyrs. 818-767-2424  
 •**Regular** guy w/above average abtl wtd for 3 pc funk edged rock band. Chemistry most importnt. Clayton, 310-559-0594  
 •**Rock** bst w/some soul ndd immed. Verstl in hvly groove, funk & all styles to create an orig pocket. Jim, 818-884-0400  
 •**Stalght** ahead, bluesy jazz pianist sks bst w/feel a la Ray Brown to form groove jazz duo. Larry, 818-345-8820  
 •**Tall, skinny**, lng hr bst ndd to complete band. Infl Zep, S'Garden, Zombi. 213-962-8981  
 •**THUNDER** ROAD auditing bs plyrs w/bkng vocs, 21-29 only. No drugs. Orig rock band. Lockout. Hendrx, Vaughan, Smitherens. 818-585-2322  
 •**Tntd** bst wtd for uniq pop sound. Mid 20's. Rob, 818-310-6748  
 •**Very** hvly, thick 70's infl'd bsmn ndd to complete rock thunder storm w/label intrst & nat'l tour pending in April. Mark or Eric, 213-669-8675  
 •**WEST COAST** HAREM sks bst for studio, live gigs. Infl old school funk, soul, jazz, ambient. Knowledge of music theory a plus. R. Scott, 310-439-7975  
 •**Young, energetic** musicians wtd for short hr altrmv gnt, pop, rock roots band. Creativity, reliability. Guaranteed pay. Doesn't get must better than that. Scott, 213-658-7969

**11. KEYBOARDISTS AVAILABLE**

Fem keyboardist R&B jazz, T40 & more seasoned, skg paid wrking sit. Bckgrnd vocs, same w/ read. studio. Pro only. 818-784-2740  
 •Hammond B3 piano rhythm gnt, harmonica bckup vocs, avail for pro snts only. Greg, 909-353-9507  
 •**Ken** James, music director, pianist, arrangr. SOA Roland piano. 805-298-3002  
 •**Keyboardist** avail. Much exp, into altrmv music. Melinda, 310-642-4952  
 •**Lkg** for band for individuals infl's by utopia, mainly from 1980's period. Modern Beatles 4 part harmony, intellgt, fun pop band. Can cut my part. Cliff, 213-464-3654  
 •**Pianist**, singr, sngwrtr w/2 album avail for band w/maj label deal. 818-342-3100  
 •**Pro accompanist**, formerly w/Sarah Vaughan & Joe Williams, avail for srs sngtrs proj. Herb Mickman, 818-990-2328  
 •**Pro** keyboard plyr w/vocs avail. Berkeley grad, gt chops, verstl, easy going, relocating in Dec. skg paying snts. Dan, 707-769-8750  
 •**Pro** keyboardist avail for wrking cover band. Rock & pop styles, top equip, have passport, wtl travel. 818-776-9279  
 •**Pro** keyboardist from NY, new to area, w/instr equip, exp ears & sight reading, avail for all live &/or studio wrk. John, 213-463-3554  
 •**Very** exp keyboardist, synth plyr avail for record labels, sessions, demos. Pro snts. Call 310-289-4734  
 •**World class** keyboardist, sngwrtr lkg for pro snts only. Have gt chops, sngs, equip, image. Also arrange & progrm. Matt, 909-395-9908

**11 KEYBOARDISTS WANTED**

•**All** black funk metal band sks keyboardist. Infl Metallica, Rulus, James Brown. Must have tmspo & equip. Patrick, 213-935-7761  
 •**Black** keyboardist wtd immed for R&B, funk & contemporary jazz band. Must sing l'd & bckup. Quality covers & ongs, holiday gigs pending. Rich, 310-830-5883  
 •**Blues** & boogie keyboardist who can cover blues & some vocs wtd by gnt & dmr for tno. P/T proj. Ed, 310-391-9876  
 •**Creatv** pianist, arrangr, pro fem, adorbable singr, sngwrtr. Form elegant, uniq duo. Popular ongs, classc. Srs about

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stardom. Immed forming, trendy restaurant. Bonnie Adele, 818-981-9558  
 •**Keybrd** plyr ndd for hrd edge, altrmv rock band. Mark, 213-462-8618  
 •**Keybrd** plyr ndd for singr for Latin crossover act. John Secada, Richard Marx, Manah, Whitney feel. All ongs. Peter, 818-968-2110  
 •**Keybrds** wtd to form ong band. Infl The U2, Kravitz. Band ages 22-28. Opher, 213-851-5422  
 •**Modern** pop rock band w/album, mgmt & legal rep sks tntd keyboardist w/bkng vocs. Jamie, 310-393-7913  
 •**New** age musicians lkg for synth plyr, pianist. Classcicl bckgrnd prf. Studio access a plus, but not req. Only srs musicians pls. David, 213-732-8004  
 •**NIGRO** EAST lkg for cool, jazzy, rockin keyboard plyr. Srs, committment, real music. U2 w/soul. Anthony, 818-882-4588; Steve, 213-481-1367  
 •**Piano** plyr wtd for live gigs. Baz, 310-289-5269  
 •**Pianist**, keyboardist for signed eclectc rock band. Altrmv to blues. Upcoming CD, gigs. Tape, pic to PO Box 10363, Costa Mesa, CA 92627-9999  
 •**Piano** plyr wtd for live gigs. Baz, 310-289-5269  
 •**Singr**, lyricist skg keyboardist to collab on sngwrtr, potential coffee house perfrmces. Jeff, 818-761-3410  
 •**Stammn**, semi progsr pro band sks keys. Two hands, not two finger style. Deep Purple, Boston, Journey infl. We have sngs, vocs, connex. Roy, 818-991-5578  
 •**Synth** plyr wtd for dark & mysterious band w/HM & progsr rock infls. Ryan, 310-459-2661  
 •**Wrttr**, gnt, sngtr sks keyboardist w/KOIR 01W-56 trk wrk station for recding, perfrmng ong eclectc rock. Creatv & open minded pls. Craig, 818-355-7055  
 •**Wtd** hrd wrking, energetic keyboard plyr for shows band. Music pop, altrmv. Have 2 albums w/recding time w/ Mavenc records. Srs only. Terra, 213-954-1269  
 •**Wtd** keyboardist to form band a la Rush, Kansas, Yes, Queen, Dream Theater. Mldc plyr committid to getting signed. No drugs. Tallahassee FL, 904-681-3664  
 •**Young, energetic** musicians wtd for short hr altrmv gnt, pop, rock roots band. Creativity, reliability. Guaranteed pay. Doesn't get must better than that. Scott, 213-658-7969  
 •**Young** orig rock band sks keyboardist god to complete the sound. Adrian, evcs. 213-654-4453; days, 213-463-4411

**12 VOCALISTS AVAILABLE**

•**AAA** fem voc avail for classic rock or T40 band. 818-771-7733  
 •**Altrmv** fem id voc, previously signed to maj label, emotional, mldc a la Breeders, Hated, Image & exp. Avail for band snts. Srs only. Rachel, 213-663-1344  
 •**Attractive** fem voc lkg for wrk. Demos, recdings, album proj, etc. Music styles pop, R&B T40, gospel, jazz, etc. \$65/sng bckup, \$85/sng id & bckup. Tarawood, 213-756-8416

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- **Attractive fem** voc. id, bckup, also trumpets, exp, energetic, focused, funk, rock, pop, orig, etc. Pro sits only. 310-281-8630
- **Bejeweled singer** a la Madonna & Jim Morrison antics, who dbls as mystic prg sngrwr, avail for occasional gigs & record deals. Cara Lyn, 310-331-2133
- **Bell bottoms**, beads, 70's tweeds. Les Paul & Tele, 1 ply & sing. Lkg for the real thing. Blues, R&B, funk, soul. Johnny, 818-769-1215
- **Christian singer**, sngrwr sks band or plyrs to form 90's style rock band w/2000 y/o msg. Vince, 818-901-1817
- **Fem bckup** voc, lyrical wrtr to collab. Strong on verse & chorus changes, versl, all types of music. 310-641-5320
- **Fem c/w** singer, sngrwr a la Yearwood, McBride, sks accomplished & tintd musicians & mgmt for career enry band. Denise, 310-285-4628
- **Fem cntry** singer lkg to sing w/ro band, make a little \$ & have lot of fun! Stacy, 213-462-6011
- **Fem singer**, dancer sks prdcr w/studio access. Funky dance style, maj record labels intrsd. 310-281-7174
- **Fem singer** w/mayor yrs exp will demo your sngs for reasonable rates. Donna, 818-762-5078; 310-659-1501
- **Fem voc** avail for sessions, demos, T40 & shows's. Lds

- & bckgmds. Tape avail. Jennifer, 818-769-7198
- **Fem** voc, prflr pro, versl, grt w/harmonies, avail for sessions & demo wrk. Tape avail. Paula, 818-843-2727
- **Fem** voc sks "Gypsy" band w/early Heart, Zep Inlrs for recrdng, gigs. Mandolin plyr & bckng voc harmonies necessary. Pros only. No drugs. 310-301-0794
- **Fem** voc, sngrwr w/special magic sks prdcr, sngrwrng partner w/studio for collab & success. Infl Kate Bush, Joni Mitchell. 213-969-4776
- **Fem** voc w/prflr voc avail for recrdng sessions & live gigs. Everything from Maria & Whitney to Wynonna & Reba, Michelle. 818-843-0863
- **Guts**, no fear young voc w/local exp & belief, lkg for prflr gig that will shake earth. Dynamics. C.Crowes to Rage/ Machine. Alex, 310-996-1123
- **Int'lly known** voc avail for session, demos, recrdng, albums. Wide range, fun to wrk w/, can do just about anything. Call 310-289-4734
- **Intellignt** voc, sngrwr for srs rock sit. Versl, prflr, extensive training, exp. Skg emonational sngrwrng. No grunge, punk, Industrial, etc. Estab sits only. 818-842-7650
- **Irish born**, world class singer. Swing to easy rock, pop & ballads. Most unia & bankable vox. Record & travel. Derek P. Finan, 213-877-1937 x373
- **Ld singer** sks band. Infl C.Crowes, Dillon, Mellencamp. Also ply harmonica & guit. Label exp. Pros only pls. Steve, 310-556-1904
- **Ld singer** w/atlt & vox lkg for deady srs band of stars. Hillyrd area. Infl Queen, Pretenders, C.Trnk. Dan, 213-368-6153
- **Ld voc**, sngrwr, formerly of Original Sin, skg accomplished industry HR band. Have stage, studio & toumg exp. Pros only. Industry inquries welcome. 310-575-9966
- **Male** pop singer avail for demos, lngles & session wrk. Exp. tintd, most styles covered. When you rd real singr, call me. Steven, 213-876-3703
- **Male** pop singer. Infl George Michaels, C. Cross, Lou Graham, Glen, 714-340-9606
- **Male** R&B voc, sngrwr avail for demos & development w/srs & tintd prdcr, sngrwr. Michael, 213-733-8562
- **Male** tenor voc, pro exp, most styles, avail for lds.

- bckups, sessions, demos, gigs. JR, 818-884-2146
- **Male** voc, 29, infls Cocker, Stewart w/mixture of R&B for demos & gigs. Pay neg. 213-463-8963
- **Male** voc, can sing any range or pitch. Unbelievable male voc from mid-west recently to Hillyrd. Bobby Scott, 213-465-3372
- **Mid-range** voc w/strong presence avail for paying sits. Anthony, 818-792-5124
- **Neshack**, a soull R&B singer, sngrwr in NY sks label deals. Bio & demo avail. 718-328-0226
- **Pro** fem voc avail. Skg T40 clubs &/or studio wrk. Strong fronting & dance abil. Exp. attractive. Pros only. Lisa, 818-712-1292
- **Prflr** black R&B, pop, gospel fem voc, sks sngrwr for record deal. Margie, 6am-4pm, 213-367-3085; after 6:30pm, 909-465-0747
- **Prflr** fem voc a la Ann Wilson skg melidc bluesy rock band. 310-218-2502
- **R&B**, soull/bantone avail for demos or session wrk. Derek, 818-340-3325
- **Seasoned** prflr dark melidc singer, lyncst sks extremely dark, hvy, intense band w/strong direction. No 80's metal leftovers pls. 213-851-4850
- **Sexy**, soull fem voc avail for studio wrk. Francine, 310-835-3037
- **Singer**, fem, Jim Morrison infl demented poets sks same to form psychd blues band in Hillyrd. 310-275-8007
- **Singer**, guit sks budding pop, punk band. Grt sngs, Costello, Westlerberg type lyrical. Replacements, Sugar sks C.Trnk, Junk Monkeys. Phil, 213-257-7738
- **Singer** of subtlety, intensity, fire & soul craves something uniq. Hk shaking to mind bending. Have pa, write & ply. Srs, disciplined pls. David, 213-268-9275
- **Singer**, rapper, wrtr avail immed for wrk, locals or travel. Dana, 818-801-2668
- **Singer**, sngrwr avail for studio wrk, TV & movies. Skg prdcr, investor, sponsor, etc. Ellena, pager, 310-509-9629
- **Singer**, sngrwr w/connex sks band to complete circuit. Think Pearl Jam mts early REM at a Dead show. Stephen, 818-886-2891
- **Singer**, sngrwr who does not give a f... Infl grunge, funk, Hole, Nirvana, Pistols. Nts dmr & bs plyr, rhythm section to perform & rhrs my lynes. Scott, 714-969-6691
- **Smooth** versl voc avail & intrsd in paying gigs, sits. R&B, jazz, altmvt. T40. Anita Baker to Joni Mitchell, C.Anderson, Chaka, Toni Braxton. Let's wrk. 213-294-4895

- **Soull** fem voc avail for studio wrk. Pro. Francie, 310-835-8037
- **Soull** singer, sngrwr w/mage & tint sks blues, HR home. Old school infls, family vibes, team plyr, choir boys image. 213-874-9775
- **Star** quality voc, guit, superstar matr, lks, mega tint, lkg for estab, cntrl rock act to K&A & take names. Gary Stevens, 810-294-7929
- **Tintd**, young, black fem singer, lyncst w/tape sks top well known prdcr for possible record deal. Srs only. Tamiko, 213-845-9974
- **True** blues, house shaking voc, exp'd wrtr, avail to pro blues based bands w/intsl in gigs, orig contributions, recrdng, historical respect. Joe, 714-960-1846
- **Voc** avail to join/form band. Altrmt mts lounge. Infl Nick Cave, Sonic Youth, Tom Jones. 818-994-9325
- **Voc**, bst, keybrdrt to join/form top notch cover band plyr 2-3 night/wk. Rock based, exp, versl. Pros only pls. Mike, 909-394-0258
- **Voc**, lyrical lkg to join band. Beatles to Circus of Power to Ramones to Metallica. Sounds like Ozzy mts Smithereens head on Scott, 213-461-4786
- **Voc**, lyrical sks signed or soon to be signed act. Ready to tour & record. Vee, 818-507-6356
- **Voc**, rhythm guit, sngrwr, pop rock, HR, hvy rock. lkg to find, form, fill-in band. Ralph, 213-651-2637
- **Voc** w/altrmt prc in Spanish lkg for grp that plys rock in Spanish. New Latin generation. Have image & gd contacts. Lv msg, 818-334-2888
- **Voc** w/tenor emphasis, wide range w/hrd edge, lkg to start band or join existng. Proj. Altrmt styles & more, guit skills. Scott, 818-506-7619

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- s cntry male voc nodd for pay... demo wrk, w/hvy southern accent. Brooks/Dunn. George/Tral. Mete Haggard. Jeff, 310-311-1874
- 11 voc shown w/grt image creaty, energetic for ong band w/mage, sngs, positive vibes. Infl old VH, Rush, Zep, Floyd. Srs pros only pls. Barak, 213-936-4348; Theo, 213-933-2190
- **A1** ld voc wid for altrmtv rock grp w/album, video & intrst a la NIN, DePeche, U2. Grt lk & vox ndd. 213-461-9001
- **A1** prflr, emonational male voc for melidc, diverse, blues infl rock band. Hvy to acous, gd range & creaty. Infl Zep, Floyd, 310-837-2533
- **Adlonka** or Vandy style fem voc, singer w/d to sing hip hop, R&B riks. Srs minded only. Steve, 213-733-9829
- **Acc** voc wid for sngrwr's demos. Pop, altrmtv, cntry & western, urban. Lv msg for Val, 213-960-1000
- **Aggrsv** fem voc wid for hi energy, hvy, melidc fem band. Euro deal pending. Send demo/photo to PO Box 857, N.Hillyrd, 91603
- **All** types of singers nodd for sngrwr. Must be srs. Michael, lv msg, 310-572-4173
- **Altrmtv** band w/mgmt & completed demo tape sks frontm voc. Bono, Cornell, Morrison, Vedder. Melidc, lower tenor, baritone. 213-969-4093
- **Angry** soull voc wid for hvy dark band. 70's groove w/ 90's hyness. 100% dedictn, intense frontm, nveing lyrics. No flakes, liars or junkies. 909-599-2791
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- Band, DAUGHTER JUDY**, lkg for ldm fem voc. Vic, 213-931-9312
- Backup voc**, percussnst for funky, psychdic, world beat harmony band. You have gd ear, open musicl tastes. We have snrs, gigs, local studio. Jonathan, 213-994-9133
- Black fem vcd**, 18-25, wtd for molown review show. Org matri, gigs pending. 213-874-5609
- Black male voc wtd** for srs HR recrdng proj. Infil Living Colour. Randy, 213-465-7619
- Classic rock style band w/lyricl gutt, sngrwtr infil Zep, VH, Peppers**, sks passionate fem voc for cover, org gigs. David, 213-727-2894
- Cornell, Coverdale**, Glover, Rogers. Your name here. Best ungnared artists you do demo/band. Funky, progrsv HR w/lyncs Kevin, 213-465-4615
- Dynamic male voc wtd** for srs & deditcd musicians. Infil Dream Theater, O'Ryche, Rush. Other info. Have gts, 24 hr hrstl spc, will collab. Ready for shows. 818-248-3008
- Estab hrd groove altnrvt rock band sks pro minded voc**. Intensity, rage, image, att. will & deditcd. No 80's screamers. Your best offer. Vincent, 310-402-7794
- Fem bkgrnd voc wtd** for chrbnd w/hrsrl spc. Prodr, mgmt, etc. Infil Crowded House, Petty, Beatles. 818-906-8367
- Fem cntry artist lkg** for bkgrnd voc. Must be willing to travel. Doing org matri. Have gigs & mgmt. Infil Kathy Mattea, Bonnie Raitt, Mary Chappin Carpenter, Nancy Griffith, Judy. 310-377-3172
- Fem singr wtd**. Infil Cineat'O'Connor, Cranberries, Mazzy Star. Srs only. 310-399-2408
- Fem voc sought** by lntld gutt, composr for CD recrdng. 310-285-3687
- Fem voc w/soullf blues, gospel, R&B style w/rock roots** wtd. Org matri. Have mgmt, studio time, demo avail. Polished pros only. Dan, 310-273-8882
- Fem voc wtd** for soon to be wrking blues cover band. Must be able to sing w/male id voc. Blues chops importnt, image is not. Infil Aretha, Janice, Nathan, 213-666-9542
- Fem voc wtd** for demo w/ Pop, R&B. Young sound a la Tracy Spencer, etc. Gd pay. Lv msg. 310-285-8032
- Fem voc wtd** for T40 org duo. Male keybrdst, recrdng artist has snrgs, equip, gigs. \$250-500/wk. Philip, 818-776-9279
- Grt band w/rgt snrgs nds id voc**. Must ply an instrmt for band wtd. 2 id singrs. Infil studio time, demo avail. **Guit into Beatles**, Bowie, Duran, Cure, Smiths, Radiohead, etc. sks voc w/intelgnt, provocative lyrics. Johnny, 213-878-2359
- Guit why**, progrsv blues rock instrt lkg to form new band. Ego & drug problems nd not apply. So.Bay residents only. Mike, 310-377-3172
- Hott fem** must. Grlt lingual singing for New Year's Eve. Gd pay. Must be multi entertainer. George, 818-771-0908
- Imaginative, seasoned, uniq voc**, lyricst who dbis on keybrds &/or gutt wtd for imaginative band. Infil TFF, Gabrel, Sting, Marillion, Saga, Floyd. 213-876-4814
- Int'l recrdng artist sks aggrsv, energetic frontmn w/ strong voc & wrting abils**. Tour plans. Styles a la Pantera, Public Enemy, Bad Brains. 606-271-6781
- Is there a male voc left** w/decnt image from school of Rychc & Scorsps? We have all amenities. Frustrated, 818-981-6838
- Ld gutt plyr, sngrwtr w/vision sks srs musicians to join/ form org band**. Infil Zep, Hendrix, Kings X. Pros only. 310-450-5537
- Ld gutt skg singr, sngrwtr for HR blues based band**. Pro, career & image minded only. Must be voc, quality pref. Pete, 818-762-5438

- Ld gutt, sngrwtr w/snrgs sks singr to form or join versfl org boogie rock band**. Blues, rock, soul, etc. Jeff, 818-348-6671
- Ld voc wtd** by keybrdst w/16 trk studio to record CD. Must be pro & versfl. Styles rock, R&B, pop, ballads, dance tunes. Curt, 818-780-1846
- Lkg for attractive fem Latino, black voc**. Sngs R&B, etc. Possible record deal. Call 310-289-7232; 213-757-2053
- Male & fem vocs ndd** by keybrdst, arrangr for demo wrk on spec. Jeffrey Osborne, Whitney Houston style. Aaron, 213-482-8443
- Male id voc w/soullf blues style & rock roots wtd**. Have mgmt, studio time, demo avail. Polished pros wtd. Dennis, 310-985-3168
- Male voc**, lyricst w/rw, bluesy style wtd by gutt w/snrgs Infil Stones, Petty, Mellencamp, etc. Exp & pro a must. Mike, 213-939-7761
- Male voc wtd** for rock film proj shot on 16mm film. Paid rhts for sngs involved. 818-905-4506
- Male voc wtd** by 36 yo sngrwtr, lyricst, gutt. Infil REM, Lou Reed, Blossoms, 818-953-8522
- Mc Jaggar Jr** wtd as a singer, sngrwtr for org roots R&B CD. Occ area. 714-347-9638
- Nd co ld singr**. Must ply instrmt well for next big thing. Have 24 trk & 15 mint blowing snrgs ready to gyt yesterday E coast roots only. Dark pop. Grlt stuff. Todd, 213-851-6165
- OC, LB area band**. Tool, Jane's, STP, Offspring. Exp & conviction. Is your band stagnet? We have what you want Jerry, 310-420-9998
- Orig voc wtd** for form/start org band w/dm. Lkg for srs. open mnded, non following, self taught, uniq person Xperntml, unpredictable new sound. Patrick, 818-242-2627
- Polished, uniq, altnrvt pop band skg singr w/xtnt range, style, commitment**. Writing skills also welcome. Rehrrs in LA. Call 818-683-8765
- Pro singng fems or males, grp solo artist for demo proj**. Hip hop, R&B. DL. 800-482-3366, x05101
- Pro sit in** nd of lntld uniq & creatv voc who styles range from Pantera to Megadeth w/melcd capabilities. Deditcd a must. Greg, 818-695-2459; Rudy, 310-920-5889
- Progrsv metal band sks voc**. Infil Fates Warning, Lethal, O'Ryche. Must be willing to relocate to Wisconsin. Record deal pending. Andy, 414-954-9857
- Pros only**. Pwrfl, hrdcore singr wtd for aggrsv grunge band. Infil S'Garden, Metallica. Tony for interview, 818-708-8906
- Per pipes ndd** to complete hvy groove 90's band. Must have gd range & intensity. Writing abil, diverse, srs plyrs only. Joey, 818-708-2379
- Rapper**, one of a kind, uniq style wtd by wrtr w/studio. Call 310-657-4607
- Rapper wtd** for hip hop proj. Jahquif, 310-473-2379
- Rappers wtd** for hip hop proj. Ferns encouraged to apply. 310-632-7927
- Recrdng artist**, Leigh Cates, from Austin TX, now auditing fem bkup vocs for recrdng & live. 818-767-2424
- Salsa singr wtd**. You must be able to improv in Spanish. Paul, 213-686-7302
- Signed band lkg** for fem bkup voc. Keys a plus. Send pic & resume to 8491 Sunset Blvd, Ste 263, W Hilywd, CA, 90069. Rick, 213-351-1511
- Singr w/lyricst wtd**. Melcd, intense voc for all org punk, jazz, funk rock band a la Funkadic, STP, Rage, etc. 213-957-2399
- Sngs wtd, Fem R&B or cntry by sngrwtr**. Use my snrgs on you demo to label shop & give me copy of demo to sk pubshr, artist covers. Call 10am-8pm only, 818-901-8218
- Skg natural 1st tenor that sings similar to Eddy Kendricks** from Temptations. Must be able to dance, rehrrs 3 times/wk. For future perfomces & recrdng. 213-962-7554
- Sngwtr, studio owner**, sks voc for recrdng, perfomnce proj. Open to any style as lng as convincing at it. Michael, 310-450-8100
- Solo & grp voc w/orig pre-recorded demos wtd** for televised music video shows csp. All types of music are considered. 818-940-5459
- Tall, lng hr, raspy, wildman voc wtd** only for single gutt bluesy 90's HR band a la Cure, GNR. Hillywd. 310-358-6982
- Verse! hi energy band** cutng basic trks for album sks humble, easy to wrk w/sngr w/range & emotion. Mitch, 310-390-6592
- Voc, frontmn ndd** for exp HR band, strong, soullf voc. Tape req. Srs only. 213-465-5582
- Voc, lyricst, sngrwtr into Vedder, Cornell, A/Chains, STP, Pantera to collab w/gutt, sngrwtr to form hvy groove lntld, blues based, sng orientd band**. 213-368-6449
- Voc, lyricst wtd** by multi instrmtlst, sngrwtr to record & start band. Must be org & have edge. Infil Pomo, Algan, S'Garden. Lv msg. 714-395-6839
- Voc ndd** for exp pro HR/HM band. Many inlls. Hrd wrking & deditcd. Rehrrs in Long Beach area. Clark, 310-694-1174; Glen, 714-821-3860
- Voc ndd** to complete progrsv pwr metal band. Gd att & abil req. Call 818-810-6078
- Voc that sings soft music, Steisand type w/range** to do soft rock, Chnstian, 714-589-4930
- Voc to form new sound band**. Must have equip, lmpso, deditcd. No drugs. Infil Bowie, Jane's, Doors. 213-851-8084
- Voc wtd**, 24-33. Infil Floyd, U2. Must be top notch & creatv. 818-343-5508
- Voc wtd** for blues band dbng on harmonica, sax or keybrds. OJ, 310-837-6631

- Voc wtd** for HR band w/mgmt. Styles range from Pearl Jam to Living Colour. Pros only. Call 818-380-1260
- Wrttr w/45 wrking snrgs** on albums, movies & TV w/studio sks voc. Wrtng a plus for proj. Jeff, 818-548-8929
- Wtd 2 black fem singr, dancers**, 21-27, for new R&B grp. 818-760-2470
- Wtd male or fem voc** for house music proj w/label inrlst. Exotic types, Filipino, Spanish, Latin, oriental, black, etc. Must send tapes & photos to 13659 Victory Blvd, #456, Van Nuys, CA. 91401 or call 818-904-3499 x456
- Wtd voc to form band** a la Rush, Kansas, Yes, Queen, Dream Theater. Melcd plyr committed to getting signed. No drugs. Tallahassee FL. 904-681-3664
- Young fem singr wtd** for maj recrdng proj wrking w/ composr. Andre, 310-271-4536

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- Avail** for hvy gutt music. Rock, glam, gothic, etc. Image a must. Infil Crue, NIN, Rage, Prong. Have cool drms, electrcms, 25+, no burnouts. 213-883-9517
- Drmr & voc sks Flea's pop glam band**. Must have lks, equip, tint & desire. Infil old Crue, Floyd, Hanoi, Bobby, 909-687-1698
- Drmr, 25**, skg deditcd others for proj. Industrial, trbal, surreal, acous, percussn, lnggers, sampler. Srs only Pasadena. Travis, 818-796-4273
- Drmr, 49**, some vocs, lkg to join band for csis, etc. Larry, 818-345-8820

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•Drmr, bst team avail for live, studio sits. All rock styles. Have gd gr, gd tmspo, gd att. Chris, 818-848-4342  
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 •Drmr sks band or musicians to set trends by which others follow. Soull, stylistic, blues infl, hrd HR would be ideal. Pros pls, 818-445-5134  
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 •Groovemasters dmr & bs, solid team, ready for srs proj w/label or mgmt. 5 yrs exp together. Duane & Tony, 310-434-5388; 310-439-6711  
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 •Pro blues, pop, rock dmr avail for sub wrk & recrdng sessions. Bill, 213-874-7118  
 •Pro dmr, 23, aggrsv, loud, sks estab HR, industrial grp w/iconic. Pro grt att. No liakes, drugs, BS. Image a must. Infl Motley, NIN, S Messiah, Caesar, 213-560-6433  
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 •Pro dmr, extensive recrdng exp, lkg for rock, fusion, acid jazz. Long Beach/OC area. Craig, 310-596-5185  
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 •Pro exp dmr avail for demo, recrdng, local shows & lessons. All styles. Jerry, 818-846-4420

•Pro funky, rockin dmr w/solid grooves & att sks estab band. Noaltimv, grunge or thrash. Must be pro. Christopher, 818-766-1716  
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- #2's HR band a la GN'R, Zombie, Crue, Chains, nds tall, lng hr, pro dmr only. Have free lockout, snags. Hlly

• **All black** funk metal band sks dmmr. Infil Metallica, Rufus, James Brown. Must have trnspo & equip. Patrick, 213-935-7761

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

• **Altmtv rock** band sks skilled pro dmmr. We ply intellgnt, melicd rock. Infil U2, Beatles, Smiths, XTC. Under 27 prof. No grunge. Matt, 818-980-6452

• **Ambitious dmmr** wtd to join nice, blues based, melicd, sng orientd rock band. Plyrs shunned by music elitists welcomed. Tim, 818-367-4353

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

• **Bob Mould, Stooges, Sabbath** get together to ply S'Garden. Nd aggrsvly creatv dmmr for propulsion of hvly, light, pretty, ugly stuff. 213-469-3044

• **Bongo plyr** wtd for salsa grp. You must know cowbell & guiro parts. Paul, lv msg, 213-268-7302

• **Breeders, Nirvana, Hole** dmmr for altmtv band w/grt sngs, lockout, pro demo, ready to sign, ply out. PIs be srs, fun & committed. 213-876-7309

• **Charlie Watts** type dmmr ndd for Texas blues, old soul roots band. Fern voc, grt sound, gigs pending. Mike, 213-462-1195

• **Christian monster** plyr for axtlght demo proj, label srch. Bio Hazard, Die Happy, Dream Theater, Kom. Raymon Rotunda, 714-740-3027

• **Classic rock** style band w/hvy guit, sngwrtr Infil Zep, VH, Peppers, sks dmmr w/groove for cover, ong gigs. David, 213-727-2894

• **Cool, funky & aggrsv** cutting edge band w/studio, direction & exp sks xpenimtl dmmr w/groove. Call 310-597-4506

• **Dbi** bs metal dmmr by guit to form metal band. Must be solid meter & know to groove. Inspiration Slayer, Pantera, Overkill, Dagwood, 213-368-6608

• **Dbi** kick dmmr ndd. Total dedictn a must. Infil Slayer, Metallica, Sepultura. A&R intrst, Lenny, 818-763-1202

• **Dmmr** & bst ndd immed by pro proj. We have mgmt, lockout, pro tape & showcs's pending. Srs pros only. Badlands, Journey, Aero, Shaun, 213-654-7976

• **Dmmr** & bst ndd to join 2 guits for very ong, melicd, psychic, altmtv sound. Very groove orientd. Srs plys only. Craig, 213-668-0700

• **Dmmr** & bst wtd for altmtv, psychic sound. Very melicd & groove orientd. Srs plys only. Brad, 310-446-3069

• **Dmmr** desired. Ong pop rock, sng orientd band forming. Altmtv edge. Cheryl Crow mis Benatar w/Stones infil. Must sing bckup. 818-883-7094

• **Dmmr** ndd to form noisy pop band. Vocs, sngwrtr a plus. Rachel, 310-283-7006

• **Dmmr** ndd to complete hvly tw w/eclectic style. Infil Zep, Kings X, Sabbath, Metallica, Hendrix, Rush. Must be committed. Ron, M-F, 8am-5pm, 310-534-6128

• **Dmmr** sought to complete all ong band. Leon Russell mts Stevie Wonder in 30's. No retro. Adnan, evs, 213-654-4453; days, 213-463-4411

• **Dmmr** w/gr, exp & trnspo to ply w/sngwrtr. Gd opportunity. Anthony, 818-792-5124

• **Dmmr** wtd, 20-35, aiming to ply live joining bs plyr & guit. Ongs & covers a la Zep, Hendrix, Cream. No flakes. 310-301-0961

• **Dmmr** wtd by extremely unlyq HM band. Must be open minded, hrd hgtg & aggrsv. Srs only. 310-376-7934

• **Dmmr** wtd by noisy, sugar coated pop band w/indie label credits, press & shows. Rick, 805-298-2909

• **Dmmr** wtd by garage rock band. Infil REM, Lou Reed. Not paid sit. 818-953-8522

• **Dmmr** wtd by guit, bst for demo band proj. Have connex. Skg ong plyr. PIs call 818-905-4506

• **Dmmr** wtd for pro 70's, retroish rock band. Must have basic no fillis style. Infil Bonham, CCR, Beatles, TRex. James, 213-469-3459

• **Dmmr** wtd for altmtv, funk fusion, indie album just released. No paid plyrs pls, just dedictd musicians. Nelson, 213-739-1576

• **Dmmr** wtd for ong soul, dedictd music. Gd snare, in pocket. dedictd 213-666-7369

• **Dmmr** wtd for ong hrdcore band. Must be exp, creatv & have ecub. Anna, 213-874-8854; Jason, 213-463-0619. Brian, 818-783-1398

• **Dmmr** wtd for dark & mysterious band w/HM & progrsv rock inlls. Ryan, 310-459-2661

• **Dmmr** wtd for pwr trw w/fem guit, ong. To ply local clubs. 310-397-7783

• **Dmmr** wtd for new band w/own orig, altmtv matr. Srs about practice, but fun seekers. John, 310-473-1383; Phil, 310-470-6237

• **Dmmr** wtd for ong HR altmtv band. Infil Floyd, Queen. Christopher, 818-331-2558

• **Dmmr** wtd for blues rock grp. Hendrix, Cream, Zep style. Hvy intr, solid tempas a must. 818-509-1020

• **Dmmr** wtd for establpw metal band w/upcoming single on indie label compilation disc to be recorded. Wnt member, not hired gun. Pantera, Sacred Rite. Robert, 818-506-7206

• **Dmmr** wtd for T40 cover band. Ndd immed. Mark, 818-753-0756; pager, 818-558-8272

• **Dmmr** wtd for singr Latin crossover act. John Secada, Richard Marx, Manah, Whitney feel. All orig. Peter, 818-988-2110

• **Dmmr** wtd for ong band w/hrstl spc. Prodr, mgmt, etc. Infil Crowded House, Petty, Beatles, REM, 818-906-8367

• **Dmmr** wtd for ong hrd & hvy rock band for recrdng & showcsng. Studio in San Dimas. Infil Faith No More, Helmet. Lv msg, 909-399-3874

• **Dmmr** wtd for highly estab act w/mgmt & maj agency. Groover, pocket, Dennis Chambers type plyr. 818-842-4469

• **Dmmr** wtd, male or fem, punk, punk, punk. Blaine or Stu, 310-314-1915

• **Dmmr** wtd to groove & grow into one of the badest bands to come out of LA. Guns, Dolls, Roses. This is it. 213-876-1572

• **Dmmr** wtd to complete new HR band. Must be exp & steady. Wyatt, 310-398-2594

• **Dmmr** wtd to join creepazoid. Hollow, rare, soothing, distorted, hypnotic. Landru, 310-836-1298; Blue, pager, 213-599-0521

• **Dmmr** wtd w/gd groove, meter & dynamics. Infil Joplin, Hendrix, Zep, Aero. Carl, 213-467-1309

• **Dmmr** wtd. Aggrsv, hvy, dbi kick. Metal band w/label intrst, mgmt, demo, showcs's pending. Fight, Pantera. 818-781-2429

• **Dmmr** wtd. Infil Cocteau Twins, Cure, Siouxsie. David, 310-822-3188

• **Electrifying** band w/mgmt, maj label intrst & 6 sngs on

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(MC Vol. XV, No. 5 Mar 4—Mar. 17, 1991)

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movie soundtrack sks pro dmr w/incredibly diverse chops. Infl Mitchell, Bonham, 310-572-9009

- **Estab So.Bay** band w/mgmt sks exp dmr srs about plyg, success Infl O'Ryche, Sabbath, Dream Theater. Gigs pending, no drugs. David, 310-798-2877
- **Exp percussnst** wtd to complete eclectic adult, altrntv org band for shows's. Label intrst. Alex, 213-662-0925
- **Explosive, Bonham**, Mitchell, Baker style rock/jazz dmr w/grt sound wtd by orignt sng onend rock band completing CD Infl Hendrix, Zep, Daniel, 818-980-6532
- **Fem singr** sks dmr to form punk pop band. Infl Stooges, PJ Harvey, Hole, Christianse, 714-229-0885
- **Groove hound** howing dmr w/creativity, dynamics & fearlessness wtd for local estab band w/grt sngs & video. Rich, 213-665-3008
- **Guit, singr** putting together hvy, crunching, aggrsv, open

mindcd band. Srs dmr only. Infl Pantera, Machinehead, Sepultura, A/Chains, Brian, 213-463-4007

- **Guit sks** pro, intellnt, expressive musicians for mldc dance. HR band. O'Ryche, Pumpkins, Kings X, DRN. Rock stardom, image aren't priority! Emotional music is. Tony, 213-413-2377
- **Guit sks** lmd dmr to form meaningful, altrntv band. Fully committed, easy going & lntd male/fem. Infl NIN, REM, U2, Pearl Jam, Dennis, 213-954-0306
- **Guit w/hvy**, progrsv blues rock intrst lkg to form new band. Ego & drug problems nd not apply. So.Bay residents only. Mike, 310-377-3172
- **HR aggrsv** dltbs, very tight dmr wtd. No flakes pls. Don't waste our time. 818-752-4208
- **HR/HH** band sks dmr for srs minded proj. Brad, 310-672-4544
- **Hrd blues** band sks dmr. Infl SRV, Muddy Waters. We have connex. 213-650-2218
- **Hrdcore** dmr wtd now for hi profile, well estab punk band. All orig. Strong English punk infl. Punk for life. George, 213-613-5736; Ari, 310-581-1960
- **Hvy hgtg**, solid meler, dynamic dmr ndd for already formed grp. Travel & some local wrk. Bckgrnd vocs a plus.

Srs only 213-668-2608

- **Indie rock** band on local label sks dmr. Creativity, gd meler, recrdng exp ndd. Call 213-856-2503
- **Latin band** sks percussnst for orig, hi energy grp driven by Afro Cuban rhythms. Versl, soufl, exp. Jazz, rock, blues, flamngo infls. Dave, 310-864-1862; Ralph, 310-806-9735
- **Lkg** for dmr passionate about blues. Must have xint meler, strong shuffle feel. Also intrst in funk, R&B, soul, R&R, Mike, 310-399-3132
- **Male dmr** wtd by fem musicians for fun, dark, evil, hvy rock trio. Misfits, Dantz, Metallica, Sabbath, Zombie. No sloners. 818-752-8016
- **Multi styled** schizophrenic band sks dedictd pro exp dmr for proj w/label intrst. Rock to rap, funk to punk, soul to reggae. Steve, 714-773-5575
- **New rock** band nbs techniq skilled pro dmr to complete lineup. Infl Beatles, U2, Smiths, Doors. Rehrs in valley. Under 27 pls. Chris, 805-250-9727
- **Percussnst** for variety band. Orgs included. Pro only. Every Thursday, 550, Timbalis, congas & some ld vocs ndd. Caesar, 818-891-2645
- **Percussnst, bckup** voc for funky, psychdc, world beat harmony band. You have gd ear, open music tastes. We have sngs, gigs, lockout studio. Jonathan, 213-994-9133
- **Pro, chops, gigs**, hrd classic infl'd band w/album. No kids. Send tape, pkgs to 1601 N. Sepulveda Blvd #166, Manhattan Beach, CA, 90266, 310-796-0010
- **Pro percussnst**, 20-30, sought by pro HR band w/grt sngs, mgmt, do or die att. Dave, 818-700-8623
- **Rhythmic** visionary style w/subtle apertmntl movements. Infl Jane's, Floyd, Low to mid 20's. Lv msg, 909-394-4830
- **Rockably** band lkg to steady rocking dmr. Must be a cat. Levi, 213-935-6636
- **Signed** band lkg for dmr. Send tape & bio to Academy Rehrs, 506-1/2 N. Spalding, LA, 90036.
- **Skg dmr** for org grp. Vocs a plus. Infl Blossoms, Toad, Beatles. 818-240-3033
- **Solid groove** plyg dmr wtd to form band w/styles comparable to Wendy & Lisa, Brand New Heavies, rap, funk, 70's soul. Micky, 310-289-8408
- **THE BURNING** sks solid time keeper w/gd dynamics. Infl

Aero, Zep, Crowes. Srs opportunity. No slackers or old timers pls. Joe, 310-826-3369

14. HORNS AVAILABLE

- **Beginner tenor** sax plyr sks same to harmonize & plyr in bands in future. All styles. Chad, 818-343-8606
- **Creaty sax** plyr, dltb winds, variety styles, studio proj, specialty step out solos, behind vocs a la Whitney Houston. Wrks fast, affordable. Steve, 818-781-8170
- **Fem trumpet**, also sings ld & bckup, sks pro sits. Funk, blues, rock, orgs, classcal, can read. Heidi, 310-281-8630
- **Pro flute** plyr avail for live perfrmces & studio wrk. Lilly, 213-666-4513
- **Sax, flute** plyr avail for studio & pro wrk of any kind. All styles. No unpaid show's. Maurice, 213-662-3642
- **Sax plyr**, EWI wind synth plyr, avail for studio wrk, demos. All styles. Also for horn section arrangements. Rick, 818-845-9318
- **Sax plyr**, tenor, alto, flute & clarinet sks wrking band, recrdng sessions. Xlnt reader & soloist. Craig, 213-294-6404

14. HORNS WANTED

- **Aggrsv dmr** ndd for R&R band w/hvy piano infl. New band all orig. Wendy, 818-753-5933
- **Horn p/lyrs** wtd for salsa grp. you lv msg, I will return it. Paul, 213-268-7302
- **One creaty** sax wtd by bst & dmr for org grooves. Vocs a plus. Infl Meters, Miles, S Garden, Fishbone, 311, Solonscs. Pro att. Brad, 310-822-1759
- **Young** 2 gult org R&R band sks homs. Adrian, eves, 213-654-4453; days, 213-463-4411

15. SPECIALTIES

- **AAA altrntv** rock band sks mgmt. Have 20 sngs on 24 trk, gggng wtd. Nd showcs's @ shop for label deal. Pierre, 310-428-6069
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