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FEATURES



22 BUSH

This U.K. grunge outfit, signed to Trauma/Interscope, is poised for stateside success. In this candid interview, singer Gavin Rossdale discusses their debut album, the process of getting signed and critics' comparisons to Pearl Jam.

By Ned Costello



34 THROWING MUSES

Outspoken Muses leader Kristin Hersh talks openly about her decade-long battle with psychological demons, her songwriting methods, the band's new album, *University*, and the Muses' ongoing struggle for mainstream acceptance.

By Steven P. Wheeler

24 IMAGO PRESIDENT TERRY ELLIS By F. Scott Kirby

26 RECORDING HITS AT HOME By Tom Kidd

30 GUIDE TO HOME RECORDING EQUIPMENT By Barry Rudolph

COLUMNS & DEPARTMENTS

4 FEEDBACK

5 CALENDAR

6 CLOSEUP

9 NEWS

10 SIGNINGS & ASSIGNMENTS

12 A&R REPORT

14 SONGWORKS

16 AUDIO/VIDEO

17 NEW NAMM TOYS

18 SHOW BIZ

20 LOCAL NOTES

40 DEMO CRITIQUES

41 DISC REVIEWS

42 NIGHT LIFE

44 CLUB REVIEWS

48 CONCERT REVIEWS

50 EMPLOYMENT

52 PRO PLAYERS

53 FREE CLASSIFIEDS

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FEEDBACK

☞ Praising Cinderella

Liz

Pasadena, CA

“I was wondering if you could please, please, please put in more articles about Cinderella and their new album, because they’ve come a long way and they’re a very hard working band and they deserve more than we give them credit for. So, please put in more articles on them.”

☞ Browne Nosing

Cara Mitchell

“I would like to see a piece on Jackson Browne who I just discovered myself six months ago for some strange reason, I didn’t know about him before, although I had heard his music and didn’t recognize who it was by in the past. I would like to see a special piece done on him. Thanks.”

☞ A&R Grouching

Mike Ingalls

West Hollywood, CA

“Why is it that A&R people, record companies, etc., insist on putting artists in one particular box or another? Are they not familiar with the word ‘multi-dimensional?’ If money is the bottom line in this business, and we all know this to be, hasn’t it dawned on these people that artists with eclectic writing abilities are an excellent investment. On numerous occasions, I’ve submitted material to major labels, only to hear the response, ‘We really like your work, but what’s your direction?’ Give me a break. Have a listen to the *White Album*. It’s rock, pop, country, acid, avant garde, classical, everything. And I believe it sold very well. I manage a boutique on Melrose Avenue, and my tape is

always playing. Everyday people ask, ‘Who’s this we’re listening to— it’s great.’ The music is pop, country, rock, middle-of-the-road, funk, etc., anything that’s ever inspired me. I paint my sound with a variety of colors, and I don’t limit my art to just one style. Wake up, record people, you may be turning down the next Beatles. I’ll see you at the top.”

☞ Critical Clay

Eric Carbone

I’m in the band Cactus Clay. I have an opinion. What right do you guys have to destroy a band in your critiques? What songs have you guys written? Maybe they’re not that good, and this and that, but do you guys have to destroy them? My band is very good, but because of that situation, I will not give you the opportunity to listen to my stuff. I’ll see you guys and I’ll make sure when success does come our way, we won’t consider you guys worth mentioning. See you.”

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Music Connection is looking for feature writers and reviewers.

- Must possess knowledge of the industry/local music scene.
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By Trish Connery

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

Current

"Interactivate Your Career: A Practical Guide To Opportunities In Multimedia" is a new, one-day seminar from UCLA Extension, scheduled for Saturday, February 25, 9:00 a.m. - 4:00 p.m., at UCLA, 2160E Dickson Art Center. Presented by industry expert Stephen Hundley, president of the Hundley Group in Silicon Valley, this workshop will define job descriptions in multimedia, discuss employment options available now, present ways on how to position yourself in the multimedia hiring process, explain the tools of the trade, and show you how to incorporate multimedia into your current company to remain competitive in today's economic climate. The class fee is \$95 and participants can earn a 0.5 continuing education unit in Motion Picture/Television. Call UCLA Extension for additional information, 310-825-9064.

The Vocal Power Institute's next Performance Workshop starts Tuesday, February 7, 7:00-9:30 p.m. This is a six-week series which emphasizes personal style, dynamic staging, mic technique and confidence. A professional, industry attended showcase with live band will be presented on Saturday, March 18, at the L.A. Cabaret. The instructor is vocal coach Howard Austin. Call the Vocal Power Institute for additional information, 818-895-SING.

Veteran songwriter and music industry professional K. A. Parker has several lyric writing classes coming up in 1995. "Foundation: The Basic Course," is an eight-week course that teaches technique for analyzing and writing songs in all styles, and is a pre-requisite to her other classes (except Copyright Law); "Copyright Law And The Music Business" teaches the basis for understanding how the music business works, and includes information on royalties, collaboration, music publishing and more; "Writing For The Recording Artist" is for the writer/artist and/or writers who write with or for other artists; "Writing The Love Song" provides a survey of the most popular love songs of all times combined with writing assignments and student evaluations; and, finally there is the Advanced Workshop, which is an on-going, weekly workshop where the emphasis is on re-writing and finding your individual style. Call 818-377-9730

for more information regarding dates, times and fees.

"L.A.'s Finest," a Roger Burnley-produced event, is designed to give performers of various styles access to the A&R community, while at the same time allowing industry execs an opportunity to see original talent in a concise and controlled setting. The next showcase is Thursday, January 26, 7:00 p.m., at Roxbury, 8225 Sunset Blvd. in Los Angeles. This is a new location for "L.A.'s Finest," and a total of fifteen performers will show off their talents in two different rooms in the club. Call Roger Burnley at 213-850-4404 for additional information.

The Songwriters Guild Foundation has announced a new Jack Segal Songshop scheduled to begin Thursday, February 16, 7:00-10:00 p.m. This eight-week course will take place at the Guild's Hollywood office, located at 6430 Sunset Blvd. Call the Songwriters Guild for additional information and reservations, 213-462-1108

The Texas Guitar Show will be making its annual Southern California stop Saturday and Sunday, February 18 and 19, at the Pomona Fairgrounds. This is a must for anyone interested in buying, selling, trading or just looking at rare and vintage instruments. Call 1-800-453-SHOW for information.

Vocal coach/voice strengthening specialist David Gabriel will host a special question and answer evening, complete with demonstrations, for singers and musicians, beginning to pro, on Monday, February 6, 8:00 - 10:30 p.m. This is for anyone who wants to get a better understanding of their voice and how it works. Singers having specific vocal problems are also encouraged to attend. The fee is \$10. For reservations or additional info, call 213-962-1814.

Los Angeles Songwriter Showcase, host of the regular Tuesday night music industry showcases, has scheduled Eddie Gomez, Creative Director, Bug Music, and Jillian Bailey (representing Vice-President/A&R Dave Jerden) from Atlantic Records as the special industry guests for the upcoming January 24 session. The evening begins at 7:00 p.m., at the Women's Club of Hollywood, 1749 N. La Brea in Hollywood. Contact the LASS for additional information at 213-467-7823.

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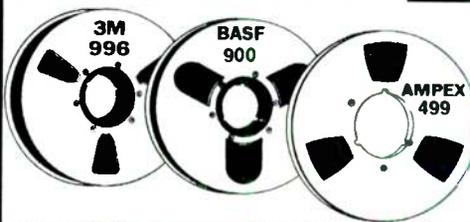
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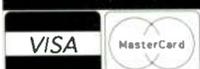
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CLOSE-UP



**Rainbo
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By Karen Orsi

A stroll through Rainbo Records' Santa Monica manufacturing plant is a bit like walking through a museum of recording history. There are record pressing machines, cassette packaging machines, conveyor belts, many boxes of product, forklifts and a compact disc manufacturing plant. The place is wall-to-wall movement and sound, and Rainbo, owned by founder Jack Brown, has been that way since 1939. In fact, the now-30,000-square foot facility with over 100 employees still has the look and feel of a small business.

Rainbo Records made a name for itself during the late Thirties and early Forties, manufacturing recordable blank cardboard discs in a variety of colors. The company became famous for producing all manner of cardboard and flexi-disc records, such as the ones on Wheaties cereal boxes and in fan magazines, as well as Disney talking book records. Brown invented the flexi disc in 1953, and by 1956, General Mills had sold fourteen million of Brown's discs via their cereal boxes.

In 1965, Rainbo was hired as Capitol Records' backup pressing plant. Part of Brown's tenure as a record pressing legend includes some local lore. When Capitol was pressing the Beatles' 1966 controversial "butcher cover" version of the *Yesterday...And Today* album, Brown was approached about pressing the record and putting it in brown paper bags. But he backed out to avoid getting tangled up in the controversy. "We were going to do it, but nobody could trust anybody, and I didn't want the responsibility," Brown recalls. He did hold onto a couple of copies of it, but they disappeared over the years, no doubt at the hands of someone aware of its growing value.

Another local legend, the Manson Family, first tried breaking

into the music business as a band called Lie, and Jack Brown designed an album cover for them. "I didn't know who they were," he recalls. "Much to my amazement, all this news came out about them." He had a copy of that record, too, but it also disappeared at some point.

Brown recently donated about 7,000 operas on 78 RPM records from his own collection to the University of Santa Barbara. "There are people," he says, "that would really like to know who some of those artists were."

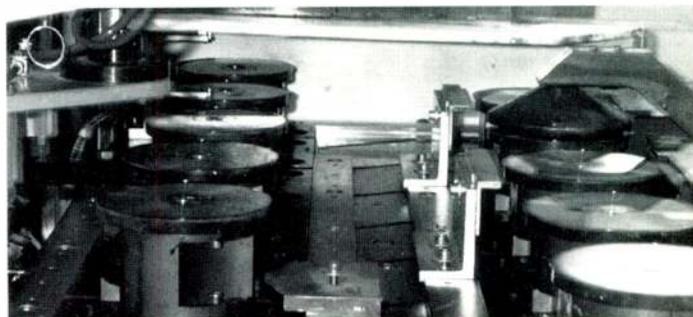
If someone is ever going to be crowned the Record King, it should be Jack Brown. Rainbo has pressed records for the Beatles, Steely Dan, Poison, ELO, Elvis, Chubby Checker, Bobby Brown, Motley Crue, Kiss, Liberace, Lawrence Welk and many others. The business has continued to grow over the years, and the Nineties have been the best decade yet.

Now Rainbo is packaging tapes, records and compact discs, all under one roof. Just recently, Brown installed two CD manufacturing machines, and it's clear that the new CD equipment is near and dear to Brown's heart. "It does some of the most basic formulas in the industry," he says. "Manufacturing, molding, laminating, coating, drying, printing, magnetizing and testing. We have a very simple, two-color printing process for our machines. We are looking into more sophisticated, four-color, almost calendar chart printing equipment."

From Rainbo, you can get DAT mastering, Norelco boxes, J-Cards, CDs, jewel boxes, CD booklets, spoken word packaging, all manner of graphic design and the company's legendary great service. And of course, Rainbo still presses vinyl. The recent, almost cult-like resurgence of vinyl has been a boon for Rainbo, because most of the other vinyl plants have shut down since the advent of CDs. Brown has been

known to be partial to vinyl because he likes "the little gaps and glitches" that are unique to vinyl pressings.

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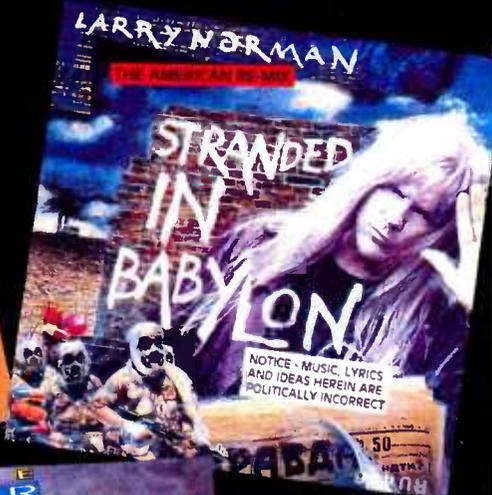
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Rare Masterpieces Set for Worldwide Release

By Steven P. Wheeler

Classical treasures discovered in Russia will be released after three years of delicate negotiations and political intrigue

Los Angeles—After three years of sensitive negotiations with top-level Russian officials, the L.A.-based Fenix Entertainment has gained the exclusive rights to long-hidden classical works that were gathering dust in the Archives of the Russian State TV and Radio Company (Ostankino).

The landmark agreement ends a series of bizarre events and political intrigue that began back in 1990 when Fenix Chairman Tristan Del, a U.S. record and television producer, arrived in Moscow for a television project with the then-Soviet

State-owned television and radio monopoly, Gostelradio (now known as Ostankino).

During his visit, Del inquired regarding the availability of background music for the project and was taken to a gloomy warehouse in Moscow. What Del found led to the recent announcement.

"It was an amazing sight," Del says, regarding the more than one million video and audio recordings that he was shown in the Archives, 400,000 of them classical recordings. "I saw recordings by Russian artists, some internationally re-

nowned, some known only by reputation since recordings of their work had never been released commercially outside the Soviet Union.

"Fenix is going to be able to release recordings of artists that so many listeners throughout the world have never heard play together," continues Del, explaining the significance of the find. "There were also recordings by artists that the State had deemed 'politically unreliable' and ordered their works destroyed. Thankfully, most of these orders were disobeyed by the courageous Archives staff, and these recordings have resurfaced to be heard, in many cases, for the first time by the Russians themselves."

Once he had made the decision to pursue the matter, Del found that negotiating with the Russian officials was anything but a quick handshake deal. "It was an emotional and financial grind," says Del, who says he felt attacked by "powerful remnants of the old regime who oppose such international cooperative endeavors. But we survived, and in the end, we won the legal and moral right to represent 'the Collection,' which is considered the greatest catalog of intellectual property in the world."

The actual turning point in the negotiations occurred when several prominent Russian musicians and public figures published a front-page open letter to President Boris Yelstin in the influential Russian newspaper *Segodnya* calling for support of an agreement with the American entrepreneurs (Fenix GM Sid Sharp is Del's partner).

All this occurred after various

anti-American sentiments had begun to surface among some of the Russian officials, along with allegations of cultural piracy. Following the publication of the letter, the Minister of Culture backed down after originally denouncing the proposed agreement.

Classical music critic Martin Bookspan has been quoted as saying, "Discovering this collection was like finding the Dead Sea Scrolls of recorded music."

The Russian media has estimated the worth of the recordings to be in excess of \$7 billion, comparable in artistic and historical significance with the works contained in L'Ermitage and the Tretyakov Gallery. With few exceptions, the material has never been licensed for exploitation outside the former Soviet Union.

Once an agreement was reached and state-of-the-art Western technology was imported to Moscow, as well as technology developed by the Soviet KGB, a massive restoration process was undertaken.

"It was important for Fenix to preserve the authentic experience of the live concert," explains Del. "Listening to this sublime music allows the new listener to relive a moment of musical history as it happened. The recordings are being made available now, in most cases, for the first time. We have been given the opportunity to grant second life to these masterpieces."

The first album, *Treasures Of The Empire*, is set for release this month and will be followed by 51 compact discs released throughout the spring.



KLSX Adds SoCal Radio Legends Coburn & Benson

By Ernie Dean

Classic rock station KLSX announces the addition of longtime Los Angeles DJs Bob Coburn and Joe Benson

Los Angeles—KLSX (97.1 FM), L.A.'s leading classic rock station, has brought back two of the city's leading rock radio voices, Bob Coburn and "Uncle Joe" Benson, to the airwaves.

After fourteen years of service at rival station KLOS (95.5 FM), Coburn and Benson were given a surprising dismissal last November, due to a change in that station's format.

Following the firings, Coburn and Benson sat in on KLSX DJ Jim Ladd's show on November 22, where they spoke openly of their release and thanked L.A.'s rock audience for their support over the years.

This surprise appearance ultimately led to their recent hiring by KLSX. Program director Warren Williams explains, "The appearance by Bob and Joe on Jim Ladd's program obviously tapped a nerve in the rock radio listening community.

The feedback was instantaneous, loud and clear. People were anxious to have Bob Coburn and Joe Benson on the radio again."

Coburn debuted his new 3-8 p.m. shift on Monday, January 9th, while Benson's well-known "Seventh Day" program—featuring five-to-seven CDs played in their entirety, spiced with Benson's encyclopedic narration and anecdotal tidbits about the releases—debuted on January 15th and will continue every Sunday from 6 p.m. to midnight.

In a prepared statement, Coburn said, "It's a new year and a new chapter. I can't wait to get back on the air with some of my favorite people in radio—the KLSX staff. Plus, I get to play the music that I love the most."

Benson added, "I'm very excited to be rejoining my listening family. I'm also excited to be working with KLSX and its staff of heritage personalities."



SIMON SEZ



Singer-songwriter Carly Simon recently made a rare in-store appearance at New York's Tower Records, greeting fans and signing copies of her latest Arista release, *Letters Never Sent*. The Arista Records hierarchy was out in force for the event. Shown here are (L-R, standing) Cathryn Swan, Sr. Director, Publicity; Jason Perl, Manager, A/C Promotion; Mark Rizzo, VP, National A/C Promotion; Jordan Katz, Sr. Director, National Field Sales; Jim Urie, Senior VP, Sales; Steve Bartels, VP, Special Projects; Ken Levy, VP, Creative Services; Tom Ennis, VP, Product Management; (sitting) Brian Doyle, Simon's Manager, All Access Entertainment; Carly Simon.



By Steven P. Wheeler



Polly Anthony

Polly Anthony has been named President of **Sony 550 Music** and Senior Vice President of **Epic Records Group**. Anthony, who played a key role in the formation of Sony 550 Music, has served as the label's General Manager since its inception in late 1993 and will now be responsible for all matters pertaining to the label. In her new role as Senior VP for Epic Records Group, Anthony will assist Chairman David Glew and President Richard Griffiths on a strategic level, as well as interfacing with Epic staff on key projects. Anthony is based at Epic's New York offices (212-833-8078).

David Altschul and **Russ Thyret** have been named to the newly created post of Vice Chairman, **Warner Brothers Records**. Altschul began his Warner Brothers tenure in 1980 as an attorney and was appointed Senior Vice President of Legal and Business Affairs in 1988. Thyret started at Warner Brothers in 1971, and in 1983 was named Senior Vice President of Marketing and Promotion. Both Altschul and Thyret can be reached by calling 818-846-9090.

Ina Meibach was recently named Executive Vice President of **Warner Music-U.S.** Prior to this appointment, Meibach was Executive VP/General Counsel of the Atlantic Group. One of the most prominent entertainment attorneys in the business, Meibach's clients have included U2, the Who, Tori Amos, Queen, Billy Joel, Natalie Merchant, Patty Smyth and Joe Jackson. Meibach is based in New York (212-275-2000).

Sony Music Nashville has appointed **Rosanne McDowell** to the post of Associate Director, Office Services. Sony Music Nashville can be contacted at 615-742-4321.



Lisa Kramer

Epic Records has promoted Lisa Kramer to the post of Vice President, International Marketing. She will serve as liaison with the affiliates in their development and implementation of global marketing campaigns. She is based in New York (212-833-5000).

Mute Records has named **Roze Braunstein**, Manager, National Radio Promotion, where she will oversee the national promotion of Mute Records and NovaMute Records. Formerly with Real World/Caroline Records, Braunstein is based in New York (212-255-7670).

Circle Blue Music has named **Thomas Kealty** to the post of General Manager. Kealty, who can be reached at 310-289-2515, will oversee such labels as Noise, Hellhound, Dynamica and Machinery.

Elizabeth Rezler has been named to head the newly formed music division of **Warren Cowan & Associates** (310-275-0777). Recently, Rezler directed the alternative music division of Norman Winter PR, as well as handling jazz artists for Bobbi Marcus Public Relations.

A&M Records has announced the appointment of **Rose Sokol** to the post of National Singles/New Release Director. Sokol will coordinate all aspects of A&M singles solicitation. She will be based out of A&M's Hollywood offices (213-856-2695). A&M has also designated **Emily Wittmann** as Vice President of Video Promotion. Wittman, who joined the company in 1988, is also based out of the West Coast office.

EMI Records has promoted **Marcus Morton** to Vice President, Rap Promotion. Previously the Director, Rap Music, Morton will be based at the Los Angeles office (310-659-1700). 



Ardent Records Teams with Philips Media to Create AudioVision CD

By Jeremy Helfgot

This Memphis-based label, once part of the Stax/Volt family, will market bands via new CD combining music, videos and bio materials

Memphis—Philips Media and Ardent Records have teamed to provide consumers with the newest generation of audio/visual entertainment.

This new technology, the AudioVision CD, will provide a combination musical album and CD-ROM interactive program on the same compact disc, with the audio-only portion playable on a standard CD player and the interactive portion usable with Macintosh computers.

Recently signed Ardent acts 2 Minutes Hate and Techno-Squid Eats Parliament will be the first groups to pioneer the new technology, with their respective AudioVision albums due out on February 6, 1995.

Both groups appeared at the Winter Consumer Electronics Show in Las Vegas on January 6, where they performed live and demonstrated the CD-ROM portions of the disc.

The groups are now set to embark on the "Third Rail College Tour," during which the interactive material will be demonstrated along with the live performances.

"Music is still very much the focus," says Ardent A&R Director Jody Stephens. "The music is continuous on the CDs. The interactive portion just enhances the album cover and makes the material a bit more personal. It's like giving the album listener a chance to visit with the band," continues Stephens, drummer of the critically acclaimed band Big Star, who released two albums on Ardent during the early Seventies.

"This is a music product—it's about the music," explains Claire Boger, multimedia producer and Creative Director for Ardent. "This is by no means a game; rather, it is a form of expanded liner notes."

"Through AudioVision," continues Boger, "people who buy the album will be able to meet the band

members, meet the producers, see the bands in the studio and playing live and get a real feel for the musicians. In addition, the discs will be full of band photos and will include lyrics."

Distribution of the AV-CDs will be aimed at two separate markets: music retailers and computer software outlets. The first two albums will be distributed to music stores via PolyGram Group Distribution (PGD) and to software vendors through Philips Media Distribution.

"It is tremendously exciting to be part of the development of a new music platform, particularly with the partnership with Ardent and the strength of its new bands," said Michael Kushner, Senior Vice President and General Manager of Multimedia Music for Philips.

"We are thrilled that Philips Media is joining us to promote Ardent's initial AudioVision CD releases," adds Kim Jenkins, Executive Vice President of Ardent Records. "Philips Media shares our vision of multimedia as a new art form, a way of giving the consumer a more intimate portrait of young artists and a means of breaking talent."

According to Boger, music consumers can expect to see six to eight new AudioVision releases in 1995. In addition, all bands currently being signed to Ardent Records are being integrated into the AV program.

"It's been very exciting for a lot of the new talent at Ardent," relates Boger. "So far, we've had nothing but positive responses."

The AudioVision releases due out on February 6 will be available through most major music retailers, including Tower Records and Sam Goody stores, according to Boger. Distribution plans for future AV releases are pending.

For further information on AudioVision, you can contact Ardent Records at 901-725-0855. 



Rico International recently promoted three of its employees (L-R): **Jess Gonzales**, Corporate Credit Manager/Head of Administration; **George Phelps**, Domestic Marketing and Sales Manager; **Ed Slinsky**, International Marketing and Sales Manager. Rico (800-556-4321) is the world's leading manufacturer and distributor of woodwind reeds.



Atlantic Announces Joint Venture with Irish Label

By Paul Stevens

Celtic Heartbeat, a new record label that specializes in authentic Irish music, joins forces with Atlantic Records

Los Angeles—Under the terms of a new worldwide joint venture, Atlantic Records will exclusively market and distribute Celtic Heartbeat releases worldwide, excluding Ireland.

The Dublin-based company, which was founded by U2 manager Paul McGuinness. Upfront Management's David Kavanagh and Barbara Galavan, makes its debut in February with six new releases.

Atlantic Records President Val Azzoli released a statement, saying, "The Celtic Heartbeat label is a most welcome addition to the Atlantic Records family. As our success with Clannad [Atlantic recording group] has taught us, there is an immense market for genuine Irish music, and Celtic Heartbeat is poised to be the definitive source for these sounds.

"I am confident that the high quality of artistry cultivated by Paul, David and Barbara will earn the label a unique loyalty," he added. "and that Celtic Heartbeat will open up a new musical world to a growing audience."

While the record company will encompass a broad spectrum of Irish music, Celtic Heartbeat's initial album release will be headed by *The Celtic Heartbeat Collection*, which is a compilation of the label's artists.

That release will be followed by albums from Anuna, Frances Black, Maire Breatnach, Clannad (whose 1992 debut album received a Grammy nomination) and Alec Finn.

Further information on Celtic Heartbeat can be attained by contacting Atlantic Records at 310-205-7450. **MC**

GRAMMY COMEBACK



Earlier this month, the National Academy of Recording Arts & Sciences (NARAS) held a press conference to announce this year's Grammy nominations, as well as events surrounding Grammy Week in Los Angeles. The 37th Annual Grammy Awards will take place at the Shrine Auditorium on Wednesday, March 1, and will be seen by an estimated 1.4 billion people in 140 countries. Pictured celebrating the Grammys' return to the City of Angels are Richard Riordan, Mayor of Los Angeles; recording artists Jon Secada and Clint Black; comedian/actor and Grammy Awards host Paul Reiser; recording artist Johnny Gill; and Michael Greene, President/CEO, NARAS.



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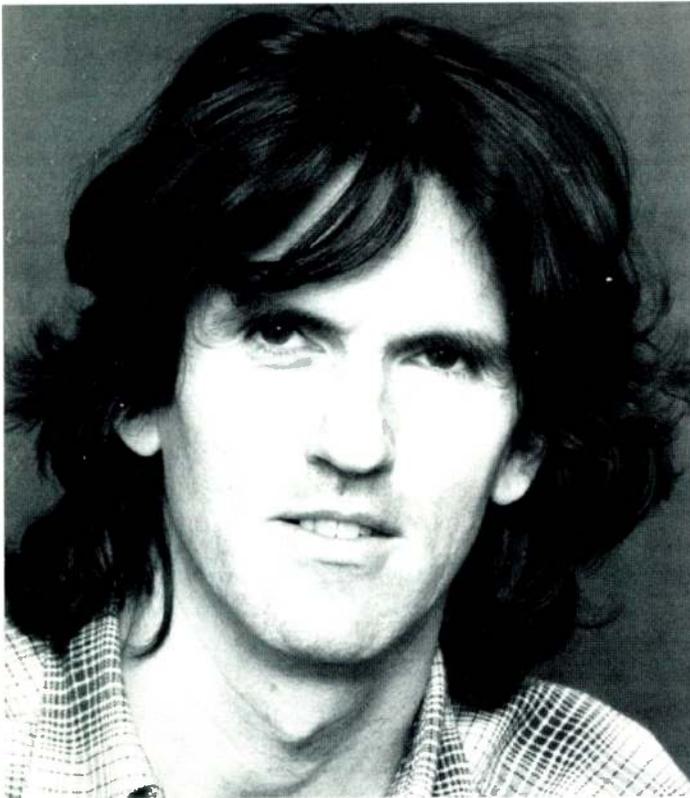
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THE BUREAU/SCHEIDT

Perry Watts-Russell

Title: VP, A&R
Duties: Talent Acquisition
Years with company: 1 1/2
Company: Capitol Records
Address: 1750 North Vine Street, Hollywood, CA 90028
Phone: 213-462-6252
FAX: 213-469-4542



Dialogue

Background: Perry Watts-Russell arrived in the States from England in the late Seventies to pursue his Master's Degree at UCLA, where he also had a radio show on the campus station called *London's Burning*.

In 1979, Watts-Russell was invited to Madama Wongs to see a band called Berlin. While it wasn't love at first sight, he did become their manager, and three years later, after recording and releasing their own independent EP, the band was signed to Geffen.

Beginning in 1985, Watts-Russell's management career took off as he took on more clients like Toni Childs, David & David, Marc Cohen and Grant Lee Buffalo. In late 1993, Watts-Russell made a very difficult decision and walked away from his management company in favor of Capitol's Vine Street Tower.

A&R: "It was never a lifelong goal of mine to work for a record company. I was very happy with management. What happened is that Toni Childs moved from A&M to Geffen, and by that time, I had known Gary Gersh for many years. In fact, he was one

of the people who was very interested in signing Berlin back in '82, when he was at EMI. So when Gary left Geffen for the job of President at Capitol in '93, he asked me to come work in the marketing department. I turned him down because I still enjoyed management, and I also didn't want to be in the position of going to a major label and having to come up with marketing schemes, plans and campaigns for an artist that I might not have an affinity for.

"Gary came back a few more times, and I finally said that if I was going to work at a record company, the job I would want would be A&R. I felt that would be more along the lines of management, in that I could focus on the artists that I really loved. So he offered me an A&R job, although I agonized over that decision for some time, because it's very tough to give up your own company after twelve years."

New Capitol Focus: "While there's no directive from above as to the kinds of acts that we should sign, if one looks at the signings that have been made since Gary's been here, they would reflect the individual talents and tastes of the A&R staff, which does tend to lean primarily toward the alternative and rap areas.

"I think Gary wants the A&R staff to really have the courage of their convictions. In other words, if we really feel passionate about something, then we have the ability to sign

artists regardless of what the rest of the staff may think. Gary wants that passion and that fervor, but at the same time, he wants us to realize that we have a lot of intelligent and insightful people at the label that we should use as a resource or a sounding board. But at the end of the day, signing decisions at Capitol are not made by committee."

Recent Signings: "I've signed three acts in the time that I've been here, and I suppose all three fall into the alternative side of the musical spectrum, although each of them is completely different. I've signed the band Everclear from Portland, I've signed Dink from Ohio and also Mountain Clyde from Kansas, who I saw performing at last year's South By Southwest Convention. I had never heard of them before, and I was actually walking through this club to get to another club, and they happened to be onstage, and it was a great performance. So I went and saw them two or three more times in Kansas and signed them."

Artist Attractions: "It's interesting because I grew up on a farm in England, which meant that I didn't have easy access to live performances, so my love of music resulted from hearing recorded music on the radio. I probably feel most comfortable trusting my judgements regarding recorded music rather than live performances, so the Mountain Clyde situation was unique.

"For me, the two most important things are the songs and the singer. I don't think that the singer and the songs are necessarily the be-all or end-all of a career, but I personally am drawn to great songs and singers. In A&R, there are many more shades of gray, whereas in management, things were basically black and white. In A&R, it might be that I love a singer's voice but the songs are weak, or maybe there's a great guitar player but the singer isn't that great. So, just because I'm not going to sign this act, doesn't mean that I'm not going to keep my eye on that

singer or that guitar player or that songwriter."

Turning Bands Down: "You have to be very sensitive toward these artists because you are dealing with people's emotions, their livelihoods and careers. The thing that I said as a manager and what I continue to say as an A&R person is that I'm going to give people my honest opinion. On the other hand, I want them to realize that it is only my opinion and that if they took that same tape next door to another A&R person, they might get a completely different response."

Advice: "Artists must follow their own hearts. You've also got to realize that cities like L.A. and New York are an aberration, in that musicians in those cities tend to be almost obsessed with getting signed. You shouldn't do what you think the record companies want you to do. You should do what you think you should do."

News

Veteran soul man **Ted Hawkins**, who entertained Southland audiences on the Venice Boardwalk and Santa Monica's 3rd Street Promenade, died on New Year's Day from a stroke. He was 58. Hawkins, whose life was marked by bad breaks (a prison stint) and good fortune (landing a deal with DGC/Geffen following years of obscurity)—he once remarked, "I've been dead many times but I've just been too stubborn to lie down"—finally succumbed to the fates after being admitted to Centinela Medical Center in a coma (he never regained consciousness). A fine soul belter in the vein of Otis Redding, Hawkins had his best year ever in 1994, touring in support of his critically acclaimed DGC debut, *The Next Hundred Years* (his Rounder Records albums, 1982's *Watch Your Step* and 1986's *Happy Hour*, are also available). A Ted Hawkins Memorial Fund is being established to benefit his family (he is survived by

FICTIONAL PLATINUM



The soundtrack to Quentin Tarantino's critically acclaimed shoot-'em-up, *Pulp Fiction*, has recently been certified platinum. Pictured at the presentation are MCA Music Entertainment Group Chairman/CED Al Teller, MCA Soundtrack Senior VP/GM Kathy Nelson, album co-executive producer Lawrence Bender, Tarantino, MCA President Richard Palmese and album co-executive producer Karyn Rachtman.



Pearl Jam (pictured above), Soundgarden and the Beastie Boys recently donated a combined \$35,000 to the Seattle-based AIDS service agency Chicken Soup Brigade. Pearl Jam pledged \$15,000 and Soundgarden and the Beastie Boys gave \$20,000 culled from the bands' work on the Red Hot Organization's *Alternative NRG* benefit album.

his wife of 29 years, Elizabeth, and four daughters and a son). For info, contact Nancy Meyer at the Cameron Organization (818-566-8880).

The **Grammy** nominations were announced, and once again they demonstrate that something needs to be done to revitalize the process.

This year's nominations include a nod for Song and Record of the Year to **Sheryl Crow's** "All I Wanna Do" (a clever but ultimately lightweight ditty that borrows its groove from "Stuck In The Middle With You" and its attitude from Rickie Lee Jones) and an Album of the Year nod to **The 3 Tenors in Concert 1994** (a great event, but not a great album).

In addition to the usual multiple nods to Grammy favorite Bonnie Raitt, there are two nominations in the Best Song category for **Elton John/Tim Rice's** *The Lion King* soundtrack (one would have sufficed) and the most glaring offense of all, the lumping of all of the year's best albums, **Pearl Jam's** *Vs.*, **Soundgarden's** *Superunknown*, **R.E.M.'s** *Monster* and **Neil Young & Crazy Horse's** *Sleeps With Angels*, into the less prestigious Best Rock Album category, not the Album of the Year category where they clearly belong.

In case you're wondering, a spokesperson for the **National Academy of Recording Arts & Sciences (NARAS)** gave us a run-down of how the Grammy system works.

This year's Grammy nominations were culled from albums released between **October 1, 1993 and September 30, 1994**. Entry forms were sent to record company personnel and members (including the approximately 2,000 non-voting associate members) last June, who then sent back their suggestions for nominations.

These entries were screened by

NARAS committee members to verify that the various nominations fit into the time frame and the category in which they were nominated. Then a 150-page entry list (with over 250 nominees in some categories) was sent to NARAS voting members (approximately 7,000), who were directed to vote in only their area of expertise and in no more than nine of 22 categories (in addition to Best Record, Album, Song and New Artist). Six other categories were voted on by special committees.

Then the final 30-page ballot with the top nominees in each category was sent, with the NARAS voting members asked to vote in no more than eight (in addition to the aforementioned four main categories) of the final 28 fields.

The voting members of NARAS consist of industry personnel from the creative side of the business. In order to qualify, you must have at least six credits as either a musician, engineer, producer, video director, etc., and once you qualify (and pay your yearly \$65 dues), you're a member for life, no matter if you are still active in the industry!

With too many genre divisions (isn't alternative rock mainstream enough to compete head-to-head with CHR fare?) and commercial clout and familiarity apparently meaning more to the voters than artistic merit, maybe it's time to re-think the process.

Watch the Grammys on **March 1**, and judge for yourself.

And while we're on our soapbox, **Virgin Records** recently announced that the **Rolling Stones'** current effort, *Voodoo Lounge*, which the Grammy voters have nominated in the Best Rock Album category, has been certified double-platinum by the **Recording Industry Association of America (RIAA)**, signifying two million copies sold. Since this

reflects the amount of units shipped, not the actual amount sold, it is somewhat misleading.

Labels routinely announce these gold and platinum certifications, even though some of the records have not yet sold the required units. In the **Stones'** case, just under 1,500,000 units have been sold (as of press time), leaving 500,000 copies sitting in the stores. And even if some of those discs make their way back to the label as returned merchandise, the **Stones** will still retain their double-platinum status.

With the industry charts now reflecting actual cash register rings, maybe it's time to take another look at this process, too.

On The Road

In our last issue, we erroneously reported the starting date of the much-anticipated "**Led Zeppelin**" tour—**Jimmy Page** and **Robert Plant**. The tour (still subject to change) is scheduled to begin on February 26 in Pensacola, Florida, and will play 35 cities in the U.S. and Canada, landing in the Southland on **May 16** for a show at the **Great Western Forum**. The North American leg of the tour, sponsored by Miller Genuine Draft and benefiting **Second Harvest**, resumes in August, following a two-month stint in Europe. It will be interesting to see how many Forum shows will be added, since, at the height of their popularity, **Led Zeppelin** sold out multiple-date engagements at the Inglewood home of the **Lakers**.

Also destined to be one of the year's hottest tickets is **R.E.M.'s** first American tour in six years, which comes to the Southland for three dates: **May 9** at the **Great Western Forum**, **May 12** at the **Arrowhead Pond** in Anaheim and **May 14** at the **Blockbuster Pavilion**. Tickets go on sale on **January 21**.

Grapevine

"The Age of Aquarius meets the Age of Interactivity," boasts the **A&M Records** press release announcing the label's innovative, interactive press kit for the two-disc set, **Woodstock '94**. Containing artist bios, recording info, audio samples and even a "mashing game," this is definitely a harbinger of things to come. In the not-too-distant future, this will be the norm for press kits, with labels sending out advance CDs of an artist's new album containing music, bio info, video clips, articles and other assorted goodies—all on one disc.

Rumors of local punk/rap outfit **Manhole** being inked to **EastWest Records** are apparently not true, though the band is being courted by the majors.

Calling Southland alternative jazz bands and musicians. The "**XYZ Club**" is looking for new talent to play this Studio City club on Monday and/or Tuesday nights. If you're interested in auditioning, contact Gary Gladstone at 818-990-4889.

Deals

Power pop trio the **Sugarplastic**, who earned a Number Eight slot on **MC's** Top Unsigned Bands of 1994 list, has been inked to **DGC**.

Speaking of our yearly best band list, we printed the wrong phone numbers for **Extra Fancy** (213-665-7500) and **Lutefisk** (213-993-3344).

Also, in last issue's Demo Critiques page, we listed the wrong phone number for **Willie "Jitterbug" Webb** (210-680-0966).

And while we're setting the record straight, we omitted three **Geffen Records/DGC** A&R Assistants from last issue's A&R list: **Shauna O'Brien** (Mark Kates' assistant) and **Rachel Pollon** and **Marvyn Mack** (Tony Berg assistants). **MC**

PARKER PALS



Veteran rocker Graham Parker is flanked by Razor & Tie Co-Presidents Cliff Chenfeld and Craig Balsam. The label recently announced the signing of Parker, whose initial release will be 12 *Haunted Episodes*, scheduled for a March release.



WILD ORCHID BLOSSOMS



As a direct result of Sony Music Publishing's artist development efforts, Wild Orchid recently landed a recording contract with RCA Records. Pictured celebrating the label signing are Jim Vellutato, Director, Creative Affairs, Sony Music Publishing; Stefanie Ridel, Wild Orchid; Rene Sandstrom, Wild Orchid; Stacey Ferguson, Wild Orchid; Kathleen Carey, VP, A&R, Sony Music Publishing; and Ron Fair, Sr. VP, A&R, RCA Records.

BMI News

BMI recently announced three key promotions. Ann Booth has been promoted to the position of Assistant Vice President, Executive Administration. Booth, who joined BMI in 1983, will continue to direct the production of BMI's major national events. Alison Smith was promoted to the post of Assistant Vice President, Performing Rights, where she will continue to develop various aspects of BMI's royalty distribution systems. Smith first joined BMI in 1985. And Michele Reynolds has been named Senior Director/Marketing and Industry Relations. She will oversee marketing functions for BMI's General Licensing department. Reynolds joined the

organization's Performing Rights department in 1974. All three employees can be reached at BMI's L.A. offices (310-659-9109).

In other BMI news, the performing rights organization announced that it has renewed their Video Music Services Performance Agreement with Muzak Limited Partnership, the world's largest provider of business music. The agreement, which expires on December 31, 1995, grants subscribers of Muzak's ZTV Video Service Program authorization to use music from BMI's catalog of more than three million titles.

KICKIN' WITH KITARO



BMI helped celebrate Kitaro's latest Domo Records release, Mandala, following his recent Universal Amphitheatre performance. Pictured backstage (L-R): Eiichi Naito, Kitaro's manager; Evan Medow, President, Windswept Pacific Publishing; Marty Friedman, Megadeth guitarist; Linda Livingston, Associate Director, Film/Television Relations, BMI; Kitaro; and Randy Miller, film composer.

EMI MUSIC 'PUFFS' UP



EMI Music Publishing has inked a deal with urban songwriter/producer/label executive Sean "Puffy" Combs. The co-publishing/co-venture agreement will include signings made by Combs to his Bad Boy Entertainment label. Some of Combs' credits include the discovery of Jodeci and Mary J. Blige. Pictured (L-R): Evan Lamberg, VP, Creative, EMI Music Publishing, East Coast; Robert Flax, Executive VP, EMI Music Publishing Worldwide; Sean "Puffy" Combs; and Martin Bandier, Chairman/CEO, EMI Music Publishing Worldwide.

ASCAP Appointment

ASCAP recently announced the appointment of Richard M. Joyce to the newly created position of Director, Marketing and Planning. Joyce, a consultant with the firm of Booz-Allen & Hamilton since 1989, will be part of ASCAP's Senior Management team, overseeing the development of new strategies that will

help market ASCAP to potential members and customers. Joyce is based at ASCAP's L.A. offices (213-883-1000).

Zomba News

Zomba Music Publishing has announced the hiring of Kymberlee Thornton as Creative Manager, East Coast, and Kenneth Higney has joined the company as Director, Copyright Administration.

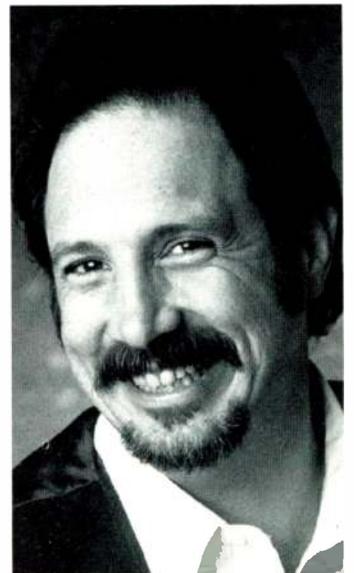
Zomba also announced the signing of songwriter/producer Lo-Rider to an exclusive worldwide publish-

ASCAP ADDITION



Richard M. Joyce, Director of Marketing and Planning, ASCAP.

W/C PROMOTION



Greg Sowders, Director, Film and Television, Warner/Chappell Music.

JOEL HIRSCHHORN

This award-winning songwriter/composer has won acclaim in every musical medium



From his early classically trained wonder years and brief recording stint as the shade-donning pop tunesmith known as Hathaway, to his hit songwriting career (with longtime partner Al Kasha), to film scoring and Broadway plays—Joel Hirschhorn has seemingly done it all.

With two Academy Awards to his credit, along with four Golden Globe nominations, two Tony nominations and a Grammy nomination, the New York-born, California-transplant's career took a new and exciting turn when he was asked to write, orchestrate and perform an original concerto for the Conejo Symphony Orchestra, which will be presented at the Civic Arts Plaza Auditorium on May 20th.

A classically trained musician, who was groomed to enter the classical genre from an early age, Hirschhorn instead discovered pop music. Once he had hooked up with Al Kasha, the two men would forge a powerful writing team that has sold over 94 million records.

It's the constant search for the perfect song that keeps the magic coming, as Hirschhorn explains, "If you sit back and wait for inspiration, you're going to be in another business pretty soon. You have to go about it in a structured sort of way, and that goes for whatever avenue of writing you're involved in."

Those other avenues include the Tony-nominated Broadway musicals *Seven Brides For Seven Brothers* and *Copperfield*, and a third one that the Hirschhorn/Kasha team is currently putting the finishing touches on. This original, and as-yet-unnamed, Hirschhorn/Kasha play, could be ready for the public by the end of the year.

While writing songs for films and scoring films is another aspect of Hirschhorn's talent, it also symbolizes the turning point in his career. The first big film that Kasha and Hirschhorn worked on was Elvis Presley's 1968 film, *Speedway* (Presley recorded the Kasha/Hirschhorn tune "Your Time Hasn't Come Yet, Baby").

It was at this point in the late Sixties that the budding songwriting team decided to move to California, where opportunities came at them like metal to a magnet, and they were soon working on the Jack Lemmon film *April Fools* and *The Cheyenne Social Club*, which Hirschhorn laughingly points out "features the only known duet between Henry Fonda and Jimmy Stewart. They sang a duet of our song 'Rolling Stone,' and let's just say that it was more about personality than musical talent."

After writing songs for movies—the two penned the Academy Award-winning songs for both *The Poseidon Adventure* ("The Morning After") and *The Towering Inferno* ("We May Never Love Like This Again")—they were soon scoring the films as well. "Coming from a classical background, film scoring was always intriguing to me. Film scoring started coming about in 1972. It was at the same time as *The Poseidon Adventure*, the era of the disaster film. So anytime there was a shipwreck or a fire, they'd call us."

In addition to their film work, the two quickly found quite a bit of work in the television industry, including the scoring of the first two-hour animated musical written expressly for prime time television, *David Copperfield*.

As for scoring animated features versus live-action features, Hirschhorn says, "The only difference is that the music is generally faster and more buoyant in an animated project, because you can't lose the attention of the younger viewers for even a second. The pacing is almost three times the speed," Hirschhorn says with a laugh, before adding, "but you've gotta throw in one ballad, so you can try for your Oscar or your Grammy."

While he has been involved in some major box-office blockbusters, Hirschhorn's newest career journey happened as a result of his score for the little-known film *China Cry*. "Somebody at the Civic Arts Plaza loved the score of *China Cry* and asked me if I would write a symphony for them, which is how this whole symphonic suite that I'm doing came about."

In response to questions regarding his twenty-minute symphony, which he may take on the road, Hirschhorn says, "It's everything my piano teacher ever dreamed about [laughs]. I've not only composed the piece for more than 80 pieces, but I'll also be playing as a pianist. I've been training for something like this for years, especially the solo pianist part of it, and now I'm getting my chance. As exciting as this whole thing is, I must admit that it's quite a tall order. They came to me and said, 'Just give us your own 'Rhapsody In Blue.'"

Hirschhorn's final comment best sums up his career, "It's like Marvin Hamlisch says, 'Whenever somebody asks you if you can do something, you always answer, 'Yes.'"

Joel Hirschhorn can be reached at 818-991-8689.



More than 25 singer-songwriters took the stage at the historic Carnegie Hall in New York for the first Singer-Songwriter Festival, which benefited the National Coalition For The Homeless. Pictured at the post-show celebration are BMI's Jeff Cohen and singer-songwriters Julie Gold, Sally Fingerett and Jon Vezner.

ing deal. Rider is the writer and producer for Mercury recording artist Ill Al Skratz, as well as the co-producer for Shaquille O'Neal's new single, "Biological Didn't Bother."

Zomba has also made a dramatic move into the Latin market by acquiring two leading Latin publishing companies; Grever International S.A. and Golden Sands Enterprises, Inc. Bob Grever will remain as President of the two companies under the conditions of the long-term agreement. Zomba Music Publishing can be reached at 212-620-8744.

Warner/Chappell Music

Warner/Chappell Music has announced the promotion of Greg Sowers to the post of Director, Film and Television. Formerly the Manager of that division, Sowers will continue to work closely with film producers, music supervisors and television production companies in the placement of Warner/Chappell's catalog in film/television projects. Warner/Chappell can be reached at 310-441-8600.



WARREN DREAMS



Songwriter Diane Warren visits Lisa Stansfield and Babyface during the video shoot for Warren's song, "Dream Away," from the film *The Pagemaster*. Pictured (L-R, standing): S.A. Baron, Director, Video Production, Arista; Ramone Hervey, Babyface's manager; Jacquie Perryman, VP, Soundtracks, Arista; Jazz Summers, Stanfield's manager; Diane Warren; (sitting) Babyface; Rande St. Nichols, Director (in front); Lisa Stansfield.



VIDEOFUL OF MONKEES: Rhino Home Video is set to release *Head*, the 1969 feature film starring the Monkees. The 87-minute feature, which was co-written by Jack Nicholson and Bob Rafelson (who also directed), has remained one of the most popular cult films ever made. The video, which also features the original theatrical trailer, is just one part of Rhino's Monkees reissue program, which includes the current reintroduction of all nine original Monkees recordings on compact disc and cassette. Later this summer, Rhino is also set to release a limited boxed set of 20 video cassettes that will include all 58 original television episodes. *Head* retails for \$19.95.

SKIP SAYLOR RECORDING: Stevie Wonder, mixing the single "Dream Come True," featuring Wonder and the Temptations, for the upcoming Motown Records tribute to Berry Gordy, with Wonder producing, Steve Van Arden engineering and Eric Flickinger assisting... Delicious Vinyl act the Pharcyde, tracking for their upcoming album, with John Barnes producing, Rick Clifford engineering and Tulio Torrinello, Jr. assisting... Curtis Salgado, mixing his upcoming Rhythm Safari/Priority Records release; Marlon McClain produced,

BOMB SESSION



Producer Kim Fowley is pictured with Moonstone rockers Cherry Bomb, an all-female outfit from Akron, Ohio. The group's as-yet-untitled debut is due out in February. Pictured (L-R, standing): Pat Siciliano, President, Moonstone Records; Amy Good, drummer; Dean Schachtel, VP, Sales, Moonstone Records; (sitting) Rose Kuhel, bassist; Jeanine St. Clair, vocalist; Kim Fowley; Jen Elliot, guitarist.

Ken Kessie engineered and Eric Flickinger assisted... Battlecat, remixing the Quo single "Quo-Funk" for

Carey-Debear Productions, with Jason Roberts engineering and Eric Flickinger assisting.

MUSIC GRINDER STUDIOS: Babyface, in Studio A, producing tracks for Karyn White and Vanessa Williams, as well as Madonna's "Take A Bow," with engineering expertise provided by Brad Gilderman, assisted by Eric Fischer... Fishbone, producing two tracks for their latest Sony release, engineered by Toby Wright, with an assist from Rich Novak... Meat Loaf, recording tracks, with Randy Nichlaus producing and Nathaniel Kunkel engineering one track, and Steven Van Zandt produced and Woody Woodruff engineered another; Marty Ogden assisted during both sessions... Ron Fair, recording with RCA act the Smithereens; Mike Ross engineering and Marty Ogden assisting... Cathy Troccoli, recording "Taking A Chance" for her new RCA release with Brian Malouf engineering and producing and Marty Ogden assisting.

NRG RECORDING: Geffen recording act White Zombie recently finished tracking for their upcoming album. Terry Date (Soundgarden, Pantera) produced and engineered the album, assisted by Ulrich Wild and Wade Norton.

IMAGE RECORDING: Heartbreaker Howie Epstein was in producing Oh Boy artist John Prine's latest, with Tom Lord-Alge mixing. **MC**

SPYZ IN THE HOUSE



24-7 Spyz recently recorded a new album, *Temporarily Disconnected*, for Enemy Records, at 4th Street Recording in Santa Monica. Engineer Jim Wirt is pictured sandwiched between band members Forrest, Jimmy Hazel, Rick Skatore and Anthony Johnson.

YOUNG MAN BLUES



Nathan Cavaleri, the twelve-year-old blues guitar wizard from Australia, was in Los Angeles recently to perform in an international McDonald's commercial with his idol, B.B. King. Cavaleri is pictured with Mark Rivett, music director for D.D.B. Needham advertising agency, behind the board at Burbank's Saturn Sound. Cavaleri's critically acclaimed debut on MJJ Music was released last year.

Y A M A H A B A S S G U I T A R F O R U M

YAMAHA INTRODUCES AN AFFORDABLE PROFESSIONAL 5-STRING BASS INSPIRED BY NATHAN EAST SIGNATURE MODEL

Bass players who have been lusting after the extended-range features of the Yamaha Nathan East Signature Model bass can now experience the benefits of those expanded options at an affordable price.

The new Yamaha BBN5 electric

bass guitar is a 5-string model featuring a full 24-fret neck, providing extra notes and new playing options at both the high and low ends of the instrument's range. With its body shape based on the top-of-the-line Yamaha Nathan East Signature Model, this instrument will appeal to players of blues, R&B, and traditional rock forms.

The BBN5 is made from a lightweight resonant alder body balanced to allow extended playing without undue shoulder fatigue. It achieves ex-

cellent tone naturally, with the maple neck contributing long-lasting sustain and the rosewood fingerboard adding warmth. The solid brass bridge also contributes to the sustain and tonal quality.

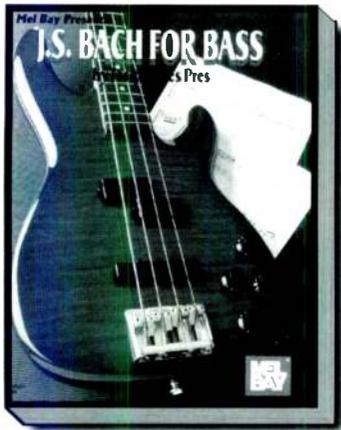
Electronics on the BBN5 include two ceramic pickups, each with Volume control, as well as a Master Tone control. This allows fast and convenient access to sounds for both anchoring the band and for soloing.

Yamaha is committed to maintain the highest level of quality control for

its products. For that reason, Yamaha confidently offers a limited lifetime warranty on the BBN5, as on all its guitars and basses. The BBN5 5-string bass is available in Black, Brown Satin, and Natural Satin finishes.

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

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**J.S. Bach For Bass
from Mel Bay Publications**

Mel Bay Publications presents *J.S. Bach For Bass*, written by bassist, songwriter and studio musician Josquin Des Pres. Mr. Des Pres has taken certain Fugues and Preludes from Bach and fashioned them into interesting exercises for the electric bass guitar. Bach, who was known as an organist in his day, was eventually recognized as a truly great musician who changed the previously conventional structure of the Fugue and Prelude.

The book has ten carefully notated pieces in ascending order of difficulty and length—from very easy to brutal. Complete tablature for correct fret position is also noted underneath the written bass clef stave. Along with the book comes a cassette tape recorded and performed by Des Pres. Recommended by the publisher for use in conjunction with the book, the tape facilitates learning and will "keep you honest" when assessing your accuracy. The Mel Bay *J.S. Bach for Bass* (with cassette tape) sells for \$18.95 retail. For more information, contact Mel Bay Publications at #4 Industrial Drive, Pacific, Missouri 63069-0066, or call them at 800-325-9518.



Getzen Custom Series

The new Custom Series, Bb Trombone, Bb Trumpet and C Trumpet from the Getzen Pro Shop are designed to meet the demands of the professional. The 3047-AF Trombone features an axial-flow valve, 22 gauge, 8 1/2-inch bell in red or yellow brass with soldered rim, 0.547-inch bore, tapered inside tuning slide tubes and many other features found in the Edwards trombones. Both the new 3050-B and 3060-C Trumpets feature a two piece, 21 gauge, yellow brass 4 7/8-inch bell, gold brass mouthpiece and weighted valve caps. For more information, contact Getzen Company, Inc., P.O. Box 440 Elkhorn, WI 53121, or call 414-723-4221 or FAX 414-723-4245.



W5 and W7 Pro Workstations from Yamaha

The W5 with 76 keys and the W7 with 61 are the new workstations from Yamaha that feature 32-voice polyphony, 100,000 note, 16-Track sequencer, a floppy disk drive and six internal digital signal processors (DSP). The 128 voices and two drum kits in the internal bank are available for up to 16 part multi-timbres. The external expansion slot allows for a four meg expander voice board, with Yamaha offering titles such as "Concert Grand," "Vintage Sounds" and "Rhythm Section."

These workstations use Yamaha's Advanced Wave Memory (AWM2) with eight MB of all new samples and waves in ROM. The six internal digital effects can be inserted at different points in the all-digital domain signal path for a seemingly endless range of expressive sound possibilities. The large, backlit graphic LCD display and sixteen assignable buttons make programming easy even under minimum lighting conditions. The W5 and W7 are General MIDI compatible, but Standard MIDI File formatting lets you configure to your own system's requirements. Voice templates include a selection of 39 amplitude types, 59 filter

settings, 40 pitch envelope settings and 33 different LFO settings.

The suggested retail price for the W5 is \$2,095, while the W7 sells for \$1,995. Both units will be available early in 1995. For more information, contact Yamaha Corporation of America, Audio, Guitar and Synthesizer Division, P.O. Box 6600, Buena Park, CA 90622-6600, or you can call 714-522-9011.

**AKG
C12VR
Tube
Mic**



The vintage C12 sound is recreated with this modern-day version incorporating the original capsule, the same 6072 tube and the original circuit design. But the new features make this microphone much more versatile and useful, and it has been improved in the hum and noise department (a downside with some vintage electronics that have not been refurbished or maintained to original, new factory specs).

Some new operating features include -10db and +20db switchable attenuation, nine different polar patterns possible (from omni to cardioid to figure-8 and six in-between positions), remote pattern selection from the N-tube power supply and switchable sensitivity in 10 db steps. A new, larger output transformer lowers low frequency distortion, and there is a remotely controlled, two-position roll-off/bass cut switch. The mic comes with special shock mounting hardware, a 30-foot connecting cable and foam windscreen.

The new C12VR sells for \$4,000 retail, which is less than the typical used price of an original C12 microphone. For more info, contact AKG Acoustics at 1525 Alvarado St., San Leandro, CA 94577. Call them at 510-351-3500 (FAX: 510-351-0500).



**Studio LC Console
by Soundcraft**

The Studio LC can be purchased in 16, 24 or 32-channel versions with the 32-channel delivering up to 82 inputs on mixdown. The board is an "in-line" design with flip or reverse mode that flips the signal path from the 100mm fader to the monitor pot or vice-versa. Being an eight-buss console, the LC is perfect for digital eight-tracks, but you could record up to 32 simultaneous tracks by way of the tape sends (direct outputs) on each input channel. Seven stereo input pairs are for effects returns, and a balanced submix input allows you to connect an outboard mixer output for even more inputs to mix. There can be a total of ten effect sends used in mixdown, and inserts are available on the input channels, buss outs and mix outs.

The console features both line and XLR mic inputs with switchable 48-volt phantom powering. There is solo-in-place and mute facilities on all input channels. The equalizer is a three-band type with sweeping midrange and low frequency controls and high pass filters (sorry, no more equalizer info right now). Try Spirit Corporation at 8760 S. Sandy Parkway, Sandy, Utah 84070 for more about the Spirit LC.



**CuePoint Autolocator from
JLCopper**

CuePoint is a universal autolocator that supports MIDI Machine Control (MMC) and can be used with the Alesis ADAT, Fostex RD-8, Tascam's DA-88, video tape recorders and many hard disk recorders.

You may control up to four MMC-ready tape recorders or software programs. There are conventional tape transport controls, a shuttle wheel (which is



**Kart-a-Bag's Tri-Kart 800
from Remin**

The Tri-Kart 800 is a heavy-duty, telescoping cart that has the ability to move on either two or all four wheels. In the four-wheel mode, the Tri-Kart is capable of moving up to 300 pounds without any of the weight resting on your wrists, elbow and shoulder muscles. The two-wheel mode is good for lighter loads or getting around in tight spaces. The kart has 48-inch telescoping rails that are extended and retracted by means of a patented, one-motion handlebar grip. As an extra feature, the Tri-Kart collapses into a small, 16-pound package that fits anywhere—even under an airplane seat. I chose this kart because I move all my recording equipment at one time, sometimes by myself. One feature I like is the way the kart negotiates curbs and stairs without a hassle.

Made in America, the Tri-Kart 800 is built from stout aluminum tubing and chrome-plated automobile tensile strength steel and uses six-inch, semi-pneumatic wheels with roller bearings and mud guards. The kart also comes with two permanently attached, slip-proof elastic cords for tying down loads to the kart.

The Tri-Kart 800 is just one of many collapsible karts in all sizes and weight capacities made by Remin Kart-a-Bag. Remin is located at 510 Manhattan Road, Joliet, IL 60433. Phone them at 815-723-1940 (FAX: 815-723-2495) for more information and a catalog.

missing from some of the popular digital decks) and both track enable and track grouping functions. Locate points can be "captured" on the "Fly" and then edited, stored and recalled. Up to 99 locate points can be stored and the auto-punch in/out feature can be made accurate down to a quarter of a SMPTE frame.

The CuePoint Autolocator can make up for some of the inadequacies of some of the digital eight-tracks because it also features a SMPTE reader/generator which can be driven by incoming SMPTE or MTC (MIDI Time Code). The CuePoint can function as Master synchronizer by sending out either MTC or SMPTE, and the optional dataCARD expansion card allows the unit to slave to the Alesis ADAT without using up an ADAT audio track for SMPTE code.

JLCopper Electronics is located at 12500 Beatrice Street, Los Angeles, CA 90066. For more information, phone them at 310-306-4131 or FAX them at 310-822-2252. The Compuserve address is 75300,1373.



Sky Cries Mary

Congratulations to **Sky Cries Mary**. The experimental pop band gave the first live-concert simulcast on the Internet last November. "We beat the Stones, which really pissed them off," vocalist **Roderick Romero** told Show Biz. Between 38,000-40,000 viewers, from as far afield as Japan, Australia and Brazil, signed on for the real-time concert broadcast from the Starwave Corp., in the band's Seattle home base. The dream, says Romero, is for the band to do a monthly program—"a free concert to the cosmos," he calls it—that would not only spark band creativity, but would enable SKM to take their songs directly to the people. That will have to wait for technology to catch up with the vision. "The equipment is very expensive and difficult to get," Romero says. "It's like turning on the first radio, but the potential is greater. We're not a megaband, and we pulled it off. The possibilities are amazing."

"I intend to approach my recording career with the same intensity that I do with football and baseball, without sacrificing one for the other," says sports star **Deion Sanders**. **Bust It Records** has just released

the would-be rapper's first effort, **Prime Time**. A product of the hip-hop era, Sanders recently teamed with **Hammer** for his recording debut, "Straight To My Feet," from the **Street Fighter** soundtrack. The video, featuring action star **Jean-Claude Van Damme**, premiered during the **49ers'** game with the **Dallas Cowboys** in November.

Former **MC** managing editor **Rob Simbeck**, currently a freelance writer and songwriter based in Nashville, has written the music for **Mud Pies & White Dresses**, a two-act play set to open on Friday, January 27, at the **Group Repertory Theater** in North Hollywood. Set in Texas, the play was written by Rob's sister, **Lori Street-Tubert**. The play will run (at least) through mid-March. Showtimes are Friday and Saturday at 8:00 p.m. and Sunday at 3:00 p.m. Admission is \$12.00 (\$10.00 for senior citizens and students). Reservations can be made by calling 818-769-7529.

Do you believe in magic? They do at **Kid Rhino**. Rhino's kiddie arm, in association with **McDonald's**, has released **Ronald Makes It Magic**. This sing-along assortment, aimed

at small fries everywhere, features **Ronald McDonald** and his friends singing fourteen favorites such as "Big Red Shoes (Blue Suede Shoes)," "In McDonaldland (In The Summertime)" and the theme from all those Saturday morning commercials, "Do You Believe In Magic." Songs from **Ronald Makes It Magic** will be featured in McDonald's **Happy Meal**

Workshop family show, with **Ronald McDonald** on tour at McDonald's restaurants throughout the country beginning next spring. Whenever you buy kids' recordings.

Jazz musician **Buddy Collette**, who has just released his double spoken word and music recording, **A Jazz Audio Biography**, produced by **Harvey Robert Kubernik** for **Issues/New Alliance**, was profiled in a recent episode of **KCET's Life & Times**. During this fascinating appearance, Collette ably tries to condense his

almost six decades of jazz and music into an impossible time constriction. The segment should be repeated and is worth requesting, if it is not scheduled.

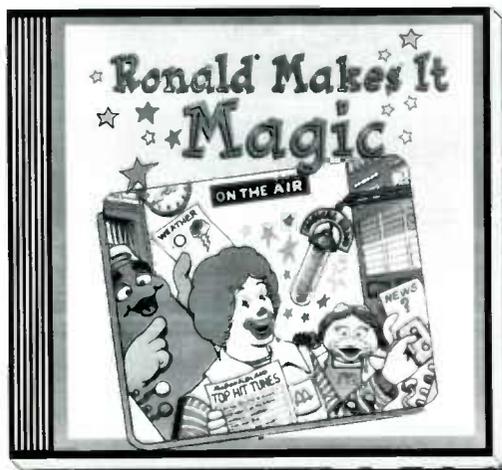
Those who have interacted with too much food over the holidays may want to check out the **Six Day BioDiet**. Developed in Switzerland, the diet consists of organically grown fruits, vegetables, herbs and plant juices, plus a special Detox Tea and Bio-strath tablets. Show Biz isn't hot on starvation diets—heck, we're not too keen on dieting period—but we understand that **BioDiet** is the hip thing among soap stars. One convert is veteran actress **Jeannie Cooper** from **The Young & The Restless**, pictured here with **BioDiet** founder **Wendi Cooper** (no relation). Jeannie looks so good, we



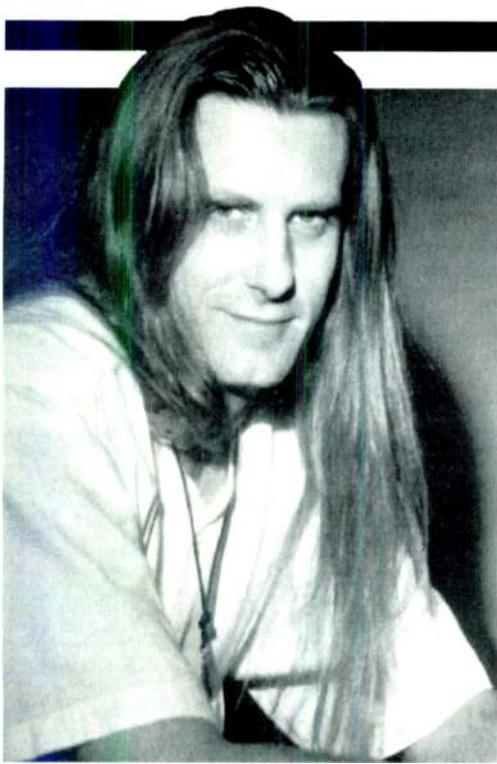
Buddy Collette

almost want to call 1-800-Bio-Diet, ext. 111. Buy the whole program for \$79.95.

The New York-based **Museum Of Television & Radio** has announced plans for a 23,000-square-foot facility in Los Angeles that will duplicate (and make available) the museum's collection of more than 60,000 programs. "We've wanted to have a greater presence in Los Angeles for a long time," said museum President **Robert M. Batscha**. "We've always wanted to have a permanent facility in Los Angeles, and these will be two equally dynamic facilities." The museum, located in a \$10 million redesign of a former Beverly Hills bank, is slated to open in November 1995.



Jeannie Cooper and Wendi Cooper



Ron Wasserman

The man behind the masks is **Ron Wasserman**. The talented producer, engineer, singer and songwriter is riding the crest of fame generated by the **Power Rangers**, whose new collection, *A Rock Adventure*, has powered past the half-million mark. The Power Rangers' theme song, "Go Go Power Rangers," with vocals by the composer's alter ego, **Aaron Waters**, finds its way into nineteen million homes every week. Wasserman also provides the music behind the current sold-out Power Rangers tour. Among his other TV credits are *X-Men*, *VR Troopers* and *Sweet Valley High*. He contributed the song "Best Part" to **Katey Sagal's** *Well* album. Get

up close and personal with the man by calling **Sal Alessandro** at 818-506-4320.

How does **Melissa Etheridge** make strawberry pancakes? How accurate is **Michael Stipe** with a water gun? What seven CDs does **Sandra Bernhard** consider essential? Find out by viewing *Naked Cafe*. The newly launched program on VH1 considers itself "the ultimate music interview show," and with topics like the above, they just might be right. New episodes premiere Sundays at 8 a.m., with encores at 3:30 p.m. and midnight; they repeat the following Friday at 5:30 p.m. and Saturday at 4 p.m. All times PST.

The rapidly expanding interactive industry consists of two integral elements: companies creating high-tech multimedia software and publishers who produce and distribute titles to the public. **Donna Cardellino** is a Los Angeles-based manager who has created a niche matching private sector businesses with corporations who publish CD-ROM's. She's having some success, having placed several interactive titles with Sony Imagesoft/Sony Electronic Publishing. Look for a big splash to be made by the **Tooners**, a rock & roll band from Valencia who are pro-

ducing their own TV program and CD-ROM title. To pitch your own project, contact Cardellino at 213-851-9193.

Jason Scott Lee stars in the live-action version of one of Disney's most honored animated classics, *Rudyard Kipling's The Jungle Book*. In this new version, shot entirely on location, Lee stars as **Mowgli**, an orphan who is raised by wild animals in the jungles of India. The live version picks up pretty much where the animation left off. Here, he is eventually drawn from the jungle by his attraction to **Kitty (Lena Headey)**, daughter of **Major Brydon (Sam Neill)**, who comes in contact with the avaricious military officer **Captain Boone (Carey Elwes)**. The soundtrack, released on Milan CDs and cassettes, is largely orchestral and heavy on the **Strauss**. Worth checking out.



Jason Scott Lee in *The Jungle Book*

FRANK GONZALEZ/ONYX/ONYX PICTURES; ART: REEDS/REEDS

ducing their own TV program and CD-ROM title. To pitch your own project, contact Cardellino at 213-851-9193.

Robert De Niro has announced plans to revive a Harlem hot spot. He and partner **Drew Nieporent** want to revive **Minton's Playhouse** with jazz and soul food. The landmark club opened in 1939, but has been closed for twenty years. De Niro and Nieporent will also open a bakery in the spring between their two restaurants **Tribeca Grill** and **Nobu**.

Rhino Entertainment has entered into an agreement with Santa Monica-based **General Publishing Group** to create and market new and licensed book titles under the new Rhino Books imprint.

The first title is *The Best Of The World's Worst*, by author **Stan Lee** of **Marvel Comics** fame. The book is a compendium of catastrophes and other unexpected screwball real-life

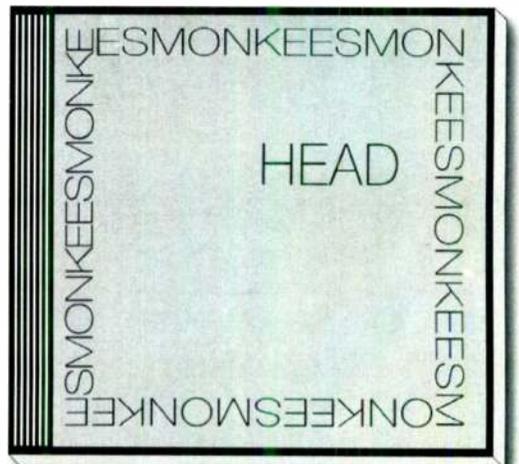
events throughout history, such as **Donald Duck** being banned by Finnish censors for baring his tail feathers. The book is a perfect companion to Rhino's 1983 compilation, *The World's Worst Records*. Available wherever fine reading material is sold.

The **Monkees** were always the perfect friends. They visited every night, stayed as long as we needed them to and never complained that too many demands were made on their time. Now the years may have gotten hazy and the memories a little distant, which is why it is so right that this second trio of Monkees' product—*More Of The Monkees*, *Head* and *The Monkees Present*—sounds so pristine.

My favorite now is the same as it was then. On the soundtrack to the group's sole feature film, *Head*, the group makes cracks in the wall of their unfair and unrealistic image. I felt then—and feel now—that the theme "Porpoise Song" speaks for me and my fight to break down my own version of that wall. No words can describe what the song really meant to me and, I'm sure, to other lonely kids. Thanks to Rhino for reminding me once again why it is I have to live my life with music. **MC**



Donna Cardellino





AND THE WINNERS WERE...: On February 28, to coincide with this year's Academy Awards show (March 27), Rhino will release *The Envelope Please...Academy Award Winning Songs*, a comprehensive five-volume set collecting the silver screen's most honored music—from the first song to garner a Best Song Award ("The Continental," from 1934's *The Gay Divorcee*), to last year's big winner (Bruce Springsteen's "Philadelphia") and every song in between.

A BAND OF GYPSYS: In more re-issue news, on March 21, Capitol will celebrate the 25th anniversary of Jimi Hendrix's short-lived outfit, Band Of Gypsies (bassist Billy Cox and drummer Buddy Miles), releasing (for the first time on CD) the band's only recording, a self-titled live album recorded during their New Year's Eve show at New York's Fillmore East in 1969 and originally released in 1970 (there will also be a limited edition vinyl collector's pressing).



GO-GO GIRLS: The reformed Go-Go girls are pictured with various I.R.S. and industry honchos following the group's recent Wiltern gig (I.R.S. Chairman/President Miles Copeland is pictured fourth from right).



ELEMENTAL SHOW: Veteran soul act Earth, Wind & Fire recently performed a sold-out show at the Pantages Theatre in Hollywood in support of their current opus, *Devotion*. Co-founder and musical guiding light, Maurice White, who declined to go on tour with the band, choosing instead to stay in the studio (he's working on several projects, including the band's next album), joined EWF during the encore, performing a version of the album's title track. Pictured (L-R): EWF principals Maurice White, Ralph Johnson, Sheldon Reynolds, Sonny Emory, Philip Bailey and Verdine White.

—Keith Bearen



GOOD SPIRIT: Virgin Director of Product Management Brenda Walker and Executive VP of A&R Kaz Utsunomiya congratulate Virgin artist Carleen Anderson following her show at Luna Park. Anderson's Virgin release is entitled *True Spirit*.

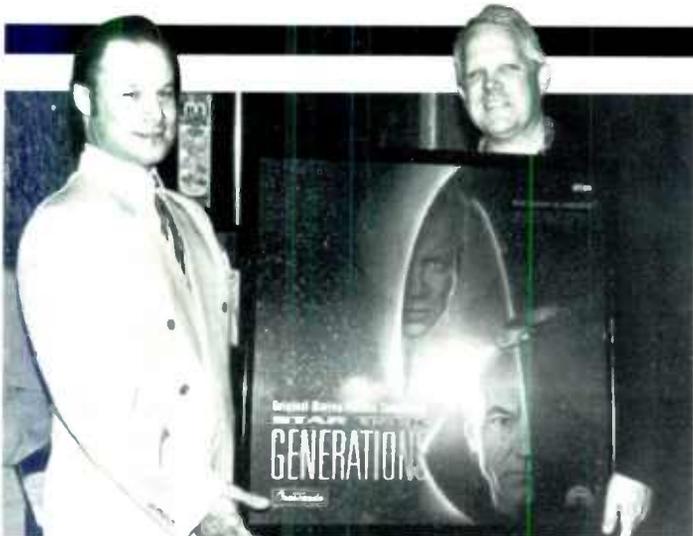


NOT A MIRAGE: Epic execs gather round Epic act Oasis at the Whisky. The band played the venerable venue in support of *Definitely Maybe*, an album that's making noise on the alternative charts. Pictured (L-R): Tony McCarroll, manager Marcus Russell, Liam Gallagher, Epic President Richard Griffiths, Paul McGuigan, Epic VP of A&R Oavid Massey, Paul Arthurs and Noel Gallagher.



KEEPING UP WITH JONES: Veteran crooner Tom Jones recently joined the Wolfgang Press at the Troubadour. Jones jumped onstage during the band's encore and performed two Wolfgang Press songs that appear on his latest, *The Lead And How To Swing It*. After the performance, Jones said, "They write great songs, and that's the truly important thing." The duo's new 4AD album, *Funky Little Demons*, is due out at the end of January.

—Steven P. Wheeler



TALKIN' 'BOUT STAR TREK'S GENERATIONS: Pictured at a recent gathering celebrating the release of the soundtrack to *Generations*, the latest chapter in the ongoing *Star Trek* movie saga which unites the original *Star Trek* cast with *The Next Generation* cast, are Crescendo/GNP Records Vice President Neil Norman and award-winning soundtrack composer Dennis McCarthy. —Tom Farrell



A LITTLE NIGHT MUSIC: Virgin artist Joe Jackson visited the City of the Angels in support of his latest release, *Night Music*. Pictured backstage following Jackson's performance at the Wilmett Theater are manager Winston Simone, Virgin VP of Promotion John Boulous, Jackson, Virgin Executive VP of A&R Kaz Utsunomiya and Virgin Records President/CEO Phil Quartararo. —Ernie Dean



PLEASURABLE PARTY: Singer-songwriter Phil Perry, noted fretman Lee Ritenour and producer/artist George Duke gather for the camera during a party, held at the Hotel Nikko, celebrating the release of Perry's *Pure Pleasure*, on the MCA/GRP label, featuring the single "One Touch." Duke produced one of the LP's tracks, a remake of the Spinners classic "Love Don't Love Nobody."



NEW DISCOVERY: Discovery recording artist Perla Batalla is pictured with Vice President of Sales & Marketing Syd Birenbaum, Discovery President Jac Holzman and WEA President/CEO Dave Mount following her recent Luna Park performance. Batalla appeared in support of her new self-titled album.



STREET FIGHTING MEN: Priority Records hosted an in-store event at Wherehouse Records in Los Angeles, celebrating the release of the soundtrack to the new action movie *Street Fighter*. The soundtrack, which debuted on the pop charts at Number 135, features the rapping debut of 49er's defensive back Deion Sanders (duetting with veteran rapper Hammer), as well as tracks by Da Pharcyde, Ahmad, Anotha Level and Ras Kass. Pictured (L-R, standing): Bambino of Anotha Level, D-Wyze of the B.U.M.S., Ahmad, Hammer, Imani of Da Pharcyde, Stenge of Anotha Level, (sitting) Tre of Da Pharcyde, Ced Twice of Anotha Level, Evol of the B.U.M.S., Ras Kass and Fat Lip of Da Pharcyde.

MUSIC CONNECTION Tidbits from our tattered past

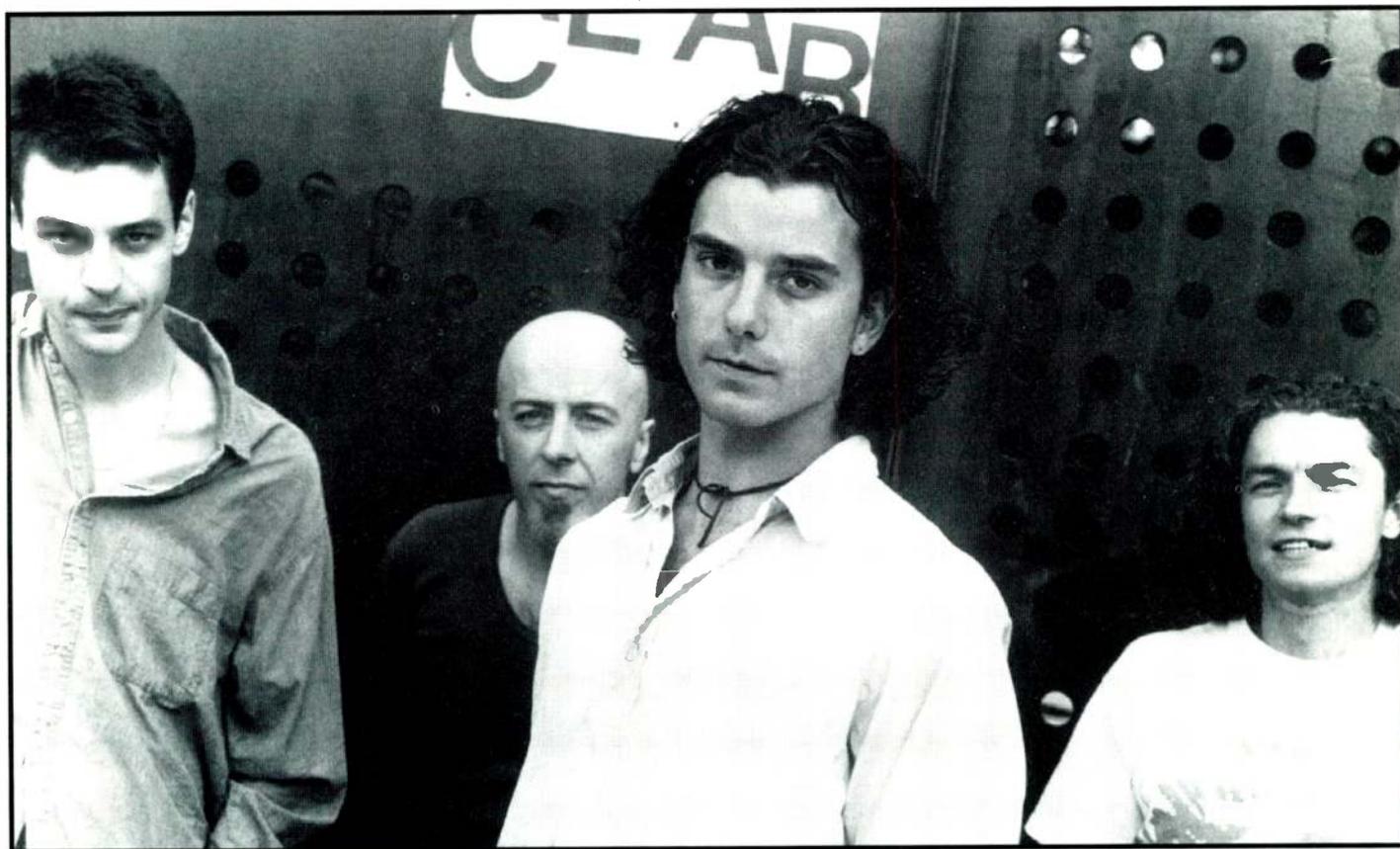
1983—ATLANTIC CROSSING: The Go-Go's are off to England to record their third album with producer Martin Rushent (he twiddled the knobs for Human League). A tentative song list includes "Head Over Heels," "Yes Or No," "I'm The Only One," "Mercenary" and "Good For Gone."

1980—HEART FULL OF GOLD: Heart, after finishing up their present Bebe Le Strange tour, will go into a Seattle studio to work on a live album, slated to include several cover tunes. The live effort will be coupled with a greatest hits collection. It'll join upcoming double-albums by the Eagles, Fleetwood Mac and Bruce Springsteen.

NO BEATING ROUND THE BUSH

This English grunge outfit, sporting a singer and sound that bear a striking resemblance to a certain Seattle band, is poised for stateside success

By Ned Costello



Dave Parsons

Nigel Pulsford

Gavin Rossdale

Robin Goodridge

I read an article somewhere about Eddie Vedder and his disgust at turning up in so many pop magazines," intones Gavin Rossdale, the charismatic frontman of new Trauma/Interscope act Bush. "I guess when he sees his face in a news clip, his first reaction is, 'Geez, I hate that guy.' I just hope I don't end up feeling the same way."

Judging from the buzz that his band is already creating, there is a good chance that fate will steer Rossdale down the same tinsel track as the beleaguered vocalist of Pearl Jam. For, like Vedder, Rossdale has the tousle-headed curls and porcelain bone structure of a bonafide pinup. Add to those qualifications a set of tonsils that enable him to howl like a banshee and coo like a swallow during the framework of a single chorus, and the outcome for Bush's vocalist seems set in stone:

He'll be propped up next to Eddie on many a teenager's vanity table—like it or not!

On these shores, Bush has been powering up the radio charts, thanks to the support of L.A. station KROQ. At the same time, alternative rock outlets in San Francisco have been equally enthusiastic in their support, thereby establishing the Golden State as an anchor for the British quartet's upcoming national tour, which is set to begin on January 24 in New York City (the tour comes to L.A. on February 10 for a date at the Roxy).

The single receiving the lion's share of rotations is "Everything Zen," a rough-hewed rocker that Rossdale thinks captures the more optimistic side of his personality—although sometimes it has a hard time bubbling up to the surface. "It's a track about balance more than anything," he says during our trans-

Atlantic phone conversation. "As an individual, you can take one route in life and discover one thing, and then reverse your course and discover something equally meaningful. I think there is a bit of optimism in the song. As long as you are truthful with your friends and family, you're equipped to handle whatever pops up in life. I'm not always that way, but I try."

Prior to landing their deal, the group labored in relative obscurity in their native England—along the way playing one of the seediest clubs in London's pockmarked East Side. "It was an insane evening," remembers Rossdale. "It really was one of the most bizarre and depressed areas of town, and while we were blasting away onstage, some thugs started stealing money out of the cash register and behind the bar. We felt happy just to get

out of there with our equipment in tow and our teeth intact."

A tape found its way into the mitts of Rob Kahane and Paul Palmer, co-owners of Sherman Oaks, California-based Trauma Records, who saw something in Bush that their British counterparts had overlooked: compelling material and the magnetic lure of the lead vocalist. The lack of interest by English A&R men didn't dampen the band's spirit one iota, however, for as Gavin states, "British A&R people are very parasitic in nature. Unless there are a dozen guys all clustered around one band waving recording contracts, they're afraid to step out of the pack for fear they might make a mistake. If there is a swarm of them competing for the same act, they can rationalize a bad signing by saying, 'Okay, I made a mistake, but a lot of other people thought the same thing I did.' That 'run with the pack' way of thinking kind of insulates them from having to take chances."

Kahane and Palmer were not deterred by the lack of interest in the group's homeland and signed Bush on the spot. Rossdale found the label's hands-off approach to the recording schedule a breath of fresh air. "They pretty much just forgot about us once the tape started rolling," he chuckles. "Toward the end of the album, I finally did call, and they said, 'Hey, we thought you'd forgotten about us,' and I said, 'Not at all—I just wanted to have the record done before I bothered you.' In the end, they were really happy the way it turned out, as we all were."

Rossdale sheepishly admits that he writes all the songs, but adds it isn't a "fascist democracy" by any means. At the same time, the other guys in the group—guitarist Nigel Pulsford, bassist Dave Parsons and drummer Robin Goodridge—know who the Big Kahuna is during those rare moments of artistic dispute. "I present my songs during rehearsal, they play what they like and then I tell them what to play," explains Rossdale matter-of-factly. "When we first got in the studio, Nigel's dad was sick [he subsequently died], and so I had to play all the guitar parts, which was fun, even though I'm not nearly the guitarist Nigel is. When he finally got back to punch in his tracks, a lot of the album had started to take shape. Luckily, he settled right in without a hitch. He added a lot of finesse parts. I'm the mess on the record."

Indeed, the album—*Sixteen Stone*—outgrunges the grungiest music that Seattle has produced (many of the guitars sound like they were recorded behind a turned-on garbage disposal). And that's just the way Rossdale likes it. As for the journalistic comparisons to Pearl Jam and Nirvana, he merely shrugs and asserts, "Well, I guess that's an inevitability, even though I don't really see much connection between what they're doing and what we're doing. People are going to say what they're going to say; it can't be helped. But because we have guitars that sound the way they do and because my voice has certain qualities, there will be some Seattle backlash. It won't affect my feelings or the way I write songs, though. I can't let it."

As much visceral angst as Eddie Vedder or Kurt Cobain inject into a song, neither can

"I suppose I should adopt an attitude of pain when I talk to writers so they think of me as some sort of tragic victim of society. I'm no Vincent Van Gogh. Hell, I was just expressing myself. It wasn't agony."

—Gavin Rossdale

match Rossdale on some of the record's more jagged moments. On the track "Swim," the Bush-man practically bloodies his vocal nodes during the tune's fade when he screams like a bayoneted sow. Yet, when the question of tortured primal howling comes up, he cleverly sidesteps the subject. "I'm not projecting

BREAKING BUSH

Jim Martone, Vice President of Marketing for Trauma Records, couldn't be more excited. After what had been an interminable wait between blue ribbons, he can once again bask in the sweet light of success: He and his Trauma cohorts are breaking a new band!

Having spent a handful of lean years at Hollywood Records, it had been an experience he had almost forgotten. During the Eighties, Martone helped turn Enigma Records into one of the most successful independent labels of the decade, launching acts such as Stryper, Poison and the Smithereens. Now he's back on track with Bush and enjoying every minute.

"We're doing a kind of guerrilla thing with Bush," he states, "recruiting street teams to visit stores and turn on record clerks to the group." Martone says the album "started getting teeth" due to heavy airplay in San Francisco and Los Angeles. He sent the street teams out to flyer the towns and slowly the buzz started to build. "The main objective was to make sales people aware of the record, because once they were, the music took over, making our jobs a lot easier. We'd visit stores and play the record, pass out a T-shirt or two and see that the album was in the computer terminal. It wasn't hard; the record sold itself."

At Enigma, Martone established himself (along with the

some deep-rooted pain in that song," he remarks, almost insulted by mv observation. "That's just your interpretation of it. I suppose I should adopt an attitude of pain when I talk to writers so they think of me as some sort of tragic victim of society. I'm no Vincent Van Gogh, believe me. Hell, I was just expressing myself. It wasn't agony."

Sixteen Stone was co-produced by the band and two heavyweights who normally don't link up with new acts on independent labels. As for how Clive Langer and Alan Winstanley (Elvis Costello, David Byrne) got involved, Rossdale said it was as easy as a phone call. "I just rang them up and asked as pathetically as possible, 'Would you please listen to our demo?' It wasn't easy to convince them to take us seriously at first, but they came around after hearing what we had on the demo."

Once in the studio, the team worked smoothly, with Alan engineering and Clive adding his creative input when needed. "We worked with some other producers at first and didn't get on with any of them," he reflects. "It was tricky. I had ideas of how I wanted the

38 >

Hein brothers) as one of the shrewdest marketing minds in the business. As for Bush's launch, however, he claims there is very little hype involved. "I wish I could boast that we were pulling out all the stops with a really slick and savvy marketing agenda, but that's just not the case. The group is very direct and no-nonsense about their music, and people recognize that. Our attitude with their marketing campaign is, keep it simple and sincere, just like the music."

While it's a touchy subject with everyone at the label, Martone concedes that he's more than aware of the obvious sex appeal exuded by Gavin Rossdale—the band's charisma-packed lead vocalist and chief writer. "We're not going to say we haven't noticed Gavin's looks," he admits, "but it's the last thing we're going to play up. Gavin will fight to keep that aspect in the background. He just doesn't care that much."

(In fact, Rossdale has asked to have the photo of the band that graces the inside of the CD booklet, which the singer believes makes the band look too soft, removed from future copies.)

Martone is eager to help the band progress, not only because they make compelling music, but because they are so unpretentious. "At one of their early gigs in L.A. at the Dragonfly," he recalls, "there were a succession of power failures that totally wrecked the band's momentum. They could have pouted and stormed off the stage in disgust like a lot of bands. But Bush just sucked it up and kept on coming."

"By the end of the band's set, everyone in the place was really pulling for them. They turned a negative into a super positive."

—Ned Costello

Trauma Records can be reached at 818-382-2515.



Jim Martone

(i·mä'gō)

Terry Ellis, President

By F. Scott Kirby

In a curious little encounter that would stamp its mark upon rock trivia history, future Imago Records President Terry Ellis was first observed interviewing an irritable Bob Dylan in the cult movie *Don't Look Back*. In a candid segment of the flick—shot in the mid-Sixties in England—the current Imago exec grabbed the spotlight by appearing with Dylan for a few minutes while the cameras were turning.

Less than a half decade later, Ellis co-founded successful indie Chrysalis Records. And fortunately for the music world, he's at it again.

Though Ellis is quick to point out that 1994 and 1968 are light years removed in the social and musical scale, he strongly believes that he can repeat the magic that made Chrysalis great. His logic is simple: "I've got the artists who can really communicate to people," he says, "and a staff of young, enthusiastic people who believe in what those artists are saying."

Ellis adds that he's older now and admits that he has grown out of touch with the tastes of the younger audience. "When I started in this business, I was 24 years old. I'd be crazy to think that I can still relate to what a 24-year-old person thinks about now."

He is delighted that Imago, like its forefather Chrysalis, is a scaled down independent label (Imago's joint venture with BMG expired at the beginning of the year) with pas-



sion as its principal motivator. Regarding his larger, more corporate-minded brethren, Ellis remarks, "Those labels are largely guided by people whose main incentive is to make as much money as possible. That was never my primary goal when we started Chrysalis, and it isn't now. I've always believed that it's not that important whether you make millions of dollars if you believe in the artists you're working with. The question is: Can you take care of your payroll and bills? If you can, and the music moves you, you're a success!"

But Ellis is, after all, a businessman, and he hopes that the artists he believes in will sell some units. His main stud at ringing the cash register is ex-Black Flag belter Henry Rollins.

In addition to their business relationship, Rollins and Ellis are chums off the court and have appeared together in a Macintosh PowerBook advert. According to Ellis, the

inspiration behind the ad was Henry Rollins. "We were traveling back from Austria on a jet, and he was pounding away on his PowerBook," says Ellis. "I mentioned the fact that I was curious about it, and he started extolling the wonderful impact the thing had on his life, and I got swept up in the excitement."

Within a matter of weeks, Ellis had his own PowerBook, and the two became cyberpals. "Rollins pitched the idea of us appearing with our PCs, and they bit," explains Ellis.

In addition to the Henry Rollins band, the Imago roster also boasts a dynamic and visionary young woman named Paula Cole, who has everyone at the New York-based label buzzing. Combining the moody spirituality of Kate Bush and throwing in equal parts jazz and folk, Cole is most certainly poised on the brink of a major breakthrough.

Ellis mentions her performance on the Peter Gabriel Womad tour as being a galvanizing force in spearheading the dark-haired girl's popularity. "When Gabriel needed a replacement for Sinéad O'Connor in his touring group," says Ellis, "he called on Paula."

"With each performance she grows in confidence and power," he adds. "Cole has opened for Counting Crows, Jeffrey Gaines and Jules Shear, and she is building up a large following on the East Coast—which is moving west like a slow building tidal wave."

Rounding out the Imago roster is Aimee Mann and Love Spit Love (led by ex-Psychedelic Furs leader Richard Butler). The later band pairs the dark wit of Butler with a more

"It's not important whether you make millions of dollars if you believe in the artists you're working with.

The question is: Can you take care of your payroll and bills? If you can, and the music moves you, you're a success."

—Terry Ellis

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temporal melodic approach than the Furs used to dish out. It's a winning combination that Ellis is confident will bring Butler his biggest amount of laurels yet.

Another thing that helps stir up the creative juices at Imago is the cross-pollination of creative energy that larger companies don't usually encourage. "If the A&R people want to make suggestions to the marketing or promotion people, that's fine with everyone here," cites Ellis. "We're like a family. Our ultimate goal is to succeed, and the fewer walls we place between people who love music, the better. It's something that managers and artists recognize as well. We may not have the full-throttle horsepower the big guys do, but



Imago VP of A&R Ron Baldwin, Danielle Ellis, Paula Cole and Imago President Terry Ellis



Love Spit Love

we compensate by sticking with our artists longer. It's not a given that if they don't sell "X" amount of records by a certain date, we're going to drop them. We go by instinct more and accountants less."

Of the new acts signed by Imago, Ellis believes that two, the Figs and Wicker World, are ready to explode. "Both bands have unique ways of approaching hard rock that will attract people in the long run," he explains. "They're very driven, and that's great, because so are we."

Look up the word "imago" in the dictionary and it states: "an insect in its adult, typically winged state." It's the phase of the insect's evolution that materializes after the chrysalis, the sheltered, growing stage, has ceased to exist.

And sure enough, Terry Ellis is gearing up to really test his wings.

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Recording Hits At Home

Digital technology has made it easier for artists to record master quality tapes in the privacy and comfort of their own home

By Tom Kidd

Digital recording equipment has had a major impact on the record industry. Advances in recording technology allow musicians to build state-of-the-art, digital multi-track recording facilities in their home, at a very reasonable cost.

Some artists and producers say cutting traditional recording studios out of the tape loop gives them more artistic freedom. "Some artists are uncomfortable in the studio," explains producer Matt Wallace (Faith No More, John Hiatt). "They can play and sing with more freedom at home. The disadvantage of home recording is that most artists are not good engineers, so they fumble around. The thing to do is to get someone to set up the system as boneheaded as possible."

Wallace recently worked with Paul Westerberg on his contribution to the *Melrose Place* soundtrack. The former Replacements leader was so impressed with the ADAT and the process of recording at home (Wallace brought the gear with him to Westerberg's Minneapolis home base) that Westerberg commissioned Wallace to buy him a system of his own. "It's the best I've ever heard him sing," says Wallace. "The studio is not the easiest place to be natural."

One of the advantages of home recording is that it eliminates the tyranny of the time clock and the per hour charge. "There's something about the convenience of having stuff at home for me, that even though I would prefer it be somewhere else sometimes, I actually

like having it here," says the Angel, the producer and artist behind the mixes of Spearhead's "People In Tha Middle" and the Brand New Heavies' "Brother Sister." "Literally, in the middle of the night, if I want to do something, I can just jump out of bed and go do it. It's not a big problem."

The Angel is a firm believer in the power of home recording. "It's just a matter of coming across something that facilitates the way you work. If it makes your life easy, then go for it," she says.

"Our intention was never to put large studios out of business. It was to give the artist an affordable option."

**—Alesis spokesman
Marc Nathan**

Making life easier for the Angel is the digital Alesis ADAT that she keeps in her Los Angeles bedroom. "Home is a good place to start, and it's not just playing around like in the old days of [analog] four-track," she says. "There's no more, 'Oh, man—you should've heard the demos.' You just keep building on what you started. The ADAT is the beginning of your master."

The Angel likes the ADAT, Alesis' eight-track digital recorder which uses a VHS video tape cartridge, because, "It became the standard machine, the same way that Akai became the standard sampler. For some reason, it seemed to be the one people got into more. Then once I actually worked with it, it was just so incredibly user friendly and easy to work with, that it didn't make sense to even investigate the other products.

"There are a million different products," she continues, "but you want something that's compatible with what most other people are using. If you have to go to another facility, they probably will have it. And you want to make sure it's something that's easy to use on a day-to-day basis. These are your tools and you don't want to get too bogged down with

learning how to use them. You just want to get on. It's helping you be creative."

Many artists are agreeing with the Angel that the ADAT is the way to go. Over the past nine months, Alesis has had five hit records that were created entirely on their machine. On the dance charts there were Culture Beat's "Got To Get It" and Deee-Lite's "Bring Me Your Love." On the pop charts, probably the company's biggest national success to date was Lisa Loeb's "Stay" from *Reality Bites*, which stayed at Number One on the pop charts for a number of weeks. Signed to Gefien, she is reportedly recording her entire debut using the ADAT system.

In addition, Warren G and Nate Dogg had the single, "Regulate," from *Above The Rim*, which went to Number Two on the pop charts and Number One on *Billboard's* rap chart. Last, but not least, is the recent Number One R&B record "I Want To Be Down," by Brandy, which also reached the Top Ten on the pop charts.

In the fast-changing electronics field, the ADAT does have competition. Tascam has a machine called the DA-88 which uses the high-8 tape format. What has happened in the tape recording world is similar to what happened with VHS vs. Beta in the video tape wars. VHS tape won that battle, and Alesis is confident they've created a significant enough niche in the marketplace to have a substantial lead in this particular battle. Since the release of the ADAT, Fostex has released the RD-8, ▶



"The disadvantage of home recording is that most artists are not good engineers, so they fumble around."

**—Producer Matt Wallace
(shown with Susanna Hoffs)**



"Literally, in the middle of the night, if I want to do something, I can just jump out of bed and go do it."

—Producer/Artist The Angel

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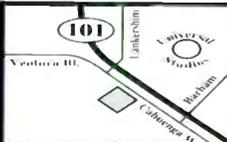
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By Barry Rudolph

Fostex Corporation of America

1531 Blackburn Ave., Norwalk, CA 90650
310-921-1112

DIGITAL MULTI-TRACK



MODEL NUMBER

RD-8

SUGGESTED RETAIL PRICE

\$4,295

SUMMARY

Fully compatible with the Alesis ADAT, the digital eight-track RD-8 uses 16-bit analog-to-digital conversion, 44.1Khz. or 48Khz. sampling rate and 64 times oversampling. Built-in is a SMPTE/EBU time code generator and a LCD data editing display.

HIGHLIGHTS

Eight tracks on S-VHS tape means wider track widths, while the on-board chase-lock synchronizer allows the machine to "lock" using ABS (Absolute Time) or tape time code. The machine interfaces the ADAT or any other video or audio deck using RS-422 or MIDI protocols.

MASTERING TAPE RECORDER



MODEL NUMBER

D-5 DAT

SUGGESTED RETAIL PRICE

\$1,495

SUMMARY

The D-5 is the very latest DAT studio recorder that operates at 48, 44.1, 32Khz., sampling frequencies. The rack-mounted unit features both AES/EBU and SPDIF digital interfaces, +4dbm professional audio input/outputs.

HIGHLIGHTS

Access to Subcode data, memory functions that are retained after powering down, four-motor transport and Q Code recording.

PORTASTUDIO



MODEL NUMBER

380 S

SUGGESTED RETAIL PRICE

\$1,195

SUMMARY

The 380 has twelve inputs total, with inputs one thru four having three-band equalizers and mic/line trims. 100mm faders are used and pro XLR inputs are provided for the first two inputs.

HIGHLIGHTS

Insert points for effects, simultaneous playback and recording of all four tracks and pitch control.

Alesis Corporation

3630 Holdrege Ave., Los Angeles, CA 90016 310-558-4530

DIGITAL MULTI-TRACK



MODEL NUMBER

ADAT

SUGGESTED RETAIL PRICE

\$2,999

SUMMARY

The ADAT uses 16-bit linear analog-to-digital conversion at any rate from 40.36 to 50.85Khz. (user defined). There are separate converters for each channel and the digital-to-analog converter utilizes 18-bits with 64 times oversampling.

HIGHLIGHTS

Compatible with the Fostex RD-8 machine, pitch control, complete multi-machine sync. The new ADATs will have Panasonic's Pro S-VHS recording mechanism as standard.

Mackie Designs Incorporated

16220 Wood-Red Rd., Woodinville, WA 98072 800-898-3211

CONSOLE

MODEL NUMBER

LM-3204

SUGGESTED RETAIL PRICE

\$995

SUMMARY

The 3204 has sixteen stereo inputs (32 monos) and four stereo effects returns (eight monos) in five rack spaces. It also has two mic preamps and a signal "present" LED's.

HIGHLIGHTS

Three-band equalizer, +4dbm internal levels, two stereo sends and "in-place" stereo solo.

Sony Electronics

Business and Professional Products Division
3 Paragon Dr., Montvale, NJ 07645 800-635-7669

DIGITAL MULTI-TRACK



MODEL NUMBER

PCM-800 8

SUGGESTED RETAIL PRICE

\$5,999

SUMMARY

The new Sony has both AES/EBU digital and XLR inputs and outputs with external synchronization capability. It records tapes that interchange with the Tascam DA-88; recording eight discrete channels at 44.1 or 48Khz.

HIGHLIGHTS

With fast lock up times, shorter rewind time and longer program lengths, the PCM-800 comes fully loaded with most of the options available on the Tascam.

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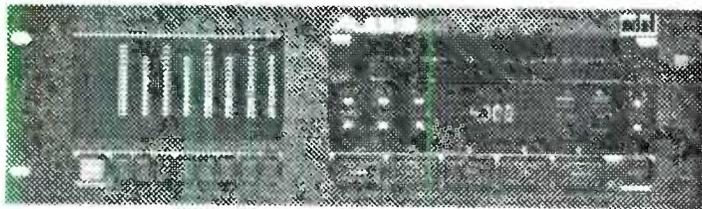
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Tascam Teac America, Inc. 7733 Telegraph Rd., Montebello, CA 90640 213-726-0303

DIGITAL MULTI-TRACK



MODEL NUMBER

DA-88

SUGGESTED RETAIL PRICE

\$4,499

SUMMARY

The DA-88 is an eight-track digital multi-track recorder that uses the HI-8 video tape cassette format. One of two viable formats for eight-track digital recorders, the Tascam can interchange tapes with the new Sony deck. The original eight-track digital format, the Alesis ADAT, is compatible with the Fostex machine. Tapes made on the ADAT cannot be played on the Tascam, and vice-versa.

HIGHLIGHTS

The DA-88 uses the latest in metal particle tape for higher density recording for up to 108 minutes of eight-track recording. Utilizing a "write-after-read," four-head interleave system of data reading/writing, the DA-88 ensures data integrity with good drop out protection. Operationally, the shuttle wheel allows you to advance or rewind at your own pace, from 1/4 speed to eight times normal playback.

PORTASTUDIO



MODEL NUMBER

488MKII (8-Track)

SUGGESTED RETAIL PRICE

\$1,799

SUMMARY

The 488 has a twelve-input mixer and two group busses. A Multi-Mix mode enables you to use up to 20 inputs during mixdown. Eight of the channels have a three-band equalizer with sweepable mid-range.

HIGHLIGHTS

Automatic punch in/out with rehearsal, two aux sends with stereo returns, ten bar-type segment meters (eight tracks and L/R mix).

MASTERING TAPE RECORDER



MODEL NUMBER

DA-30MKII

SUGGESTED RETAIL PRICE

\$1,499

SUMMARY

This professional DAT recorder will work at 48, 44.1 or 32Khz. sample rates. The machine supports both AES/EBU or S/PDIF digital formats and will record SCMS-free.

HIGHLIGHTS

Shuttle/Jog wheel, bright LED control panel and bright level meters, +4dbm operation, rack mount and easy editing of ID data.

PORTASTUDIO



MODEL NUMBER

424 (4-Track)

SUGGESTED RETAIL PRICE

\$699

SUMMARY

This is an eight-input, four-track cassette recorder with mixer, two-band EQ, independent track level meters and a three-speed tape transport.

HIGHLIGHTS

Autolocator Memory for setting up practice loops, footswitch punch in/out, dbx noise reduction and super low speed playback for practicing.

CONSOLE



MODEL NUMBER

M-2600 (16-Channel)

SUGGESTED RETAIL PRICE

\$2,999

SUMMARY

Up to 32 inputs can be ordered with this eight-buss board. There is a "mix" solo, splittable stereo sends and a comprehensive monitor section.

HIGHLIGHTS

A beefy power supply with double-grounding system eliminates hum and provides high headroom. A complete redesign using low-noise circuitry and minimum signal paths gives the M-2600 a more transparent sound.

PORTASTUDIO



MODEL NUMBER

PMD 740 (4-Track)

SUGGESTED RETAIL PRICE

\$999

SUMMARY

The PMD is a six-channel multi-track unit with dbx noise reduction, four balanced mic inputs, four insert points.

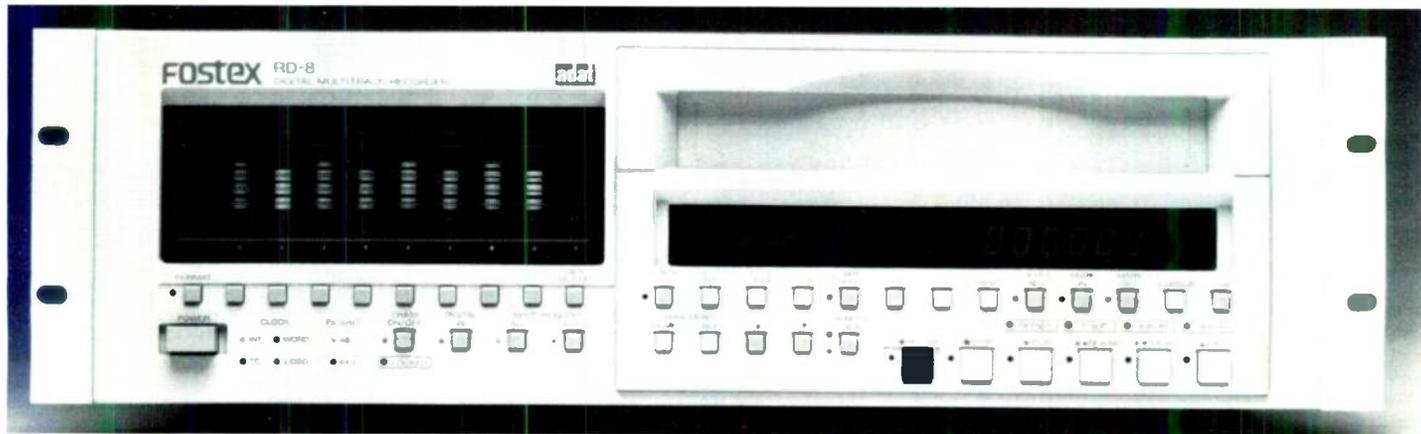
HIGHLIGHTS

Ergonomic transport design, three-band semi-parametric equalizer, color-coded mixer controls.

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There's a built-in stand alone timecode generator, which means you can easily stripe timecode on another machine—like a video deck. A VITC reader lets you write VITC encoded tape time directly to the RD-8 timecode track for chase/

lock operations without offset. Dual sampling rate frequencies—44.1kHz and 48kHz—give you the flexibility to set the RD-8 for extended recording times without sample rate conversion.

If you have a project studio and are space conscious, the RD-8 is rack ready. But while compact, the RD-8 has a host of machine control functions, MIDI automation and way more cool operational features that are push button easy.

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Throwing Muses

THE ART OF MADNESS

Can these modern rock pioneers bridge the gap between critical and commercial success?

By Steven P. Wheeler



David Narcizo

Kristin Hersh

Bernard Georges

Some bands, such as Smashing Pumpkins and Pearl Jam, have no problem straddling the gap between art and commerce, creating music that moves millions of units while also reaping critical rewards. But for some bands, the gap between critical accolades and selling records can be as wide as the Atlantic Ocean.

Such is the case with Throwing Muses.

Someone once said that there may have been only a few thousand people who purchased the albums by seminal Sixties band the Velvet Underground—but every one of them formed rock bands. And the same could possibly be said about Throwing Muses, one of the forerunners of the current modern rock trend.

Singer-songwriter Kristin Hersh, who not only founded the band but remains the heart and soul of the group, did not wish to come right out and say that the band was way ahead of its time, but after a few minutes of discussing the issue, she eventually conceded. "When people started telling me that a few years ago," says Hersh from her home in Rhode Island, "I started listening to college radio again—which is very different from what it was when I was a kid. It was what commercial alternative is today. Now it's a little more experimental. There are a lot of bands that sound like we used to, so I'm starting to realize that we're not from another planet."

With the band's latest release, *University*, it's quite possible that the timing is right for Throwing Muses to finally break into the mainstream. The album's first single, the electrifying "Bright Yellow Gun," contains the patented Muses' approach, which is, in Hersh's words, "a single without a hook and without a chorus."

As for *University* bringing the band the commercial success that critics have been predicting for them since the early Eighties,

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the 28-year-old mother of two (who balances music and motherhood with "a lot of coffee and tequila") laughs and says, "Maybe this album will be the one, or maybe we'll always be like the Velvet Underground, who didn't really sell a lot of records until they were dead."

Throwing Muses actually began in 1980, when a fourteen-year-old Kristin Hersh, her stepsister and guitarist Tanya Donnelly (who would leave the band to form Belly in 1991), and bassist Leslie Langston (who left the band in 1991, replaced by Bernard Georges) formed the band in Rhode Island, before heading to the Boston club circuit. The original female drummer was soon replaced by Hersh's childhood buddy, David Narcizo.

Asked about her obscure lyrical references and imagery, as well as the band's unique blend of pop instincts, strange counter-rhythms and unrelenting exploration, Hersh says, "I don't know what the hell I'm talking about in my songs—I never do. It's really just syllables to me, and I can't figure out what's going on. It's really not my doing at all."

When asked just "who" is writing the songs, Hersh talks about "the voices" that she has battled throughout her life. Hersh is quite candid when discussing her ongoing struggle against audible and visual hallucinations and a childhood filled with therapy, mental health professionals and eventual acceptance.

"I'm aware that the words I hear are not like ours and are not linear thoughts," says the singer-songwriter matter-of-factly. "I'm aware that if I walked into a room and said the things that I put in my songs, people would want me

to leave [laughs].

"My songs take you for a ride, and if you trust that ride, then you go on it; if you don't, it just sounds crazy.

"I didn't ask for this to happen," continues Hersh. "When I was a kid, I was told that the things I saw or heard were hallucinations, and when you're a kid you believe what grown-ups tell you. I was also told that I was schizophrenic, which I shouldn't have be-

"There is always the financial question. But I'm too old to turn my back on what we do. I would rather be a bad waitress with a great band, than a bad rock star."

—Kristin Hersh

lieved, and I went through years of awful drug therapy trying to make the voices shut up. When I tried to keep the songs inside me, I thought I was crazy. But as soon as I agreed to give 'them' a piece of my brain and let them say whatever the hell they wanted, I was allowed to live my life."

The "voices" first made themselves known to Hersh just prior to the forming of her band. "The first time I remember 'seeing' a song was

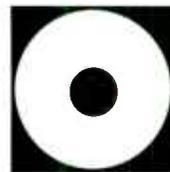
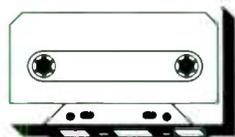
when I was fourteen. It jumped out of my wall. I soon realized that if I didn't write [the songs], they would be lurking around and could jump out in front of my car. It was definitely really weird. I think [voices] are in the air all of the time, and we're just not taught to listen until they get too loud."

Being able to talk openly would seem to indicate a personal victory, yet when asked if she has finally quelled the voices, Hersh simply states, "No. [The voices] have a job to do. Suffice it to say that I gave them a piece of my brain, and they don't walk in the house anymore."

In 1985, Throwing Muses became the first American band to sign with the English indie label 4AD (the band is still on 4AD outside North America), and while their self-titled debut received critical acclaim and a loyal cult following, their second full-length album, *House Tornado*, and 1989's *Hunkpapa* failed to bring the band an equal amount of commercial recognition.

In fact, Hersh says *Hunkpapa* actually led to the demise of the original band. "With *Hunkpapa*, I started to try and cooperate, to play the game, because I always thought we were a regular rock band, and yet I was starting to think that I was doing something wrong by alienating everybody," says Hersh with a laugh. "On that album, we tried to simplify things by taking out unnecessary things like counter-melodies that were confusing people. I tried to censor the songs a little bit by using a little more craft and a little less inspiration. After that album, I started to

37 ▶



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

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

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

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

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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◀ 35 Throwing Muses

get really bored. I couldn't remember why we were in a band, and that same feeling lasted throughout the next record, *The Real Ramona* [released in 1991], and eventually the band just crumbled."

As for the departure of her step-sister Donnelly, who now fronts the more commercially successful band Belly, Hersh says, "I had decided that I didn't want to be in a band anymore, so it never really felt like Tanya left."

"To tell you the truth, it was always my band, anyway. Dave was the only one who was interested in the production side of it. I would work very closely with him before we even brought a bass player in, then Tanya would come in and play what I had written for her."

"It wasn't her band. She didn't want to have her own band until she had enough songs—which took about ten years," Hersh says, taking a good-natured poke at her friend. "The break-up of the band wasn't [hostile]. It was actually kind of Spinal Tap-esque. We were laughing, saying, 'I envy us. Think of all we'll be able to do now.'"

Hersh, Narcizo and Georges continued on as a trio with 1992's *Red Heaven*—a period of time when Hersh

says the band was anything but a priority within the Warner Brothers family. "They didn't really care what we were doing. We had never really been a priority at Warners, which was fine because it meant that we had absolute freedom with the same advances that we'd have gotten anyway. We have earned their respect, and amazingly, we have become a priority."

Following *Red Heaven*, husband/manager Billy O'Connell talked Hersh into recording her next batch of material entirely in an acoustic format. It was an idea that Hersh initially disliked. "I always thought it was a wimpy idea—like a pencil-sketch of a real song," relates Hersh. "I didn't take him seriously until I brought the song 'Your Ghost' to the band at a sound check in Amsterdam, and it sounded terrible. I couldn't figure out what was going on. That's when I began to take Billy's

idea seriously.

"Once I opened that door," continues Hersh, "this little woodenguitar started writing very literal, personal songs. I never planned to release them, but I gave a demo of them to my business manager in Athens, and [R.E.M. vocalist] Michael Stipe got a hold of it from him. Ivo [Watts-Russell, 4AD founder] also had a copy. So between Ivo, Michael and Billy, they convinced me to release it. I started getting nervous that my diary was about to be published, so I went in and made a real acoustic album that sounded like the demos."

Released last year, *Hips And Makers*, featuring Hersh and her acoustic guitar, sparse percussion and an occasional cello (as well as Michael Stipe's guest vocals on "Your Ghost"), was hardly intended to be a commercial effort, yet it outsold most, if not all, of the Muses' releases.

Still, Hersh (who insists that she doesn't possess "star quality") was not about to abandon the Muses for any length of time, and work on *University* commenced only weeks after she completed her solo album.

With *University*, Throwing Muses seem ready for some long overdue public acceptance. But what about their

very patient American record company? We all know that an artist's potential doesn't pay the bills.

"I have to be grateful for that," says Hersh. "Warner Brothers is truly an artist's label, in that they have never questioned our sales. They have lost at least half-a-million dollars on us, but they keep saying, 'Throwing Muses should be making records.' We keep getting our advances, and we don't have to write crappy songs to get played on the radio. We do what we do, and we survive."

But what about the money? Hersh giggles softly, before answering, "There is always the financial question. It may very well reach a point where we can't afford to continue. But I'm too old to turn my back on what we do. I would rather be a bad waitress with a great band, than a bad rock star." 

"I'm aware that if I walked into a room and said the things that I put in my songs, people would want me to leave."

—Kristin Hersh

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◀ 23 Bush

record to sound, but I didn't want to put too much into it; I wanted outside input and observations. Still, my feelings bled into the outcome for sure—maybe more than they should have."

Rossdale said the album evolved naturally and didn't involve a bunch of layering. "What did take time was the mixdown," he points out. "There were weird noises on the tape that we had to sort out, and most of it came from my amp, which is really temperamental."

The respect Rossdale feels for the people at Trauma and Interscope, who distribute the band through WEA, can't be easily disguised. After all, he credits them for letting the band learn on their own. "I know how we can keep the A&R guys off our backs now," he adds half laughing. "If this record sells, we'll get the same freedom, and if the next one sells, the same. We've just got to keep one step ahead of the accountants."

The top brass at Interscope—Jimmy Iovine and Ted Field—have, in Rossdale's viewpoint, "busloads of integrity," another reason why he's so delighted to be in their camp. "It's weird, but you always expect people that are very successful to be real wankers, but Jimmy and Ted are different—they're so nice. It makes us really want to try harder to make them happy. We could have ended up with a label run by jerks."

As it is, the group has been, in their formative years at any rate, something close to jerks themselves. Not only did they gig in London's more revolting corridors, they even ran afoul of their previous employers in order to make



the band happen. "We had all sorts of crazy odd jobs at first to try and make ends meet while we were trying to raise money to do a demo," he says. "The best one was driving an ice cream lorry because we could borrow it to transport gear from gig to gig."

Fleeing previous employers was only the beginning of the shenanigans pulled off by Bush. At one time the group all worked as painters, and they would dilute the paint their bosses gave them and sell the rest back to the store. "We would double our paint allotment by dumping huge vats of thinner into the barrel, and then reapply the money we saved to our rehearsal space costs," Rossdale remarks amid laughter crackling through the

"British A&R people are very parasitic in nature. Unless there are a dozen guys all clustered around one band waving recording contracts, they're afraid to step out of the pack for fear they might make a mistake."

—Gavin Rossdale

phone lines.

"This is the third band I've been in and the one I've taken the least seriously," he adds. "But I had to keep going with Bush because I never had any desire to be anything other than a musician."

It's a good thing, too. For if Gavin Rossdale and his merry men were allowed to keep going at their previous occupations, it's a sure bet that London's sweet-toothed masses would be low on ice cream and her recently painted towers and bridges would be in dire need of a second coat of high-gloss enamel.

Now, if only he could keep his visage out of the pulp magazines of the world, he'd be a happy man!

MC

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SUBMISSION GUIDELINES

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

Send us the identical package you plan to send out to the A&R community, management companies, publishers and attorneys. All of your packages are selected at random and reviewed by an executive 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.



Steve Scully

Contact: Joe Mac Enterprises
310-288-6643

Seeking: Label Deal
Type of music: A/C

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

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: Scully comes from the Gordon Lightfoot vein. Poor production mars the tape (losing the tunnel-like echo would be a good place to start). Scully's songwriting seems to be his strength, and a good idea would be to change career directions, and pursue a publishing deal instead of a label deal. A lot more work is needed if a label deal is in the future.



Lacroix

Contact: 818-348-5772

Seeking: Label Deal
Type of music: Hard Rock

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

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: This hard rocking trio, fronted by Sylvie Lacroix, is the essence of rock & roll attitude. An in-your-face approach that treads the same territory as Joan Jett, which may be a plus or a minus. While the vocals may not be technically proficient, they do convey the message with conviction. There does seem to be potential here, but the songwriting is still lacking.

- Production 4
- Songwriting 6
- Vocals 6
- Musicianship 6

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: The only major flaw we found with this L.A. quartet is a lack of direction. Musically, they echo the raw abandon of early BoDeans, yet the ridiculous vocal effect on the opening track gives an indication that these guys need some guidance. The other songs (sans the annoying vocal effects) give a better indication of which path these guys should follow.



Man Bites Dog

Contact: 213-368-6655

Seeking: Label Deal
Type of music: Rock



Blimp

Contact: 805-658-7016

Seeking: Label Deal
Type of music: Alt. Folk

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

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: This SoCal trio, best described as "coffeehouse rock," has an interesting musical approach. The playing is solid and the production is clean (vocals should be mixed higher), but the dirge-like material needs some spirit. Blimp is deserving of some attention, but we recommend more work on the songs, which could bring more dimension to the group. Nice packaging, too.



Epica

Contact: Oscar Jordan
310-837-6631

Seeking: Label Deal/Management
Type of music: Hard Rock

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

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: A Chicago-based quartet that makes for an interesting blend of white-bread, Seventies-style arena rock with Spanish lyrics. The band's ferocious musicianship is the strongest element of the group, but apart from the foreign tongue, there's not a whole lot of musical originality involved here. Focus on songwriting, which is always nine-tenths of the battle.



Ton

Contact: 310-285-3159

Seeking: Label Deal
Type of music: Melodic Rock

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

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: This local four-piece band plays an inviting style of commercial rock with nice melodies and lyrics (although the clever thoughts are clumsily worded) that show these guys are moving in the right direction. The vocals are a real strong point here, as is the production, but more work on the writing is needed before the A&R crowd is approached. Close, but still no cigar.



Going To Fenwick

Contact: 818-980-8856

Seeking: Label Deal
Type of music: Pop

- Production 8
- Songwriting 7
- Vocals 6
- Musicianship 7

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: A songwriting duo is the nucleus of this five-piece unit. Very slick production (it's one of the best produced demos we've heard). Whether the limited vocals can match the best of what these guys have to offer remains to be seen, as does the question of whether or not their somewhat dated sound can compete with the contemporary pop sounds of today. Very promising.

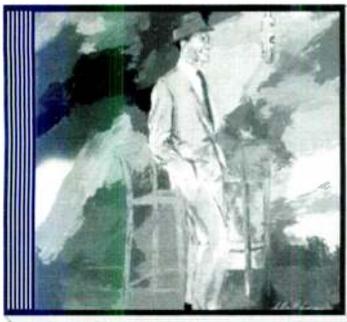


Sting
Fields Of Gold: The Best Of Sting
A&M

1 2 3 4 5 6 7 8 9 10

Producer: Various
Top Cuts: "Be Still My Beating Heart," "Fragile," "Russians."
Summary: Retrospectives on artists as thought-provoking as the ex-Cop serve as another opportunity to listen to lyrically potent material that are powerful staples of our collective subconscious. It's also clear that Sting emerged from the Police in a creative flurry which hasn't quite continued on his later projects. His first two solo LPs were chock full of greatness, while the second duo were more moody and poetic than immediately catchy. No matter, most of these tunes—including two solid new tracks—can go into the time capsule as significant classics of their time.

—Jonathan Widran



Frank Sinatra
Duets II
Capitol

1 2 3 4 5 6 7 8 9 10

Producer: Phil Ramone
Top Cuts: "Luck Be A Lady," "My Kind Of Town," "Mack The Knife."
Summary: This follow-up to last year's wildly popular project again pairs Ol' Blue Eyes with a large slew of partners, some logical, some exotic, some experimental and some silly. Most work well-enough to make for interesting listening, but the best moments come with the likes of Jon Secada, Linda Ronstadt and Chrissie Hynde, whose throaty take on "Luck Be A Lady" is up to par with Bono's classic on the first project. Yes, there are a few clunkers, but the songs and their arrangements are so perfect, you may not even notice when the voices don't blend so expertly together.

—Jonathan Widran

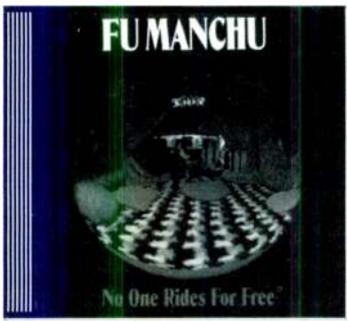


Plush
Plush
No label

1 2 3 4 5 6 7 8 9 10

Producer: Max Baxley
Top Cuts: "What We Call Love," "Love Starts Livin' Tonight."
Summary: Michelle Aupont is a diva in waiting. A sweet scream above the caramel chords of a mock-acoustic piano. She's secondary to Plush as a project, but she won't have long to wait to make a name for herself. There are two vocalists here, but Shueby, who quit the venture before its release, lacks the vocal exuberance that makes Aupont such a delight. Expect the titles listed above to be big dance club hits, especially on the gay scene. After she gets her name and photo on the cover, expect to hear much more from Aupont. Contact Max Baxley at 213-969-1910.

—Tom Kidd



Fu Manchu
No One Rides For Free
Bongload

1 2 3 4 5 6 7 8 9 10

Producer: Brant Bjork, Fu Manchu
Top Cuts: "Free And Easy (Summer Girls)"
Summary: San Clemente's Fu Manchu is a band of cynical summer punks with lots of songs about cars, somewhat fewer songs about girls and even one ("Ojo Rojo") about cars and girls together. It's easy to think of Fu Manchu as the Beach Boys' linear descendants—vocalist/guitarist Scott Hill sometimes strikingly recalls Mike Love. The difference is that in this endless summer, the sand is full of trash and hypodermic needles. Sharp little reminders that fun, fun, fun today has a darker subtext. Order direct from P.O. Box 3825, San Clemente, CA 92674-3825.

—Tom Kidd

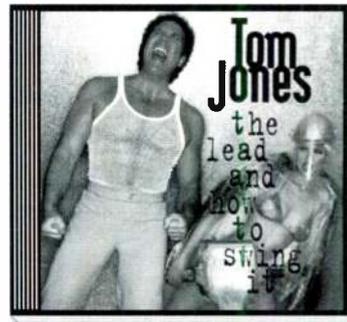


Various Artists
Woodstock '94
A&M

1 2 3 4 5 6 7 8 9 10

Producer: Larry Hamby
Top Cuts: "I'm The Only One," "Feelin' Alright," "Run Baby Run."
Summary: By limiting 27 artists to one song each, this double disc functions best as a sampler of the various artists who took part at the mud-caked festival. It's a decent sounding, hit-and-miss affair. Old folks will dig Crosby, Stills & Nash, Joe Cocker, and Traffic. Grungers will groove to the loud machinations of Metallica and Nine Inch Nails, while those willing to compromise might enjoy the Cranberries, Melissa Etheridge or Sheryl Crow. It's wildly eclectic, but darts in too many directions to make one cohesive listen. Best in small doses, but still no match for 1969.

—Jonathan Widran

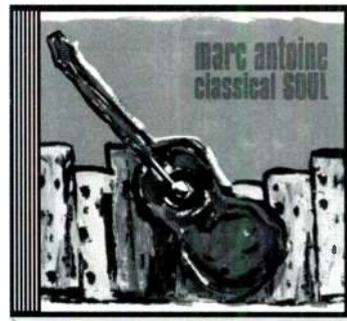


Tom Jones
The Lead And How To Swing It
Interscope

1 2 3 4 5 6 7 8 9 10

Producer: Various
Top Cuts: "If I Only Knew," "I Wanna Get Back With You."
Summary: What's new, Pussycat? Plenty, as a classic voice cruises into the Nineties with material better suited for house parties than Vegas showrooms. Whether he screams, wails or cools down with passion, Jones is always in great voice. However, he's at the mercy of the slew of hot producers he employs—with only former ELO chieftain Jeff Lynne knowing how to balance the backing tracks with Jones' emotion. The others seem to forget who they're dealing with and let him get lost in the machinery. Nonetheless, it's an exciting listen with lots of memorable moments.

—Nicole DeYoung



Marc Antoine
Classical Soul
NYC Records

1 2 3 4 5 6 7 8 9 10

Producer: Marc Antoine
Top Cuts: "Unity"
Summary: After touring and collaborating with the Solsonics, classical guitarist Marc Antoine stopped to contemplate what he wanted from his career. What he delivers on *Classical Soul* is an astounding mix of modern grooves and classic guitar playing. A great string of world-class players join the talented guitarist on this tasteful mix of styles and influences, but the real stars here are the songs. All it would take for the near-perfect "Unity" to move up the pop charts would be lyrics and vocals. Atone's work is on the cutting-edge of instrumental solo collections. NYC Records, 275 West 10th Street, New York, NY 10014

—Tom Kidd



Kleo
Don't Waste My Time
SLV Records

1 2 3 4 5 6 7 8 9 10

Producer: Various
Top Cuts: "Don't Waste My Time," "Wet Lips."
Summary: Take the sexy, smooth sound of Sade, add some attitude and you've got a street-smart, bedroom-intellect who goes by the name Kleo. With just the right mix of rap, soul and funk, you can slip into something more comfortable while listening to it. Skip the final track—"On the Serious Side"—an out-of-place, fifteen-second sermon delivered in the hypnotic intone of some New Age guru. Just wonder what Kleo's God thinks of her other material, such as "Inside Me," in which she lays down "straight to the Y." SLV Records, 325 S. Third St., I-211, Las Vegas, NV 89101.

—Heidi Nye



ROCK



Bob and Bambi at the Troc

You may have noticed that the Trocadero has reappeared on the Sunset Strip, even though its not the Trocadero that opened up seven months ago. Pictured above are co-owners Bambi Byrens and Robert Wayne, who resurrected the name of the famous West Hollywood hotspot "to try to bring back a sense of Hollywood Glamour to Sunset Blvd.," according to Byrens. Located at 8280 Sunset Blvd. in West Hollywood, west of Crescent Heights, the walls of the "Troc" are adorned with memorabilia and vintage photos from the archives of the club's namesake. Well worth a visit. You can reach the club directly at 213-656-7161. Use the same phone number for dinner reservations.

Basura! Records, the indie label started by former Ethyl Meatplow frontman John Napier and ex-Restless Records A&R person Melanie Tusquellas, is moving full steam ahead and getting ready to celebrate their one-year anniversary. Basura! (Spanish for "trash")—they picked the name after seeing it on the garbage cans in Tijuana—has had an exclusive distribution deal with Priority Records since its inception. The label is home to a host of burgeoning cutting-edge bands, most notably Foreskin 500 (whose sophomore effort, Manpussy, is a two-

thumbs-up effort in the vein of the Butthole Surfers), Congo Norvelle (featuring L.A. mainstay punk Kid "Congo" Powers, former guitarist for the Cramps and Gun Club) and Napier's own Buccinator, which features (or has featured) former touring members of Hole, Clawhammer and the Beastie Boys. You can catch Buccinator at the Whisky on the 29th. For more information on Basura! or any of their artists, call Melanie at 213-667-3258.

In the ongoing saga of Santa Monica's Irish night life scene, this week our readers will find that Fair City has been spared the axe by an eleventh hour investor. Meanwhile, co-owner Keith Roberts (of Young Dubliners fame) has canceled his plans to jump onboard 14 Below, as reported in my last column. Fair City will soon close for a complete facelift.

South Bay promoters Steve Zepeda (formerly of Bogarts) and Brent Harvey (former Acapulco booker) have added their booking talents to the Foothill Club, which opened its doors in Signal Hill some 40 years ago. Zepeda and Harvey will be booking contemporary music styles, ranging from rock to country to R&B, both national and local acts.

The venue, located at 1922 Cherry Avenue (one block north of the P.C.H.), holds about 500 people and recently installed a new sound system. You can reach the club for show information at 310-494-5196, or for booking, call Steve Zepeda at 310-984-8349 or Brent Harvey at 714-969-0303. Keep in mind that Harvey also books the Strand in Redondo Beach and a host of other Southland venues.

Local ten-piece horn outfit Groove Therapy has been keeping busy. In the last year, they've performed at an outdoor birthday party for KLOS morning team Mark & Brian, played the station's Christmas party and have gigged everywhere in the Southland, including Hollywood Park, the House Of Blues, the Palace and even a Thanksgiving Day Parade! Somehow, they managed to find time to release an eponymously titled debut CD, which you can pick up at any Tower Records store. For press info on Groove Therapy, call Chris Fletcher at 818-909-9663. —Tom Farrell



Groove Therapy

COUNTRY



Freddie Fender

L.A. based country crooner Steve Kolander is garnering rave reviews for his debut CD on River North Records.

People magazine compared Kolander to Chris Isaak and loved his first single, "Listen To Your Woman." Bassist Dave Hall, who has been with Kolander for years, has also co-written with John McDuffie on the new record. Kolander has been touring all over the country, and his first video is helping expose his unique sound to new fans everywhere.

Boy Howdy producer Chris Farren is a busy man. He is developing several new artists, including Shawn Allen, the band Natchez and Glen Allan. Boy Howdy's new Curb single is a breaker this week and heading for the top of the country charts.

Folk rockers the Joel Rafael Band appeared at the Troubadour during the NAS Acoustic Underground Monday, January 9, with Richie Havens. The Joel Rafael Band has a new CD that is being added at Triple-A radio like crazy. The band was also honored as best new folk group and appeared on the Troubadours of Folk Festival.

Acoustic guitar wizard Harvey

Reid comes to Southern California for a series of dates. On Saturday, January 28th, Harvey will perform at the Fret House (Covina, 818-339-7020) and on Sunday, the 29th, in Pasadena, at the traditional music workshop and mini-concert (818-577-4888). For more info on this fine musician, call 207-363-1886.

RCA artist Aaron Tippin stopped by the Neon Armadillo at the Disneyland Hotel to sit in with Dave Frazier, Candy Chase, Bill Horn and Michael J., who are the house band there.

Tony Wagoner and the Rio Grande Band opened for Freddie Fender at the world famous Palomino in December. Rio Grande is one of L.A.'s only bilingual country rock bands and have recorded a killer version of "Before The Next Teardrop Falls." Check these honky tonk rockers out.

Singer-songwriter Eddie Cunningham signed a management agreement with Bob-A-Lew Music's Denny Bruce. Bruce has worked with the Fabulous T-Birds, among others, and will undoubtedly catapult Eddie to stardom.

In the country soul department, Nancy Leiviska of Stefanino Productions is producing several tunes from the Jobete Music catalog, using the Bum Steers (one of MC's Top 100 unsigned bands) to help pitch the songs to Nashville artists. Tracks like "What's Become Of The Broken Hearted" translate very well in the hot country sound. For a demo, call 310-454-0109.

The New Music Scene, produced and co-hosted by Alan Naggar and 101.9-FM's Michael Morrison, celebrated their Second Annual New Music Phenomenon at Luna Park on Sunday, January 15. Among those artists appearing were Darryl Purpose, Naked To The World, Through The Woods and Me and Buck.

Ronnie Mack's Barndance will present a Block Party Farewell Bash on Tuesday, January 24th, at the Pal as we are relocating to Nashville. Join us and our musical friends as we say our good-byes and pass out our new address and phone number. —Billy Block



Steve Kollander

JAZZ



Joshua Redman

No jazz musician has received more publicity during the past few years than tenor-saxophonist **Joshua Redman**, whose high visibility now competes with Wynton Marsalis. Redman, the subject of a recent *Music Connection* profile, returned to L.A. to play at Catalina's with his quartet (pianist Brad Mehldau, the brilliant bassist Christian McBride and drummer Brian Blades). Despite a slightly damaged horn (he had dropped it earlier in the day), Redman was in top form, often sounding a bit like Eddie Harris, Red Holloway and Gene Ammons; one song was even reminiscent of Harris' "Listen Here." What is most impressive about the young tenor is not his technique or even his open-minded approach to improvising but his thoughtfulness. Redman does not feel that he has to play everything he knows in the first chorus or even the first half-hour and he takes time to build up his solos, making Redman's passionate explorations

seem quite logical.

A tribute to the late jazz singer **Carmen McRae** (who ranked close to Ella and Sarah Vaughan for over 30 years) will be held at **Catalina's** Feb. 19 (from noon till 5:00 p.m.). Many local singers and musicians are expected to attend this major event; all of the proceeds will be divided up between jazz organizations and charities. Call Barbara Brighton (818-905-4692) for details.

During an era when there are few young jazz singers who have an original conception, **Patricia Barber** certainly stands out. During her set at Luna Park (her L.A. debut), Barber sang atmospheric pieces and played piano in duets with bassist Michael Arnpol. Her spare version of "Summertime" (which utilized a repeated bass note), a chance taking and often out-of-tempo "Honey-suckle Rose," "Someday My Prince Will Come" (which utilized a fairly free vamp in the middle of each chorus) and "Ode To Billy Joe" (wits its exaggerated mannerisms) were particularly memorable. Not everything worked but the journey was consistently colorful. Patricia Barber's recent recording for Premonition is worth picking up.

UPCOMING: **Catalina's** (213-466-2210) presents **Roy Hargrove** (through Jan. 22), **James Carney's Quintet** (Jan. 23) and the great tenor-saxophonist **David Murray** (Jan. 24-29), the **Jazz Bakery** (310-271-9039) features **Herb Ellis** (Jan. 26) and the legendary **Sonny Simmons** (Jan. 27-28), the **Pete Jolly Trio** is at **Monteleone's West** (818-996-0662) Jan. 20, drummer **Michael White** and his **Jazz Explosion** (featuring **Gerald Albright** and **Bobby Lyle**) will be performing at the **Wiltern** on Jan. 28 & 29 and **Pedriani's** (818-289-0241) continues its very worthy (and free!) series of Saturday afternoon jazz concerts. —**Scott Yanow**



Carmen McRae

URBAN



Notorious B.I.G.

ROOTS OF HIP-HOP: Finally, **Geffen Record's** slamming hip-hop band **Roots** will roll into Los Angeles to rock **Jamaica House** on January 25, then **Brass** on the January 26. Geffen seems to have taken extra care breaking **Roots** slowly, working promos and singles on the underground circuit first and building up for the January 17 release of their debut album, **Do You Want More?!?!**. The buzz on **Roots** is positive, strong and growing, following their live performance at **Giant Step** in New York. The band will shoot videos for both "Proceed" and "Silent Treatment" while here in L.A., then high-tail it to Europe—again—where audiences in Germany and surrounding nations are digging heavily on **Roots**. Hard-core hip-hop heads will find it interesting that the **Beatminerz**, who kept **Black Moon** and **Smif-N-Wesson** in your ear, have been tapped to remix "Silent Treatment."

BUMPER-TO-BUMPER: Underground acid jazz/hip-hop spot **Gridlock** made its Tuesday debut at **Dragonfly** on Santa Monica Boulevard in Hollywood. A packed house and a live performance from local hip-hop kings **Phunky Dialect** made for a successful night. So drop by **Gridlock** next Tuesday and absorb the good vibes.

LOOKIN' OUT: Word has it that

renowned composer-producer **George Duke** is at his best on his new collection, **Illusions**. The album features star vocalists including **Stanley Clarke**, **Chante Moore**, **Everette Harp**, **Dianne Reeves**, the **Emotions**, **Kirk Whalum**, **James Ingram**, **Marvin Winans** and more.

AROUND TOWN: The **Girlz On Wilcox** hosted a roundtable discussion with a powerful mix of young businesswomen, including label executives, music editors and artists...Platinum producer **U-Neek** was mixing songs for the forthcoming **B.O.N.E. Thugs in Harmony** album at **Sound City** and **Trax**...**Angela Slates**, **Jai Silk** and **Jade's Joi Marshall** have been recording a mountain of future hits in **Slate's** new recording studio. The emerging R&B producer-songwriter struck a deal with **Motown Records** when they heard the tracks she and **Doug Rasheed** produced for **Island/PolyGram** act **Vybe**. Solo productions and collaborations with **Silk**, **Marshall**, **Joleen Bell** and **Sauce Wilson** are painting a promising '95 for **Slates**. Meanwhile, singer-songwriter **Marshall** is enjoying the fruits of her group's slamming sophomore set, **Mind, Body & Song**. She and **Jade** members **Di Reed** and **Tonya Kelly**, who are preparing to tour early this year, first graced R&B/pop radio with hits like "Don't Walk Away" and "Mr. Do-Right." The trio came back strong with the funky, must-play single "Everyday Of The Week," supported by a sizzling, must-see video that shines with the trio's new look. **Mind, Body & Song** selections "If the Mood Is Right" and "Everything" also have "hit single" written all over them.

COMING UP: In February, look for a "Best of the Underground" club concert bill featuring **Organized Confusion**, the **Alkoholiks** and others...**Notorious B.I.G.** returns to L.A. later this month. While dates are unconfirmed, you will more than likely be able to catch the **Big Poppa** himself at spots such as **Unity**, **Jamaica House** and **Graveyard Shift...ONE LOVE**. —**J. Jai Bolden**



Jade

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CLUB REVIEWS

Spell

The Roxy

West Hollywood

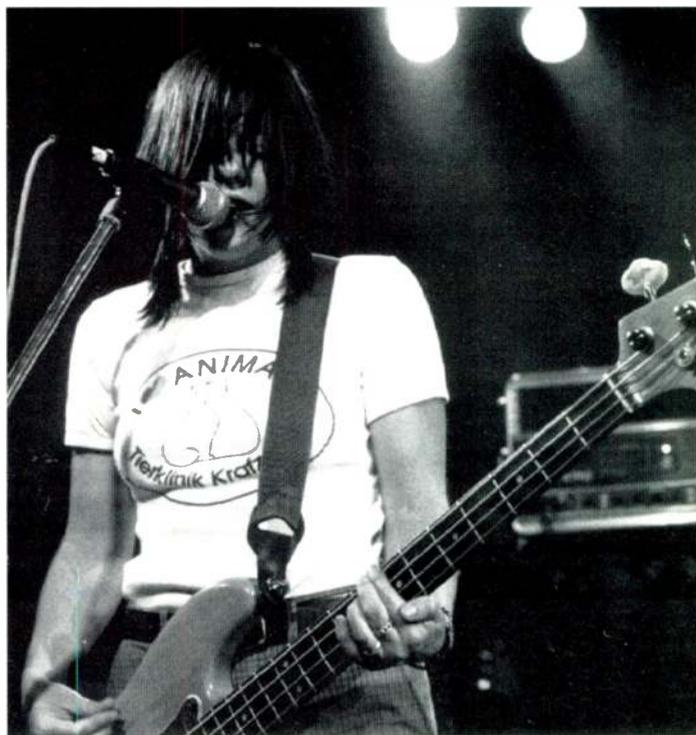
① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Contact: Susan Mainzer, Island
Records: 310-288-5327

The Players: Garrett Shavlik, vo-
cals, drums; Tim Beckman, guitar,
vocals; Chanin Floyd, bass, vocals.
Material: Primal pop. Beckman's
piercing guitar work, coupled with
the vocal interplay of Shavlik and
Floyd, make this band sound like a
radio-ready version of X, or Sonic
Youth—with songs. This trio pro-
duces a thick, driving distortion-
groove you can really sink your teeth
into. Call it what you want, just don't
call it alternative!

Musicianship: Superlative.
Shavlik's crisp, snappy drumming is
the energy source from which Spell
derives its power. And it's certainly
no small feat to play that well when
you're singing your lungs out. Al-
though Spell's guitar parts aren't
exactly mind-bending, Beckman did
a swell job, as did Floyd on bass.
Floyd's backing vocals meshed well
with Shavlik's, but her few turns sing-
ing lead only exposed the limitations
of her thin voice.

Performance: Any band that fea-
tures the drummer as its frontman
has one strike against it right off the
bat. Shavlik attempted to solve the
problem by placing his set front and



Spell: Spellbinding.

center, where he was sandwiched
between Floyd and Beckman. While
this didn't remedy an already awk-
ward situation, it certainly helped.
Floyd, on the other hand, is a Gen-X
pin-up in the making. With her pixie

looks and short pigtails, she re-
sembled Sandra Bullock as Pippi
Longstocking. Simply put, Floyd's a
stone fox, and there were few in the
crowd who could take their eyes off
of her.

Summary: Spellbinding. 'Nuff said.
—Marc Weingarten



Arnold McCuller: Sultry emotion.

Arnold McCuller

The Troubadour

West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

Contact: Greg Allipoulos: 213-874-
2777

The Players: Arnold McCuller, vo-
cals; Bill Cantos, keyboards;
Alphonso Johnson, bass; Michael
Hicks, guitar; Michael Shapiro,
drums; Valerie Pinkston Mayo, Nadia
Ruff, Fred White, backing vocals.

Material: McCuller's sultry emotion
and crisp phrasing is perfectly suited
for his ballad-heavy set. At a slow or
mid-tempo pace, he brought out all
the simple sincerity of smoky killers
such as the ultra-smooth "Soul
Searchin'" and a sweetly plaintive
"Calling You," which showcased his
power and range. McCuller's show
ran the risk of becoming too staid
until the final three tunes, which in-
cluded the audience clap-along "Ain't
That Peculiar" and the funk-drenched
holiday spirit of "This Christmas."

Musicianship: Though McCuller
only recently released his first solo
album, *Exception to the Rule*, he
has been a first-call session and
touring vocalist for years, working
with artists such as James Taylor
and Phil Collins. As a result, he is
well-connected to some of the city's
top backing talent. Each of his
bandmates got a chance to dazzle,
whether it was Johnson bouncing in



Screaming Politicians: Heavy British pop influences.

with a sporty bass solo or Cantos adding spark on a key solo. Most impressive and best utilized, however, were McCuller's own illustrious backing vocalists, who would often take the harmonic hook while the star improvised passages over their attractive blend. The trio was most effective on the a cappella piece, "Give Me Some Of Your Love," on which McCuller and the backup singers eased into a gospel quartet feeling.

Performance: From his hip suit and suave manner to his commanding vocal presence, it's clear that McCuller has had no problem making the transition from the background to center stage. While at first he seemed a bit stiff, sticking too close to the mic, he eventually loosened up as his material grew more percussive, making the most of what stage room he had. But even if he never moved once, it would hardly have mattered. It's his voice and that range which drove everyone wild. He's a master balladeer who squeezes every ounce of raw feeling from each word he sings, and while not his forte, he handled the funkier edges with style.

Summary: McCuller proves a well-traveled theory that in the heart of every sideman lurks a solo artist looking for that opportunity to emerge and shine in his own right. Since he's not a composer, McCuller's task will always be locating material worthy of his remarkable vocal chops, as he did on his debut. As long as he has that artsy blend of just the right mood and tempo, however, an impressive performance like this one would indicate a long and prosperous career. It has taken McCuller a long

time to emerge from the shadows, but fans of brilliant adult-oriented music will find he was well-worth the wait. —Jonathan Widran

Screaming Politicians

Roxbury West Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Band hotline: 818-905-1622

The Players: Ira Brown, lead vocals, guitar; Jake Adams, guitar; Rob Chismar, drums; Tom Jacob, keyboards, backing vocals; Norm Kuk, bass.

Material: Heavy British pop influences mixed with poignant social commentaries make up the brunt of Screaming Politicians' repertoire. Musically, influences ranging from the Beatles to ABC to the Doors are evident as the group moves from upbeat driving anthems to darker, more somber melodies. Their strongest pieces are "Children In The Street," a musically and lyrically striking composition about the lost youth of America, and "Washington Is Burning," a heavy song written in response to the L.A. riots. The style of the Politicians is somewhat new and refreshing, quite a relief from the hordes of clone bands flooding L.A.'s club scene.

Musicianship: The group plays cohesively. Without a doubt, the strongest musical presence comes from bassist Kuk, who flawlessly plucked away at an unfretted bass for the group's entire first set. Close behind

is keyboardist Jacob, who adds considerable personality and pizzazz to the Politicians, playing in a style reminiscent of Ray Manzarek's keyboard contributions to the Doors. Brown is a solid vocalist singing with a dreary but captivating style. However, the real vocal highlights were his harmonies with Jacob, which broke the monotony of listening to a single singer and brought life to the songs. Chismar is an adequate pace-keeper on drums, but needs to soften his style a bit and cut back on his use of crash cymbals.

Performance: This may be the weakest link in the Politicians' chain. Their stage presence leaves a lot to be desired, and Brown has to sharpen his song transitions and crowd interaction if the group is to become truly viable as a live act. The audience, which consisted of friends and associates (this was a band-sponsored party), was into the music at points but seemed completely apathetic at others. Brown's attempts to catch the eye while romping around the stage were limited by a small platform and by their text-bookish look.

Summary: Although they have a way to go, Screaming Politicians have potential. With a foundation of solid material and cohesive playing to build upon, the band members only need to sharpen their stage show before they can hope for serious A&R attention. While they have received airplay on over 170 radio stations in 45 states, the strength of their songs needs to be backed by a solid audience-oriented performance before Screaming Politicians are ready to hit the road.

—Jeremy M. Helfgot

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The Twist Offs: Uplifting and raucous.

The Twist Offs
 Club Lingerie
 Hollywood
 1 2 3 4 5 6 ★ 8 9 10
Contact: Scott Meyers Mgmt: 509-324-2388
The Players: Greg Garlock, drums; David Connolly, bass; Erik Walter, vocals, guitars; Patrick Drouin, guitar; Ian Early, sax; Brian Fricky, trumpet; Al Mothersbaugh, trombone.
Material: The Twist Offs' material is like a weird musical soup concocted by an assemblage of sloshed, rhapsodic chefs. They followed enough of the recipe to make their sound palatable and identifiable, though, and came up with a sort of punk-polka horn affair that relies on the

guitar assault of a rock band and the funk rhythms of a groove band. If you like Fishbone or 311, you'll like these guys. Uplifting and raucous—and you can dance to it!
Musicianship: All of the Twist-Offs are competent. No Eddie Van Halens here, just a bunch of guys who have thrown away the road map of conventional thought and carved their own trail. Dissent. Walter's vocals got a little flat and stinky at times.
Performance: There is a method to their madness, and the Twist Offs' merry lunacy has the structuring of a college comedy troupe. It's light-hearted, it's funny and infectious. Remember the frat party band in *Animal House*? If there's a sequel, somebody book the Twist Offs!
Summary: The Ohio-based Twist Offs have been touring relentlessly for the last several years, and it shows; they've shared the stage with UB40, Offspring, Fishbone, 311 and the Spin Doctors. They are a perfect group for the Saturday night bar crowd who just wants to have fun. Of course, there are a lot of those types of bands that never make it nationally, and that may be the case with the Twist Offs. So just accept them at face value, and check your L.A. music industry signing mentality at the door.
 —Tom Farrell



Miracle Mile: Strong skills.

Miracle Mile
 The Roxy
 West Hollywood
 1 2 3 4 5 ★ 7 8 9 10
Contact: David Zimmerman: 310-201-4891
The Players: Jonn Ross, lead vocals, piano, Hammond organ; David Zimmerman, Hammond organ, pi-

ano, backing vocals; Tyndall Jackson, guitar; Victor Geronimo, bass, percussion, backing vocals; Jason Adams, drums.
Material: Miracle Mile's sound combines elements of rhythm and blues and the early Seventies. The influences are easily identifiable, but this material is not simply a rehashing of the past. The bands influences are repackaged into what could best be described as "alternative adult contemporary tunes." From the Deep Purple-inspired opening number to ballads such as "Talk About The Weather," Miracle Mile exhibited a keen awareness of songwriting craft.
Musicianship: Jonn Ross is a powerful vocalist. At just twenty years of age, he exudes more confidence and vocal expression than singers many years his senior. Ross also plays piano on a few songs, including a piano/vocal solo number. David Zimmerman's keyboard passages fit the mood of the songs. Guitarist Tyndall Jackson adds unpretentious playing and well-crafted solos. The recent change in rhythm section has apparently paid off. Drummer Jason Adams and bassist Victor Geromino form a solid bottom for Miracle Mile, without overplaying.
Performance: Each member of Miracle Mile is a strong performer. As a unit, they are focused and completely integrated. The only problem in this area was pacing. This set tended to favor mid-tempo songs and ballads, making it difficult for the crowd to maintain interest.
Summary: Miracle Mile exhibits strong musicianship and performance skills. Their songwriting displays command of the craft, but that certain something special is not quite there. This is a young band with significant potential.
 —J. J. Lang



Shudder To Think: An artsy outfit.

Shudder To Think

The Whisky
West Hollywood

1 2 3 4 5 6 ★ 8 9 10

Contact: Julie Farman at Epic Records 310-449-2878

The Players: Stuart Hill, bass; Nathan Larson, guitar; Adam Wade, drums; Craig Wedren, vocals and guitar

Material: Finally, a band for aspiring manic depressives. Shudder To Think's set exhibited a morbid, yet talented, display of conflicting emotions, which mixed the erotic with the erratic and the exotic with the neurotic. This guitar-oriented rock group played some wickedly deviant rhythms, at times recalling King Crimson or Primus. The project is a wonderfully ambitious undertaking, but may be too much for some as the band constructs songs which speak of human dementia and depravity. Lyrics like "my mouth is a coldsore display case" are enough to bring Tipper Gore back from her legislative slumber.

Musicianship: Larson is a superb guitarist with choppy riffs and nasty nail-biting edginess. Wade was given plenty of opportunities to go completely bonkers, but instead demonstrated an impressive show of restraint, allowing the songs to blossom. Wedren's unique singing and inspired phrasing were at times reminiscent of Perry Farrell and Leonard Cohen.

Performance: This band is not far from perfection, the only exception being Wedren's vocals, which could have used some strengthening. This is a case where the buyer must beware (their live act has as much cheer as a heroin addiction). With

most of the crowd singing along, it was apparent that most were familiar with the band's black and lascivious aura.

Summary: Shudder To Think is an extremely artsy outfit that will appeal to listeners who have a strong sense of the macabre (the band's scenarios may be too much for others).

—Tom Farrell

The Wedding Present

The Roxy
West Hollywood

1 2 3 4 5 6 ★ 8 9 10

Contact: Susan Mainzer, Island Records, 310-288-5327

The Players: David Gedge, vocals, guitar; Darren Belk, bass, vocals; Paul Dorrington, guitar; Simon Smith, drums.

Material: Take the anthemic, churning stridency of the Fall, sprinkle in a hefty helping of the jittery pogo-pop sound that ruled anglo-rock during the early Eighties, then top it all off with some of the Cure's brooding romanticism, and you get some idea of this Leeds-based band. Most of the elemental compositions in their catalog center around one or two guitar chords, strummed with conviction by guitarists David Gedge and Paul Dorrington.

Musicianship: The Wedding Present plays with plenty of verve and vigor. Gedge's voice has that jaded, world-weary quality that is de rigor among British vocalists, which is a bane or a boon, depending on whether you like that sort of thing. Even though he looked terribly bored, guitarist Paul Dorrington rocked the house with his relentless power-chording, sounding at times like a

hopped-up Sterling Morrison. Bassist Belk and drummer Smith were also right on the money.

Performance: The five members of the Wedding Present look more like accountants than rock stars, with just about as much charisma. Gedge has a certain shaggy charm, but no one would ever mistake him for an arresting frontman. For the sold-out Roxy crowd, however, stage presence wasn't an issue as they romped and stomped the night away. And when a band plays as well as this one does, who can blame them?

Summary: Definitely an acquired taste. Considering the amount of tripe coming out of England lately, the Wedding Present is definitely one of the best bands to emerge from those shores in some time.

—Marc Weingarten



The Wedding Present: Plays with verve and vigor.

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Johnny Cash/Beck *The Pantages* Hollywood

While 1994 certainly saw its share of worthwhile new artists, it was also the Year of the Geezer. We're not talking Babs or the Eagles—those whippersnappers have got nothing on Tony Bennett, Tom Jones and Johnny Cash.

These three grand dads all released albums last year, but only Cash did so without sacrificing one iota of his integrity. Jones got current with acaoutant producer Flood and pranced around in his videos like a teenager, while Bennett got "unplugged" and warbled embarrassingly lame duets with k.d. lang and Elvis Costello.

Which leads us to Johnny Cash, and that's an entirely different story. First off, there's no need for him to be "down with the kids," because he's just about the coolest man on the planet. You wanna talk image? Cash had the Bad Ass Outlaw shtick down decades before Snoop and Coolio were even in diapers.

Musically, Cash is one of a handful of the most influential artists of the last half century, but it took a Rick Rubin-produced album (the masterful *American Recordings*) to make this icon user-friendly for younger audiences. Hollywood sleaze bags and blue-haired retirees alike showed up to see Cash's *Pantages* show, and there was plenty in the country legend's career-spanning performance to please both hardcore fans and recent converts.

For those who came to hear the hits, the Man In Black didn't disappoint. Cash's newfound popularity seems to have revitalized him, as he really seemed to care about his material again. While most country artists of his stature are content to cram their biggest songs into some cheesy medley, Cash played stunning full-length versions of his most familiar material.

Backed by a four-piece unit that included his son, John, on guitar, and the always reliable WAS. Holland on drums, Cash breathed new life into old warhorses such as "Folsom Prison," "I Walk The Line," "Ring Of Fire" and "The Ballad Of Ira Hayes." By paring down the size of his band, Cash has effectively recaptured some of the raw energy and grit of his seminal Sun days.

But it was the solo acoustic segment that really made this show something special. Showcasing both obscure material from his early days, along with songs from his latest album, Cash spun a spooky song cycle of sin and salvation. His bellowing baritone sounds just as good as on his earliest records, and the stark intensity Cash used on songs such as "The Beast In Me" made this segment the flat-out highlight of the evening.

Cash closed the show with a few numbers featuring his wife, June Carter. Sure, June's never been much of a vocalist and her patter



Johnny Cash

was hopelessly contrived, but it really didn't matter. Just seeing these two having so much fun was a thrill in itself for the sold-out crowd.

It's never easy opening for a legend, but Beck was up to the task. Rather than run through material from his platinum album, *Mellow Gold*, Beck played it straight with a choice selection of blues and folk covers by the likes of Leadbelly, often coming off like someone who's just too clever for his own good. But he does seem to have real reverence and affection for this music. Although Beck's vocals were frequently thin and flat, his adept finger-picking and slinky slide work more than compensated. You've got to hand it to the man, he could've simply spoon-fed the audience what it wanted to hear, but instead chose to play songs consistent with the spirit of the evening.

—Marc Weingarten

Earth, Wind & Fire *Pantages Theatre* Hollywood

No matter how long the classic groups stay away, nostalgia always brings the throngs back for more, albeit at slightly smaller venues.

On their first tour in over half a decade, EWF threw a big, brash, brassy and mega-souful fiesta reminiscent of their heyday, making disco hip again and proving that great songs and timeless sounds and voices never quite go out of style.

Though Maurice White is still at the helm of their studio projects, he chose to sit this caravan out, leaving Philip Bailey's powerhouse vocal charisma at center stage. Though he carries through many different ranges, at the heart of the band's sound is his soaring falsetto, which lent a crowd-frenzying passion to singalong staples such as "Reasons" and "That's The Way of the World."

Almost from the start, Bailey and those sassy horns got right into the hit parade. Instead of stopping between tunes, the show played like a long medley of moods, from the



Beck

smooth and seductive "Can't Hide Love," to the corny but tasty disco of "Boogie Wonderland" and "Let's Groove." They complemented the impressive Top 40 catalog with a few jazzier interludes, as well as the more recent "Sunday Morning" and a loop into "What the World Needs Now".

Aside from Bailey's command and an impressive circus-like production, the most salient feature was the non-stop movement throughout the show. The backing singers, musicians and even two lithe female dancers looked like they were part of an intensely rehearsed aerobics class, riveting all eyes even as the audience's memories were appeased musically. Energy and perpetual motion was the name of the game, whether emerging from human, smoke or dazzling lighting effects.

Though Bailey and founding member Verdine White made the greatest impression among the huge cast, newer musicians like saxophonist Scott Mayo and guitarist Sheldon Reynolds got some snappy solo time. The only superfluous moments came during a ten-minute call and response drum solo, which gave everyone a chance to have a smoke or heed the call of nature.

Otherwise, the elements came together for a razzler-dazzler no true fan of soul music will soon forget.

—Jonathan Widran

GWAR *The Palace* Hollywood

GWAR should be obscene and not heard. They're the kind of band built solely for live performance, which was clearly the intention of its makers. Carrying the torch of theatrical shock metal in the tradition of the Tubes, Kiss and Alice Cooper, GWAR takes the gory, dark-humored angle of an X-rated version of a He-Man and the Masters of the Universe live presentation.

For the uninitiated, imagine a handful of guys and one girl in costumes that mesh influences from the

comic book vibe of Kiss' *Destroyer* tour garb, the tribal aspect of *Quest For Fire*, the spiky metal bits and punk facade of *Mad Max* and a shopping spree in the dildo section of the Pleasure Chest.

Now, for the dramatis personae: there's Oderus Urungus, the wise-cracking frontman who stands nearly seven-foot tall from the bottom of his hair-covered boots to the top of his pointy latex head, which looks like fake vomit from a novelty shop.

His guitarists, Flattus Maxxus, who looks like the product of an uneasy tryst between a tribal porcupine and a tribble, and Balsac, the Jaws of Death, who towers at nearly seven-feet in his yak-hair covered boots and head, with his Jaws of Death merely a large bear trap that snaps open and shut in time to the heavy music.

Other supporting characters include bassist Beefcake the Mighty (decked out like a Roman Centurion playing a bass resembling a raw T-bone steak), drummer Crusher Jizmak, female member Slymentsra Hymen and finally, Urungus' lovable sicko sidekick, the Sexecutioner, who prat falls around the stage in his caveman get-up and oversized bald head.

GWAR's stage show is thematic, but involves lots of goey stuff and fluids, which are sprayed over the audience and band by a number of devices and for a number of different reasons. Some of the audience came in plastic garbage bags for protection, but Gallagher never had it like this!

Wait, I haven't even got to the music. Let's just say that it's make-shift heavy metal with lyrics as inane and offensive as GWAR's stage show, and with the exception of an occasional good tune, is as devoid of melody as the whole affair is of good taste.

GWAR is an hour-long assault of gross jokes you don't want to admit laughing to, a vast political incorrectness set to music that sounds like someone trying to tune their lawn mower.

Bring your sense of humor—and a towel!

—Tom Farrell



GWAR's Oderus Urungus

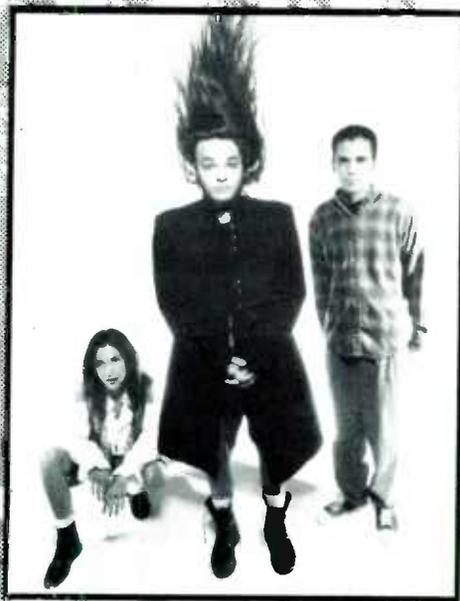
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Stage Capacity: 10
PA: Yes
Piano: No
Lighting: Yes
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Contact: Dan Singer: 818-783-3348
Type of Music: Blues & Classic Rock
Club Capacity: 70
Stage Capacity: 4
PA: Yes
Lighting: Yes
Piano: No
Auditions: Call for information or come in Sunday night and see Dan Singer
Pay: Negotiable

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Contact: Alan Eichler: 213-466-7000
Type of Music: Top 40 & acoustic
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Stage Capacity: 10

PA: Yes
Lighting: Yes
Piano: Yes—Baldwin Baby Grand
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Pay: Negotiable

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11700 Victory Blvd., North Hollywood, CA 91606
Contact: Toy: 818-769-2221
Type of Music: Rock, alternative. All styles
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

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Contact: Jay Tinsky: 310-578-5591
Type of Music: Original vocal/acoustic, pop, rock, folk, blues, country
Club Capacity: 60
Stage Capacity: 6
PA: Yes
Lighting: Yes
Audition: Send promo package to Jay care of club or call
Pay: Negotiable

THE JUNGLE
17044 Chatsworth St., Granada Hills, CA 91344
Contact: Lorna Kaiser: 818-832-4978
Type of Music: R&R cover and original bands
Club Capacity: 250
Stage Capacity: 5-7
PA: Yes
Piano: No
Lighting: Yes
Audition: Send promo to: The Jungle, P.O. Box 467, Canoga Park, CA 91305
Pay: Negotiable

THE MINT LOUNGE
6010 W. Pico Blvd., Los Angeles, CA 90035
Contact: Jed: 213-937-9630
Type of Music: Rock, acoustic, blues, C/W
Club Capacity: 100
Stage Capacity: 7
PA: Yes
Piano: No
Lighting: Yes
Audition: Send tape & promo package
Pay: Percentage of door/no guarantees.

RENAISSANCE
1212 3rd Street, Santa Monica, CA 90401
Contact: Galia: 310-587-0766
Type of Music: All types. No rap or hip hop
Club Capacity: 398
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: No
Audition: Send promo to Galia at club
Pay: Negotiable

ST. MARKS
23 Windward Ave., Venice, CA
Contact: Steve Salmon: 310-452-2222
Type of Music: Jazz, H&B and salsa
Club Capacity: 150
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call Steve or send package

SUNSET
322 W. Sierra Madre Blvd., Sierra Madre, CA 91024
Contact: Bob: 818-355-3469
Type of Music: Hard rock, alternative, blues, Top 40
Club Capacity: 238
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape, bio and photo to above address
Pay: Negotiable

TILLY'S CLUB
1025 Wilshire Blvd., Santa Monica, CA 90401
Contact: Hugh Lavergne: 310-393-1404
Type of Music: World beat, african, reggae, acoustic
Club Capacity: 120
Stage Capacity: 4 - 6
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape, bio and photo to above address or call
Pay: Yes, from the door

THE TOWNHOUSE
52 Windward Ave., Venice, CA 90291
Contact: Frank Bennet: 310-392-4040
Type of Music: All types: Dance, rock, alternative, acoustic, top 40
Club Capacity: 150
Stage Capacity: 20
PA: Yes
Lighting: Yes
Piano: No
Audition: Send promo package or call
Pay: Negotiable

TROUBADOUR
9081 Santa Monica Blvd., West Hollywood, CA 90069
Contact: Lance or Zack: 310-276-1158, Tues.-Fri. 2-6 pm
Type of Music: Rock, alternative, acoustic, top 40
Club Capacity: 350
Stage Capacity: 10-12
PA: Yes
Lighting: Yes
Piano: No
Audition: Tape, bio, picture, or call
Pay: Negotiable

ORANGE COUNTY

THE COACH HOUSE
33157 Camino Capistrano, San Juan Capistrano, CA 92675
Contact: Ken Phebus: 714-496-8930

Type of Music: Rock, alterantive, C/W, jazz, world beat
Club Capacity: 480
Stage Capacity: 10-12
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call for info or send promo
Pay: Negotiable

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.

BOOKING AGENT seeks Country/Western band for club dates & Battle of the Band Contest with pay & prizes. Sher: 818-981-5625

RESTLESS RECORDS seeks interns for retail, publicity and marketing. No pay, but room for growth. Wendy Erikson, 213-957-4357 x227. No A&R positions

COLUMBIA RECORDS seeks energetic & career-minded interns for media department positions. Must receive college credit. Great experience, no pay. Theresa, 310-449-2500

INTERNATIONAL MUSIC management company seeks motivated intern. Perfect opportunity to learn all aspects of music business. Amanda, 310-815-9940, Fax: 815-0373

INTERNS WANTED for major record label in the marketing department. Duties include phones, mailings & projects. No pay, but excellent experience. 213-469-2411 x3635

INTERN WANTED for support in promotional activities, office duties, errands, etc. IBM-Microsoft Word & Works a must. 213-462-6620

TOURING INTERNS for live concert & recording group needed to learn sound & lighting, set up, connections, programming, mixing, acoustics & recording. Carol 310-288-3435

JAZZ RECORD label seeks P/T bookkeeper knowledgeable of payables, receivables, G/L account coding & deposits. Royalty accounting a plus. 818-985-6565. Fax 818-985-6544

JAZZ RECORD label seeks intern or entry level employee. No experience necessary. Hard work & organization. 818-985-6565. Fax 818-985-6544

INTERNS WANTED for major lable publicity department. M-F. Must be reliable, prompt & willing to learn. College students preferred. 818-953-7910

PRODUCTION MUSIC: Small company needs reliable P/T stock person. \$77/hr. Duties include shipping CD's, inventory, errands, general office support. Fax resume 818-845-8039

MAJOR ENTERTAINMENT PR firm seeks a motivated & responsible intern. Great opportunity to learn business. No pay. Must be enrolled in school. Elizabeth 213-651-9300

AUDIO PRODUCTION assistant needed for duplicating & digitizing recorded voiceover material. Familiar with DOS, PC's, analog tape formats & hardware. Recording studio experience a plus. F/T. Fax resume & salary history: 310-451-9272

SALES PERSON wanted for music products. Must be aggressive, well spoken, & a self starter. 818-895-7464

INTERN WANTED for Orange County production company. Duties include assisting VP in areas of talent buying, marketing & advertising, radio promotions, etc. Rich Sherman 714-476-3190

INTERN WANTED for independent music publicity firm with high profile clients. Excellent organizational skills a must. College students preferred. No pay, but excellent experience. Jon, 213-655-4151

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NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	TV/MOVIES	QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY
MARK NORTHAM - Pianist/Keybrds. Pianist, keyboardist & arranger/producer. Complete digital MIDI studio with samplers, synths, DAT.	213-650-9997	✓	✓	✓	✓	✓	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	✓	✓	✓	✓	✓
MAURICE GAINEN - Producer Fostex 16-trk, 40 ch mkr. Mac w/Logic Audio. DAT w/editing, sax, flute. Ensoniq EPS16+ samp, Alesis D4, Korg M-1. FX Acc. piano, Atari comp.	213-662-3642	✓	✓	✓	✓	✓	Read music. Berklee 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	Complete demo & master production. Live sounding tracks. Keyboards, arranging, composing & woodwinds. Midi & studio consultation. No spec deals. Pro situations only	✓	✓	✓	✓	✓
CARLOS HATEM - Percussion/Drums Percussion & drum-set. Acoustic drums, shakers, bells, whistles. Full MIDI gear.	213-874-5823	✓	✓	✓	✓	✓	Original music projects in the pop & dance field. Nat'l & internal touring exp. Television performance credits. Soundtrack percussion. Music production. Drums & percussion on Paul Rodriguez Show. MTV Artist Of The Year award winner on ABC television series Bravissimo. Fluent languages: English & Spanish.	Good ears, good hands & a pro attitude. Available for lessons	✓	✓	✓	✓	✓
TOM ALEXANDER - Producer State of the art 24-track automated 56 input Neotek top of line outboard gear, impeccably quiet, MIDI with 1000's of loops, samples & sounds.	310-203-6399*	✓	✓	✓	✓	✓	Orchestration credits on Grammy winning album, platinum and gold records, orchestrator, arranger, producer *Phone number listed is a pager number	Enjoy working with artists, transforming your musical imagination into a musical reality. anything & everything from beautiful lush strings to nasty rhythm tracks. Demo not spoken here!	✓	✓	✓	✓	✓
LISA FRANCO - Medieval Strings Renaissance harps, nylon or steel strings, mandolins, dulcimer, bouzouki.	818-569-5691	✓	✓	✓	✓	✓	10 years pro studio & stage experience. Extensive European television & radio appearances. album credits. commercial credits. BIT 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.	✓	✓	✓	✓	✓
TOMMY (MUGS) CAIN - Drums/Perc. Two acoustic kits. Seven snare drums. AKAI S-1000 Sampler. Alesis D-4, SPX-90, DrumKat, Accupads, L.P. Spikes and Boss 550 drum machine.	805-287-4781	✓	✓	✓	✓	✓	Extensive touring and recording experience. Numerous T.V. and video appearances. Performed and/or recorded w/ Jonathan Cain, Eric Martin, The Divynyls, David Foster, and 8 years with Michael Bolton.	Pro drumming for the singer and the song. Hard-hitting, great groove, meter and click playing. Pro situations only please	✓	✓	✓	✓	✓
JIM HOYT - Producer 1/2" 8-trk MIDI studio, 24-channel Soundcraft Delta 8. DAT masters, Lexicon, Tannoy, Korg O1/W, Roland R-8, Mac, Fender/Martin guitars, tube mics.	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.	✓	✓	✓	✓	✓
JOE GOFF - Drums/Percussion Yamaha drums, Zildjian cymbals, percussion.	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	✓	✓	✓	✓	✓
PETER G. - Drummer/Vocals School of Hard Knocks graduate with Masters Degree in common sense & patience. Great drum sound, some percussion & vocals	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. Overtubs & click tracks no problem.	Consistently smooth & solid. My personality & musicianship can & will unquestionably enhance any artist's performance, live or studio	✓	✓	✓	✓	✓
LESTER MCFARLAND - Bassist Electric fretted/fretless bass guitars, 4, 5 & 6-string. Some keyboards. Tenor vocals cross between Philip Bailey/James Brown.	310-392-2107	✓	✓	✓	✓	✓	Thirty years of pro credits, albums, tours including The Crusaders with Joe Sample, Larry Carlton, Jeff Lorber, John Scofield, Tom Grant, Robert Cray, Esther Phillips, Tony Williams, Eddie Henderson, Chick Corea, Patrice Rushen, Albert Collins, many others. Chitlin' circuit alumnus	Specializes in developing material, players & arranging music. Reads music, plays by ear. loves to teach. Cited in "Downbeat" & "Bass Player." Aka "The Funkmaster."	✓	✓	✓	✓	✓
"TAKA" TAKAYANAGI Complete MIDI studio, keyboards, sampler, drum machine, DAT, 8-track.	213-878-6980	✓	✓	✓	✓	✓	Written/produced songs for Peabo Bryson, Angela Bofill, Whispers, Nancy Wilson, Shalamar and Main Ingredient. Top 10 hits & film credits.	Producing, arranging, playing keyboards, lessons, good ears and good business. Give power to music in any style.	✓	✓	✓	✓	✓
WILL RAY - Country Producer/Picker Electric & acoustic guitars, mandolin, lap steel, vocals. String benders and slide rings on both hands make my guitar sound like WWII thru a Fender.	818-848-2576	✓	✓	✓	✓	✓	Many years country exp incl TV & recording dates. Worked with Carlene Carter, Steve Earl, Joe Walsh, Tom Jones, etc. Can produce 16-24 32-track master recordings. Access to the best country musicians in town for sessions & gigs. Currently a member of the Hellcatters. Friendly, professional, affordable.	Cow thrash, farm jazz, prairie metal, nuke-a-billy. I specialize in country music, both as a producer & session guitarist. I love to discover new talent and work with established giants as well. Let's talk.	✓	✓	✓	✓	✓
FRANCIS BENITEZ - Female Vocalist I can do lead or background vocals for your productions in Spanish, or with a Latin flavor. Spice it up!	805-252-7257	✓	✓	✓	✓	✓	Over 15 years of experience in the Hispanic market, both live & 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.	✓	✓	✓	✓	✓
"STRAITJACKET" - Violinist Acoustic violin, electric violin, digital signal processing. Vocal range: tenor.	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. Slate of the art equipment. Digital signal processing, exceptional ear. Flexible rates. Let's make your music happen	✓	✓	✓	✓	✓
ROBERT COPELAND - Producer/Arr. 16 - 48 track, Mac Performer, Vision, Cubase, Finale, K-2000, Ensoniq, Proteus, RM-50, Roland JV-80, R-8, EFX.	213-217-8469	✓	✓	✓	✓	✓	Recent credits include Danny James, Billy Preston, Deon Estus, Jonathan Moffett, Larry Seymour (Billy Idol), HBO 20 years experience. Musician, producer, arranger, composer, programmer. Laid back, yet meticulous working environment. Available for albums, scoring, artist development	MIDI oriented with extreme live appeal. Heavy on good vocal production to showcase the artist, not the producer. Very positive, constructive atmosphere	✓	✓	✓	✓	✓
TOM TORRE - Violin/Fiddle, Guitar Electric & acoustic violins. MIDI-violin set up for programming or live work. Electric & acoustic guitar.	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	✓	✓	✓	✓	✓
CHRIS JULIAN - Producer/Writer/Eng Real cool Automated 48-track studio overlooks Pacific from Malibu hills. MTR9011, drums, piano, top mics, heavy MIDI/samples, history of hits!	310-589-9729	✓	✓	✓	✓	✓	Young, skilled, fair. Ss, Dig work! Over 30 Gold & Platinum, 1 Emmy, 3 Grammy nominations! Credits with Warner, Sony, SBK, ABC, NBC, HBO, 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!	✓	✓	✓	✓	✓
LISA ANNE MILLER - Orchestrator Will orchestrate for live musicians & conduct your music. Also will provide MIDI synth orchestrations. Reasonable rates	213-650-9888	✓	✓	✓	✓	✓	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	✓	✓	✓	✓	✓
DAVE SCHEFFLER - Producer/Prog 24/48-track automated production, large MIDI setup with lots of loops, samples & drum sounds. Trident board, best mics, outboard galore.	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, Malia 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	✓	✓	✓	✓	✓
DELUXE RHYTHM MASTERS Top notch, lime-tested, four-piece rhythm & blues rhythm section	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.	✓	✓	✓	✓	✓

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CONLEY ABRAMS - Engineer/Prod. 24-track ADAT/Mackie 8 bus 24-48-track analog, MPC 60, SGI, Proteus FZI, large sample library.	818-382-4756	✓	✓	✓	✓	✓	Worked with some of the biggest names in R&B/hip hop today including: Silk, Jade, En Vogue, Heavy D, Queen Latifah, Keith Sweat, Angela Winbush, Isley Bros, Gold & Platinum album credits. Expert MPC programmer, play keyboards, bass, lead & background vocal arrangements.	Can help build your project from ground up through completion. Specialize in mixing finished album & single remixes. Budgeted projects only.	✓	✓	✓	✓	✓
DAVID GOLDMAN - Guitarist Strat, 335, Fender, Boogie, Bradshaw Board, Boss FX.	310-398-1221	✓	✓	✓	✓	✓	"Best players... delight to listen to." Music Connection. Many years experience in all situations. Versatile styles. Read, charts or improvise.	Quick study, good ears, easy to work with. Professional all the way.	✓	✓	✓	✓	✓
SABRINA COWANS 3 1/2 octave range	805-723-5391	✓	✓	✓	✓	✓	Soufful vocalist with 15 years of studio and live experience. 3 1/2 octave range. Strong on ballads and uptempos. Fast learner with excellent ear for harmony.	Professional and punctual, great personality and fast in the studio. Picture, resume and demo available.	✓	✓	✓	✓	✓
DANNY MAC - Producer Korg X3, Ensoniq ASR 10, Roland JV-80, R-8, Linn drums, Alesis drums, Cubase 2.5, complete studio, session players available.	714-891-1539	✓	✓	✓	✓	✓	Produced Top 10 club smash "Skin Party". Produced & programmed the album "Out of the Dark" for Quality/Testing. 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.	✓	✓	✓	✓	✓
MICHAEL LIGHT - Vocals Baritone to mid-tenor range. Back-up, group & lead vocals.	909-394-0256	✓	✓	✓	✓	✓	Pro musician since 1975. Over 2,300 live gigs, B.A. Music, 1984. Private vocal study, 3+ years. Command of harmony & vocal arrangement. Also play keys, bass & percussion.	Natural feel, big sound-small ego. Excellent ear. Works/plays well with others.	✓	✓	✓	✓	✓
JEFF MCELROY - Bassist Zon fretted & fretless basses, Fenders, 3/4 Mittenwald German upright bass, modern & vintage amp rigs, endorsed by A.R.T. & Dean Markley.	213-953-8453	✓	✓	✓	✓	✓	Has played most major venues: Radio City Music Hall, Budokan, Boston Symphony Hall, Universal Amphitheater, Walkiki Shell, Chicago Blues Festival, etc. Toured/performed with Stan Getz, Bob Hope, Marvelettes, Woody Herman Alumni members, CNN, Kitaro world tour, etc. BIT instructor.	Enjoy working with established acts as well as rising stars. First class sight reader. Big sound meat & potatoes groove, upright doubler.	✓	✓	✓	✓	✓
JOEL MAITOZA - X 24-7 Spyz Drums/percussion. Fully endorsed.	619-741-1708	✓	✓	✓	✓	✓	21 years experience, major label credits, national/international touring, MTV, Graduate of Yamaha School of Music.	Easy to work with. Great ear & strong chops.	✓	✓	✓	✓	✓
WILLIAM B. TOMPKINS II Drums (acoustic & triggered electric)	301-839-4626	✓	✓	✓	✓	✓	Professional doublebass funk, fusion, soul, east coast style. 25 years playing experience, touring & recording. Demo's available. Travel often to L.A.	Road cased & ready to go!	✓	✓	✓	✓	✓
Elli Barr-Producer Ensoniq ASR stereo sampler, Mac based cubase sequencer, DX-7 mini moog, guitars, large midi set up, hundreds of drum loops & sound.	818-782-8564	✓	✓	✓	✓	✓	20 years experience recording & touring here & abroad & playing guitar. Top ten artist work & music scoring for the "Red Shoe Diaries" TV show.	Pre production set up with a cutting edge producer to accompany you to post production film scoring commercials. Hip-hop, rap, ambient are welcome.	✓	✓	✓	✓	✓
FRANCESCA CAPASSO Female vocalist 4 octave range. Lead & background. Light percussion. Dynamic voice & exotic looks.	805-268-1022	✓	✓	✓	✓	✓	10 years of studio, stage & songwriting experience in U.S. & Europe. Worked for JVC, Sony & BMG. Worked with Carmine Appice, Randy Jackson & Bobby Taylor. Various album, single & commercial credits & demos for songwriters. Numerous T.V. & radio appearances.	Unique, extremely versatile powerhouse, soulful, bluesy & alternative from Enya to Janis Joplin with Toni, Whitney, En Vogue, Etta & Bonnie along the way. Youthful & modern image.	✓	✓	✓	✓	✓
PAUL GERVASI MPC-60, AKAI, Technic's DAT, TSR-8, Tascam Board, D-50, acoustic & electric Fender guitar, bass, GP8-Roland Sennheiser mics.	213-655-4346	✓	✓	✓	✓	✓	20 years studio & live experience. Many album credits, including Sting, Ernie Isley, Sergio Mendez & Blood on the Saddle. Studied voice & songwriting at Pasadena University. NAS, ASCAP member. I'm hip to what's happening now.	I love producing & arranging songs & bringing out the best in an artist. Specializing in vocals. Resume on request. Beeper: 213-812-0863	✓	✓	✓	✓	✓
JOHNZELMAN HOLMES-Drummer Percussion & drum set.	213-731-6524	✓	✓	✓	✓	✓	Over 27 years experience. Played with big bands, combos & musical plays. Excellent reader.	Also write & arrange, sing & play keyboards.	✓	✓	✓	✓	✓
GREG KUEHN-Producer/Arranger Complete 24 track studio with walkie vision, 4 track to hard disk, sample cell & Roland samplers.	310-558-8026	✓	✓	✓	✓	✓	Played & recorded with Bob Dylan, The Church & Berlin. Produced for Virgin, Chrysalis, Elektra, Ruthless, feature film scores & national T.V. commercials.	Excellent programmer & producer. Comfortable, pro studio, record quality results & industry contacts.	✓	✓	✓	✓	✓

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2. PA'S AND AMPS

- 1953 Fender pro amp, Tweed, 1x15 Jensen blue bell, grt plyr, completely gone thru, all receipts, \$850 obo 818-780-4347
- 1965 Dan Electro DS50, 2 chnl tube hd, reverb & vibrato, xint cond, gone thru, \$185, 818-709-6068
- 3 Celestion greenback 10" spkrs avail \$200 obo Rick, 213-738-7167
- ADA MP1 QFC 170 wtt pwr amp 2 Hillyard enclosure 4x12 cabs w/EV & Celestians, \$750 takes it all 213-851-8044
- Ampeg SVT2 bs hd in 4 spc rck, new cond, \$750 Matt, 213-460-4249
- Bs spkr cab w/one 15" JBL spkr, used w/Frank Sinatra, \$250 818-990-2328
- Carvin MP1 QFC 170 wtt pwr amp, 350 wtt plus EQ, noise gate, several other features, grt cond, must sell, \$300 obo Reece, 213-368-6650
- Custom style tuck & roll 4x10 empty spkr cab combo shell, black vinyl, \$45, 818-902-1084
- Fender 1965 bsmn, black face hd, \$325 Acous TC115 bs spkr system, \$175 Brian, 310-390-4348
- Mark of the Unicorn, system 75, 8 stereo chnls, 1 rck spc, w/midi control, \$299 Stu, 818-753-5635
- Marshall 100 wtt hd w/Bogner modification, fx loop, new tubes, \$700 Sam, 818-796-1697
- Marshall 8200 valve state hd, 200 wtt by chorus w/foot switch, 3 mos old, \$575 obo, Mike, 805-579-8278
- Tascam M1016 live sound mixer 8 mic chnls plus 4

stereo line chnls & road case, \$600, John, 310-204-2174

3. RECORDING EQUIPMENT

- Akai MG14D rck mnt analog 12 trk recrdr w/Akai ML14 auto locator & 11 blank Akai MK20J tapes, \$2000 firm, George, 818-966-7335
- Audio arts recding console, 22 inputs, 8 buss, 38 chnls at mix, includes 288 point patch bay, very clean & punchy, \$18,500 new, sacrifice \$8,000 obo, 818-782-0763
- Tascam 424 4 trk recrdr, brnd new, in box w/Yamaha monitors, \$450, Michael, 818-846-8261
- Tascam TS18 reel to reel, \$2250, Tascam 32, \$750 AKG 414B mic, \$600 All mint, numerous accessories Eric, 310-420-2087
- Teac MB-20 mixing board, xint cond, barely used, 6 pots, 4 chnls, \$295, Lv msg, 818-509-1255
- Yamaha MT8X 8 trk cassette recrdr, brnd new, still in box, \$1000 Brad, 818-769-7427

4. MUSIC ACCESSORIES

- 2x12 cab w/2-12" Celestion spkrs, grt for road, \$200 firm, Michael, 818-878-9470
- Acous guit p/u, grt sound, worth \$50, will sell \$30, 213-654-2466
- Anvil style road case for small box, 60's style, Marshall hd, \$120, Anvil style misc case on wheels, 24" tall, 32" wide, 19-1/2" deep, \$85, 818-902-1084
- Boss guit wireless, true diversity, fx loop, rck mntd,

- includes 2 transmitters, paid \$1,200 new, sacrifice \$600 obo, 818-782-0763
- Boss ME10 performance processor w/pedals, \$350, 310-398-1019
- Electro vox mic, ND757, xint cond, \$150, 805-298-3002
- Fender reverb unit, blonde, January 1963, flat/loco, dark grill, lks grt, \$750, 818-780-4347
- Hill multi-mix 16 chnl pr mixer, rck mntable, includes 3 band EQ, phantom pwr, very clean sound, xint cond, \$625, 310-583-2090
- Midi foot switch w/LED readout for switching midi equip, sacrifice \$250, 818-916-2212
- Seqncr w/disk drive by Brother MD140 model, disk compsr, perfect cond, in box, \$150, 818-709-6068
- Sure headphones, brnd new, costs \$450, will sell \$200, Real tube rck mnt'd pre amp, \$100, MXR envelope filter, \$50, 818-343-9074

5. GUITARS

- 4 string acous violins, from \$1900 - \$4000, Al, 818-547-5773
- Classical guit, handmade for 6 or 7 strings, Brazilian rosewood sides & bck, custom made in 1969, \$440 obo, Jim, 310-390-4978
- Dan Electro Cherry Jones lng horn bs w/case, black, very gd cond, \$400 obo Mike, 909-394-0256
- Elec bs's, Honda, \$250, Yamaha, \$350, 818-990-2328

- Fender 1974 precision bs, all orig, light brown w/maple neck, new frets, strings & setup. Very light, \$750, Brian, 310-390-4348
- Ibanez RG550, w/Floyd, \$400 Perfmrnce neck, grt guit, \$250, Hondo Fame Series strat, Duncan dbl coil, 2 singles, older, \$100 or \$300/both, 213-962-8585
- Ovation custom legend acous/elec cutaway, mnt, must see, case & extra strings included, mega inlaid, \$700, Chuck, 818-753-4321
- Robin Telecaster w/HSC, \$750, 213-878-0152; pager, 213-882-2244
- Washburn AB20 acous bs, black, sunburst, xint cond, \$475, Mike, 310-318-5753

6. KEYBOARDS

- Baldwin baby grand piano, vintage 1956, new hammers, all orig, mnt cond, \$5000, 213-461-7889
- Ensoniq EPS w/Scuzzy interface, hr case, 4 times expander, \$900 obo, Scott, 213-878-2331
- Ensoniq EPS16 Plus rck mnt sampler w/fully loaded flash band memory & complete sound library on CD-ROM, perfect cond, \$1350, 818-774-0352
- Korg 01W synth w/32 vox, 16 trk seqncr, fx, 200 grt progrms, xint cond, \$1325, 310-583-2090
- Peavey DPM3SE synth w/9 trk seqncr, sampler, fx, progrm disks & anvil case, xint case, \$900 obo Scooter, 310-657-5322

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Yes? Send your resume to Maggie Watson. Don't try to call her; she's busy enough, already.

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7. HORNS

•Bach 42B trombone w/F attachment, tenor, 12 y/o, mint cond, 2 mouth pcs. \$795 obo. Brian, 310-390-4348

8. PERCUSSION

•1972 vintage Gretsch, x/nt cond, white, 4 pc. 12, 16, 18, 22" w/cases & Pearl snare, \$1500. John, 818-992-7943
•Istanbul Zildjian cymbal, 20", clean new cond, grt sound, \$150. 805-298-3002
•Pearl 8" free floating snare, maple, new cond, black lacquer finish. \$200. 213-883-9578
•Red Yamaha custom 8 pc kit, 2 snares, flight cases, lot of cymbals & extras, \$2500 obo. 818-962-4959
•Yamaha two 22" bs drms, 10", 11", 12" toms, 16", 18" floor toms, recording snare, \$300 obo. One set, \$2000. Two sets, \$1000/ea. Bobby, 310-474-2243

9. GUITARISTS AVAILABLE

•2 Id guit, sngrwtr sk signed maj label meldc HR band Jackson juit, SIT string endorsee. Avail for sngrwtr, albums, shows & nat'l/world tours. 508-441-2118
•2 y/o blues rock guit plyr w/tons of feel from Texas. Infl S'Garden, Allman Brothers, Sabbath. Skg band w/grn sngs, att, drive. Lee, 818-755-9161
•Exceptional guit, bst, voc, avail for paid wrk only. Have chops, top gr, chansma galore. Rock, blues, R&B, cntry, jazz. Katherine, 213-464-5840
•Exp blues guit avail to join/form band. Infl SRV, Arch Angels, TBirds, Write & sing also. John, 310-540-1858
•Exp pro avail for FT wrking bands & studio proj. Well versed in all styles & able to learn matr quickly. 818-716-0122
•Fem guit avail. 10 yrs exp, lkg to join/form srs HR band. Infl Metallica, Steely Nickl, 818-772-1572
•Fem Id guit, sngrwtr srs skt, record deal & tour only. Style rock w/metal edge. Pros only. Jenny/T, 714-636-1197

•Fem Id, rhythm guit sks gigger, a/rtvnt band. GIT grad, Id vox, pro att, pro gr. Diana, 213-851-3479
•Fem Id, rhythm guit sks two gut bluesy HR band. Have equip, trnspo, image & vocs. No losers lkg for girlfriends or dates! 818-960-7652
•Fem rhythm guit, keybrdst avail. Lkg to join/form fem or male hvy band. Infl Sepultura, Slayer, Entombed. 818-501-0567
•Guit avail for blues rock or blues band to form/join. Infl Gary Moore, Albert Collins, Hendrix. No flakes pls. Off, 310-837-6631
•Guit avail for straight ahead R&R band. Lng black hr w/exp. Kelly, 818-508-6203
•Guit avail for live & studio gigs. Appeared in US/Euro & Canadian mags. Featured on Shrapnel Records. Endorsed by Duncan & ESP. 818-881-5356
•Guit avail, Equal parts punk rock, rockabilly. Srs, exp, dedictd. Infl X, Clash, Blasters, punk, rockabilly. Jorge, 213-254-7125
•Guit avail. Infl Allman Brothers, SRV, Ted Nugent. Studio & stage exp, equip & trnspo. Bnan, 310-540-5919
•Guit avail. Infl blues, folk, etc. Mark, 818-762-2084
•Guit avail, Id, rthm w/bckng vocs & some keys. Lkg for plyr sit. Have equip, trnspo, versatility, etc. Steve, 714-982-2066
•Guit, Id, rthm avail for intellgnt & srs band w/desire to make gd music. Infl U2, REM, Nirvana, PearlJam, Dennis. 213-954-0306
•Guit lkg to join formed band, gigger or not. Keith, Ronnie, Mick Taylor, Billy Gibbons, 70's Joe Perry, Will consider individual musicians. Jack, 213-962-8585
•Guit plyr, HR to progrsv, style, chops, x/nt gr, wrldng, toung, etc. 805-250-9433
•Guit plyr lkg for HR band. Have equip, trnspo, image. Infl Pantera, Megadeth, Slayer, Call, days. 818-783-5541; 818-865-9550
•Guit, singer w/hlywd rhrsl studio skt bst & drmr for hd edged, groove orientd matr. Infl Zombie, Rage, Alice. 213-962-8981
•Guit skg ong band. Infl Bad Company, Deep Purple, Call, lv msg, 818-382-7944
•Guit sks exp plyrs, 20-30, who want to xpermt, grow, ply for fun. Infl Kings X, Jellyfish, Superstrim, Fish, etc. Dave, 818-907-5563
•Guit, singer w/hlywd rhrsl studio skt bst & drmr for hd edged, groove orientd matr. Infl Zombie, Rage, Alice. 213-962-8981
•Guit, voc from Chicago w/ntage gr lkg for real or soon to be wrking blues band. 818-343-9074

•Guit w/grt feel avail for T40 wrking band sit. Brad, 818-980-4605
•Guit w/pro exp & gr skg creatv a/rtvnt band w/connex & future. John, 310-398-1019
•Hot gut avail to join/form band. Tint & dedictd a must. I've pro equip & image. Infl Megadeth, Racer X, Savatage. Rich, 310-421-0814
•HR guit lkg for hvy muscl band. No grunge, thrash, punk. Infl Rage/Machine, Kings X. Competent. Metallized musicians only. 818-763-3953
•HR/HM Id guit avail to join/form band. Infl Metallica to Ozzy, Ed. 310-836-6416
•Int'ly known gut sks signed ong proj a la old VH, Zep, Aero, Metallica. 818-759-3688
•Ld guit avail for srs HR sit. Skid, Lynch Mob, Hard Line. Have x/nt image, very dedictd. Jeff, 213-993-7288
•Ld guit bckr from Euro & Texas tour, pwrll, fluent, soull'a la Gary Moore to Hendrix to join/form proj. Pros only. Jeff, 818-700-0919
•Ld guit, seasoned pro, sks orig rock act. Infl Allman, VH, Santana. X/nt equip, att & feel. Jeff, 818-980-8307
•Ld guit, sngrwtr w/ong matr sks to join/form band mxng boogie, rock, blues, soul, etc. Jeff, 818-348-6671
•Ld guit, agrsvr gut lkg for male singer or band to complete muscl expression of substance. Meldc, eclectic rock. Doug, 213-851-1717
•Meldc gut sks pro sit w/keybrds. Plenty of stage & studio exp. X/nt live performer. Infl old VH to Dream Theater. Kenny, 818-552-6374
•Meldc guit, sngrwtr, voc lkg for individuals to create & contribute toward common goal. Feeling prevails over boundanes & formats. Gus, 310-652-0557
•Metal gut avail to join/form extremely agrsvr & innovative band. Have lots of exp, sngs, voc abtl, pro equip. 100% dedictd. Call 213-368-6608
•Open minded guit, 21, sks male/fem musicians estranged from trends. Anything is possibility. Have trnspo & gr. 805-987-5656
•Pro gut avail for HR band. Must have mgmt, very pro. Eddy, 714-770-8508
•Pro gut lkg to form & record w/adult conemporary & Christian artist. X/nt plyr & equip. Anthony, 818-780-4524
•Pro HR gut sks HR, funk metal band w/bckng, mgmt, label. Hendrx, STP, S'Garden, Dream Theater. Have l/nt, equip, image, Mike, 310-370-9835
•Pro Id rhythm gut, sngrwtr w/vocs sks to join slammn HR, hvy groove band. Styles A-Z. Aero to VH to Zep. Very versll, have equip, image, trnspo Mike, 818-761-4205
•Pro minded melicd guit avail for paid tours, records, shows, etc. JP, 310-281-6551
•Pro rock gut sks signed, nearly signed or managed band. Extensive live & studio exp, pro gr, image, att, bckng vocs. Fred, 213-876-9647
•Rock gut, seasoned pro, 10 albums, world tours w/maj label bands, versll w/urug sound, x/nt lks. Pros only 213-869-4752
•Scorching 6 sting, solid body, flying V viola avail. Nothing on earth sounds like it. Sks srs musicians. All styles except Hee Haw. Mack, 310-822-7550
•Seasoned gut sks cmrc HR, sng orientd bands. Must have x/nt voc. I'm together, you be too. Tony, 714-529-0843

•Slamm'n', soullr pro guit w/Les Pauls, Marshalls, voc, slide, grt lks, grt chops, maj credits & connex sks rock bands w/whms going on. Doug, 310-798-0782
•Slide, Id plyr lkg for gd R&R band, wrking or signed. Stones, Faces, Crowes, Velvet Underground, Little Feet. Jack, 213-469-5874
•Studio Id, rhythm, acous guit. BMI sngrwtr. Many production, arrangmt credits. Asset to any proj. Rock, pop, progrsv. Dan Christopherson, 818-702-7681
•Texas guit, slide, lap steel, vocs w/gold & platinum album & touring credits, blues, rockabilly, cntry, Tex Mex, swmp, etc, sks known or signed act for recrdng or tour. 818-761-4062
•Versll, expressive, rock guit w/sngs, vocs, bs, chops. conemporary lk, sks enterprising sit w/grt plyrs, Michael, 818-377-5189
•World class gut, Id voc w/pro gr, trnspo, lkg for right sit. Team plyr, suit relocated from E.Coast. Pros only. Call 818-771-9585
•X/nt Id rhythm gut plyr avail for paid tours, gigs, recrdngs. Exp w/grt groove, feel, gr, att. Rock, blues, funk. 213-650-6147

9. GUITARISTS WANTED

•#1 Id rhythm gut plyr wtd for loud, hvy rock band. Must have pro att & ing hr image. 714-841-6468
•2nd guit plyr wtd for delta, stax, Memphis blues, R&B on rock band, now wrking. Must know rhythms, pros only, over 33 y/o. Mo, 310-677-7304
•2nd Id gut ndd by sngr, sngrwtr, plyr a la Gillan. Tate, for extremely versll HR band. Vocs a must. Darny, 818-353-1761
•90's Infl a/rtvnt plyr w/label, int'l touring exp neds intellgnt gut. Pear Jam, REM, Beatalis. Totally dedictd, 18-28 only pls. Mark, 310-837-7211
•90's rock band sks pro fem Id gut. Groove is key. Must be able to travel. Upcoming album release in spring. 213-666-8979
•A1 R&R, lng hr, bluesy, VH gut w/feel wtd. Lng hr atomic punk singer forming band. No drugs. Ralph, 818-985-8995
•Accomplished rhythm gut w/some Id wtd for a/rtvnt pop band. Eclectic & meldc. Info, 213-222-1133
•All fem band sks gitsy Id gut w/srong vocs. We have 2 CDs, gigs & following. Dina, 213-257-1606
•A/rtvnt pop rock band sks gut, Id & rhythm. Must have image, 18-30. Band has maj demo deal. Pls no geeks. 213-851-1680
•BACK ALLEY SALLY. Have record deal, Must have equip, image, dedictd, ready to tour. Cn school sound. Nazareth, AC/DC, GCR. No flakes. 213-460-2825
•Black rhythm gut w/ing hr wtd for all black glitter funk/dc mod. Bootsy, Hendrx, early Prince. 310-372-3208
•Blues rock singer sks to join/form gut orientd hvy blues rock band. Infl Janice, SRV, Zep, Hendrix. 818-763-1556
•Bst forming single gut 90's HR band, Into Crue, Chains, Skid, Zombie. Tall, lng hr image. No grunge. Hillyrd 310-358-6982
•C. Trick tribute band sks gut to ply Rick Neilson. Voc abtl. Scott, 818-331-7665
•Dark, HR band neds gut w/styles a la Badlands, Sabbath w/Tony Martin. Pro gr & trnspo a must. Mike, 818-753-9365
•Dark, semi glam, gothic image band sks 24-33 y/o, thin, dyed hr, chunk monster w/hvy modern sound, cool pro gr, gd wrk att. 213-883-9578
•Electric scientist, gut wtd to start band, Miles Davis mts Crmson. Drmr has rhrsl spc & pref vocs & sngrwng to lazness. Horrible John, 213-882-6970
•Ex-maj label artist sks pro gut plyr for srs proj. Infl Cranbernes, Seal, REM, Michael, Bam-9pm, 805-288-2950

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Fem alt r/v, hvy groove, strong rhythm plyr to imitate estab band w/mst up & coming showcs s. Infi Helmet. Sabbath. Ramones. 818-763-3933

Fem id gut wid for alt r/v. dark edged band. Emotional & hypnotic sound n/d. No 70's style or mentality. Cindy. 818-556-3783

Fem id gut n/d av for touring & recrdng. Infi Peppers. Steve Stevens. 818-509-8657

Fem id gut wid for alt r/v. thorough complete 2 gut firm band. Hvy w/ groove. Infi Metallica. Zombi. Aero. 818-771-7175

Fem singer, just starting out. skg gd amateur gut to form duo for gigs later. Must not mind plyr gay bars. Billards. pop. Betty. 310-836-6206

Fem singer, lyrical w/pianist forming young, new r/v rock band. Skg ambitious plyr. Infi 80's thru 90's. Wendy. 818-753-5933

Funk gut n/d to help form band. Infi Brand New Heavies. Marvin Gaye. Srs. only. 213-665-2072

Gut avail for studio w/ Records, sound trks, demoi, 20 yrs exp. pro. gr. killer chops gr. feel plyr, acous/elec. Marona. 310-374-3281

Gut for funk, crunchy live rock band. FX pedals a plus. Rage/Machine mts. Paul's Boutique mts. Judgement Night. Pils call 818-513-8863

Gut n/d for retro rock band. Infi Bowie. Jellyfish. Beatles. Svy. Kraviz. Have bookings & label instr. Brendan. 818-483-1158

Gut n/d immed for wrking band. Gigs beginning Jan. 28. Infi Blossoms. C. Trick. Bryan Adams. R. Stewart. Stones. John. 310-289-1818

Gut plyr wid AC/DC, GNR, Aero etc. Writing abt bckgrnd & att a must. Don't waste precious time. call 818-764-1766

Guit sks pro, intelligent, 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, sngr wtr n/d for mldc textural grp. Must be skilled w/xf. Infi Stone Dive. Cure. Chameleons. Judy. 805-522-6447

Guit wid by bs plyr, singr to start up 3-4 pc band a la Talking Heads. Bob Marley. Police. Have sngrs gr. Inrspo exp. spq equip exp. deditct. 213-951-8188

Gut plyr wid world's apart bst. sngr/wr who has sound, style a la S. Garden. Candlebox & Infi. chops a la VH. Pro only. James. 805-259-2523

Gut wid by hvy aggrsv groove band a la Downstn. Korn. Deaf Tones. Biohazards. Huntington Beach area. 714-840-2599

Gut wid by hvy alt r/v band w/pro mgmt to shows for labels immed. Lockout/ret n/s w/ Marsh hall provided. Possible salary. Call msg for info. 818-407-7909

Gut wid for new alt r/v pro band. Velvets, Iggy. Pixies. No hr heros. 213-882-6478

Gut wid for org act. Must have vintage gr & be sing oriented. Infi Bowie. Doors. Stones. Steely. Andrew Smith. 714-846-1193

Gut wid for hvy band. Nds 90's image. Band is managed & touring. 818-769-2738

Gut wid for hvy alt r/v band. Infi S. Garden. Alice. Metallica. Have mgmt. tour pending. Srs only. Kit. 818-769-1267

Gut wid for HR band w/ mgmt. Styles. Pearl Jam to Living Colour. 818-380-1260

Gut wtd, prof keybord programming. Xperimntl, non metal. strange, unq image. Must understand intense hvy music. 20-25. Infi Toof. Cure. Siouxsie. PJ Harvey. NIN. Jane's. Jeff. 213-851-2181

Gut wtd, Santa Barbara alt r/v band w/lem veal. Ld & rhythm plyr. Must relocate. Call for demo. 805-685-5090

Guit wid to start band by singr. Infi Aero. Zep. Stones. GNR. Miller. Srs. only. All ongs. Under 27. No flukes or pairers. 213-464-0316 x837

Guit wtd, Hendrix. Jane's, Rage. Violent Femmes. NIN. 818-782-5815

Guit wtd, Percussive, rhythm specialist. Gd chord knowledge & single string style. Infi EWF. Rufus. BNH. S. 37. Rick. 213-738-7167

Horror mts chaser. Ried presence of gut into creaty annihilation a la Ministry. NIN. Progr & Inrspo a must. 818-752-0696

Hrd hvy rock band sks killer axman. deditct. pro gr. Inrspo. Music a la hvy Sabbath, Armoured Saint, A. Chavis. Really only. Robert. 310-823-3630

IMAGINE WORLD PEACE sks gut. Currently in studio. beginning rehsts asap. Lv msg. 909-279-7005

LA's #1 gut plyr n/d by voc. dmr. team for band of the 90's. Lynch. Vai. Z. Wylid. etc. Pros only. Lv msg. Tommy. 213-876-8044

Ld & rhythm gut & dmr wid for org cntry band for fun. Must be reliable. W side area. Job. 310-390-4978

Ld gut wid to collab on org sngrs & form roots rock band. Call answering machine & listen to short 2 song demo. 818-508-0307. 818-763-2908

Ld gut wid by keybrd w/ 16 trk studio for writing. recrdng & org mldc HR band. Deep Purple. Zep. Extreme. NIN. Curt. 818-780-1846

LUCKY SON sks gut. Id. rhythm. strong groove, gut music. Infi no unsigned since 1980. Deditct. plyr key. Have album. lawyer. rehstl spq. Gordon. 213-883-9511

Mainstream rock band w/demo. video & maj label instr. skg 2nd ld gut for industry shows s. Bckup vocals a plus. srs. team plyr only. Richard. 818-753-9855

Male gut plyr for alt r/v band to join sisters on bs & gut for maj label proj. Must have stage presence. 818-762-4229

Meidc gut, 25, sks creaty gut to form org band. No gut heros. Infi U2, REM, Clash. Pono. No grunge. Matt. 310-394-0800

Metal, mldc gut wid for Christian act. Must be technical & mldc mldc w/other gut. Practice place avail. Phoenix. AZ. Cory. 602-962-7395

MOTHER EARTH, all fem metal band. sks id gut. Must have deditct. equip. Inrspo. positive. att. San Jose area. 408-248-5200

Newly formed vcs id rhythm gut. id rhythm gut to exp. spontaneous, emotional throw up. You. full of sng spirit & substance. Well rounded plyrs only. Call 213-656-3567

Orig acous pop rock band sks acous. elec. gut plyr for gigs. Some pay some don't. Infi Loggins. Eagles. Committed. srs only. Tim. Gales. 818-766-6365

Powr, singr, sngr/wtr srching for form band. Pay involved. Infi REM. Boingo. U2. XTC. Crowded House. Rich. 818-287-2203

Pwrfl & pro male Id. voc. sks gut for eventual wrking blues cover band. Clapton. Dwyane Allman. Albert King. Slide. abt a must. Nathan. 213-666-9542

R&B band w/album. mgmt & label instr. sks verstl pro ld gut w/brkng vocs. rhythm. soul & fire. James. 24hrs. 818-386-5808

Randy Rhodes sound alike. Ik. alike sought. Sound solo teching more important than lk. Paid. gig. 818-769-8479

Rhythm gut, ld. voc. wtd for unq thrash metal band

Intricate, complicated music. Meldc vocs a must. Infi. Cynic. Rush. Forbidden. Aldwin. 310-549-3504

SG auditing gut again. Have mgmt. legal. Must be free of drug & alcohol problems. Maj label instr. maj concert event. 310-289-4734

Singr, sngr/wtr w/ndie deal sks gut avail for touring. 213-969-0485

Slide gut, mandolin &/or fiddle plyr sought by estab w/ter. sngr/wtr w/ehstl spq for acous. alt r/v. proj. Coffee shops. open mind s/future band. Richard. 818-985-2256

Spandex loving, music reading shredder wid to form psychodelic progrsv. hyperlink metal band. Complex music. technomag. image. Jeff. before 7pm. 404-636-1147

Verstl, tintd gut wid immed for musicl proj. Must have gd gut & gd ear. abil to ply bs a plus. Demos to publishr. Trenton. 310-273-1616

Voc skg gut to form band. No exp necessary, but welcomed. Infi Doors. U2. Sabbath. Peppers. Must have own equip. Tony. 310-575-4012

WIND OF CHANGE n/ds rhythm gut. keybrd to add bigger gut sound & texture enhancement. Must also play acous. Ingr image. 213-255-7562

Wtd 1 gut. Infi Hendrix. Kings. For blues proj. GC. 818-447-1704

X-mu recording artist sks tem gut. Infi Johnny Mar. Kinks. S. Garden. Peppers. Steve Stevens. Must have own sound. Call asap. 213-360-4552

10. BASSISTS AVAILABLE

#1 pros, stick & upright. w/vocs avail for paid recrdng & live wrk. Rock pop. Totally pro. one rehstl free. Joel. 213-851-0096

19yrs exp. bs plyr avail for paid sits. Studio. loung. clubs. T40 & rock band. 4 & 5 string bs. SWR gr. Bean. 818-715-0423

1st class bs plyr. Infi Bonnie Raitt. Robin Ford. 101.9FM. Sting. 818-344-8306

20 yob avail for jams & wrngs sits. Any style. Jon. 213-464-0943

Aggrsv bst, sngr/wtr, 29. willing to relocate. extensive studio, stage exp. sks signed act. w/deditct mgmt. distribution & legal rep. Greg. 619-433-4119

Avail bst, gut w/album credits & grt exp a la Zep. blues. Clapton. Little Feat. Sks artist w/connex. att & label instr. 213-469-5874

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Avail bst, very verstl. Into jazz, rock, funk, R&B. Fretless & fretted. Sight reads. Learn fast. Image. cheap. gold grooves. For recrdng & gigs. Joseph. 818-783-8878

Bs plyr avail. Jazz & Latin oriented. Skg gigs. Dominic. 818-761-3710

Bs plyr, exp. gd. 47. wnt to form cntry. classic rock. blues & R&B band for jams & occasional gigs. Redondo Beach. 310-540-5272

Bs plyr, jazz, reggae, new age, R&B, soft rock, dbl on flute & percussion. lkg for wrking band or singr who can ply gut or keybrd. Hubie. 818-966-0777

Bst & dmr. team w/ maj label credits avail for any pro sit. Marvin. 818-906-0922. Robert. 818-508-9909

Bst &/or ld voc. avail. temp or perm. Blues, metal, cntry rock & punk. Studio, stage & minor road exp. Kevin. 310-454-3883

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

Bst avail into Primal Scream, Beatles, Hendrix, Bowie, to join form. tour. Ultra cool image & gr. You n/d revl connex. sngs & sense of humor. 213-653-7480

Bst avail to join form alt r/v pop band. Gigs only at this time. Infi Smiths. Cure. Louie. 310-768-8223

Bst skg HR alt r/v band. Infi Rage, Prong, Offspring. Have pro equip. att. chops. Call 213-876-7172

Bst sks collab sit. Eclectic & lunky. Infi 37, BNH, EWF. 85% Beatles. Got to be real. Rick. 213-738-7167

Bst sks groove oriented band. 19 yrs. exp. plyr 5 string fretless & fretted bs. top gr. bckgrnd vocs, open minded & hungry. 310-840-4526

Bst sks wrking cover band. Eric. 310-679-4464

Bst, sngr/wtr w/vocs & gr lyrics sks forming. existing pop punk band. Replacements. Ramones. C. Trick. Phil. 213-257-7738

Fem bs plyr lkg for band to join/form. HR to thrash band. No flukes. Call 818-981-5625

Grooving aggrsv funkster verstl bs plyr w/ fast learner. Infi & image. skg touring or locally wrking band. All styles. Brad. 213-896-9917

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10. BASSISTS WANTED

- #1 bst nnd Aggrsv groove. Infil Peppers, Candlebox, Pantera, John, 818-981-6220
#11 bs p, r wld, image, vox, creatv, energetic. For ong band w/grt image, sngs, positive vbe & aft. Infil old VH, Rush, Zep, Floyd, Srs pros Barak, 213-935-4348; Theo, 213-933-2190
#90's band, THE CHAMBER, a la Helmet, Nirvana, sks career minded bst. Srs only, 310-854-0291
A singer, sngwrtr, guit. Hrd alrtnlv edge, rock style. Have cool sngs, hfl matrl. Skg pr bst to record CD. Pete, 818-782-8782
A1 funkln, rockln & groovln bs plyr nnd to be contributing member of estab touring band. James, 805-579-8278
Ace bst & dmr nnd for committment in evolving melcd rock band currently recrdng, preparing show for live gigs. Share existing rehrl spc & moderate expenses. 213-876-2035 x2
All i wnt is bst plyr who knows the ropes for gut orientd, hvy blues rock band. Steve, 213-465-9606
All orig band w/lntr matrl & srs industry intrst sks solid bst w/voc abil. Infil C.Crowes, Blossoms, Toad, Rob, 310-371-3232
Atn dmr sks competent bst for weekly practice. Solid chops, odd meters. Rush, Yes, Sting, etc. Pro aft. Santa Monica, W LA pref. John, 310-394-3288
BACK ALLEY SALLY. Have record deal. Must have equip, image, dedid, ready to tour. Old school sound. Nazareth, AC/DC, CCR. No flakes. 213-460-2825
Band w/album credits, grt sngs, grt gr, toung exp. lkg for

- pro bst to complete CD, shows. Bonham style dmr. Vocs a plus. 213-863-1953
Black bst a la Bootsy, Prince, wtd for all black, glitter, funkadic mob. Bootsy, Hendrix, early Prince. 310-372-3208
Blues & boogie bst w/vocs wtd for tno. Keys helpful but not essential. P/T Proj. Ed, 310-391-9876
Blues Infil R&R band w/modern alrtnlv blues sound sks bst to join. Hendrix, Crowes, Pearl Jam, 818-788-0324
Bs plyr nnd to complete rock tno. Infil Hendrix, Police, U2. Pro aft. Chris, 310-289-4344
Bs plyr nnd for ong pop rock band w/CD. Infil Stones to Green Day, Scat, 310-820-1072
Bs plyr w/vocs wtd for ong cmrcl rock band w/huge harmonies & big shows. Infil Queen, Duran Duran, U2, Boingo, Rob, 818-752-7555
Bs plyr wtd for ong R&R band a la Stones, Mellencamp, Keith, 213-874-7125
Bs plyr wtd by off center cntry rock band, THE LONESOME STRANGERS, Randy, 213-225-7602
Bs plyr wtd for estab alrtnlv pop band, THERE GOES BILL, CD & gags. Infil Cure, T. Hall, Smiths, XTC, David, 213-650-4473
Bs plyr wtd for ong, melcd, hrd pop, rock band w/CD. Based in Phoenix. Must be willing to relocate. Strong harmony, voc abil, total pr. Brett, 602-834-0737
Bs plyr wtd by estab alrtnlv band. Infil TRex, Bowie, 818-343-3410; 818-908-8924
Bs plyr wtd to form pop rock band. Infil Costello, Crowded House, Bob, 818-342-8581
Bs plyr wtd. Must be fabulous, be able to slap & create for proj. Infil Cranberries, Seal, REM, Toad Sprocket, Michael, 8am-9pm, 805-288-2950
Bs plyr wtd. GNR, Aero, Stones, AC/DC, etc. Bckgrnds & aft a must. 818-764-1765
Bs plyr wtd. Green Day mts B.Crowes, Robby, 818-901-9737 x1
Bs wtd by guit, singr, sngwrtr, Tint & exp. Pro minded only. Have grt ong sngs & intrsts. Blues, rock, Hendrix, Zep, SRV. 213-650-6147
Bst for funky, crunchy live rock band. FX pedals a plus.

- Rage/Machine mts Paul's Boutique mts Judgement Night. Pts call 818-513-9863
Bst, rd voc wtd for m&j label band proj w/lx show. Infil O'Ryche, Zep, Floyd, Rush. New super grp of 90's. 818-916-2212
Bst nnd for larger than life metal band, KISS, Sabbath. We have rehrl spc, lng hr & under 25 importnt. Ryan, 310-459-0763
Bst nnd for surf, punk, inslrmtl band. Infil Dick Dale, Spies Who Surf, Hammerhead, Ramones, Trevor, 818-248-6422
Bst nnd immed. HR, Alice, S Garden, STP, Zep kind of thing. Currently recrdng, CD in Feb, pack bags in spring. No flakes. 818-986-8688
Bst nnd to complete S Bay area band w/lntr orig matrl. Vocs a must. Infil Perty, Mellencamp, Eagles, Robor Gene, 310-324-5979
Bst or rhythm section wtd by ld guit, sngwrtr w/sngs to join/form ong band. Boogie, R&R, soul, etc. Jeff, 818-348-6671
Bst wtd by estab alrtnlv pop band, THERE GOES BILL, CD, live gigs. Infil REM, Echo, Rex Broome, 213-257-4512
Bst wtd by band. O'Ryche, Hendrix, Nirvana, Pumpkins, Jason, 818-840-2768; Ferde, 213-664-2869
Bst wtd, extremely aggrsv wtd intricate, theory a plus. Label intrst, shows, CD. Srs pros w/lk & groy John, 818-705-4378
Bst wtd for pop punk grp. Dedid & passionate. Have label intrst. Infil Superchunk, Big Star, Sonic Youth, C Trick, 213-654-2466
Bst wtd for eventual wrking blues cover band. Must be willing to rehrl, team plyr, gd gr, no att, no hangups. Nathan, 213-666-9542
Bst wtd for alrtnlv band, age 23+. Infil Police, Face/Face, early U2, Green Day. Upcoming shows & CD release. Creatv, melcd & dedid only. Enc, 310-827-4896; Rich, 818-352-7438
Bst wtd for fem ld voc, 2 guit, bs & drms band. Infil Mazzy Star, Nirvana, J.G. Harvey, Golden Palominos, Gar, 310-398-1428
Bst wtd for unq thrash metal band. Melcd, complicated music. Finger plyr a must. Infil Cynic, Rush, Forbidden, Aldwin, 310-549-3504
Bst wtd for blues proj. GC, 818-447-1704
Bst wtd immed for K/A 90's punk band w/shows. Infil Green Day, Pistols, etc. Short hr image, pro equip, att a must. Srs only. 818-544-3581
Bst wtd, pro aft, wrting & vocs a plus. Dedid, into

- harmonies. Infil Blossoms, Sting, Toad, Sean, 310-395-6407
Bst wtd to complete ong HR band. Have guit, drms & vocs. Studio in San Dimas. Infil Alice, Danzig, Suicidal, etc. LV msg, 909-399-3874
Cloud dwelling bst wtd to start band. Crimson mts M Davis. Dmr has rehrl spc & pref's sngwrting to Prozac treatments. Hornble John, 213-882-6970
Dedid bst w/vocs wtd to form srs ong alrtnlv band. Infil Bad Religion, Cure, Metallica, Nirvana, NIN, Alhambra area. Tony, 818-289-1199
Exp bs plyr wtd for rock cover band w/top notch pro musicians. Voc abil big plus. Billy, 714-536-1269; Scott, 714-964-8521
Extremely dedid bst nnd to complete rock band. Must be 26 or under, singr, harmny bckups, equip, Irmspo. Studio in Van Nuys. Johnny, 805-250-2122
Fem bst nnd for band. Rehrl in Long Beach. Infil Rage/Machine, Peppers, 213-871-5555
Fem bst wtd for punk, alrtnlv ino w/lm guit. Must be strong plyr, voc a plus. Laurie, 310-397-7783
Fem singr, jncst w/pansrl forming young, new ong rock band skg ambitious plyrs. Infil 60's thru '90's. Wendy, 818-753-5933
Grooving bst nnd by singr, sngwrtr, plyr a la Gilton. Tate for extremely verstl HR band. Vocs a must. Danny, 818-353-1761
Guit forming progrsv rock & blues band. Infil VH, Zep, Hendrix, Cream, Rush. No ego or drug problems. Mike, 310-377-3172
Guit sks pr, intellng, expressive musicians for melcd dance HR band. O'Ryche, Pumpkins, Kings X, DRN, Rock stardom, image aren't priority. Emotional music is. Tony, 213-413-2377
Hvy, sludgy band sks creatv bst a la Sabbath, Stooges, Sonic Youth. Distortion, wad & assorted other bits of ugliness grfly appreciated. Edward, 213-469-3044
Intellng, creatv bst wtd to form melcd clean sound. Infil U2, Midnight Oil, Waterboys, Police, REM, Mail, 310-394-0800
Lkg for all black bs plyr to ply R&B, hip hop, funk. Infil Tony Toni Tone, Mini Condition. Image, between 21-30. MBW, 310-352-8092
Lkg for bst to join young band. Must have flexible schedule. Infil range from Zep to Sundays. Brad, LV msg, 213-506-1909
Male fem new age minded pro bs plyr for multi-style ong recrdng proj & live show. Must ply blues style. 213-436-0959
Modern pop rock band w/album, mgmt & legal rep sks lntrd bst w/bckng vocs for immed live shows. Jamie, 310-393-7913
MONARCHS, orig proj. sks ld guit w/Hendrix, Beatles, Who int. Vocs req. old school values, Hillywd hrdened & omnipresent. 818-990-0612
Poet, singr, sngwrtr srching for bst to form band. Pay involved. Infil REM, Boingo, U2, XTC, Crowded House, Rich, 818-287-2203
PODLE SPLAT, now's your chance. Become equal band member. Lots of stuff going on. Kevin, 213-874-0703
Rockr, bs plyr, aggrsv, ply w/pick. Infil Old KISS, AC/DC. We have tour, airply, record, exp, practice place. Northridge.

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Rudy Szoro sound alike, pty alike, lk alike sought. Paid gig 818-769-8479
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Srs motivated singr, sngwrtr & gut plyr duo sk energetic bs plyr. **Black**, metal w/lltltle punk. Cathay. 213-850-8216. Keith. 213-665-1917
Very hvy, thrck 70s infid mn infid to complete rock thunder storm. **Shks** demo tape. Sabbath, Monster Magnet. Time to tour America. Mark or Enc. 213-669-8675
WEST COAST HAREM sks bst for studio. live gigs. Infid old school funk, jazz, ambient. Knowledge of music theory a plus. R. Scott. 310-439-7975
World class bs plyr wid, hvy groove/abil. creatv. Infi Zep. Jane's. Hendrix. 213-876-2275

11. KEYBOARDISTS WANTED

B3 specialist, Gary Swan. 213-444-3516
Fem keybrdst, rhythm gut avail. Lk gut to joinform fem or main hvy band. Infi Sepultura. Slayer. Entombed. 818-501-0567
Ken James, pianist, arrange, all styles. 20 yrs exp. Pro inquiries only. 805-298-3002
Keybrdst lkg for classic rock. T40 wrking band. 818-609-0183
Keybrdst, pianist for hire. Quick reader for studio sits, paying gigs only. Can travel. lots of pro gr. 18 yrs plyg most styles. Barry. 818-766-7545
Proccompantist, formerly w/Sarah Vaughan & Joe Williams avail for sings pro. Herb Mickman. 818-990-2328
Pro keybrdst plyr w/vocs avail. Berklee grad. grt chops. really easy going. new in town. Skg paying sits. Dan. 213-658-7728
World class keybrdst, sngwrtr lkg for pro sits only. Have grt chops, equip, chops & production skills. Also arrange & program all styles. 909-396-9908

11. KEYBOARDISTS WANTED

Atmospheric pianist, keybrdst, open minded instrmnt. Infi form srs altmty proj. Infi Dance. Zazou. NIN. Terry. 213-225-5489
B3 piano plyr wid for mainstream rock w/demo, video & maj label instrnt for industry shows. s. Backup vocs a plus. srs team plyrs only. Richard. 818-753-9855
Blues & boogie keybrdst who can cover blues & some vocs wid for live. Pro. Ed. 310-391-9876
Elec viola plyr sks keybrdst, synth plyr for gutless rock band. 310-822-7550
Keybrdst wid, prof gut as well. Xperimntl, non metal, strange, unq image. Must understand intense hvy music. 20-25. Infi Tool, Cure, Siouxsie, Skinny Puppy, NIN, Jane's. Jeff. 213-851-2181
Keybrdst, pianist wid in early-mid 20s bs vey org band currently plyg gigs. Infi Floyd, Nirvana. Doors. Chris. 310-285-3499
Latin jazz keybrdst plyr, multiple keybrds. 805-296-5166
Modern pop rock band w/album. mgmt & legal rep sks. Infi keybrdst w/bkng vocs for immed live shows. Jamie. 310-383-7913
Orig acous pop rock band sks keybrdst for gigs. Some pay, some don't. Infi Loggins, Eagles. Committed, srs only. Tim Gates. 818-766-6365
Orig act nds one who plys B3, elec piano, has vintage gr, etc. Infi Bowie, Doors, Stones, Steely. Andrew Smith. 714-846-1193
SG auditing keybrdst. Have mgmt, booking, legal, maj label instrnt & maj concert event & shows being lined up. 310-289-4734
WIND OF CHANGE nds keybrdst, rhythm gut to add

bigger gut sound & texture enhancement. Must also ply acous gut. Ingr hvy image. 213-255-7562

12. VOCALISTS AVAILABLE

A1 Id voc a la Cornell, Bono, Mercury. 3 oct range, dble oct gut & keys, sks signed band a la Queen, NIN, Beatles. S Garden. 818-785-4950
A1 scream, bluesy R&B singr for srs hrd R&B band. Ready to ply out. Atomic punk voc. No drugs, no losers. Ralph. 818-985-8995
All pro male voc sks wrking band or paid studio gigs. Rock, acous, blues, cntry, pop. Also write & ply gut. Chuck. 818-763-4321
Attractive black fem voc, toured w/Ray Charles, lkg for pro paying live gigs. Jazz standards, have own equip. 310-839-4406
Attractive Cuban fem voc lkg for wrk. Demos, recrdngs, album projs, etc. Music styles pop, R&B, T40, gospel. S65 single bckup, S85 single id & bckup. Lv msg. 213-344-8464
Attractive fem singr, sngwrtr, dancer, srs prodr w/studio to collab & create demo. Pop, R&B. 818-905-7658
Attractive fem voc lkg for wrk. Demos, recrdngs, album projs, etc. Music styles pop, R&B, soul, gospel, jazz. etc. S65 sng bckup, S85 sng id. Tara Word. 213-756-8416
Avail fem voc for pro proj, Pref estab band sit. Altinv, acous, bluesy edge a la Mazzy. Indians, 101 9FM. Srs only. Zoe. 818-509-0510
Black, pwrtl R&B, pop & gospel fem voc sks sngwrtrs for recrd deal. Marja. 8am-4pm, 213-367-3085, after 6:30pm, 909-465-0747
Blues rock sngr sks to joinform gut onented hvy blues rock band. Infi Janice. SRV, Zep, Steve Marriott. 818-763-1555
Brilliant young org sngwrtr w/product to prove, tour, gigs. 110s. Bran. 818-980-7453
Crunchy gut chords w/raspy voc, acous, folk, non-caring att. lkg for dnmr & bs plyr. Scott. 714-969-6691
Dedictd voc, gut, sngwrtr avail to joinform srs org altmty band. Infi Bad Religion, Cure, Metallica, Nirvana, NIN. Alhambra area. Tony. 818-289-1199
Exp fem voc avail for studio sessions only. 310-514-2467
Exp singr lkg for altmty creatv band, acous or elec a la Wild Colonial or Tnp Tick. Intrnts include Costello, U2, Tom Waits. Phil. 213-368-4798
Exp voc, gut, 25 y/o. sks estab band. Infi Sebadoh, Sonic Youth, Big Star, Superchunk, Patti Smith. 213-654-2782
Exp voc, pwrtl bluesy voc, chansmatic presne, lkg to joinform gut onented blues rock band. Infi Zep, Humble Pie. Janice Joplin, B. Crowes. 818-789-6502
Extremely pwrtl pro caliber male id voc sks blues, blues rock or southern rock band. If hung up on age or image, pls don't call. Nathan. 213-866-9542
Fem id voc lkg for band. Rock, blues, altmty. Hvy strong vocs, extremely dedictd. 805-527-9616
Fem lyricst, bckgrnt voc. strong on chords, verse, melody

verstl. Srs only. Can translate from English to Spanish, Spanish to English. 310-641-5320
Fem singr, 30, avail for your live gigs. No ld. bckgrnds only, alto vox, grtharmony. Infi old school dance. No flakes or drugs. Betty. 310-926-6206
Fem singr, dancer sks prodr w/studio access. Funky dance style, maj recrd labels instrnt. 310-281-7174
Fem singr lkg for rock, classic rock band, some blues. 818-707-0363
Fem voc avail for demos, T40, csls sessions. Lds & bckgrnds. tape avail. Jennifer. 818-769-7198
Fem voc lkg for wrk. Album, demos, recrdngs, bckups etc. Music styles R&B, jazz, pop, soul, blues, gospel. S75 bckup, S85 ld. Can be neg. 818-766-4951
Fem voc, lyricst avail to joinform org band. Infi Mazzy Star. Tom Amos. Pls call 213-969-4776
Fem voc, lyricst to complete altmty, techno w/solid ld. bckup vocs. Instrmntl a plus. 75% cover, 25% org. January, paid travel. 714-893-3846
Im ready, Known R&B voc sngwrtr avail for demos. Srs & instrnt prodr & sngwrtr. Michael. 213-733-8562
Incredible fem id voc, sings all types of music, avail for studio wrk, demo wrk. Very unq, pwrtl vox. Ginger. 310-275-6372
Intellignt voc, sngwrtr for srs rock sit. Verstl, pwrtl extensive training, exp, skg emotional sng writing. No grunge, punk, industrial, etc. Estab sits only. 818-842-7500
Ld singr w/sings lkg for band a la Oasis, Radiohead, Teenage Fan Club. Srs practicing, gigging bands only. Allan. 213-851-1680
Male id singr, just arrived from NJ, sks to joinform kicking org HR band. Infi Ozzy, old VH, etc. 80s gut sounds. 213-962-5800 x1137
Male pop singr avail for demos, jingles & session wrk. Exp. Infrnt, most styles covered. When you nd real singr, call me. Steven. 213-876-3703
Male pop singr, 24, instrnt in studio wrk or starting band. Infi George Michaels, Lou Graham, C. Cross, K. Loggins, P. Collins. 714-340-9606
Male tenor voc, pro exp most styles, avail for ld, bckups sessions, demos. JR. 818-884-2146
Male voc avail for demos, session wrk & vox overs. Demo

& bio avail upon request. 818-543-1776
Male voc avail for recrdng. Also bkng vocs for live gigs. 3 1/2 octs, incredible harmonies. Infi Steve Perry, Kenny Loggins, Christopher. 818-953-9283
Male voc skg to form band. Infi Doors, U2. Sabbath, Peppers. No exp necessary, but it's welcome. Let's jam. Tony. 310-575-4012
Male voc w/image, vocs, dynamic style sks band that lkes it pwrtly hvy & at times mellow. Must love dynamics. Enc. 213-654-9423
Male voc w/grt range sks funk rock band. Infi Chaka. Kuhn. Tina Turner. Dale. 213-874-5342
Meldc, exp singr, 25, sks dedictd musicians for college music. No grunge. Infi U2. Waterboys. REM, Clash. Police. Matt. 310-394-0800
Pro fem voc, writr, pop, hip hop, jazzy, mezzo, soprano harmonies, lyrics. Demos S50. Records S100 for 4 hr call. 714-864-1441
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Singr, gut sks performing pur pop punk band. Grt sngs, lyricl. Infi Replacements, Sugar, C. Trick. Ramones. Phil. 213-957-7738
Singr lkg for wrking cntry proj to cover Thousand Oaks, Ventura, Simi Valley area. Call evens. 805-493-8338
Singr skg musicians for side proj. One night/wk plyg metal covers for fun only. Maiden. Priest. Sabbath, etc. John. 213-463-1686
Singr, sngwrtr & gut plyr duo sk energetic dnmr & bs plyr. Rock, metal & litte punk. Cathay. 213-850-8216. Keith. 213-665-1917
Singr, sngwrtr, hvy on gut, some keybrds. HR to mellow acous, many gd sngs. Bobbie Jean. 818-833-9923
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 •Drmm wtd. 16-25. Infl Peppers, Fishbone, Mr. Bungle, James Brown, P Funk. Very light, gd timing. Dan. 818-222-6118
 •Drmm wtd by YAYHOOS. Infl Beatles, Pistols, Phillip. 310-289-1821
 •Drmm wtd by popish punk band a la Venuka Salts, Patti Smith, Nirvana. Dedicin a must. Pls call 213-303-0158
 •Drmm wtd by bs plyr, singr to start up 3-4 pc band a la Talking Heads, Bob Marley, Police. Have sngs, gr, trmpo, exp, spc, equip, exp, dedictn. 213-951-8188
 •Drmm wtd by dead srs guit to form grt band. Infl U2, REM, Zep. No egos, just gd intellgnt people. Dennis. 213-954-0306
 •Drmm wtd by guit, singr, sngrwtr. Tint & exp. Pro minded only. Have grt ong sngs & intrsts. Blues, rock, Hendrix, Zep, SRV. 213-650-6147
 •Drmm wtd by bst & voc to start orig HR proj. Infl Porn0/Pyros mts Primus. Ted. 818-285-7376
 •Drmm wtd by hvy, altrmv band w/pro mgmt to shows for labels immed. Lockout rhrsl w/drm kit provided. Possible salary. Call msg for info. 818-407-7909
 •Drmm wtd by estab altrmv band. Infl TRex, Bowie. 818-343-9410; 818-908-8924
 •Drmm wtd by garage rock band. Infl REM, Lou Reed, Blossoms. 818-953-8522

•Drmm wtd for srs band. Hrd htg. No old guys. 213-654-7355
 •Drmm wtd for band w/CD. Ready to tour. Infl Al Foster, Hero, Danny Carey. Fish. 213-466-8079
 •Drmm wtd for estab altrmv pop band, THERE GOES BILL CD & gigs. Infl Cure, Terry Hall, XTC, Hitchcock. David. 213-650-4473
 •Drmm wtd for live showcs's. Progrsv Beatles, Monkeys, Simpsons TV proj, CD-ROM pending. Vocs a plus. Neil. 805-297-8587
 •Drmm wtd for financel bck'd proj. Snrg, radio ready. Infl Cranberries, Seal, REM, Michael, Bam-9pm, 805-288-2950
 •Drmm wtd for blues proj. GC. 818-447-1704
 •Drmm wtd for HR, rfr onetid blues band. Infl Sabbath, Zep, Jethro Tull. Have lawyer & mgmt. Will be plyg shows. 818-769-2061
 •Drmm wtd, pwrlf, Moon mts Grohl, for aggrsv pop punk band. Infl Sonic, Sebadoh, Nirvana, early Pretenders. Label intrst. 213-654-2466
 •Drmm wtd to join multi-racial, all orig, altrmv black band. Moderate harmonic music w/moornlt singing. Gabriel, Floyd, Camel. Practice near downtown. Richard. 213-222-0585
 •Drmm wtd. Must have grt timing, soul, dedictn & passion. Natl orig, hrd, altrmv band. We have grt sngs, CD, mgmt, for press & airply. Mick. 310-470-7705
 •Extraordinary drmm sought for demos. Intrstd label, motion pic companies. Psychidc, surf, punk, funk. Demos, pic, bio to Pavlov's Dog, PO Box 3281, Long Beach, CA. 90803
 •Fearless, creatv, driven, solid. Helmet, Hendrix, Jesus Lizard. Strip off the ladders & bore it out. Estab band w/ single, toung exp, motivation, Paul. 310-396-8897
 •Fem drmm wtd for orig trio, THE SKY'S THE LIMIT. Infl Tom, Kravitz, Nirvana. 818-382-7988
 •Fem singr, lyncst w/pianist forming young, new orig rock band skg aggrsv drmm. Infl 60's thru 90's. Wendy. 818-753-5933
 •Funky, bluesy, rocking, slightly altrmv tint, press kit, gigs pending. Free rhrsl, recording spc. Westside, no mercenaries. John. 310-821-5374

•GRAMPA MOSES sks drmm. Meldc, groove orientd rock. Set finished, 3 sng demo complete. Rod. 818-771-0538; Mark. 805-294-1989
 •Guit forming progrsv rock & blues band. Infl VH, Zep, Hendrix, Cream, Rush. No ego or drug problems. Mike. 310-377-3172
 •Guit aks pro, intellgnt, expressive musicians for meldc dance HR band. Q'Ryche, Pumpkins, Kings X, DRN, Rock stardom, image aren't priority. Emotional music is. Tony. 213-413-2371
 •Hvy aggrsv metal band, DIE LAUGHING, sks dbl bs drmm for label showcs's. Infl Pantera, Fight, Testament, Oscar, before 9pm, 310-679-4183
 •Hvy, creatv, hrd htg, on time drmm wtd. Infl Zep, Jane's, Hendrix. 213-876-2279
 •In arch of fem drmm & percussant into xperimntl, soull vibes. Infl PJHarvey, Breeders, Aretha, Throwing Muses. 310-392-0517
 •James Vincent nds exp pro drmm now for showcsng. Straight ahead, dynamic, pwr, not volume, bell ride. Infl Bowie, Stones, James Brown. 213-469-3459
 •Lkg for rock drmm. Objective to go on the road. 213-851-1926
 •Metal drmm wtd by guit, sngrwtr to record demo & possibly form band. Must be exp. aggrsv & innovative. Dagwood. 213-668-6608
 •MONARCHS, orig proj, sks drmm w/Hillywd exp & showbiz blood. 818-990-0612; 818-603-8674
 •Neal Pearl infl drmm wtd to form Rush tribute band as well as progrsv ongs. Saro. 818-345-9627
 •Off center entry rock band w/indie label history sks drmm. Randy. 213-225-7602
 •Orig 3 pc band lkg for drmm. Must be open minded, dedictd, have equip & trmpo. We nd drmm to create intense, orig music. 818-768-7106
 •Percussant, drmm nnd to form band. Infl Brand New Heavies, Marvin Gaye, Stevie Wonder. Srs only. 213-665-2072
 •Pocket drmm for R&B, blues band that's wrking. Pro only, over 33 y/o & must be hip to Stax & old school sound. 310-677-7304
 •Poet, singr, sngrwtr srching for drmm to form band for shows. Pay involved. Infl REM, Boingo, U2, XTC, Crowded House. Rich. 818-287-2203
 •Pop punk drmm wtd by punk band, DIX. Mgmt & shows pending. 213-782-0223
 •Pwrlfnd sngrwtr w/credits lkg for soull drmm into funk. James Taylor. 818-358-4862
 •Punk band nds exp, aggrsv & dedictd drmm to complete band. Have demo & upcoming shows. 818-892-8038
 •SG nds drmm. No drug or alcohol problems pls. Have mgmt, lawyer, maj label intrst & maj concert event & showcs's. Must be easy going. 310-289-4734
 •Singr, sngrwtr w/indie dtd sks drmm avail for toung. 213-969-0485
 •Singr, sngrwtr w/R&R roots sks bs plyr & drmm for LA/Hillywd area showcsng. Hooker, Dylan, Stones, Parker, Westberg. John. 213-465-8772
 •Solid, hrd htg drmm wtd by singr, sngrwtr, plyr a la Gilton. Tate for extremly versitl HR band. Vocs a plus. Danny. 818-353-1761
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drmr. Rock, metal w/ little punk. Cathay, 213-850-8216; Keith, 213-665-1917
•Straight forward, hrd hitg drmr wid for mldc. altrmv band. Demo finished, industry connex. Guy, 310-858-3407
•Tommy Aldridge sound alike, ply alike, lk alike. Sound, paid gig. 818-769-8479
•Vocskg dmr to form band. No exp necessary, but welcomed. Infi Doors, U2, Sabbath, Peppers. Must have own eqs. Tony, 310-575-4012
•WEAPON OF CHOICE sks deep groove dmr for extensive touring & recrdng. No sidemen, full participation only. Must be ready for nutmeg challenge. 310-289-4525
•Young drmr wid to form avant guard, glam metal band. Must like odd shifting meters, spandex; & nothing fashionable today. Jeff, before 7pm, 404-636-1147

14. HORNS AVAILABLE

•Creatv sax plynr, dbis winds, vanety styles, studio projs, specialty step out solos, behind vocs a la W.Houston. Wrks last, affordable. Steve, 818-781-8170
•Sax avall, Ply all saxes, any style, can read, write, do horn arrangmts. Avail for studio wrk, TV, jingles, tours, etc. Chucky, 310-604-0442
•Sax, flute plynr avail for studio & pro wrk of any kind. All styles. No unpaid shows's. Maurice, 213-662-3642

14. HORNS WANTED

•Bass or lead plynr wid to start band. Crimson mts Miles Davis. Electricms encouraged. Dissidence & flying license pref to no car. Horrible John, 213-882-6970
•Horn p yrs for wrking R&B, blues band, Memphis horns style to ply on matri. Mo, 310-677-7304
•Sax plynr wid for Latin, jazz, funk grp. Dbl on flute a plus. Tenor & soprano. 805-296-5166

15. SPECIALTIES

•Pop band sks rehrl studio. Will pay top \$, Larry, 310-395-1471
•AAA altrmv rock band sks mgmt. Have 20 sng on 24 trk, 53000000. Nd shows's & shop for label deal. Pierre, 310-428-6869
•Asian, Oriental rock band wtd for movie proj. Press kits req. 213-850-8015
•Attn singers, hurry. Use my org sngs in most styles on your demo in exchange for giving me a cassette of it. Xint

exposure to my contacts. Call 10am-8pm only, 818-901-8218
•Avail singr, sngwrtr, guit. Hrd altrmv edge, rock style. Have cool sngs, hit matri. Skg prodr to help w/CD. I'm ready. Pete, 818-782-8762
•Bad boy Joe's here. Music industry take note. The breath said album is avail to altrmv labels, publishers & mgrs intrsd in new twist. 909-396-9908
•Band sks mgmt. Consingency basis only. BIG BANG THEORY, local funk band in LA. going into studio in one month. Beach, 818-318-3457
•Cntry fiddle plynr sks wrk in or out of town. Exp & grt equip. 818-359-7838
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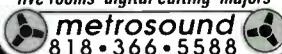
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