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Stevie Wonder

Musicians Assistance Program

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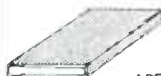
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FEATURES



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This Motown legend is back with a new album, *Conversation Peace*, and a new issue to rally behind—the nation's handgun problem. *Music Connection* speaks with Wonder about the new album, as well as the state of the music business and the world at large.

By Michael Amicone



30 MAP

Musicians Assistance Program is a substance abuse recovery organization created by musicians for musicians. *Music Connection* speaks with founder Buddy Arnold and Capitol President/CEO/MAP Co-Chairperson Gary Gersh about MAP's successes and failures.

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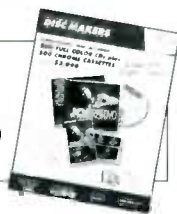
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FEEDBACK

Review Grousing

Dear MC:

Your magazine has hit a new low with the cruel and unnecessarily harsh reviews in Issue #4 of 1995. The editorials and articles are always good quality, but your reviews serve no good purpose. Readers don't want to hear about "who's crummy." We're paying you for inside tips on "who's hot."

So please stop wasting your time and ours with reviews of bands you think suck. There are lots of those. Why not use space more wisely by spotlighting good bands.

Full-Time Producer
(name withheld)
Van Nuys, CA

Virgin Reader

Dear MC:

I just picked up my first copy of *Music Connection* (about three hours ago), and must say that I like the magazine very much. I was looking for a certain type of publication, aimed mainly toward new and undiscovered artists, but the ones I was looking at before were either geared too much toward established artists, or too much toward bathroom bands. This is the first one I have bought that is perfect for what I am looking for.

I do have one question, though. Why

do you not have listings for Contemporary Christian artists? As much information as your magazine has, it would be a gold mine for that area, since it is once again booming! You seem to cover every area but that one. I know there are Christian music magazines out there, but not any that are really geared toward the new writer/artist.

Anyway, you have found yourself a new reader who appreciates what you do. Thanks for your time.

Orlando Luckey
Owner, Flight In Site Music
Cincinnati, OH

Tons Of Thanks

Dear MC:

We in Ton just wanted to drop a line of appreciation for the prompt and professional help you've given us. Since January, we've been in both the Demo Critique and Club Review columns, and it's done a lot to help get our name around, especially since we only started playing out in December.

So, kudos to Jon Pepper, Joshua Barash and Tom Farrell (not to mention anyone else involved).

Thank you very much!

Joey Martin
Guitarist, Ton
El Segundo, CA

SPECIAL ALERT

On Wednesday, April 26, Present Time Recording Studio owner Bob Wurster was accosted and robbed in his Burbank-based studio. After handcuffing and holding Wurster at gunpoint for one hour, the culprits managed to completely disassemble and steal more than 40 pieces of equipment with an estimated retail value of \$70,000 from the 24-track facility.

Present Time Recorders has been a friend of the Southern California music community since 1976, and we at *Music Connection* are asking you to be aware of any of the following equipment: three DA-88 Tascam Digital Recorders (serial #250077, 250120, 260369), a Tascam Digital Interface (serial #TCA-629058), a Digidesign ProTools III Core (serial #D-729), a Digidesign Digital Interface (serial #710), a 7100/80 Power Mac Computer with 500 Mega hard drive and 16 Mega RAM (serial #FC4511R899G), a Lexicon 300 Digital Effects Unit (serial #1515) and two U-87 Neumann Microphones (serial #10436).

If you have any knowledge of this incident or this equipment, please contact Detective Jose Duran of the Burbank Police Department's Robbery Division at 818-953-8667.

Now's your chance to voice your opinion to the industry!
CALL MUSIC CONNECTION'S 24 HOUR

OPINION HOTLINE

818-503-7485

You say it and we'll print it!



CALENDAR

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

San Diego Charger and Pro Bowl star John Carney is holding his second annual Kick Start Your Heart '95 Motorcycle Ride, Bike Show & Harley Giveaway on May 21, 1995. The event benefits Fresh Start Surgical Gifts, Inc., which provides, facilitates and supports reconstructive surgery to needy children who suffer from physical deformities caused by birth defects, accidents, abuse and disease. The ride kicks off at 11:00 a.m. from Harley's House of Harleys in Oceanside, and ends at the Jack Murphy Stadium in San Diego. Leading the ride will be Grand Marshals the Doobie Brothers. Following the ride will be the bike show, a Padre baseball game, pre-game entertainment by punk satirist Scott "Cowpunk" Goddard and Stan O'Kane, blues band Blue Heat and Indianapolis funkster Trae. Following the baseball game, there will be a concert featuring the Doobie Brothers. Tickets for the ride are \$15, which includes free Rallys hamburgers, three previously unreleased Ben & Jerry's ice cream flavors, the game and the concert. Bike show tickets are \$5. This fund-raiser benefits a great cause and offers the chance to win a Harley Davidson Sportster donated by Harley's House of Harleys and an autographed black Fender Stratocaster donated by Guitar Center. Harley Sportster giveaway chances and ride entry forms are available at the Rainbow Bar and Grill in West Hollywood and Harley's House of Harleys in Oceanside, or call 619-944-7774 or 800-4-HARLEY.

California Lawyers For The Arts will present "From Demo Tape To Recording Contract" a one-day workshop on Tuesday, May 16, 7:00-8:30 p.m. at the Ken Edwards Center, 1527 Fourth St., in Santa Monica. An attorney will discuss questions relevant to pursuing and securing a recording contract. The fee is \$5 for CLA members and \$15 for non-members. Also from the CLA is the "Music Business Seminar" on Saturday, June 3, 9:00 a.m.-4:00 p.m. at Whittier Law School. Topics will include getting a record contract, working with agents, attorneys and managers, copyrighting your work and negotiating record deals. Speakers will be experts in the field ranging from artists to attorneys. For additional information on either workshop, call California Lawyers For The Arts at 310-395-8893.

Old Pasadena Summer Fest '95 takes place on Saturday and Sunday, June 3-4, 10:00 a.m.-8:00 p.m., at Central Park (Fair Oaks Ave and Del Mar Blvd.) in Pasadena. This year's event will include "A Taste Of Pasadena," featuring food from twelve of the finest local restaurants, "Summer Arts Fest," presenting 100

fine arts and crafts displays; "Children's Fun Fest," including a petting zoo, storytellers, puppeteers and mimes; and "Playboy Jazz In Central Park," twelve hours of music presented in cooperation with the Playboy Jazz Festival, featuring jazz, blues, R&B and salsa. For more information regarding Old Pasadena Summer Fest '95, contact Del Mano Productions, 818-797-6803.

Vocal Power Institute presents a spectacular singers showcase on Saturday, May 20, at L.A. Cabaret, 17271 Ventura Blvd. in Encino, at 4:00 p.m. Scheduled performers include some of Vocal Power's success story singers. Strong industry attendance is expected. There is a \$10 fee if paid in advance; \$12 at the door. Call 818-895-7464 for additional information.

The Songwriters Guild Foundation is presenting an "Ask-A-Pro" seminar on Wednesday, May 24, at 7:00 p.m. at the SGA Hollywood office. The industry guest will be Steve Hobson, President of Pops Neon Records. Steve will be available to answer questions and review material for all styles. He is also interested in writer-performers. Seating is limited and reservations are required. Please call the Guild offices at 213-462-1108.

The Los Angeles Songwriters Showcase guests for the regular Tuesday night showcase on May 16 will be Monte Thomas, executive VP/COO of Justice Music Corp./Justice Records, who will be looking for pop, alternative, blues, blues/rock and traditional country songs and artists; and Laurent Besencon, A&R Manager, SDM, a major publishing and management company, who will be looking for alternative, pop/R&B, hip-hop/rap and country songs and artists. On May 23, the guests will be Richard Henderson, Music Coordinator of Sharon Boyle & Associates, who will be looking for funk, pop, rap, country, rock and alternative songs for ongoing film projects; and Mark Wolfson, President of Sandbox Productions, who will be looking for pop/alternative, folk/alternative, funk/pop and pop/R&B songs for various artists. Both events will be held at the Women's Club of Hollywood, 1749 N. La Brea. Call LASS for additional information at 213-467-7823.

Musicians Assistance Program (more commonly known as MAP) is holding its biggest benefit yet at the House Of Blues on Monday, May 15th. The benefit, which is being held to raise money and awareness for the first industry sponsored substance abuse program, will be hosted by Paul Williams and will feature performances from Natalie Cole, Manhattan Transfer and Kenny Rankin. For more information, contact MAP at 213-993-3197. **MC**

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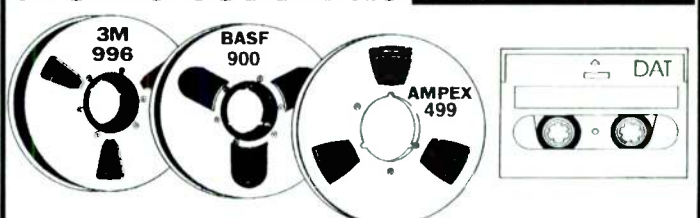
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CLOSE-UP

DISC *MAKERS

By Karen Orsi

Disc Makers, based in Philadelphia, is one of the best-known and largest independent CD and CD-ROM manufacturers in the U.S. Their wholesale catalog is one of the most informative and complete guides, not only to the process of ordering custom CDs and cassettes, but to the incredible array of services they offer at very competitive prices. Because all services—manufacturing, graphics, packaging and quality control—are under one roof, Disc Makers has been able to focus on service and customer satisfaction.

California clients will be happy to know that Disc Makers now has a complete plant in Fremont, California. There is also a new sales office in Burbank.

"Disc Makers has been in the business for quite a few years," says Tony van Veen, Director of Sales and Marketing. "We basically pioneered the package concept, including graphic design and printing, and we have been very successful with that."

A former musician, Tony van Veen, who has been with Disc Makers for eight years, graduated from business school and decided to get a job in the music business.

"It has been an exciting ride," he says of his tenure with the company. "The company has quadrupled in size since I joined; we've been growing very fast. We have really focused on customer service and improving turnaround time. We are continuously trying to improve our service. Instead of measuring ourselves against the competition, we measure ourselves against our own expectations."

"When you buy from Disc Makers," continues van Veen, "your stuff really looks great. The compact disc design proofs that go out to clients blow me away every day. We have twenty in-house graphic design artists doing nothing but graphic design all day long. We just installed a full-color laser drum scanner, and we do our own five-color printing in-house, so it's really a complete package under one roof. That's why we can turn it around so quickly. There's no running around worrying about this and that, because there are transit times everywhere and you can lose one day here or two days there, making it hard to get your stuff out. It's best to keep the control close to home."

Disc Makers also offers promotional posters of all sizes, promotional postcards, as well as custom and stock stickers.

In addition, they make Digalog cassettes, which are said to be as

close to compact disc quality as currently possible. The system replaces the analog master with a digital master. Your music is converted to digital prior to duplication, resulting in decreased generation loss and greater duplication sound quality.

The growing company is also bringing this concept to the CD-ROM market. You can get 500 CD-ROMs with full-color four-page folders for \$2,890. "We are optimistic about this package, too," says van Veen.

Aside from competitive pricing, Disc Makers offers a number of services as a standard part of the package. Compact disc orders can be turned around in three weeks, cassettes in two weeks—both at no extra charge. Graphic design is also offered free of charge.

The staff at Disc Makers is gleaned from the music business, meaning knowledgeable representatives take your order. Nothing is printed until the customer has okayed art design and film proofs, as well as the audio aspect. The final compact disc product is of the same high quality as the product you see in record stores, and the audio is maintained at the highest standards.

Disc Makers also offers its customers the Proof Positive Reference CD. It is said to be the closest thing the industry has seen to a test CD. Instead of having to listen to a reference cassette to try to figure out what your CD is going to sound like, you get a CD that is identical to the master and to the CDs you will receive. This unique system comes from a custom-designed digital editing and CD pre-mastering system which simultaneously puts out two master CDs, one of which is sent to the customer, and the other of which is the CD cutting master. This makes obsolete the 1630 conversion that is done at most CD houses and allows for mastering to be done from the one-off CD master.

Disc Makers is geared for the independent recording artist who wants to release product on an independent label. They can answer your questions about getting a bar code placed on your product, choosing a release number and copyrighting your material. They also offer a free guide to independent music publicity, preparing master tapes and a guide to independent music distributors.

For more information on the company, call Disc Makers at 800-468-9353.

MC



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- **Finding Your Voice: A Singing Workshop**, *Steven Memel*, singer, actor, songwriter, professional coach, and teacher
- **Playing Popular and Jazz Piano Styles**, *Herb Mickman*, musician who has worked with such artists as Sarah Vaughan, Woody Herman, Joe Pass, Carmen McRae, and John Coltrane

THE MUSIC BUSINESS

- **A&R: Making Music from Acquisition to Release**, *Barry Squire*, A&R Representative, Warner Bros. Records
- **Tour Management for the Music Industry**, *Chris Arnstein*, international tour manager whose clients have included Natalie Cole, Madonna, Journey, Styx, Boz Scaggs, ELO, and The Eagles
- **The Expanding Role of the Personal Manager in the Music Industry**, *Ron DeBlasio*, personal manager, partner, Shankman, DeBlasio, Melina, Inc.
- **The Music Video Industry Today: The Process, the Players, the Opportunities**, *Antony Payne*, President and Executive Producer, IMPULSE!

- **Becoming a Disc Jockey: The Inside View**, *Shana*, disc jockey who has held prime air-shifts at KHJ, KROQ, KLOS, and KLSX

SONGWRITING

- **Writing Lyrics for Hit Songs**, *Arlene Matza*, songwriter, A&R consultant, publisher; music supervisor, *Aspen Extreme*; Associate Music Supervisor, *Wayne's World*

ELECTRONIC MUSIC

- **Electronic Music I: Introduction to Synthesis**, *Jeff Fair*, producer, composer, and synthesist whose ad credits include *Stargate*, *Rob Roy* and United Artists logo
- **Electronic Music II: Introduction to MIDI**, *Lachlan Westfall*, President, The International MIDI Association; Editor, *Roland Users Group*; columnist, *Keyboard*
- **A Complete Guide to Digital Sampling**, *Lee Curreri*, songwriter/producer, arranger, and keyboardist whose credits include works by Natalie Cole and Phil Perry

RECORDING ENGINEERING

- **Introduction to Audio Engineering**, *Guy DeFazio*, recording engineer whose recent gold and platinum clients have included Nelson, Mica Paris, and America; producer and technical consultant

- **Console Automation Systems**, *Gay DeFazio*, see previous credits
- **Microphone Techniques for Professional Recording**, *Allen Sides*, Owner, Ocean Way/Record One Studios

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ETM Alternative Ticket-Purchasing System Passes First Major Test

By Keith Bearen

Phone-driven Ticketmaster rival processes sale of 30,000 tickets for Pearl Jam shows in Salt Lake City and Denver

Costa Mesa—Demonstrating the viability of its phone-driven ticket purchasing system, Costa Mesa-based company ETM Entertainment Network, the Ticketmaster alternative which signed Seattle superstars Pearl Jam as its first major client, has announced that tickets for Pearl Jam concerts in Salt Lake City and Denver sold out in

less than seven minutes each (12,000 tickets for the Salt Lake City show and 18,000 tickets for the two Denver shows).

Tickets were purchased by fans through ETM's special 800 numbers, which were announced by regional media (with callers limited to two tickets per order). This initial success

bolsters ETM's claim that a large volume of purchases can be handled by its multi-million dollar automated phone reservation system.

"I'm afraid I misled the *Denver Post*," said ETM Senior Vice President Peter Schniedermeier. "I told them we could sell out a show at Red Rocks in seven minutes. We beat that by 60 seconds." **MC**

1994 Anti-Piracy Stats Released

By Keith Bearen

Arrests, convictions increase; cassette seizures decrease

Washington, DC—The Recording Industry Association of America (RIAA) has released its 1994 anti-piracy statistics, and according to the figures, the number of raids on illegal cassette factories increased last year, from twelve in 1993 to seventeen in 1994, and the number of counterfeit cassettes seized continued to decline, from two million in 1993 to 1.2 million last year—an indication that the RIAA's efforts to curtail this million-dollar illegal activity are starting to pay dividends.

"Despite the fact that more illegal factories were raided last year, 1994 seizure figures confirm a substantial reduction in the availability of counterfeit cassettes because the output of illicit factories is 25 to 50 percent less than it was two or three years ago," said Steven D'Onofrio, RIAA Executive Vice President/Director of Anti-Piracy Operations. "This points directly to the gains made by the RIAA's anti-piracy program in attacking the problem."

Among the other statistics, arrests and indictments increased last year, from 275 in 1993 to 329 in 1994, as did guilty pleas and convictions, from 144 in 1993 to 191 in 1994.

According to the RIAA, these stats are the result of a continued crackdown on piracy at the manufacturing and distribution levels (they also target raw materials and equipment suppliers) and some tough new anti-piracy laws (in Michigan and Puerto Rico), bringing the total number of states/territories where sound recording piracy is now a felony to 30. **MC**

NARAS DONATION



NARAS' Michael Greene is pictured accepting a \$250,000 donation from Worth Linen and Robert Morgado on behalf of the 1995 Grammy In The Schools Program. Pictured (L-R): former Warner Music Group Chairman Robert Morgado, Warner Music Group VP of Group & External Relations Linda Moran, NARAS President/CEO Michael Greene and BMG Direct President/CEO Worth Linen.



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AARC Announces DAT Royalties Settlement

By Paul Stevens

Alliance of artists and recording companies will disperse six-figure settlement to its members

Washington, DC—The Alliance of Artists and Recording Companies (AARC)—a nonprofit organization representing artists and record companies—was formed two years ago after the Audio Home Recording Act of 1992 was passed, requiring manufacturers and importers of digital audio recorders and blank digital audio recording media to pay royalties into the U.S. Copyright Office.

The bill was introduced because of an industry-wide outcry against digital taping in the home. With the passage of the bill, two-thirds of these royalties are placed into a Sound Recordings Fund for distribution to featured artists and sound recording copyright owners.

The organization, representing over 130 record companies and nearly 1,400 artists, recently negotiated a settlement of the 1994 Sound Recordings Fund proceedings, totaling approximately \$350,000.

Once these monies are transferred to AARC by the U.S. Copyright Office, AARC will distribute them to its participants and the settling parties. "I'm happy to report that the 1994 settlement took just under six weeks to negotiate," said AARC's Executive Director Linda Bocchi in a prepared statement. "Not only is this a tribute to all parties involved, but the successful comple-

tion of the 1994 proceedings means that the funds will go directly to the artist and record company claimants."

Jay Cooper, AARC Co-Chairman and partner in the Los Angeles-based law firm of Manatt, Phelps & Phillips, adds, "This is very good news for us because this proceeding could have resulted in costly litigation, which would have been unfortunate. The success of the 1994 Sound Recordings Fund proceeding marks the third consecutive year that AARC has settled in this manner—a perfect record for the organization."

The royalties from the Audio Home Recording Act (AHRA) also include a Musical Works Fund for distribution to songwriters and publishers, although this fund's 1992, 1993 and 1994 royalties remain in limbo. AARC is not responsible for the representation of any claimants in this fund.

Jay Berman, Chairman of the Recording Industry Association of America and a Co-Chairman on the AARC Board, summed up the recent events, saying, "With the last three years amicably settled, AARC is now firmly established as a viable and important organization within the industry."

AARC can be reached through the RIAA at 202-775-0101. 

TRACKING THE TRACTORS



The Tractors, in town for a sold-out concert, recently met with RIAA representatives in Washington, DC to discuss performance rights, an important issue that is bringing more artists to Capitol Hill. Before the meeting, RIAA President Hilary Rosen presented the band with a special plaque honoring their debut album as the fastest debut country release to reach platinum status. Shown (L-R): Jamie Oldaker, Ron Getman, Steve Ripley, Rosen, Casey Van Beek and Walt Richmond.



By Steven P. Wheeler



Steven Baker

Steven Baker has been named President of the Warner Bros. Records label. Baker came to Warner Bros. in 1978 as a tape evaluator in the A&R department. In 1983 he became an assistant to Lenny Waronker, and in 1987 became VP of Product Management, a post he held until his recent promotion. Baker will work out of the label's Burbank offices (818-846-9090).

MCA Music Entertainment has promoted Laura Merry to the post of Vice President, Royalties, where she will be responsible for all aspects of royalty accounting for MCA-related labels. Merry had been with the Capitol/EMI Records Group for fifteen years.

MCA also upped Eamon Sherlock to Vice President, International, where he will be the chief liaison between MCA Records in the U.S. and MCA Music International in London. Both Merry and Sherlock will work out of the company's Universal City offices and can be reached at 818-777-4000.



Howie Klein

Howie Klein has been named President of the Reprise Records label. Klein began his music industry career as a journalist and radio personality in San Francisco. As owner and operator of the indie label 415 Records, Klein was responsible for signing a number of important alternative acts. In 1987, he became VP/GM of Sire Records, and in 1988 he was named Warner Bros. Records VP/GM for Sire Records. Klein is based at Reprise's Burbank offices (818-846-9090).

Sony Music announced two promotions: Danny Wynn has been named Vice President, Business Affairs, where he will supervise various executives in the Business Affairs Department. Chuck Fleckenstein was named Director, A&R Administration, where he will oversee the administration of artist, producer and label deals for Columbia on the East

Coast, as well as East Coast Sony Wonder deals. Both Wynn and Fleckenstein are based in New York (212-833-5047).

Sony Wonder has appointed Gary Kahn to the position of Senior Director, Finance and Administration, where he will be responsible for the development of strategic plans and budgets. Kahn is based in New York (212-833-5047).

Sony Classical has appointed a new management team: Peter Gelb has been named President of Sony Classical Worldwide, and Jean-Hugues Allard has been named Executive Vice President, Sony Classical. Ervin Veg, who is currently Senior Vice President, A&R, will retire at the end of July. All three men can be reached through the New York office (212-833-5047).

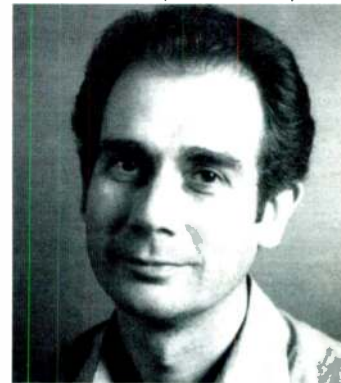


Sue Roberts

Sue Roberts has been named Vice President/Office of the Vice Chairman for Warner Bros. Records. Roberts joined the label in 1983 in the Business Affairs Department.

Warner Bros. also appointed Denise J. Brown to the position of Senior Vice President, Black Music. Brown was previously a partner with the entertainment law firm Mayer, Katz, Leibowitz & Roberts. Both Roberts and Brown can be reached at the Burbank offices (818-846-9090).

Uptown Records has named Kelly Haley to the post of Vice President, Publicity and Media Relations, where she will coordinate all press and public relations activities for the label. Formerly with MCA Records, Haley is based at Uptown's New York offices (212-768-6400).



Robin Hurley

Robin Hurley has been appointed to the post of CEO for 4AD, Worldwide. The label's Managing Director in the U.S. since 1991, Hurley will now oversee company policy on an international basis, as well as coordinate marketing and promotional plans from 4AD's Los Angeles offices (310-289-8770). 



Kevin Burns

Title: General Manager

Duties: Talent Acquisition

Years With Company: Revived Company

Company: Wolfgang Records

Address: P.O. Box 429094
San Francisco, CA 94142-9094

Phone: 415-541-4900

FAX: 415-243-8184

Dialogue

Background: Back in 1977, legendary music entrepreneur Bill Graham started Wolfgang Records as a vehicle for Graham's management client, Eddie Money. The label dissolved in 1984, but it has been recently revived. We spoke with the label's General Manager Kevin Burns about the history of the label and the future plans for Wolfgang Records.

Label History: "Bill Graham's real first name was Wolfgang, and originally this label was distributed through Columbia Records. We had Eddie Money and the Paul Collins



Beat. Wolfgang has always been a boutique label. At the time, I was working with both of those bands. Eddie and I grew up together as kids, and we've survived [laughs].

"We've been Eddie's managers throughout his career, and the label was originally started—not because we couldn't get him signed—because we felt that it would be mutually beneficial to everyone to do it on our own label. But that doesn't mean that we're only signing and releasing artists or bands that are our management clients. The management company and the label are mutually exclusive of each other."

Label Resurrection: "The return of Wolfgang Records started basically because of the new Eddie Money project. We started thinking about it last fall, and we felt that with Eddie's career where it is right now, we thought that we could probably do a better job by concentrating on his career exclusively—and probably do a better job than a major label. That was the main thrust of the whole thing. Our concept was to put Eddie Money back out there, make him as visible as possible and get him on the radio again and sell some records. The new record [*Love & Money*] will be in the stores on May 30th."

"I truly think this is Eddie's best album in years. It's all Eddie and that unmistakable voice of his. The songs came from deep inside of him, and there are some very moving lyrics. In many ways, he's gone back to his R&B roots with this one. I think people are going to be very pleasantly surprised with it."

Other Signings: "Right now we have two other acts besides Eddie. We have the Chicago-based band Rollover and an L.A.-based band Pinching Judy. Both bands have been selling their compact discs out of their cars at gigs for a long time, and we're taking them to the next level."

"We actually do manage Rollover. I received a CD that came through a series of lawyers, and it ended up on my desk a year and a half ago. I put it on, took a listen to it and thought they were terrific, I went to see them play and loved them. I think they are very radio-strong and a terrific rock band. It's bluesy rock with a bit of an alternative edge."

"In actuality, the Pinching Judy situation is a joint venture between us and an indie label out of L.A. called Meltdown Records. Pinching Judy is really a hard-edged L.A. alternative band."

Talent Scouting: "I'm not going to go out and try to sign a bunch of bands, and I'm not going to try and pigeonhole any one sound because I'm not looking for any one thing. There are multiple formats out there today, and within those various formats, there are great bands."

"There are bands giving us sounds of the Sixties, sounds of the Seventies, sounds of the Eighties and sounds of the Nineties, and there are terrific bands within all those genres and all those sounds. I'm just going to weed through it all, and we'll get involved with what we

really have a passion for."

"We're going to keep it as a small little boutique label. We're going to sign bands the same way we've always signed artists as management clients, and that is, we have to have a real passion for the art and the artist. We need to know that these are not one-album-flash-in-the-pan; we're looking for longevity. It's all about great music and great songs."

"I was a musician for years, so the music has to move me, and I want to love it. I hate to keep using the word, but I really have to feel passionate about something. Maybe we'll start calling this Passionate Records [laughs]."

Label Hierarchy: "Arnold Pustilnik is the VP of Bill Graham Management, and he is basically our fearless leader at Wolfgang. Ray Etzler is going to run our art department, as well as overseeing all of our foreign licensing, in addition to other creative functions. Cynthia Parsons is the label administrator, and she'll also serve as our publicity liaison. On a day-to-day basis, Arnold and I deal with the distributor, the retail stores and the artists."

Distribution: "We're dealing with AEC Music Distribution. Right now, these three records from Eddie, Rollover and Pinching Judy will all go through AEC. We feel really good about it, because we've had wonderful conversations with the people at AEC. We find them to be completely competent, reliable and ready to rock."

Future Plans: "Right now, we're just keeping our roster small with plans to release about three albums a year. But if we have wonderful success and make gazillions of dollars, we may look out there and start throwing some money around. But we'll see what the future holds."

GOLD AWARD



RCA recording act Dave Matthews Band recently received gold plaques signifying a half million copies shipped and sold of their label debut, *Under the Table and Dreaming* (the album has sold 800,000 copies and still counting). Pictured during the presentation, held in New York, are RCA President Bob Jamieson, band members LeRoi Moore, Boyd Tinsley and Carter Beauford, RCA Senior VP of A&R Dave Novik, Dave Matthews, RCA Senior A&R Director Bruce Flohr, band member Stefan Lessard, RCA Associate A&R Director Peter Robinson and co-manager Coran Capshaw.

News

For once, rumors that **Beach Boys** founding father **Brian Wilson** would re-join the group for a live performance were true. During the Beach Boys' two shows at the **Rivera Hotel & Casino** in Las Vegas, on April 28 and 29, Wilson joined his old cohorts for a three-song set, singing "In My Room," "Don't Worry Baby" and "Surfer Girl." And according to correspondent Peter C. Palmiere, Wilson was in great voice.

One of Los Angeles' seminal groups, **X**, will release an acoustic best-of live album. Titled **Unclogged**, the album, which was recorded last November during two performances at the Noe Valley Ministries Presbyterian Church in San Francisco, features "unplugged" versions of twelve X classics and two new songs, "Lying In The Road" and "Stage." The band—**Exene Cervenka**, **John Doe**, **DJ Bonebrake** and **Tony Gilkyson**—will perform a few shows in support of the new record, including a to-be-announced Los Angeles gig.



The killer, Jerry Lee Lewis, is back with a rocking new album, *Young Blood*, his first album in nine years. Due in early May, the album was produced by Andy Paley (Brian Wilson, k.d. lang) and features versions of Jerry Leiber/Mike Stoller's "Young Blood," Hank Williams' "I'll Never Get Out Of This World Alive," Bobby Darin's "Things" and "Crown Victoria Custom '51," penned by Lewis, veteran fretmen James Burton and Andy Paley.

This year's Lollapalooza lineup has been announced, and like last year's group of performers, there is nothing much to get excited about. This year's lineup includes the overrated *Sonic Youth*, the overexposed *Hole*, *Pavement*, *Beck*, *Cypress Hill*, *Sinead O'Connor*, *Jesus Lizard* and *Mighty Mighty Bosstones*.

Deals

Rock chameleon David Bowie has signed a recording deal with Virgin Records America. Bowie's first release for the label will be *Outside*, written and produced in collaboration with longtime cohort Brian Eno. The album is due this autumn/fall. No word yet on what this one will sound like, but the always unpredictable Bowie could use a good album, especially considering that his last effort, *Black Tie*, *White Noise*, disappeared without a trace and helped precipitate the closing of Savage Records (let's not even talk about Victory's problems getting the second Tin Machine record heard!).

Capitol Records has signed a custom A&R consultancy deal with noted producer/recording artist Daniel Lanois. This two-time Grammy winner, who has worked with U2, Bob Dylan and the Neville Brothers, says of the deal, "In the past, I haven't had a home to bring any new artist discoveries to. I am happy to now have that home in Capitol Records."

Interested parties can contact Lanois, c/o Capitol Records, 1750 N. Vine Street, Hollywood, CA 90028.

Roadrunner Records has signed East Coast hard-edged outfit Shelter to a recording deal. Their forthcoming album, which is currently being recorded at Normandy Sound in Warren, Rhode Island, and helmed by producer Tom Soares, is the band's fourth release and the first album to be issued under the newly

formed Roadrunner/Supersoul imprint. The album, entitled *Mantra* (the band's members are part of the Hare Krishna movement), is slated for release sometime this summer.

Idaho-based band Shoveljerk has inked a recording deal with Capricorn Records. Formerly known as Black Happy, the band reportedly has a loyal following in the Pacific Northwest. The band recently began recording their debut, which is expected to hit the record stores sometime in early July.

Former Clash member Mick Jones' outfit, Big Audio Dynamite, has a new album, *Punk*, due in the stores in June and a new record label, Radioactive Records. The album features the first single "I Turned Out A Punk."

Motown Records has entered into a recording and label agreement with producer/artist Mark Morales, more commonly known as

Prince Markie Dee. Under the terms of the agreement, Prince Markie Dee will record as an artist and will discover and produce other performers for release under his Soul Convention Records label, to be distributed by Motown.

L.A. power-trio Hangnail, recently reviewed in the pages of *Music Connection*, has inked a deal with Houston-based label Cage Records, owned by Shawn Barusch, a co-founder, along with Ron Goudie, of Sector II Records. The band's debut was recorded in ten days under the watchful eyes and ears of producer Barry Conley (Red Hot Chili Peppers, L7), with David Faton (Warrant, Push Monkeys) helping out in the re-mixing stages.

Chart Activity

Music Connection cover boys Live (issue #7) have finally reached the Number One slot on *Billboard's* Top 200 album chart, and they did it on the first anniversary of the album's release. The album, *Throwing Copper*, which contains the alternative hits "I Alone," "Lightning Crashes" and "Selling The Drama," has been a stubborn contender on the charts, staying there a full year and hanging around the Top Ten before making the leap to the coveted top slot. The album debuted at Number 38 on May 14, 1994.

Another album that has been lingering on the charts is Blues Traveler's *Four*. The album, which is approaching gold status (400,000 and counting), as is their self-titled debut effort, has been a steady performer on the charts for nearly half a year, but is only now beginning to take off. A&M Records should be commended for sticking with a record and a band they could have easily pulled the plug on.

One of the more surprising debuts in recent weeks is the Number Six entry by Geffen metal monsters White Zombie's *Astro Creep: 2000*

Songs Of Love, Destruction. It remains to be seen if this release has legs, but this high debut definitely shows some chart muscle.

The Name Game

Relativity rapper Common Sense has decided to stop making sense and be more common. According to a recent press release, he has changed his moniker due to a previous claim to the name by a California-based reggae group. In order to avoid confusion, the Chicago rapper will now be known as simply Common.

In more bizarre name changes, Bizarre/Planet Records has announced that it will now be known as Planet3 Records. In addition to changing its moniker, the label has changed offices, logo and has also signed an exclusive distribution deal with Caroline Records, Inc.

The label's roster includes the Rugburns, Gregory Page, Joy Eden Harrison and the Wedding Present.

Planet3 Records can be reached at 213-954-1555 (E-Mail: Planet3@netcom.com).

On The Road

On June 6, Bad Company will release their eleventh studio album, the self-produced *Company Of Strangers*. The band, which has enjoyed a healthy career despite the loss of lead singer extraordinaire Paul Rodgers, will be embarking on a tour with Ted Nugent in support of the new album. The tour kicked off in early May and reaches the Southland for shows at the Greek Theatre (May 31) and Blockbuster Pavillion (June 2).

Capitol act Bonnie Raitt has announced a new tour, which begins on May 24 in Raleigh, North Carolina. A live album will be recorded during the tour (for release later this year). It will be Raitt's first-ever live effort.

MC

CAPITOL SIGNING



British band Supergrass, who recently signed with Capitol, dropped by the label's New York offices during the band's first American tour. Pictured (L-R): Senior VP of Promotion Phil Costello, band members Mickey Quinn and Gaz Combes, VP of Visual Marketing Linda Ingrisano, band member Danny Goffey and Capitol A&R VP Perry Watts-Russell.



Bug News

Congratulations to Bug Music writers **Monte Warden**, **Daniel Johnston**, **Butch Hancock**, **Kathy McCarty** and **Alejandro Escovedo**, who took five of the top eleven spots for Best Songwriter at this year's Austin Music Awards.

Singer-songwriter **Peter Case** has released his latest, *Torn Again*, on Vanguard Records (co-writing songs with other Bug writers **Fontaine Brown**, **Tom Russell** and **Billy Swan**), but word on the street is that Case is reuniting with his former band, the **Plimsouls**, for an album due out later this year.

Finally, Bug Music announced a slew of new signings: **Chet McCracken**, **Marc Ribot**, **David Banks**, **Lynn Pini**, **Gary Eaton**, **Gary Ferguson**, **Eric Lowen**, **Jeffrey Dean Foster**, **Kirk Ross**, **Kevin Bowe**, **Terry Allen**, **Mark Scandariato**, **San Antonio Music**, **Upstart Records**, **George Marinelli**, **Telenova Productions**, **Turn Of The Cards Music**, the **Flamingoes**, **Ramshackle Inc.**, **Songs**, **Louie Ortega**, **Evan York** and **Scott Poston**.

Bug Music's Hollywood office can be reached at 213-466-4352.

Grapevine

Warner/Chappell Music Publishing has signed country star **Marty Stuart** to a worldwide publishing agreement.

Sony Music Publishing has inked a worldwide co-publishing deal with the production team of **E-A-SKI & CMT**, who are best-known for their work on "Trigga Gots No Heart" from the *Menace II Society* soundtrack, as well as work for **Spice One**, **Rally Ral** and **KAM**. The two men are currently in the studio producing their

EASTER BOUQUET



After signing a new worldwide publishing deal with Warner/Chappell Music, country artist **Marty Stuart** received a bouquet of carrots in honor of Easter. Pictured (L-R) are: **Marty Stuart**; **Tim Wiperman**, Senior VP/Executive GM, Warner/Chappell, Nashville; **Rick Shoemaker**, Executive VP, Creative, Warner/Chappell; and **Les Bider**, Chairman/CEO, Warner/Chappell.

own album.

Rondor Music International has announced the promotion of **Ron Moss** to the post of Director of A&R, North America. Since coming to the publisher after a stint with A&M Records, Moss has served as one of Rondor's West Coast Creative Managers for the past three years.

Rondor has also appointed **Grace Mauceri** to the position of Director of Copyright and Creative Administration for Rondor Music, New York. Mauceri was formerly the company's Copyright Manager after coming to Rondor from MCA Music Publish-

ing. Moss works out of Rondor's L.A. office (310-289-3500). You can reach Mauceri in New York (212-265-8866).

Contemporary Christian recording artist **Margaret Becker** recently received performing rights organization **SESAC's** Christian Songwriter of the Year Award for the second consecutive year. The award is based on the volume of chart activity in the gospel and Contemporary Christian genres.

SESAC is based in Nashville. The publishing company can be reached at 615-320-0055.

RONDOR APPOINTMENTS



Ron Moss, Director of A&R, North America, Rondor Music International (above), and **Grace Mauceri**, Director of Copyright and Creative Administration for Rondor Music, New York (below).



SETTING SAIL AGAIN



Oscar/Grammy winning singer-songwriter **Christopher Cross** has released a new album, *Window*, on **Rhythm Safari/Priority Records**. Pictured at a Beverly Hills reception in honor of the release are **Rick Riccobono**, VP, BMI; **Christopher Cross**; and **Hilton Rosenthal**, President, Rhythm Safari Records.

Lonesome Quip

For all you blues-based rockers looking for an outlet for your songs, why not give Lonesome **George Thorogood** a call. Judging by his comments during his recent visit to the nationally syndicated radio program **Rockline**, the leader of the world's most popular bar band seems unimpressed with the songs he's been getting.

After being asked about unsolicited material, Thorogood replied, "The songs usually go, 'I'm bad, I'm bad, I'm really bad/I drink beer/I'm really bad.' I've already done that, but that is normally what I get. I'm still waiting for Keith Richards or John Fogerty to call with extra songs." Considering that Richards and Fogerty are probably too busy, do your homework and send out your most raucous rocker to Lonesome George.



PolyGram Promotion

In an effort to showcase a small taste of their catalog, **PolyGram Music Publishing** has released **18 Original Hits Performed By 18 Unoriginal Artists**.

This for-promotion-only CD features chestnuts from PolyGram Music's extensive catalog as recorded by such artists as **Sheryl Crow**, **X**, **Paul Weller**, **David Byrne**, **Smashing Pumpkins**, **Hootie & the Blowfish**, **Elvis Costello**, **Nirvana**, **R.E.M.** and **the Beastie Boys** (with Biz Markie).

This is an excellent tool for the music publisher, as this limited 5,000-unit run is a great way to entice the film, television and advertising industries to give the PolyGram offices a call.

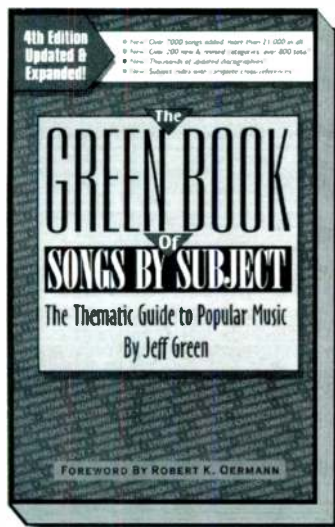
While most of the general public probably won't get to hear this compilation, there are quite a few great renditions, including Crow's surprisingly haunting cover of Eric Carmen's 1976 saccharine ballad, "All By Myself"; Byrne's electrifying take on Crystal Waters' 1991 hit single, "Gypsy Woman" (which rivals anything he's released since his Talking Head days); Hootie's breezy recording of Rodney Foster's "A Fine Line," which would've fit in nicely with the material from their hit album; and former Jam/Style Council leader Paul Weller gives a powerfully striking reading of Dave Mason's classic rocker, "Feelin' Alright."

Not every rendition on the CD does justice to the material, though. The Beastie Boys (with some help

from Biz Markie) absolutely destroy Elton John's immortal "Bennie & The Jets," and Nirvana's take of Kiss's "Do You Love Me" would have been better left in the can.

All in all, this is a great idea, and hopefully more and more publishers will show off nuggets from their catalog with presentations such as this.

Industry professionals interested in obtaining a copy of the CD can contact PolyGram Music Publishing at 213-856-2776.



'The Green Book Of Songs By Subject'

By **Jeff Green**
Professional Desk References, Inc.
\$49.95 (paperback)

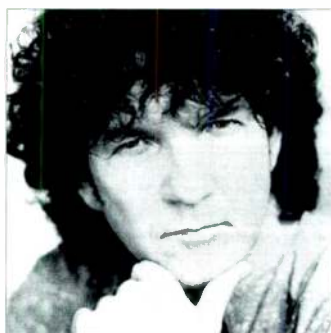
The fourth edition of Jeff Green's painstakingly researched tome contains 744 pages and more than 21,000 songs in over 800 theme-related categories.

This book offers comprehensive lists covering such topics as drugs, war, happiness, school, cars, sex, suicide, poverty, flowers, money, cities, states, food and many others too numerous to mention. The song listings come complete with the names of the artists, album listings and record companies.

If you're wondering who would possibly be interested in such a thing, *The Green Book* is used extensively by advertising executives (for obvious reasons), as well as audio/visual producers, documentary producers, event planners, historians, music publishers, radio stations (DJ's love it), researchers, sociologists, songwriters, teachers—and music fans may even find it an enjoyable read.

At first glance, it seems like Green has wasted a lot of time on a marginal effort, but after delving into the text, you may find yourself—like I did—turning the pages as the hands of the clock speed by.

The Green Book is available at fine book stores everywhere, or you can call Professional Desk References for further information at 615-832-1942.



TONY JOE WHITE

Swamp Rock King returns with a John Anderson hit and his latest European release, 'Lake Placid Blues'

As a veteran singer-songwriter Tony Joe White rapidly approaches his 52nd birthday, he shows no sign of slowing down. Country star John Anderson is currently rocketing up the charts with the White-penned "Mississippi Moon" (co-written with Carson Whitsett), and White himself has released his fourteenth album, *Lake Placid Blues* (his third on the Paris-based Remark label), which features drummer Kenny Aronoff, Heartbreaker keyboardist Benmont Tench and bassists Lee Sklar and Duck Dunn.

After all, longevity is simply another word for talent, and White single-handedly defined the swamp rock genre by cracking the Top Ten himself in 1969 with "Polk Salad Annie" (White's signature tune, before Elvis Presley turned it into his own live staple).

A year later Brook Benton hit the Top Ten with White's immortal "Rainy Night In Georgia." Since that time, White's recording career has been limited to European success, but his songs have been covered by the likes of Tina Turner, Joe Cocker, Waylon Jennings, Roy Orbison, Kris Kristofferson, Hank Williams, Jr., Christine McVie, Mark Collie and Emmylou Harris.

Speaking in a Louisiana drawl as reserved as a southern gentleman and as slow as molasses, White acknowledges his continuing popularity in Europe while hinting at his lack of stateside recognition, saying, "The radio stations in Europe and Australia keep my music alive. But in America, success is like a McDonald's burger—it's pretty quick. If the labels can't figure you out and put you in a little box, they just kind of skip over you."

Having moved to Texas from Louisiana as a teenager, White got his start as a club performer covering Elvis Presley and John Lee Hooker material, but his biggest influence was Lightnin' Hopkins.

This influence reared its head at the ripe old age of twenty when the gravel-voiced singer began writing his own songs. "I grew up listening to Lightnin' Hopkins, so I think there was that blues influence, along with my own 'womper stomper' [effect box] that kind of blended into a little sound. In Europe they started calling it swamp rock, and it kind of caught on."

It was the songwriting that turned the tide for White, as he notes: "It wasn't until I started writing songs that everything really came together. But my career was never separated between being just a writer or just a performer. I'm better-known in America as a songwriter, but I've always been playing."

"To me, the writing of songs comes from experiences that happen when I'm traveling," White continues. "If I just stayed home all the time, I'd probably just be writing about my horses and trees. I don't think you can just sit in one spot and keep saying something that will mean anything to people."

Although his songs have been regularly covered over the years, White has never written a song for a particular artist. "The writing just comes," he explains, "whether it's a guitar lick or a title. After it's written and I've demoed it, sometimes I'll think to myself, 'Man, that sounds good for Joe Cocker or maybe Tina Turner. But I never think about anybody before I write a song.'"

White's mention of Tina Turner is not just a passing comment, as he had four songs covered by the Gypsy Queen on her blockbuster album, *Foreign Affair* (including the White-penned hit single "Steamy Windows").

"'Steamy Windows' was about seven years old when Tina first heard it," explains the swamp rocker. "That whole scene with Tina was like one of those 'walking dreams,' because to me, Tina was bigger than Elvis."

"It started with my song, 'Undercover Agent For The Blues,' and she asked me to play guitar on it. We went to New York to do that song, and it was done in one take. Later that night, she told me that she wanted to do another one of my songs called 'Steamy Windows.' And the next day, she said she wanted to do 'Foreign Affair' and 'You Know Who (Is Doing You Know What),' so the whole thing just turned into a dream for me."

With all this talk of songwriting, it seemed natural to ask White about collaborations, such as with his wife Leann (who co-wrote six of the fourteen tracks on the new album) and his keyboard player, Carson Whitsett.

But the Nashville resident points out a big difference between these collaborations and the more familiar scenarios on Music Row. "I see a lot of guys around Nashville that I call 'briefcase writers,' where two or three of them will sit down together for two or three hours and come up with a hook. Then they'll stop and have lunch, come back in and within an hour they'll have a Number One song that nobody remembers a month later [laughs]. They've got the formula, but that's so far removed from what I feel about music that I can't even really think about it."

Contact Tony Joe White Music at 615-794-7618.





THE POLICE ARE COMING: PolyGram Video is bringing one of the most successful and influential bands of the Seventies and Eighties to home video with *The Police: Outlandos To Synchronicities*. Released in conjunction with the new two-CD set *The Police: Live on A&M Records*, this 90-minute video chronicles the rise of Sting, Andy Summers and Stewart Copeland to the top of the charts. Slated for a May 30th release, the video features never-before-seen live footage and backstage interviews with the band. **VIDEO SHOOT:** The recently filmed the video for their single, "I Saw The Light," from their new Sony 550 release *Hanky Panky*, a tribute to the late Hank Williams Sr. (director Samuel Bayer filmed band leader Matt Johnson on top of the Chrysler Building in New York City to, as Bayer puts it: "illustrate the simple symbolism of one American icon with another"). Director Rachel Talalay recently shot a video for Restless artist Beowulf in conjunction with the MGM/UA movie *Tank Girl* (the song, "2c," is what Talalay calls a "punk anthem, which is totally appropriate to the outrageousness of *Tank*

Girl")...Singer-songwriter Danny Tate, whose Virgin debut *Nobody's Perfect* was released last month, recently finished the video for the album's first single, "Dreamin'," directed by Michael Tighe...Columbia country artist Doug Stone and video director Robert Deaton brought in members of a vocal choir on the recent video shoot for Stone's latest single, "Faith In Me," from the album *Faith In Me, Faith In You*...Virgin Records act Urban Dance Squad shot a video for their new single, "Demagogue," at the Los Angeles River with video director Carlos Grasso...Jeff Lorber was in Los Angeles last month shooting video footage for his new Verve/PolyGram single, "Say Love," from the album *Westside Stories*; the video was directed by Gustavo Garzon...Milk-bone (that's right, double "i") kicked off his new Set It Off/Capitol Records release with a video for "Keep It Real" (his debut album, *Da' Milkrate*, is due out this month). The Steven Carr-directed video is the first time the white hip-hopper has been seen by his fans.

STUDIO SESSIONS: Capitol recording act Everclear is set to release

their first official label debut *Sparkle And Fade* this month (the label re-released the band's *World Of Noise* album last year); the new album was recorded at Butch Vig's Smart Studios in Madison, Wisconsin, with additional recording chores performed at A&M Studios in Los Angeles; mixing duties for the album were handled by knob-turner extraordinaire Brian Malouf and were held at Electric Lady Studios in New York...The Bogmen were at the Plant in Sausalito working on their upcoming Arista release with producer and former Talking Head Jerry Harrison (Crash Test Dummies, Live); the album is due out later this year...Elektra Entertainment Group recording artist Sweetwater were in the studio with producer Dave Jerden working on their forthcoming album, due out in June.

AMPEX NEWS: Ampex has introduced Ampex 488 Hi8 Series Tape for professional audio recording applications. Created to deliver outstanding performance in the new DTRS modular digital multitrack recorders, Ampex 488 Hi8 tape features a dual-layered tape formulation, durable shell construction, and

IN THE STUDIO



Mercury artist Jamecia Bennett (center) was recently in the studio with recording artists Aaliyah (left) and Karyn White (right) and other R&B/hip-hop stars, working on the track "Freedom," the first single from the film *Panther*.

is available in both 60-minute and 113-minute audio program playtime lengths. The tape is slated to be available this month.

For further information regarding the new tape, contact Ampex at 415-367-3888. **MC**

GUITAR HEAVEN



Veteran drummer Carmine Appice has been hard at work putting together a project entitled *Guitar Zeus* at Music Box Studios in Hollywood. The album features a stellar cast of fretmen that includes Jeff Beck, Robin Trower, Slash, Ted Nugent, Ingwie Malmsteen and Steve Morse. Pictured taking a time out from the proceedings are studio owner Mike Wolf, Slash and Appice.

THE WARRANT IS SERVED



After a lengthy sabbatical, Warrant has returned with a new album, *Ultrapobic*, on CMC International. Recently the band, CMC, Jensen Speakers and Childhelp USA joined forces in L.A. for the making of the first video "Family Picnic," a song about child abuse. The video contains a public service announcement, including Childhelp's number (800-4-ACHILD). Jensen is sponsoring the band's current U.S. tour. Pictured (L-R) are: Erik Turner, Warrant; Tom Lipsky, GM, CMC; Don Hulett, Childhelp; Michael Yaccino, Jensen Speakers; Jerry Dixon, Warrant; David Watson, Childhelp; Jani Lane, Warrant; Rick Steier, Warrant; and Dave White, Warrant.

YAMAHA SYNTHESIZER FORUM

THE YAMAHA MU5

THE WORLD'S FIRST PORTABLE, BATTERY-POWERED, GENERAL MIDI TONE GENERATOR THAT ACTS AS A MIDI INTERFACE

Looking for a sound source that is perfect for live performance and recording on-the-fly? The Yamaha MU5 tone generator will do all that and more thanks to its General MIDI-capabilities, variety of voices and exceptional sound quality. The best part is that this one-of-a-kind, compact tone generator/MIDI interface is offered at the breakthrough price of only \$299.

* The MU5 offers a host of comprehensive and advanced features that most tone generators don't have. And, because it's battery powered, the MU5 can go where full-size MIDI tone generators can't. As a sophisticated tone module, it generates a spectrum of stunning Advanced Wave Memory sounds. In fact, its sounds belie its size. It provides full General MIDI level 1 compatibility with 128 General MIDI voices and eight drum kits for easy integration with any professional or home studio setup, as well as portable situations for use with laptop computers. The MU5 has a built-in host computer interface and MIDI terminals allowing for direct connection,

eliminating the need to install a separate MIDI interface. The MU5 also acts as a stand alone MIDI interface, ideal in a variety of uses in any MIDI system. Boasting 28-voice polyphony and 16-part multitimbral, the MU5 significantly expands and enhances any existing system when used with a MIDI keyboard, computer and sequencing software.

* The MU5 comes complete with built-in keyboard, ideal for use in triggering samples and sending program changes to effects processors and signal paths. This adjustable two-octave (ten-octave range) keyboard, a feature that is generally not found on tone generators, conveniently allows the

user to play any of the Voices directly from the module itself.

* Although the MU5 is a highly advanced and sophisticated unit, its layout is simple and user friendly. Unlike conventional tone generators, it features a large, custom LCD display and extensive dedicated controls, which make the unit remarkably easy to compose, play and perform with.

* For more information on the new Yamaha MU5, 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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ANTON FIG

This 'Late Night' veteran has drummed with an eclectic array of musicians, including Dylan and Jagger

By Jonathan Widran

Though most people know Anton Fig as the man behind the most famous drum roll in America—the one during David Letterman's notorious Top Ten Lists—his decade on the skins with *Late Night* and *The Late Show* comprises only one aspect of his diverse resume as a top session drummer. What most viewers don't realize is that musical director Paul Schaffer and the boys are only on duty for several hours in the late afternoon, leaving Fig free to work on numerous other, much more eclectic projects.

"The Letterman gig is fantastic for a musician's sense of job security, as well as exposure, and I do have to limit my outside involvement to work either locally or around show vacations," explains Fig, who has jammed in the studio over the years with Joan Armatrading, Cyndi Lauper (*She's So Unusual*), Kiss, Mick Jagger and Bob Dylan. "But just this week I spent my early parts of the day working on a world beat project with Uruguayan artist Rada and did an AT&T jingle. As a creative person, you can't limit yourself to one thing, no matter how high profile it is."

On any given night, once the taping wraps, Fig can also be found playing on the New York club scene with an ensemble of players from both South America and the drummer's homeland, South Africa. One of the more interesting outside commitments Fig has made recently is his involvement in a concert back in Cape Town commemorating Nelson Mandela's first year as president. He also recently released a half-hour video called *Late Night Drumming*, which is part-instructional, part-entertainment, featuring a Top Ten list and Letterman himself filling Fig's chair in one spot.

"Dave comes by during rehearsal and plays my drums almost every day," Fig laughs. "There is tremendous interaction between him and the band. We don't just show up, jam and go home. Letterman's band is synonymous with the show, and because Paul functions equally as sidekick and musical director, we play a much bigger role than most talk show bands do."

Fig claims that in some ways, the *Late Show* ensemble is like an old rock band which has survived through thick and thin and yet always manages to keep the sounds fresh and flowing. Even if they only see each other a few hours a day, after a decade together (longer for some members), there is a great camaraderie between the musicians.

Keeping the mix together through all styles of music and all format changes is their fearless leader, Paul Schaffer, who Fig claims is an encyclopedia of music history. "He has an instinctive ability to organize anything, from our small unit to a bigger band, as he did on his last solo album," Fig says. "What brings a regular recording group together is a common focus, and that's what we do, only with any number of styles. We have to be like chameleons sometimes."

Changing his musical colors comes naturally for Fig, who played in rock bands in Cape Town before moving stateside and attending the New England Music Conservatory, where he studied both classical and jazz. While he considers himself a straight-ahead rock drummer at heart, he brings to that sensibility other styles, including R&B, jazz and reggae. No surprise, then, that of all the artists the *Late Show* band has played behind, Fig's greatest thrills have been backing up legends such as Miles Davis, James Brown and Steve Winwood.

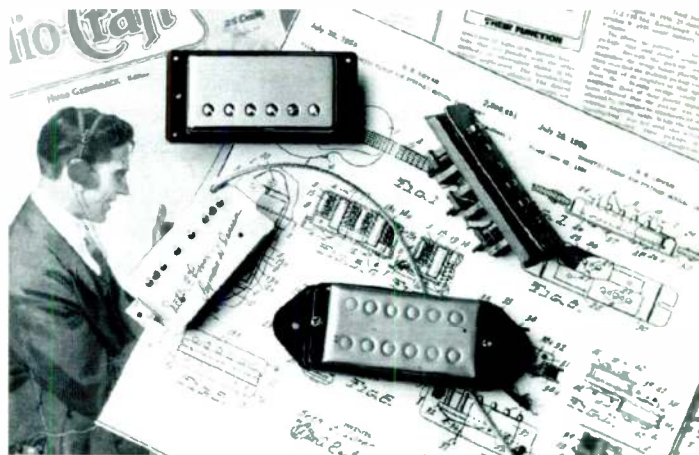
"Newer rock bands who have their own self-contained sounds either go it alone or ask us to double with them," Fig explains. "But we work with singers on finding the perfect arrangement, which now includes a horn section. We can reinforce their sound, and often they enjoy integrating with the band as well."

As a veteran gun for hire, Fig knows that in order to win the next gig, he has to offer an artist or producer a unique approach to his craft. Perhaps drawing on his improvisational background, in addition to his power and time-keeping prowess, Fig has the ability to go off on certain unexpected musical tangents. On the show Fig may not be able to incorporate too many twists and turns, but within the confines of the band, he is able to show off a good deal of his personal touches.

"The main thing to understand," he concludes, "is that a talk show band is essentially a musical service. We can't really go off on those tangents. But that's when I get creative, looking for a place to stretch out in certain spots."

"You can take liberties if you use the right judgment. I like being free to play what I need to, to put myself into even the simplest riff in a way that doesn't compromise my abilities."

Fig can be reached at 212-447-0077.



Seth Lover Humbucker from Duncan

As homage to the inventor of the humbucking guitar pickup, Seymour Duncan introduces the SH-55 Seth Lover Model™ humbucker. Designed with Lover, the SH-55 is a faithful reproduction of the P.A.F. 1955 original. Like the original, this pickup uses a nickel silver bottom plate, butyrate plastic bobbins, Alnico magnet, a wooden spacer, black paper tape and a braided single conductor cable. Instead of a brass cover, the SH uses a nickel-plated cover that does not mute as much of the pickup's high-end

tone. When mounted in neck position the SH produces a warm sound, but since the pickup is not wax potted and uses the nickel-plated cover, there is enough "boldness to break up early and really cut." The pickup bears both Seymour Duncan's and Seth E. Lover's signature with the serial number and exact DC resistance recorded, archived and filed by Duncan. For more about it, contact Seymour Duncan at 5427 Hollister Avenue, Santa Barbara, CA 93111-2345 or call 805-964-9610 or FAX 805-964-9749.



New Sample CDs from Voice Crystal

Voice Crystal™ Products has a whole new set of sample audio CDs that are all license-free. First comes the follow-up to *The Digital Kitchen: Definitive Grooves* called *Funky Rhythms You Can't Live Without*. There are 900 measures or 72 minutes of brand new drum loops and bass lines for only \$99.95.

Next, Bruce Henderson introduces *Legacy Volume 1: The Definitive Analog Sampler*. This is 72 minutes or 450 megs of vintage synths that is available as either an audio CD for \$89.95 or as a CD-ROM for Akai S Series samplers for \$189.95. If you desire sounds for Dance/

Techno, try *Maximum Impact: Alternative Sampler*, which features 72 minutes of "sounds encompassing Sounds of Urban Decay," synths and samples, bass and drums. This one is available in audio CD only and costs \$79.95. **BIG FAT: The Beats & Loops Sampler** was created by Larry Washington and contains over 300 loops, beats, vocals and break combinations. These are 72 minutes of license-free live bass, guitar, horns and vocal fills for \$79.95. *The Definitive Percussion Sampler* contains sound samples from exotic percussion instruments native to Africa, South America, Japan, the Far East and the Middle East. Produced by Steve Reid, this disc is available in both audio CD format at \$89.95 or on CD-ROM for Akai Samplers, Roland S Series and Sample Cell for \$189.95.

All these sample CDs are manufactured and distributed by Eye & I Productions. For more information, contact Eye & I at 930 Jungfrau Court, Milpitas, CA 95035 or call 408-945-0139 or FAX 408-945-5712.



Matchless Superchief Guitar Amp

The highly touted Matchless Class-A amplifiers are handled through U.S. Music Corporation and are still manufactured in Anaheim, California. The Superchief is all tubes with 120 watts (180 watts peak) and sells for \$1,840 retail. You get handmade silver soldered point-to-point wiring, custom transform-

ers and chokes and pure Class-A operation.

The Chief is a straight up, one-input head with gain function switch, standard volume control, active low frequency boost, active mid, passive high frequency roll-off controls and master volume control. Rear panel details are a spare AC outlet, main fuse and high/low power switch that changes the internal rectifiers for either solid state tightness or a lower power setting. There is also a passive effects send and return loop, two speaker output jacks and impedance selector (four, eight or sixteen ohms).

For more information, contact U.S. Music Corporation at 2885 S. James Drive, New Berlin, WI 53151 or call 414-784-8388 or FAX 414-784-9258





The Campers

When **Franco** did his last show with the **Campers**, I wasn't there. It was at **Choices** in Palm Springs during November and I was too tired or too busy to attend. So I never said goodbye to **Franco De Celestino**, who passed away February 20 at age 41 from genetic lymphoma. In truth, I didn't know Franco as well as I would have liked to—despite being a Campers fan for the lion's share of the fourteen years he spent performing with them at gay bars, cabarets and on the comedy circuit. I knew him well enough to know I'll miss **Lucy**, **Cher** and his inebriated **Peggy Lee**—the characters he defined with grease paint, torn frocks and his trademark rubber face. Franco was a character himself. His gift for mimicry led him to speak five languages, which proved more than useful when the Campers toured

Europe. He will be missed by fans worldwide, his family and his lover of eight years, **Cliff Ellis**. He will especially be missed by Campers' director **Michael Ellis** who, rather than replace the irreplaceable, has decided to end the Campers' 22-year reign as top female impersonators.

The Campers will perform a tribute to Franco at the **Christopher Street West Festival**, coming to West Hollywood in June.

Fed up with the college football bowl system? **Garth Brooks** has offered to put on a concert to raise money if the **NCAA** will arrange for a national championship game, an idea the **NCAA** had announced would be on hold for at least three years.

Mary Beth Grace was a featured soloist in **Someday Is Today** at the **New York City Cabaret**. She is well-recognized in the gospel community

where she was named Most Gifted Female Soloist by the **Los Angeles Inter-City Gospel Connection**.

Her influences become apparent on her demo, **When Grace Was Heard**. "Slept With The Devil," in particular, is a neat mesh of the secular and holy, the listenable and the danceable. Think of the track as made by a reverent **Madonna**. Hopefully, that track will be the basis for Grace's next demo, because, though the folksy **Janis** like songs at the front are nice, they are overshadowed by that standout

effort. Hear for yourself at 213-850-8909.

Stand-up comedian **Jack Gallagher** has a new series. In **Bringing Up Jack** he stars as **Jack McMahon**, a Philadelphia radio sports-talk personality who becomes a beacon for the traumas and triumphs of parenting by sharing his life with his listeners. Jack is just an average Joe trying to come to terms with being a responsible husband, father and stepfather in the Nineties.

Gallagher previously wrote and presented a nationally touring one-man show, **Letters To Declan: The Comic Adventures Of A New Dad**, which was built on letters to his infant son.

On the screen he is known for a co-starring role in **Shakes The Clown** with **Bobcat Goldthwait** and a supporting role in **Heartbreak Ridge** with **Clint Eastwood**. Contact Gallagher through **Bill T. Saul** at **ABC TV** (310-557-6618).

Long ago we introduced you to **Cheryl Justice**, who contributed some of the material to **Divine's** last feature, **Out Of The Dark**. Now it's time to get to know her more intimately via her premier release on **HKK Records**, **Justice Is Being Served**. Justice is a fine enough blues guitarist to give **Bonnie Raitt** a run for the money. Her ballsy, ex-



Jack Gallagher

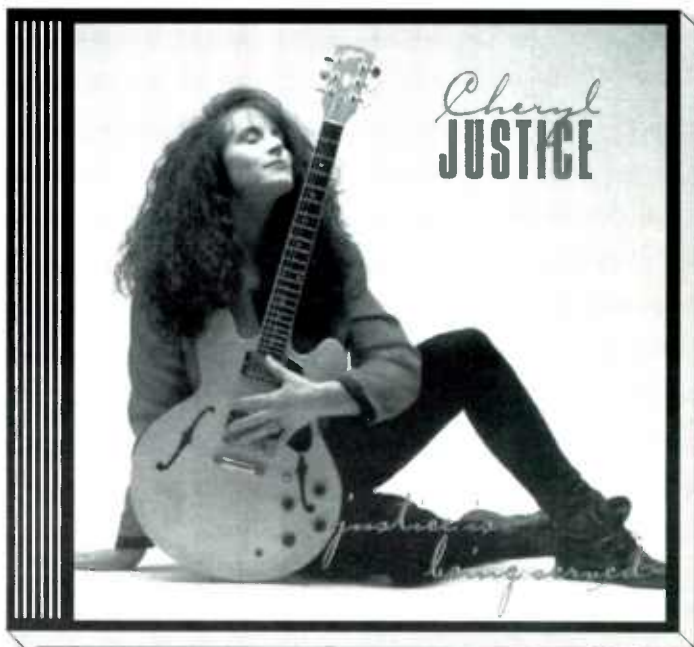
pressive vocals make her sound like **Concrete Blonde's** **Johnette Napolitano** in the latter's angrier, feistier moods. Lots of crossover potential here. Hear some great blues/rock for yourself by calling **George M. Popoff** at 310-923-8283.

If you haven't heard it already, listen for the ghost of **Janis Joplin** to pitch for **Mercedes-Benz**. The normally staid German automaker is using the refrain from Joplin's "Mercedes-Benz" in ads designed to jazz up the automaker's image.

Eric Clapton is branching out. The guitarist/producer is now backer/producer of two off-Broadway shows, **The Truman Capote Talk Show** and **Dylan Thomas: Return Journey**.



Mary Beth Grace





James Touchi-Peters

By night, he is **Principal Conductor** of the **Minnesota Philharmonic Orchestra** in Minneapolis; by day, he makes dance music. Or maybe it's the other way around. At any rate, **James Touchi-Peters** makes serious music and serious dance music. **Vox Box** is his newest single release in the latter category. It's a well-produced and utterly Germanic offering that comes on like a cross between Trio and Right Said Fred. Fans of the underground scene should immediately take to **Vox Box** because it's just about as funky as a white boy gets. Those whose day jobs keep them from the raves will like it because of the witty lyrics. Get your free copy from **Arrow Media**

612-379-7578.

The **King** would have been 60 this year. To mark the event, **Lightyear Entertainment**, in association with **BMG Video**, has unleashed **Elvis '56: In The Beginning**. The video series, released February 28, collects **Elvis Presley's** early TV appearances on such programs as **The Steve Allen Show**. \$20 wherever video is sold.

The **Nashville Network** has a new series called **At The Ryman**. **Pam Tillis** hosts the first few shows of this concert series, with guests including **Lee Roy Parnell**, **Martina McBride**, **Tracy Lawrence**, **Wade Hayes** and

Carlene Carter. Central to **At The Ryman** is the reverence many in the music world hold for the 102-year-old **Ryman Auditorium**. The original home of the **Grand Ole Opry**, the Ryman stage has featured many of the world's great performers and landmark events. This series airs Mondays at 5 p.m. (PST).

Every so often I start thinking about traveling, so I was pleased with the recent set of releases from **Hemisphere** and **Mesa/Bluemoon** recordings. The Hemisphere CDs, **Yelé Brazil** and **Celtic Graces: A Best Of Ireland**, are sonic travelogues of a traditional type. **Clannad** appears on the latter, though there are otherwise no other names which are big here. Hemisphere's purpose is to provide communion with the past; Mesa/Bluemoon uses



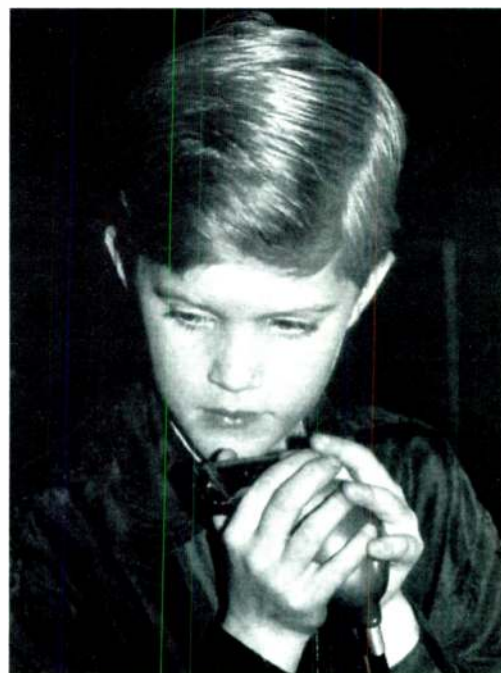
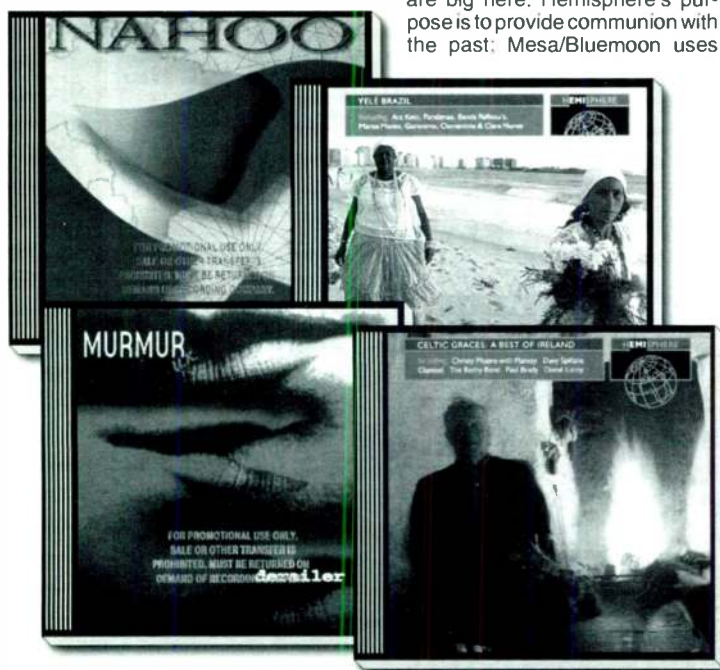
Pam Tillis

tradition to conjure up the future. Most successful CD to those ends is **Nahoo**, featuring **Paul Mounsey**. Using contemporary pop styles and instrumentation, Mounsey interprets Scottish folk tunes for today's world. "I've never felt that folk music belongs in a museum," Mounsey explains. "**Nahoo** is also a kind of musical homecoming." Also from Scotland are **Murmur U.K.**, a quartet whose "Beauty Lies," from their **Derailler** debut, is already making waves on Triple A radio. Recorded in Glasgow and Austin, Texas, **Derailler** is more a fine pop album than a travelog. That's okay. Even the most dedicated traveler has to return home sometime. Wherever fine CDs are sold.

Dick Clark's Click Records has signed a distribution deal with **Sony**. The eternal teenager will turn record producer with a focus on established acts. Coming out soon will be the new label's first release, **Fifth Dimension In The House**, a newly organized version of the veteran pop act.

You are never too young to get the blues. **Brody Buster** is only ten years old and has already jammed with everyone from **Eric Burdon** to **B.B. King**. He's a regular headliner on weekends at **Lucille's**, next to **B.B. King's**

Blues Club on the **Universal CityWalk**. This is no novelty act. Brody is very serious about making music and getting the opportunity to make records. His new band, the **Bluesbusters**, features sidemen who have worked with everyone from Etta James to James Brown, and he will be touring Korea with **Lee Oskar** (of **War** fame). Television takes kindly to the prodigy. He has already appeared on **CNN** and will soon tape appearances for **Mike & Maty** and **Good Day L.A.** Soon the boy wonder of the harmonica will get his chance on the big screen. Look for him to appear in **Tuba City Blues** and **When Fish Fly**. See him on the CityWalk or call Doug Deutsch at 213-460-2520 for more info. **MC**



Brody Buster



PARKER PERFORMANCE: Graham Parker, that perennial critics' darling who finds it hard translating glowing notices into record sales, performed at the House Of Blues in support of his excellent new album, *12 Haunted Episodes*, his first album for East Coast-based indie Razor & Tie.



CYBER-BATE: A capacity crowd was on hand for the recent "Records, Technology & Consumers" panel, which focused on the impact and fairness of pending performance royalty legislation and how data-heavy music files can be transferred, tracked and paid for. Sponsored by Los Angeles Music Network, panelists debated this hot issue which is certain to stir up more controversy in the coming months. Pictured (L-R): WarnerArchive VP/GM David Archambault, Digital Music Express Chairman/CEO Jerry Rubinstein, L.A. Music Network President Tess Taylor, Internet Underground Music Archive Director of Marketing Will Hobbs and RIAA Executive VP/General Counsel David Leibowitz.

KISS & TELL: The 1995-96 World-wide Kiss Convention kicks off on June 17 in Los Angeles. The convention, which will be held at the Burbank Airport Hilton & Convention Center (it makes 23 U.S. stops in all), will include a Q&A session with Kiss founding fathers Paul Stanley and Gene Simmons, an "unplugged" session during which the band will play requests, a tribute band recreating a classic Seventies Kiss show (in full makeup) and a Hall Of Fame Museum. "We wanted fans to know they are as responsible for this happening as we are," said Stanley. "They've done a great job of honoring not only us, but their devotion."

CORRECTION: In last issue's Local Notes section, in the caption pertaining to the newly relocated Monday Night China Club ProJam, which has now set up shop at posh West Hollywood hangout Roxbury, we listed the promoter's name wrong. The China Club ProJam promoter is Alan Kaufman, known around town as simply AK. Our apologies.



LOUNGE LIZARDS: David Schwimmer, part of the ensemble cast of the smash hit TV show *Friends*, was one of the notables who dropped by the recent cocktail party celebrating the release of Continuum Records' compilation, *Livin' Lounge*. Pictured with Schwimmer (second from right) are Love Jones vocalist Jonathan Palmer, Palmer's wife, album executive producer Bob Ardrey and Love Jones bassist Barry Thomas.



FRETMEN R US: Los Lobos' Cesar Rosas is pictured performing during Spitzer Music's recent event, "Seymour Duncan & Friends," held at the North Hollywood music emporium. Duncan, the world's leading guitar pickup maker, discussed pickup winding techniques and shared classic stories about the guitarists he has worked with, including Jimi Hendrix, Jeff Beck and Jimmy Page. In addition to being treated to great stories and a good jam session, attendees also walked away with posters, T-shirts and key chains. Pictured performing during the shindig are session guitarist Joy Basu, Rosas, drummer Chris Cooke and bassist/Spitzer manager Don Chamberlin, who organized the event, which was held in April to help salute guitar month.



GETTING HI: CEMA's reissue division, the Right Stuff, celebrated the release of *Hi Times: The Hi Records R&B Years*, a three-CD set profiling this influential Memphis label, during a party held at the House Of Blues. Though main cash cow Al Green, who put the label on the map with his string of Seventies hits, did not appear, the show still boasted its fair share of classic Hi recording artists, including Ann Peebles, Otis Clay, Syl Johnson and Don Bryant. Upcoming reissues in the Hi Records series will include a country/rockabilly set and Al Green, Ann Peebles, Syl Johnson, Otis Clay and O.V. Wright compilations. Shown at the reception are CEMA National Sales Director Michael Roden, Right Stuff Senior Director of Product Development Tom Cartwright, Syl Johnson manager Miki Mulvihill, Syl Johnson, Don Bryant, Ann Peebles, Gene Anderson, comedian Rudy Ray Moore and Otis Clay.



SWING TIME: Capitol Records, founded in 1942, was formed too late to capture the swing era in its prime, but during the Fifties and Sixties, the label released many recordings, in improved hi-fi, of the big bands recreating their earlier hits. The recently issued pair of two-CD sets titled *Big Bands In Hi-Fi (Volume 1—Let's Dance and Volume Two—In The Mood)* gather 93 examples of the biggest names in swing reviving their classics (and utilizing the advancements in sound recording available at the time, including stereo), and in most cases, the enthusiasm and energy are still there. Also of note from Capitol is a set containing early bandleader Paul Whiteman's complete Capitol recordings, culled from sessions in 1942, 1945 and 1951 (guests include Billie Holiday and Johnny Mercer). Pictured above: Benny Goodman and Count Basie.

—Scott Yanow



Tom Kidd

L.A. WOMEN: Los Angeles Women In Music's recent soiree at Tampico Tillys was perfect—with good schmoozing, great food and consistently wonderful entertainment. While everything from pop to opera was represented, of particular note were the neo-classical trio Angels Of Venice, the blues-belted style of Patricia Hodges and a spine-tingling version of "Bridge Over Troubled Water," performed by an a capella trio led by the remarkable Wanda Houston (pictured left). Ace songwriter Harriet Schock takes great care in the way she assembles these well-attended get-togethers. "I try to pick songs and performers who can really touch an audience, not just formulaic songs," she says. An invigorating evening that proves there is art in Los Angeles after all. For more information, call 213-934-5691.

—Tom Kidd



A WAYLON OF A VISIT: Country icon Waylon Jennings (middle) is pictured visiting with Reprise act L7 during his recent gig at the House Of Blues. Pictured (L-R): L7 tech head Brubaker, Jessi Colter (Jennings' wife) and Donita Sparks and Dee Plakas of L7.



STRING 'EM UP: Thrash metal moshers Pantera recently wrapped up a year on the road with a stop in San Jose. Pictured backstage putting his moniker on an endorsement deal with Dean Markley Strings is Pantera bassist Rex, flanked by Dean Markley representatives Rich Friedrich and David Lienhard.

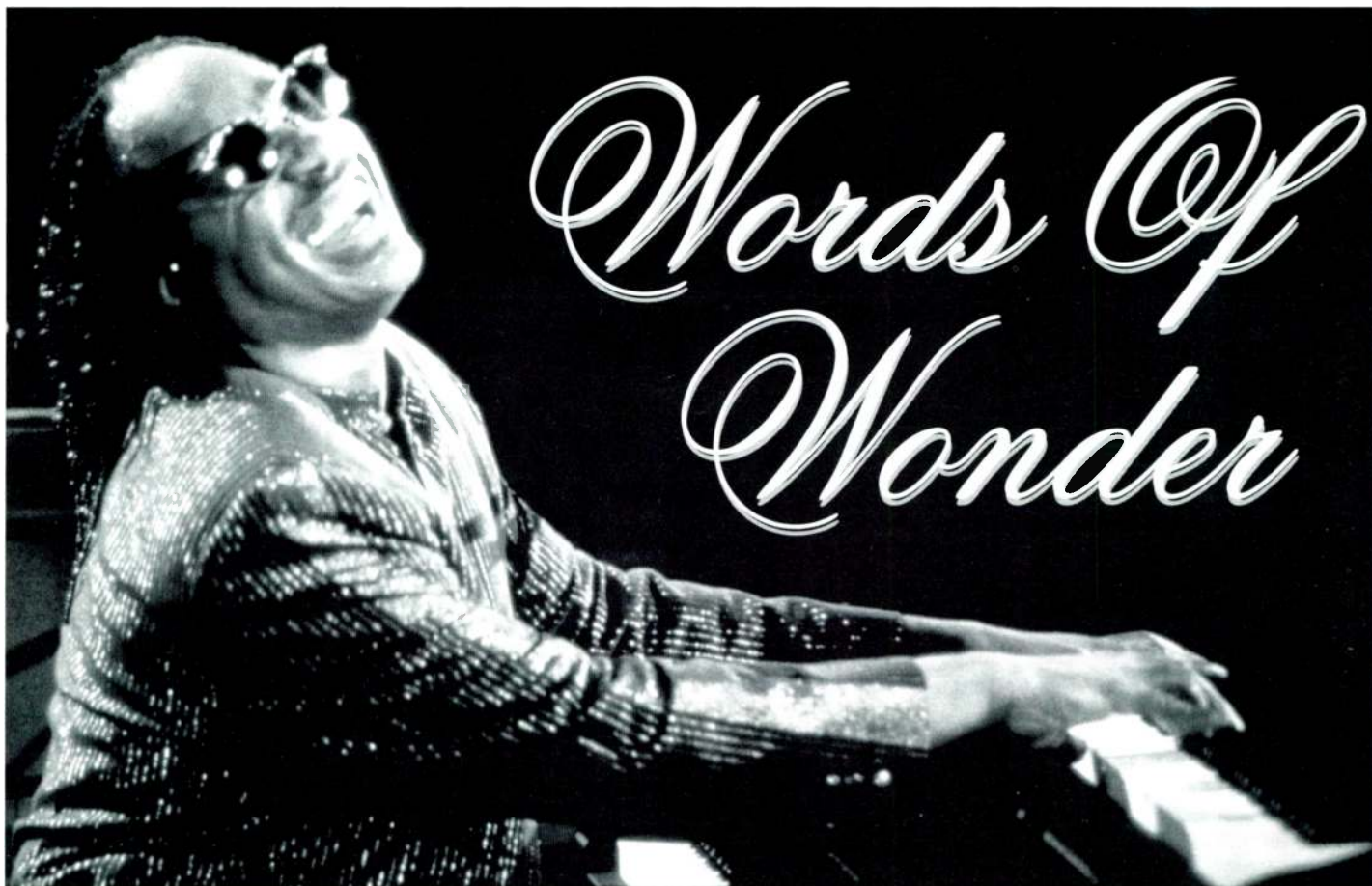


THE RUSSIANS ARE COMING: A gala premiere was held for the Turner Entertainment Co.'s digitally restored 30th anniversary edition of the motion picture *Doctor Zhivago*, David Lean's romantic classic which garnered five Academy Awards (Rhino has released the soundtrack, with bonus unreleased tracks, as part of the ongoing Turner/Rhino soundtrack deal). Attending the premiere, held at the Academy of Motion Picture Arts & Sciences' Samuel Goldwyn Theatre, were Rod Steiger, Omar Sharif, Geraldine Page, soundtrack composer Maurice Jarre and wife Fong and Turner Classic Movies Music/Rhino Movie Music Director of Soundtracks A&R Marilee Bradford.

MUSIC CONNECTION Tidbits from our tattered past

1986—MEGADETH SELLS, BUT WHO'S BUYING?: Former Metallica lead guitarist Dave Mustaine, who now heads up L.A.-based hard rock outfit Megadeth, is getting ready to release his group's second LP, *Peace Sells, But Who's Buying?* The album is set for an early summer release.

1990—CLIMBING THE WALL: In order to draw attention to Pink Floyd founding father Roger Waters' upcoming restaging of *The Wall* in Berlin, a 40-foot-tall teacher, one of the characters from the Pink Floyd concept album as created by animator Gerald Scarfe, was flown in recently from Berlin for a traffic-stopping appearance at Tower Records on Sunset.



Words Of Wonder

This Motown musical genius is back with a new album and a new issue to rally behind

By Michael Amicone

I just try to make each of the works I do the best I can," says Stevie Wonder when asked if he feels any pressure competing with his illustrious past—a four-decade career whose many highlights include a mid-Seventies run during which the Motown legend could do no wrong, garnering Album of the Year Grammys for three consecutive albums, *Innervisions*, *Fulfillingness' First Finale* and *Songs In The Key Of Life*.

In fact, Stevie Wonder so dominated the music scene and the Grammys during the Seventies that Paul Simon, accepting his 1975 Album of the Year nod for *Still Crazy After All These Years*, jokingly (or maybe not) thanked Wonder for *not* releasing an album that year!

"It's not like, oh, I've gotta top this, gotta top that, because you'll go crazy doing that kind of stuff," explains the music veteran. "I just, first of all, acknowledge the fact that God has blessed me with songs to do, and hopefully, I can put them together in a way that people will like."

Whether or not music fans will ultimately give his new opus, *Conversation Peace*, a thumbs up remains to be seen; the album and its first single, "For Your Love," have performed well on the R&B charts but not on the

pop charts, where Wonder was once a permanent fixture.

Whatever its fate, the album, a solid but uneven work (sometimes Wonder plunders his own past too well, especially on "Taboo To Love," a song that invites comparisons to the much-better realized "All In Love Is Fair"), definitely has its share of wonderful musical moments, including the sturdy opener "Rain Your Love Down," the smooth as silk groove of "I'm New," the catchy mid-tempo ballad "For Your Love" and the provocative title track.

Conversation Peace is Stevie Wonder's first new album release (not counting his soundtrack work for Spike Lee's *Jungle Fever*) since 1987's *Characters*, a record that did not perform up to commercial expectations. Wonder cites problems with the mastering process and the friction between Motown and its former distributor, MCA, as contributing factors to *Characters'* poor chart showing.

"As far as *Characters* is concerned, I really felt that it was a couple of different things that happened with that," says Wonder. "One was—for whatever reason—when it got to the final stage, the level was low on the actual CD, and then there were the internal things that were happening between Motown and

MCA. But I think that based on what they were dealing with, Motown did as much as they were able to."

On the new album, Wonder returns to a recurring theme that inhabits most of his best work—a striving for peace, love and understanding in the world. "I think that with this one, I'm talking about—obviously that, but not just that—a need for people to have peace within themselves. Obviously, the ultimate would be that we come together as one, but first we have to come together within ourselves."

The album's centerpiece is its title track, a song in which Wonder expresses the need for meaningful conversation between people of all cultures, races and creeds. "Obviously, there are a lot of talk shows nowadays and a lot of talk going on," states Wonder, "but is there conversation going on? Is there meaningful conversation that can lead to something?"

"The conversation has to be about whatever a person is dealing with," he continues. "Whether there's a problem in the family structure, or a relationship between two people, or within communities, or culture clashes—you can hopefully come to a peaceful conclusion."

Among the topics that Wonder hopes to get people talking about is the nation's handgun problem. The song "My Love Is With You," from the new album, is Wonder's ode to two friends, Jeffrey James and Lori Miles, who were both tragically murdered (their voices can be heard at the end of the track). Wonder, who successfully lobbied during the Eighties to have Martin Luther King, Jr.'s birthday declared a national holiday, hopes to effect a change in this area, too.

"I definitely wanted to make the point that as much as people keep saying that it's okay to have these handguns, and that people have got to protect themselves, if everyone feels that they have to protect themselves, then what you have are a lot of paranoid people doing crazy things.

"It's always amazing to me," continues Wonder, "because you hear people talking about prohibiting the so-called developing countries, the third world countries, from having nuclear weapons, but the point is, it would be great to not have them at all.

"You look around and say, now, wait a minute, I know this guy who lives across the street from me, he's a loose cannon, and the lady over there, she's kinda mixed up in the head, and the kid over there, hey, he's nice, but he's got a hot temper—and all these people could have guns. So people are saying that they want to stop this one kind of violence—which is world violence—but what about violence within the family or the community."

Speaking of violence within the community, Wonder offers his feelings on gangsta rap—a controversial genre that has taken a lot of media heat due to its depiction of women and glorification of violence. "I think that some of gangsta rap is a statement, a crying out of pain, of anger," states Wonder. "And you can't ignore that energy, that it exists in the world. Now, what do you do with it? Do you say, 'Don't play that, let's not listen to it, kids, don't hear that?' Or do you say, 'Let me hear what they're saying, and how can we find a solution?'"

Wonder has not been keeping his head in the sand since his last album release. The new album contains several songs, including "Rain Your Love Down" and "Edge Of Eternity," which incorporate hip-hop rhythms into the Wonder musical canon. "Being a lover of music, my mind is gonna be influenced by the different things that I hear, so, yeah, you hear the influences, which include some of the hip-hop rhythms.

"I listen to anything and everybody that is possible to hear, either on the radio or from tapes that I'm able to get," says Wonder, regarding his current musical tastes. "From current artists to some of the old artists—it doesn't matter. The album before last of Ice Cube's, I thought was a very good album. I like KRS-One. I like Salt-N-Pepa."

As is usually the case with Wonder, he's a virtual one-man band, playing most of the instrumental parts on the new album and contributing his usual interesting background vocal work. But, in addition to his own stellar instrumental and vocal work, Wonder enlisted the help of an array of fellow music stars

to help him realize his inner visions, including Paul Simon cohorts Ladysmith Black Mambazo ("Take The Time Out"), Take 6 ("I'm New"), Branford Marsalis and Anita Baker ("Sensuous Whisper"), the Winans ("Treat Myself") and Sounds Of Blackness ("Conversation Peace").

"I love playing all the instruments," says Stevie. "I love doing that, but that isn't to say that if the time comes when I'm grooving with a bunch of musicians that I won't put it down."

On the tracks in which Wonder plays most or all of the instrumental parts himself, he utilizes the layer-cake system, building the various tracks from the ground up. As for which tracks are usually put down first, Wonder offers, "It depends on the song, because

"I definitely wanted to make the point that as much as people keep saying that it's okay to have these handguns, and that people have to protect themselves, if everyone feels that they have to protect themselves, then what you have are a lot of paranoid people doing crazy things."

—Stevie Wonder

now that you've got click tracks, you can start with whatever you want to."

Wonder's musical skills and the onslaught of new technologies (which has been a boon for keyboard players, almost supplanting the guitar as pop music's main instrument) enable him to emulate the sound of a variety of instruments, including the "guitar" solo on "I'm New."

"I used the K2000 for that," the veteran keyboard player/multi-instrumentalist explains. "I know the things that I want, so I like to try to play like the things that I want, as opposed to playing it like a keyboard. You have to think like it's another instrument."

Wonder's multi-instrumentalist skills are a direct result of the great musical and career

training he received during the Sixties when he was part of the Motown Records assembly line. "It definitely was a music school," says Wonder. "It was a growing up situation. Anybody who was older than eleven—which I was at the time—considered themselves either my older brother or sister or parent. But it was through having that discipline—also being told the 'real deal' as opposed to just being told something to make me feel good—that helped me be a stronger person and more committed to my music."

Various Motown Records stalwarts were involved in Stevie Wonder's formative musical years. "Well, the first person would be Clarence Paul," says Wonder, citing the Motown A&R man, writer and producer who served as an early mentor. "He was like a father, a brother and a friend to me. He was the one really responsible for doing a lot of the earlier recordings that I did.

"And Berry Gordy has to be commended for just being there."

Certainly Gordy has to be commended for sticking with "The 12 Year Old Genius," as "Little Stevie Wonder" was tagged early in his career. Following his 1963 smash, "Fingertips—Part 2," Wonder had a hard time scoring another substantial hit. Several ill-advised theme albums (his salute to Ray Charles *Tribute To Uncle Ray* and *With A Song In My Heart*) stalled his momentum. But then he released the song that kicked his career into high gear, "Uptight (Everything's Alright)," and he never looked back, scoring hit after hit during the late Sixties, including the classics "I Was Made To Love Her," "For Once In My Life" and "My Cherie Amour."

Motown Records definitely stuck with Wonder, but Wonder has also stuck with Motown. In the early Seventies, when he turned 21 years old, Wonder negotiated a deal with Motown headman Berry Gordy which garnered him full creative control of his career and music. Taking advantage of the early Seventies synthesizer boon, which enabled him to take more control of his music, Wonder enlisted a bank of synths and a handful of musical cohorts, and the results were impressive: a string of chart-topping, Grammy-winning albums which helped Motown stuff their coffers.

But was there ever a time when Wonder thought the working relationship had run its course and that it was time to move on to other musical pastures? "There was definitely talk at various times about it," relates Wonder, who, demonstrating his continued faith in the label, has signed a lifelong deal with Motown. "At one point I was gonna go to another company, in the early part of my career, and later I was gonna go again, but we worked it out."

Another critical crossroads occurred in 1973 when Wonder suffered a bad automobile accident which threatened his career. Luckily, Wonder recovered, releasing *Fulfillingness' First Finale* and *Songs In The Key Of Life* to massive critical and commercial acclaim.

"I feel very lucky to be alive and that I got all my facilities back without being para-

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ROUNDER RECORDS

Bill Nowlin, Co-Founder

By Oskar Scotti

Rounder Records co-founder Bill Nowlin loves to reminisce about the days of struggle. That was long before the Cambridge, Massachusetts-based label began racking up massive worldwide sales in the neighborhood of \$20 million per year and signing multifaceted artists from Baghdad to Florida.

These days the label's founders—Nowlin, and his partners Ken Irwin and Marian Leighton Levy—are motoring gently down easy street, smoking \$20 Cuban cigars and living the good life. But the sailing hasn't always been so smooth for the trio. Nowlin recounts the Draconian days when he and Irwin used to have to make deals with fried chicken vendors in order to keep from starving during talent signing excursions.

But those were scaled-down times on every level—especially the financial side. "Hell, the first two records we released cost a grand total of \$107 for the lot," chuckles Nowlin. "We heard George Pelgram, a 76-year-old banjo player, at a folk convention in the Carolinas. He was the first artist we released, but we didn't sign him then. At the time, we were wondering about more elementary things like where we were going to get our next meal."

Fortunately for our heroes, there was a mobile fried chicken stand near the stage, and the owner/operator took a liking to the pair. "He made us a deal whereby we could eat free fried chicken if we slept under the truck and kind of guarded it," recalls Nowlin. "It's a good thing we took him up on the offer because I remember it rained buckets—we could have drowned."

At that time in their lives, Nowlin and Irwin spent a good deal of time hitchhiking around



Rounder Founders: Bill Nowlin, Ken Irwin and Marian Leighton Levy

the country to similar fetes. During one such excursion, the duo discovered that their driving hosts had a fledgling record label and a ten-song tape by the aforementioned banjo player George Pelgram and were trying to release the tunes on vinyl but had no money.

"These West Virginians who picked us up said they had \$100 invested from recording George, and we happened to have that much on us, so we said, 'Why don't we give you the cash, then we'll release the record?'"

While Nowlin and Irwin eventually bought the tapes, they had a lesson or two to learn about starting a record label. At the time, the two students were roomies at Tufts University, a local four-year Boston-based institution of higher learning, and while they had a thing for folk music, neither one of them had the faintest idea what an invoice was or how to balance the books.

But little things like that weren't going to get in their way. They loved folk, and since there was no place to buy it anymore, it was their collective duty to start a label. "There was a void there in that genre of music, because the labels that had been putting it out, like Elektra and Folkways, were either shifting emphasis to other types of music or getting out of the niche entirely," states Nowlin. "The problem was, we couldn't buy folk records so we looked at each other and kind of simultaneously hollered, 'Let's release some on our own.'"

The trio, which included Marian Leighton Levy (another mutual friend), had no idea what to call their nascent enterprise and by accident, kind of settled on Rounder Records. The name stuck, even though Nowlin sheep-

ishly admits, "I can't really remember who came up with it. It had several meanings for us, and we looked it up in the dictionary. In folklore, a 'rounder' is someone who is kind of a drifter, and since we were drifters hitchhiking around to folk conventions, we thought it had a romantic bend to it. Plus, records are round, so why not?"

In addition to George Pelgram, the three wanted to put out another album

by one of the artists they saw at the "Fried Chicken Hootenanny"—the Spark Gap Wonderboys, who also conveniently turned out to be from the Boston area. "Their album was an even better deal," says Nowlin. "It cost us seven dollars. That's how much seven-inch reels cost us back then."

The newly christened Rounder Records, currently celebrating its 25th anniversary, used the studios at WHRV and WTBS (two college studios), and while Nowlin can't remember how he talked the studios into letting them record the two acts, he does recall that the affair was very casual.

"Back then, things were pretty informal," he notes. "These days people see college stations as a training ground for a career in radio. Back then it was just a bunch of kids having fun."

With platters in hand, the eager entrepreneurs hit the retail road trying to sell their recordings, albeit, with one small hurdle to negotiate. As Nowlin recalls with a laugh, "No one wanted our records."

After wearing out a couple dozen sets of leather on his Ivy League oxfords, Nowlin finally found a couple of stores on Harvard Square which would take the discs. "The guy at the store said, 'Send us an invoice,' and I just kind of nodded stupidly as if I knew what he was talking about," says Nowlin. "We had no idea what he was talking about. But I did have enough sense to know if he didn't pay us, I was going to send him a bill."

At last two distributors were found—one in Cambridge and one in San Francisco. While many small labels have expressed chagrin at trying to get record outlets to pay them, that

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"There was a void in [the roots music] genre, because labels like Elektra and Folkways were shifting emphasis to other types of music or getting out of the niche entirely. We couldn't buy folk records, so we looked at each other and hollered, 'Let's release some on our own.'"

—Bill Nowlin

problem didn't surface for Rounder. Nowlin says it took a lot of time to get the invoices cleared, but he relates that the money usually trickled in.

"Sometimes I wonder how we got to this stage," he states flatly. "All we had at the beginning was \$1,000 that Ken had saved up. I was a teacher and invested some money, too, but we never had any bank financing or any real outside help. We spent a lot of time going around to folk festivals. We would set up a kind of mobile retail shop on card tables right out of our VW van and sell music at these folk festivals. You can make a certain amount of money doing that, and we just put it all back in the company."

Eventually word began to spread, and people started calling, writing and tracking down the evolving folk bastion. Putting two and two together, they launched a mail order catalog, and things really began to mushroom. "Right from the beginning we had a sense of mission. We believed we were doing something different in helping to preserve minority cultures. It was fun—we enjoyed the music and the people who played it. We worked incredibly long hours. Ken doesn't really have a life outside of this. If he has time off, he'll go and see some music."

Nowlin says that folk music has gone through some rough stages since the label began in 1970, but it's currently on an upswing. Just as disco made a rebound under the euphemism "dance music," so has folk music prospered under the more P.C. description "roots music."

As the genre has burgeoned, Rounder has been right there bringing the music to the people. The label has documented and nurtured bluegrass, Cajun, New Orleans rhythm & blues, Memphis blues, soul, reggae, zydeco and Tex-Mex. In the process they have earned Grammy Awards for recordings by Alison Krauss, Professor Longhair and Clarence "Gatemouth" Brown.

Nowlin believes that more than anything else, the success of George Thorogood and the Destroyers really put them on the map. It was back in the late Seventies that the group exploded and broke past the 500,000 units sold mark—quite a feat for a small label with indie distribution. With such success came the stress of keeping up with the demands of financing, manufacturing and promotion, but the company continued to grow while maintaining its original musical commitment.

As for Nowlin's role in the company, that

continues to expand and evolve, too. "Like I said, I didn't even know what an invoice was when we first started out," he recalls. "I knew, however, that there was work to be done, and I was very idealistic at the beginning stages. Somehow I thought that everyone should be able to do everything. But natural growth dictated reality; namely, that some of us were better at doing some things than others were."

The stat man admitted, "As a kid, I used to write down lists of the tallest buildings in the encyclopedia, and I guess that kind of figuring always was intriguing to me. Making the books balance was more important to me than it was to Ken and Marian. I never broke into a cold sweat when it was time to go to the bank like they did."

Nowlin enjoys the A&R side of the company, too, but doesn't make it his zen-like

mission. He admits that he would just as soon check out a Boston Red Sox game or dig into a juicy science fiction novel as hit a nightclub in search of the next George Thorogood.

Whatever the chemical balance of the three Rounder principals, it can't be denied that they work as a single, synchronized unit. Very few labels manage to maintain the harmonious balance that Rounder has over their quarter century of existence. While making the transition from hobbyists to Wall Street watchers they've kept their ambitions focused on a single resolve: bringing real music back into the living rooms of America. What they'll pull off in the next quarter century is anyone's guess.

Rounder Records can be reached at 617-354-0700 (E-Mail: info@rounder.com). **MC**

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In keeping with our policy of bringing our readers a valuable guide in every issue, **MC** presents our Fourth Annual Guide To Keyboard Instructors (we recommend that you make an appointment with an instructor before booking your first lesson). This year, in addition to a select listing of instructors, we have added three sub-guides covering keyboard retail stores, repairmen and tuners.

Compiled by Jeremy M. Helfgot

INSTRUCTORS

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10612 W. Pico Blvd.
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┐ COLBURN SCHOOL OF PERFORMING ARTS

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Comments/Specialties: Piano at all levels, recital opportunities. Private and class instruction, mainly private.

┐ EUBANKS CONSERVATORY

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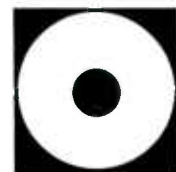
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◀ 21 Wonder

lyzed. It was a pretty bad accident. I was in a coma for two weeks."

The late Seventies/early Eighties saw Won-

"Motown was a growing up situation. Anybody who was older than eleven considered themselves either my older brother or sister or parent. But it was through having that discipline, that helped me be a stronger person and more committed to my music."

—Stevie Wonder

der cement his status as one of music's premier record-makers with *Hotter Than July* (1980), the hit single "That Girl" (from the



1982 anthology *Stevie Wonder's Original Musiquarium I*) and the Number One smash "I Just Called To Say I Love You," from the soundtrack to Gene Wilder's comic opus, *The Woman In Red*.

But since then, things haven't been as wonderful. With the exception of "Part-Time Lover," a Number One hit (and his last big one) from the 1985 album *In Square Circle*, Wonder has had a tougher commercial time of it.

Whether or not the new album rights his commercial fortunes, Wonder, who expects to embark on a tour in support of *Conversation Peace* sometime in the late summer/early fall, will keep putting out his positive messages.

"I'm just trying to get it right, just in life," says Wonder. "Obviously, I want the album to be successful, but I also want to do my best and do the kinds of things that will encourage people to want to live and let live."

In conclusion, Stevie Wonder sums up his thoughts regarding the current state of the music business and the world at large. "I think the music scene is trying to decide what it wants to do," he laughs. "To me, music has always been a reflection of society, and society is very stagnant right now trying to decide what to do. I think that people are panicking because we're getting ready to reach a whole new millennium, and I think people are tensing up."

"You've got both parties really going at each other's throats," he concludes. "There needs to be conversation, because I don't think either one has all the answers." **MC**

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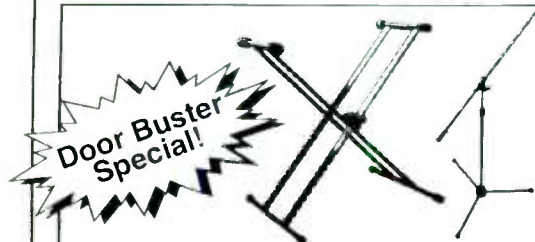
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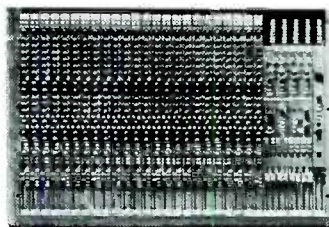
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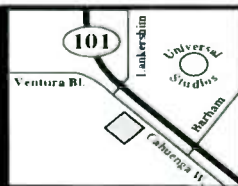
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MUSICIANS ASSISTANCE PROGRAM

MAP is a drug and substance abuse program created by musicians for musicians

By Steven P. Wheeler

The music industry has been stepping over a drug-related battlefield of corpses for decades now—from the deaths of Janis Joplin and Jimi Hendrix 25 years ago to Kurt Cobain's suicide last year.

And yet, the industry hasn't collectively done anything to address the problem. Many in the industry still seem to turn a blind eye when it comes to substance abuse among musicians and label executives. Part of the problem may stem from the fact that once an intervention is made, many industry personnel can't follow up, due to the high cost of dependency treatment.

With hundreds of drug and alcohol-related deaths over the years, it's amazing that it has taken this long for an industry-related program to be created, and if it wasn't for veteran jazz musician and former junkie Buddy Arnold, we'd still be waiting.

Arnold is the mastermind and Executive Director of the Musician's Assistance Program—more commonly known as MAP. And while many record labels, such as Capitol, Warner Bros. and Private Music, are being very supportive of MAP, others have been slow to climb aboard.

"We sent out a letter signed by our Co-Chairpersons Gary Gersh [President/CEO, Capitol Records], Danny Goldberg [Chairman/CEO, Warner Bros. Records] and Ron Goldstein [President/CEO, Private Music], asking the rest of their label colleagues to help by coming to the May 15th benefit at the House Of Blues. They're basically saying that instead of running around with your head cut off when somebody's in trouble, subscribe to MAP. That way, just pick up the phone, call us and we'll take care of it.

"I think a lot of the labels will wait until something happens to one of their artists before they do something about it," he adds. "That's just the way it goes a lot of the time. The way I look at it is, if your musicians are dying of overdoses or not showing up in the studio or onstage, then they're already cost-

ing you a lot of money. So why don't you do something to help keep these artists alive or at least productive so they can at least make money for your company?"

Capitol's Gary Gersh explains the reason for his involvement. "Capitol has already donated money to this cause. The reason we're doing it is, there are a lot of musicians who have not been able to get support, and there are a lot of musicians and record company executives who need this kind of help. We all need to put something back into our industry, and that's the reason to get involved."

In fact, MAP is not just for the superstars,



**Buddy Arnold,
Founder/Executive
Director, MAP**

"You have to understand, musicians are usually over-medicated and under-insured. We take care of a lot of stars in this program, but we don't win them all. Some of them even commit suicide."

but rather the program's founder sees it more as a safe haven for the struggling unknown musician who cannot afford treatment. "You have to understand that musicians are usually over-medicated and under-insured," Arnold says. "We take care of a lot of stars in this program, but we don't win them all. Some of them even commit suicide"—an obvious reference to one of MAP's most famous clients, Kurt Cobain.

"But this program is really about the drummer, the piano player, the trombonist—the musicians who are not household names, the guys who don't have Swiss bank accounts. Even if they have insurance, that's no guaran-

tee. Just because you have treatment coverage doesn't mean much. Having it and getting it are two very different things."

Buddy Arnold speaks from experience. A noted big band saxophonist who would eventually become, by his own admission, "a full-time junkie," Arnold cleaned up when he realized he had no musical career left.

Sober since 1981, Arnold began working for a recovery program at a Coldwater Canyon Hospital in 1983. "Over the years, there have always been musicians who would call me and say, 'Hey, man, can you help?' And I became very adept at manipulating and securing the few county funded beds that were available, and I did my best to make friends at the various hospitals. I would do things like bring in a jazz group to perform for the patients, and that gave me a little edge. I was able to move these people up the waiting lists at these places."

The actual seeds of MAP were sown in 1991 when Arnold, along with David Crosby and keyboardist Mike Finnigan, began searching for an office.

However, there was no spiritually enlightening episode that set Arnold on this path. "It wasn't like God came down and said, 'Buddy, form a recovery program to help drug abusing musicians [laughs].' There really was no precipitating event that took place. I was already doing it. It had more to do with me taking this work out of the house so my wife wouldn't go crazy, because I was getting a tremendous amount of phone calls, day and night."

The first stop was the Musician's Union Local 47, but their request for office space was turned down. However, the following year there were some changes on the union's board, and Arnold returned this time with Finnigan and music supervisor Greg Sill.

"I wrote up a presentation saying that we were not going to cost them a cent and that we merely wanted office space," continues Arnold. "There were board members for us and some

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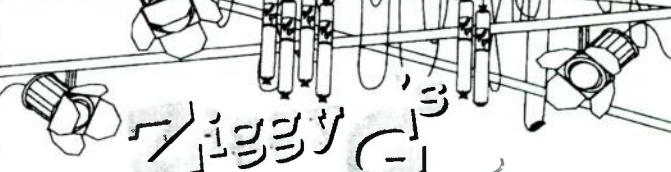
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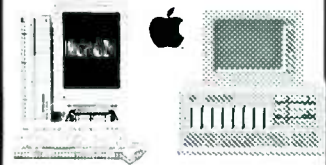


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◀30 MAP

against us."

But his persistence won out. The office space was authorized, and MAP was born in 1992. The program was started on a shoe-string budget, and the annual budget of approximately \$150,000 continues to be raised through various benefits, as well as other projects, including an upcoming all-star album on Reprise Records (slated for a September release) featuring an eclectic lineup that reportedly includes Bonnie Raitt, Eric Clapton, Elton John, Melissa Etheridge, Megadeth and Natalie Cole.

In a recent statement, Warner Bros. Records Chairman/CEO Danny Goldberg said, "We happily support MAP, and Buddy Arnold is a trusted friend. We are planning on releasing a compilation album on their behalf to help raise money for this important program."

Arnold jokingly adds, "Danny told me not to get my hopes up because he says that compilation albums don't tend to sell a lot. But whatever it sells is great because the most important thing this album can do is raise awareness of MAP."

Capitol President Gary Gersh says, "I became involved with MAP because a friend of mine called me and told me about it. We were really desirous of trying to put something back for the musicians who have given us so much. We wanted to be able to give them an opportunity to have a place where they could be heard and a place where they could get well when they needed it."

MAP is able to function on a relatively small budget because of Arnold's connec-

tions. "I've managed to make this work because I have been able to obtain incredible deals with some treatment programs. There's one in Desert Hot Springs, which is a 60-day program, and I can get that for \$2,400. I can get somebody into Betty Ford for a great price—sometimes for nothing. It's a trade-off, they get some PR out of it, and we get great



prices for our clients who don't have insurance or the money."

As for who qualifies for MAP, Arnold would only say, "If you can show proof of professional involvement as a musician for a five-year period, which I can easily verify with people in the industry, we'll try to help you. One of our business people actually said, 'You should have them come in with their W-2 forms,' and I laughed and said, 'Give me a break. A musician with a W-2 form? You're lucky if they even filed.'"

Over the past two and a half years, nearly 100 musicians and/or record company em-

ployees have filed through MAP, not including the daily phone calls inquiring about musician after-care meetings. "We have a very high rate of success," explains Arnold, "which I think is largely due to what I call our 'peer network.' It's basically one musician talking to another, like in Alcoholics Anonymous, where it's one drunk talking to another. We try to hook you up with someone from a similar musical background."

"If you're an alternative rock guy, I'll try to send you to a 'sponsor' or 'mentor' who plays that kind of music, so you can find some immediate common ground. If you're an executive from a label, then we'll try to hook you up with other record company executives. I must admit that I don't have any polish polka clients—I guess they don't get drunk."

The after-care program utilizes the well-known 12-Step Program. "It's still the best game in town, because if you don't have some sort of support group and you're intent on 'whiteknuckling' it, the chances of you staying clean are not good at all."

Perhaps the most tragic story in MAP's brief history has to do with the late Kurt Cobain, who didn't follow up with his original treatment and in a cruel twist of irony helped put the Musicians Assistance Program on the map.

"We had worked with Kurt and Courtney [Love], since she gave that stupid interview in *Vanity Fair* where she talked about her drug use while she was pregnant. I saw him over the months during his treatment, and he was a very interesting kid. He was very quiet and kind of a gentle guy, and I liked him, but there were other things going on in his life. His death did certainly bring a focus to MAP, and since then, there's been more awareness with the labels."

"On the one hand I want more people to know about us," explains Arnold, "so we can help them. But on the other hand I'm afraid I'll get twenty calls at the same time. The consciousness of this issue has been raised, especially over the past year. The dream is to open up some offices in New York, Memphis and New Orleans, with a tie-in to the House Of Blues. Right now we have a weekly 12-Step MAP meeting at the House Of Blues for musicians and music industry personnel."

When it comes down to MAP and other drug treatment programs, the differences are obvious. It is a program created by musicians for other musicians. MAP founder Buddy Arnold summed things up best, saying, "Our job is to get you hooked up with some clean people in the music industry who are still nuts, but they just don't use anymore. They have found out that you can still have a lot of fun and make great music without booze or drugs."

"If you're a junkie or an alcoholic, it's very frightening to think about getting up and answering the phone in the morning. Believe me, I know. But I've been sober for fourteen years, and I'm just as weird and as nuts as I always was."

For more information regarding the Musicians Assistance Program or the House Of Blues benefit, call 213-993-3197. **MC**

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Cle Thompson

Contact: Artist Hot Line
213-856-7037
Seeking: Label Deal
Type of music: A/C Pop

Production 6
Lyrics 6
Music 6
Vocals 7
Musicianship 6

Average

1 2 3 4 5 ★ 7 8 9 10

Comments: Covering the spectrum of white-bred pop, Thompson possesses an angelic voice (at times reminiscent of Streisand's phrasing) and style that just may deserve a shot in the crowded A/C genre. While she only wrote one of the three songs, it was the strongest one. Now, the only question is, how is she as a live performer? Nice effort.



Stonewheat

Contact: Bearing Tree
310-659-8564
Seeking: Label Deal
Type of music: Rock

Production 6
Lyrics 3
Music 4
Vocals 4
Musicianship 6

Average

1 2 3 4 ★ 6 7 8 9 10

Comments: While this five-piece outfit has a pleasing sound, we understand why they have yet to land a major record deal—the songs. Musically, the songs are well-thought-out, however, lyrically there are no hooks or catchy phrasing. On top of that the lead vocals are rather bland when juxtaposed with the powerful musicianship.



Fortress

Contact: Tony Howard Management
818-785-8708
Seeking: Label Deal
Type of music: Art-Rock

Production 6
Lyrics 4
Music 5
Vocals 6
Musicianship 5

Average

1 2 3 4 ★ 6 7 8 9 10

Comments: Downplaying the hard rock angle, this duo's "unplugged" demo showcases blonde vocalist Michelle Buccieri's powerful voice [a la Heart's Ann Wilson]. Guitarist Lisajeanne writes some compelling dirge-like music, but Buccieri's lyrics need work. Still, Fortress has a very strong selling point with Buccieri's vocals and statuesque image.



Stoney Curtis & the Pipe Dreams

Contact: Artist Hot Line
714-841-8692
Seeking: Label Deal
Type of music: "Pot" Rock

Production 5
Lyrics 5
Music 3
Vocals 4
Musicianship 4

Average

1 2 3 ★ 5 6 7 8 9 10

Comments: If the Black Crowes and other pro-herb headliners are looking for an opening act, these are the guys. Ten songs are included, mostly espousing the virtues of smoking weed, and it's done in such a humorous style (reggae, rock, funk, soul) that you can't help but smile. But this is definitely a novelty act, and there's not always room for those.



Frankie C. & 2 Tuff

Contact: Artist Hot Line
209-948-5080
Seeking: Label Deal
Type of music: Blues/R&B

Production 6
Lyrics 5
Music 5
Vocals 6
Musicianship 5

Average

1 2 3 4 ★ 6 7 8 9 10

Comments: Mining the slick groove territory of Billy Vera & the Beaters, who have never been a record label's dream, is probably what is hurting these guys. This is a very tight band that would go hand in hand with a cold beer on a summer afternoon. But whether or not these guys have what it takes to rise above the bar band scene is still unclear.



Harry Lester

Contact: Artist Hot Line
404-426-5058
Seeking: Label Deal
Type of music: Contemporary Folk

Production 6
Lyrics 5
Music 5
Vocals 5
Musicianship 5

Average

1 2 3 4 ★ 6 7 8 9 10

Comments: This Atlanta-based singer-songwriter has self-released this consistent and pleasant recording. However, while Lester seems to be solid in all areas, he doesn't yet have that intangible quality to capture the industry's ear. This is a solid effort, but something else is needed to push Harry Lester to a higher level.



David Stewart Brown

Contact: Artist Hot Line
818-345-2811
Seeking: Label Deal
Type of music: Rock

Production 4
Lyrics 4
Music 4
Vocals 4
Musicianship 4

Average

1 2 3 ★ 5 6 7 8 9 10

Comments: This demo is a little below average; the drumming especially drags everything down, making it sound labored. Brown possesses *Beverly Hills 90210* looks, but including a video script in this package gives an indication that he's trying to play up things other than his music. He needs to work a little on everything before sending this out.

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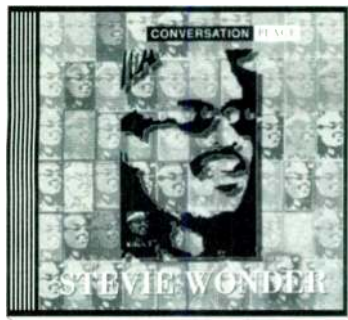
To submit a package for review, send a cassette tape with no more than three songs, an unscreened black & white photo (a small 5x5 square photo works best, but nothing larger than 8x10 can be used), a brief bio and a contact name and phone number to Demo Critiques c/o *Music Connection*, 6640 Sunset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

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



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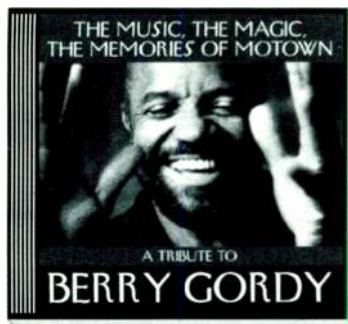
Stevie Wonder
Conversation Peace
Motown

1 2 3 4 5 ★ 7 8 9 10



Jay Gordon
Blues Infested
Blue Ace

1 2 3 4 5 6 7 8 ★ 10



Various Artists
A Tribute To Berry Gordy
Motown

1 2 3 4 5 6 ★ 8 9 10



Al Kooper
Soul Of A Man: Live
Music Masters/BMG

1 2 3 4 5 6 7 ★ 9 10

Producer: Stevie Wonder
Top Cuts: "Edge of Eternity," "For Your Love."
Summary: It's almost impossible for Wonder to write material which can top his past efforts. And with this ambitious, very socially conscious affair, he seems a little too concerned with incorporating unique, synth-generated hip-hop sounds, while giving his brilliant songwriting abilities short shrift. His messages are strong, and he's in great voice, but most of these tracks just sort of keep you dancing without providing much adhesive to the soul. With any other artist, that would be no problem, but with a legend, it's something of a letdown, despite some strong highlights. —*Nicole DeYoung*

Producer: Jay Gordon
Top Cuts: "Voodoo Boogie," "Sweetheart Blues," "Boogie In The Wine."
Summary: Jay Gordon's blistering six-string work, which is as consistently passionate as that of Hendrix, Stevie Ray Vaughan and the best blues players, is unforgettable throughout this impressive disc. His heartfelt vocals keep up the intensity during these torrid trio performances which consist of eight of his own originals. Rock followers who enjoy fiery guitar solos are advised to check this one out, since Jay Gordon is one of the strongest new voices of the blues. (Available at Tower Records or you can order directly from Blue Ace, P.O. Box 931582, Hollywood, CA 90093). —*Scott Yanow*

Producer: Various
Top Cuts: "Lonely Teardrops," "You've Made Me So Very Happy."
Summary: Often overlooked by his amazing executive career at Motown is the talent that jumpstarted Berry Gordy's dream—his songwriting. This very well-chosen collection makes for an inspiring ode to some of Gordy's best-known and more obscure gems, but also functions as an overview of the label's top artists, from Marvin Gaye and Diana Ross to Shanie and Boyz II Men. As necessary a Motown artifact as both box sets, it also makes you wonder what Gordy might have accomplished creatively if he hadn't been so busy becoming a legend behind a desk. —*Jonathan Widran*

Producer: Al Kooper
Top Cuts: "I Can't Quit Her," "You Can't Always Get What You Want/Season Of The Witch," "Don't Tell Me [Repo Man]."
Summary: A finer blues package you will never find, as veteran singer-songwriter-sideman Al Kooper steps center stage and shows off four decades of experience. Featuring three different band lineups (including original members of Blood, Sweat & Tears, who Kooper co-founded) and a club full of enthusiastic devotees, this two-disc set is filled with blazing horns, tight-as-a-glove grooves, sizzling guitar and keyboard leads, haunting gospel howls and musical exploration. A must buy for blues and rock fans. —*Steven P. Wheeler*

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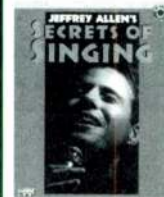


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Ten Stupid Things Singers Do To Mess Up Their Voices(And Careers)!

1. **Never practice.** Amazing. Too many singers don't practice. Singers think they just open their mouths and out comes gold. Well, get over it. Singers need at least forty minutes of private practice time every day. Otherwise, when it comes to rehearse with a band, it's not showtime, it's blow-it time.
2. **Assume that being a "pretty good" singer is good enough.** Complete B.S! Most pros start somewhere around awesome and move up from there in their ability to deliver a song. You better be able to amp your personality and your voice big time or the game's over even before you set foot on stage.
3. **Completely botch the "breathing" thing when it comes to singing.** Get it together on this one and you'll immediately move up to the next level of vocal power. If silent breaths, low breathing, less air equals more power and the notion that the diaphragm keeps air away from the vocal cords is news to you, then call the hotline number below immediately.
4. **Split the voice into two registers (head and chest).** This so-called technique has probably ruined more voices and made second-rate voice teachers more money than any retarded vocal system ever invented. Once a teacher hacks your voice in two, you'll be stuck with a crack a mile wide and be forever trying to find that elusive blend. Learn the Secrets of Singing and registration (blending head and chest) will take care of itself.
5. **Imitating a favorite singer.** This is a bad joke and the joke's on you. One Sheryl Crow, one Sting, one Mariah Carey, one Michael Jackson is enough. Copying someone else is like singing with training wheels. You can start out that way, but get past it as soon as possible. The quickest way to get noticed by A & R reps and producers is to find your own unique sound and style. O.K. If you're in a top forty cover band, fine. Otherwise, get a life or you'll stunt you're vocal growth.
6. **Believe the "you either got it or you don't syndrome."** I've rarely met anyone who doesn't have what it takes to be a singer. This ain't opera, if ya know what I mean, but the real questions are: do you have guts, do you have an understanding of vocal technique, can you expose your soul in public and will you risk everything to achieve your dreams? Other than that, a vocal career's a piece of cake.
7. **The Cinderella Syndrome—Sitting around waiting to be discovered.** Self explanatory. If you're into this, get off your butt, do something ASAP and do it 130%. Otherwise, five or ten years from now you'll be wondering why you didn't get serious a lot sooner.
8. **Treating the voice like your worst enemy.** Your instrument is made of flesh and blood, so to speak. You can't go to the music store and get a new one. Sing in a style that's right for your voice. Don't let people who aren't vocal experts tell you how to sing. Especially when they suggest singing in a way that tears up your throat. The Secrets of Singing will give you the ability to sing with confidence, high notes and power without blowing your voice out.
9. **Assume vocal technique will kill emotion and style.** Gimme a break. A great idea if you're a vocal wimp or fear you're brain dead. All great artists learn technique and how to reveal emotions on stage. This type of doubt results from lousy voice training or half-hearted attempts at taking voice lessons. Buy into this one and you'll be on the sidelines permanently.
10. **Singing in the car or right after working eight hours at a day job without warming up first.** One of the all time dumbest moves. Let's all get this straight. Sprinters don't run the mile, and Indy cars don't hit 232 MPH, before warming up. And neither should singers. Warm up your voice *then* sing in the car, rehearse with your band or head out for the big gig. Otherwise, you'll grind your vocal abilities to a nub and be DOA at the start of every gig or session. If you need a sensible warm-up routine to use before singing, give me a call and I'll set one up for you personally.



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You should know by now that **Club Lingerie** is not closed yet. Ignore what you may have read in other area publications, a phone call to Lingerie proprietor **Kurt Fisher** revealed that the venue's sale to a local Korean restaurateur (see our related news story from last issue) has been stalled due to problems regarding the transfer of the Lingerie's liquor license. Fisher pointed to May 13th as the crucial deadline day. Until then, the Lingerie remains open.

While we're shooting down the club closure rumor mill, no, **Bob's Frolic Room 111** is not permanently closed, and no, no one was shot there, forcing its demise. The popular underground venue was temporarily shut down due to noise complaints from a neighbor. The matter has been resolved, and Bob's Frolic Room 111 should be up and running by the time this hits the stands.

Tierra—known as the pride of East L.A.—has released **Street Corner Gold** (a tribute to their influences) on Pomona-based indie **Thump Records**. The band originated almost twenty years ago in East L.A.

Former major label A&R guy and artist manager **Mark James** has announced the formation of his L.A.-based label, **Deep Six Records**. According to James, "The label will focus on traditional artist development and afford artists the opportunity to develop naturally and prepare themselves for eventual association with the majors." And yes, they accept unsolicited material, which you can send to Deep Six Records, 8033 Sunset Blvd. Suite #488, Los Angeles, CA 90046. The label's first release will be by local hard rockers the **Hangmen** and is slated for mid-May.

The **Young Dubliners** are readying their sophomore release for the **Scotti Bros.** label. The popular Irish ex-patriots have been testing out some of their new material to packed houses every Saturday at their venue at 2020 Wilshire Blvd. (formerly known as Fair City), and lemme tell ya, the new stuff smokes. Look for the Dubs to turn the **House Of Blues** green on May 12th.

Speaking of their club, the venue which was called Fair City underwent a facelift and a name change, but apparently the latter didn't hold. It seems that the proposed new moniker "Mean Fiddler" may already be spoken for.

Local heavy metal outfit **Tactics** have released **Tactics: In Your Home, In Your Head**, a nicely done documentary video chronicling the band's evolution and showcasing live and interview footage. You can reach Tactics at 818-753-7791.

I highly recommend the **Ziggens'** **Chicken Out**, their follow-up to **Rusty Never Sleeps** and **Wake Up And Smell The Ziggens**. Released by **Skunk Records** (the same folks who brought you the ska-punk antics of Sublime), **Chicken Out** has sold nearly 3,000 units—quite an accomplishment for a local band.

The *L.A. Times* described the Ziggens' sound on **Chicken Out** as "a good helping of exuberant surf-rock riffing, a touch of punk craziness and left turns into funk grooves and ska rhythms."

You can reach the Ziggens at 214-284-5511. —**Tom Farrell**



Club Lingerie: Still hanging.

COUNTRY



Don McNatt at the Hideaway

Pioneertown matriarch **Harriet Allen** and top producer **Dusty Wakeman** have announced that the scheduled June 10th benefit to establish a university scholarship fund in the name of the late **Pappy Allen** will be moved back to September 18th. Due to the great number of artists and supporters wanting to participate, the June date just wasn't feasible. More information will be announced in the near future.

Also, Harriet and Dusty are joining forces to make good use of the Pioneertown Sound Stage. Wakeman just finished producing **Jim Lauderdale's** next release there and was very pleased with the results and the atmosphere. Both producer Wakeman and recording engineer **Michael Dumas** will be recording there in the future. Producers and artists interested in the Sound Stage should call Harriet at 619-356-5956.

Good news for local blues master **Corey Stevens**. His terrific album, **Blue Drops Of Rain**, has been picked up by **Eureka Records** and will be available all across the U.S. This is one of the best blues albums of 1994 and expertly produced by **Edward Tree**. Catch Corey and his band, **Texas Flood**, at the **Blue Cafe** in Long Beach (May 13) and the **Baked Potato** in Studio City (May 19). Also, Corey is always at the

Universal Bar & Grill on the first Saturday of the month. His hot line number is 213-960-5049.

Another local blues artist who will be releasing a CD in May is **Sandy Ross**. Sandy is a woman of substance, and this is reflected in both her songwriting and her performance style. Look for a May 21st record release party for Sandy's CD at **Grafitti** in Santa Monica.

Add another name to the category of "Girls With Guitars." **Kris Wiley** is the lady's name and can she play that thing! Kris recently did a gig at **B.B. King's Blues Club** and wailed! Very impressive (she gives the boys a run for their money). Check her out if you get the chance. Call **Tutt & Babe Music** at 310-395-4835 to find out more about Kris.

Also, B. B. King's will be the "Stormy Mondays" night spot when the man himself, **Juke Logan**, hits the stage with his magic harp. The festivities start at 7:30, and Juke will be joined by the **Chill Aces** and **Brenda Burns**. Look for Juke's first solo album to be released in May. For more info, call **Juke-House Productions** at 818-980-8788.

Word from Europe is that L.A.-based blues band **Lightnin' Willie & the Poor Boys** are a huge success. Playing all over Britain, Willie and the band are hobnobbing with the elite of American blues and playing all the major blues festivals. Blues, as with most American roots music, is very popular on the other side of the water. Willie will be back in the States in mid-July and will go into the studio to start a new album.

Another local singer who knows how to sing the blues is **Rick Dunham**. Rick is an accomplished artist and champion banjo picker who works closely with **Cody Bryant**. Rick can also be seen around town playing with another outfit known as **Common Ground**.

Finally, **Don McNatt's** Sunday afternoon jam at the **Hideaway** in Kagel Canyon is the place to be this summer. Call Don for directions at 818-763-5197. And don't forget, they have "horse parking" there if you need it!

—**Jana Pendragon**



Producer Dusty Wakeman and drummer Jimmy Christie

JAZZ



Johnny Griffin

Johnny Griffin has only played in Los Angeles once during the past decade, making his five-night stint at the **Jazz Bakery** a major event. The great tenor (who has lived in Europe for 20 years) was accompanied by pianist **Michael Weiss**, bassist **John Webber** and drummer **Kenny Washington** and proved on the opening song, "Just One Of Those Things," that his original title as "the world's fastest saxophonist" still fits. Although there would be a couple of other romps, Griffin actually sounded his best on slower material (mostly originals) where he could show off his distinctive tone and soulful ideas. One of the giants of Fifties jazz, Johnny Griffin proved that he still ranks near the top of his field.

Although jazz critics like to complain that he has too much technique (is such a thing possible?), **Arturo Sandoval** is arguably the most talented trumpeter alive. At **Catalina's**, the high-powered Sandoval played a program that was 90 percent different than when he passed through town a year ago, and despite a nineteen-hour flight earlier that day from

Indonesia, he and his mighty sidemen were in fiery form throughout a strong jazz-oriented set. Sandoval (who also played some heated timbales, sang some salsa and chordeo a bit on keyboards) did not actually hit any high notes until the end of the second song, after having "warmed up" playing a speedy low-register solo on "Latin Dream" (based on "Giant Steps"); his lyrical rendition of "I Can't Get Started" was a highlight. To close off the memorable performance, Sandoval played the same phrase in five different octaves! Any self-respecting jazz or trumpet fan should go out of his or her way to see this phenomenon.

ALSO SEEN: Young pianist **Lynne Arriale** showed poise and maturity during her trio set (with bassist **Tom Warrington** and the creative drummer **Steve Davis**) at **Chadney's**, mostly sticking to hard bop standards. Legendary tenor **Pharoah Sanders** was disappointingly mellow at **Catalina's** (where were his trademark screams and screeches?). Although the audience at the **Jazz Bakery** may have been on the elderly side, the music of the great clarinetist and soprano player **Bob Wilber** (with a trio including pianist **Ray Sherman**) was fresh and exciting as they romped through swing and Dixieland standards with enthusiasm and creativity.

UPCOMING: **Catalina's** (213-466-2210) has a rare Sunday afternoon concert on Mother's Day (May 14) featuring singers **Cathy Segal-Garcia**, **Stephanie Haynes**, **Sandra Booker** and **Angela Carole Brown**, and also presents **Dorothy Donegan** (May 16-21) and **Freddie** (will he show up?) **Hubbard** with the **B Sharp Quartet** (May 23-28), while **Chadney's** (818-843-5333) has **Cathy Segal-Garcia** (May 17) and **Jack Sheldon** (May 19). Also, information on the **Jamaica Jazz Festival** (June 11-18) can be obtained by calling 310-694-6798.

—Scott Yanow



Arturo Sandoval

URBAN



Apache Indian

And now for something completely different: Like any other form of music, some aspects of hip-hop can easily become cliché. But a few artists who differ from the hip-hop norm are making unique statements with new releases.

Apache Indian is a dancehall rapper whose music displays the multicultural influences of India, the Caribbean and Great Britain. His latest release, **Make Way For The Indian**, is the follow-up to his 1993 **No Reservations** album and **Nuff Vibes EP**. **Make Way For The Indian** is one of those rare albums that successfully blends tribal music, R&B, rap and reggae into a infectious dance mix that's neither too lightweight nor too heavy. Highlights include the title track (featuring **Tim Dog**), "Born For A Purpose" and "BoomShackALack," which was featured on the **Dumb And Dumber** soundtrack.

Another noteworthy release is **Spittin' Lingo**, a compilation spotlighting the talents of West Coast Latino hip-hop artists. The album was put together by **Lingo Entertainment's** **Clif Richey Jr.**, who's been involved with **Lighter Shade of Brown**, **Street Mentality**, the **Youngbuck**s and **Too Down**. **Spittin' Lingo** includes tracks from "Cisco the Frisco" **Mack**, **Narrow Path Clique**, **D. OG'Z**, **Cisco with Assassin**, **Frankie Cutlass**, **Gigi** and **Midvil Hermits**. There's also

an outtake from **KRLA's** **Huggy Boy Show** as a tribute to **Huggy Bear**, the radio personality who is considered to be a major influence in Southern California's Latino and R&B music community.

Carson native **Brandy** is leaving the opening act slot on the **Boyz II Men** tour to embark on her own headlining tour, which comes to the **House Of Blues** on July 25th. **Montell Jordan** and **TLC** will be the new opening acts on the **Boyz II Men** tour. Also coming to the **House Of Blues**: the incomparable **Al Green** on June 17th.

Plans are still under way to hold the all-star tribute concert for the late **Eazy-E**, who died of AIDS in March. Although no date and venue have been confirmed yet, the show will reportedly take place this summer in the Los Angeles area. The concert, which is being organized by Uptown CEO **Andre Harrell**, is expected to be one of the biggest hip-hop events of the year and will no doubt feature recurring AIDS awareness themes. Stay tuned to this column for more details.

Rap tours aren't dead yet: **Conscious Tour '95** will be rolling across the country this summer. On the bill are **Ice Cube**, **Naughty By Nature**, **Coolio**, **Rodney O.** & **Joe Cooley** and **Da Lench Mob**.

In addition to appearances at the **Greek Theatre** on June 29 and June 30, **Seal** and **Des'ree** will be at **Irvine Meadows** on June 26th.

Channel Live is an outspoken duo whose debut album, **Station Identification**, contains much thought-provoking commentary on a slew of important social issues, including gangstarap, education and racism. The influence of **Channel Live** mentor **KRS-One** is present, but the duo's **Tuffy** and **Hakim** still manage to forge ahead with their own identity.

If **Tuffy** and **Hakim** look familiar, it's because they got their start in hip-hop as backup dancers for **Naughty By Nature**. They call their style "metaphorical concepts on freestyle context" and instead of force-feeding rhetoric to their listeners, they challenge listeners to make up their own minds. —Carla Hay



Channel Live

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CLUB REVIEWS

Poster Children The Troubadour West Hollywood

1 2 3 4 5 6 7 ★ 9 10

Contact: Bill Bentley, Warner Bros.: 818-953-3223

The Players: R.N. Valentin, vocals, guitar; R.G. Marshack, bass, vocals; J.E. Valentin, guitar; H.D. Kantoff, drums.

Material: Poster Children play a loud, raucous and melodic brand of power pop. This is fun music, but it still has an edge. The music, while containing hypnotic melodies, also features lyrics that reflect the upbringing of this quartet from Champaign, Illinois. Songs such as "Junior Citizen" (the title track from their latest album), "Get A Life" and "Revolution Year Zero" are songs written by children who grew up in the suburbs of middle America. The melodies mix an early Jethro Tull kind of sound with the current wave of post-punk power pop that has become so very popular these days. The one different thing about this band's music is that the bass is used by R.G. Marshack as if it were a melody instrument, instead of being a part of the rhythm section.

Musicianship: All four of these musicians do a fine job, but the drumming of H.D. Kantoff makes the music jump out at you. This is primitive, driving, forceful percussion that makes the music go forward. Also, Marshack on bass is one of the best players to come along in a while. She melds the sound of her five-string bass so effortless with the

guitars of the Valentin brothers that she could have been playing a third guitar with a deeper tone. This is no plunking, bass-string-pulling plodder. The vocal stylings of R.N. Valentin are good, although they could be a bit clearer.

Performance: Imagine four young musicians from Illinois playing a fast-paced power pop set. Now imagine the members of the band also bouncing and bounding around on the stage in time with the music. Now imagine that the bass player is a woman with frizzy, longish carrot-red hair. Then imagine them tossing Pogs and other assorted items like stickers and buttons into the audience. And what you get is this band.

Summary: Poster Children are a very good band with a good clear identity and a very good musical sense. They have been doing this act for about seven years and continue to discover new and innovative ways to make their music sound fresh. If more bands had this kind of energy and verve about their music, the music world would be a better place.
—Jon Pepper

Cindy Alexander The Troubadour West Hollywood

1 2 3 4 ★ 6 7 8 9 10

Contact: Tom: 818-343-0057

The Players: Cindy Alexander, vocals; Paul Trudeau, keyboards, guitar, vocals; Trace Ritter, guitar, vocals; Ali Olmo, percussion, vocals;



Poster Children: Power pop.

Harvey Lane, bass, vocals; Bobby Breton, drums.

Material: Syrupy love ballads and perky upbeat pop ditties. In general, there is nothing earth-shatteringly inventive about Alexander's material, which harks back to a much simpler, happier place in pop history. The songs bring to mind the balladeers of the late Seventies/early Eighties without much in the way of modification. Most of the material is steeped in traditional melodic and harmonic content with lyrics for the lovelorn, the loved and the lovely. There is a light at the end of the tunnel, however, with "Fade To Blue" and "Layers Of Love," both of which demonstrate a departure from the static rehash of material, providing something different in the melody and harmony departments.

Musicianship: What comes across strongly is the standard of excellence of Cindy Alexander and her backup band. Together, the members create the perfect cooperative backdrop for Alexander with their tasteful instrumental parts and well-tuned backing harmonies. The band achieves what it sets out to accomplish: showcasing Alexander. Alexander's voice (which sports more than a trace of an Olivia Newton-John influence) is beautifully clear and controlled as she effortlessly sails through her admirable vocal range.

Performance: While her delivery is technically flawless, Alexander's live show lacks the honesty necessary to engage her audience. Her performance is over-choreographed and panders to the male constituency of her audience. This was exemplified when, after her first song, she dramatically shed her jean jacket in an obviously premeditated attempt to draw attention to her body.

Summary: Cindy Alexander is a talented vocalist with a tight band, but she lacks strong material. She should concentrate more on her songs and less on how she looks.

—Traci Esslinger



Cindy Alexander: Talented balladeer.



J.D.'s Golden Stew: Sexy funk.

J.D.'s Golden Stew

Coconut Teaszer
West Hollywood

1 2 3 4 5 6 7 ★ 9 10

Contact: Joe Carletta: 818-786-3865

The Players: Joy Bonner, vocals; Joe Carletta guitar; Derrick Martin, bass; Greg Upchurch, drums.

Material: J.D.'s Golden Stew plays a brand of funk that is filled with a thumping bass line, nasty vocals and tasty guitar licks. While rooted in the sounds of Seventies R&B, J.D.'s Golden Stew still manages to make the music sound contemporary and not just a recreation of the past. This is fresh funk for the Nineties, not recycled disco licks. With an edge that has a taste of both punk and the music that followed it, this band still manages to swing a very tight groove. Original songs such as "Shine Like Diamonds" make up the bulk of their set, but that doesn't stop the band from digging up one or two cover tunes, including a rocking version of "Tell Me Something Good."

Musicianship: The music of this band is defined by the fine playing of Joe Carletta on guitar and Derrick Martin on bass. Martin sets up a thumping bass line that snakes underneath the melody and then at a moment's notice comes roaring in to take over a song. Carletta plays many fine solos during the course of the set, all peppered with great zinging riffs and fiery picking. Joy Bonner has a good voice for this brand of music, at times growling in a low down way and then taking off to soar along with the melody. Drummer Greg Upchurch is the solid base of the group, and he pulls off some snappy drum fills.

Performance: Joy Bonner is the whole show. Appearing in a rubber dress that left little to the imagination, she danced and flirted her way across the stage, while dealing with lyrics about love, sex and fun. Bonner

is part Go-Go dancer, part vocalist and part temptress. The only real break from this was the encore when Derrick Martin sang lead vocals on a reggae song.

Summary: J.D.'s Golden Stew is a great band for those who are looking for a good time. Their lively brand of funk entertains and keeps the party moving along. If you can keep your toes from tapping to this music, you must have no soul. —Jon Pepper

Matthew Sweet

The Whisky
West Hollywood

1 2 3 4 5 6 7 ★ 9 10

Contact: Zoo Entertainment: 213-468-4200

The Players: Matthew Sweet, guitar, vocals; Stuart Johnson, drums; Ivan Julian, guitar, vocals; Tony Marsico, bass.

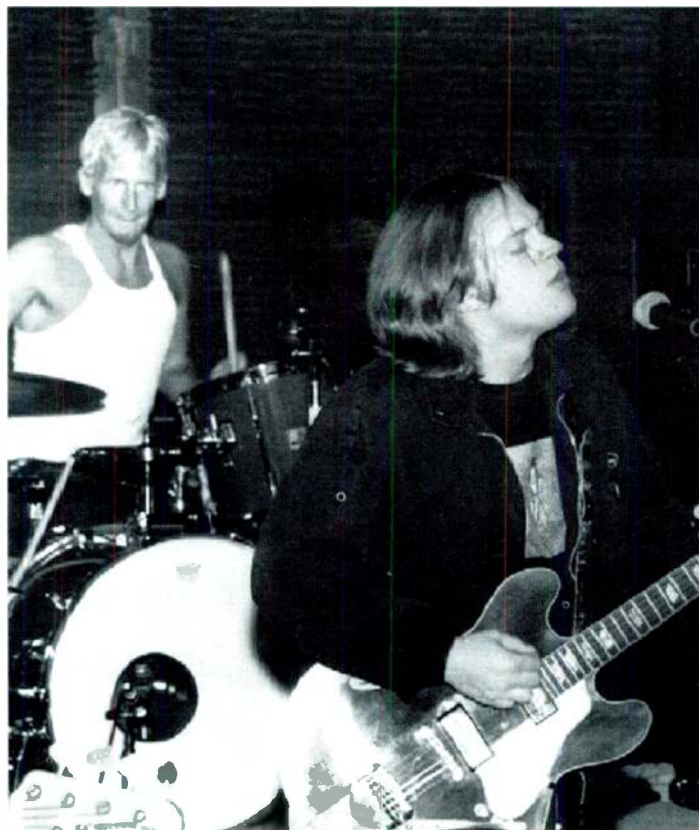
Material: Does critics' darling Matthew Sweet really need to hear more nice things said about him? Sure! What the hell? It's just so hard to be pissed at a top-honors graduate of the Brian Wilson/Lindsey Buckingham School of Irresistibly Catchy Pop Song Construction. Sticking mostly to material from his newest and best album, *100% Fun*, Sweet opened things with the guitar orgasm of "Sick Of Myself," a damn fine slice of sinfully (bad pun alert) sweet pop that's one of the best tunes you're likely to hear all year. The set's only real low point—if you can call it that—was in what Sweet chose not to do, namely his earlier,

pre-*Girlfriend* nuggets such as "Easy" and "Vertigo," which is a shame. Hopefully, he has the good sense to toss those in his set once in a while.

Musicianship: Guitar-Rock City. When Sweet's band kicked up the riff that begins "Girlfriend," some audience heads and hairdos started to thrash about. A mosh pit at a Matthew Sweet show? No, it didn't happen, but it would've been cool! Otherwise, there were some superb guitar jams thrown in the mix at various points, thanks to Julian's lead contribution. Marsico donated some fine vocal harmonies, in addition to his bottomless plucking. And you would have sworn that skinsman Johnson had rubber bands for arms, since he seemed to be everywhere at just the right time. On the whole, there was a lot of swirling, tasty, electric noise that went down real easy.

Performance: I last saw Sweet six years ago at the Palace when he opened for Toni Childs. Not only was he flat-out boring, he looked like a disenfranchised New Waver in search of a KROQ Flashback Weekend. Needless to say, this Whisky gig was a monumental improvement; but then, his songs have gotten better, too. He still isn't a terribly interesting figure to look at (he probably didn't think we were so hot either, since he kept his eyes hidden behind his long bangs). But so what? To use a hoary cliché just one more time, the man let his songs speak for themselves.

Summary: Is it too early to start putting together the inevitable compilation, *Sick Of Myself: A Tribute To Matthew Sweet*? —Rich Kane



Matthew Sweet: Irresistibly catchy.

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CLUB REVIEWS



Zig Zag Tree: Party time!

Zig Zag Tree

Club Lingerie

Hollywood

1 2 3 4 5 6 ★ 8 9 10

Contact: Cris Tortolano: 818-769-9855

The Players: Ben Morris, guitar; Rachel Rattner, vocals; Mark Walder, drums; Vaughn Verdi, bass.

Material: Happy, upbeat, energetic, funny. Zig Zag Tree would be a great band to play at your next party, since they engender good feelings and can really get a crowd moving.

Musicianship: All of the members play well, on time and with a lot of energy. The stand out is singer Rachel Rattner. She turns her voice into another instrument and takes the music to another level. The one verb to describe her style is "belts." This band appears to be a group of musicians who get together, play a little and enjoy the vibe of being onstage.

Performance: This is the key to Zig Zag Tree. Complete with dancing girls, they take their set into the realm of kookiness, a la *The Rocky Horror Picture Show*. Rachel struts and the

crowd revels in it.

Summary: A fun and crazy party band that doesn't take itself seriously but enjoys the moment and passes it along to the crowd. A good band to see when you want to sit back, have a drink and enjoy a performance.

—Monica Seide

Royal Trux

Las Palmas Theatre

Hollywood

1 2 3 4 ★ 6 7 8 9 10

Contact: Stephanie Kavoulakos, Virgin Records: 310-288-2467

The Players: Jennifer Herrema, vocals; Neil Hagerty, vocals, guitar; Dan Brow, bass; Chris Pyle, drums; Robbie Armstrong, percussion.

Material: Take two parts Rolling Stones, one part Zeppelin and a pinch of Aerosmith. Combine all the ingredients, nuke 'em at 50 percent power and what you've got is Royal Trux. The Trux is firmly entrenched in a straight-ahead rock/metal style which sports no vestige of evolutionary progress. While their well-produced new release, *Thank You*, is effective and entertaining within the

confines of their style, the material does not carry over as well into the live arena.

Musicianship: The cornerstone of Trux is clearly vocalist Herrema, who delivers a throaty roar distinctly influenced by Jim Morrison. Her cigarette-and-booze-coated tone characterizes the most captivating aspect of the band's sound. Guitar solos by Hagerty demonstrate technical facility, yet ramble somewhat endlessly above the uncommonly tight rhythm section.

Performance: The sizable audience was initially enthusiastic to hear the group and for the first few songs, hung on every growl and every riff by Herrema. Swaggering in circles around the stage, chain-smoking and guzzling from a large bottle, she presented what could have been a riveting performance. Her performance had all the suspense of a rock high-wire act. It seemed that she could topple at any moment, perhaps from the rate at which she was drinking. But the audience began to collectively lose interest about a quarter of the way through the set. What had been a packed pit in front of the stage, thinned as people filed out of the theater area and into the beer garden/foyer of the reconstituted movie theater. Herrema, in spite of her tougher than tough posture, ignored jeers from the audience; not responding once to jabs demanding that she do something different. In fact, the audience was not addressed one single time throughout the entire set until the end when Herrema said, "Good night" and Hagerty said, "Thank you."

Summary: While Royal Trux has a major strength in vocalist Herrema with her distinctive sound and strong presence, it seems that the major objective in live performance is to create a connection between the audience and the performers. Royal Trux neglected to make any connection with their audience and, in fact, seemed to ignore their presence entirely.

—Traci Esslinger



Royal Trux: A rock high-wire act.

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ARTIST RELATIONS/CUSTOM SHOP GIG!

Santa Barbara-based guitar pickup manufacturer seeks a talented individual for an in-house Rep/Customer Shop position. Are you the right person?

Do you have amazing music and band knowledge?
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Audition: Call
Pay: Percent of door. No guarantees

FM STATION "LIVE"
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

THE JUNGLE
17044 Chatsworth St., Granada Hills, CA 91344
Contact: Lorna Kaiser: 818-832-4978
Type of Music: R&B 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

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, 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

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

MUSIC MANAGEMENT company F/T. Are you detail oriented, quick & do you have Mac experience? We need you now! Lots of growth potential. Fax resume to Lynda, 213-957-0998
TWO INTERNS needed for promotion/production co. Company based in Universal City. Gain exposure & experience. Michael O., 818-753-5828

INTERN WANTED for music consulting firm. Sincere interest in the music industry a must! Prime opportunity for the right, reliable individual. No pay, but good perks! 818-880-6389
INDIE METAL label seeks college radio intern. May lead to paid position! Tim Yasui, 818-763-8397; fax resume to 818-763-8412
SALES BY phone. Audio/video music products.

12 hours weekly plus commission. Established accounts plus new vocal power. 818-895-SING
WANTED: PERSONAL assistant/studio intern to composer/producer. Must be highly motivated. P/T or F/T. some nights \$7.00/hour. 818-768-4962
MUSIC PUBLISHER/manager needs individual who is dedicated to learning all facets of the business. No pay. Afternoons, 3-4 days a week. Stephanie, 310-450-3677
DEL-FI Records seeks interns who want to work with surf/hot/rod music. Ritchie Valens, the Bobby Fuller Four, Rock en Espanol. West Hollywood location. Gary, 310-358-2555
PR/OFFICE assistant needed by established contemporary jazz artist. Music business experience. Computer, fax, modem skills required. P/T. pay. 818-831-9735; fax resume to 818-831-9759

MUSIC MANAGEMENT firm seeks interns interested in hands-on industry experience. Must be reliable, organized, & love R&B & dance genres. Flexible hours. Fax resume to 818-344-7510
NEW RECORD company. Candlebone Records, seeks experienced personnel & interns for marketing, booking & promotion departments. Moris, 818-343-1704

RECEPTIONIST/ASSITANT needed part-time 2 days a week for CD production/manufact. co. \$5/hr. Good phone skills, sales exp. and P.C. computer knowledge a plus. 213-465-2457

NEED P/T intern for 1 month in North Hollywood. Marketing company launching a music video show. Intern can use us for reference in return! Varied duties, casual home office.

Cyndi, 818-761-2239
PUBLISHER SEEKS secretary/assistant. 10:00 am - 2:00 pm, Mon.-Fri. \$7.00/hour. R&B, rap, pop research, promotion, various projects. College graduate or student please. Excellent spelling required. 213-463-2137

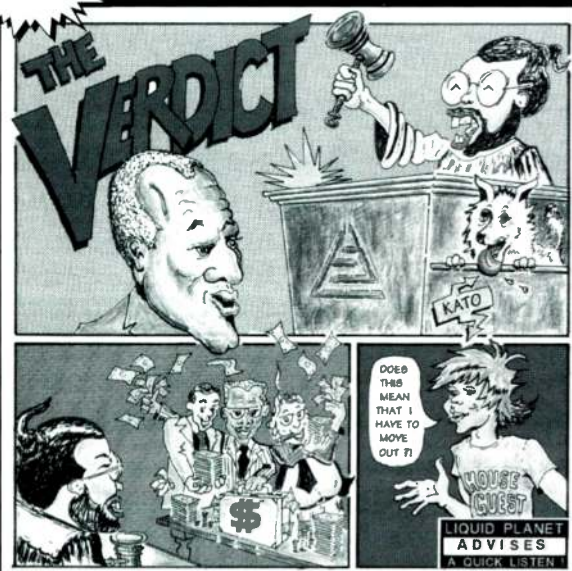
PERSONAL ASSISTANT needed. Entertainment management company seeks music fan who likes to travel & is good with phones & typing. Jeff, 213-933-5738

WORLD CLASS recording studio seeks production assistant. Must have Mac skills, be personable, motivated & fun loving. Fax resume to 818-508-9026; or call 818-766-8891

INTERN NEEDED to assist drowning promotions guy at independent house, dance & acid jazz record label. Position is truly hands on. Kerry, 310-652-8145

MUSIC MANAGEMENT company seeking P/T receptionist/assistant. Phones & typing a plus. Westside area. Good pay. Contact Mr. Solomon, 310-264-5400; fax resume to 310-264-5404

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Studio City, CA 91604
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NAME	PHONE	✓	✓	✓	✓	QUALIFICATIONS	COMMENT	✓	✓	✓	✓	✓
TOM ALEXANDER - Producer State of the art 24-track automated 56 input Neotek. Top of line tube & vintage 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!	✓	✓	✓	✓	✓
JEROME ANDREWS - Guitarist Paul Reed Smith, Charvel, & Fernandes guitars. Dean Markley, Sovtek, & Carvin amps. Digitech effects.	909-865-5986	✓	✓	✓	✓	Studied music all throughout school. Appeared in Who's Who In Music. Twelve years studio & stage experience specializing in lead rock guitar. Read well, improvise even better. Demo available upon request.	Good ear, good attitude, learn fast.	✓	✓	✓	✓	✓
BILL BURGESS - Producer/Musician 24-trk DA-88. Mackie 8-bus, great mics & effects, 1000's of loops & samples (Roland S-750), JD-800, D-50, live drums (DW).	714-751-7226	✓	✓	✓	✓	Drummer/percussion/keyboards. Buddy Rich scholarship to Berklee School Of Music, national & international touring experience. Innovative composer with national credits. Producer/engineer with album credits. Deep pocket drumming, good reader, great improviser. 100% mobile studio. Record at my facility or yours.	Album projects from the ground up. Deep grooves & textures for songwriters. Clean, inventive production for bands. Do something different.	✓	✓	✓	✓	✓
FRANCESCA CAPASSO - Vocalist Female vocalist with wide vocal 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, jingle & commercial credits & demos for songwriters. Numerous TV & radio appearances.	Unique, extremely versatile powerhouse, soulful, bluesy & alternative from Enya to Janis Joplin with Tori, Whitney, En Vogue, Etta & Bonnie along the way. Youthful & modern image.	✓	✓	✓	✓	✓
ROBERT COPELAND - Producer/Arr. 16 - 48 trk, 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, Dean 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.	✓	✓	✓	✓	✓
SCOTT ERICKSON - Arranger/Prod. 24 trk. ADAT, Tascam 8 bus, Studio Vision A/V, etc.	213-878-2331	✓	✓	✓	✓	Experienced MIDI & live arranger. Credits include the Manhattan Transfer, Barry Manilow & others. Berklee College grad with a variety of musical experiences.	Affordable, quality arrangements & productions. Let's make some music!	✓	✓	✓	✓	✓
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, B.I.T. graduate. Highly skilled in composition & arrangement.	Read charts, harp score not necessary. Mystic sound textures for rock ballads, also pop, folk, traditional classical & new age. Rates are reasonable & negotiable.	✓	✓	✓	✓	✓
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. Overdubs & click tracks no problem.	Consistently smooth & solid. My personality & musicianship can & will unquestionably enhance any artist's performance. Live or studio.	✓	✓	✓	✓	✓
MAURICE GAINEN - Producer Foxtek 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.	✓	✓	✓	✓	✓
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.	✓	✓	✓	✓	✓
GOMEZ & MANCILLAS-Bass & Drums Tuned vintage Ludwig drums with various snares. Fender, Music Man, Gibson basses all with Hipshots. Hamer 12-string, acoustic upright.	310-699-5007	✓	✓	✓	✓	We have been performing together for 15 years both live & in the studio. Recordings include: Kristian Hoffman, Earle Mankey, the Melody Fair & Hollies tribute discs. Friendly, quick, professional & affordable.	As songwriters, we approach the music from a songwriter's point of view. Ideal for singers/songwriters doing home or studio recordings. Sample tape available.	✓	✓	✓	✓	✓
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 & intern'l touring exp. Television performance credits. Soundtrack percussion. Music production. Drums & percussion on Paul Rodriguez Show, MTV, Artist Of The Year award winner on ABC television series Bravissimo. Fluent languages: English & Spanish.	Good ears, quick hands & a pro attitude. Available for lessons.	✓	✓	✓	✓	✓
JULIE HOMI - Keyboardist Keyboardist.	310-306-5029	✓	✓	✓	✓	Toured as keyboardist for Yanni, Robert Palmer, Angela Bofill, Tracy Chapman & others.	Excellent player, reader, improviser. Backing vocal ability. Transcribing & copyist skills. Patient teacher. Exciting stage presence!	✓	✓	✓	✓	✓
TOMAS JANZON - Guitarist Fender Stratocaster, Gibson L-7, electric classical, Korg MIDI converter.	213-850-1215	✓	✓	✓	✓	Graduate of the Conservatory of Stockholm, Sweden. "Outstanding Guitar Player of the Year". Musician's Institute. Mentors include Joe Diorio, Scott Henderson. 5 years of clubs, touring and recording experience in Scandinavia. Worked with David Goldblatt, Thelma Jones, Troy Millard, Ken Filiano, Billy Mintz, Joe Brancato.	Tall, slim & expressive. Excellent reader. Good vocals. Lessons available.	✓	✓	✓	✓	✓
CHRIS JULIAN - Producer/Writer/Eng Real cool Automated 48-track studio overlooks Pacific from Malibu hills. MTR90II, drums, piano, top mics, heavy MIDI/samples, history of hits!	310-589-9729	✓	✓	✓	✓	Young, skilled, fair \$\$, 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 & looking!	✓	✓	✓	✓	✓
STEVE KAHN - Bassist Fender J's: fretted/fretless, Guild Staflre II bass for that vintage sound.	800-827-8522	✓	✓	✓	✓	Ten years professional stage & studio experience in varied situations. Reader (notes & charts), improviser. Great ears, fast learner. Demo tape & resume available. Additional vocals & cello. A real team player (for example I would play backup on Cage's 4-33).	Especially interested in jingles and short-term recording work. Specialty: feeling, intellect, enthusiasm, craftsmanship.	✓	✓	✓	✓	✓
KEITH KAPLAN-Prod./Arranger/Guit. Producer, arranger, guitar. Great studio & great gear for all your needs.	310-392-4233	✓	✓	✓	✓	My demos & sessions get deals. 24 years music experience. Film, record, TV & touring credits. A team player. Latest project landed \$1.2 million record deal.	I'm a producer/player that spotlights the artist, not myself.	✓	✓	✓	✓	✓
BOB KNEZEVICH - Producer/Musician Akai sampler, Panasonic DAT, TSR-8, Alesis/Tascam boards, Roland/JL Cooper seq. Equitek/Shure mics, D-40, Roland synth, many guitars/basses.	310-312-0125	✓	✓	✓	✓	25 years playing, writing, recording, & teaching. Studio Music/Jazz degree. U. Miami. Over 800 local & regional releases, arrangements, sessions, demos in Mid-Atlantic region. Fast, creative team player. Know's today's sounds. Studio opening in Westwood. It's not the plane, it's the pilot.	Songwriters. Song development through finished masters. Band members. Show your band exactly what you're hearing, not just a sketch to be butchered by a committee.	✓	✓	✓	✓	✓
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".	✓	✓	✓	✓	✓
GABY MICHEL - Vocalist Vocal range - I do lead/background vocals. Both live & studio. Very rich voice - incredible range, high & low.	818-247-4372	✓	✓	✓	✓	Currently back-up singer for Tracy Dawn Thompson. 15 years vocal training, loads of studio experience, club & stage as well. I have great vocal control & get the job done quickly - saving you time and \$\$\$.	Would love to do your demos &/or put band together to record & play clubs. I am versatile, reliable with positive attitude.	✓	✓	✓	✓	✓
RALPH MICHAELS - Guitarist 3 Gibson Les Pauls, Fender Strat, 6 & 12 string Takamine acoustics, Takerie 10 classical guitar, Marshall & Boogie amps.	310-450-5537	✓	✓	✓	✓	Very experienced live & studio, graduated studies in classical guitar & sound engineering. Producer credits, good songwriter, reads music. Call for demo.	Real feel & real sounds. Have original sound but I'm flexible. Good for your songs, easy to work with & ready to tour.	✓	✓	✓	✓	✓
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.	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.	✓	✓	✓	✓	✓
JEFF MOSZER - Drummer Drums & percussion, double kick acoustic kit, Riser, microphones, & flight cases.	714-895-3289	✓	✓	✓	✓	Extensive live & studio experience, performed with DHG, Tease Boys, Krokus, MSG, Overdose, Elvin Bishop.	Well tuned drum kit & great showman. Photo & video available on request. Pro situations only please!	✓	✓	✓	✓	✓
MICHAEL NASH - Keyboardist Keyboards, synthesizers & grand piano including: Alesis Quadrasynth, Roland FP-8.	213-777-6121	✓	✓	✓	✓	Top keyboardist. 27 years experience, 11 world tours, 5 gold records, 4 platinum records.	Easy to work with!	✓	✓	✓	✓	✓
STEFAN NEARY - Prod./Eng./Gtr. Complete 24-track digital, 24-track analog, rehearsal pre-production, ASR 10, MPC 60, Fender, Marshall, Laney, Ampeg, etc.	818-782-5096	✓	✓	✓	✓	Clients include Warner Brothers, IRS, Atlantic, EMI & various independents. Excellent recording skills. Biggest drums in town. Modern production style for cutting edge modern music.	Record without compromise.	✓	✓	✓	✓	✓
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.	✓	✓	✓	✓	✓
GEORGE PATRONO-Producer/Drums Yamaha recording, Remo timbales, Octapads, trigger pedal, MIDI studio, ADAT, Mac, Ensoniq endorsee & ASR-10 demo developer.	310-314-9664	✓	✓	✓	✓	Two time Grammy nominated Artist/Producer 90/92. Worked with Misha Segal, Chic Corea, Mark Isham, Randy Crawford, Michael Dunlap. Commercials: Tylenol, ABC, KNBC ESSO, Tix Tac, Nissan. Ethnic scoring: Heart of Darkness, Ice Runner, African Lions (CNN). Languages: English & Spanish.	Drum lessons. MIDI studio available for programming, preproduction, great demos. Best ethnic grooves (African, Latin, Brazilian), alternative & beyond.	✓	✓	✓	✓	✓

PRO PLAYERS

EXPERT TALENT FOR HIRE

NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	TV/MOVIES
WILL RAY - Country Producer/Picker Electric & acoustic guitars, mandolin, lap steel, vocals. String benders & slide rings on both hands make my guitar sound like WWII thru a Fender	818-848-2576	✓	✓	✓	✓	✓
TONY F. SALES - Bassist/Composer Bass, production, composition	213-980-3151	✓	✓	✓	✓	✓
RUDY SARZO - Prod./Comp./Musician Session 8, Mac, Logic Audio, Guild acoustic, Fender, Rickenbacker & Peavey 4 & 5 string basses. Complete digital MIDI home studio	818-557-4289	✓	✓	✓	✓	✓
DAVE SCHEFFLER - Producer/Prod 24/48-track automated production, large MIDI setup with lots of loops, samples & drum sounds. Trident board, best mics, outboard galore	818-980-1675	✓	✓	✓	✓	✓
"STRAITJACKET" - Violinist Acoustic violin, electric violin, digital signal processing. Vocal range: tenor.	818-359-7838	✓	✓	✓	✓	✓
"TAKA" TAKAYANAGI - Keys./Prod. Complete MIDI studio, keyboards, sampler, drum machine, DAT, 8-track.	213-878-6980	✓	✓	✓	✓	✓
GARY TAYLOR - Drummer Pearl Export drums, double pedal, Paiste cymbals	213-883-1837	✓	✓	✓	✓	✓
TREVOR THORNTON - Drums & Percus. Full international Yamaha & Zildjian endorsee. Acoustic/electric; real-time programming	818-380-0453	✓	✓	✓	✓	✓
TOM TORRE - Violin/Fiddle, Guitar Electric & acoustic violins. MIDI-violin set up for programming or live work. Electric & acoustic guitar	818-340-6548	✓	✓	✓	✓	✓

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QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY
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 Hellicasters. 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	✓	✓	✓	✓	✓
Member of Runt, Utopia, Chequered Past, Iggy Pop, David Bowie, Todd Rundgren, Ray Manzarek, Tim Machine, etc. 25 years studio & tour experience. TV/radio commercials. Producer, writer, vocalist, guitarist	Looking for production/studio projects, top group efforts, will consider touring with right party. Quick study, smooth BG vocals, quick ear, hard hitting bass lines. Genius in France!	✓	✓	✓	✓	✓
Member of Whitesnake, Quiet Riot, Ozzy Osbourne Band. Recording sessions with Paul Rodgers, Alice Cooper, Sam Kinison, Desmond Childs. Composed film score for "The Social Disease." Specialty: I speak fluent Spanish.	I'm looking for rock, pop & R&B Anglo & Latin artists to write songs with & produce. Available for TV/movies & CD-RDM soundtrack production. E-mail: 818-752-0763	✓	✓	✓	✓	✓
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, Milla 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. About quality	✓	✓	✓	✓	✓
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. Rav Shankar School of Music, L.A. City College. Demo/hipo available	Easy-going, but fast in the studio. State of the art equipment. Digital signal processing, exceptional ear. Flexible rates. Let's make your music happen	✓	✓	✓	✓	✓
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 & good business. Give power to music in any style	✓	✓	✓	✓	✓
Formerly played drums with punk metal band Tank. Tours include Rude The Lightning Metalica, Motorhead. After fifth album moved to New York, in England played drums with John Sykes. Recorded three CDs with punk alternative band including members of the Replacements, Dead Boys, Huskerdu	Very hard hitter, solid, straight-ahead. Double bass or single style. Totally professional. Serious situations only	✓	✓	✓	✓	✓
Top English drummer now available in USA. 18 professional years. Many album credits. World tours including Asia Aqua tour, 1992-93; Kim Wilde, 1994. Prolific with click, programming, reading. Master class clinician including P.I.T. London	Very professional. Solid. Inventive. Versatile. Quick in the studio. Sympathetic to songwriter's needs. Very together image. Resume & demo available. Pager: 818-504-5543	✓	✓	✓	✓	✓
Many years experience, sessions & clubs. Schooled but not stiff. Demo available on request	Quick ear & quick study. Good stage presence, can read. Tasty melodic improviser, creator and arranger	✓	✓	✓	✓	✓

NEXT DEADLINE

Wednesday, May 17

12 Noon

FREE CLASSIFIEDS

TO PLACE FREE ADS

If you or your business charge a fee for your service; or if you are an agent, manager, producer, publisher or record company, you do not qualify for the free classifieds. To place an eligible classified ad, call 213-462-3749, 24 hours a day, 7 days a week before the printed deadline. When you hear the beep, begin with your category number including available or wanted. Then state your ad followed by your name, area code and phone number in that order. Ads must be 25 words or less. Your name counts as one word, your area code and phone number count as one word. You may leave up to three ads per issue, but only one ad per category, and you must call separately for each ad you place. Be sure to list a price on all equipment sales. All ads placed are final and cannot be cancelled or changed once put on the hotline. Ads placed on the hotline will run for one issue only. To renew your ad after it's been printed, call the hotline again and repeat the procedure. Ineligible ads or improperly placed ads will not be printed. For questions or discrepancies about a free ad, do not leave a message on the hotline—call our office directly. For display ads, call 213-462-5772, weekdays and ask for advertising. For Miscellaneous ads, call 213-462-5772. MC is not responsible for unsolicited or annoying calls.

2. PA'S AND AMPS

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- 1965 Dam electro DS50 2 chan tube hd. Reever van vibrato xint cond. great tone. \$185 818-902-1084
- 1978 Fender twin reverb w/ two 12" FBL spkrs & groove tubes incl reverb & tremolo \$650 310-372-7921
- 1978 Peavey XR600 PA incl 6 chan mixer & 2 spkr columns w/ two 12", two 10" & tweeter \$325 obo 310-372-7921
- \$150 Peavey amp/perfect cond \$500 Jason 310-358-9532
- Acous Bass amp, 125 rms pwr. cab w one 15" JBL spkr. \$375 818-990-2328
- Ampeg SVT 810 cab, xint cond \$400 818-846-8261
- Bedrock 600 series 50 w combo. 3 preamp & 6 output tubes. Accutronic reverb 12" Celestion spkrs \$750 obo 818-762-1704
- Bedrock 600 series 50 w combo. Pre amp & 6 output tubes. Accutronic reverb & 12 Celestion spkrs \$900 obo 818-762-1704
- Eight Celestion spkrs 70 wt for Marshall 12 cab \$50 ea or 4 for \$175 Great cond in boxes 818-846-8261
- Fender 1972 super reverb, silver face, nonmaster vol model, good cond \$400 obo Darryl 213-874-4501
- Fender tone master hd, \$1200 Dino, 213-850-6205
- Lab series amp, 15 100 w two 12" spkrs combo w/

- compressor, reverb & 4 chan. used by Joe Pesh and Allen Holsworth \$180 obo Mike 818-752-1065
- Marshall hd vintage 1969 super lead 100 w with small gold logo, orig RCA EL 34 tubes \$1000 31-479-6558
- Marshall JNT 50 w, 4 input head, xint cond \$300 ADA B 200 S stereo pwr amp, xint cond \$200 Scott 818-967-2527
- Peavey bass cabs, one 410 TX w/ rns, one 115 BX w/ black widow \$650 obo, will separate Jason, 310-452-960
- Rack mixer, 8 chan, 1 spk w/EQ & midi control \$299 obo 818-753-5635
- Samson vocal wireless, true diversity VHF, TD concert series, incl EV 757 microphone Pd \$2,500 new must sell sac \$800 obo 818-782-0763
- SWR bass stack, full, \$1500 Joe, 310-806-6212
- Two JBL MR 835 cabs incl one 15", one 8", one hr per cab. In great shape \$525/ea, \$1000/pr 310-372-7921
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- Pac Matchless-26x8x8 26 mic inputs 70 line inputs 24 buss, 8 aux, 4 band EQ, PT patch bay, stand, leather arm rest, nds clean, has some dirty pots. Amazing console \$12,000 Chris, 213-650-5580
- Sony 2500 DAT-mother of all DAT mach Analog/dig input & outputs Dig format incl S/PDIF, AES/EBU, SDIF-2 \$1800, Chris, 213-650-5580
- Sony/MCI JH-24 24 trk rec. Mint cond. Heads and transport/perf cond. Sounds amazing. Asking \$17,000 Chris, 213-650-5580
- Tascam 38 8 trk reel to reel w/DBX, perf cond \$1150 obo 310-444-9315
- Tascam 48 OB 1/2" gig trk, analog rec. 8 chan DBX 150 noise red, \$1400 obo, Bill, 714-751-7226
- Tascam 244 4 trk P.S. xint cond, recent service, easy to use, \$350 obo 213-663-0779
- Tascam P.S. 3 \$50, firm as it gets 818-281-7574
- Teac A-2340 reel to reel, 4 trk, good cond, works fine. \$165 obo Phil 310-798-5461

4. MUSIC ACCESSORIES

- 7 spc Anvil rack, great for studio/guit/bass, mint cond, one time warranty, \$150 Mark, 310-376-4450
- AKG D 200 E mic, \$60. Fostrax M301, unidirectional pro mic \$75. Sure 51-7 B unidirectional \$65 310-370-9835
- Anvil style road case for small vox, 60 s style Marshall hd or sim sized hd, \$100 818-902-1084
- Art multi verb LE effects processor, \$200 818-752-3766
- Bass p/u single coil from 4 str Yamaha P-base \$20 Hollywood area, Eric, 310-358-6982
- Boss guit wireless, true diversity, effects loop rack mid, incl

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- Rocktron 310 compressor limit level, \$150 818-752-3766
- Two Sanyo S5685 bass reflex 15" spkrs w wood cab \$50ea obo Mike, 818-752-1065
- Yamaha monitor spkr MS 101 (2 spkrs) \$60 ea or both \$100 310-476-4154
- Zoom 9030 half rack multi effects w foot pedal \$350 obo 310-444-9315

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•Area pro II bass gutt, diamond shape, purple, \$100 firm. Hollywood area, Eric 310-358-6982
•Custom Ballard ed ovalon acous elec, \$490 obo. Mike, 818-752-1065
•Epiphone 1965 Coronet, solid body, double cut away, single P-90 pickup, good cond \$550 obo. Darryl 213-874-4501
•Fender 1974 prec bass, Sunburst, rosewood neck, orig hs case, \$595 firm. Gison SG-90 1988, cream, \$550. Brian, 310-390-4348
•Fender Eric Clapton Strat mint cond Dino, 213-850-6205
•Fender Strat early '77 in case w/hnl neck, tramel, Amer made, all orig, black, \$900 310-399-2408
•Godia acous/elec bass, good cond, \$450 firm. Great price. Eric, 213-851-6276
•Ibanez Road Star 2 bass, 5 st, black, active p/u, \$425 818-752-3766
•Martin back packer gutt w/case/strap, weighs approx 2 lbs, full fret board, little body, big sound. \$210, 310-476-4154
•Rickenbacker 4001 factory fretless bass w/hs case, \$450 obo. Gibson SG90 1988 cream w/hs case, \$550 obo. Jim, 310-390-4978

6. KEYBOARDS

•ASR-10 sampler/kybd w/stand/case, barely used, updated system, brand new drive hours, sound library, extra meg, \$1500 obo. Philippe, 213-871-2814
•Looking for Yamaha DX 100 kybds. Stephan, 818-508-4645, 213-860-0093
•Roland S-50 samp kybd w/commadore mon. Deal incl: sound discs to copy & 16 trk director S seq software, \$1000, 310-722-7921

8. PERCUSSION

•Holton alto sax, silver plate w/case, older model, recently overhauled, great cond \$325. Robbie, 310-864-1501
•Yamaha Tenor sax, student model, good cond, \$475. Bob Dukoff Tenor mouthpc, \$75. Brian, 310-390-4348
•1960's Ludwig oyster/black/prlr, Ringo Starr kit, 22" bass drum, 16" floor tom, 12" mid tom, 14x5.5" metal snare, great shape, sounds awesome, \$900 213-663-0779
•3Pasty cymbals sig 16" crash new, \$110 2002 18" med, \$100, 3000 20" novo 125 213-883-9578
•Gretsch 3 pc drum set, 1960's, red, 20" base, 12" tom, 14" floor tom, \$550, White 12" tom, 14x5.5" metal snare, \$65, Robby, 310-864-1501
•Perc wtd for orig material written by award winning alum of Grove School & UCLA. Peter Gabriel, Beatles, Kate Bush, 101.9 FM. Jeff, 310-394-4064
•Toms Rater 6 pc hardly used, emac cond, \$2000 obo. Tom, 310-582-6715
•Wtd 26" bass drum, white, any make, 818-223-9006
•Yamaha rock tom custom, black, 12", 13", 14", 15", 16", 22", plus snare, 900 series hardware plus cases, \$1000. Bill, 714-751-7226

9. GUITARISTS AVAILABLE

•26 yr old gutt w/all essentials/exp, any rock w/heavy dynamics. Stuart, 310-816-1041

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•A little Steve, a little Page, perhaps fusion of two. Feeling/techno/vast about State of the art gear Mike, 310-377-3172
•A-1 blues gutt plyr avail, pro gutt/gear, exp. Mess, 818-344-4091
•A-1 gutt seeking band, plays piano & b/v voc. has own rec/rehers studio. Scott, 213-465-2555
•A-1 gutt/drm avail to join/form band. Serious only. Infi Stones, Hendrix, Zep, Zombies. 310-960-7533
•A-1 gutt/drm avail, funk, heavy alt, groove orient, orig or working cover band, pro situ only John, 818-981-6220
•Blues gutt avail for gigs. Steve B, 213-883-0724
•Bst gutt in LA avail imed for paid situ only. Everything from blues to punk, I do it all. Dan, 310-375-4640
•Can't help but write hnl in vein of Skid, Mottley, Kiss, etc. Want form band that plays it modern, alt, industry way, no generic/blues. 818-980-9574
•English rock gutt, have plyd w/nme acts, exp, tour/ rec, avail for session and/or live work, will travel. Rick Jones, 213-650-5021
•Exp lead gutt w/back voc seeks hard working versatl rock band w/focus on sngwrng and voc. Serious only. Mike, 310-574-0778
•Exp pro avail for full time working band/studio session, well verse all styles, able to learn quickly. 818-716-0122
•Exp pro seeks working situ, rock, blues, R&B, cntry, orig, xnt gear/chops/alt. 213-665-3535
•Fem gutt avail for mixed gender rock band, major label/ tour exp. Infi Hendrix, Pearl Jam, 60's soul, Pumpkins No drugs. 310-397-7783
•Fem gutt, exp. avail for work/travel band. Lyn Ze Bond, 407-293-8144
•Fem sngtr/sngwrttr looking for 2 acous gutt plyrs for pop rock Eng/Spain band. Infi Tori, Counting Crows, Peter Gabriel Yahaira, 213-778-8646
•First class pro gutt, exten tour/studio exp. Sabbath, Zep, Metallica, Fully loaded, pro image/alt, kybs, career musician only. 818-380-1230
•Gutt avail for song orient modern rock band, color, texture, exp. Sponge, LIVE, Jeff, 818-505-8951
•Gutt avail for studio work, rec, soundtrk, demos, etc. Pro gear, killer chops, great feel plyr, acous/elec, afford rates, Marona, 310-374-3281
•Gutt avail for two gutt band, play Tele's, acous, Les Pauls, Marshalls. Infi Petty, Cracker, Gin Blossoms 310-226-7015
•Gutt avail groove orient rock act. Infi Nirvana, A/Chains Cody, 818-705-6378
•Gutt in Austin, Tx seeks work or bank in Texas area. John Michael, 512-451-4553
•Gutt of GRAND PRIX seeks musician/band. Infi Nirvana, Smith, Dinosaur Jr., Pixies. Pros only. Rick, 818-881-8794
•Gutt seeks complete heavy rock band, song orient & musical, competent/motivatd musicians only. No grunge/ thrash, 818-783-3993
•Gutt w/3 decades exp seeks band in San Gab Valley area, must be 35+ yrs. Paul, 818-358-6863
•Gutt w/bst seeks voc/drm to form emotional, pwrl, spiritl band. Infi Jane's, Zep, Doors, Rush, U2, John, 818-980-1404
•Gutt w/text tour exp looking to jam/collab w/people into rock music. Steve, 213-525-1558
•Gutt w/bst avail for top 40 cover, sings harmony/leads. Michael, 818-878-9470
•Gutt/sngtr seeks new proj, any style, will give up artistic control for devel deal w/right producer. Steve, 503-585-8063
•Gutt/sngwrttr w/back voc, pro alt/gear, seeks pro band w/purpose & direct. Looking for big sound & talentd plyrs 90's sound, vintage feel. V.H. Purple, Xtreme, Zep, Mark, 310-376-4550
•Gutt/songwrttr/elec musician seeks devastating/ visionary elec musician/midi monster/prod or band for serious collab. Max, 213-644-0198
•Hard edged groove orient gutt w/Hollywood rehers seeks band w/drive/dedictn. Infi Love Bone, Alice, Zombie, 213-962-8981
•Hard rock heavy metal lead gutt looking for talentd band/ musician. Infi Ozzy, Metallica, Iron Maiden. Ed, 310-836-9416
•Lead gutt searching for hard rock band or members to form one. Infi Van Halen, Great White, Ratt, Scorpions. Pete, 310-787-1313
•Lead gutt/songwrttr w/long mat seeks to join/form band mixing blues, R&R, blues, soul, etc. Jeff, 818-348-6671
•Melode-groove gutt seeks audio artist for emotiely

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spirituly expressiv dance hr w/integ! Pumpkins, Cure, Kings X. Image is nothing, obey your heart. Tony, 213-413-2377
•Melodic aggres lasty gutt looking for male sngtr or band situ to complete muscal express of substance. Dynamic, groove, haunting, Doug, 310-472-2101
•Metal lead gutt looking for serious talentd band/ musicians only, no grunge/alt, real metal. This is not for flakes. Ed, 310-836-8416
•Musically exp gutt ex DOCTOR JOHN Elvin Bishop, Maria Muldar, Otis Clay. Funky rhythm a specfly. Stevie Gurr, 818-769-1854
•No flash, no ego, just cool gutt plyng Dead Can Dance, Killing Joke, Nails, Gary, 213-882-6369
•Pro gutt ala Mark Ford, Clapton, Craig Ross, Don Felder, Tele, Strat, Twin, Marshall, blues, cntry, rock, great look. Jason, 805-495-8262
•Pro gutt ext tour/studio exp, heavy hard rock style, fully loaded, pro image/alt, keys, career music only. 818-380-1230
•Pro gutt seeks working classic rock blues band, 213-665-3535
•Pro gutt seeks working cover band, rock, blues, top 40, have killer looks/hooks, transp. Calls ret imed. 310-542-5388
•Pro rock gutt seeks signed/nearly signed or managed band. Ext live/studio exp. pro gear/image/alt/back voc. Fred, 213-876-9741
•Pro World class gutt/songwrttr/voc seeks signed/nearly signed band. Album credits, world tours, versed in all styles. Able to learn material quick. 818-994-4191, 818-989-0118
•Rhythm & lead gutt & great sngwrttr looking for prof blues- based orig, tapping, melodic, rock band. Tim, 818-367-4353
•Rhythm gutt aged 40 seeks classic rock cover band, 25 yrs as bst, Acton area, Brian, 805-269-0917
•Rock gutt avail to join solid band Elec/acous, multi talntd, dedictd, Black Crowes, Xtreme. Very serious, no flakes. 818-766-9405
•Rock gutt avail, many albums, tours w/major label artist, good image, pro gear, versatl, Mess, 818-344-4091
•Screaming leads flat rhythms, viscous chops, xnt phrasing, own distinct style, tone, raw metal, bluesy, pro no drugs, no bull. Doug, 310-395-3391
•Top 40 lead gutt avail, keys/bass, lots exp, nce, pro, easy pers, looks & pro gear. Working or soon to be. J.P. 818-344-4091
•World class lead gutt/lead voc just reloc from East coast w/pro gear, transp. Team plyr looking for pro paid situ. 818-771-9585
•Yamaha elec bass, black, fwtb body, \$325. 818-990-2328

9. GUITARISTS WANTED

•Lead gutt wtd, Infi Perry, Slash, Mottley, Motorhead, etc. Tasteful leads, fast/slow, all orig heavy rock band, 90's sngtr, looks & pro gear. Working or soon to be. J.P. 818-344-4091
•Blues rock gutt sngwrttr wtd for collab w/fem fronted blues rock band. Need songs for upcoming release. Pros only. 818-342-5343
•Non conf gutt seeks other musicians to creat ambient intens music. Mess, 310-840-4236
•50's R&R/avcablly gutt p/rnded, prof name gtr. If can play correctly, call Wally, 213-257-0549
•90's gutt wtd by RINGS OF SATURN alt, hr band, must have all essentials, + b/v voc, indie CD & live gigs. 818-566-9743
•90's gutt wtd by RINGS OF SATURN alt, hr band, must have all essentials, + b/v voc, indie CD & live gigs. 818-566-9743
•Acous gutt w/back voc for working acous rock trio in S.F. Valley. Pros only, paid gigs. Quick learner. 818-766-1374
•Alt band w/heavy exp yet melodic sound seeks second rhythm lead gutt to complete band and perfend showcases. Image imp. Dave, 818-551-1820
•Alt rap versatl gutt wtd, play funk/rock, songs are wntten/rec, have DJ, Infi Public Enemy, Sly Stone, Rage, 818-766-1374
•Attn Male & fem gutt. Fem artist w/die deal looking for partners. Rock, swag, alt, Danga, 818-905-4545
•Attn top male voc seeks top plyrs for 90's bluesy hard rock. No 80's. Snake Pit, old GNR, Zep, Aero, Pearl Jam, 818-843-3711
•Authoritatv commt enthous lead gutt for comm/rock/ pop band already perf, has book/mgmt int, willing to tour. Michael, 818-981-8025
•Bst seeks good musician w/day job for Sunday jams, must read charts/jazz, latin, funk, blues. Elliot, 818-702-6887
•Drmr seeks tuned down chunk monster, dark image, talent, dedictn for Anna Black style band, 25+, no drugs, long/short dyed back hair, sngwrtng. 213-883-9578

•Estab proj seeks creatv team plyr to color the vibes, psychedic punk goth, ala Jane's, pro alt w/charac, no ego/vicrims/addict. 818-781-5701
•Exp gutt/sngtr wtd for full time working cntry variety band. Must be able to travel. 909-677-3382
•Fem gutt wtd for fun, crunchy, bubble gum, pop, punk. Infi Shampoo, Go-Gos. Very youthful vibe. 714-821-6721
•Fem gutt wtd, rhythm & lead, part blues/rock/alt. Band is well estab. Melody, 213-876-1854
•Fem rhythm gutt wtd, must sing xnt harmony for wild westrn act, reliable, avail for live gigs/touring/showcase. 818-985-5778
•Gutt ala Randy Rhodes and bst ala Nikki Sixx wtd for rock band, must have exten talent/dedictn. Billy, 909-734-8245
•Gutt ala R&R/alt estab band/drmr/summer tours, called SOUL JACK. 213-913-0629
•Gutt nedd for prog rock group w/CD releases & pend tour, must sing b/v, have xnt memory for details, be monster plyr w/lopp pro gear. Ken, 310-927-8070
•Gutt nedd for prog rock grp w/CD releases and pend tour, must sing b/v, have xnt memory for details, monster plyr w/lopp pro gear. Ken, 310-927-8070
•Gutt nedd to form Styx cover band, rehers in S.F. Valley Mark, 805-496-6355
•Gutt p/r wtd w/Infi Dead Boys, Danziz, TSOL, Motorhead, Mess, 213-462-3749
•Gutt sngwrttr wtd for estab melodic punk band, for rec/tour etc. Serious only. 213-993-7214
•Gutt wtd by innov psychedel prog rock band, must have good act. Infi King Cmsn, Peter Gabriel, Ted, 818-285-7376
•Gutt wtd by signed artist, Infi Beatles, old Yes, Paid rehers, great melody, drivers style. Greg, 818-963-7865
•Gutt wtd for heavy anti-govt, R&R, indus, punk band. Young pros, hungry image only, punk image. Jimmy, 818-762-3064
•Gutt wtd immed by heavy 90's band w/great material, mgmt, rehers studio, top connect, immed gigs/showcase, sngwrtng a +. Leave mess, 818-407-7909
•Gutt wtd inlf by Tom Petty, Counting Crows. Have a pro/ pend deal as soon as band is together. Nick, 818-373-9015
•Gutt wtd to complete alt rock band, U2, NIN, Depeche. Abel int & pro team. 213-461-1753
•Gutt wtd to join English pwr pop grp, no shredders, dance group w/energy, need melodic feel, Diamond Bar area. Gilby, 909-628-7891
•Gutt wtd, very versatl, 24 hr lockout, Van Nuy's area. Dream Theater, Giant, 818-995-6156, 805-449-1972
•Gutt/sngtr for artst w/c & contacs. Blue, Suede, is there anyone w/late & talent? 818-882-4446, 213-654-7012
•Gutt/voc front man wtd by estab power metal trio. We have exp, 24 hr studio, gigs, mgmt, pros only. Eric or Scott, 213-276-9709
•Hollywd band w/its Fender-y slide dualing lead plyr, w/ effects, textures and a real feel for new metal cntry sound. Infi A/Chains, Floyd. Aous A+, 213-739-3726
•Hot lead gutt fronted for orig band, Raitt meets Crow. b/v voc a +, some pay, S.F. Valley area, 818-886-3683
•Lead gutt 28 yrs exp looking for lead sngtr/bst/drmr to form Arner/Brl pop band for parties/gigs. Infi Wmo, Mountain, Robert, 818-797-4356
•Lead gutt wtd ASAP, gigs pend, total pro situ, vocals a +, must be current/conf, heavy Beatles. Frank, 213-851-6165
•Lead gutt wtd cool solos w/good taste fast/slow. Infi Mottley, Guns, Motor, Roses. Hollywd, 213-851-7751
•Lead/rhythm gutt nedd by jam band, melodic-banging, melody snging alt artst w/ape, serious only. b/v a +. Letters to Cleo, LIVE, Rancid, Beastie Boys, Nirvana, Veruka Salt. 213-876-5510
•Lead/rhythm plyr wtd for artist rec & play live. Paid gig. Hendrix, Marley, Kravitz, Linda, 310-441-1200, alt 7 PM
•MOTHER ARTHUR, fem band seeks lead gutt, San Jose area. 408-248-5200
•Non-conform gutt & bass seeks other musicians to create ambient art/music. Mess w/Cain, 310-840-4236
•Paul Reeves, where are you? Please contact me, very impo, no strings, no drugs. 818-551-1820
•Rhythm acous elec gutt wtd for alt psycho adv blues, b/v voc a must. Bowie - Smashing Pumpkins, Bryan, 310-577-9591
•Rhythm gutt wtd for alt band. Infi Sex Pistols, Beatles, KROQ. For ggs/rec, 805-581-6477, 805-531-4493
•Rhythm/lead plyr for 2-gut acous ensembl, song orient, moody, mysterious. 310-205-2617
•Serious blues gutt wtd for simple blues band, top mgmt, connections. Kevin, 310-454-3883
•SG auditt for gutt in neg w/label, showcases, poss tour, rock/blues/soul. 310-289-4734
•SINISTER BUZZ seeking gutt/voc/front man for estab power trio. Have 24 hr studio, mgmt, gigs. Pros only pls. Eric, 213-276-9709
•Siammin drmr who is actually exp gutt seeks musician serious about jam & party in dance/rock/funk/metal/ blues cover band. Infi Tori, 213-413-2377
•Sngtr/songwrttr/bst seeks others to form orig band, Infi Jane's, NIN, Doors. Chns. 310-318-5250, John, 213-622-5325

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•Sngwr/guit seeks same in San Gab Valley area, must be 35+ yrs Paul, 818-358-6863
 •Soulful sngwr/guit 70's & 80's inf seeks guit/join form band 213-874-1090
 •Southn soulful rock R&B fem voc seeking dedicatd guit for writing collab. Trish 818-901-8029
 •SPRINKLERS seek guit of reasonable abil to play our stupid music. We have a gig coming up, help Steve 818-951-2751
 •Willing to relocate? Front/guit nedd for popular out of stateband. Top pay Strong voc, play, stage pres. Dave, 818-705-0299
 •Wtd by fabulous fem voc/sngwr/guit, pro credits, for funk/soul/blues collab prj. Callie 310-659-6303
 •Band auditn bst, rock, ballads, blues, soul, neg w/ label, poss tour, showcases 310-289-4734

10. BASSISTS AVAILABLE

•#1 Bass plyr wtd for alt band w/cd, U2, Killing Joke, Jesus Jones, Good level, 310-2-8-3772
 •#1 bst w/lead w/cd, 4 and 6 string bass, SWR avail Looking for paid perf, live or studio 805-297-1325
 •#1 bst/lead voc for 6 str bst SWR app, looking for paid perf, live or studio, 805-297-1325
 •#1 Pro bst stick & upright w/lead & b/v voc, avail for paid rec & live work. Melodic to aggres pop, first rehers free Joel, 213-851-9096
 •20 years exp bass plyr/lead voc avail for paid situ, studio wise, current/classic rock, top 40's, 6 str, SWR app, Brian, 818-715-0423
 •20 yrs exp bass plyr/voc avail for paid situ, studio, live Currently do classic rock, top 40, 6 string SWR gear Brian, 818-715-0423
 •26 yr old bst seeks signed or estab alt band with orig sound Touring/rec/exp. Good att, trans, equip Bob, 310-986-5761
 •29 yr old bst seeks working/near working grp Pop, rock, cntry, dance, oldies, surf Quick study, sober Greg, 818-352-9886
 •A-1 bst/dmvr avail, funk, heavy alt, groove onen, org working cover band, pro situ only John, 818-981-6220
 •A-1 avail bst very versatl, jazz/funk/rock/R&B, fretless, sight read, writes, fast learn, image, chop, solid grooves, rec/gigs 818-763-8078
 •Bass plyr avail, 15 yrs exp John, 310-649-1707
 •Bass plyr currently playing Ramada inn circuit, looking to put band back together. Got it? Peter, 310-894-4505
 •Bass plyr to join/lead dance onen techno hip-hop, jazz, funk band into Ethel, Plow, Whale, Thrill Kill Cult Trn, 818-313-1984; 805-526-1223
 •Bass/dmvr team, very versatl, have 24 hr lockout, Van Nuys area. Dream Theater Giant, 818-995-6156; 805-494-1972
 •Bst avail for hard rock band lead voc ability, intense groove Eric, 810-762-6939
 •Bst avail for rec/perf. All styles, fretless, jazz, funk, blues, sight read, etc. Pro only 818-909-4952
 •Bst avail plays fretless upright & kybd bass, all styles, paid gigs pref Mark, 310-391-5223
 •Bst avail rock/jazz/fusion/latin Wayne, 818-447-3428
 •Bst avail w/voc for currently working band, blues roots, aggres tend, onen, covers 213-851-7495
 •Bst avail, plays upright elec fretless, also plays 7 other instru. work w/musical stylist/perc, musically useful people only, 818-882-1531
 •Bst looking for dark, atmospheric, pop band, similar to Smiths, U2 and Cure, but harder Pref one guit band Serious only, Louie, 310-768-8223
 •Bst seeks hard rock alt band Infl Rage, Prong, Tool Have pro gear/image/att Call 213-876-7172
 •Bst/voc avail for paid situ, on/classic rock, showcases, rec, etc Pro equip/exp, Phil, 310-798-5461
 •First class bass plyr, Bonnie Raitt, Robben Ford, 101 9 FM, Sting 818-344-8306
 •Former shot simon, tall skinny, tons of tatoos, short white hair, gear, songwr, studio and tour exp, seeking signed prj or former signed to form 818-769-7247
 •Groove master avail, blues, top 40, jazz, cntry Interested? Call Simon, 310-392-6542
 •Pro bass/dmvr team w/xini image & equip seeks pro hard rock band Rob, 310-594-6176
 •Pro bst avail for pain studio or live gigs, 5 string, SWR gear, reading or improv, album credits Guenther, 213-883-0871
 •Pro bst avail Cracker, Blossom REM Have toured w/ Island rec artist, looking for plyrs w/at least label interst 310-379-7915
 •Seandn pro bst for hne, pop, jazz, R&B, country, blues Always in process of growing, also reads Steve, 310-205-0857
 •Total renegade bst/voc/lyrcst looking for band of rich kids to

mooch off of Verve, Neil Young, Sonic Youth Mike, 805-581-2026
 •Versatl bass plyr, reggae, jazz, new age, R&B, soft rock, cntry Double on flute, perc, marimba Looking for working band/sing who can play guitar or keys. Ube, 818-366-0777
 •World class bst, strong b/v voc, gear, image, seeks signed band, pain situ, killer groove, very creatv, resp. team plyr. Tad, 213-655-9239
 •Young pro bst/dmvr create solid rhythm sec, seeking pro funk/rock situ Josh, 310-306-0272

10. BASSISTS WANTED

•#1 bst wtd for extrem aggres band, pros, quick style, fast techno material, demopend Mike, Jim, Robert 310-430-3829
 •1st class bass for pro situ, estab showcasing band w/24 hr studio, heavy groove, ala Sabbath, Zep, Purple, Pedals/keos a +, 818-380-7127
 •21 yr + exp bst w/long hair wtd by Hollwd dmvr/guit Infl Candlebox, Skid Row LA Guns, Richie, 213-876-9647
 •21 yr exp bst w/long hair wtd by Hillyrd dmvr & guit Candlebox, Skid Row LA Guns, Richie, 213-876-9647
 •21 yr old guit forming catny peculiar band, need young bst for input and creatv ideas, 805-987-5656
 •33 yr old sng/guit w/2 CDs out wants bst plyr 28+ yrs old for gigs, alt, dark 310-444-9315
 •4 string Fender jazer P-based plyr hard blues ong/cover, Road work, rec/video, image conscious 213-463-3575
 •A-1 bst wtd by pop rock band, Infl Tears for Fears, Seal Serious only 310-358-6126
 •Aggres groovn funkster, versatl, good image, org pop rock band w/label contacts Seal, Tears for Fears, Peter Gabriel, Level 42, Derek, 213-389-6619
 •Aggres heavy band seeks dedicatd groove bst, into Metallica, Ozzy, early Pantera, Fleharse in Culver City, no twakers Mike, 714-773-5050
 •Aggres heavy bass plyr wtd to complete close situ, Dream Theater/Queensryme meets Slayer/Pantera/Megadeth, Gregg, 818-895-2459
 •Aggres intns bass plyr wtd by MIND OF SUBSTANCE Infl Pantera, Slayer Aggres state pres amust 818-841-9318
 •Aggressv hard rock trio w/label int seeks male/fem bst for showcase 818-348-5772
 •Alt band wtd w/great songs, lockout, gigs, nds bst w/ int, dedicatn, trans & cool att, Nirvana, Hole, Soundgdn, Cranberries 213-459-9174
 •Alt prj seeks bass plyr to make quiche South Bay & serious only 310-548-5088
 •Alt rap versatl bass wtd to play funk/rock, songs are written/rec, have DJ, Infl Public Enemy, Sly Stone, Rage 818-766-1374
 •Alt/hard rock trio w/label int seeks male/fem bst for showcases, Infl Pretenders, L7, AC/DC 818-348-5772
 •Anything everything poss w/this band. If can play/sing and have gear, you should want to be part of it. 818-894-2223
 •Attn bst, the most aggres orig unit has arrvd, CD in progress, plenty connect, ndes maniac Flea meets Rex Dave, 818-985-4994
 •Authoratv commt enthus bst for comm/rock/pop band already perf, has book/mgmt int, willing to tour, Michael, 818-981-8025
 •Bad pick playing orig punk image person to complete THE ANTISOCIAL, Nm flakes, no grunge, hungry dedicatd psychs only, Jimmy, 818-762-3064
 •Band w/mgr seeks bst w/aggres sound & b/v voc, Soundgdn, Wax, Face to Face Poss paid gigs 310-288-5705
 •Bass guit nedd by tamboune-banging, melody snng alt artist w/label, serious only, b/v a + Letters to the C, LIVE, Ramrod, Beastie Boys Nirvana, Veruka Salt 213-876-5510

•Bass plyr wtd for song orien psychedelc alt band Beatles, STP, Nirvana Tim, 213-874-6768
 •Bass plyr wtd, must have it all, thrash/speed/metal Slayer, Metallica, Megadeth, Rex, 856-0836
 •Bass plyr/support voc wtd by passionate psych pop deceptively simple rock band Call for upcoming shows See and hear RUBYFISH 213-665-4878
 •Bass plyr for showcasing org rock band w/fem lead singer, Helloween, bluesy rock, should be soulful, not overplay, Al, 818-901-9961
 •Bass plyr nedd aggres, prog, metal band, serious only, Dan, 818-289-3114
 •Bass plyr sought by pro rock act Infl Queensrych, Dokken Have mgmt, prodn, pend rec prj, Must live in Orange County/Long Beach, 714-444-0374
 •Bass plyr sought by sngwr/guit to form energetic alt band, not exclus infl by Joy Division, Sisters of Mercy Tom, 213-465-6651
 •Bass plyr wtd for artist rec & play live Paid gig Hendrix, Marley, Kravitz Linda, 310-441-1200, alt 7 PM
 •Bass plyr wtd for heavy anti-govt R&R, indus, cntry/ west punk band Young pros, hungry image only, punk image Jimmy, 818-762-3064
 •Bass plyr wtd for rock band w/90's sound, good gear, very dedicat Infl Crows, Zep, LIVE, Tom, 310-582-6715
 •Bass plyr wtd w/backing voc Infl Black Crows, Stones, Petty, Jason, 310-226-7015, Danny, 818-754-4436
 •Bass plyr wtd, infl U2, REM, Cure 310-399-2408
 •Bass wtd for new wave band, Elastic, Kiss, Pretenders, Solid style, girls ok 213-883-8348
 •Bst wtd creatv song onen for new alt w/fem voc & lush guit Steven, 213-655-7805
 •BLACK MALE JESUS seeks bst, wide range rock wtd to alt Old Kids, Prince, LIVE, Counting Crows Must love what you do, Sloane, 818-888-6707
 •Bst like STP, Soundgdn nedd by pro alt band w/heavy groove, Want team plyr w/label & trans, Voc ala Hole, Cranberries Lock out, gigs 213-663-0779; 310-531-4795
 •Bst nedd for expri metal band, Tangeen Dream meets old Sabbath, Have PA and rehers spc, under 25 yrs, Ryan, 310-459-0763
 •Bst nedd for R&R prj, plenty songs rec, just need showcase and gg around town, 818-385-4025
 •Bst nedd for rec/showcase prj, hard rock, heavy metal Org Exp/pro, rehers Fullerton area Glenn, 714-821-3860
 •Bst nedd for song onen alt band Pumpkins, LIVE, Soul Asylum, Roger, 213-937-1714
 •Bst nedd for song onen repls, Must be into exp w/jazz meets acro backgrnd Truck rec, Have connections, sched showcases, Noble Rot, 818-603-6590
 •Bst nedd to complete soon to be working blues cover band, must be team plyr, must have blues chops, Nathan, 213-665-9542
 •Bst nedd to complete alt band Infl KROC, 91X If you can play, 714-891-0938
 •Bst nedd to join grp of soulful visionaries Infl LIVE, Zep, Kravitz, No old timers pls, Joe, 310-826-3369
 •Bst w/long hair image wtd to conclude melodic hard rock band w/gigs & credits, Dokken, Scorpions, 818-766-2757
 •Bst w/voc wtd for mainstrm rock/funk/pop band Talent, exp, good att, dedication essen Melod, rhyth, tight, intense, J V, 310-455-4304
 •Bst wtd for artist w/rec & contact, Blur, Smiths, Suede, Is there anyone w/taste & talent? Robert, 213-882-4446; 213-554-7012
 •Bst wtd for band w/cd and shows, many dift styles,

pros only Joe, 310-806-6212
 •Bst wtd for creatv band, must be orig and strange, exp new wide range of infl a +, 818-450-1095
 •Bst wtd for dark, aggres alt band Infl Tool, Soundgdn, Polytown, Have rec studio/rehers spc Volkmar, 818-585-9013
 •Bst wtd for dedicatd org band, groove onen, infl Crimson, Floyd, Helmet Brian, 818-752-0266
 •Bst wtd for eclectc dedicatd band Infl King Crimson, Helmet, Floyd Brian or Duncan, 818-752-0266
 •Bst wtd for heavy band into Sabbath, Hypnotics, Monster Magnet, Have indie CD out in May, Mess, 714-444-4687
 •Bst wtd for heavy prog band w/groove, w/label int Joe, 818-331-1578
 •Bst wtd for multi-rack, all ong, alt, rock band Rehers near downtown Gabel, Slide, Camel, Richard, 213-222-0585
 •Bst wtd for Orange Co band SPIRIT TREE, Infl Soundgdn, Temple, Zep, Have mgmt/atty/studio/EP Pros only Blake, 714-531-0728
 •Bst wtd for org pop rock band Infl Mister Mister, Simply Red, Steely Dan, Serious only, 213-469-6681
 •Bst wtd for rock, funk cover band, 70's to current, the funkier the better, voc a +, Tully, 818-587-0575
 •Bst wtd gigging band, pro voc, 2 fluid guit, pwrl drmmg, dark, mystery, child-like vibe, heavy, mellow grung, We deliver, can you? 818-500-1282
 •Bst wtd infl Clash, Blasters, Elvo Costello, Replacements, pop, punk rock, rock-a-bill, Jorge, 213-254-7125
 •Bst wtd prog hard rock band, Rush, Kings X, Masters of Reality Must have equip, Do you want a musical career? Ben, 310-325-9753
 •Bst wtd smokin auth southm blues roots rock band seeks soulful blues rockin bass plyr w/auth backgrn, vibe, all ong, hard rockin w/traf infl 213-851-8176
 •Bst wtd to form band Infl Bad Brains, Pantera, Kings X, Rage, Pro situ w/commnt Ron, 310-516-8133
 •Bst wtd to join English prw pop gtp, dance groove w/ energy, Diamond Bar area, Gilly, 809-628-7891
 •Bst wtd VIOLENT PLAYGROUND now auditn, glam bst in vein of Early Motley, Skid Row 213-769-4369
 •Bst wtd who plays w/convic for aggres noisy disonant, pop band, Robert, 310-577-2206
 •Chops - bass plyr wtd for org band, David Bowie, Sting, Peter Gabriel, 213-745-6608

GUITARIST AVAILABLE
 to join/form outlaw country band. ie: Waylon, Tritt, Hank Jr.
 Est. band or like minded players preferred.
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•Creatv young bst nded, pro gear/att, for serious alt band w/mgmt/legal rep X. Replacements. Soundgrdn. Nick 310-470-7705
•Dark heavy mod rock band who'sy psychedelic edge, great songs seeks bst for gigs/rec/video 818-769-9327
•DIE DANNY DIE seeks god-like bst Infil Petty Oasis. Bowie Call imed. 310-375-4640
•Drmr seeks bst w/dant image talent, dedictn Anna Black style band, 25+, snwrtng, good att, long/short dyed black hair. 213-883-9578
•Estab 4pc orig rock/blues band, ala Blues Trav, looking for probst as band member, not side man. Dave. 310-393-8264
•Estab Hollywd band seeks bst/pop star Bowie, T-Rex, Elastica, Oasis European playboy image a must, pros only 213-874-1295

•Estab Hollywd band seeks bst/pop star Infil Bowie, Bauhaus, The Damned, Hanoi Rocks Cool image/voc a must 213-874-1295
•Fem bst nded for fem band, heavy, funky, young, friendly, do not hesitat 213-871-5855
•Fem bst nded Infil AC/DC to Black Crows Serious only Craig. 818-982-3253
•Fem bst w/strong voc harmony abil wtd to complete 4 pc Zep meets Cranberries, Pumpkins, 4 Non Blonds, Beatles NHollywd 818-985-3617
•Fem bst wtd by former member of Taste of Honey for touring opp Steve. 818-914-2369
•Fem bst wtd for boppy, bubble gum pop punk. Beautifl and super fun Infil Shampoo, Go-Gos etc 714-821-6721
•Fem funk R&B bst wtd for ong band w/sngl releas. Souflul voc ablit a + Exp, talent, relab a must. 213-962-3191
•Fem/male bst wtd Infil Patti Smith Damned, Hole, Superchunk, Nirvana Label interest, shows pending 213-654-2466
•FIGHTING MELISSA seeks funkcd up bst, play funk/groove Aerosmith-Zappa, Matt. 310-839-3420
•Former DREAD ZEP gnt seeks bst for powerful orig rock band Call. 818-564-9545
•Funk R&B bst wtd for orig full band proj. First singl on new label being releasd Great material from pub co, totally prof. 213-666-6826
•Funky & smooth R&B plyr nded immed, exps & trans a must, 5 str pref. We have mgmt, shows credits Jon. 714-525-8698
•Grunge bst wtd for power too w/chops by gnt/sngl/dmr into wild stuff Steve. 310-479-6558
•Heavy energy bst wtd new proj, full creatv input, Tool Jane's, Corn, Beasties and you Psycho cool, but no waste cases. David. 818-761-7795
•Hollywd band wnts bst in 20's for new metal cntry sound Infil Monster Magnet, Surfers, ZZTop 213-739-3726

•Meloda-groove gnt seeks audio artist for emotionlly spiruly expressv dnce hr wntng! Pumpkins, Cure, Kings X images nothing, obey your heart, Tony. 213-413-2377
•Nothing Shocking meets Nevermind, meets Siamese Dream and other junk, seeks bst to learn to Fugazi and has Quicksand and Helmet for snack 213-469-3044
•Powrflly difflnt band headed for stardom, need team plyr bst, serious, gggng, talentd, open musician, w/chemistrly and sound, Mysterius, mood rock, infl vary. 818-244-7713
•Pro bst wtd ASAP for working alt roots rock band Pub deal, labelnt, great following, serious only band member minded Paul. 213-465-6398
•Punk lovin arrogant plyng bass breaking, aggres plyr wtd Infil: ourselves, Sketch, 818-607-9878
•Roots rock band w/pub deal, label int, great following wnts pro bst now for gigs, etc Team plyr 213-465-6398
•Shameless pop band seeks male/fem bst for total theatrcs/total fun, broad infl, great music 310-453-5317
•Slammin dmr who is actually exp gnt seeks musician serious about jam & party in dance/rock/funk/metal/blues cover band Tony 213-413-2377
•Sngl/songwrt gnt forming band to play my material, seeking bst into Husker, Mould, MPS, Lennon No hard drugs, Jimmy Swan, 213-969-9959
•Solid bst wequp & exp wtd for song oner Amer R&R band, have lockout studio, prod & infl 310-828-0979
•Song oner fern fronted pop alt band seeks groove meister w/big sound, 101 9 arplay 818-763-9299
•Tight bst nded to complete heavy almos melodic groove sound w/Doors, A Chains, Love Bone infl. 213-739-6135
•We have 2 CDs, int, mgmt, design, gear, talent Need bst who can sing w/the same 818-603-5672
•We're going into studio soon, need sngl who can frign wail, aggres to subtle/atmospheric, always emotional. 818-901-7102
•Wtd serious bass plyr to join alt rock band w/ong sound, groove w/o att, have interest hard core work and gns. 310-827-1796

M1, Atare Cubase, R8M Roland, U220, etc Extensv exp Eric. 310-208-3772
•Pr of accomp form w/Sarah Vaughan & Joe Williams avail for singer proj, Herb. 818-990-2328
•Top notch kybst avail w/xnt state of art gear seeking touring top 40 acts only Plays any style, avail to leave now 818-773-9943
•Totally prof kbst, xnt state of the art gear, seeks touring bands only cover or orig If do not have a tour lined up, do not call. 818-773-9943
•V3 piano, pros only Greg. 909-353-9507
•World class kybsts/songwtr looking for pro situ only, have great chops expq songs, image, prod skills Also arrange/prog all styles 909-396-9908

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11. KEYBOARDISTS AVAILABLE

•#1 Killer perc/drummr into W.Air/Latin nded by funk/rock/world beat band Jonathan. 994-9122
•#1 Bilingual English/Span kybst plyr avail for sessions & live wrk. I have prev prod & arrang album credits Very pro Jorge. 213-664-6578
•Exp kybst/voc seeks paid gigs w/top 40/classic rock/R&B bands. Good ear, know 300+ songs, some travel ok. Dave. 818-705-0289
•Fem voc seeks rock, blues band, ong only, can handle anything, decidid, strong voc, exp 805-527-9616
•Kybst, progrmr avail for studio, demo, arrangmts Korg

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CLOSE-UP

A SHORTAGE OF LEAD-SINGERS? WHY?

Reason #1 is invalidation (or put-down) of a child's naturally uninhibited yelling and calling-out, leading to inhibited, shy adult voices. Reason #2 is vocal training that produces a classical and flowery style, unsuitable for a passionate and powerful rock-singer.

I believe that all musicians are basically singers, but many chose to play an instrument they could buy already assembled. After all it's so much safer than the complexities of finding out how to turn one's own body into a musical instrument! Imagine "cracking" on a "highnote," or forgetting the words, ugh! Major humiliation! Somehow it's not as personal hitting a wrong chord on the guitar or keyboard!

Here are a few musicians who became singers: Phil Collins, Don Henley, Tommy Shaw, John Sykes, Kip Winger, Ritchie Sambora., Geddy Lee, Trevor Rabin and Greg Allman.

Rock-singing is very different from singing classical music, and different from musical theatre, Broadway and pop. Rock is fun, passionate, sassy, feisty, challenging, demanding, poignant, etc. And definitely uninhibited! It's hard to sing rock'n'roll though, if you have been trained as a classical singer, and you are restricted and lost those great calls you expressed so freely as a child.

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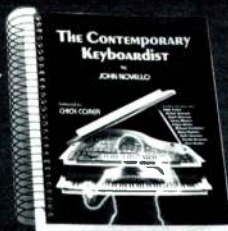
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•ExAFTER SHOCK dmr, killer music, endorsed, label signed or mgmt tours, paid, nat'l or global in 95 Amrin, 818-568-9775

•Exp dmr/lead voc seeks orig proj heavy musicality, melody, voc, ala Jooey, Toy Malm Steely Dan First Tenor, Resp, reliab, dedicatd pro, Jay, 805-254-4546

•Fem trumpet plyr also sings lead back All styles, can read, paid situ 310-281-8630

•Fresh magical dmr, magical sound, open minded, classic rock roots modernized, tour/studio exp good business orien band 310-416-1036

•Fresh magical rock monster great style exp seeks magical great band Fran, 310-416-1036

•Garage dmr wtd for F S V voc work/guit Must be able to write orig music Tony, 818-985-1425

•Groove master solid dmr w/voc avail for R&B R&R gigs, Jim, 818-766-8163

•Jack 32, 27 yrs exp, looking for studio, pro sit dance or top 40 bands, clip no prob 818-781-3569

•Mediocre dmr who is actually exp guit seeks musician serious about jam & party in dance/rock/funk metal/blues cover band Tony, 213-413-2377

•Premier endorsed pro, premier doubl bass lots of studio/tour exp, Infi Morganstein Aldridge Mgmt or backing only Frankie, 310-768-4109

•Pro dmr/bass team with xint image/equip seeks pro hard rock band, Rob, 310-594-6176

•Pro dmr seeks cool image cutting edge rock band, serious only, Robbie, 818-567-4350

•Pro dmr strictly rock/blues jazz/soul/pro looking for live/studio Doug, 310-556-6152

•Pwrl dmr w/rec tour exp avail, solid, verst, w/pwr groove, great att/equip/trans seeks estab rock act w/incred songs 818-995-7005

•R&R dmr seeks estab proj pro att/equip a must Powell, Appite, Fronca No alt pls 818-971-3137

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•#1 band w/elec/acous/vibe seeks dmr to complete band w/ many inft, No flakees No drum gods Doug, 818-249-4543

•#1 bashin dmr wtd for loud heavy rock band, must have double bass pro att long hair image 714-840-1130

•#1 Dmr w/voc nedd by major label rec artist forming new band Vox a must Nirvana, Beatles, REM 310-837-7211

•21 yr old guit forming catchy peculiar band, need young versatile dmr for input and creatv ideas, 805-987-5556

•70's style dmr wtd, good ear, attn to detail, must not use terms "licks" or "chops" in his/her speech H.C. 213-874-2642

•Absolutely must have great dmr, do or die, songs too good to waste If want success, call Tomorrow's classic rock Dave, 818-700-8623

•Aggress driving hr band w/lockout seeks dedicatd dmr A/Chans, Soundgrdn, Metallica, Martin, 818-341-9625, Allen, 805-526-0503

•Alt dmr wtd to complete band, Infi Pumpkins, Jane's, Breeders, Elastica Trans a must, over 21 yrs Minnie or Jeff, 818-966-7288

•Alt pop band seeks dmr w/whimring & great feel Ages 18-30, major label int Infi Oasis, Lush, Curve 213-851-1680

•Angry, aggressv dmr, compl outragous, punk/blues/Gothic/ thrash with followin image, equip, trans, must Stooges, Dolls, Bau-haus, Hole, PJ, Pistols, 213-361-1157

•Attn: dmr missing, age 20-30, xint chops, pro gear, att, trans, trend setter, late 70's inft If found, call Dave, 818-700-9623

•BLACK MALE JESUS seeks dmr, wide range rock to alt, Old Kiss, Prince, LIVE, Counting Crows, Must love what you do Sloane, 818-888-6707

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•Double kick dmr wtd to form band Infi Pantera, Bad Brains, Kings X, Rage, Pro situ w/commitmt, Ron, 310-516-8133

•Double kick tech monster nedd by signed hard rock band w/overseas tour 818-753-0618

•Drm nedd by hard rock band STP, Soundgrdn, Alice Chris, 818-774-9625

•Drm wtd for eclectic dedicatd band Infi King Crimson, Helmut, Floyd, Bhan or Duncan, 818-752-0266

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 •Drmr wtd for 3 pc heavy funky prog, even jazz Megadeath, ELP, Rush, Nirvana Look out in LA Nikki, 818-705-6378
 •Drmr wtd for estab rock band w/lockout studio, aged 27-37 Infi AC/DC, GNR, The Who Must be financ respon, no chemical prob 818-988-1571
 •Drmr wtd for gigging, alt band w/mt Only serious need apply Infi John Densmore Micky Hart, Steven Perkins, Tribal, Kai, 213-239-0785
 •Drmr wtd for heavy alt R&B band, all ong, no pre-lab image, heavy handed w/chops a must Dave, 310-392-9528
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 •Drmr wtd imed, straight ahead style w/cool fills, no double kick shredders Infi Motley, Guns, Motorhead Hollywood 213-851-7751
 •Drmr wtd in the pocket, creatv, for new alt prog, w/fem vocals & lush guit Jeff, 310-440-2937
 •Drmr wtd Rockin dmr w/subtl touch wtd by org acout elec band w/sels ready to play out, discpnld Sayne, 818-794-8143
 •Drmr wtd straight ahead and steady beater w/cool fills Guns, Aerosmith, Zep, Motley, etc. All ong heavy rock band, ages 20-25, 213-851-7751
 •Drmr wtd to complete melodic trio Infi Velvet Under, Pumpkins, Super Tramp John, 213-650-0825
 •Drmr wtd, Infi Black Crows, Stones, Petty Jason, 310-226-7015, Danny, 818-754-4436
 •Fem dmr wtd band forming, Infi Beatles-Hole Kelly, 213-851-7552

•Funk R&B dmr wtd for ong full band proj, First singl on new label being releasd Great material from pub co, totally prof 213-666-6826
 •Guit w/bst seeks dmr to form emotional, pwrfl, spintl band Infi Jane's, Zep, Doors, Rush, U2, John, 818-980-1404
 •Hard edged groove orien band w/Hollywd rehers seeks dmr w/drive/dedictn, Infi Love Bone, Alice, Zombie 213-962-8981
 •Hard hitting solid meter, all around dmr nded to complete heavy atmos melodic groove sound w/Doors, A Chains, Love Bone Infi 213-739-6135
 •If you are the next Jon Bonham, you'll like this band Call 310-289-0282
 •LA trash down & dirty rock band seeks aggres grooving in the pocket dmr GNR, NY Dolls, Call, 213-876-9816
 •Looking for funky, pwr hitting dmr w/knowldg or willing to learn various styles, pref fem, estab alt band Guz, 213-289-0875
 •Meloda-groove guit seeks audio artist for emotonally spirity expressv dance hr wintgr Pumpkins, Cure, Kings X, Image is nothing, obey your heart, Tony, 213-413-2377
 •Perc to complete song orien acous ensemble, moody, mysterious 310-205-2617
 •Pro dmr for bandala Green Day, Ramones, Replacemnt Serious air play, label inft Need punk, mod, short hair image 213-848-9427
 •Prog Guit bass/kybst trio seeks Bruford/Portnoy inft dmr, We blend concept/commerc/strong vocal, intense, serious, pro alt 818-761-0195
 •RETARD ARMY wants dmr to enlist, song orien band that explores the nature of desirabl sound Flute guit, bass, keys, prog, voices Ron, 818-901-7008
 •Seasoned dmr who plays gospel music, for rec, some pay/some non, depend rehers, two days per week, 10AM to 1:30 Rev Steven Bailey, 310-866-7039

•Sensual fem dmr wtd to complete ethrial band w/ sensiv men Infi Cure, U2, Duran, 818-592-7728
 •Serious blues dmr wtd for simple blues band Infi B King, Stevie Ray Vaughn Kevin, 310-454-3883
 •Shameless pop band seeks male/fem dmr for total theatrics/total fun, broad inft, great music 310-453-5317
 •Sick of 90's grunge, looking for 80's sound, ready for mustd success? Infi Duran, Police, U2, Steve, 818-762-5902
 •Sngtr/songwrttr/bst seeks others to form org band, Infi Jane's, NIN, Doors Chns, 310-318-5250, John, 213-622-5325
 •Solid dmr nded imed for loud pop band Infi Buzz Cocks, Jam, etc Fml sched, weekend tour, rock solid, enduring a must 213-961-9996
 •SPRINKLES seek dmr of reasonable abil to play our stupid music We have a gig coming up, help Steve, 818-951-2751
 •Totally tight alt ong rock band w/funky edge seeks groove monster w/chops We are good to go, live & studio Noah, 310-274-4737

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 affordabl, Steve, 818-781-8170
 • Sax plyr avail, new in town, looking to join band or
 musicians w/ambition Also avail for rehers, jams, studio
 work, etc. Ruben, 818-972-2850
 • Sax plyr looking for working blues/jazz/salsa band
 Double keys Brandon, 213-871-1480
 • Sax plyr/EWI wind synth plyr avail for studio, demos, all
 styles, also horn sec arrang Rrr, 818-845-9318

14. HORNS WANTED

• Horn plyrs wtd for ong swing/big band prog, 805-494-1590
 • Trumpet and trombone for ong pop rock band Infi
 Chicago, TOP, Phil Collins 310-358-6126

15. SPECIALTIES

• 27 yr old black fem singer/lyncst rock/pop artist seeks
 mgtr/prod for record label deal Tamiko, 213-845-9936
 • AAA all rock band seeks label deal/spec deal/investor/
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• **Actress w/pro exp** seeks work in music video. Jeanne Hanson 213-464-0745
 • **ASCAP award winning** singer/writer avail for writers, pros only w/studio to collab & song on demos. Anika 310-719-6271
 • **Attn: estab atlys/mgrs.** ambitious star qual Euro pop dance artist w/hi poten seeks prof repres for record deal 818-386-9903
 • **Attn: estab atlys/mgrs.** star qual Euro pop dance single artist w/hi poten & video exp seeks repres 818-386-9903
 • **Attn: mgrs/book agt** neded for Black rock duo fem/male have video on the box, music TV. You control 213 465-2044
 • **Attn: indie film/prod.** film comp avail will score your proj for free Orlando 310-394-4723
 • **Audio engr** avail for shows or tour local tour ext Carroll 818-787-7900
 • **Avail songwtr/sngr/guit.** large catalog, adult alt, cont seeks band/musician/dmrs to work Gabriel Sting Simon, Dylan SN Monica area pref Frank 310-456-8659
 • **Award Win** comedn seeks representation 310 358-6161
 • **Bands, groups,** duos or solo artists neded for mjr showcase proj. Billies, Rock, jazz, R&B soul, reggae Michael O. 818-753-5828
 • **Black Irish** pop blues/rock band based in Hollywood seeks lin backer Have shows 6 song demo avail Complete pro situ Lou 310 358-6321
 • **Cellist wtd** to complete acous trio now gigging as guit/vio due, pwrful, melodic, acous songs Must be creatv, intuitv improviser 213-666-1182
 • **COLORS IN JUNE,** psychedelic alt band seeks mgmt, currently showcasing in LA area 310-477-4314
 • **Dance studio** avail, dance songs & demos Hollywood 213-464-4935
 • **Engnr seeking mixing/maint** exp in LA area studio eves & weekends Steve 213 934-6188
 • **Ex AFTER SHOCK** dmr nds mgmt Started killer music in Hollywood, toured w/COASTERS, 818-386-9775
 • **Seeks tour in 95**
 • **Fem musicians** drums, keys, bass or entire band wtd by former member of Taste of Honey for touring opp Steve, 818-914-2369
 • **Fem violinist wtd** part blues/rock/alt Band is well estab Mitch 213-876-1548
 • **Finan backer wtd** unique hard rock act w/ht material, very tight, exp, focused, have CD Serious only 818-386-5869
 • **GOOD KUSAP** seeks booking agt Pls call Juan, 818-338-5434 Leave mess
 • **Guit instrnc** pro, exp, patient, specity heavy metal rock, blues, Ear train, music tech and more Emph creatvity & fun, Doug 310 395 3391
 • **Guit roadie wtd** by LEMURIA expensv taste to start, but outstanding opp to grow w/LA's new/rock sound, will train 818-752-9496
 • **Harmonica plyr** seeking serious musicians for gigs, other proj From blues backgrnd to Hot House Flowers, Waterboys, Pearl Jam Screaming Trees,

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 • **Intli known** rec artist looking for prod, studio, have rec label will releas masters 310-289-4734
 • **Intli known** rec artist neg w/label, looking for prodcr and/or co-wrtr w/studio to collab for master release thru label 818-846-8124
 • **Introspec** dance music w/hip hop & jazz inflec. Intli Massive Attack Frankie Knuckles, Portishead, forming UK style collectv Dennis, 213-663-1380
 • **Jazz musicians** wtd to jam on lake boat tunes for fun Brandon, 213-871-1480
 • **Lead sheets,** scores, arrang for bands, voc, strings, etc Pub quality, reason, 213-851-9096
 • **Looking** for band to share rehearsal studio Big room, air/heat, secured, 24 hr access. Ced, 818-345-4944
 • **Major showcase** proj, artists neded, solo or groups, promo/prod co based Univ City, Mike O., 818-753-5828 or Kenny A., 310-837-6494
 • **Marrumba plyr** double on flute, conga, bass, looking for reggae, R&B Latin or new age, working situ 818-366-0777
 • **Mgr wtd** by rec artist/pianist w/2 albums, must have xint connect 818-342 3100
 • **Mgr wtd** by succfll insir solo artist Direct exp not nec Must be honest, persit, enthus w/good work ethic Call betw 9-5, 310-44-5011
 • **Mgrs/agts** wtd by talented voc/hgtng hard rock act w/ CD, enthus, dedicatn, 100% belief in band more imp than exp 818-951-1030
 • **Musician prod** seeks same to locate/share rec/rehears spc in 310 or 213 area Mess, 213-960-1000
 • **R&B, rap** and hip hop masters w/hi poten wtd for black/urban compil CD Deadline 5-15 213-969-2578, leave mess
 • **Reliable mgmt** ntrn wtd to help w/estab rock band We

make, you make it 310-393-1132
 • **Rock band** making well connect demo. Young fem neded for speaking part, paid pos. Frank, 818-338-3106
 • **Roomate wtd** to share large two bed apt in N Hollywood, male/lem, \$275/mo + 12 util, must be employed 818-994-4886
 • **Seriously funky** groove band seriously dedicatd mgr Bob, 818-508-7972
 • **Several rap artists** need prod/studio time All styles, hip hop/jazz etc 310-936-6184
 • **Sound man wtd** for aggres indus dance band, rec co int must be able to tour James, 818-986-5193
 • **SPIRIT KNAPPE** seeks video director/book agt Juan, 818-338-5434
 • **Sponsor/investor** wtd for black/urban music compil CD, xint ROI on \$5000 invest + linder's fee on rec/distr deals, Serious only, 213-969-2578, leave mess
 • **Total Hammond** monster, have C3 and Leslie, will travel 818-773-9943
 • **Violinist improv** & reads in rock/jazz styles seeks working band for rec situ Eddie, 310-559-8524
 • **Wanted:** Well connectd CD music video-pop fem artist ready for deal 818-223-9529

serious collab Max, 213-644-0198
 • **Looking** for financ backer/mgmt for VH tribute band, proven track rec, over \$100K made East Coast/Canada tours Pro situ John Paul, 818-344-4091
 • **Lyrical wtd** by rec artist/pianist w/2 albums, must have xint connect, have songs places or get deal 818-342-3100
 • **Lyrical/sngr** seeks great composer/musician for existing country, R&R, pop, etc lyrics Can sing lead/back on demos Help promote Cara 818-785-5691
 • **Sngwr wtd** for ctnry reggae blues lines seeks bands/sngs not nec self cont Also seeks prod/mgrs Mess, 818-358-6863
 • **Songwtr avail** to write hit songs Pop, dance, love songs Call the Hollywood kid, 213-464-4935
 • **Songwtr in Austin, Tx** area seeks book agt or pub John Michael 512-451-4553
 • **Songwtr wtd** for reggae, blues, ctnry demo seeks sngs/sngwtrs and bands not nec self-cont, also seeks pub, mgrs, Paul, 818-358-6863
 • **Versatll male sngtr/wtr** seeks composr/kybst collab adult cont, blues, jazz, crooners, pop lmed start on requested demo Brighton, 310-429-9939

16. SONGWRITERS

• 25 yr old fem needs songs for indie album proj Braxton style, 303-759-4965
 • **ASCAP award winning** songwtr from N.Y. seeks pro songwtr w/studio to collab and pitch material for various comm proj Anika, 310-719-6271
 • **BMI wtr** needs collab, serious R&B & pop, strong melodic sense Otis, 213-384-5594
 • **En snglryst wtd** by kybst for collab sngwtr/perf Rob, 213-962-2926
 • **Guit/songwtr/elec** musician seeks devastating/visionary elec musician/mdr monster/prod or band for

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