

# MUSIC CONNECTION

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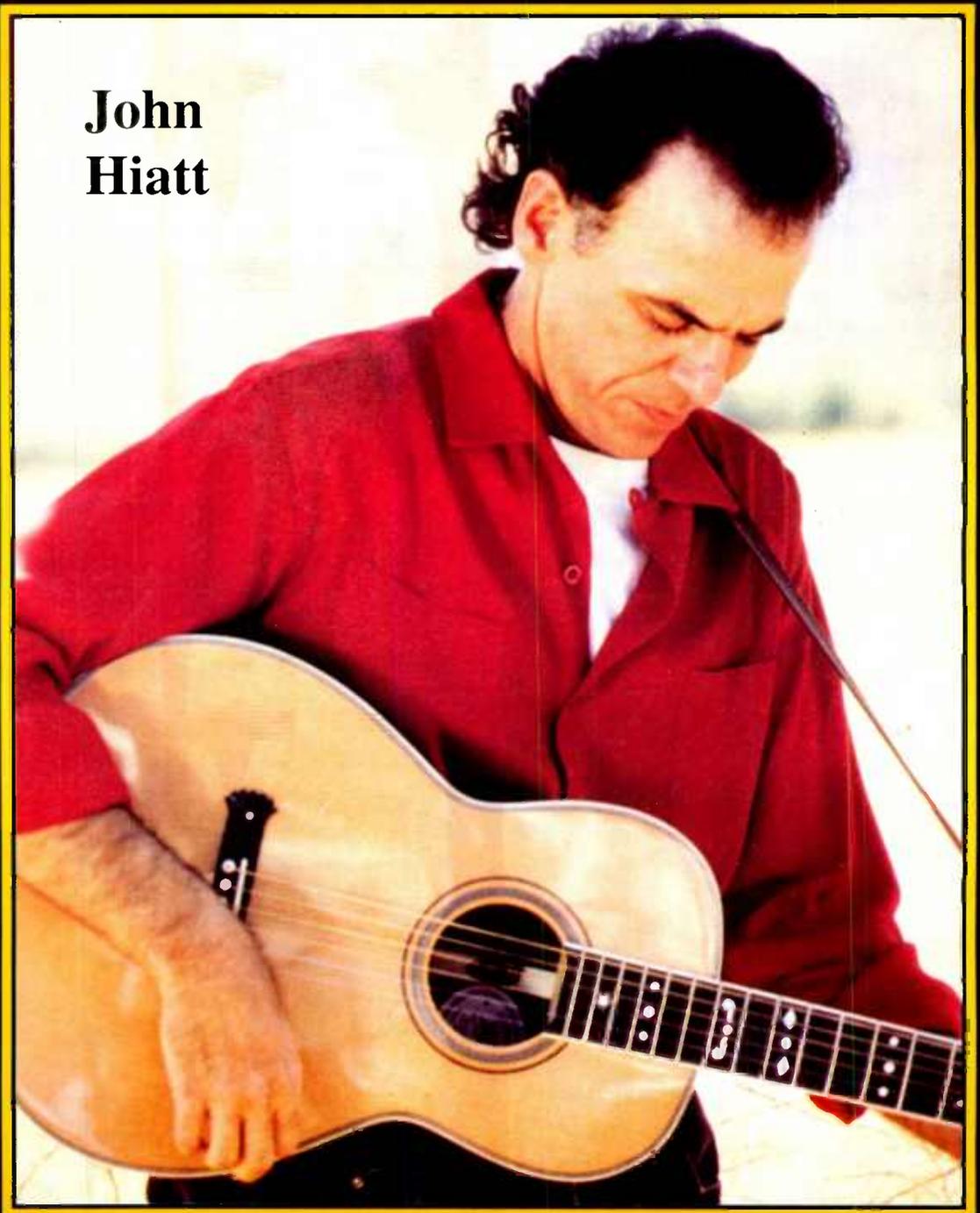
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# MUSIC CONNECTION

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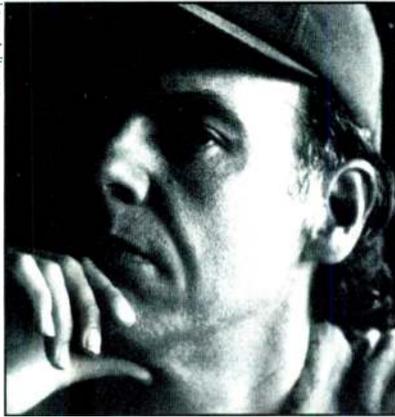
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# FEATURES

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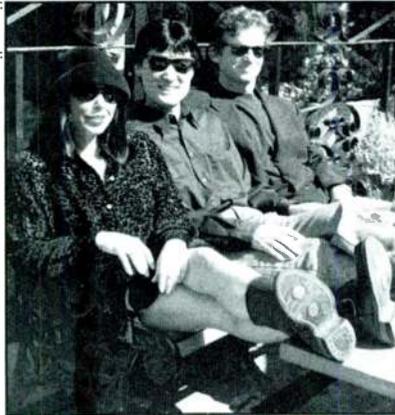


## 20 JOHN HIATT

This acclaimed singer-songwriter has a new label and a new album, but will Capitol be able to do what Epic, MCA, Geffen and A&M couldn't? Can they break Hiatt to the mainstream audience he so richly deserves? We speak with Hiatt, whose songs have been covered by many artists, about his career and the art of songwriting.

By Steven P. Wheeler

HEATHER HARRIS



## 24 PUBLISHER REUNION

Ten years ago, *Music Connection* magazine featured three up-and-coming publishers, Linda Blum-Huntington, Dale Kawashima and Tam Sturges, on the cover. Ten years later, we check in with the veteran publishing trio to find out how their careers—and the industry in general—have fared.

By Karen Orsi

28 DIRECTORY OF MUSIC PUBLISHERS Compiled by Carla Hay

30 SONGPLUGGERS By Jonathan Widran

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Hiatt cover photo: Lester Cohen (inset: Heather Harris)

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**Rules, regulations, and fine print:** 1) Entries will be limited to bands and artists residing in Southern California. 2) All styles of original music will be judged on originality, songwriting, execution, and musicianship. Quality of production will not be a factor. 3) A \$15 entry fee must accompany all entries. Check or money order made payable to Disc Makers. Entries without entry fee will not be considered. 4) Entries must be received by Nov. 9th, 1995. Entries received after that date will not be considered. 5) Cassettes or CDs (2 song minimum) submitted will not be returned. No bios or press kits please. 6) Along with your cassette or CD, supply contact name, address, and telephone number, typed or printed for notification of finalists.

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**BACK ISSUES:** All back issues are \$3.50 each plus \$1.50 postage per issue. Write to MC c/o "Back Issues," or stop by the office and purchase them.

**FREE CLASSIFIED ADS:** Please refer to the classified section of the magazine for complete instructions as ineligible or improperly placed ads will not be printed. Place your ad on the 24-hour hot line by calling 213-462-3749.

**DISPLAY ADS:** Our advertising/promotion department is extremely helpful when it comes to assisting you in designing a promotion campaign for your music career. Call the above number any time between 9:30 a.m. and 6 p.m.

**CALENDAR:** If you have an event, workshop, class or seminar that you want us to announce, send the information in writing to the above address. c/o "Calendar."

**FEEDBACK:** All your comments, suggestions and opinions are welcome. We reserve the right to edit

all submissions. Letters must include your name and address. Direct all correspondence to "Feedback" or call 818-503-7485.

**CLUB REVIEWS:** Send a request letter to the above address that includes the name and number of the group's contact person, the correct spelling of all the band members' names and what they play, a b&w photo, three future gig dates and a very short description of the music. A tape is helpful but not necessary. Give us at least ten days advance notice of your gig. Direct the correspondence to "Club Reviews."

**DEMO CRITIQUES:** Our Demo Critique section has been expanded. If you are an unsigned artist and want your product analyzed before you submit it to the industry, please see the guidelines in the Demo Critique Section of this issue.

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## NEXT ISSUE

MUSIC  
CONNECTION

# PERCUSSION SPECIAL

Ad Deadline: **Nov. 2, 1995**  
Publication Date: **Nov. 8, 1995**

**(213) 462-5772**



By Trish Connery

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

Current

California Lawyers For The Arts, a non-profit organization providing legal assistance and education for artists of all disciplines, will present a "Public Domain Primer" workshop on Tuesday, November 28, from 7:00-8:30 p.m. at the Ken Edwards Center, located at 1527 Fourth St. in Santa Monica. An intellectual property attorney will discuss how to determine what copyrighted materials have passed into the public domain, how those materials may be used, fair use and other related issues. The cost is \$5 for Santa Monica residents and CLA members; \$15 for non-members. Call the CLA at 310-395-8893 for additional information.

Mark your calendar! LIFEbeat, the music industry fights AIDS organization, once again leads the fight against AIDS with CounterAid, the annual fund-raiser that brings together major record retail chains and stars from music, television and film to help raise money for those living with HIV/AIDS. This year's event happens concurrently in New York and Los Angeles on Saturday, December 2, where a variety of stars will make personal appearances at various record stores throughout both cities. Stay tuned to this column for an upcoming list of the stars and stores involved in the L.A. area. Call Sharon Weisz at W3 Public Relations (213-852-1043) for additional information.

The Songwriters Guild Foundation is pleased to announce its November seminars: Wednesday, November 1, 7:00 p.m. features Jon Eagenhouse of Roland Corporation, who provides a free demonstration of the new Roland XP50 Workstation. On Wednesday, November 8, 7:00 p.m., Ask-A-Pro will feature hit songwriter Harriet Schock, who will be available for questions and song critique. This event is also free of charge. Finally, on Saturday, November 18, 9:00 a.m.-12:00 noon, music publisher Lynne Robin Green will present "Everything You've Always Wanted To Know About Music Publishing But Were Afraid To Ask."

The fee is \$15, which includes class handouts. Call the SGA at 213-462-1108 for additional information.

Veteran songwriter K. A. Parker has several songwriting classes scheduled for the winter quarter starting this month. "Foundation Course: The Basic Course," "Writing For The Recording Artist," "Writing The Love Song," "Advanced Workshop" and "The Business Of Songwriting" are four-to eight-week classes and cover everything from songwriting to collaboration to copyrights and publishing. Class fees range from \$125-250. Call 818-377-9730 to obtain class dates and complete descriptions.

The Los Angeles Music Network (LAMN) will present "Getting Songs Into Soundtracks" at the next monthly meeting on Monday, November 13, 7:00 p.m., at the Derby, 4500 Los Feliz Blvd. in Hollywood. The panelists for this event are yet to be announced. Admission is \$5 for LAMN members, \$10 for non-members. Please call 818-769-6095 for additional information.

Don't forget that Songwriters Expo 18 is coming up on Friday, Saturday and Sunday, October 27-29, at the Universal City Hilton. Included in this three-day event of classes, panels and workshops will be Music Connection publisher J. Michael Dolan's popular class, "How To Get Fast, Extraordinary Results In Your Career." Songwriters Expo 18 is co-sponsored by the Los Angeles Songwriters and the National Academy of Songwriters. Advance registration is \$175, or \$195 at the door. Contact LASS at 213-467-7823; or NAS at 213-463-7178 for additional information.

The Los Angeles Country Museum of Art, located at 5905 Wilshire Blvd., is sponsoring admission-free jazz concerts every Friday evening, 5:30-8:30 p.m., on the museum's plaza, where listeners can enjoy refreshments and a light supper while listening to some of Los Angeles' finest jazz musicians. Call 213-857-6115 for more information and a list of featured performers. 

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## The Gauntlet

A gauntlet describes the age old practice of lining up two rows of people armed with sticks with the intent to beat the hell out of a person forced to run between them.

High spirited individuals, who by nature are born singers, suffer just such an ordeal while growing up. Almost everyone starts out knowing how to speak and to sing well. Then schools, parents, siblings, friends, TV and religious institutions clobber our natural vocal abilities running us through a gruelling gauntlet of repression and fear.

If you've had your personality battered or spirit bashed into submission by toxic parenting or schools, then student and voice teacher alike may need to stoke inner fires that have long been dormant. Soulful singing can almost always be re-kindled by voice lessons that take risks and reach into the powerful hotbeds of the untamed beast.

It is appalling how many talented young voices are regularly shoved into oblivion. Young singers are left questioning their talents rather than feeling empowered to sing and courageously face their potential. Singing is about expressing one's self and letting it all hang out; the same qualities that a repressive society seeks out and often destroys.

Having been *vocally* abused is probably the case if several of these traits are common in your efforts to speak or sing well:

1. Finding your voice cut-off, lifeless and lacking any ring or carrying power.
2. Gulping for air when breathing for singing or feeling you need to push lots of air at the cords to sing.
3. A tight constricted throat. Nobody is born with this annoying condition. It's often the result of years of harsh criticism by people we depend on.
4. A one-dimensional voice lacking the common highs and lows, louds and softs or brights and darks of singing that is free, flowing and spontaneous.
5. Singing with an emotionless face.

All these problems and many more can usually be remedied by an effective voice teacher. In most cases, you don't need psychological therapy, hypnosis, or some quick fix to these dilemmas. Just common sense applied through the use of routine vocal techniques can bring you back to the killer vocals you had as a kid.

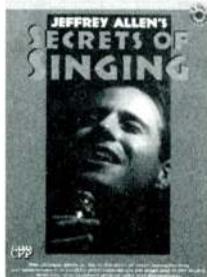
But, it takes courage and dedication to face up to the fact that shit happened in your up-bringing and it's going to take some powerful guidance to get you back the voice that is your birthright.

If you're feeling like less than that vocal power-house you know is trapped deep inside you, pick up a copy of the *Secrets of Singing*. Inside you'll find thirty three chapters on the nuts and bolts of singing all designed to get you back to your natural voice. Hundreds of illustrations and two powerful Cds will give you a clear understanding of just what it takes to restore your voice to its original state.

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(A sound system for Jeff's UCLA Extension 12 week workshop is being provided  
courtesy of the Singing Store U.S.A. Locations in Santa Monica and Van Nuys.)



CLOSE-UP



**PROJECT ONE** 

By Karen Orsi

Project One is the place to go if you're sick and tired of haggling on the sales floor for a good price on recording equipment. A cool, almost boutique storefront on Sunset is the location for this service-oriented, artist-oriented and customer-friendly business run by Dalton Pridoy.

"Project One is a support service for the music, songwriter and audio/video entertainment industry," says Pridoy. "We offer pretty much every single recording media made on the planet for all machines, for all creative people, to store all their incredible creative energies onto."

They also sell a large selection of hardware, such as single process tape recorders, mixing consoles, studio monitors, microphones and all outboard signal processors and effects gear. Project One also has a duplication division called Disc One for audio cassette copies, video copies, one-off CDs and CD pre-mastering.

Obviously, if you're expecting a saucer-eyed sales guy with coffee breath and wild hair to come up to you in this place and pin you down right then and there with a one-time-only offer, you're in the wrong joint. Project One does offer a 30-day price protection guarantee to help you deal with those other creatures, though. But this is one place you will not find yourself being stalked and circled by high pressure sales animals.

Pridoy began Project One in 1980 with \$500. He made a deal with his wife where she could have a baby if he could start a small business. "Now we both have babies," he says, "and they're getting so big that they're hard to control sometimes."

Project One has over a million dollars in equipment and supplies, with a large list of clients coming from out of state. When asked about the store's particular niche in the big picture, he says that he doesn't really know. "Our strongest point is that we're consistent, honest and fair," he muses. "We cater to the songwriter, recording, audio/video and entire music industry."

Pridoy estimates that about 30-40 percent of his sales are related to home recording studios. "Most home recording studios can't really afford the top-notch stuff unless they're already really successful," he says. "They usually buy something like an ADAT."

As for how he competes with the other stores in town, he says, "I think we all have our own clientele. We all have our own philosophies and ways for how we deal with customers. We are a non-commission-based store, so there's no aggressiveness to in-

timidate our customers. They're free to roam, they're free to casually ask questions and pick our brains, and I think that says a lot. Particularly when I've watched many companies come and go in this town that were a lot larger than Project One, and that I admired. That tells me that we're doing something right."

Pridoy feels that management is the key to running a successful retail operation. "If you cannot manage your store," he says, "you cannot take care of customers and keep on top of things. We've spent over \$150,000 just on our computer system to track inventory, accounts payable and receivable and to analyze what's selling and not selling. That keeps us on top of our products and our customers. There's new things coming down the pipeline, and this gives us a lot of reports about how we can change as the times change."

"I think that people want a fair value," Pridoy says of his clients. "And I think that most people want to be treated with dignity and respect regardless of how little or how much money they have. That's what we try to project at Project One. We offer fair pricing on all the products we sell, and we offer 30-day price protection. So if they find it within 30 days anywhere in the U.S., we'll 'price-protect' it. So they have no remorse if they go out of here and find out down the street or see in a mail order catalog that they could have saved money. We'll price-protect it. We will have to do a verification, and sometimes there are things that are totally misleading; for example, it's a demo product or a defective item that's been repaired. We have to know that it is a true A-stock type of item. It's only fair that if we're fair with a customer, the customer is fair with us, and that the store offering the lower price is also being fair to the customer and not misleading them. We want to be sure that the customer is protected on both ends if some other dealer is selling him something below cost for obvious reasons, like it is not a truly A-stock item."

Pridoy attributes the store's longevity to "that belief and that love in what you do, and the care and concern of our customers. We care about that guy buying one C-10 cassette because he wants to send it to the Library of Congress. That guy may one day end up being the next biggest thing on the planet."

*Project One is located at 6669 Sunset Blvd. in Hollywood (213-464-2285) and 10627 Burbank Blvd. in N. Hollywood (818-753-8273).* 

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# BMI



# Capitol Releases Final Track Listing for 'Beatles Anthology I'

By Michael Amicone

*Highlights of set include the new song "Free As A Bird," a demo and outtake of "No Reply" and several tracks with Pete Best on drums*

New York—On October 17—nearly a week after *Music Connection* published an exclusive news story detailing its contents (issue #21)—Capitol Records announced the final track listing of the first two-CD/two-cassette/three-LP installment of the eagerly anticipated multiple-disc series *The Beatles Anthology*, which will contain studio outtakes, live performances, alternate takes of hit songs, demos and interview segments spanning the Fab Four's recording career.

Following is the complete final track listing of musical selections (with brief descriptions) to be included on *The Beatles Anthology I*, which has been rescheduled for a Tuesday, November 21st release. All of the tracks are previously unreleased (except where noted):

Disc One: "Free As A Bird" (new recording fashioned by the remaining three Beatles from an unreleased Lennon demo), "That'll Be The Day" (1958 Quarrymen recording), "In Spite Of All The Danger" (1958 Quarrymen recording), "Hallelujah, I Love Her So" (1960 home recording), "You'll Be Mine" (1960 home recording), "Cayenne" (home recording of a McCartney instrumental), "My Bonnie" (re-

corded in Hamburg in 1961; previously released), "Ain't She Sweet" (recorded in Hamburg in 1961; Lennon handles the vocals on a rocked-up arrangement of this old favorite; previously released), "Cry For A Shadow" (a Lennon/Harrison instrumental recorded in Hamburg; previously released), "Searchin'," "Three Cool Cats," "The Sheik Of Araby," "Like Dreamers Do" and "Hello Little Girl" (the preceding five tracks culled from the Decca audition, January 1, 1962, with Pete Best on drums), "Besame Mucho" (recorded June 6, 1962, during the Beatles' first visit to Abbey Road), "Love Me Do" (also from the Beatles' first Abbey Road session and also with Pete Best on drums), "How Do You Do It" (recorded on September 4, 1962; a projected single candidate that was nixed; eventually a hit for Gerry & the Pacemakers), "Please Please Me" (recorded on September 11, 1962), "One After 909" (recorded on March 5, 1963; three incomplete takes and one complete take of the song that the Beatles would later revisit for the *Get Back/Let It Be* project), "Lend Me Your Comb" (a BBC radio performance from 1963), "I'll Get You" (from the British TV



show *Sunday Night At The London Palladium*). "I Saw Her Standing There," "From Me To You," "Money (That's What I Want)," "You Really Got A Hold On Me" and "Roll Over Beethoven" (the five preceding tracks taken from a live performance aired on Swedish radio in 1963).

Disc Two: "She Loves You," "Till There Was You" and "Twist And Shout" (three live performances from the 1963 Royal Command Performance show, the last song featuring Lennon's classic "rattle your jewelry" introduction), "This Boy," "I Want To Hold Your Hand" and "Moonlight Bay" (from the British TV show *The Morecambe And Wise Show*),

"Can't Buy Me Love" (take 2; recorded on January 29, 1964 in Paris and featuring background vocals that were eventually discarded), "All My Loving" (first song performed on *The Ed Sullivan Show*), "You Can't Do That" (February 25, 1964), "And I Love Her" (February 25, 1964; take 2; a "heavier" version of the song, with drums and an electric guitar), "A Hard Day's Night" (April 16, 1964; take 1), "I Wanna Be Your Man," "Long Tall Sally," "Boys" and "Shout" (the preceding four tracks from the 1964 British TV special *Around The Beatles*; "Boys" was never broadcast), "I'll Be Back" (June 1, 1964; takes 2 and 3), "You Know What To Do" (a demo of a Harrison song recorded on June 3, 1964), "No Reply" (a demo recorded on June 3, 1964), "Mr. Moonlight" (August 14, 1964; featuring a guitar instead of an organ solo), "Leave My Kitten Alone" (August 14, 1964, outtake from the *Beatles For Sale* sessions; almost released as a single in the mid-Eighties), "No Reply" (September 30, 1964; take 2), "Eight Days A Week" (false starts, experimentation and a complete take) and "Kansas City/Hey-Hey-Hey-Hey!" (October 18, 1964; take 2; the *Beatles For Sale* version is take 1). **MC**

## AmSong Takes Copyright Extension to Capitol Hill

By Steven P. Wheeler

*New songwriting organization asks Congress to extend U.S. copyright term by 20 years; other bill may impede its immediate passage*

Washington, DC—AmSong, a fourteen-month-old New York-based non-profit organization dedicated to the protection of musical copyrights, is continuing its fight for a new copyright term.

Each officer of AmSong—President/founder Mary Rodgers (Estate of Richard Rodgers), Elizabeth Peters (Estate of Irving Berlin), Michael Strunsky (Estate of Ira Gershwin), Hoagy B. Carmichael (Estate of Hoagy Carmichael) and James Hammerstein (Estate of Oscar Hammerstein II)—represents the estate of composers whose works could soon be subject to the financial black hole known as public domain.

However, more contemporary writers and artists have joined

AmSong over the past year, including such notables as Bob Dylan, Paul McCartney and Quincy Jones.

AmSong is currently leading the fight to extend the term of copyrights in the United States from the life of the author plus 70 years (instead of the current 50 years) and a total of 95 years for pre-1978 works (up from the current 75 years). This extension would bring the U.S. to the same term of protection being honored throughout Europe.

This year Senator Orrin Hatch (R-Utah) introduced Copyright Term Extension Act of 1995 (S.483) in the U.S. Senate (co-sponsored by Senators Dianne Feinstein, D-Calif.; Fred Thompson, R-Tennessee; and Alan Simpson, R-Wyoming).

In addition, Congressman Carlos

### BECK INDUCTION



Guitar hero Jeff Beck was recently inducted into Hollywood's sidewalk gallery RockWalk in a quiet ceremony which took place at the Sunset Marquis. Beck put his hands in cement while in town for a Greek Theatre stint (he is standing in front of his two custom built cars).



Moorhead (R-Calif.) produced a companion bill (H.R. 989) in the House of Representatives, co-sponsored by six Democrats and six Republicans, further demonstrating the non-partisan backing of the issue.

On behalf of AmSong, Quincy Jones testified before Moorhead's copyright subcommittee in the House in support of the proposed bill this past July and composer-lyricist Alan Menken appeared before the Senate Judiciary Committee, chaired by S.483 author Orrin Hatch, in September.

The Clinton Administration has said they will support the copyright extension measures.

Currently, copyrighted works enter the public domain 50 years after the composer's death, meaning the heirs of the authors (and the publishing houses) receive no further compensation.

AmSong attorney Lisa Alter of Reuben, Weintraub, Cera & Alter denies any opposition, telling *Music Connection*, "The only opposition to the bill—and it's not an organized opposition—seems to be some sporadic complaints from various law professors, who object in different ways. There's no real consensus about what they don't like."

Both bills have overwhelming non-partisan support; however, Alter points out that other bills involving the music publishing community are delaying the process.

Alter says performing rights organizations ASCAP, BMI and SESAC are more involved with the well-publicized Fairness In Music Licensing Act of 1995 (H.R. 789).

in which the National Restaurant Association is trying to stop them from collecting money for use of music in such establishments.

"The Fairness In Music Licensing Act is a serious threat to this bill because the Copyright Term Extension bill is basically a 'no-brainer': there's no organized objection to it. I believe that it would have been passed already, but the proponents of the restaurant bill have stated that they are going to delay action on the Term Extension bill until they get some kind of resolution on the restaurant bill. The committees—certainly in the House—have overwhelmingly endorsed the Term Extension bill but not the restaurant bill. So it's become a political game, and we're concerned that until that matter is resolved, we are going to be held hostage."

The Copyright Term Extension Act would also bring the copyright term for pre-1978 works from 75 years to 95. The current copyright law was passed in 1976 and enacted on January 1, 1978, but problems have arisen, especially in regards to pre-1978 copyrights.

"What became obvious," says Alter, "is that if you write at a young age and live a long life, you can outlive your own copyright, like Irving Berlin, which is why we're trying to extend the pre-1978 term of 75 years to 95 years."

Whether or not the Copyright Term Extension bills get voted on by the end of the year remains to be seen. For further information, AmSong's office can be reached at 212-355-0800. 

By Steven P. Wheeler



Alan Voss

Alan Voss has been appointed Executive Vice President/General Manager for Elektra Entertainment Group. Beginning his career with the WEA organization in 1973, Voss was most recently Senior VP of Sales for EEG. In addition, Clarence Barnes has been named National Director, Top 40 Promotion for EEG. Voss and Barnes can be reached in the New York offices (212-275-4000).

Almo Sounds has named Christopher Bren as International Director. Based in New York (212-226-1000), Bren will handle all overseas marketing for the label's U.S. and U.K. signed acts through the label's various licensees and affiliates abroad.



Rick Gershon

Rick Gershon has been named Director of Publicity for Warner Bros. Records. Gershon comes to the label from A&M, where he held a variety of positions during a five-year tenure. In addition, Katrina Fernandez, Gerry McCarthy and Marina Rota were all promoted to the position of Artist Development, International Manager in the label's International Department. Contact the Warner Bros. Burbank offices at 818-846-9090.

Harriet Schock was elected President of Los Angeles Women In Music, a non-profit organization offering industry panels, a job bank, goal-setting groups and singer-songwriter showcases. Schock can be reached at 213-934-5691.

Tom Gorman has been appointed Vice President of Promotion at Private Music. Previously Gorman was with Imago, Chrysalis and Capitol. Contact Private at 310-358-4585.

American Recordings has named Robin Miramontez as Production Chief, where she will oversee all aspects of production and merchandising fulfill-

ment. She will be based in the company's Burbank headquarters (818-973-4545).

Hollywood Records named Joel Habbeshaw as National Director, Promotion. Following a stint at Maverick Records, he was most recently an indie record promoter in L.A. Contact the label's Burbank offices at 818-560-6197.

Ron Carter has been appointed Senior Director of Publicity for Qwest Records (213-874-3028). Carter began his career at Motown in 1985 before moving to Michael Jackson's M.J.J. Productions, then Mercury and Warner Bros.

Reprise Records made two announcements in their video promotions department. Wendy Griffiths has been named Vice President of Video Promotion and Gia DeSantis has been named Associate Director of Video Promotion. Both Griffiths and DeSantis can be reached at the Reprise offices at 818-846-9090.



José Raul Perez

José Raul Perez has been named Director of U.S. Recorded Music Product Development for Reader's Digest Association, Inc. Perez can be reached by contacting 914-244-5786.

BMG Distribution has promoted Amy Basler to Manager, Market Research, and Patricia Schreiber to the post of Manager, Label Liaison. Contact 212-930-4000.

Judy Miller has been named Associate Director, Publicity for RCA Records, where she will implement and coordinate national and regional media campaigns for RCA's alternative roster. She is based in New York (212-930-4479).



Sandra Trim-DaCosta

Sandra Trim-DaCosta has been promoted to the position of Vice President of Marketing for the GRP Recording Company, where she will supervise all marketing activities for the Impulse!, GRP and Blue Thumb labels. She is based in New York (212-424-1000). 

A LION'S SHARE



Elton John was recently presented with a plaque commemorating the sale of ten million copies of *The Lion King* soundtrack. The presentation was made backstage following one of Elton's recent Hollywood Bowl gigs. Shown (L-R): Walt Disney Company Chairman/CED Michael Eisner, Walt Disney Records Senior VP Carolyn Mayer Beug, Disney's Chris Montan, John, composer/producer Hans Zimmer, Walt Disney Company President Michael Dvitz and Walt Disney's Peter Schneider.



**Carl Caprioglio**

**Title:** Owner/President  
**Duties:** Product/Talent Acquisitions  
**Years With Company:** 3 years  
**Company:** Oglio Records  
**Mailing Address:** 901 A North Pacific Coast Highway, Suite 200, Redondo Beach, CA 90277  
**Phone:** 310-798-2252  
**FAX:** 310-798-3728

**Dialogue**

**Background:** This reissue-based label in Redondo Beach has now entered the playing field of indie labels releasing new product. Their first release is by the veteran act 20/20.

Caprioglio started out in the business with a college buddy, putting together a mobile DJ system that catered to private parties, weddings and the like, before they started hitting the club circuit and eventually hooking up with radio stations KROQ and Power 106, handling the personal appearances of the various on-air personalities.

By 1991, the DJ service had grown to such a size that Caprioglio says, "the monster didn't really need two heads anymore, so I decided to move on."

Before leaving, the music business entrepreneur converted the company's DJ sound systems from vinyl to CD, buying compilation CDs to accomplish the task, which directly led to the starting of Oglio Records in the summer of 1992. Since that time, they have released a little more than 25 albums, and now, with their recent distribution deal with Navarre, Oglio Records has entered the enhanced CD arena, notably with their holiday release of the classic Bing Crosby/David Bowie single "Peace On Earth/Little Drummer Boy," which includes the full-length video on the enhanced CD.

**Label Roots:** "I bought a lot of the Rhino and *Billboard* 'best-of' collections, so I didn't have to go back and replace all the vinyl records in our systems. And since we had more than ten systems, it would have been very expensive. And one of things I couldn't really find was music from the Eighties—mostly Eighties dance



music and the modern or alternative music of the Eighties. That was really tough to find in the compilation formats or on CD at all.

"So when I left in 1991, that was sort of burning in the back of my brain, and I was thinking that I might be able to make a go of it. I knew exactly what I could find and couldn't find on a worldwide basis off the top of my head, so I set out to try and release those things.

"For a while, we had the market all to ourselves, and it was great. Priority had a couple of compilations out that were sort of Eighties-oriented, but that was about it. Rhino hadn't really clued in yet, so for a good two years we were out there pretty much by ourselves."

**Beginnings of the Label:** "The first release we had was called *Flashback: New Wave Classics*, and that did really well because there wasn't anything quite like it at the time. It was a little more dance-oriented Eighties stuff than what Priority was putting out, which was kind of the more rock-end of the spectrum.

"I caught wind that Rhino was working on a series, and that Priority was coming out with some more, and that a couple of other labels were going to be doing similar projects. So I knew that I would have to have some kind of angle to get noticed, and I approached KROQ and said, 'I want to do the official KROQ of the Eighties CDs,' and a couple of their people were really into it, but one of the higher-ups came in and said they didn't want to have anything to do with it.

"So I had a lunch meeting with [KROQ DJ] Richard Blade about it, and he said he'd love to write the liner notes. But I told him that I wanted to stick his face on the cover and really make a go of it. So we cleared it with KROQ, and one thing led to another, and we ended up putting out six CDs of the *Richard Blade* series.

"They ended up being wildly successful in Los Angeles, but only modestly successful around the rest of the country because nobody outside of L.A. really knew who Richard Blade was. In fact, we got a call from *Billboard* magazine saying that *Richard Blade: Volume 2* had significant sales, but when I told them it was a compilation pop album, they said, 'Well, if it was a jazz album, you would have charted this week' [laughs]. To make a long story short, the *Richard Blade* series was sort of our launching pad, so to speak."

**Step Two:** "A lot of people got interested in us, and from there we progressed from the compilations to the

single artist reissue packages. We started to look into the individual bands that we had on our compilations that people kept asking for. We started off with the really obscure bands like Freur and King, who we could get really cheap.

"For some odd reason, in L.A. and Salt Lake City, the Freur album sells like crazy—90 percent of the Freur records we sold were divided between L.A. and Salt Lake City."

**First Signing:** "The deal with 20/20's new album pretty much evolved the way that a lot of our single artist stuff does. We included 20/20's song, 'Yellow Pill,' on one of the *Richard Blade* compilations, and some people wrote in saying how great it was that we put that song on there because it was hard to find. So we started looking into releasing 20/20's first full-length album, and when I looked at their first two albums that I had in my personal library, I noticed that each album was only like 35 minutes long. So I thought about sticking them both on one CD.

"I contacted Sony about that idea, but they said we would have to get the band's consent. We would have contacted the band anyway, but when we called them, they said, 'We can't really talk now, we're in the studio, we'll have to get back to you.'

"When we finally talked, I asked them what they were doing in the studio, and they told me they were recording a new record. They sent me a tape, and I really liked it. It may or may not turn out to be the most commercial album around, but I enjoyed it, and I believed in it enough to go ahead and issue the new album at the same time as the reissue. It just made sense to strike a deal for their new material."

**New Releases:** "The distribution channel is all pretty much the same, in terms of compilations, reissues and new albums, but the amount of press and publicity that we go after for the new record is a lot higher than

what we've gone for in the past. We'll be hiring an independent promoter to work the record at radio, which we haven't had to do before.

"With compilations, we'd just send the radio stations the CDs and ask them to tell their listeners that they can find these songs on our product. It was really easy to give away records on 'Flashback Weekends' and things like that. It was a slam dunk everywhere we went, but this new record is certainly going to be a new experience for us."

**Talent Search:** "Even though we are best-known as a reissue label, we still get a lot of tapes from unsigned bands and artists, as well as established artists, and we listen to each and every one of them. We pass the tapes around the office, so signing more artists with new material is something that we're considering more and more.

"This 20/20 project is a baby step toward that goal of being a 'real' record label, in that we're taking an existing band and working with them. The people that work at my label have all worked at normal record companies, and their experience has been with breaking new bands, and ever since they came onboard, they've been asking, 'When are we going to be signing new bands?' So I think they're all ready for it, but since it's my money, I have to make sure that I really like it first."

**Genre Slant:** "Most definitely, what we listen to around here is alternative, but more of a Triple A slant, and that's probably the direction we would head. But in my car and at home I listen to everything from the Beastie Boys and Dr. Dre to Steely Dan and Roxy Music. I appreciate just about anything, but what we know best is Triple A and alternative."

**Distribution:** "We made a distribution change to Navarre this past July. When we were mapping out our future we realized that the future of

**HEADS AND TAILS**



**Geffen artist Lisa Loeb recently celebrated the release of *Tails*, her debut effort, with a special in-store performance and album signing at HMV Records in New York. Loeb performed her current single, "Do You Sleep?" and her first hit single, "Stay." Pictured (L-R): Will Botwin, Geffen's Kevin Twitchel, HMV's Amy Feldman and Alan McDonald, Lisa Loeb, Geffen's Scott Van Horn, HMV's Kathy Angstadt and Ken Feldman and Geffen's Jason Whittington.**



**The Motown Cafe, located on 57th Street in New York City, recently opened its doors, and a star-studded crowd was on hand to salute the Sound of Young America. Seminal Motown legends the Temptations were among the notables who performed for the assembled guests, which included Motown founder Berry Gordy, Martha Reeves of Martha & the Vandellas fame, Luther Vandross, boxer Mike Tyson, Boyz II Men, Salt-N-Pepa, actor Wesley Snipes and basketball heroes Patrick Ewing and Dr. J. Shown (L-R): Kevin Harewood (Senior Director Urban Music & Chief of Correct Records), Nathan Morris of Boyz II Men and J.D. Sussman (General Manager of Grindstone Records).**

music is going to include multimedia elements, and Navarre is really at the forefront of that.

"The main difference is that the distribution company we worked with before distributes over 400 labels. Navarre distributes 50, so it's obviously easier to work with a company like that. If you scream, they'll listen [laughs]."

**Multimedia Angle:** "Generally speaking, there are certain enhanced CDs that go after more of game-playing crowd, where there are a lot of hidden buttons and pathways. But my personal taste is that I get bored kind of quick with that stuff, so we've geared our enhanced CDs toward getting down to the basics—seeing the videos and photos, reading the lyrics and that kind of thing.

"The interactive part of these CDs is most likely going to be an occasional 15- or 20-minute experience, and that's what I think the enhanced CD should be—it should just be a little something extra, it's not really a full-on CD-ROM.

"What we try to do is make something with a minimum of hassle factor. That's why the Bing Crosby/David Bowie CD was made automatic. Once you put it in your computer, you don't have to hit any buttons, you can just sit there and the video will play. That's taking it to the simplicity extreme."

**Enhancing The Future:** "What I anticipate happening is that there are a lot of legal hurdles you have to jump over, and when we're licensing stuff from the major labels, they're still very hesitant to license the multimedia content. And it's still relatively complicated.

"For the CD single of Bing and Bowie, it wasn't too bad. We were able to negotiate that license and get

that going because it is just one song. With 20/20, we're working directly with the band and the band's attorneys, so it's not too tough because their goal and our goal is the same. But if you try to license a New Order video or something, they don't know who you are and they don't really care.

"So the compilations and reissues will probably not have the CD enhancements for the time being, but everything we do with new music will have some sort of an enhanced CD element to it. But we are currently pursuing licensing for compilations that will have the enhanced CD."

**Sales Figures:** "With the compilations, the bottom-line goal is a lot higher than the new music because we really haven't gotten into this area before. So we haven't really set any specific goal in terms of numbers, but I'd be very surprised if we sell less than 20,000 copies of this new 20/20 record within the next six months. It's easy to pull that number out of a hat, but I'm taking into consideration that the band does have an established fan base and every once in a while a folder will pop up on the Internet, where people will start chatting about the band, so I have a good vibe that those fans will come out, and a new batch of groupies will arrive as well."

## News

On Saturday, October 21, at 1:20 p.m., **Blind Melon** singer **Shannon Hoon** was found dead of an apparent accidental overdose. His body was discovered in the band's tour bus, located in New Orleans, by the band's sound engineer. The band's current tour has been canceled and all future plans are on hold.

Veteran music biz executive

**Danny Goldberg** has been named President and Chief Executive Officer of **Mercury Records**. Goldberg—most recently Chairman/CEO of Warner Bros.—will replace **Ed Eckstine**, who is leaving Mercury to start his own label, funded and distributed by **PolyGram**.

Well, it's official. The **38th Annual Grammy Awards** will be held on Wednesday, February 28, 1996, in Los Angeles. The live broadcast will emanate from the **Shrine Auditorium** and will air on the **CBS** television network. Nominations will be announced on January 4, 1996.

Seventies superstar **Peter Frampton** would like to have his career come alive again with the release of **Frampton Comes Alive II**, a sequel of sorts to his mega-platinum album, **Frampton Comes Alive**, which sold fifteen million copies worldwide and catapulted the tasty guitarist to fame and fortune during the late Seventies. (Unfortunately, his career took an almost immediate commercial dive with the release of his follow-up, *I'm In You*.) The new album, which was recorded twenty years to the day that he recorded its predecessor, is on **El Dorado Records**.

Self-proclaimed multimedia poster boy **Todd Rundgren** will finally release his new enhanced-CD album, **The Individualist**, following a lengthy delay. The album has been licensed to multimedia company **Digital Entertainment**, which will release the album to music and software retailers. It will be available to retailers in jewel boxes or larger, traditional software boxes. Suggested list price is \$16.98.

Calling all unsigned bands in the City of Angels. **Disc Maker's 1995**

**Los Angeles Unsigned Band/Artist World Series** is set for November 30 at the **Troubadour** in West Hollywood. Six finalists will be chosen to showcase for music industry leaders, with the winning band garnering numerous prizes, including recording, mastering, manufacturing and promotion of a major-label quality CD and a professional music video. To enter, send a demo tape or CD (two song minimum) by November 9, along with a \$15 handling fee, to: **Disc Makers' 1995 Los Angeles Unsigned Band World Series**, 213 W. Alameda, Suite 101, Burbank, CA 91502.

## Deals

**MCA** has announced the signing of hip-hop/R&B trio **Salt-N-Pepa** to an exclusive recording contract. Group members **Cheryl "Salt" James** and **Sandra "Pepa" Denton** have also formed a joint venture label, **Jireh Records, Inc.**, with **MCA**.

**Sony Music** and producer **Brendan O'Brien** have announced a unique label and production agreement. O'Brien, who has shepherded works for the **Black Crowes** and **Red Hot Chili Peppers**, will head two new labels, **57 Records** and **Shotput Records**. The former label will be an "artist-oriented, music-driven label reflecting O'Brien's musical convictions and sensibilities" and will be distributed by **Sony Music**. The latter label will sign and record regional southeast artists and grass-roots acts and will be distributed primarily through indie distributor **RED**. Shotput's initial signings are **Glenn Phillips**, an original member of the **Hampton Grease Band**, and the **Sight-seers**. **MCA**

## HOW SWEET HE IS



**Zoo act Matthew Sweet**—despite the fact that, as of press time, his album has only logged 260,000 official sales (according to **SoundScan**)—is all smiles when presented with a plaque signifying 500,000 copies sold of his latest opus, **100% Fun**. Pictured flanking Sweet are **Zoo Regional Promo/Marketing Manager Billy Burrs** and **Zoo Entertainment President Lou Maglia**.



NAS ARTIST OF THE YEAR



Pictured (L-R) at the National Academy of Songwriters' "Acoustic Artist of the Year" show at the Troubadour is "Acoustic Artist of the Year" Frank Infantino (holding the grand prize, an Epiphone PR5E Artist Acoustic Guitar from Gibson), NAS President Jeff Barry, co-host/KSCA on-air personality Nicole Sandler and co-host/NAS Executive Director Brett Perkins.

NAS Artist Of The Year Show

The National Academy of Songwriters' 1995 "Acoustic Artist of the Year" show took place at the Troubadour on October 9th, and was by far the best over-all showcase of talent the five-year-old series has had to date. Featuring the cream of the crop from the past year's monthly "Acoustic Underground" showcases, the packed Troubadour showed that the acoustic singer-songwriter genre is still in high gear.

Co-sponsored by SoCal's influential Triple A station KSCA (101.9-FM), Music Connection, ASCAP, BMI, SESAC and a variety of other industry supporters, and featuring an industry panel of judges (including yours truly), the show was co-hosted by NAS Executive Director Brett Perkins and KSCA on-air per-

sonality Nicole Sandler.

The big winner was the outrageously talented comedic singer-songwriter Frank Infantino of Boston, who garnered not only the "Acoustic Male Artist of the Year" honors but also the "Acoustic Artist of the Year" crown. Box Set from Northern California captured "Acoustic Group of the Year" and Boston's Barbara Kessler nabbed the "Acoustic Female Artist of the Year."

Strangely enough, all the ultimate winners were among the last half of the twelve performers of the evening. Perhaps they were freshest in the minds of most of the judges?

Anyway, since I did sit on the panel of judges, I would like to give my vote again to a couple of acts, who did not gather the evening's big honors, but who captured my attention nonetheless. Keep your eye out for North Carolina singer-songwriter Vaughan Penn, who showed the

MCA'S DRIVIN' BUT NOT CRYIN'



MCA Music Publishing has signed Geffen/DGC band Drivin' N' Cryin' to a worldwide publishing deal. Pictured following the signing of the contract are (L-R): Jay Boberg, President, MCA Music Publishing; Kevin Kinney, singer-songwriter, Drivin' N' Cryin'; Betsy Anthony-Brodey, VP, Talent Acquisition, MCA Music Publishing; John Alexander, Executive VP, Creative Services, MCA Music Publishing; and Paul Satenstein, Chief Financial Officer, MCA Music Publishing.

most accessible songwriting chops while being complimented with a string section and three-part harmonies ("Walk On Water" sounds like a hit to these ears), and the opening duo Adam & Kris (although they should definitely change such an unimaginative name), who were electrifying with their tag-team vocals and fiery lyrical approach. In my mind, these are the ones to watch out for.

For more information on these or any of the acts that performed throughout the year at the NAS "Acoustic Underground" shows, contact the NAS offices at 213-463-7178.

termind behind the new age-styled outfit Mannheim Steamroller, was awarded the "Pride of SESAC Award," in recognition of Steamroller's Christmas releases, which regularly hit the charts each holiday season. The current release Christmas In The Aire debuted on the Billboard Album Chart at #35.

Frank Dycus was named "Country Songwriter of the Year," in large part due to his Number One song "I'm Gonna Get A Life," which was recorded by Mark Chesnutt. Geri Allen grabbed "Jazz Songwriter of the Year" honors based on her Number One album Twenty-One.

Saxophonist Warren Hill was named "New Adult Contemporary Songwriter of the Year," while Jim Brickman received the "Adult Contemporary Songwriter of the Year."

Finally, Emmy-award winning songwriters Vince Caputo, Tom Hedden and Dave Robidoux were named "Television Performance Licensing Songwriters of the Year" for their scoring work with the National Football League. Earlier this year the three received an Emmy for their compositions on 75 Seasons: A History of the NFL.

SESAC Awards

SESAC, the smallest of the three major performing rights organizations, held its annual National Performance Activity Awards in Nashville on October 5th.

The awards were given in various musical genres, including country, jazz, adult contemporary and television scoring. The criteria for the winners was based on peak chart activity and other relevant performance data. Chip Davis, the creative mas-

CAUGHT IN THE CROSSFIRE



Nashville songwriter Lisa Palas (seated) is pictured putting her Jane Hancock on an exclusive songwriting agreement with Crossfire Entertainment, who has a joint venture with Almo Irving. Palas' songs have been covered by Alabama and John Berry. Witnessing the moment are (L-R) Crossfire's Betty Rosen and Ken Levitan, along with Almo Irving's David Conrad.

REMBRANDTS AT THE GREEK



When Eastwest recording artists the Rembrandts opened for Sheryl Crow at the Greek Theatre in Los Angeles, it was no surprise that the band's publishers were lurking around. Pictured backstage are (L-R) Brad Rosenberger, VP, Film & Television, Warner/Chappell; actress Katie Wagner; Rembrandts' Phil Solem; Rick Shoemaker, President, Warner/Chappell; Judy Stakee, VP, Creative, Warner/Chappell; Rembrandts' Danny Wilde; and band manager George Ghiz.

## RANDY NEWMAN

**Noted songwriter returns with a lighthearted musical adaptation of 'Faust' featuring an all-star lineup**



One month shy of his 52nd birthday, the man who gave the City of Angels their catchy unofficial theme song ("I Love L.A.") and rubbed the dwarfs of the world wrong with his Top Ten hit "Short People," has now released an album based on the classic story of the battle between the Lord and the Devil over the soul of a man named Faust.

Newman brought in his famous friends to bring it all home, including James Taylor playing the role of the Lord, who in Newman's world is a "little bit of a bumbler in some ways, but still always wins and knows everything."

The Devil is played by Newman, while Don Henley plays the role of Faust, a nineteen-year-old Notre Dame student lacking any redeeming qualities. Others taking on roles include Linda Ronstadt (as Faust's girlfriend), Elton John (as a British angel) and Bonnie Raitt (as the Devil's object of desire).

Since the release of the album, Newman has been involved with a stage production of *Faust* at the La Jolla Playhouse, where its scheduled six-week run debuted on September 24th.

Such an extensive project is not out of the ordinary for the veteran singer-songwriter/composer/film scorer, who first became interested in a project about Faust twelve years ago. But throughout the Eighties and Nineties, Newman mixed his recording career with a growing interest in film scoring, although he still hit the charts with 1983's *Trouble In Paradise*, which included the regional hit "I Love L.A.," and 1988's *Land Of Dreams*, containing the Top 100 single "It's Money That Matters."

Having come a long way since his first \$50 a week publishing deal with Metric Music in 1962, Newman has managed to maintain his own unique style, best exemplified on such classic Seventies albums as *Sail Away*, *Good Old Boys* and his highest charting release, *Little Criminals* (#9 in 1977).

"I started writing songs when I was sixteen, and I studied composition in school, but writing songs has nothing much to do with studying composition. I studied Carole King [laughs]. It didn't matter to Paul McCartney, it didn't matter to Paul Simon and it didn't matter to Prince. The best songwriters haven't necessarily had any formal training. I believe that it has helped me, but it isn't a necessity for people."

Lately, Newman's main focus has been on film scoring, including his work on the upcoming Disney film *Toy Story* (featuring Tom Hanks and Tim Allen, due out on Thanksgiving), but he did manage to return to the *Faust* project. "I didn't really get into this album in earnest until about two years ago. I had some of the stuff already, although there were not really any prospects that there would be a full stage production. When I saw there were people interested in doing a stage show, I wrote that, too."

As for the writing process, the talented composer says, "The outline of the book dictated the songs I wrote." However, with such a complex piece, rewriting would seem a natural extension of the process, but Newman says very few changes were made. "I didn't do much rewriting. These songs were definite assignments, so there was some kind of context for what I was writing, which actually made it easier for me. It's like working with movies. It's easier in the sense that you at least have something to start with."

When it came time to select the voices behind the characters, he says, "I didn't choose the artists until pretty much after the stuff was done. Although I did write [the album's opening track] 'Glory Train' after we had James [Taylor], and I wrote 'Feels Like Home' after Bonnie [Raitt] was onboard, because I wanted her to have another song, and I loved the idea of the Devil falling in love with a nineteen-year-old girl and getting dumped on."

The album is only one part of Newman's latest work, the stage production was much more expensive. "New songs have been added to the stage show, so it's appreciably different, but I think there's an audience for it."

However, there may also be a bigger, more vocal segment of society that may not take kindly to Newman's comic treatment of a religious icon. "It depends on if it gets noticed or not. I always have a giant apathy factor going for me—people don't give a shit what I do [laughs]. But I'm sure some people will object. I mean [Christianity] is one of the giant ideas in world history. It has lasted forever, it outpowered the Roman Empire and Greek thought.

"In my opinion," he continues, "it's an invention, although it's an unbelievably powerful invention. Let me say that I have tremendous respect and admiration for those who truly practice those beliefs, and I don't expect people to be able to take a lighthearted look at something so enormously powerful and serious, but yeah, you should be able to."

Contact Reprise Records (818-953-3224).

MC



Brothers Mike and Bob Delevante met with their old friend, BMI's Senior Director, Writer/Publisher Relations, Mark Fried (standing on the ledge) at the fountain outside Lincoln Center before the Delevantes' performance in celebration of Rounder Records' 25th Anniversary.

### ASCAP News

In a move that they hope will benefit their songwriters and publishers, ASCAP has not only commenced paying royalties for the top 50 pop concert tours of 1993, but has now doubled their survey of pop concerts to cover all of the dates of the top 100 grossing concert tours of 1994.

This unique survey of pop concerts is based on set lists from the appropriate tour managers for each concert in the top 100 tours, including songs performed by opening acts. After this information is gathered,

the performances are weighted on the basis of the revenues of these individual tours and used to distribute license fees allocated to the pop concert survey.

Marilyn Bergman, President and Chairman of the Board of ASCAP, says, "Our pop concert survey is only one of the new ways in which ASCAP defines the cutting edge of service, accuracy and fairness. We will continue to increase our surveys of domestic pop concerts, and we are committed to seeking revenues for performances of ASCAP music at pop concerts abroad." MC

### CAN YOU FIND WALDO?



Warner/Chappell Music Publishing executives all gathered in front of the camera during a company meeting in Boca Raton, Florida.



**SKIP SAYLOR:** Outburst recording artist Domino was in mixing his upcoming self-produced album; Rick Clifford engineered and Rod Michaels assisted...Foesum was in putting the final touches on their Big Beat/Atlantic release; engineered and mixed by Tulio Torrinello... LaFace recording artist Sonja Marie was in mixing her new record; produced by Mario Cash, engineered by Rick Clifford and assisted by Rod Michaels...French artist Pablo Master was in mixing his self-produced Virgin/France release that was engineered by Tulio Torrinello.

**BROOKLYN RECORDING STUDIO:** Madonna was recently in with producer-songwriter David Foster recording and mixing two new songs for *Something To Remember*, her new Maverick/Sire release; Dave Reitzas engineered...Bonnie Raitt, co-producer Don Was and engineer Ed Cherney completed mixing 22 songs for Raitt's upcoming two-CD album *Road Tested*. Mixing for the Capitol release was done on Brooklyn's classic Neve 8078 with GML automation and utilized PRO Spatializer 3-D stereo processing.

**"YOU SAID STEROIDS WOULD HAVE NO EFFECT"**



Interscope group Primus recently donned outfits designed by the special effects team of Steve Johnson and XFX (of Duracell commercial fame) for their latest video "Wynona's Big Brown Beaver." Pictured (L-R) are band member Larry Lalonde, Interscope's Jill Rose, band member Herb, Interscope's Tom Whalley and band member Les.

Finally, in conjunction with their fifth anniversary, Brooklyn now offers its own Digital Editing/CD mastering

suite, better known as the Sonic Suite, where recent clients such as Madonna, Raitt and the Rolling

Stones have completed new projects. Call 213-655-9200 for info. **MASTERFONICS:** The Nashville-based studio has announced the opening of their new Infrasonic Room, which was designed by Tom Hidley. Billed as "The Tracking Room for the 21st Century," the studio occupies 5500 square feet with five iso rooms measuring over one-half of the total building space. The control room is accurate all the way down to the infrasonic region. The SL 9000 J series console combines this audio performance with a range of expanded features and functions making it ideal for this critical listening environment. Call 615-244-8866 for more info.

**LOCAL ACTIVITIES:** The L.A.-based band Treason has been busy finishing work on their debut CD, *Bite Me*. Recorded at A&M with producer/engineer Bill Drescher, the album is slated for an early December release...Dreamstate Productions in Van Nuys recently played host to Killing Spree who completed mixing their upcoming indie release with producer/engineer Stegan Neary. **MC**

**MCCAIN FINDS SOLITUDE WITH HOOTIE**



Lava/Atlantic recording artist Edwin McCain recently teamed up with Hootie & The Blowfish vocalist Darius Rucker to film the companion video for the excellent new single, "Solitude," from McCain's debut *Honor Among Thieves*. Shown on the set are (L-R) band members Craig Shields, Scott Bannevich, Darius Rucker, Edwin McCain, and drummer T.J. Hall.

**WANNA DANCE?**



T.M. Stevens and Cobra F. Endo, co-producers of the upcoming "Deep Purple Tribute" project are pictured in the studio whopping it up. The project includes such notables as Yngwie Malmsteen, Joe Lynn Turner, Stevie Salas and Corey Glover. Tracked in New York's Baby Monsters & Big House, the mixing chores were handled by Mike Shipley in Nashville at Chas Sanford's Secret Sound studio.

**YAMAHA ACOUSTIC/ELECTRIC GUITAR FORUM**

**NEW ACOUSTIC/ELECTRICS FROM YAMAHA SET THE PACE FOR PERFORMANCE-READY GUITARS**

Responding to input from guitarists, Yamaha is expanding its already successful APX Acoustic/Electric line with six new models. The APX guitars have won acclaim for their high-performance body and electronic design which help to eliminate feedback on stage. Players from all genres of music

benefit from the specially designed components including fast and friendly necks, a quick-change pop-out battery holder, and the custom cutaway body. Perhaps the most valuable features are the high-performance pickups and electronics on every APX model that eliminate the need for after-market modifications.

The new models start with Yamaha APX4A and APX4A-12 (the 12-string version). These guitars feature Nato sides and back with a Spruce top and new body binding.

The APX6A guitar features a Spruce top with Nato sides and a wood inlay back, gold tuners, custom sound hole inlay, a special combination end-pin/output jack and the new APX electronics system: 3-band EQ and new thin-line bar pickup. The APX6NA, with a slotted headstock, blends these features with a classical nylon string feel and tone.

The other new models are the APX8A and APX8-12A (the 12-string version). They represent incredible value in their price range:

Spruce tops with Ovangkol sides and backs, African Mahogany necks with Rosewood fretboards, gold tuners with abalone and rosewood sound hole rings and the advanced APX System 29 electronics: APX thin-line pickup, 3-band EQ, battery check and EQ bypass.

For more information, please write to Yamaha Corporation of America, Guitar Department, P.O. Box 6600, Buena Park, CA 90620-6600 or call 714/522-9011.

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# MARK DEARNLEY

**This in-demand soundsmith boasts an eclectic array of credits on his resume**

By Jonathan Widran

**M**ark Dearnley's rise in progressive rock circles as engineer, re-mixer and producer began in the classic British way—as a tea boy at Landdowne Studios in London, where he learned the ropes from some highly technical boardmen. But Dearnley wasn't just some confused kid looking to fit in. A classically trained keyboardist, he had also studied engineering in college and was hired based on his ability to read a score.

Though he doesn't like to categorize the nature of the bands he has worked with by genre, one glance at the London native's burgeoning resume hints at a wildly diverse career. While much of his production work has revolved around groups who have large followings abroad and smaller cult followings stateside (Spain's Angeles Del Infierno and France's Blindfish are recent examples), he has also remixed and engineered for superstar rockers like AC/DC, Black Sabbath and Def Leppard.

"I like to think of my taste as across the board, though there is always that frustration that I may be pegged as a hard rock producer," says Dearnley, whose behind-the-boards touch has also hit the top of the charts in Denmark (The Name), Germany (V II) and Australia (Kings of the Sun). "I am steered towards strong guitar-oriented bands, good rhythms and strong melodies. It's important to remain open to new things, and even combine rock elements with more ethnic rhythms. It's all about stretching music to different levels."

Dearnley prefers to work on an album from start to finish, feeling that getting to know the artists and becoming part of their family is crucial to making everyone feel comfortable around one another. When there's more time and a bigger budget and when he has a better feel for their playing, he can then keep pushing the musicians to achieve their best performances.

"It's all about making the musicians feel at home. Whether I'm working with up-and-comers needing guidance or veterans who know exactly what they want, I come into the project with respect for their ability and make sure that the technical side of things doesn't get in the way of the creative process."

"It's really all a matter of mutual respect—give and take," he adds. "I've always found it more productive to be open to trying out any idea rather than arguing over minor disagreements, and being a musician helps me understand their process better. You can't be controlled by some fixed set of rules in your mind. I like to be open to obscure ideas, even if they go against the logic of conventional structure or might not be technologically sound."

In all cases, Dearnley sees himself as a catalyst who has the ability to throw new ideas out and focus the artist in certain directions they might not otherwise go. After hearing a demo by a band who approaches him, he instigates pre-production meetings and rehearsals, during which he discusses his gut reaction to the overall strengths and weaknesses of the material. He makes suggestions as to perfecting the structure of the songs, and if all goes well, his relationship with his charges evolves from there.

Though more and more bands opt these days to produce their own material and act as self-contained recording units, Dearnley believes that the need for an objective voice will always exist. "Some groups do well on their own, but sometimes, if they've worked on a song for a long time, they develop tunnel vision and don't really know how it will come across to the outside world," he says. "It's important for them to have additional external input. As they gain more studio experience, their demos become more controlled, however, and they might be a little more protective of their babies."

Dearnley cites his current stint producing Blindfish for Mercury France as indicative of the often invaluable role he can play in bringing along a project efficiently. "We're in the middle of the process of doing the backing tracks, then we'll do the vocals, and then fine-tune the lyrics to see if anything needs to be changed. If so, we'll record the vocals again. Sometimes, even if there's an elaborate demo, songs aren't quite finished until they're hammered out and fine-tuned in the studio. The band may think everything's perfect, but I hope they trust me enough to take my recommendations."

The one arena where he is truly able to combine all levels of his expertise is the art of remixing, which, depending on the project, can be a lonely existence or a roundtable approach with the artists. "On smaller projects, I have complete freedom, while bigger budgets lead to more corporate advice and second-guessing," he says. "I prefer the situation I had with English Beat a few years ago, where I did twelve-inch remixes—both balancing the original and stretching the pieces out into new territory entirely. They gave it to me and I did it quickly."

Contact Worlds End at 213-965-1540.



## Otari's New DAT

Otari has the DTR-8 DAT recorder with some new features not found on other machines. The DTR-8 allows you to record up to 60 characters at the front of each selection (song or track). The characters are displayed on the front panel readout of the DTR-8. Also various subcode information (Start ID, Skip ID and End ID) can also be written, edited and erased with the DTR-8. This deck features active balanced analog inputs and outputs with XLR connectors and both AES/EBU and SPDIF digital inputs and outputs. The DTR-8 can record at 32, 44.1 and 48Khz sample rates in both ana-

log and digital modes and uses the latest in 1-bit wide range A/D converters and pulse flow 1-bit D/A converters.

The DTR-8 also has Q-code synchronized start that automatically writes Start IDs when recording from CDs. Other nice things about this unit include pro rack-

mounting, both a wired and wireless remote with numerical and character keys and a hour meter for determining hours of operation.

The DTR-8 sells for \$2,000 retail. Otari Corporation is at 378 Vintage Park Drive, Foster City, CA 94404. For further information, call Otari at 415-341-5900 or FAX 415-341-7200.



## Lindert Ventriloquist Guitar

The Lindert Ventriloquist guitar revives the Vee-shaped body with this all alder wood-bodied axe with integral handgrip. The maple bolt-on neck has 22 frets on a rosewood fingerboard that is especially carved for faster action. The Model 2HB, at \$1,099 retail, comes with two hand-wound humbuckers, three-way switch, coil cut, phase reverse, two volume controls and one tone control. Model HSS, at \$1,149 retail, has a bridge humbucker and two single coils. There is

a five-way switch, coil cut on the humbucker, phase reverse, single volume and two tone controls.

All the Linderts come with the signature "Thumb's Up" patented head shape and fulcrum tremolo. You may specify a Floyd Rose Trem as an option as well as a hard carrying case. For more information, Lindert Guitars Inc. can be reached at P.O. Box 172, Chelan, WA 98816 or you can call 509-682-2360 or FAX 509-682-1209.



## Nady's EO3 Personal Ear Monitor

The EO3 provides a high-quality wireless monitor mix for singers and musicians. The system operates on one of eight factory selectable frequencies or channels from 72 to 76Mhz and will not

interfere with existing VHF or UHF wireless microphone systems on the same stage.

The transmitter has a 300-foot range and provides the same mix to any number of performers. Up to three EO3 systems can work simultaneously at the same venue for three different mixes. The small belt receivers are powered by a nine-volt battery and have volume control, mute on/off, power on/off and battery status indicator.

Since the ear buds seal in your ear canal, you'll need less volume than when using floor monitors and you'll have the same mix anywhere you stand on stage. The live stage sound of your band will change for the better (with less use of wedges), your live sound mixer will love it and your monitor mixer may be out of a gig. Nady Systems are at 6701 Bay Street, Emeryville, CA 94608. Phone them at 510-652-2411 or FAX them at 510-652-5075.





ers (*Menace II Society*) follows a young man (Larenz Tate) just returned from Vietnam as he struggles with the turmoil of life in the chaotic social environment of the late Sixties and early Seventies, ultimately involving himself in an armored car heist. The soundtrack highlights fourteen of the film's 36 songs, each appropriately

Soundtracks are more than random collections of music. The best ones feature songs that underline, reinforce or offer counterpoint to the action. Certain soundtracks, the excellent *The Adventures Of Priscilla, Queen Of The Desert*, for example, are sequenced in such a way that listening to the soundtrack is both a reminder of, and a commentary on, the screen action. The campy, though shallow, soundtrack to *To Wong Foo, Thanks For Everything, Julie Newmar* is the flip side to the depth offered by its Australian forebear. There are certainly more potential hits here, including the welcome reunion of Seventies soul group *LaBelle* with "Turn It Out." Except for *Salt-N-Pepa's* excellent opener, "I Am The Body Beautiful" and *Patti LaBelle's* stirring rendition of "Over The Rainbow," this collection fails to address the underlying motives behind the characters' need to dress in drag. No self-respecting drag queen would claim the *Commodore's* "Brick House" as an anthem. To include that song is to seriously misinterpret the film's audience. Wherever you buy lipstick.

A serious movie deserves a serious soundtrack. This is what you get when you purchase the *Underworld/Capitol* soundtrack to *Hollywood Pictures' Dead Presidents*. This new feature from the *Hughes Broth-*

chosen to direct listeners into the proper time-frame. Included are "Walk On By" (*Isaac Hayes*), "Never Gonna Give You Up" (*Barry White*) and "Love Train" (the *O'Jays*).

Former Bangle *Susanna Hoffs* has the sole new song on the soundtrack to *Now And Then*. The film follows the lives of four women during one summer in the Seventies, with an emphasis on the decade's pop culture. Period pieces joining "Now And Then" on the soundtrack include the *Archies'* "Sugar Sugar," the *Monkees'* "Daydream Believer" and *Freda Payne's* "Band Of Gold." The song, "Now And Then," was co-written and produced by Hoffs with *Go-Gos Charlotte Caffey* and *Jane Wiedlin*. The film, *Now And Then*, stars *Demi Moore, Melanie Griffith* and *Rosie O'Donnell*, with appearances by *Cloris Leachman, Lolita Davidovitch* and *Brendan Fraser*.

Los Angeles artist *Skee* recently joined forces with the *Unity Forum* and *Californians For Equality* to present a one-night only event, *Art Alive '95, An Interactive Art Experience*. The event held recently at *Lunaria Bistro and Jazz Club* was a benefit for the two sponsoring organizations who are dedicated to ensuring equal access to education, employment and procurement contracts. Presented at the benefit was



The art of Skee (top)

*Skee Goodhart's* "Queen Series," a group of pieces completed in mixed media on wood and consisting of sculpture, canvas and unusual objects. Each piece utilizes materials having a ritual usage, such as real hair and jewelry. *Skee* strives to blend culture and custom, communicating via a combination of religious and mythological motifs, utilizing modes of touch, sound and sight. For information about the author, call 213-436-0233.

Remakes are hotter than original artists these days, and over at Disney, they're not immune. *The Music Of Disney's Cinderella* brings together a cornucopia of recordings inspired by the studio's 45-year-old animated classic and its recent video release. The album brings together such talents as *Linda Ronstadt*, performing "A Dream Is A Wish Your Heart Makes" (in both English and Spanish), *Bobby McFerrin*, appropriately scatting

"Bibbidi-Bobbidi-Boo," as well as *Take 6, James Ingram* and the instrumental talents of *David Sanborn* and *David Benoit*. Worth having, even though the film's songs lend



Bobby McFerrin and Linda Ronstadt



Cast of *Dead Presidents*

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themselves more to artistic interpretation than as singles. Ask your fairy godmother for one.

An evocative soundtrack is the **Epic Soundtrax** offering for *Desperado*. Offerings such as that by **Los Lobos** with the film's star **Antonio Banderas** ("Cancion Del Mariachi") and **Dire Straits** ("Six Blade Knife") are both classically Latin and distinctly up-to-date. Other offerings come from **Link Wray & His Ray Men**, **Latin Playboys** and **Carlos Santana**. Dialog bits help the disc make sense even if you haven't seen the film. Available everywhere.



Here's another fine **Rhino** product we highly recommend. **Mickey & Judy: The Judy Garland & Mickey Rooney Collection** is the new four-disc set from **Rhino Movie Music** and **Turner Classic Movies Music**. This blockbuster boxed set captures the MGM stars in their youthful prime with the complete soundtracks to *Babes in Arms* (1939), *Strike Up The Band* (1940), *Babes On Broadway* (1941) and *Girl Crazy* (1943). None of the featured scores, each reproduced from original production masters, have ever been released in soundtrack album form. As we've come to expect from **Rhino**, this collection features outtakes, full versions of songs edited for the screen, and extensively-researched liner notes. All are packaged in a fine keepsake booklet and made available for a reasonable price (\$64.98). Wherever fine soundtracks are sold or through **Rhino** mail order 800-832-0020.

**Walt Disney Records** has the soundtrack to the **Walt Disney Pictures** live action release, *The Big Green*. The film follows a British school teacher (**Olivia d'Abo**) as she injects new life into the tiny town of **Elma, Texas**. There's little life in

the city d'Abo first encounters—the residents have followed their residence into a state of overgrown boredom. That changes when the new teacher, with the help of a former football star turned sheriff (**Steve Guttenberg**), turns her students into a soccer team. *The Big Green* could do for soccer what the *Mighty Ducks* did for hockey. Best song on the soundtrack is **Niki Haris**' "I Believe In You," though there are also a couple of decent **Michael Sembello** cuts. Film and soundtrack are in general release.

Our good friend and role model **David Cassidy** is now hosting *8-Track Flashback*, a music anthology series on **VH1**. The program is especially noteworthy to you archivists because not only do they play early music videos, then known as promo films, but also rarely-seen studio performances and concerts. Look for *8-Track Flashback* Saturdays at 7:30 a.m. (PST) and repeats on Sundays and Wednesdays. Only on **VH1**.

The **Palace** will host the *Ringling Sisters' Tenth Annual Holiday "Fun Raiser"* on Monday, December 18 at 8 p.m. Confirmed acts so far include **Henry Rollins**, **Possum Dixon**, **Extra Fancy** and the **Ringling Sisters**. There will be a CD compilation to be released the day of the show, with proceeds benefiting **Hollygrove Orphanage, L.A. Youth Network** and **My Friend's Place**. The latter two organizations provide drop-in centers and/or overnight shelters for homeless and run-away teens in the Hollywood area. The orphanage is the oldest in Los Angeles, catering to abused, emotionally disturbed and parent-less small children. For more informa-



tion, call 310-358-8688.

It's beginning to be that time of year again. We know because **Zero Hour** has *A Christmas Present For You*. Notable tracks include the faithful **Grover/Kevin Salem** remake of the **Pogues/Kirsty MacColl** classic, "Fairytale Of New York," the **Dirt Merchants**' cowpunk "Jingle Jangle Corral (Jingle Bells)" and **22 Brides'** more traditional "A Coventry Christmas Carol." The unexpected surprise at the bottom of this box is **Kittywinder**. The **Portishead**-like act represented by "Don't Wanna Hear No Merry Christmas" is full of the characteristics I most associate with the holidays—irony and melancholy. Found wherever you get filled with Christmas cheer, or by calling 212-957-1277.

Movie maven **Tab Benoit** (*Top Dog, Farewell To Agnes, Party Of Five*) recently released *Standing On The Bank*, his third collection for **Justice Music**. This is a fine batch of rocking blues tunes. If you like **George Thorogood** or, more to the point, **B.B. King**, you'll want to hear this CD. Contact **Justice Music** 818-762-6850.

Headed to **Broadway** is a musical stage version of *Big*, based on the film starring **Tom Hanks**. The new production is scheduled to open at the **Fisher Theater** in **Detroit** in February. **MC**



Cast of Disney's *The Big Green*



**AN ENTERTAINING PROMOTION:** Rhino Records, the Turner Classic Movies cable network and Tower Records are teaming up for a special promotional effort in support of the October 24th premiere of Rhino's great new six-CD set, *That's Entertainment! The Ultimate Anthology Of M-G-M Musicals*. A highlight of the promotion will be a star-studded, open-to-the-public reception at Tower on Sunset on November 1, from 5:30-6:30 p.m. which will feature legendary stars such as June Allyson, Cyd Charisse, Ann Miller, Donald O'Connor and Esther Williams. Following the Tower event, Rhino, TCM and MGM/UA Home Entertainment will join promotional forces with *Movieline* magazine for a V.I.P. reception at the Chateau Marmont hotel.



**GUITAR MEN:** It was a frethead's wet dream when two legendary guitar heroes—Carlos Santana (above) and Jeff Beck (right)—stormed into the Southland, bringing their six-string prowess to the Greek Theatre for one of this season's most eagerly anticipated double bills. Both men turned in commendable sets and demonstrated why they have become guitar-playing icons during the four-night stint. —Keith Bearen



**CAPTAIN FANTASTIC'S BOWL RUNNETH OVER:** The history between Elton John and legendary L.A. venue the Hollywood Bowl goes back to the early Seventies. John's 1973 Hollywood Bowl performance solidified the flamboyant piano pounder from England as the biggest force in pop music since the Beatles. Featuring his strongest support band since his *Blues Moves* crew (circa 1975-76), John returned to the Bowl and sprinkled obscure songs ("Come Down In Time" and "Dixie Lily") with his many hits from the Seventies, Eighties and Nineties, as well as four songs from his current release, *Made In England*. Aply supported by longtime EJ cronies (guitarist Davey Johnstone and percussionist Ray Cooper) and more recent recruits (drummer Charlie Morgan, bassist Bob Birch, keyboardist Guy Babylon and impressive multi-instrumentalist John Jorgensen of Desert Rose Band fame; there was also a surprise guest appearance by George Michael on "Don't Let The Sun Go Down On Me")—Elton John proved once again that, despite some sound problems (par for the course for rock acts at the Hollywood Bowl), he is an ageless, consummate performer.

—Steven P. Wheeler



**LAUNCH PARTY:** Walt Disney Records recently hosted a party celebrating the Buena Vista Home Video release of Disney's classic animated tale, *Cinderella*. During the festivities, James Ingram performed a rendition of the original ballad "So This Is Love." Pictured (L-R): Ingram, Walt Disney Records Senior VP Carolyn Mayer Beug, Cinderella and Buena Vista Home Video President Ann Daly.



**BIRTHDAY BASH:** Carl Martin, a member of MCA platinum recording act Shai, recently celebrated his birthday with a celebrity studded industry shindig. The birthday boy had plenty of reasons to celebrate—the forming of his own record label, Carl Martin Entertainment (in association with MCA), and the release of Shai's new opus, *Blackface*. Pictured (L-R): Leon Ware, Carl Martin, Marlon Wayans, Michelle Thomas and Or. Dre.



**SOME LIKE IT HOT:** Tony Curtis, Julie Newmar, Barry Manilow, Red Buttons, George Hamilton and a host of Hollywood luminaries were on hand for the grand opening festivities for the new disco palace the Century Club, located in Century City and owned by Mark Fleischman (Studio 54, Tatou) and Danny Fitzgerald. Kid Creole and the Coconuts are pictured during their performance at the lavish, free-for-all event.

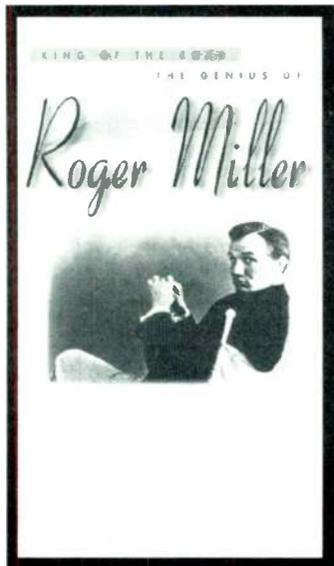


**LONG TALL TESH:** You usually see him only from the waist up, so it's a bit surprising to see *Entertainment Tonight* co-host/recording artist John Tesh towering over the crowd during a recent birthday celebration, held for Tesh following his performance at the Greek Theatre. Pictured holding a gold record plaque for the album *Live At Red Rocks* are APA/Tesh agent Brett Steinberg, Greek Theatre GM Mike Garcia, Susan Rosenbluth of Nederlander Concerts, Tesh, APA VP Jim Gosnell, Sr., APA VP Danny Robinson and Dani Sexton.



**LDUNGE ACT:** John Doe of X fame kicked off a national tour with a performance at roots music palace Alligator Lounge in Santa Monica in support of his new Rhino/Forward release, *KISSINGSO HARD*. The John Doe Thing is currently touring with MC cover alumna Juliana Hatfield, with the double bill hitting the Southland on Saturday, October 28, for a performance at the Whisky. Doe is shown lounging backstage with his management, band members (bassist Brad Houser and guitarist Smokey Hormel) and various Rhino head honchos.

**MILLER TIME:** Mercury Nashville has released *King Of The Road: The Genius Of Roger Miller*, a 70-song, three-disc collection profiling this acclaimed singer-songwriter. Miller—who was definitely King of the Road during the mid-Sixties when he won six Grammys in one year—was a consummate craftsman whose songs were characterized by a wry wit, insightful storytelling and catchy melodies, all packed into a succinct two and a half minutes per song. The set contains the hits—"Dang Me," "Engine Engine #9" and "England Swings"—and early recordings of the late Fifties, previously unreleased tracks ("A World So Full Of Love," "When A House Is Not A Home" and "Only Daddy That'll Walk The Line") and a pair of songs from his Broadway hit, *Big River*, which garnered him seven Tony Awards. Highly recommended.



**THE HEART ROAD HOME:** The members of Heart—Ann Wilson, Howard Leese and Nancy Wilson—were recently feted with a party celebrating the release of their Disney Channel live concert special, *The Road Home*. The TV special, which will be released as a home video on November 7, was filmed earlier this year at the historic Moore Theatre in Seattle and features all-acoustic performances of classic Heart material and cover versions of well-known songs. The Wilson sisters and Leese were also presented with a special plaque saluting their platinum career.



**COLTRANE CELEBRATION:** On September 23, on what would have been the saxophonist's 60th birthday, Rhino Records, in conjunction with the U.S. Post Office and Borders Books And Music, honored one of jazz music's most legendary figures, John Coltrane. Customers queued up for hours to purchase the new Coltrane stamp, with some also springing for Rhino's great new seven-CD box set, *The Heavyweight Champion*, which contains Coltrane's complete Atlantic output, in addition to numerous previously unreleased takes. Seated (L-R): U.S. postal workers Nancy Merriweather, Patricia Pickford, Felicia Green and Sheila Gochette; (standing, L-R): Rhino National Director of Urban Promotion Barry Benson and Rhino Product Manager Colleen Andersen.

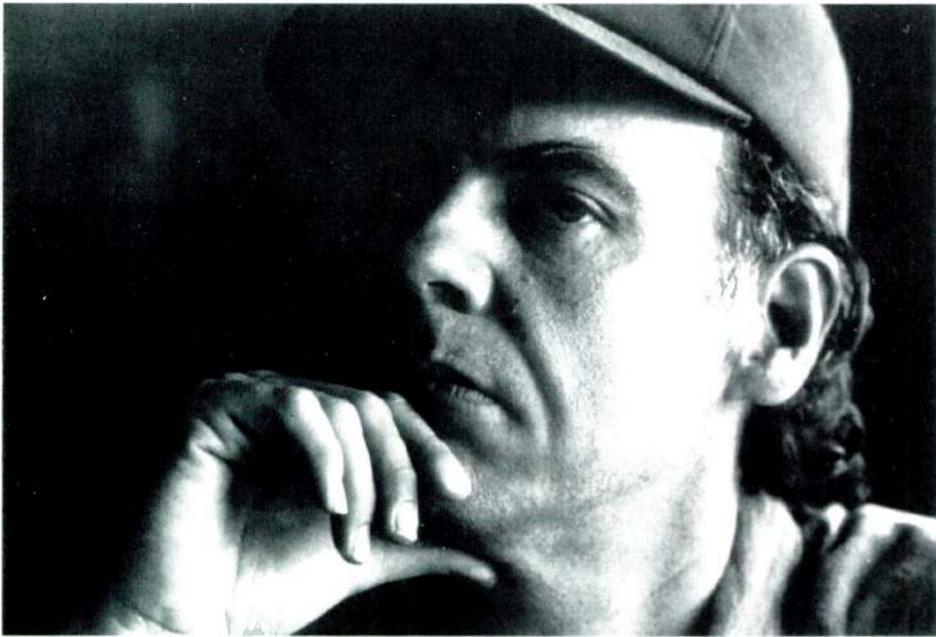
**FINE WINE:** RCA has released a fine three-CD set profiling one of the most prolific and successful composers of all time, Henry Mancini. The set, (appropriately titled from one of his greatest songs) *The Days Of Wine And Roses*, was sonically scrubbed from original masters found in the RCA vaults and contains all of the melodic gems—"Moon River," "Peter Gunn," "Baby Elephant Walk" and "The Pink Panther Theme"—that Mancini fashioned during an impressive career which garnered him 70 Grammy nominations (he won 20) and eighteen Academy Award nods (he won four).

## MUSIC CONNECTION Tidbits from our tattered past

**1984—GRUDGE MATCH:** Just before his last stint at KLOS, Frazier Smith and fellow DJ Bob Zany took to the hardwood, oval track at the Olympic Auditorium. Their mission? To put an end to what is surely the most historic grudge match of this century. The event was attended by 500 KLOS fans.

**1986—GOOD GOLLY MISS DOLLY:** Not that she would have done any hard time, but a million dollar lawsuit is nothing to sneeze at—even if you're Dolly Parton. Having been charged with songnapping by Neil and Jan Goldberg, an eight-member jury found Parton "not guilty" of stealing parts of a song written by the duo entitled "Money World."

# J O H N • H I A T T



**Though he's known as a 'songwriter's songwriter' by his peers, this veteran artist has a hard time translating critical acclaim into commercial success, changing labels more often than lesser artists release albums. Now, armed with a new release and a new label—Hiatt hopes thirteen will finally be his lucky number.**

By Steven P. Wheeler

In an industry where hit singles and cutting edge videos are the name of the game, and more than three albums without any significant chart activity can be the death knell for an artist, singer-songwriter John Hiatt has broken all the rules while carving out a healthy 25-year career—first as a staff writer for Tree Publishing in Nashville and later as a recording artist in his own right.

In the process, Hiatt has changed labels more often than lesser artists have released albums. Epic, MCA, Geffen and A&M have all tried their hand at breaking this "songwriter's songwriter," but to no avail.

So how can an artist who hasn't had an album hit gold—much less platinum—continue to release new product?

The answer is simple: talent and integrity. John Hiatt is one of those critically acclaimed artists that has labels believing they can do what others couldn't, namely, break him into the mainstream.

Now the 43-year-old critical darling has entered the Capitol Tower ("If it's good enough for the Chairman [Frank Sinatra], it's good enough for me," the Tennessee resident quips), following a seven-year stint with A&M. Capitol executives are surely hoping for lightning to strike twice—hoping that, on the strength of Hiatt's latest release, *Walk On*, they will be able to do for Hiatt what they did for Grammy Queen Bonnie Raitt, who, like Hiatt, had struggled for years in search of national exposure (her cover of Hiatt's "Thing Called Love" was a key track on her breakthrough album,

*Nick Of Time*; see sidebar, pg. 22). The Indianapolis-born Hiatt laughs at the suggestion and jokes, "I'm not as good lookin' as Bonnie, so right there we've got a problem."

Boding well for Capitol is the fact that Hiatt's last A&M studio album, *Perfectly Good Guitar*—which relied on a much more raucous electric, almost alternative sound—was his most successful release, with a little more than 300,000 copies sold to date ("We're crawling toward gold," he jokes).

But now, with his thirteenth album (not counting the 1992 *Little Village* project on Warner Bros., which featured a super-cult band consisting of Hiatt, Ry Cooder, Nick Lowe and Jim Keltner), Hiatt seems more at ease—both artistically and personally. The new album, which features his strongest collection of songs since 1988's *Slow Turning*, is built upon the acoustic-based rock material his fans have come to expect. Call it "Porch Rock," a tag which Hiatt agrees is as accurate a description as any. From the first single "Cry Love," to the smooth-as-silk soulful duet with Bonnie Raitt on "I Can't Wait," to the lilting ballad "Your Love Is My Rest"—one can't argue with the songwriter who maintains that he's only now hitting his artistic stride.

Music Connection spoke at length with John Hiatt from his home in Leipers Fork, Tennessee, just 40 minutes south of Nashville, where his professional songwriting career first began back in 1971.

Speaking in a soft-spoken manner with a laconic southern drawl, Hiatt was very candid about all facets of his career—his modest beginnings, his drug and alcohol abuse, his artistic battles with various labels and his own

personal songwriting techniques and philosophies.

**MC:** Having been signed to a handful of different labels over the years, does every label that you sign with approach you with tales of stardom?

**JH:** Oh yeah, it's always, "Kid, we're gonna make you a star [laughs]!" But Capitol was just like the dream date, and the honeymoon's still going on. We left A&M because I just felt that we had been there too long [laughs]. It was like, "This can't be right, we've made four or five records for these people. We gotta get outta here." But seriously, it was just time to move on, that's all I know.

So I got out of the A&M agreement and went right in the studio. I paid for this record with my own rainy day money—every nickel and dime. It was scary. I thought it would be cheaper if you were spending your own money, but I was wrong [laughs].

We were about two-thirds of the way through the album when we made the deal with Capitol. It was really kind of funny because we were mixing it at A&M Studios, and while we were mixing it, we were bringing all these different labels in to check it out. It was fun [laughs].

**MC:** You said that you knew it was time to leave A&M. When do you know it's time to leave a label?

**JH:** When their reality is not the same as yours. I just kind of felt that after four or five records, our attitude was "Let's sell more records." But their attitude seemed to be more like, "You should be really thrilled that we're selling as many as we're selling."

I was saying to them, "I don't feel like I'm an acquired taste—maybe you do—but I happen to believe in my mainstream-ness." I'm from Indiana, for Chrissakes, I couldn't be more regular. I don't think that I do work so weird that no one can relate to it. I think the fact that 100-plus artists from all different kinds of music have seen fit to cover my tunes would suggest that maybe I have broad appeal [laughs].

**MC: With the new album, you seem to be going back to your roots. What was the writing process like on this album?**

**JH:** I wrote all the songs when I was out touring for *Perfectly Good Guitar*. Every damn one of them.

**MC: Do you usually write on tour?**

**JH:** Not like this. Usually I write two or three while I'm out there, but I was just riding a blue streak out there this time. Then again, I've never toured this extensively. I've been out for six months before, but we were out on the road for fourteen months with this last album.

I think necessity was the mother of invention, in that I was out there on the road instead of sitting at home, so I just started writing. It was definitely a nice diversion, and the songs I was writing contrasted with the music we were playing every night. I think I did that on purpose, because I needed that contrast.

**MC: Was this a quicker recording process than usual?**

**JH:** It was about as quick as it always is. I don't like to belabor things, especially tracking. I think we recorded everything in about five weeks, and then we mixed.

About two weeks before we went in the studio, [guitarist] Michael Ward quit, so we had to find another guy. [Drummer Michael] Urbano and [bassist Davey] Faragher recommended David Immergluck, who used to play with Camper Van Beethoven. So he came down to Leipers Fork, and we went to this studio out here called the Castle, which is an old house that was built by Al Capone back in the Twenties.

David brought a lot to this record. It was a crashshoot because I had never played with him before, but there we were in the studio. It worked out really great. In fact, the band that's on the album is the band that's going out on the happy trail with me.

**MC: Bonnie Raitt sings a duet with you on "I Can't Wait." Did you know her before she covered "Thing Called Love"?**

**JH:** No, we met right around that time in New Orleans, and she told me she had just recorded my song.

When I was recording "I Can't Wait" for this album, I couldn't even sing the song initially. In fact, I was almost gonna chuck it, and then I figured it out. I sang it in a falsetto, and it worked. So when we were figuring out background vocals later on, it became obvious that since I was singing in that Pop Staples mode, we felt that Bonnie could do the Mavis Staples thing.

**MC: I really like "Your Love Is My Rest," but what songs on the album stand out for you?**

**JH:** "Your Love Is My Rest" does stand out for me, too, because of what it says. It has a little regret in it, but it's a love song, too. It's a sweet song, I like it. But I like so many on there. I like

"Good As She Could Be" a lot, too. In fact, I wrote that song and "The River Knows Your Name" on the same night in my hotel room down in Austin.

**MC: You started out as a staff writer for Tree Publishing.**

**JH:** Yeah. I moved down to Tennessee from Indiana when I was eighteen, and I made the rounds of the publishing companies in Nashville. I met this folk singer named Bob Franks, who had a record out on Vanguard at the time, and he wrote for Tree Publishing, and they were advancing him a little money—25 dollars a week.

So I went over to Tree, played them some songs, and they said, "Whaddya want?" I said, "I want 25 bucks a week, just like Bob Franks is getting [laughs]." This was in 1971, and for the first year, that's what I made.

It was the greatest time, because there was a really cool subculture music scene happening in Nashville back then. There was a club that had opened up called the Exit Inn, and that became the songwriter's showcase place in Nashville at that time.

**"My attitude was 'Let's sell more records,' but [A&M's] attitude seemed to be more like, 'You should be thrilled that we're selling as many as we're selling.' I don't think I do work so weird that no one can relate to it. The fact that 100-plus artists have covered my tunes would suggest that maybe I have broad appeal."**

**—John Hiatt**

There were all sorts of great songwriters hanging around—people like Guy Clarke. Even Jimmy Buffett was down here in those days. John Prine was still a Chicago guy back then, but he'd come out and play, and Kris Kristofferson had sort of become the god in country songwriting circles because he had written "Me & Bobby McGee" and "Help Me Make It Through The Night" by that time.

**MC: Was this the era of the now-legendary songwriting circles, where the guitar was passed around between songwriters?**

**JH:** Yeah. They called them "guitar-pulls," which have come back in a big way here in Nashville. They move from house to house now. But when I first got down here, we'd get together and just pass the guitar, then usually the bottle and then later the cocaine, and then we'd pass out [laughs].

**MC: You've never been known as a collaborator, but did you engage in that during your time as a staff writer?**

**JH:** No, I wasn't in that loop. During that time, I was surrounded by the real professional Brill Building-style songwriters like Curly Putnam, Bobby Braddock, Rhett Lane and all these great country writers. The guys who would write a song on Monday, run it over to [producer] Billy Sherrill on Wednesday, he'd record it with George Jones on Friday and it would be out on the streets the following Monday. That's how it worked back then. But I was not in that loop.

I was just this weirdo from Indiana, and I think they kind of thought, "What the hell, he only wants 25 bucks a week. We'll take his publishing and maybe some record company'll put one of his songs out." What did they have to lose [laughs]? I did have one hit during that time, Three Dog Night covered a song called "Sure As I'm Sittin' Here" [Top 20 in 1974] that I recorded on my first album.

**MC: Your first record deal was with Epic. How did that come about?**

**JH:** I made two records with Epic—neither one of which sold anything. I was actually introduced to Epic by a friend of mine, Travis Rivers, who also has the distinction of introducing Janis Joplin to whomever the hell it was who signed her. Anyway, he introduced me to a guy named Don Ellis, who was running Epic in New York in those days, and the next thing I knew I was making an album.

**MC: Did you know what you were doing?**  
**JH:** Hell no. I didn't have a clue. I just wrote the songs and recorded them. Beyond that, I didn't have any notion about a recording career.

So I made those two records, and they stiffed. Epic dropped me, and at the end of my fifth year at Tree, they dropped me. So I basically had to leave town because I didn't have any money [laughs].

I went back home to Indiana for a year, and during that time I hooked up with a small booking agency in Milwaukee, Wisconsin. They put me out on the road, and I spent '76, '77 and part of '78 traveling all over the country playing one-nighters in little coffee-houses and on college campuses. I played gigs in 46 out of the 50 states and every province in Canada. I did it by sheer will.

**MC: What kind of effect did that three-year period of touring without any label or publishing affiliation have on you?**

**JH:** Basically, I learned how to perform. I learned how to bring my songs to the public. But it was not without pain. It took me a year to not be miserable onstage. I couldn't look at the audience. I would sit down and sort of hunch over my guitar. I was miserable.

**MC: You've become a very engaging performer since that time. What was the turning point for you?**

**JH:** Something really wonderful happened when I played a gig at the old Oxford Hotel in Denver, Colorado. Some hippies had taken it over and turned it into a hip folk/blues room. So I was doing a gig, and George Thorogood was opening for me. This was before he had any success.

He was opening the show with his band the Destroyers, and I was following them, playing solo. So George started his set sitting down, and I was watching him, thinking, this

guy's pretty good, I kinda like what he's doing, but I was also thinking, I can take this guy [laughs].

But about four or five songs into the set, he kicked the chair out from under him and stood up, and it was like there was an explosion in the room and every eye in the place was on him. It was the most powerful example of a performer taking control that I had ever seen.

He inspired me so much by that, because I think I was scared to follow him. So I performed standing up for the first time in my career, rather than sitting on a stool, and I was amazed at how much freer I felt. Where I used to feel like I was part of a bug collection, I felt graceful. It was a wonderful revelation, and I owe it all to George Thorogood.

**MC: Did that new confidence reflect itself in your career?**

**JH:** I continued to tour around the country, and then I heard the Ramones, and it was like, "What's that? What's going on [laughs]?" Then I heard the Clash, Elvis Costello, Nick Lowe, Wreckless Eric, Ian Dury & the Blockheads, Lene Lovich and all this Stiff Records stuff, and it gave me a "boner," to be honest.

So I moved to Hollywood and said, "I want one of them record deals you're passing out" [laughs]. I hooked up with MCA and made two records for them, and that deal sort of soured, and I hooked up with Geffen and made three records with them, and then that deal soured, but on a funny note.

I had moved back to Nashville by that time, and Gary Gersh, [now Capitol Records President], who had just come in as a new A&R guy at Geffen, flew me out to L.A. to meet with him. He had been in touch with me for about six months at that point, and we had been going over songs for the next album, and he wanted me to meet with him and [producer] Mitchell Froom about making my next record for Geffen. So I flew out there, and I'm sitting in the waiting room waiting to see Gary, and I get a call from my attorney telling me that Geffen had dropped me the previous week [laughs]. Gary didn't even know it. Needless to say, we're enjoying the irony of us working together now.

**MC: I've heard the storied tales of your problems with drugs and booze that occurred during your Geffen stint. Did that affect you artistically?**

**JH:** It was a drug haze, yeah. Absolutely it

The careers of Bonnie Raitt and John Hiatt have been intertwined since Raitt recorded Hiatt's "Thing Called Love" on her breakthrough album *Nick Of Time* in 1989.

While the song wasn't a big chart-burner, the single was a key early track toward helping her finally gain the commercial mainstream acceptance she enjoys to this day. In fact, the song opens Raitt's powerful new live album, *Road Tested*. Raitt also recorded Hiatt's "No Business" on her multi-platinum *Luck Of The Draw* album.

We asked Raitt what it is about her new labelmate's songwriting that turns her head:

"I think he's gifted and twisted at the same time," explains the red-haired roots music queen. "He's twistedly gifted and giftedly twisted. To me, he's a lot like Randy Newman, in that he's got a real skewed view of human emotions, love and the world.

affects your artistry. It definitely does. Not really from a writing standpoint, because I'm gonna keep writing whether I'm smelling the roses or my own do-do. But the whole of my artistry was definitely being impinged by liquor and drugs.

It was not a stage that I went through. It was more like a slow moving curve that started when I was about eleven. It worked wonderfully for a few years, then it kind of turned on me like a spider and bit me in the ass.

**MC: Was there a period of transition after you cleaned up?**

**JH:** Oh sure, it was terrifying. The first year after I quit all that stuff, I wrote these songs that were pretty much crap, but I just kept writing because I knew that if I couldn't write, I couldn't live. So I just kept hammering away at it.

I remember I went back on the road after I was about six months sober, and I had never set foot on a stage sober in my life. That was scary, and I remember that during the first three weeks of the tour, I was up there onstage and the committee that talks to each other in my head was talking inside my head when I was performing. They were saying, "You're faking, you're not into this, you didn't feel anything you're doing right now," and they just went on and on. It was like the fuckin'

## BONNIE ON JOHNNY



"His songs are really very original. They're wry, biting, hilarious and very moving and touching at the same time. He's all those things that make great artists unique and original. Plus, he's one of the *baddest* singers and guitar players I've ever heard in my life.

"I was so honored to get to sing on 'I Can't Wait' on his new record. Isn't that the most interesting track? It's like a little miniature Marvin Gaye masterpiece or something. It's really cool. I felt like I was in the Impressions, ya know. It's funny, because he's singing the high parts, and I'm singing the low parts.

"I went nuts when I first heard 'Thing Called Love.' I mean, *Bring The Family* is one of my all-time favorite records. Most of the time when I play something, it's because I just love it so much, I want to sing it every night, and that's what happened with that song."

twilight zone there for a while.

But then the most amazing thing happened. It was like the gift of music was given back to me. I had nearly fucked it all up, but all was forgiven, and the music began to come back to me. It was like being a child again.

**MC: So this new clarity directly resulted in a new deal with A&M and your landmark album, *Bring The Family*?**

**JH:** Yeah. Because of what I had been through, the material on *Bring The Family* had to be of a "take stock in your life" type—about scrutinizing one's self and taking an inventory.

**MC: You've had a lot of success in terms of other artists covering your material. Do you ever write songs for other artists or pitch your songs to them?**

**JH:** It kind of started with the records and people coming and asking for tunes. Now I always have tunes on hand, so through the publishing company, we do pitch songs. Sometimes I'll do it myself if they tell me so-and-so's in the studio. If I have a song that I think might be right for them, I'll make a call.

But I have never gotten a song covered that I wrote specifically for another artist. Bob Dylan did my song "The Usual" for the film *Hearts Of Fire*, which was on the soundtrack. But before he did that song, I had written three songs for him and sent them to him, though he

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didn't do them. They were like third-rate Bob Dylan songs, and being Bob Dylan, he knew that [laughs].

I've never really been able to write for other people. I get self-conscious to the point that I can't do it. I start thinking to myself, they're gonna think this is so stupid [laughs]. I just let my songs come out.

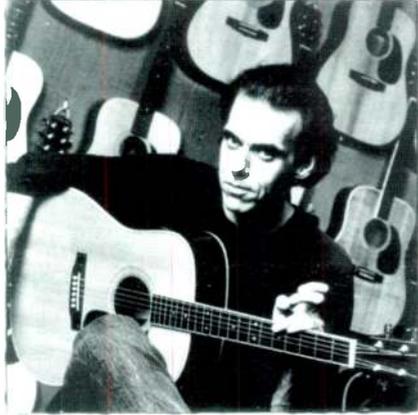
**MC:** Are you a "napkin" writer, in that you're always jotting lyrical ideas?

**JH:** No. Almost always, the music is the catalyst. The music gets the ball rolling for me, and the lyrics are the last thing I ever get to. Lyrics to me are just a necessity; you have to have something to sing. But it's at that point that I realize that I have some kind of a responsibility to make them interesting.

**MC:** That's ironic, since you're well-known for your lyrical approach and yet you make them sound as if they're almost an afterthought.

**JH:** But I think that's why they work out like they do. I think having the music lead things sets me free lyrically. I'm a firm believer in melody. I think melody is king.

**MC:** You're probably best-known for your sardonic wit, but that sense of humor tends to overshadow your powerful ballads. Do you write autobiographically?



Chris Christensen

**JH:** It's a mishmash. I draw from so many different places that sometimes I don't even know how much of me is in there. I get inspired by just about anything, but yeah, I draw from personal experience and I write about what I know, which I think is probably the way to go as a songwriter. I write about kids and struggles and marriage and so on because that's my reality.

**MC:** During the writing process, do you know where a song's going?

**JH:** Almost never. That used to be a lot more scary than it is now. I really enjoy that now, but it used to kind of scare me because I didn't know where the song was going. I would start thinking too much, and I'd be saying to myself, "You're not worth a shit, you're a phony, and you're gonna be found out, Mister."

Now I just trust the muse a lot more than I ever did before. I just trust the process. I know that if I just go along with the music and get in the little spaceship and take the ride, I won't be disappointed. It may not be any great shakes, but I know it'll be worth the trip.

**MC:** You're still living outside Nashville. What do you think of the current Nashville songwriting scene?

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# PUBLISHER REUNION



Pictured at Cat & Fiddle: Dale Kawashima, Linda Blum-Huntington and Tom Sturges

## THREE VETERAN PUBLISHERS DISCUSS THEIR CAREERS AND HOW THE INDUSTRY HAS CHANGED DURING THE LAST DECADE

By Karen Orsi

**T**en years ago, *Music Connection* featured three up-and-coming publishers on the cover—Tom Sturges, then a General Professional Manager at Screen Gems, Linda Blum, who was Director of Creative at Chappell, and Dale Kawashima of Dale Kawashima Music.

Ten years later, we've checked in with the dynamic trio to find out how their careers have fared and how publishing has changed during those years—a decade which saw the rise and dominance of the CD format and an increase in self-contained artists and a decline in the amount of artists who need outside material.

Since our last meeting, all three of our subjects have married (Tom and Linda have four-year-old sons, and Dale's wife is expecting their first child in four months). Tom—who has scored successful covers with Aretha Franklin and Pat Benatar—is now President of Chrysalis Music Group (his roster includes Smashing Pumpkins, Montell Jordan and Portishead). Dale, whose resume as a songplugger includes "I Feel For You," written by Prince and recorded by Chaka Khan—is an A&R executive for Mercury Records. And Linda Blum-Huntington—who is currently representing Sophie Hawkins, Brownstone and Marilyn Manson—has formed her own company with Marla McNally, Emerald Forest Entertainment.

**MC:** Could you fill us in on how your careers have fared during the last decade?

**Dale:** I had my own little company as an independent publisher, Dale Kawashima

Music. I published a few songs, and then I was a song placement agent for Bruce Springsteen, Bob Dylan, Prince and some others. I went on to become President of Michael Jackson's ATV Music with all the Beatles songs. I was there for four years. Then I left that position to become President of the publishing division of Giant



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Records. I was there for two years, and then a year and a half ago I took my current job, which is starting this new publishing company called Mercurial Music, a publishing

operation at Mercury Records, as well as doing A&R. However, publishing is more on the side right now, with A&R being my greater priority.

**Tom:** I have been extremely blessed because I found a company that not only needed me, but that I needed. I came in as the Creative Director, then became Vice President, then Vice President and General Manager and now I'm President. The company has grown from five employees in 1985 and earnings under \$2 million, to 20 employees and earnings over \$8 million. We started off with 22 writers and now we have 80. We started an urban music division two years ago that's been very successful, and we signed Montell Jordan, Shaquille O'Neal and Domino. And we've just opened our first Nashville office as well.

From my standpoint, my experience with Chrysalis is as much a part of my life as anything I've done. I met my wife, Antonina—she was the first writer I signed; she wasn't my wife then. So I met the woman I was supposed to meet, and we have a child now. We named our son, Thomas Christopher Armato Sturges. Christopher is in honor of Chris Wright, the founder of Chrysalis and the guy who made it possible for me to do what I am doing right now.

**Linda:** I was at Chappell ten years ago. Following the merger of Warner and Chappell, our whole regime, the creative staff, went over to EMI to rebuild it. When SBK and EMI merged, my current partner, Marla McNally, and myself decided that we weren't going to go through another merger. We were very flattered that they offered us to stay, but we said no.

So, with all of our mighty 30-year-old muster, we went off on our merry way, and in three months, we had a very handsome joint venture in place with a Japanese company, and that's when Emerald Forest Entertainment was born, in 1989. We started with the philosophy that we still hold. We're trying to remain a small, boutique, competitive force in the publishing industry, which is what we've done. We had to compete with the big boys to stay alive, so we had to do what we had to do deal-wise for several years, which we no longer have to do anymore. It's no longer the philosophy of the company to push our shoulders so heavy against the big boys, because we are reputed for what we do best, which is creative, old-fashioned music publishing.

We've been very fortunate. We've had our fair share of deals that were not successful, but now we're having great success with Sophie B. Hawkins and Brownstone. We had the last Eagles single, and we have Marilyn Manson, who has been on the road since the record came out. We just placed them in the movie *Strange Days* and have booked them in a lot of different films.

We are concentrating on developing acts. That's what Emerald Forest is doing now. We are a haven for young talent. I just put together a deal for a young artist named Macy Gray. We're not signing writers. The publish-

ing industry has changed so dramatically that it is much more lucrative to find young talent and put record deals together, rather than go out and compete with Warner/Chappell and spend half a million dollars per band. We did it; we had to do it. Because of the cost attached to signing writers in the cycle that we're in—which is a wonderful cycle in which young, talented bands are making their own music so they don't need to co-write with our writers—the writer has become a lesser commodity than he may have been in the Eighties. And in the year 2000, the writer will have a different profile. However, when the writer is a lesser commodity in the contemporary pop market—and it is certainly a different profile for the country market—and you attach the dollar amounts for what it costs to sign a writer—the advance, the demo costs, the travel budget—it becomes a rare possibility to make money.

But I have the utmost respect for a writer, and I will sign a writer—not because I'm going to go out and get his songs cut, but because I think he's a great writer and I'm going to find a new young artist to develop. **Tom:** One of the interesting things about our last cover story is that all of our reputations and what we were doing was based on songplugging.

**MC:** Do you actively pitch songs anymore?

**Linda:** Yes, sometimes.

**Dale:** Part of my evolution into A&R is that songplugging is less active and more difficult to achieve major success in, so we've all gone into other creative jobs within the business.

**Tom:** You had to evolve because the watering hole that songpluggers used to drink from just dried up. There are only a few people who want to put a record together using outside songs. Some of them are the same people who were doing it then. Clive Davis is still following the same method, but even he has changed his method by bringing in producers, providing them with labels, and thus, having first access to all their material.

**MC:** What are the biggest changes you've seen in the publishing world?

**Tom:** Ten years ago CD was a baby, and you could still buy a lot of vinyl. The people who were making vinyl thought that it was going to stick around. Every ten years, music reinvents the format. The CD brought money to all of us because of all the reissues and better availability and higher quality.

Another thing is the increased royalty rate. The statutory rate was 2 3/4 cents, which was pretty small, especially when you are dividing it up. Now, this year it's 6.6, and next year it goes up to 6.85. So that's been a great thing for music publishing. I think the art form of carving money out of the world of music has changed. We've had to change our skills to adapt to the changing environment.

**Dale:** From a publishing standpoint, I started out doing more pop and R&B, working at Jobete Music as a songplacer. When I was in college I was a freelance rock critic, and I was hungry for any creative job. But, there were no A&R jobs available so I ended up taking a job at Jobete, the king of R&B publishing. At the time I took that job, my favorite groups were the Clash and Bruce Springsteen. But it

evolved, and publishing was how I eventually made my name.

What got me on the cover with these two ten years ago was as a publisher plugging songs, and having some success at that. My claim to fame was making Prince known as a writer, not only for writing his own albums, but for other people, such as Chaka Khan, Cyndi Lauper and the Pointer Sisters. And there were a lot of other covers. That got me the job with Michael Jackson. But I had limited opportunities to be active and successful in that, so I was afforded the opportunity to do what I wanted to do all along, which is rock & roll and A&R.

The publishing I do now is publishing development—signing a new talent that I feel has potential to develop and working with them as artists for Mercury Records. And if

Mercury should pass on that band or artist for a publishing deal, then I can shop it to any other label.

**Tom:** I think one of the fundamental changes is how the rest of the world or the rest of the industry looks at the music publishing business. Whereas, they used to look at us like, well, maybe we'll get some covers, now it is also seen as an A&R function—a breeding ground for new talent.

**Linda:** And also, with all the mergers and acquisitions, there became fewer avenues for artists and writers. Publishers took on more of a profile—and I don't think any of us fall into that profile—of being a bank. One of the areas in which they were able to compete with one another was in the area of reversion. The thought of not doing a lifetime copyright deal ten or fifteen years ago was unheard of.

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**“I think one of the fundamental changes is how the rest of the industry looks at the music publishing business. Now it is also seen as an A&R function—a breeding ground for new talent.”**

**—Tom Sturges**

Now, what you’re dealing with—although not in our case, because every deal we do is a life-of-copyright deal—often, nine times out of ten, one of the negotiating points with major publishers is how long the reversal is going to be, so in theory, it’s become a rent-a-copyright.

**TC:** I prefer to call it a lease.

**MC:** Dale, why did you leave Michael Jackson’s ATV Publishing Company?

**Dale:** I was frustrated because there was not a great desire on Michael’s part to develop and sign a lot of new talent. It was more like, let’s get the most out of the Beatles or Little Richard or Sly Stone catalogs—which is great, because I love all those songs. But I wanted an opportunity to develop new talent. Even when I had my own little publishing company, I was still plugging bigger writers like Springsteen and Prince. I left because I was excited about the opportunity to do more of an A&R function.

**MC:** Tom, in a business where executives play musical chairs constantly, how have you stayed at Chrysalis for so long?

**Tom:** I’ve turned down a lot of jobs.

The challenge to me in going to Chrysalis was that if it was a success, it was my success, and if it was a failure, it was my failure. Rise or fall, live or die, this is what it’s gonna be.

I had a chance to work for a gentleman in New York and run his company. I said to him, “You know, it seems very odd. I’ve been at Chrysalis for so long—hired every employee, signed every writer, other than Billy Idol. It seems such a part of me that I can’t imagine leaving.” And he said, “Well, if it weren’t running so well, we wouldn’t be coming after you.”

And there’s the crux of it, that people don’t want you unless you’re really kicking ass and very hard to get.

**MC:** Do you feel that the quality of songwriters has gotten better or worse in the last ten years?

**Dale:** It’s a matter of the marketplace. A pop songwriter who wrote songs for Barbra Streisand or Kenny Rogers when we were starting out may be in a difficult position now,

or may not even be in the business anymore. But they’re still great songwriters. There are great songwriters like Burt Bacharach or Carole Bayer Sager or Cynthia Weil, who are legendary in our field, but their songs aren’t on the charts quite as much because certain genres just aren’t in demand right now. From a certain standpoint I feel fortunate that the three of us are into developing talent and finding new talent that excites us and is marketable right now.

**Linda:** I think the quality of songwriters gets better and better. If you are in the music business, you had better not walk around thinking that these are not copyrights because these kids today have something to say. If we relate to it or not is one thing, but to walk around and ask us if it’s better or not...who are we to judge? It’s the creative evolution. I think it would be frighteningly presumptuous to judge.

**Tom:** I think that some of the music that is coming out now will be remembered forever. Music went into a cul-de-sac that broke through the other end with Kurt Cobain. The artist who’s going to have a big hit record in the year 2000 is probably in fourth grade right



**Pictured: Linda Blum-Huntington, Dale Kawashima and Tom Sturges**

now, staying late banging chalk out of the erasers—I mean, he or she is nine years old and just starting to figure out the world isn’t right for him or her. I think songwriting is getting better and better and will continue that way.

**MC:** What about rap songwriting?

**Tom:** First of all, rap is a wonderful and

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**—Dale Kawashima**

**“The publishing industry has changed so dramatically that it is much more lucrative to find young talent and put record deals together, rather than compete with Warner/Chappell and spend half a million dollars per band.”**

**—Linda Blum-Huntington**

beautiful expression. Rap artists have replaced the traditional elements of lyric and melody with lyric and *rhythm*. It used to be that any kid could take 50 bucks and go buy an electric guitar and start a rock & roll band. You don’t need a technological diploma for rap, and that’s why it is the music of the street. I think rap is here forever, in one form or another.

**MC:** What advice do you have for fledgling songwriters?

**Linda:** After they’re finished writing, they need to look at other alternatives to making money with their songs besides thinking that somebody’s going to record their songs. If they want to sing them, if they want to make Coca-Cola commercials, if they want to score TV, if they want to score interactive games—great. But it is absolutely mandatory that if someone loves creating music, they find vehicles other than the old traditional ones. If you are a brilliant young talent, and for whatever reason, you can’t get your songs cut right now, you might look into

interactive or going into the computer world and writing scores for the new games being made. Every day it changes so dramatically, and there are new avenues that didn’t exist before. You have to find other ways to support yourself.

**Dale:** Be an artist. If you are not an artist, then explore all the possibilities, including collaborations, writing film scores and writing songs for an individual artist. But certainly, the obvious trend is toward artists, bands and self-contained acts. Or you could be an artist/producer with your own stable of talents like Babyface. Certainly, if you have the potential to be an artist or part of a band, then that will maximize your opportunity to be heard. It’s probably the best way anyway, because you get a chance as an artist to express your own unique point of view. You can make a lot of money, you can be a writer and an artist and have a publishing deal. But if you’re not an artist, you can still explore other opportunities.

**Tom:** Part of my advice is to be honest with yourself about your talent and your chances.

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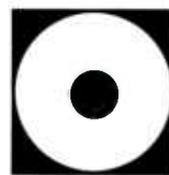
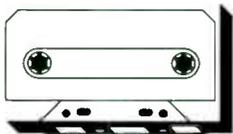
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# SONGPLUGGERS

By Jonathan Widran

Although more and more pop and country artists are writing their own material, rather than searching for outside collaborators, the business of songplugging—publishers pitching tunes from songwriters' catalogs for use by other artists, movie soundtracks and advertising purposes—is still an important function in the industry. Songpluggers are the essential middlemen and women of the industry, the crucial link between the composers and the artists and executives who can turn their craft into hit records and perpetual musical gold mines.

Music Connection asked five prominent songpluggers: Who and how do you pitch and what level of salesmanship is involved? How do you know who's looking and what the artist needs? How is pitching artists different from pitching for film and TV commercial use? Have you ever given up on a particular song? What is your biggest success?



**DANNY BENAÏR**

Title: VP, Film & TV

Company: PolyGram Music Publishing

Years With Company: 4 1/2

Notable Writers Worked: U2, k.d. lang, Bon Jovi

## Salesmanship

"Salesmanship isn't mandatory; it's knowledge that's important. You have to know where to start and be aware of everything in your catalog. I go to the director, producer, music supervisor, head of the music department at a studio or the soundtrack supervisor. Our setup is unique in that we're affiliated with PolyGram Films, so I have access to upcoming films before they get the green light."

## Who Needs What

"It's a process you get into, developing a relationship with the film community. It's all timing. Do you have something appropriate when a certain scene needs it? You find out through contacts and knowing what people's tastes are."

## Soundtrack Pitching Vs. Artist Pitching

"In film you're looking for genre, rather than something totally specific. That's good most of the time, but often you're shooting blindly until they give you more details. You're often going on mood or atmosphere. Ad agencies usually come to us if they need something in

our catalog. Pitching them is very difficult."

## Throwing In The Towel

"Music always has a chance to show up in film, even in an incidental way, so there's no point giving up. Sometimes a song rejected many times can come around eventually when the lyrical topic comes up again."

## Biggest Success

"Smoke Gets in Your Eyes."



**RON MOSS**

Title: Director of A&R, North America

Company: Rondor Music International

Years With Company: 3

Notable Writers Worked: Ben Mink, Jim Vallance, Will Jennings

## Salesmanship

"We find out who the A&R person is, or we try the producer and manager. If we have a personal connection to the artist, we try that, too. If I send along a tune I think is right, I follow right up. They either hear it or they don't. The music speaks for itself."

## Who Needs What

"We do weekly, sometimes bi-weekly reports, compiling contacts, updating lists of those looking for material. It's mostly about personal connections, and fortunately, our reputation precedes us. People are aware of our strong catalog, our history of good

songwriters. Often, we get the calls from those looking for material."

## Soundtrack Pitching Vs. Artist Pitching

"Our whole creative staff is involved in casting meetings when it comes to artists. Film and TV people are also connected with A&R people, so there are few boundaries. Advertising is harder, because they always want the best songs they already know. There's a lot of opportunity in film."

## Throwing In The Towel

"I never give up. If I can't get a song to an A-list artist, I'll try up-and-comers. It's all about building a catalog and trying to deal with what you feel are ridiculous rejections."

## Biggest Success

"Julie Gold, 'From A Distance.'"



**BOB KNIGHT**

Title: Senior Creative Director, Film & TV

Company: Famous Music

Years With Company: 8

Notable Writers Worked: Livingston & Evans, Linda Perry, Björk

## Salesmanship

"Since I deal with films, I'm always in touch with the director or music supervisor on the projects, trying to figure out what they're looking for stylistically. There is some salesmanship involved, but generally, it either fits or it doesn't. If I can get them to try out a tune as a temp track, or if the artist is affiliated with the soundtrack label, you're cooking."

## Who Needs What

"Every Tuesday *The Hollywood Reporter* lists all the films in production, and there are reports of upcoming films circulated regularly. Or I find out who's in need from people I know at studios. They're usually receptive, because they always need new music. It's a matter of me interpreting what they want and hoping to hit it head on. It always helps when you have a director who knows music."

## Soundtrack Pitching Vs. Artist Pitching

"It's apples and oranges. An artist-songplugger is looking for an A-list talent to cover the tune,

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whereas I'm looking through my catalog for a certain genre once I'm given the general direction of a project. I tailor to their needs. Generally, ad agencies' needs are pre-determined. They don't like being pitched."

#### Throwing In The Towel

"Why give up? There's a whole waterfront of opportunities at all times, and you never know who's going to be looking for what and when."

#### Biggest Success

"We have so many standards, including the whole Ellington catalog, so it's hard to say."



**TINA SNOW**

Title: Creative Director, Special Projects

Company: PolyGram Music Publishing

Years with Company: 9 months

Notable Writers Worked: Robert Palmer, Van Morrison

#### Salesmanship

"If I hear a song that's right for an artist, I'll call the manager, the producer, the A&R person, hitting every angle possible to get it to the artist. It's a selling process in that you must believe in a song and have a rep for having good ears that people respect. To me, songplugging is a true art form."

#### Who Needs What

"I stay in communication with labels, A&R

reps, producers, keeping aware of who's recording and what they're looking for. Publishing is all about copyrights. The covers have to do well for the song to generate money. Placing the same song now and ten years from now is important. There's always a need for outside songs. Tip sheets are easier than digging, however."

#### Soundtrack Pitching Vs. Artist Pitching

"With films, you get more of a description of what happens in a scene. You have a visual aid. Whereas, my job when I'm pitching artists is to hope a great song will be their first single. Casting is the true talent of this job. Either way, it's a matter of hearing it and hoping it moves the person who listens on the other end."

#### Throwing In The Towel

"If I believe in a song, I never give up."

#### Biggest Success

"Love Sneaking Up On You."



**EDDIE GOMEZ**

Title: Creative Director

Company: Bug Music

Years With Company: 1/2

Notable Writers Worked: Vic Chesnutt, Concrete Blonde, Los Lobos

#### Salesmanship

"We're the middle of the food chain, and

there is a lot of salesmanship at both ends. We get pitched, take the cream of what we hear and try to sell those songs. The best songs for the best situations win, and I'll try any angle possible. I'll go to the artist, the A&R rep, the manager, the producer, wherever we can get in. You become more familiar with what people need with experience."

#### Who Needs What

"Tip sheets are used as guidelines, but we also find out by word-of-mouth and keeping in touch with A&R departments and managers. The circle widens with age, and you use your contacts when you hear a song you like. Bug has offices in Nashville, which looks for country placement, and in L.A., where we go for pop."

#### Soundtrack Pitching Vs. Artist Pitching

"The process is similar, but there's more flexibility with films. Artists and A&R folks are very focused on what they want, whereas on a movie, you can do more persuading and more people are involved in the decision-making process. So there are more opportunities on films. It's hard to pitch songs to ad agencies. You must be very innovative to crack that nut."

#### Throwing In The Towel

"I've never given up on a song. There's always a place for good material."

#### Biggest Success

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**MC: Do you accept unsolicited tapes?**

**Tom:** Sure.

**Linda:** No. Only artists.

**Dale:** Yes.

**MC: What about the future?**

**Linda:** Emerald Forest is continuing to develop and put together record deals for young artists.

I know what I will never do and I know what I love. My partner and I love music publishing. We are still lovers of the song. We hope one day there is a grand day for the songwriter again, but until such a time, we will develop artists. I love developing. I love putting the deals together. I love getting artists management. I love helping artists along the way, like we did with Sophie and Brownstone. I love the creative process.

You can build publishing companies in several ways. You can build them by acquiring, or you can do it the way we're doing it, which is small. Love what you love, work your butt off for what you love and in two more years, there will be two more successes. Then I'll have four hit acts that I own for life, and I'll turn around one day, when I'm in a bidding war and when the multiples are high, and I'll be laughing.

And that's exactly what I will do for the next few years of my life. I will continue to build Emerald Forest Entertainment into a creative

haven for young musical talent.

**Dale:** For me, I still enjoy being a publisher and developing talent from the creative publishing point of view. But I'm just having a great time doing A&R for the first time in my career.

I'm building a network from an A&R standpoint of knowing every club owner and booker in every city of the country, being the first in on talent and developing relationships with music editors of every regional publication in the country so they can tell me who is the hottest new band or talent or who's developing. I'm building a network in a career transition sort of way and having a lot of fun doing so.

**Tom:** I have the support of my home company to make significant investments in bands and writers where we feel it's good use of the money. We have the opportunity to expand our company at a time when a lot of people are contracting. We are taking the view that this is the perfect time to move and to create new divisions. We've created the urban music division, we've opened our first Nashville office and I hope within a year's time to have a whole new on-line department, where, if we're not selling our product, we're marketing our product on the Net so people can see what we're doing and what's available.

As far as the personal challenge, that is to remain enthused and to keep getting up every morning. All of us have been doing this for fifteen, twenty years, and that is the thing—what gets you out of bed in the morning? Your cool new phone or your nice office? I don't think so. It's a deeper motivation. My great personal challenge is to keep finding artists that I love, writers that I want to work with and music that I think deserves a chance on the world's stage.

I also love running a business—melding a group of people together in a team effort toward a common goal. My challenge is to find great music, create a great working environment for my employees and sign the best writers that I can possibly find anywhere in the world. **MC**

#### ◀ 23 John Hiatt

**JH:** I'm not involved in the pop music thing that's been happening for the last few years in Nashville. I just don't make that kind of music, so I'm just kind of out of the loop. But there's a whole other thing which has kind of grown up around that, and that's very much like when I was here the first time around.

There are a lot of really great songwriters and singers—especially women—who are floating around Nashville, out on the edges, making this really cool music, and I dare say, you'll be hearing from them.

**MC: Isn't that just a natural extension of the country music explosion—that there would be some offshoots of the country thing?**

**JH:** Well, the country music explosion was so businessman-driven, so producer-driven and so record company-driven that the artistry kind of suffered. It's kind of gone through its Fabian period, where you had these guys saying, "Who can we find young enough and dumb enough to stick a hat on and go out there and shell for us so we can collect our

checks?"

But that's the nature of pop music. That happens in every form of music, but country had never had that at this level, so it had to happen. But now artistry has to take the lead, and I think that's what's happening. I think the artists are lining up again, and they're going to be heard, because artistry wins in the end.

**MC: I've heard that you've gotten into auto racing in your spare time.**

**JH:** Yeah, I was born in Indianapolis, what can I say [laughs]. The motors always sounded like music to me. It's just an amateur circuit, it's very hobby level, but I have a ball doing it. In fact, I have a race tomorrow.

I did win my first 25-lap feature race out at this little track north of town about three weeks ago. I tell you, it's nice to find some kind of a hobby because I've never had one before. Racing has the same effect on me as when I get out and play—I get out of myself. It empties my head, and anytime I can empty my head, I'm grateful because there's a lot of crap floating around up there. **MC**

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Crosby Tyler

Contact: Artist Hot Line
213-934-2302
Seeking: Label Deal
Type of music: Blues

- Production ..... 6
Lyrics ..... 7
Music ..... 6
Vocals ..... 6
Musicianship ..... 7

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: This guy knows the blues, which he proves with his lyrical paintings, down & dirty street-wise vocals and tasty guitar licks (without overplaying). And Tyler does it all very well. Especially lyrically, in which he masters a Tom Waits style, mixing his words well with slow shuffles. This engaging demo shows plenty of talent and originality.



Tell Laura

Contact: Artist Hot Line
602-285-0889
Seeking: Label Deal
Type of music: Dance/Pop

- Production ..... 7
Lyrics ..... 5
Music ..... 5
Vocals ..... 6
Musicianship ..... 5

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: Great packaging from this unsigned duo, including a multimedia disc. Very professional. Likewise, the production was very strong. Laura Lopez is a strong vocalist with perfect dance diva pitch. They do fall short in the songwriting side of things, much too generic for a deal, but how many dance artists write their own material these days. Worth a listen.



The Barking Spiders

Contact: King Productions
201-694-1552
Seeking: Publishing Deal
Type of music: Power Pop

- Production ..... 5
Lyrics ..... 4
Music ..... 5
Vocals ..... 5
Musicianship ..... 5

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: This New Jersey trio plays power pop reminiscent of the Plimsouls. But the production is muddy, and while the songs are nicely structured, they are not overly memorable. The lyrical strengths are in the choruses, faltering in the vague verses. As pleasant as some of what they do may be, there's something profoundly average here.



Negro East

Contact: Artist Hot Line
310-477-5073
Seeking: Label Deal
Type of music: Hard Rock

- Production ..... 5
Lyrics ..... 2
Music ..... 3
Vocals ..... 3
Musicianship ..... 5

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: While the playing shows glimmers of talent, overall it's very average, and the vocals are just not there. The songwriting is very weak, especially lyrically (if you have to explain what the lyrics mean in the bio, you're in trouble), but also musically. Guitar vamps and jams are not songs. This artist is in dire need of direction and collaborative help.



Jericho

Contact: Inner Circle Mgmt.
310-859-0577
Seeking: Label Deal
Type of music: Alt. Rock

- Production ..... 6
Lyrics ..... 5
Music ..... 6
Vocals ..... 5
Musicianship ..... 7

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: With an obvious nod to early U2, this tight-as-a-glove quartet from L.A. shows a lot of promise. The songs are adventurous, yet concise, and while the limited range of the lead vocals can drag things down, the harmonies are usually there to pick them back up. Some work and maturity is needed, but there is definitely something here.



Kevin Webster

Contact: Artist Hot Line
213-465-4615
Seeking: Label/Publishing Deal
Type of music: Hard Rock/Funk

- Production ..... 6
Lyrics ..... 4
Music ..... 4
Vocals ..... 6
Musicianship ..... 6

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: This singer-songwriter calls his music "diverse hard rock," but "scattered" would seem more appropriate. Only the AOR track "After All" stands out (elsewhere he is all over the musical map). Good marks for creativity but low marks for artistic focus. There is some musical talent, but songs and stylistic direction are desperately needed.



Shane Fraser

Contact: Artist Hot Line
213-938-7355
Seeking: Label Deal
Type of music: Alt. Rock

- Production ..... 4
Lyrics ..... 4
Music ..... 4
Vocals ..... 4
Musicianship ..... 4

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: The vocals were far too upfront in the mix, which was below average. Fraser seems to be limiting the expanse of the songs by utilizing a narrative-styled vocal approach. Songwriting may be an outlet, but work is still needed in that area to grab the attention of the publishing community. There are many more questions than answers at this point.

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Send your package to: Demo Critiques c/o Music Connection, 6640 Sunset Blvd., Hollywood, CA 90028. All submissions should include the following four items:

- 1. Cassette tape with no more than three songs
2. Unscreened black & white photograph (no larger than 8x10)
3. Brief biography with a contact name and phone number
4. Lyric sheet

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.



Various  
In From The Storm  
RCA Victor

1 2 3 4 5 6 7 8 9 10

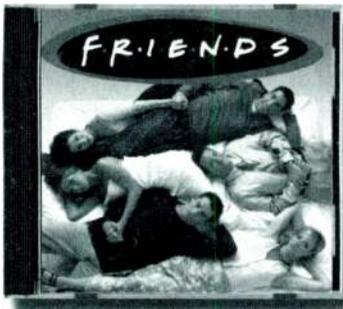
**Producer:** Eddie Kramer  
**Top Cuts:** "The Wind Cries Mary," "Rainy Day, Dream Away," "Purple Haze."  
**Summary:** If you thought 1993's *Stone Free* was the definitive ode, this new collection may change your mind. This is an all-star jam session, with the likes of Toots Thielemans, Steve Vai, Stanley Clarke and Robben Ford, so it's no wonder that the vocals—by Sass Jordan, Buddy Miles, Taj Mahal—come across as the least incisive element (Sting's "Wind Cries Mary" being the exception). Another grand, sweeping touch to this raucous free-for-all is the London Metropolitan Orchestra and the Dewitt Johnson Gospel Choir. A logistical triumph. —Jonathan Widran



Lenny Kravitz  
Circus  
Virgin

1 2 3 4 5 6 7 8 9 10

**Producer:** Lenny Kravitz  
**Top Cuts:** "Circus," "Can't Get You Off My Mind."  
**Summary:** The king of retro rock/soul gets off to a high and mighty start by declaring that "Rock And Roll Is Dead," but, as usual, only goes so far in suggesting a better alternative. Mostly, his guitar crunching and distorted vocal effects take rock elements to a harsh, disturbing extreme. Fortunately, a few cool, straightforward ballads bring out the soulful passions Kravitz is capable of. His lyrics range from heartfelt to pretentious, and his production excess glares at times. But when he tones down, he can still remind us of that Prince guy. Not often enough here, though. —Nicole DeYoung



Various  
Friends Television Soundtrack  
Reprise

1 2 3 4 5 6 7 8 9 10

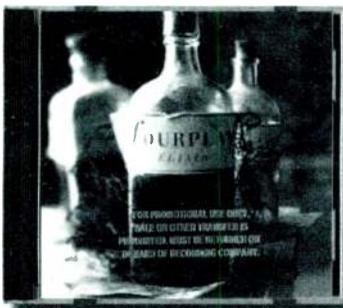
**Producer:** Various  
**Top Cuts:** "I'll Be There For You," "Angel Of The Morning," "Good Intentions."  
**Summary:** As with most soundtracks, there's a haphazard element going on here. Despite standout cuts by the Pretenders, Toad the Wet Sprocket and k.d. lang, there's a good deal of all-star clutter (Joni Mitchell's hip-hop remake of "Big Yellow Taxi" takes the cake). Still, fans of R.E.M. or Hootie will be happy with any between-album morsel. The only truly show-related gem is, of course, the Rembrandts theme song (done in two versions). Chipper dialogue from the show is laced throughout, lest we forget exactly what we are listening to. —Jonathan Widran



Dan Fogelberg and Tim Weisberg  
No Resemblance Whatsoever  
Giant

1 2 3 4 5 6 7 8 9 10

**Producer:** Dan Fogelberg and Tim Weisberg  
**Top Cuts:** "Forever Jung," "Songbird," "Todos Santos."  
**Summary:** In the seventeen years since these two struck vocal-instrumental paydirt with *Twin Sons Of Different Mothers*, Fogelberg had his early Eighties heyday and is now a MOR staple, while Weisberg's flute has been a wistful reminder of the charms of contemporary pop/jazz. Though the four vocal cuts here are pleasant enough, the real charms come from the instrumentals. Programmers will no doubt buzz around the Fogelberg-dominated cuts. But anyone who gags at the sound of "Longer" will know which tracks to turn to for relief. —Jonathan Widran



Fourplay  
Elixir  
Warner Bros.

1 2 3 4 5 6 7 8 9 10

**Producer:** Fourplay  
**Top Cuts:** "Dream Come True," "East 2 West," "The Closer I Get To You."  
**Summary:** The spunk that was missing from this contemporary jazz quartet's sophomore outing is back. It's still smooth and cool, but the tempos this time are more rambunctious, and the melodies more substantial. Helping boost the energy are dynamite solos by Bob James, Lee Ritenour and rhythm aces Nathan East and Harvey Mason. The jamming comes across as spontaneous. Even the soft vocals by Phil Collins, Patti Austin & Peabo Bryson work a tender magic. Overall, this is worthy of the four brilliant jazz talents. —Jonathan Widran



Bride  
drop  
Rugged Records

1 2 3 4 5 6 7 8 9 10

**Producer:** Bride & Dino Maddalone  
**Top Cuts:** "Help," "Life Is The Blues," "You Never Knew Me."  
**Summary:** Mixing an alternative, almost grungy approach with hair band sensibilities, this quartet doesn't offer anything new. The vocals range from the mantra-like baritone of Doug "In-A-Gadda-Da-Vida" Ingle to the pop sound of Jon Bon Jovi. Strangely enough the first three songs don't match the quality of the rest of the material, and the rest of the running order seems incoherent. Additionally, nearly every song on the album should have been cut by a minute or more. Bride is here, but whether their blend of past and present will leave them at the altar remains to be seen. —Ernie Dean



Dan Zanes  
Cool Down Time  
Private Music

1 2 3 4 5 6 7 8 9 10

**Producer:** Mitchell Froom  
**Top Cuts:** "Rough Spot," "Cruel Cold Feeling," "All Time Girl."  
**Summary:** Stark, rough, cool and bluesy are but a few of the adjectives that best describe this hard-to-peg rock-based artist. While his songs are sharp and concise and his voice a perfect match for the material, it's Froom who really infuses the tunes with their appropriate spirit. There is a sparse aura to the Chris Isaak-like "No Sense Of Time," while "All Time Girl" harkens back to a Sixties sort of rave-up. Despite the gruff, loose fitting production, it's easy to sense that Zanes has a soft heart underneath the edgy exterior. It's nice to see an artist so off the beaten path get his chance. —Wanda Edenetti



Bahu Baru  
Blue Road  
NFP Records

1 2 3 4 5 6 7 8 9 10

**Producer:** Ivor Francis  
**Top Cuts:** "All Over Now," "Indian Sky," "Around You (Beautiful Day)"  
**Summary:** Saying that the *Revolver* era Beatles in the Nineties would sound akin to Bahu Baru could be seen as sacrilegious, but there are elements of the Fab Four's more adventurous studio activities throughout this trio's interesting effort. The songs are solid and the production is tantalizing. But don't get the wrong idea here, this is no Beatle-clone band like Jellyfish, as Bahu Baru throws American roots and contemporary aggression into the mix as well. Very impressive release from a band that seems to have a solid future. A diamond in the rough. —Paul Stevens



ROCK



Trent Reznor of Nine Inch Nails

Despite the punk pop resurgence, the Anti-Club has thrown in the towel and surrendered to Latin disco music after a fifteen-year stint which saw such bands as Offspring, Soundgarden and Red Hot Chili Peppers grace their stage. Oh, the times they are a-changing.

The Halloween season will offer just about everyone a good excuse to head to the concert halls with a weekend lineup that is certainly one of the hottest of the year. Saturday the 28th offers some fine choices, with Oingo Boingo bringing the curtain down on their career with two shows (October 28 and 29) at the Universal Amphitheater, and comic metallers White Zombie, joined by horror rockabilly stalwart the Cramps, the Toadies and the theatrical spiel of the Voluptuous Horror Of Karen Black, performing at the Irvine Meadows Amphitheater.

The big event—and my October Pick of the Month—is the unusual pairing of musical chameleon David Bowie and the gothic industrial Götterdämmerung of Nine Inch Nails on October 28 and 29 at the Great Western Forum. How unusual? You'll get a chance to find out personally when the Thin White Duke joins Trent Reznor and company onstage for a four-song collaboration prior to his headlining set.

Prick, who record for Nothing Records (Reznor's label), will open both nights. The first show sold out in eight minutes, but a limited number of seats are still available for the second night as this goes to press.

In addition, Bowie will be playing at the Palladium on Halloween night!

Halloween night temperatures are sure to rise over at the Palace where an adult-themed Halloween party (a la the Fetish and Erotic Balls) hosted by popular drag queen Chi-Chi La Rue will be in full swing. The event will feature a costume contest, an erotic dancing show and scheduled appearances by popular adult film stars and entertainers such as Taylor Wayne, Nina Hartley, Kylie Ireland, Tiffany Million and Summer Knight, among many others. For more info, call 800-521-2474.

Moving on, November opens with a bang as the lovely and talented Björk hits the Palladium on the 1st. R.E.M.—making up for dates canceled due to drummer Bill Berry's brain hemorrhage—prove why they're a great band on November 3 at the Glen Helen Blockbuster Pavilion (get there early and check out the Meat Puppets).

Electrafixion—featuring former Echo and the Bunnymen members Ian McCulloch and Will Sergeant—get my November Pick of the Month, and they'll be at the Hollywood Grand on Monday, November 6, at 8:00 p.m.

Fugazi will perform a pair of low-dough shows on November 8 and 9 at the Shrine Auditorium, and Southern Culture On The Skids bring their hillbilly hoedown to town on the 11th for one show at the Troubadour, while on the same night, labelmates Sonic Youth will be at the Wiltern (in case you missed them at the Palladium the night before). And last but not least, former Nirvana bassist Krist Novoselic brings his new band, Sweet 75, to the Troubadour on the 16th.

Progfest '95—a festival dedicated to progressive rock—will take place at the Variety Arts Center on November 11 and 12th. This is the third year for the annual event, which draws together bands and attendees from all over the world. You can get a free sample cassette of the groups performing this year by writing to the Syn-Phonic label (who organize the event) at P.O. Box 2034, La Habra, CA 90631. Include \$1 for postage. For more on Progfest '95, call Kiki Whitman at 818-753-1113.

—Tom Farrell

COUNTRY



Kathy Robertson

The best Barndance in a very long time took place on October 3 when chanteuse LesLee Anderson brought the Pioneertown Review to Jack's Sugar Shack in order to celebrate honky tonk queen Harriet Allen's birthday. Joining in this hillbilly delight was the Losin' Brothers, Kathy Robertson, the Plowboys, B.D. Faulkner, Mary Gaffney and Harriet's daughter, Carla. Celebrities in the audience included Glenn Clark, Lightnin' Willie and Jake Kelly. There was dancin' everywhere and plenty of hoopin' and hollerin'!

And speaking of Kathy Robertson, this honky tonk angel has been in the studio recording her next album. She has also been writing with Rosie Flores and the great Bonnie Owens. You can expect to hear Bonnie's song, "Just The Girl Singer," on Kathy's album as well. Robertson recently spent some time on tour with Bonnie and Merle Haggard & the Strangers.

Lawton Jiles, who worked with Buck Owens and spent time in Bakersfield in the Fifties and Sixties, is working on a history of the Bakersfield sound. He's talked with Rose Maddox, Billy Mize, Red Simpson, Bonnie Owens and a slew of other folks who hung out making music at the Blackboard and the Lucky Spot during Bakersfield's heyday. He's hoping to talk to the next generation as well, starting with heir apparent Scott Joss. Cheers to the next wave of West Coast neo-traditionalists coming to save country music from

pop-schlockdom and banality!

And speaking of saviors, roots rockers the Monte Carlos are still out there kickin' up dust. Lead man Billy Cioffi is quite a showman. Their current self-titled CD is terrific, but their live shows are something special. At a recent outing, hot shot producer Edward Tree joined the band. Check them out!

As for Ed Tree, he's an in-demand producer whose work with folkster Sandy Ross is enjoying some critical success. He's also had a good deal of luck with Corey Stevens & Texas Flood. The album Ed produced for this great blues act, Blue Drops Of Rain, has hit the Billboard Blues Chart. Well-deserved all around.

Another band that looks like they are heading toward some success is Gary Allan & the Honky Tonk Wranglers. Check them out at the Crest Theatre in Reseda on November 3-4. The band includes Losin' Brother-approved songwriter Jake Kelly. For more information on Gary and the Wranglers, call 909-825-9525.

The Barry Holdship Band (with special guest guitarist Chris Lawrence) and singer-songwriter Joe Sins have been selected to provide the entertainment for the Elvis-themed Halloween open house bash at the new Mad Dog Studios. This promises to be quite the affair. Expect the guests to come in their best Elvis attire!

Hot new country sensation Jesse Dayton was in town recently and shared the bill at the Sugar Shack with fellow Texan Don Walser. Expect to hear more from Jesse.

Another band to keep an ear on is Tom Morrell & the Time Warp Tophands. Very hip Western Swing. Their album is called Smoke A Little Of This: How The West Was Swung (Vol. 6). Good stuff.

SHORT TAKES: Cody Le Pow is working in the studio with Denny Bruce and shopping his wares. Both Eddie Cunningham and Kent Gray have been in Nashville. Cody Bryant will grace Music City next month. This year's California Country Music Association winners included Cody, expert steel man Marty Rifkin and Entertainer of the Year, Kathy Tally. —Jana Pendragon

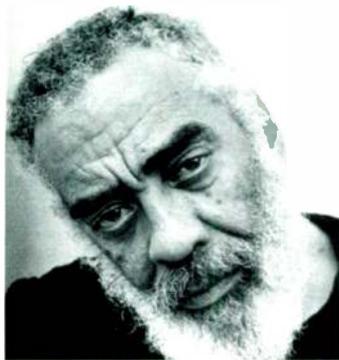


Electrafixion



B.D. Faulkner and LesLee Anderson

**JAZZ**



**Oscar Brown Jr.**

Difficult as it is to believe, singer-lyricist-social commentator **Oscar Brown Jr.** had not made a recording for 20 years until his recent, *Then And Now* (on **Weasel Disc**), came out. At the **Jazz Bakery**, the 69-year-old Brown (a true actor onstage) displayed a wide range of emotions during his often-dramatic renditions of such songs as "It's October," "All Blues," "Billie's Bounce," "Work Song," "Dat Dere," "The Entertainer" (a bittersweet tribute to Scott Joplin), "Hazel's Hips," "The Snake" and "Ladies' Man," among others. Pianist **Sydney Layman** and bassist **Oscar Brown III** were excellent in support, and the two Browns sang together wonderfully on "As Long As You're Living." A memorable night!

Also at the Jazz Bakery was a promising young jazz singer, **Christine Rosander**. Although much of the material she performed has been overdone through the years (such as "I Hear Music," "Sophisticated Lady," "Teach Me Tonight," "I Get A Kick Out Of You" and a very dated "Hooray For Hollywood"), Rosander has an attractive style and is quite expressive (sometimes whispering sensually) and can improvise with subtlety. Accompanied by a fine

rhythm section, Rosander showed a lot of potential and should be worth watching in future years.

**Chick Corea** has been a magical name in jazz for three decades. His most recent project involves an acoustic quartet with **Bob Berg** (on tenor and soprano), the remarkable bassist **John Patitucci** and drummer **Gary Novak**. At **Catalina's** they concentrated mostly on newer music, mixing together complex arrangements with solos. The instant communication between Corea and Patitucci was quite intuitive, Berg was impressive in his Coltrane/Michael Brecker style and the tight playing by the group made one forget how difficult some of the originals were. Their well-paced set concluded with playful versions of Thelonious Monk's "Straight No Chaser" and "Crepuscule With Nellie."

**Ernie Watts'** consistency is easy to take for granted. However, the passionate tenor has to be seen live to be fully appreciated, although his recent **JVC** release, *Unity*, is particularly strong. In addition to playing originals and a few standards with his quartet at the Jazz Bakery, Watts battled it out with fellow tenor **Bruce Eskovitz** on a pair of exciting numbers, played alto brilliantly on "Sky-lark" and performed a sensitive "Soul Eyes" in a duet with pianist **Dave Witham**.

**UPCOMING:** **Gene Harris** is at **Catalina's** (213-466-2210) through October 29; the Jazz Bakery (310-271-9039) features **Lee Konitz** and **Gary Foster** (through October 28), along with a rare L.A. visit by **Adam Makowicz** (November 21); the **Bel Age** (310-854-1111) presents **Horace Tapscott** (October 27-28) and **Teddy Edwards** (November 3-4); and masterful harpist **Deborah Henson Conant** performs a solo concert at the **Sylvia Woods Harp Center** (818-956-1363) on November 19th. —**Scott Yanow**



**Chick Corea**

**URBAN**



**China**

The fallout from the gangsta rap controversy has gone beyond corporate giant **Time Warner's** selling of their interest in **Interscope Records**.

**Hollywood Music Showcase**, one of the largest local showcases for unsigned urban music artists, has now banned gangsta rap. Showcase organizer and BEM President **James Thomas** said, "It's time for black people to take a stand against lyrics that are nonproductive to our community. No more will we tolerate the words 'bitches' and 'hoes' or the glorification of drug use."

The Hollywood Music Showcase takes place at the **Roxbury** the first Wednesday of every month. A compilation CD, video and single are in the works, with some of the proceeds going to pediatric AIDS charities. Interested unsigned artists should send demos with contact info to: BEM Entertainment, P.O. Box 9294, Inglewood, CA 90305.

**Dogg Food**, the debut album from controversial rappers **Tha Dogg Pound**, finally has a release date: October 31st. **Death Row Records** will distribute the album through **Priority Records**, instead of Interscope.

In addition, Interscope's most notorious gangsta rapper, **2Pac Shakur**, has jumped ship and signed a record deal with **Death Row**.

**Quango Music Group** is a new international dance and ambient label that recently threw its launch party at **Bosso Nova** in Santa Monica. Quango, which will be distributed by **Island Records**, show-

cases its music Thursday nights at **Bosso Nova** and the **Savoy** at 1212 Third Street Promenade.

**ALSO ON THE DANCE TIP:** Local singer **China** has been creating a buzz with her debut single, "Come and Get It," on **Street Life/Scotti Bros**. The song was produced by **20 Fingers**, the same crew behind **Gillette's** "Short Short Man" and **Roula's** "Lick It."

**THE REBOUND:** A year ago, a lot of people were wondering if **TLC** could survive the scandal surrounding group member **Lisa "Left Eye" Lopes'** arrest for arson. Back then, some industry observers were also doubtful that **TLC** could avoid the sophomore album jinx. But a year later, not only has **TLC's** second album, *CrazySexyCool*, out-sold its predecessor, it's become the biggest-selling R.I.A.A.-certified album ever by an all-female group, selling six million copies in the U.S. alone!

**TLC's** phenomenal comeback over the last twelve months has seen its share of ups and downs (Lopes' arrest, the trio's bankruptcy and their original manager, **Pebbles**, filing for divorce from **L.A. Reid**, the co-president of **TLC's** record company). But these setbacks have been matched by the triumphs: a string of hit singles, a reconciliation between Lopes and paramour/football star **Andre Rison** (whose mansion was destroyed in the arson incident) and four major awards at the MTV Awards, becoming the first R&B/hip-hop group to dominate the MTV ceremonies. And in what's sure to be another bestseller, a **TLC** home video will be released by the holiday season.

Despite rumors of a breakup, **En Vogue** is expected to release an album sometime next year. But the quartet is currently on an extended break in order to pursue other projects. **Terry Ellis** will release her solo album, *Southern Gal*, on November 7th, featuring **En Vogue** producers **Denzil Foster** and **Thomas McElroy** and backup vocals from fellow **En Vogue** member **Maxine Jones**, with the majority of songs written by Ellis herself. As for the other members of **En Vogue**, **Dawn Robinson** is expected to have a solo album out in 1996, while **Cindy Herron** has reportedly been concentrating on acting. —**Carla Hay**



**TLC**

**BAND & HEADSHOTS**

Paul Norman

310  
392-1421



**CLUB REVIEWS**

**Clutch**  
The Palace  
Hollywood

1 2 3 4 ★ 6 7 8 9 10

**Contact:** Angelica Cob, Atlantic Records: 310-205-5769  
**The Players:** Neil Fallon, vocals; Dan Maines, bass; Tim Sult, guitar; Jean-Paul Gaster, drums.  
**Material:** Clutch is a hard-core punk-funk band. Their sound is a blend of the funk of Rage Against The Machine, the free-form style of the Rollins band and the sheer wall of noise and intensity of Helmet. Unfortunately, the writing is a little weak and leaves you reminiscing more about their influences. While they are aggressive and do groove at times, the overall impression is definitely "been there, done that."

**Musicianship:** When lead singer Neil Fallon walks out onto the stage for the first time, the last thing you would expect is the gut-wrenching bellow that comes out of his mouth when he sings. Fallon's voice resembles Page Hamilton from Helmet with a smidgen of Henry Rollins. Maines provides the strength that moves the groove with some tasty rolling bass lines. Gaster laid down a consistent backbeat with a good feel. Sult is a solid player who chooses to drive the music with a more rhythmic approach than flashy licks. The band has good chops, but like the writing, their musical skill is not on a par with the upper echelon of hard-core bands.

**Performance:** The pure energy of this group comes from Fallon, who is the prize pupil of the Henry Rollins school of punk posing. His throbbing vocals take you from shocking approval to a borderline headache. They opened and closed the show with an instrumental jam from their latest record called "Tim Sult vs. The Greys." In between, they fired off a collection of tunes which seemed to blend into one another. The main exception was the last song before the final jam, entitled "Space Grass." This one stood out with great dynamics and powerful lyrical imagery, which, unlike most of the rest of the time, you could actually understand. This tune was the only one that really gave the band any original



**Clutch: Shifting into a punk gear.**

identity, while demonstrating that the potential is there for something more unique and with stronger character.  
**Summary:** Clutch seems to have potential, but they need to listen to themselves as much as they have to the bands that have influenced them. Only time will tell if Clutch will be able to make that move or fall further back into the pack.

—Christopher Horvath

**Les July**  
The Troubadour  
West Hollywood

1 2 3 4 ★ 6 7 8 9 10

**Contact:** Les July, 213-469-JULY  
**The Players:** Les July, bass, vocals; Pattie Brook, vocals.  
**Material:** July's brief set at the Troubadour featured soulful, heartfelt vocals mixed with powerful fusion and funk riffs, and in general, tunes that were pleasingly mellow without being dull. The second song was a medley of melodies lifted from sources as diverse as Yes albums and television theme songs, and this number seemed a little flashy and superficial. It was fun trying to identify all the riffs, but it was probably a mistake to play such derivative material so early in the set. The lyrics to the final song seemed intriguing, but it was hard to catch all of them the first time around (a lyric sheet in his press kit would have really helped).  
**Musicianship:** July certainly demonstrated some astounding bass techniques, often fretting the strings with both hands at once. However, his relentless use of technology seemed just a little obsessive. July had at least two digital delays working, which is fair enough, because this enabled him to lay down repeating melodies and play along with himself. He also created some wild, haunting sounds using an E-bow and many other effects, possibly including an octave divider. But after all that signal processing, his sound was curiously round and muffled; he could have used some high-end staccato snap. July's vocals were soar-

ing, sweet and accurate for the most part, though he didn't quite nail every note. And Pattie Brook's voice was really a treat.  
**Performance:** It seemed sort of strange that July was playing a wireless rig—again, the technology seemed to take center stage. When you see a guy with two battery packs clipped to his strap and three antennas sticking up from his effects pedals, you kind of expect him to go out into the audience, or walk around the stage a bit. July hardly moved at all throughout the entire set, and unlike Brook, he just didn't project the kind of warmth and audience rapport that a solo act needs.  
**Summary:** July's audience may be limited to bass guitar nerds and a small clique of devoted fans if he doesn't adopt a more accessible stage persona.

—Matt Jansky

**Sun 60**  
The Troubadour  
West Hollywood

1 2 3 4 5 6 ★ 8 9 10

**Contact:** Marcee Rondan, MSO: 818-380-0400  
**The Players:** Joan Jones, vocals, trumpet; David Russo, guitar, vocals; Eddie Russo, bass; Bret Jensen, guitar; Mike Lawrence, drums.



**Sun 60: Bordering on greatness.**

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**Les July: L.A.'s ace of bass.**



Machines Of Loving Grace: Industrial light and tragic.

Material: Sun 60's material falls into that generally undefinable category of alternative—sometimes influenced by the Sex Pistols and the Talking Heads, and other times by Jefferson Airplane and Sly and the Family Stone. The material is generally pretty good, with some of it bordering on great. Their mélange of influences works to this band's advantage, giving them a broad base to work from and a number of different sounds to choose from.

Musicianship: A fine group of musicians. Joan Jones' voice is good, though never effortless; in fact, at times, the strain shows. Her trumpet playing is very good and adds a whole different sound to the front end of the band. Both David Russo and Bret Jensen are good guitar players and can handle lead and rhythm parts. The rhythm section of the band, Eddie Russo on bass and Mike Lawrence on drums, not only does its job, but adds to the whole musical sound of the band, more than most rhythm sections.

Performance: This was the last date of a long tour and Jones seemed both tired and glad to be back home. At points, she even sang about it in one of her funnier moments, after she slipped up on a song. The band seemed to be playing a hometown gig, since there were references to people in the audience and to certain things that only apply to L.A.

Summary: Sun 60 could be a little more cohesive as a group, but all in all, they put on a good show with some musical flair. —Jon Pepper

Nathan Cavaleri

LunaPark West Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Jerry Brown, Lee Solters Company; 213-651-9300

The Players: Nathan Cavaleri, guitar; Johnny Ace, bass, vocals; Stu Blank, keyboards; Billy Lee Lewis, drums.

Material: Nathan Cavaleri's material is exactly what you would expect from a thirteen-year-old boy who has played with B. B. King. It is blues and blues-influenced rock—tunes which show off his guitar prowess. Cavaleri shows a lot of maturity,

picking pieces that are well-suited for the set and that allow his band members to also show off their skills.

Musicianship: This is what it is all about. Cavaleri can play the guitar and the blues with as much soul as people three times his age. How this Australian-born youngster acquired this knowledge is still a mystery, but it's there. He can play blazing runs and scorching riffs, but he also knows how to make the guitar sing and the power of a single note. Sometimes the silence says as much as the notes. His band is also very good. Johnny Ace lays down a solid bass line, although his singing voice is not the best. Stu Blank provides solid counterpoint to Cavaleri's guitar with his nice, soulful organ solos, and Billy Lee Lewis rocks the beat just enough to keep everything moving.

Performance: What is there to say about the performance of the thirteen-year-old guitar whiz and his trio? When Cavaleri has to talk, he seems slightly nervous. Ace handles most of the between-numbers stage patter, which frankly they could leave out. Basically it comes down to Cavaleri's playing, and that he can do.

Summary: Here is another guitar phenom working his way into the big time. This kid has the gift, and it's an exciting thought to see where it may go. In fact, maybe someone should hook him up with Brody Buster, the ten-year-old harmonica protégé, so they could do a "baby blues" tour.

—Jon Pepper



Nathan Cavaleri: A minor with a major talent.

Machines Of Loving Grace

The Troubadour West Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Rey Roldan, Mammoth Records; 212-431-5011

The Players: David Suycott, drums; Scott Benzel, vocals; Ray Riendeau, bass; Tom Coffeen, guitar; Mike Fisher, keyboards, programming.

Material: If you think all alternative bands sound the same, Machines Of Loving Grace might just change your mind. This outfit is an unusual hybrid of Seattle dirge, techno-synth and psychedelia. However, this show had plenty of problems, and while many of them were beyond the band's control, several were not. The rhythm section was unusually thick, funky and exciting, but the tempo usually stayed in second or third gear (their set needs more numbers that are really fast or really slow). Also, the arrangements and dynamics were not as innovative as the rhythm section, and you could often guess when the buildups were coming or which chord the vamp would jump to. In general, the songs are fine vehicles for sonic and rhythmic experiments, though the overall structures aren't as interesting as they could be.

Musicianship: Coffeen's Les Paul has a rich, classy tone, and his style slashes back and forth between acid-rock lead guitar and chunky backbeat rhythm parts. The main problem with Benzel's vocals is his range; his phrasing is nice, but he's always stuck in the mid-range, where all the other instruments walk all over him. It's really nice that Riendeau has more than one fat, powerful bass sound, and drummer David Suycott keeps changing up or doubling the beat whenever the songs begin to drone excessively. Occasionally, you could hear some cool bell-like sounds from Fisher's keyboards, but most of the time, he was completely buried in the mix.

Performance: Except for a small, spirited crowd at the front of the stage, few people bothered to clap between songs, even though they were obviously engaged by the tunes. It's not exactly front-page news that rock club audiences in L.A. and New York are often sedate and listless, and obviously, the idea of a club review is to critique the band, not the crowd, but it gets kind of depressing when a talented band is working really hard, and the audience just sits there like mannequins. One way they can fight back against this apathy is to play short, punchy sets at large, big-city venues.

Summary: When you listen to several of them back to back, the tone of these tunes is much too uniform. But by themselves, many of these songs are outstanding and original. If these guys can develop a slightly more varied sound, they deserve a long and successful future.

—Matt Jansky

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## CLUB REVIEWS

### Marilyn Manson

The Palace

Hollywood

1 2 3 4 5 ★ 7 8 9 10

Contact: Sioux Z., Formula P.R.:  
212-941-9701

**The Players:** Marilyn Manson, vocals; Twiggy Ramirez, bass; Madonna Wayne Gacy, keyboards; Daisy Berkowitz, guitar; Ginger Fish, drums.

**Material:** Marilyn Manson is the wicked stepchild of Trent Reznor and Rob Zombie. Their brand of black magic industrial grunge was well-received by a screaming group of kids resembling crowds from the old days of the Cure. This five-piece outfit from Miami, Florida, has taken the visions of its stepfathers to an even darker and more dangerous level. While Zombie and the Nails have almost become the norm, Marilyn Manson has become the band that your parents don't want you to see. While their songs are slightly better than average combinations of the musical styles of the aforementioned parents, it is clearly their larger than life persona that is carrying them to cult fave status.

**Musicianship:** Each of these guys (and I use that term loosely) are adequate players. The emphasis is clearly on the whole; however, it is Manson himself who is the chief messenger of evil. His distorted screaming vocals are incredibly reminiscent of you know who (there seems to be a running theme here...hmmm), yet they also possess an element of Alice Cooper during his prime days of darkness.

**Performance:** The true strength of this band is their visual appeal. Five freaks of nature with female first names and serial killer last names led by Manson, who walked onto the stage on stilts. He moved about like spider and snake, and in every way reinforced the dark nature of their music. With a large Ouija board behind them and stuffed dolls hanging from the rafters, the whole band had great energy and presence. They have that magical aura which so many acts strive for; the little girls



Kris Wiley: Blues power.



Marilyn Manson: Derivative, but shockingly original.

screamed, the boys dropped their jaws in amazement and the parents gasped in horror! Dig it or not, it is nearly impossible not to have some kind of a reaction. While musically they certainly need developing, they have struck a nerve with their live show that is definitely working.

**Summary:** As a writer, it's always a frustrating thing to try and come up with new and original ways to describe what we hear and see. We are usually stuck in a pattern of mentioning sound-alikes to get the picture across. Unfortunately, many bands don't make our job any easier by being extremely derivative. Musically, Manson is definitely that, but to their credit, they have twisted this known commodity and made it their own. For this reason, they are slowly managing to carve a niche for themselves. Check 'em out when you get a chance. You'll either scream with delight or scream for your money back! —Christopher Horvath

### Kris Wiley

B.B. King's Blues Club

Universal City

1 2 3 4 5 6 ★ 8 9 10

Contact: Guy Marshall, Tutt & Babe Music Publishing: 310-395-4835

**The Players:** Kris Wiley, guitar, vocals; Michael Thompson, keyboards; Bobby Sukamoto, bass; Bruce Gary, drums.

**Material:** In the current sea of bands who disguise their musical inadequacies behind a veil of "artistic license," the pleasure of classic blues is like a dunk in the pool on a hot Las Vegas afternoon. Kris Wiley is traditional blues through and through, meaning that she's got heart as well as the necessary chops. From her Buddy Guy cover of "Damn Right I Got The Blues" to her "Hard Lovin' Man" (dedicated to all the women in the crowd), Wiley demonstrated her purist roots. The only drawback to her material is the restriction of the blues genre in general, which, by definition, requires adherence to the specific blues chord progressions; thereby showcasing improvisational skills and musician-ship more than ground-breaking compositional prowess. After all,

when it comes to the blues, it's really all been done before. How can anyone improve upon the works of such icons as Stevie Ray Vaughan, Muddy Waters, B.B. King and the rest of 'em without doing anything decidedly different?

**Musicianship:** Musicians should never be categorized by gender; however, it is noteworthy that within the blues world, a comparatively small number of women actually play the guitar with as much skill as the guys. The female singer-only niche is the common slot, but Kris Wiley fulfills both duties deftly with the support of her dexterous backing band. She fearlessly rocks the guitar, which functions as the primary lead of the band. Vocally she's alternately sweet and ballsy as appropriate to the mood. Solos by Wiley and keyboardist Thompson were impressive and tasteful as bassist Sukamoto and drummer Gary offered solid support.

**Performance:** Wiley was comfortable and inviting onstage, swinging to and fro with the music, almost unconscious of the crowd while the songs were in progress. In addition to her musical abilities, she is also very attractive; an obvious asset to her stage presence. Between songs she opened her eyes, released from the trance, and graciously thanked the audience. During the entire set, the crowd was positively rapt. It should be said that the audience was not composed of throngs of jaded Los Angeles hipsters, but young corporate-type suits and skirts out to have a great Friday night. They danced continually until the last chord, taking repose only for the amount of time needed to set up the next band. This particular evening was Wiley's birthday and after her set, the Master of Ceremonies led the spirited audience in a mass chorus of "Happy Birthday," which was eagerly and happily obliged.

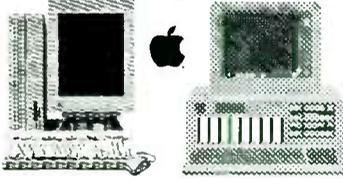
**Summary:** Kris Wiley is an adroit guitarist and gifted vocalist with a friendly performing style. While commercial viability outside of the club circuit may be limited due to the traditional nature of her music, it's refreshing to see musicians who are not slaves to the fashion of the day.

—Traci E

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# PRO PLAYERS

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TOURING  
CLUB WORK  
PRODUCTION  
TV/MOVIES

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**NEXT DEADLINE**  
**Wednesday, Nov. 1**  
**12 Noon**

**MUSIC STYLES**  
ROCK  
POP  
R&B  
JAZZ  
COUNTRY

NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	TV/MOVIES	QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY
<b>TEDD BAKER - Drummer/Showman</b> Drummer with pro attitude and equipment (Pearl & Paiste). Both single/double bass available.	310-358-5153	✓	✓	✓	✓	✓	Pro attitude & equipment. AA in Music Communications, BCC, NY. Musicians Institute graduate. PIT. Polywood. Recent tours: "Politics of Dance/Revue," "Colors" Sir Neon, L.A. club freelance. Tyranny, Bitch Ringer - East Coast tours, Warren Zevon "Still Excited" USA.	Pro showman, able to handle any live/tour situation (48 hrs. notice) Contact Marsh Entertainment	✓	✓	✓	✓	✓
<b>CHRIS BERRY - Vocalist/Producer</b> Vocalist, producer, production director. Over 20 years pro experience in everything from blues, alternative, R&B, hip hop, rap.	818-344-4713	✓	✓	✓	✓	✓	I have produced over 40 albums, and have post production coordinated over 4,000 albums including Body Count, Stone Temple Pilots, Urge Overkill, etc.	My specialty is getting the best out of you. I am a post production, mastering, and product manufacturing expert. I can save you tons of money and time.	✓	✓	✓	✓	✓
<b>BERN "E" - Musical Gigolo</b> Producer/arranger/studio musician. Rock guitarist, classical violinist, vocalist, Macintosh programmer, keyboardist.	310-451-8996	✓	✓	✓	✓	✓	I eat, sleep drink & breath music. Recording engineer at top L.A. studio. Studied violin since age eight. Music composer, orchestrator for feature films. Headbanger at heart. but have recently released dance vinyl. Techno, House, Funky stuff.	24-track recording studio. Believe that all music has purpose, but the kind that moves you is finest \$100,000 worth of gear is great (I've got it).	✓	✓	✓	✓	✓
<b>THE CAMILLION RHYTHM SECTION</b> Drums: Sonor, Ludwig, Zildjian, drum programming w/extensive library & vocals. Bass: Spector bass, Jackson Custom 5-string, SWR amps & vocals.	818-508-9909	✓	✓	✓	✓	✓	Bass: 20 years experience. David Williams (Michael Jackson), Linda Evans, etc. Drums: 25 years experience. Capt. Beethart, Hugh Cornwell, Stranglers, The Clash, Ian Dury, Robbie Krieger (Doors), George Clinton, Vanessa Williams, Devo, Fowler Bros. Untouchables, and two A&M solo records.	MIDI mouse to Milky Mouse. People that care about the end result. Quality & professional reliability. Image conscious. No rushing, no dragging, no worries.	✓	✓	✓	✓	✓
<b>FRANCESCA CAPASSO - Vocalist</b> 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, single & commercial credits & demos for songwriters. Numerous TV & radio appearances.	Unique, extremely versatile powerhouse, soulful, bluesy & alternative from Enya to Janis Joplin with Toni, Whitney, En Vogue, Etta & Bonnie along the way. Youthful & modern image.	✓	✓	✓	✓	✓
<b>CATHEEN CRONE-Compsr./ Arrngr.</b> Full MIDI studio. Mac, performer, orchestrations, contractor.	310-453-4692	✓	✓	✓	✓	✓	Film, TV, sessions, live performance, demos. Extensive studio, live, touring, stage. Also specialize in vocal arrangements and songwriting.	Dedicated to making you sound your best. Positive and professional results. Pager # 310-888-7318	✓	✓	✓	✓	✓
<b>RON DIEGO - Gtr./Wtr./Arr.</b> Mesa-Boogies, Fender, Marshall. Whatever your guitar needs.	818-761-3305	✓	✓	✓	✓	✓	Years of stage and studio experience, album, movie, commercial, TV credits, international and national touring.	Will give you the edge that works for you. Seasoned pro. Use me.	✓	✓	✓	✓	✓
<b>VINCENT DUBRALL-Eng/Prod/Guit</b> 16 track analog, lexicon effects, harmonizer, synth. Music major, dat mix, produce, guitar, engineer.	818-363-5134	✓	✓	✓	✓	✓	Fast friendly sessions, no pressure. Done TV, albums, sessions with Lisa Franco, Frances Bentez, Rippingtons, Fizzy Bangers, Rich Summers, Wag of Mary's Danish, Pacific Heights, demos, masters, jingles, latino music. We can do it on a small budget.	Good w/songwriters, acoustic music, free set up \$25.00 first hour, then \$12.50 per hour, you can't go wrong!	✓	✓	✓	✓	✓
<b>BRYAN FOUNGNER - Bassist/Vocalist</b> Custom 6 string, Yamaha, Hamer & Gibson 4-string, D-tuner. Lead &/or backup vocals. 3-octave tenor range.	818-715-0423	✓	✓	✓	✓	✓	18 years experience, 3 independent albums. Extensive touring, live performance and stage experience. BIT Honor Award Graduate, Finalist Midwest Best Bassist Contest. Studied reading with Pulitzer Smith, Jim Laceyfield. Also studied with Tim Bigert, Steve Bailey, Gary Willis. Excellent vocals.	Always listening. Very professional attitude. Solid player yet inventive when needed. Love live performance. w/an extensive repertoire. Ready to tour anytime. Also studio, casuals & Top 40.	✓	✓	✓	✓	✓
<b>LISA FRANCO - Medieval Strings</b> 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.	✓	✓	✓	✓	✓
<b>BYRON FRY - Gtr./Wtr./Arr./Prod.</b> An axe and rig for every occasion. Double on bass, keys, and percussion. Tenor lead and backing vocals. MIDI lab.	818-248-4876	✓	✓	✓	✓	✓	Top star international tour experience, film, TV, and album experience with top session players. 31 years on axe. Deep grooves, great solos. Strong arsenal of axes and gear. Bigger than life arrangements for 1 to 100 pieces. Dialed productions, transcriptions, scores.	Published songwriter, extremely versatile player, imaginative and fast in the studio. Great appearance and presence. Nice to animals and people. Higher education, lower rates, lessons.	✓	✓	✓	✓	✓
<b>PETER G. - Drummer/Vocals</b> 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.	✓	✓	✓	✓	✓
<b>MAURICE GAINEN - Producer</b> ADAT Digital, Fostex 16-trk analog, MAC w/Logic Audio, DAT mix & editing, sax, flute, EPS 16+ sampler, many synths, real 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 master & demo production. Live drums okay. Keyboards, arranging, composing, & woodwinds. MIDI & studio consultation. No spec deals. Pro situations only.	✓	✓	✓	✓	✓
<b>TERRY GLENNY - Violinist/Compsr.</b> Acoustic / electric custom 5 string violin.	818-249-5200	✓	✓	✓	✓	✓	Most recent credits: Concertmaster with John Tesh orchestra, national tour, television (including Tonight Show); electric violin on Mitsubishi jingles; country, new age albums, alternative bands; gypsy musical; 20 years professional experience, USC degree. Composer, arranger, producer. Live, video, film.	Very soulful soloing, improv, excellent reader. Strong stage presence. Flexible and fast. Very strong in rock, fusion, alternative, progressive, new age.	✓	✓	✓	✓	✓
<b>JOE GOFF - Drums/Perussion</b> Yamaha maple custom drums, Zildjian cymbals, miscellaneous hand percussion.	310-577-0004	✓	✓	✓	✓	✓	12 years experience. Extensive touring & recording. P.I.T. honors graduate. Studied with the best. Specializing in demo & session work at reasonable rates, casuals, club work, touring & substituting.	Highly versatile player. Fast learner. Great groove, meter, & click playing. Read music well. Multi-purpose image. Demo & resume available. Pro situations only please.	✓	✓	✓	✓	✓
<b>PETER GRANET - Producer/Engineer</b> World class Grammy nominated recording engineer & producer with over 20 gold & platinum albums.	818-848-3505	✓	✓	✓	✓	✓	Recorded albums with Van Morrison, Jackson Brown, Linda Ronstadt, Kansas, Rolling Stones, George Harrison, ELP, Eddie Rabbit, Crusaders, the Jacksons, Modern Jazz Quartet & many more!	My work is highly crafted. Super drums, guitars & acoustic sound! I also do orchestral scoring, major films.	✓	✓	✓	✓	✓
<b>STEVE GREGORY - Guitarist</b> Top of the line electric and acoustic guitars and equipment.	818-887-0718	✓	✓	✓	✓	✓	International tours with Ray Charles 1994-95. Graduate of Cal State University, Northridge. Many club gigs, casuals, recordings. L.A. Jazz society New Talent Award. My own band has received great reviews in the L.A. Times and Music Connection magazine.	Current projects include the Rock/Jazz/World music of (Interworld Recording Artist) Kalani.	✓	✓	✓	✓	✓
<b>RON HAGADONE - Guitarist</b> Strats, acoustic 6 & 12 strings, slide, 2nd tenor voice. Production, composition, and arranging skills.	310-453-9455	✓	✓	✓	✓	✓	20 year professional studio performance, tours, instruction. MI grad. Wayne State University, read & write charts, theater sound designer, Marshall / Korg specialist.	Seasoned versatile player, roosty & progressive, sweet & blue, great for adding soul & depth to your tracks.	✓	✓	✓	✓	✓
<b>CARLOS HATEM - Percussion/Drums</b> Percussion & drum-set. Acoustic drums, shakers, bells, whistles. Full MIDI gear.	213-874-5823	✓	✓	✓	✓	✓	Original music projects in the pop & dance field. Nat'l & internat'l touring exp. Television & film credits. Soundtrack percussion. Music production. Drums & percussion on Paul Rodriguez Show, MTV, Artist Of The Year award winner on ABC television series Bravisimo! Fluent languages: English & Spanish.	Good ears, good hands & a pro attitude. Available for lessons. Call for special Music Connection rate.	✓	✓	✓	✓	✓
<b>CHRIS JULIAN - Producer/Writer/Eng</b> Real cool Automated 48-track studio overlooks Pacific from Malibu hills. MTR901i, drums, piano, top mics, heavy MIDI/samples, history of hits!	310-589-9729	✓	✓	✓	✓	✓	Young, skilled, fair \$s, 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 Ari Garkunel & looking!	✓	✓	✓	✓	✓
<b>BOB KNEZEVICH-Producer/Musician</b> "Songwriter's One-Stop."	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, low-rates.	Live, sampled, and MIDI arranging. Emphasis on mood, flow and style.	✓	✓	✓	✓	✓
<b>LEIGH LAWSON - Bassist/Vocalist</b> Electric & acoustic fretted/fretless basses. MIDI pedal keyboard, Boogie & SWR rigs, Fender, Gibson, Alembic, Washburn, Rickenbacker. Tenor vocal.	714-373-1400	✓	✓	✓	✓	✓	Sixteen years stage & studio experience. National & international touring experience. Reader of charts & notation. Lead or backing vocals. Good work ethic. Road worthy, dexterous, tenacious, fast learner with stamina to get the job done right!	Versatile performer who is hard working & dedicated to making the music you make sound great! I can play many styles & genres.	✓	✓	✓	✓	✓
<b>MARTIN LOMBARDI - Lead Guitar</b> Modified Marshall & Hiwatt stacks, Kramer & Yamaha guitars.	310-375-5485	✓	✓	✓	✓	✓	20 years stage & studio experience. Soundmaster graduate.	Mature rocker, good soldier. Can play all rock styles from punk to metal.	✓	✓	✓	✓	✓
<b>MARCEL - Lead Guitar</b> Mesa-Boogie Mark III amp, Mesa-Boogie cabs, Rocktron Intelliflex, Ibanez, Gibson Les Paul, Ovation electric/acoustic, Takamine, BBE, Nady, Korg.	213-469-2309	✓	✓	✓	✓	✓	8 years stage & studio experience. Studied with Satnam student/GIT grad Doug Doggett, Stef Burns (Alice Cooper, Y&T), guitar virtuoso Alex Masi, vocal coach Paul Shortino (Quiet Riot, Rough Cutt). California State University, Chico graduate, minor in music theory.	Fast learner. Effective in the studio. Easy to work with. Great image & stage presence. Songwriter/arranger. Excellent backing vocals. Flexible rates.	✓	✓	✓	✓	✓
<b>GRAEME MARSHALL - Guitarist</b> Cheri guitar endorsee, various rigs, electric and acoustic, composition and arranging skills, etc.	213-874-1889	✓	✓	✓	✓	✓	Years of pro experience. Many album credits. Jacob Armen, Hue & Cry. Tours include Go West (1993), Hue & Cry (1991), foreign correspondent for music maker magazines and GIT instructor.	Very professional, reader, creative and flexible, good image.	✓	✓	✓	✓	✓
<b>LESTER MCFARLAND - Bassist</b> 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 albums.	Specializes in developing material, players & arranging music. Reads music, plays by ear, loves to teach. Cited in "Downbeat" & "Bass Player." Aka "The Funkmaster"	✓	✓	✓	✓	✓
<b>LISA ANNE MILLER - Orchestrator</b> 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 Avidy, 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.	✓	✓	✓	✓	✓

PRO PLAYERS EXPERT TALENT FOR HIRE		AVAILABLE FOR	MUSICIANS: GET PAID FOR YOUR TALENT! RESERVE YOUR PRO PLAYER AD NOW - ONLY \$25 CALL (213) 462-5772	NEXT DEADLINE Wednesday, Nov. 1 12 Noon	MUSIC STYLES				
NAME	PHONE	SESSIONS TOURING	CLUB WORK	PRODUCTION TV/MOVIES	ROCK	POP	R&B	JAZZ	COUNTRY
<b>JEFF MOSZER - Drummer</b> Drums & percussion, rhythm guitar, back-up vocals, double bass & single bass kits. Fisser, microphones, & flight cases.	714-895-3289	✓	✓	✓	✓	✓	✓	✓	✓
<b>BRIAN NAUGHTON - Guitarist</b> Lead, rhythm, acoustic, baritone, slide guitars	818-989-9889	✓	✓	✓	✓	✓	✓	✓	✓
<b>STEFAN NEARY - Prod./Eng./Gtr.</b> Complete 24-track digital, 24-track analog, rehearsal pre-production, ASR 10 MPC 60, Fender, Marshall, Laney, Ampeg etc.	818-782-5096	✓	✓	✓	✓	✓	✓	✓	✓
<b>PETER NORLE - Guit./Voc./Songwrtr.</b> Fender Strat., Gibson Les Paul, Ibanez RG 560, Guild Songbird acoustic/electric, Mesa-Boogie, Fender, Marshall amps & cabs, full array of effects	818-782-8762	✓	✓	✓	✓	✓	✓	✓	✓
<b>MARK NORTHAM - Pianist/Keybrds.</b> Piano, keyboardist & arranger/producer. Complete digital MIDI studio with samplers, synths, DAT	213-650-9997	✓	✓	✓	✓	✓	✓	✓	✓
<b>PAT O'BRIEN - Harmonica/Guitar</b> Also double on bass, mandolin, banjo, recorder, lap steel, autoharp, and dulcimer	818-902-1084	✓	✓	✓	✓	✓	✓	✓	✓
<b>CRAIG OWENS - Keybrds/Prod./Arr.</b> ADAT Digital, full MIDI recording studio, killer synths, sampler, guitars, Hammond B3, Wuritzer, piano, bass, horns, you name it!	310-559-8403	✓	✓	✓	✓	✓	✓	✓	✓
<b>WILL RAY - Country Producer/Picker</b> 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	✓	✓	✓	✓	✓	✓	✓	✓
<b>ANDY SCOTT - Guit. / Voc. / Prod.</b> Strats & Les Pauls, Marshall & Bogner amps, tons of effects, homestudio with killer sound.	213-667-0621	✓	✓	✓	✓	✓	✓	✓	✓
<b>BLAKE SMITH - Guitarist/Vocalist</b> All acoustic and electric guitars (custom Strats, Jacksons, Ibanez, etc.) Roland guitar synth. Full blown Mesa Boogie programmable rack with toys.	714-497-3946	✓	✓	✓	✓	✓	✓	✓	✓
<b>"STRAITJACKET" - Violinist</b> Acoustic violin, electric violin, digital signal processing. Vocal range: tenor.	818-359-7838	✓	✓	✓	✓	✓	✓	✓	✓
<b>"TAKA" TAKAYANAGI - Keys./Prod.</b> Complete MIDI studio, keyboards, sampler, drum machine, DAT, 8-track.	213-878-6980	✓	✓	✓	✓	✓	✓	✓	✓
<b>PAUL TAVENNER - Drums</b> Yamaha Recording Custom & customized vintage Ludwig kits, Nobel & Cooley piccolo, Yamaha maple custom, Ludwig, DW snares, Zildjian cymbals.	818-753-3959	✓	✓	✓	✓	✓	✓	✓	✓
<b>TREVOR THORNTON-Drums &amp; Percus.</b> Full international Yamaha & Zildjian endorsee. Acoustic/electric, real-time programming.	818-380-0453	✓	✓	✓	✓	✓	✓	✓	✓
<b>JONATHAN THORN - Guitarist/Vocals</b> Fender, Boogie, Bogner, Marshall, Ovalton, Rocktron Intelliflex.	310-540-1858	✓	✓	✓	✓	✓	✓	✓	✓
<b>TOM TORRE - Violin/Fiddle, Guitar</b> Electric & acoustic violins. MIDI-violin set up for programming or live work. Electric & acoustic guitar.	818-340-6548	✓	✓	✓	✓	✓	✓	✓	✓
<b>BRAD WILSON - Guitarist</b> Gibson Les Paul, Acoustic 6 String, Marshall 50 Watt Amp and cab, various small amps.	213-656-5227	✓	✓	✓	✓	✓	✓	✓	✓

**FREE CLASSIFIEDS** **24-HOUR HOTLINE: 213-462-3749**

### 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
- 1961 Fender bandmaster w/white tolex \$375 obo Jeff 310-478-0244
  - 2 SWR 4x10 bass cabs, great cond must sell ASAP \$750 obo Pat, 818-753-5357
  - 71 Sun Collesb bass amp w covers, 120 watt RMS hd two cabs w 18 Vega spkrs, good cond \$600 obo Sal 714 562-0890

- 8 trk automtd mixer, Crown pwr bass amp, EV spkrs, Fernin pwr conditioner, gre it shape, huge custom roller shock mounted anvil case \$2200 310-320-2477 213-368-4731
- Acous bass amp, 125 rms pwr built in EO, cab w/one 15" JBL spkr \$400 818 990-2328
- Ampeg S2T buss amp, new tubes 70 s model \$600 Pgr 213-599 0521
- Boogie Mark II B 100 watt 5 band EO chan switching,

- #### 3. RECORDING EQUIPMENT
- \$60,000 rec studio, selling altogether for \$23,000 Pro Tools III Opcode Studio Vision Pro, Macintosh, Roland Korg Alexis Mackie Mixers & more Dario 818-909-3434
  - Akai DR40 digital mult trk rec w/340mb hard disc, incl SMPse card, xint cond, \$1350 310-226-8099
  - Alesis adat, two weeks old in box, have receipt full factory warranty in your name \$1900 818-846-8261
  - Carvin SM1800 stereo mixing board 18 chan, 10 band
  - reverb, 12" spkr, good cond, \$550 Robert, 310-546-6360
  - Marshall full stack, \$1350, will separate Slant & straight cabs, \$425 ea Head, \$425 818-342-0267
  - Mesa Boogie Mark III simulclass, 100/50 watt small chassis hd, 3 chan, 5 band EO, 2 foot switches, reverb & more, w/anvil case, \$750, 818-761-1635
  - Mesa Boogie studio 22 caliber, 50 watt, 8 ohm, 1-12, xint studio amp, \$450 Bob, 310-822-7137
  - Peavey 400 series bass hd, 210 watts, 2 chan (norm & distor), \$150 obo, Msg, 818-836-0774
  - Peavey classic, xint cond, 2x12, \$275 obo 805-296-5156
  - Peavey CS-800 stereo pwr amp, xint cond, like new, \$550 Tim, 310-318-6581
  - Tascam N216 mixer w/70 lb of cable, \$400, Peavey EO 215 30 band EQ, \$100 Roland Univerb, \$50 ATM 63 mic, \$30 EV 635A mic, two for \$30 Sean, 818-753-0987
  - Two Marshall stacks, \$1350 per stack, will separate 818 342-1371
  - Wtd: Tweed 4-10 or 2-12 exten cab empty OK xint cond only, will pay cash Biamp 12x12 stereo mixer, 12 chan 4 band EO on ea chan, 4 aux sends per \$475 Bryan 805-269-0917
  - Yamaha 2404 24 chan mixer incl flight case, good cond, \$1200 obo 714-544-5580
  - Yamaha PG-1 studio rack mount instrum preamp, 2 chan w/effects loop reverb, etc. Paid \$600, sell \$150 firm New cond Brian, 310-390-4348

- EO, crossover, reverb, xint cond, \$400, Msg, 818-848-3111
- Mackie mixer, 24-8, in box, like new, \$2400 818-846-8261
- New Roland R-70 drum mach \$800 obo 310-397-2357
- One Adat Eoc connector, brand new, w/receipt, used only once, \$150, 818-846-8261
- Tascam 388 8 trk rec w/cover & spicing block, new heads, xint cond, \$1250 Guy 310395-4835
- Tascam 688 pro 8 trk studio w/20 chan mixer, DBX noise reduction, perf cond, \$1390 818-754-4470
- Tascam 8 trk reel-to-reel w/DBX, xint cond, \$950 obo 310-556-3641
- Tascam MSR 1/2" tape mach w/remote & Tascam 2516 mixer \$5000 obo Jason 310-455-4247
- Tascam TSR-8 1/2" 8 trk plus M1508 mixer, less than 8 hrs of use, \$1800 obo Rick, 213-461-9592

- #### 4. MUSIC ACCESSORIES
- 2 Onkeo Dat plyrs, \$450 & \$500, like new Jason, 310 455-4247
  - Anvil 16 spc rack w/wheels, \$200 Roland DR550 midi drum machine, brand new in box \$150 Sean 818-753-0987
  - Anvil style rack case for small box 50 watt 60 s style Marshall head or sim sized head, \$100 818-902-1084
  - ART Smartcurve 15 band midi programmable equalizer w/satellite to TV output one rack spc \$195 obo 818 761-2220
  - Bass strings, one 6-str set, \$10 one 5-str set \$7 Marj 310-331-5223
  - Kruzer cab w/2 12" spkrs \$100 obo 805-296-5166
  - Mackie 1604, 16 chan mixer w/effects, returns 3 band EO perf for use w/adat xint cond, \$650 310-226-8099
  - Pioneer G5550 7 band stereo graphic EQ mint cond \$100 Ultimate kybd stand, xint cond \$200 Anvil 5 pc rack xint cond, \$75, Msg, 818-848 3111
  - Rack mounted mixers, w/EO & midi control 20 chan Tascam 5595 obo 8 chan Simmons, \$295 obo 816 753-5635



5. GUITARS

- \*79 Fender Strat, blond, all orig w/case, \$475. Evan, 818-568-4911
- \*1979 Fender Strat, blond maple, w/orig case, xint cond, \$475. 818-526-0616
- \*Cramer Vanguard offset V guit, gold hw, Floyd Rose rosewood neck, hard/soft shell cases incl, plays great, \$395. 818-761-1635
- \*Custom built P-basses, all built by the best guys in town, retired pro selling off, \$350-\$800 or trade for guit strat. Bryan, 805-269-0917
- \*Eko Beatie violin bass guit, model 995, Italian made, 30 yrs old, orig, \$350 obo. Jim, 310-390-4978
- \*Fender Bullet, made in USA, 1981, cream color, maple neck, xint cond, Strat style w/orig Fender hard case, \$220. 818-902-1084
- \*Fender Strat, early 80's, monofinish w/brass hw, case incl, xint cond, \$895. 818-441-1328
- \*Fender Strat, '57 reissue, two color sunburst, w/case, xint cond, list for over \$1000, will give away \$750 firm. Don, 818-763-7042
- \*Fender Strat replica, custom made to look like 1954 vintage Strat, great sounding guit, \$425. Bob, 805-376-0749
- \*Hamer Blitz, blue w/rosewood fingerbds, six floor body shape, Floyd Rose, incl hs case & soft gig bag, \$750. Joe, 310-514-3605
- \*Martin, 1969, D18 w/orig hs case, xint cond, \$1300 obo. Brian, 310-390-4348
- \*Rickenbacker fretless bass, model 4001, black, orig late 70's model, \$350. Pgr, 213-599-0521
- \*Steinburger XM2 bass w/full size guit body & E string detuner, xint cond, \$600 obo. Randy, 909-684-0138
- \*String bass 3/4 German hand carved, used w/Frank Sinatra, \$5500. 818-990-2328
- \*Yamaha custom acoustic 6-str, \$350. 818-342-0267

6. KEYBOARDS

- \*Emax w/300 hard case & 25 discs, \$800. Roland JD800 synth, \$900. Jason, 310-455-4247
- \*Profit VS vector synth kybd model in xint cond w/custom hard case & extra cartridge, \$1500. 810-320-2477; 213-368-4731

7. HORNS

- \*Clarinet, Chinese made, Huang, good cond w/case, \$80. 310-320-2477; 213-368-4731

8. PERCUSSION

- \*Gretsch toms, 60's, circle pads, 9x13, white, green, pearl. Xint cond, \$100. Ludwig Speedking kick pedal w/3 beaters, \$40. 310-864-1501
- \*Midi drum set, Roland aca pad, Mark II, 2 Dauz pads & Roland midi drum stand, \$400 obo. Jordan, 818-902-9665
- \*Sabian AA drop crash, 18" Berlin, new, \$110 obo. Msg, 818-836-0774
- \*Tama superstar 6 pc birch 7-ply drum kit, drum workshop, double pedal, Zildjian cymbals, road cases, everything in great shape, very nice kit, \$2200 obo. Doug, 1-800-382-8232
- \*Zildjian 14" Nubie high hats, \$100 w/free cymbal case. Pasty 14" 2002 hats, \$125, free case. Remo 5 pc practice kit, \$40. Steve Smith video, Part I, \$20. Sean, 818-753-0987

9. GUITARISTS AVAILABLE

- \*24 yr old lead guit w/backing voc, songs, sxs ambitious hr band/musicians. Infl Scraps, Dokken, Whitesnake. Long hair image. No drugs. 213-469-2309
- \*90's guit on heavy groove side looking for band. Infl S'garden, Helmet, Peppers, Zep. No begrns. Paulo, 213-933-6022
- \*Accomplishd guit/sngwrtr w/fresh style sxs same for collab & perf. Pro talent/ait. Light access to hard rock. Zep to Eagles. Rob, 818-249-0736
- \*Avail guit/sngwrtr w/eclectic range of Zep, aggrsv

- like Alice, dynamics of STP. Totally pro-minded, no labels, bounides, dorks. Joe, 818-780-6424
- \*Black funkadelic lead guit, 26, ata Hendrix, Hazel, Isley, Prince avail for paid studio sessions only. 310-372-3208
- \*Black guit looking for complete band, have all equip. Infl Green Day, Rancid, Oflspring. 818-440-1356
- \*Blues rock guit/writer sxs studio or working grps, slide, open tunings, melodic, pro & exp. 818-761-3354
- \*Cntry rock plyr, pro, soulful soloist, plays blues, R&B, swamp funk. Looking for down home boogie down bands. West, 818-380-1582
- \*Ex-CBS artist, lead guit/sngwrtr, avail for right band. Hard rock, all STP, Zep, Feel, chops, voc, image, Strats & Pauls. Pros only. Juy, 310-581-4887
- \*Exp pro avail for paid sit, any & all styles, dependabl & able to learn new material quickly. 818-716-0122
- \*Exp pro guit avail to join/form band, Terrantino meets Beavis & Gutherz, 310-396-6339
- \*Exp pro rock guit/sngwrtr w/major label credits now avail for pro sit only. 213-851-7137
- \*Extremely raw soulful guit, vintage gear, Marshall sound, sxs heavy, trippy band w/direction & soul, pros only. Infl Stoomes, Stevie Ray Vaughan, Monster Magnet. 213-953-3333
- \*Fem lead guit/writer/voc w/Cream, U2 Infl ongs sxs serious drms/bst or band. No habits, have tape. 818-969-3878
- \*First class guit, 28, for estab or signed band. Extensv touring/studio exp, fully loaded, pro image/ait, team plyr. 818-380-1219
- \*Guit avail, plays acous/elec, all styles, paid gigs prof. Chris, 818-908-0394
- \*Guit avail for melodic song orient all band. Elec/acous, exp. Sponge, Petty, Pumpkins, Jeff, 818-505-8951
- \*Guit avail for rock pop blues fusion or new age studio sessions/showcasing. Versatil sound & easy going. Dave, 818-985-4719
- \*Guit into Bowie, Suede, Smiths Curve, Radiohead, etc. looking for missing link. Johnny, 805-565-3100
- \*Guit sxs band, Infl from Jane's to jazz, Wigs, Beatles. Serious, ready to go, love music, blah, blah, blah. 213-874-4486
- \*Guit sxs classic rock band, pros only. 310-946-2000
- \*Guit sxs heavy driving complete band, focused, motivatl musicians only, song orient & musical. Direction: Rage Against Machine, Kings X. No grunge/thrash. 818-783-3953
- \*Guit sxs heavy edged driving complete band, focused, motivatl muscns only, song orient & musical, direction: Rage Against Machine/King's X. No grunge/thrash 818-783-3953
- \*Guit to join/form band w/own identity. A'chains, STP, Zombi, Kravitz, Rage. Pro ait, team plyr, no ego. Brandon, 213-466-5935
- \*Guit/sngwrtr w/fresh style sxs collab & perf, pro talent & ait. Light access to hard rock. 818-249-0736
- \*Guit/sngwrtr sxs band, style: Peppers, A'Chains. 213-653-6071
- \*Guit/voc sxs heavy estab aggrsv band, Infl Rush, Pantera, Sting. Have pro equip/ait, dedicatn. Vince, 805-265-1717
- \*If you dig sngwrting like Candlebox, Alice, Zep & STP.

- big guit w/dynamics, i may be your man. Talentd calls only. 818-780-6424
- \*Lead/rhythm fem guit avail, rock, blues, Zep, Aerosmith, Bros Cane, Cry of Love, No! itz, grunge, punk or thrash. Two guits, full band only. 818-754-2449
- \*Lead guit sxs brilliant band, major label level only. Infl Blur, Oasis, Nirvana, anything cool. 818-881-8794
- \*Nude guit, pro chops, have voc, pro equip, pro ait, looking for working or soon to be, band. Classic rock, disco, pop. 40. Joe, 818-331-1578
- \*Obsesv compulsv guit/sngwrtr nds self-motivatd exp voc & guit/sngwrtrs for rock funk dark emotiotal multi-layerd experim melodic groove. Chad, 818-343-8606
- \*Pro guit avail for sesss, shows, showcases, working cover bands. Phil, 818-753-8111
- \*Pro guit for dark heavy aggrsv groove orient band, pro image, ait, equip, no B.S./flakes, focused career muscians only. 818-380-1230
- \*Pro R&B plyr, sound trk & live work, very soulful, old school funk, can play anything. Mark, 818-380-1582
- \*Raw R&R guit/voc/sngwrtr to tour/join band. Page, Richards, Allman. Lead/slide/tunings, vintage gear. 310-376-2081
- \*Reggae/Soka/jazz/lunk guit, 37, album & tour credits. Phil Chan, Bamiki, Sapadilla, Einstein, Upstream, etc. Pro only. Dale Haukins, 714-444-6951
- \*Reliab pro avail for paid sit, able to learn new material quickly & well versed in all styles. 818-716-0122
- \*Rhythm guit avail to join estab & aggrsv band, Infl Biohazard, Machinehead, Sick of it All, No druggies. Joe, 818-990-9234
- \*Seeking estab single guit 4 pc outfit, genre: The Cult. Backing voc, call for story. Stephen, 310-439-6260
- \*Slammin soulful pro guit w/Pauls, Strats, Marshalls, voc, slide, great looks, chops, major credits sxs rock band w/ings going on. Doug, 310-370-0260
- \*Sngwrting rhythm/lead guit w/back voc looking to join band w/skilled plyrs, great songs & pro ait. Have great gear, talent & a brain. Various infl, Mark, 310-376-4456
- \*Soundtrk work, exp touring, very soulful plyr, old school lunk, can play anything. Mark, 818-380-1582
- \*Speed metal guit avail, have equip, transpo, rehers only. 818-349-0709
- \*Totally together lead/rhythm fem guit sxs full two-guit band, no others considr, no grunge/all/thrash/punk. Aerosmith, Zep, Bros Cane. 818-754-2449

9. GUITARISTS WANTED

- \*2nd guit nedd for circulating indie act w/product, no phone calls accepted. Send tape/snapshot: 3208 Cahuena Blvd West, Hollywood, CA 90068
- \*2nd guit wtd for fresh melodic band, great grooves, sngwrting abil a must as well as motivation, dedicatn & youth. 818-901-7100
- \*70's blues based, in-your-face Les Pauli guit wtd, must collab w/snglrylrcst. Page, Richards, Taylor, Frehley, Gary Moore, Shenker, Blackmore, Young. 213-935-8119
- \*90's rock band sxs all guit into both heavy & subtle sounds. Infl Beatles, Nirvana, Radiohead, REM, S'garden. Serious only. Greg, 818-542-0688
- \*A-1 pro guit wtd for rock, blues, Motown tributes. 50-70's. Demo a must. George, Wed or Thurs avail 7 pm only. 818-843-5707
- \*Acous guit nedd for folk, melodic, "unplugged"-type act. Backing voc +. Send demo: P.O. Box 56441, Sherman Oaks, CA 91413 or call, 818-907-6741
- \*Aggrsvs Jimi inspired pro guit wtd. Songs are eclectic, humorous, soulful, totally unique. Voc/jam room/PA a big help. NoHo area. George, 818-766-2623
- \*Alt band w/originality, melody & voc presence sxs guit

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- **Ambient** gut into Euro-style techno dance music. Infl Pet Shop Boys, Opus III, Depeche New Order, Shamen. No flakes/drugs. Matt, 310-474-4110
- **An** eclectic eccentric gut/lead wtd by kybst & bst who know no limits. NIN meets Cheap Trick meets Dream Theater. Mace, 818-996-1881
- **Bst** & voc seek gut w/effects to complete gothic punk band inspired by Birthday Party Bauhaus. Mistsis, Sionas. Dea. 818-998-1029
- **Christian** lead gut wtd to play heavy rock/death metal style. 2-gut Andy Laroche. We have rehears spc 714-969-2976
- **Creatv** gut w/open mind & friendly personality for goal orient collab w/bst/voc, poss band form. Infl Police, Cure, Rush. Chad, 805-254-3118
- **Eclectic** gut/voc for hr band. Reeves Gabrels. Dave Navarro. The Edge. All styles must have talent/motivation, hunger, like us. Scott 818-506-7130
- **Estab** hr band w/inde CD sks 2nd gut w/long-hair image. Be talent, creatv, team plyr. Recording soon. Brad, 818-506-1218
- **Faithful** lead gut neded for bluesy melodic rock band all orig, 18-25. Infl Zep, Beatles. GNR. Testa. Crows, Floyd. Alan, 818-888-7351
- **Fem** gut wtd to collab/form aggressv & pretty all rock pop band. Buzzcocks, Stereolab. My Bloody Valentine. Ween. 213-665-4878, x2
- **Fem** voc, young/prettly image. small hair, ala Maniah Alanus wtd for 70's infl funk, disco, rock, pop/proj. Rulas Zep. Parliament. 310-372-3208
- **Folksy** rock band wants young elec gut w/older taste to play gigs. Enthusiasm & good wit a must. Must play slide. Ashley, 310-826-4137, pgr. 310-843-7217
- **Former** HOLE bst, currently w/Mazzy Star. Looking for muscns for haunting proj. Send tape bio. Jill P. O. Box 93303. Los Angeles. CA 90093 0303
- **Forming** entry band, charismic, sngr sngwrtr. fem, attractv, looking for gut, bst, drmr, kybst for org sound. Energy, vision. Barbara. 818-754-4233
- **Guit** based team wtd by elec violinist for hard edged progress rock band. Eric, 818-998-4484
- **Guit** neded into experim sound, ghostly melodic & aggressvly intense. Infl Jane's, Floyd. NIN. Cure. Chns. 310-318-5250
- **Guit** sought, Dolls. Stones. Chuck. Pistols. Bowie. 213-848-8428
- **Guit** w/tons of talent neded for new proj on indie label. 310-205-2602
- **Guit** wtd, acous & elec. by fem sngr sngwrtr. prodr to form band, have great songs. label int contacts, Westside. 310-288-3414
- **Guit** wtd by sngr/sngwrtr w/extrem cool songs ala T-Rex. early Bowie. Acous & turned up. 213-931-5995
- **Guit** wtd by THERE GOES BILL. all pop band. Infl

Terry Hall, XTC. Duran Duran, Nick Hayward, Dave, 213-650-4473

- **Guit** wtd for all orig, alt, aggressv pop rock band. Voc a + Charles, 213-350-1162
- **Guit** wtd for crazy hr punk funk tno w/inde releas. Must have big sound, love Zappa & Sabbath. Larry, 310-657-0838
- **Guit** wtd for melodic alt pop band. Robert, 213-954-8295
- **Guit** wtd for org 3 pc band. Infl Kinks, Pretenders. Big sound dynamics. voc a + Jeremy or Irene, 213-344-9458 213-344-3868
- **Guit** wtd for serious proj for serious musc. Harry, 310-917-1921
- **Guit** wtd that can jam to do music for org band, R&B, hip-hop, sex pop. Serious only. 25 & older. Misha, 213-861-8990
- **Guit** wtd to form band, 23-26 only. Infl by bands of 60's & 90's. Team plyr. Jack, 310-649-5271
- **Guit** wtd w/writing abil. voc a big +, org band some covers, alt rock, fem sngrs, serious team plyrs, good muscns. Laura, 310-598-2747
- **Guit/sngr** sngwrtr already out w/CD & video, played around U.S. dancehouse world beat, looking for gut for live gigs. 310-826-5052
- **Guit/sngwrtr** wtd by serious male sngtr to form unstopable partnership. Success minded, good act, gay friendly. contemp folk pop w/soul. Jeff, 213-427-3912
- **Hard** rock cover band sks 2nd lead gut w/pro gear, voc a + Long Bch/Whittier area. 714-444-0374
- **Huge** oppty, major label deal, huge producer, gut wtd to form band w/sngr sngwrtr. Style Hootie, Gin Blossoms. Crows. Amerrock. Imediatly. Mike. 310-452-4831
- **Intense** metal gut looking for band. Infl. Priest, Scorpions, Vinny Vincent. No grunge/mosh. George, 818-769-0328
- **Journey** tribute band nds gut, must look similar. but not exact. 818-799-1749
- **Lead** gut for mini-tour. Australia & Boston. Paris. 818-761-5158
- **Lead** gut wtd for alt hr band. Infl Achans, STP. S garden. Ventura area. John. 805-649-4486
- **Lead** gut wtd for estab org rock blues folk band. Ife exp, versatl, commtd, land back, call. 818-501-5702
- **Lead** gut wtd for song orient rock band w/future sell releas. Infl Mazzy Star. Replacements. Big Star. Pretenders. Tom, 818-594-0911
- **Looking** for fem gut for low pay showcases/rehers. Org cross-over material. Tahla, 213-667-3342

- **Looking** for open-minded gut to play fun funky music. Adam, 310-398-7955
- **Melodic** hard rock voc w/killer songs sks gut, 25-35, w/writing abil to start band. rec demo. Carmelo, 310-395-0377
- **Nasty** drmr who is actually exp gut sks gut serious about jamming in a dancabl rock funk metal blues cover only band. 818-779-1422
- **Nymphonic** rec artist COMATOSE now auditioning gut, exp. pro confidence, team plyrs wtd. Heavy, skilled diverse plyrs. Appt. 714-847-8727
- **Pro** gut wtd for band forming. Infl Cry of Glory, S garden, Allman Bros. Andre, 818-761-0288
- **Pro** gut wtd to play coffee shops w/lead snging bst. Must be into blues rock or don't call. Form band later. No hobysts. Hollywood. 310-358-6982
- **Pro** sngtr/sngwrtr sks gut/sngwrtr, 70's hr, 90's all, Infl talent, desire, image a must. 213-874-1090
- **Rhythm** gut w/kybd abil & b/u voc wtd for pro hr band w/inde deal & long-hair image. Infl Europe, Winger. 818-766-2757
- **Rhythm** gut wtd w/backing voc for English alt band. Infl Oasis, Beatles, Nirvana. We have own equip. 805-581-6477, pgr. 805-531-1411
- **Rhythm** gut/voc sngwrtr to form 90's melodic rock band w/70's infl, like Floyd, Beatles, Zep, Hendrix & more. Valley area, serious only. 818-718-2353
- **Rock** in Spanish signed sngtr/sngwrtr nds gut for live gigs. Valero, 818-845-9740
- **Seeking** acous gut to form Latin quartet, seand in Brazilian bosonova & samba. Latin jazz, some Afro-cuban. Able to rehearse once/week. 818-891-0668
- **Serious** gut wtd dymg to play for rec, gigs, touring, must be dedicatd. Fu. Man. Chu, Monster Magnet. Sabbath. 714-444-4687
- **Sngr** w/melodic acous songs looking for gut to add crunch. B u voc a +. Let's make it & see the world. Darryn. 818-761-7713
- **Sngr/A-I** sngwrtr wants exp. rellab gut, 27-30 w/

interesting image for eclectic R&R band. Tunes, connex, interest. Infl Nirvana, Green Day. 213-469-3459

- **Sngr/sngwrtr** w/3 album releas sks gut w/Christian values for writing/rec new proj. A chains, STP, King's X. Creatv, dedicatd only. 818-569-5575
- **Superstar** funk plyr ala Hendrix, Prince to get w/trip-hop funk proj. Must have all effects. 213-935-5815
- **Surf** music addicts neded, male/fem, for forming Brian Wilson tribute proj. Also do ongs. Infl Beach Boys, Dick Dale, Pulp Fiction. Daniel, 818-986-9309
- **Tall** long hair male gut wtd, rock image. 213-461-5678
- **TEN JINN**, progressv rock band, sks gut w/strong backing voc. Indie label w/nat'l distrib. 818-981-6212
- **Voc/lyrcst** w/amazing range sks muscns into blues, soul, rock. Infl punk, Tom Waits, Jimmy Reed, Sonic Youth, Sly, Serious only. Henry, 213-666-9236
- **Wtd**: R&R gut for org band, some covers, for gigs & rec, have place to rehearse. 818-887-6576

**10. BASSISTS AVAILABLE**

• **Bst**, doubles on voc/gut, avail. Rock, funk, blues, alt, in-the-pocket, in-your-face. George, 818-766-2623

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•Bst. 27, avail for gigging band, have equip & exp. Infl Sepultura, White Zombie, San Fern Valley area Pgr, 818-386-8108

•Bst. 30, looking for pro, melodic rock band. Infl Supertramp, Styx, Phil Collins, Alan Parsons Must have kybd, avail for tour. Roger, 805-285-5107

•Bst & dmr sks sngwr/guit or kybstr for rock blues st. Manhattan Bch. Formerly w/STRANGE DAZE Doors act 310-370-3876, 310-322-7907

•Bst avail, plays frns, upright & kybd bass, all styles, paid gigs pref. 310-391-5223

•Bst avail for rec/perf. All styles, fret/less, jazz, funk, blues, sight read, etc. Pros only 818-909-4952

•Bst avail to complete atmospheric gothic black metal prog. Inspired by vampirism, occult, dark music. Just moved in from San Diego. Tony, 818-967-8608

•Bst for intense band, chops, xint equip, killer stage, in vein of Tool, Peppers, A'chans. Pro sit only OC area 310-592-4787

•Bst sks edgy alt band w/ambition & connects. Tour & studio exp, pro gear & alt No funk, metal or 818. Bob, 310-544-1031

•Bst sks hard rock/alt/indus band Infl Rage, Prong, Tool. Have pro gear, alt. 213-876-7172

•Bst w/voc, doubl as dmr, dance, R&B, funk, jazz or soul, etc avail for working band or paid studio work 310-893-5086

•Bst w/voc looking for paying gigs, xint collect of fret/less bass, cntry, blues, R&R, swing Tony, 213-469-3066

•Bst w/ guitar w/70's style sound sks serious band/plays Infl Alice Cooper, Sabbath, 213-851-7841

•Open-minded bst looking for other like muscs to form fun funky band Adam, 310-398-7955

•Pro bst avail looking for band w/mgmt or label int only Infl Foo Fighters, Green Day Brian, 818-559-3680

•Rhythm section dmr/bst w/1st class track record w/nat'l act sks rock blues act in So Bay area, 310-370-3876, 310-322-7907

•World class bst, int'l album, touring credits, good alt, strong voc/image, sks paid sit or signed band only. Steve, 310-543-5093

•World class bst, strong backing voc, great gear, sks signed band or paid sit, very creat, extens credits, tour groove, responsibl team plyr. Tad, 310-391-1704

•#1 pro band w/mgmt & good songs sks solid bst w/ backing voc, pro gear, image. Infl Van Halen, Zep, Floyd Arak, 213-650-0974, Theo, 213-654-1550

•#190's alt team plyr bst ala Foo Fighters & Elastica looked out by band w/heavy groove, raw sound, dynamics, loudcut, demo & gigs. 310-930-4674, 213-663-0779

•80's infl hr band, O'ryche, Skid Row Robbie, 818-880-8663

•#A1 bst wtd for new wave alt band Grooving, very good live, 310-209-3772

•Absolutely the best songs in LA & a great voc to go w/ them Pavement, Nirvana, REM, Under 30 p/s. 310-837-7211

•A'cme Anvll nded for Rush, Living Color, King's X-type band, despise human sheep. If you join, they will come 213-465-4615

•Alt band sks bst, serious only. Infl Cowboy Junkies, Velvet Underground, Mazzy Star Jay, 213-935-5815

•Alt bass monster wtd Infl Pearl Jam, A'chains, S'garden, Primus, Bowie, Doors. To complete band, all styles. Justis, 818-846-3132

•Ambitious BMI affiliated male sngr/sngwr, 31, sks band to develop material w/no drugs or egos. Infl Goo Dolls, Zep 310-822-7137

•Artful aggressv bst/backing voc, male/fem, wtd w/gear, abil, touring, stability for pwr trio ala S'garden, Jane's, Zep, Lane, 818-360-5553

•Band looking for bst, Infl A'Chans, S'garden, Green Day, Aggressv, alt. 310-216-2668

•Band sks solid, energetic bst. Replacements, Kinks, trashy pop, Ugly, fat ok Too serious or old, not. Have CD. Get ready to rock, dude Seth, 310-273-5826

•Black bst wtd for band w/major mgmt, label int, upcoming gigs, demo Infl Bad Brains, Tool, Spyz, Peppers, Pixies 213-299-2963

•BLACK SYMPHONY auditioning bass plyrs, must be pro, xint voc, chops, no drugs, ages 17-33. 818-908-8041, 805-273-4321

•British band sks bst & dmr. Bowie, Suede style meets Pistols alt & aggression. Hip 90's London image. Label int. 310-473-2566

•Bst nded, upright pref, some lead voc a must. Chicago, Jump, SRV, No funk, no fusion Paid gigs 3-5 niters/wk 818-902-1084

•Bst nded for bluesy melodic rock band, all orig. 18-25 Infl Zep, Beatles, GNR, Tesla, Crows, Floyd, Alan, 818-888-7351

•Bst nded for rock band, no Mick Martin, 714-528-6652, msg. 714-579-3501

•Bst nded infl bn. Tom Hamilton, Mick Hagen, Wyman 213-876-9656; 213-851-2033

•Bst nded into experim sound, ghostly melodic & aggressively intense Infl Jane's, Floyd, NIN, Cure, Chris, 310-318-5250

•Bst nded to join song oren rock band in mid-20's. Infl Collective Soul, LIVE, U2. Serious oppty. Joe, 310-826-3369

•Bst nded w/punk alt for up tempo aggressv R&B band.

hard driving, w/rec completed, Infl Ramones meet Green Day meets AC/DC. Hit material, totally together. Louie, 818-891-3671

•Bst sought, Dolls, Stones, Chuck, Pistols, Bowie 213-848-8428

•Bst w/voc wtd for mainstream progvs rock-pop-funk band. Talent, exp, good alt, dedicat essential. Melodic, rhythmic, tight, intense sounds J.V., eves, 310-455-4304

•Bst who plays w/space, melody & groove wtd for melodic alt band, See Costello, Buckley, Matthew Sweet. Preparing tour to promote CD. X, 310-450-1266

•Bst wtd, dedicat, capable, variety of songs, willing to work hard, play often We have practice place, gigs. Infl band 310-473-2145

•Bst wtd, non-flake, must be genious w/tobotomy, 310-396-639

•Bst wtd, song oren, for rec & showcases, positive, solid, pro only David, 818-566-8287

•Bst wtd, hr metal band, pocket plyr w/dedicatn Tony, 805-297-3083

•Bst wtd, hard rock, we have songs & need you for completion Rip, 818-902-6025

•Bst wtd, black or Hispanic, for band w/major mgmt, label int, upcoming gigs, demo Infl Bad Brains, Tool, Rage Against Machine, 213-933-8823

•Bst wtd by 2-guit & fem voc for ggs/rec. Unique all orig mood evoking music. Creatv, intell, ambitious, motivatd, reliabl, 818-379-9963

•Bst wtd by 80's infl hr band, practice in N.Hillywd. Need gear, image, transpo, 818-880-8663

•Bst wtd by diverse hr band, must appreciate simple as well as complicated, know when to do one over other. Pro sit, Dave, 310-792-0302

•Bst wtd by estab alt rock band. Mark, 714-779-7103

•Bst wtd by future-minded gut band for live shows We have mgmt, ally, CD, Infl Miles Davis, PJ Harvey, Catherine Wheel, Blade Runner, Steve, 818-965-7312

•Bst wtd by sngr/sngwr w/extrem cool songs ala T-Rex, early Bowie Acous & turned up, 213-931-5995

•Bst wtd by voc/guit for orig prog, roots groove, psychd electric rock, live rec exp a must. Allman Bros, Doors, Zep, Hendrix, 310-202-7782

•Bst wtd for 3 pc org proj, Infl Hendrix, Cream, Police Serious, serious No youngsters pls. 310-827-1679

•Bst wtd for 90's melodic rock band w/70's infl. Floyd, Beatles, Young, Zep, Hendrix & more. Valley area. Serious cool heads only. 818-718-2353

•Bst wtd for aggressv alt pop rock, voc a big +. Charles, 213-350-1162

•Bst wtd for all orig, alt, aggressv pop rock band. Voc a + Charles, 213-350-1162

•Bst wtd for current/classic rock band w/gigs, must be reliabl, team plyr, pro. Eric, 818-508-8231

•Bst wtd for highly dedicatd & talentd rock blues band, must be 22-28 Infl Zep, U2, Blues Traveler, 310-582-6715

•Bst wtd for intense band, alt. Infl, anything aggressv. Pros only. Moe, 310-216-2668

•Bst wtd for mini-tour, Australia & U.S. Paris, 818-761-5159

•Bst wtd for new mellow alt blues into Cranberies meets Clapton, Harmony voc nded, very org, very serious. 310-824-9567

•Bst wtd for Orange County based thick alt band, serious only. Brian, 714-897-0552

•Bst wtd for punk/metal band in Paramout, 24 hr lockout studio, 310-864-2313

•Bst wtd for three pc org band, creativity & character. Infl from Zep to Dave Matthews. Have own rehearsal space. David, msg. 213-463-5261

•Bst wtd to form band w/B3 organ, Santa Monica, 23 and under, no slapping, must be good plyr. 310-392-2833

•Bst wtd to form band, Styles: thrash, hip-hop, grind, indus, progressv, funk. Pro sit w/commntnt. Ron, 310-798-2736

•Bst wtd w/bashing chops, Nirvana meets Wayne Newton, 2310-866-13

•Bst wtd: Dream Theater, GNR infl band. Must have image, gear, transpo. Scott, 818-765-2701

•Chapman stick/bst wtd for high tech org prog, mainly intrum but voc a +. Styles from funk slap to fluid fretless Stu, 818-753-5635

•Cntry bst wtd for Nadine Aulry's band, rehearsal & gigs, all orig. Nadine, 818-557-7706

•CRASH, hr alt punk band w/lockout, fully procd demo Ready to go, are you? Must have chops, pro gear/alt. John, 310-391-2508; 818-985-2310

•Estab contemp gospel artist sks band, serious musics only. Bernard, 213-333-8065, Kenny, 805-947-5076

•Estab cover band w/CD prog sks fem bst, must sing/ have pro gear. Michael, 818-878-9470

•Estab Phoenix band w/estab plyrs nds bst w/healthy aggressv alt, pro gear, serious plyrs only, heavy groove Zep meets Tool, 602-831-6493

•Estab pro band in search of monster bst ala Nikki Six, versatl as must. Send pkg to: Bass Player, 20923 Roscoe Blvd, Canoga Park, CA 91304

•Fem bst wtd for org R&B pop band w/label int & publishing co material. Must have pro alt, equip & chops. 213-666-8826

•Fem/male bst nded for circulating indie act. No phone calls pls. Sent tape/snapshot 3208 Cahuenga Blvd West, Hollywood, CA 90068

•Forming cntry band, charismtc sngr/sngwr, fem, attractv, looking for bst, guit, dmr, kybstr for cntry experience, orig Barbara, 818-754-4233

•GRAND PRIX, major label demo, sks bst imed. Infl Elastica, Blur, Oasis, Nirvana, 818-881-8794

•Guit & sngwr forming rock band seek bst & dmr into AC/DC, Ramones Age 19-22, no egos Hugo, 818-403-0337

•Guit & sngwr seek dmr/voc to form R&B band. Infl AC/DC, Ramones. No egos 818-403-0937

•Huge oppty, major label deal, huge produc, bst wtd to form band w/sngr/sngwr Style Hootie, Gin Blossoms, Crows, Amer rock. imed showcasing Mike, 310-459-4831

•Hugrly bst, 18-30, wtd for straight forward band Direction Black Crows, Krawitz, Petty Backing voc a + No flakes 818-340-9865

•Journey tribute band nds bst, must look similar. Good possibility, 818-799-1749

•Lead guit & dmr, 29 & 27, nd bst w/voc to complete trio. Ready to gig Into Nirvana, Ramones, Filter, Clash Dedicatd 310-288-5705

•Looking for bst w/snging abil to complete foursome. Have own studio, Infl Cheap Trick, Aerosmith, great Amer R&R infl. Call imed, pls 213-871-1789

•Looking for fem bst for low pay showcasing & rehearsal org cross-over material. Tahia, 213-667-3342

•Nasty dmr who is actually exp gut sks bst serious about jamming in a dancabl rock funk metal blues cover only band 818-779-1422

10. BASSISTS WANTED

•#1 bst w/great b/voc nded, no amateurs/part-timers Pavement, Nirvana, Beatles. Have demo, connects, gigs. No mercenaries. 310-837-7211

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I believe that all musicians are basically singers, but many choose 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 classica 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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•Voc avail, all styles, paid sit only, great raspy voc, rock, R&B, blues, etc 213-993-8554  
 •Voc avail for all/pop proj, Infi Ian McCullogh, Ian McHabb, Ian Brody Ian, 213-931-9667  
 •Voc avail for demos & back-up Lizanne, 310-452-1108  
 •Voc avail for your demos, pop, A/C type voice Let's talk, 213-508-8462  
 •Voc looking for guit to collab w/band Jennie, 909-943-6487  
 •Voc sks moody passionate melodic proj Into Floyd, Suede, Mazzy Star, Cranberries & anything that brings a tear 310-801-9262

•Voc/guit sks heavy estab aggressv band, Infi Rush, Pantera, Sting. Have pro equip/atl, dedicatn Vince, 805-265-1717  
 •Voc/lyricat w/amazing range sks muscians into blues, soul, rock Infi punk, Tom Waits, Jimmy Reed, Sonic Youth, Sly. Serious only, Henry, 213-666-9236

12. VOCALISTS WANTED

•A-1 male voc wld, to complete indepen rec grp w/inde rec, have rehears hall, pro learn & great songs, Infi U2, Depeche, NIN, 818-509-8678  
 •A-1 sngrs wld for rock, blues, Motown tributes, 50-70's. Demo a must. George, Wed or Thurs after 7 pm only, 818-843-5707  
 •Accomplshd guit/sngr/sngwrtr w/fresh style sks same for collab & perf Pro talent/atl Light acous to hard rock, Zep to Eagles Rob, 818-249-0736  
 •Aggressv 22-32 yr old voc nded to complete orig rock band, currently rec & showcasing, label int, must hear Brad, 818-769-7427  
 •A1t sngr wld, moody, melodic, aggressv, song orient Deal pending, Cure, Sunny Daye, Radiohead 26 or younger Nico, 213-467-9274  
 •Ambiguous melodic rock duo, kybst & bst, seek voc/guit to explore new territory in music bus Dream Theater meets Queen Curt, 818-996-1981  
 •Backup sngr for band showcasing for poss rec deals

Infi Hootie, NIN, Alanis Marlo, 310-827-4413, Dave, 805-250-3090  
 •Band sks soulful b/u voc who can write/sing harmony. Must be able to commit to ong eclectic proj w/mgmt, Shelly, 310-313-5669  
 •Band w/all elements looking for voc, talent, musicality & vision a must Killer drmr/bst/ guit, great songs, all pros 25-30 Straight ahead R&R, Chisel, 818-578-0073  
 •Bilingual fem voc, Spanish/English, wld for digital demos on spec Richard, 818-899-8283  
 •Call machine, hear samples, must sing w/atl & cool character, Infi Floyd, Idol, Jezebel, U2, Trower 818-343-5508  
 •Cover band sks lead sngr/front person w/PA & practice spc. Rny/tnn guit/kybd skills a + STP, Zep, S garden Serious pro ait, quick learner, Mike, 310-390-3150  
 •Dennis DeYoung sound-alike wld for Styx tribute band. We have kybst, Tommy, James & rest of band Rehers in SFV Jeff, 310-316-9564  
 •Estab hr band sks new voc, many orig, Infi Iron Maiden, O'ryche, Judas Priest, High range a + Dan or Steve, 818-915-2802  
 •Exp male voc w/soul to front orig song orien funk band w/hooks & pro caliber plyrs incl horns Rec/live sit We mean business! Msg, 818-380-1582, 818-780-1368  
 •Exp pro guit/sngwrtr w/maj or label credits sks R&B Infi R&B sngr/front man to form band, 213-851-7137  
 •Fem voc, under 25, long hair, sexy image, ala Chaka, Tia Mane, wld for 70's Infi funk rock proj Early Parliament, Bootsy 310-372-3208  
 •Fem voc w/soulful blues gospel style & R&R roots wld Orig material have mgmt & radio time, demo avail, polished pros only Dan, 310-273-8882  
 •Fem voc wld, young blond glam rocker to front hot top

40/orig band, Infi Pat Benetar, Madonna, Blondie Videos & paying gigs in the works Ernie or Cory, 805-964-3035  
 •Fem voc wld for b/u for R&B, hip-hop, sex pop band, Fly Girl-type, that can dance too Serious only, 25 & over Misha, 213-861-8990  
 •Fem voc wld for lead & b/u voc, 213-398-8113  
 •Fem voc wld for rec proj Infi ambient trance music to Dead Can Dance. No rock&rollers pls. George, 818-752-7803  
 •Funk extravaganza sks soul sisters duo or trio to sing b/u w/super cool orig funk band, 213-980-7891  
 •Guit & sngrwrtr forming rock band seek male voc into AC/D/C, Ramones Age 19-22, no egos Hugo, 818-403-0937  
 •Guit & sngrwrtr seek male voc, drmr & bst to form band Infi AC/D/C, Ramones, No egos, 818-403-0937  
 •Guit/kybst sngrwrtr into Magick sks star voc to form dark, intense, heavy 21st century supergrp, the biggest on Earth Crowley, Miami Sounds, Bowie, Zep 213-883-1937  
 •Inspird 4 pc psyched/classic rock grp sks purflw voc for orig material, rec CD/film proj Sngwrtr collb, no egos 818-905-4506  
 •Kybst, sngrwrtr, male looking for fem muscians Heart, Vixen, Lida Ford, Will relocate from Springfield, MO Have resume, demo Lance, msg, 417-886-5944  
 •Lead guit sks pro lead voc for hr blues-based band Have music & direction Call if you're ready 213-650-7257  
 •Lead guit/sngwrtr w/garage demo looking for decent human beings starting by serious & sincere sngr 213-654-1263  
 •Look, do you exist or what? Young male voc, aggressv to soulful, intell lyrics, presence, vision, motivation, We need talent No moonlighters pls 818-901-7102  
 •Male sngr nded for male voc, able to sing hard & rough, smooth & pretty, able to sing lead both ways, natural voc & falsetto (higher the better), Michael, 213-292-9046  
 •Male voc wld, white or Latino boy, 13-16 yrs old, for rec proj, must be lead voc, good looking Starr, 213-658-7106  
 •Male voc wld for rockin band Infi Cad Calloway, Louie Prinos Bob, 805-376-0749  
 •Male voc/front man nded by orig all pop band, must have great voc/own style, pro quality Infi KROO 818-506-0771  
 •Male voc/sngwrtr, under 30, Infi STP, Satede, Filter, n/gdm rock, etc Please no metal or other dated styles David, 213-882-6369  
 •Male/fem voc nded by kybst/arrangr for demo work on

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- Male/fem wtd for R&B, hip-hop, dance pop Producer, hit writers, mgmt, rec contract pending 310-793-8208
- Nasty drummer who is actually exp guit sks sngr serious about jamming in a dance/rock funk metal blues cover only band 818-779-1422
- Needed: pop, R&B fem voc, cross betw Mariah Carey & En Vogue 310-544-5003
- Newly formed Latin grp sks attract, sexy bilingual Portuguese/Latin fem to sng salsa, Brazilian, bossanova, samba & Amer pop ballads Perfect timing, on key, range, 818-891-0668
- Obsessive compulsive guit/sngwrtr nds self-motivatd exp voc & guit/sngwrtrs for rock funk dark emotionl multi-layerd experim melodic groove Chad, 818-343-8606
- Powerhouse fem voc nedd for R&B, jazz, hip-hop group 213-347-3693
- Punk rock male sngr wtd for estab progress band Infil Black Flag, MCS, Ramones, Miles Davis. No pop, no alt 213-349-0566
- Pwrful lead voc w/good feel, range stage presence for dedicated hr band w/ killer sound Brock, 818-761-7830
- Pwrful male lead voc w/pro exp nedd for all orig hr band w/album, in studio now Mark, 818-707-1628
- Pwrful raspy & melodic voc/sngwrtr wtd for hr proj. No groove, Infil Skid Row, Hardline, etc Jeff, 213-650-5589
- Sngwr wtd, band ANTI BODDY Please call Mark, 818-247-3145
- Sngwr wtd for band Infil Cure, Cocteau Twins, ages 18-25 only, serious only No flakes 310-399-2408
- Sngrrfront person, male/fem or in betw, wtd by orig rock band, cool tunes, heavy edge unique 310-478-9415, 714-588-7212
- Spanish rock tenor w/ great image & abil to learn melody, 818-904-0450
- Surf music addicts nedd, male/fem, for forming Brian Wilson tribute proj Also do orig Infil Beach Boys, Dick Dale, Pulp Fiction, Darnet, 818-986-9309
- Two dancers/back-up sngrs wtd All types of music, house, hip-hop, dance, slow dance Putting together grp, in studio recording, Serious only Shadow, 213-933-1252
- Two fem mezzo soprano pop soul voices for backing voc w/strong tenor m/f sngr for local gigs & rec proj, some pay 213-913-0107
- Versatll voc wtd for heavy/alt proj Tony, 818-997-6910
- Visionary sngrr/sngwrtr sought by inflms emotiunl guit w/incred material, ready for world Infil 2D, Beatles, Jane's, Smiths, 213-782-4094
- Voc nedd for 50-90's band, rock, soul, one hit wonders of 70's. Serious casual fun, 2nd instrum a + 310-759-3386

- Voc wtd, male/fem, divers, dark, indus, Demo pending, Marilyn Manson, Dead Can Dance. Serious only. Travis, 818-358-8810
- Voc wtd for cover band, from Pearl Jam to Zep. PA a + Jack, 805-492-7977
- Voc wtd w/mmed for English alt band for gigs & rec. Infil Oasis, Beatles, Nirvana. 18-26. 805-581-6477, pgr, 805-531-1411
- Working club band w/demo tape & CD sks sngr/sngwrtr w/franspo & equip. Infil LIVE, Bush, Blind Melon, etc 818-366-9490

**13. DRUMMERS AVAILABLE**

- A hungry drummer sks band w/uplifting grooves & great songs. 805-252-2155
- A versatll drummer, very solid & exp, avail for live/studio gigs Gretsch endorsee Infil Bruford, Bozo, Infil Manson. Paid sits only. Paul, 818-985-3700
- Avail for demos, gigs, proj, rec, various sit. Exp reader, compsr, rec & touring. Infil funk, jazz, Latin, fusion, classical 310-839-2702
- Avail; real heavy rock drummer, Bonham feel, looking for band w/ Hendrix, Doors, Floyd. No punk or alt, 213-654-2825
- Big beat drummer w/voc avail for R&B, funk, rock, gigs. Serious only Jim, 818-766-8163
- Don't wait on drummer to finish demos. Hard-hitting, pocket grooving drummer, Jason Barnes, will make your tape a reality 310-451-2509
- Drummer, Bonham, Moon, Mitchell, sks cool/pwrtul/psyched Infil hr band w/interesting songs. Doors, Zep, Tea Party, Hendrix Greg, 310-316-0931
- Drummer, a solid pocket player w/live & rec exp & voc sks claim image erotic rock/pwr pop band. Eric, 818-998-4494
- Drummer avail, exp, credits, afro indus, techno primal, drum architect avail for pro sit only No bad habits, no Infil Barry, 818-995-3786
- Drummer avail, sks to join/form band, old school heavy rock style, heavy as Ice Cream, Deep Purple, psychotic

- as Stoooges, Damned, No bad haircuts. 213-851-7841
- Drummer avail for pro band, Pref rec in studio. Jazz, rock, metal pref 213-891-4461
- Drummer w/stage & studio exp in all styles, strong groove & chops, top of line equip, pro sit only. Ron, 818-999-2945
- Drummer/bat w/voc, dance, R&B, funk, jazz or soul, etc avail for working band or paid studio work. 310-863-5066
- Ex-Berklee pop drummer, rock, blues, soul, jazz, pop, funk, live/studio, list of credits. 310-556-6152
- Fem drummer into Afro-Cuban jazz 909-594-3215
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- Groove orient drummer/percuss sks paying gigs or band w/ serious label int. Voc, great gear, good alt. Pls read ad again. 310-281-1778
- Looking for pro proj, long or short term, very serious, versatll, hard working. Mike Marino, 818-971-3136
- Pop, funk, jazz drummer avail. Paid sit only. 818-789-8342
- Pro drummer, very exp, very versatll, avail to join orig rock or R&B act, ready to rec. tour 818-995-7728
- Pro drummer avail for pop, jazz, R&B, fusion, rock proj. Will tour, rec or work club venues. Pro sit only. Press kit upon req Bill, 213-874-7118
- Pro drummer w/19 yrs exp looking for pro seasoned band on verge of getting signed into many styles. Steve, 310-640-8257
- Rhythm section drummer/bst w/1st class track record w/ natl act sks rock blues act in So Bay area. 310-370-3876, 310-322-7907
- Versatll drummer for all styles w/solid meter, exp plyr for studio/live/tour, list credits, tapes avail. Daryl, 818-907-9707

**31. DRUMMERS WANTED**

- 12 ANGRY MEN seeking fem drummer. Must play like a man, look like a woman. Send demo: P.O. Box 56441, Sherman Oaks, CA 91413 or 818-988-1774
- Absolutely the best songs in LA & lots of connects, alt, Pavement, Nirvana, R.E.M. George, 310-230-9973
- Aggressiv pop drummer wtd for rock band, any style, eclectic, numerous, unique songs. Voc/jam room a big plus. George, 818-766-2623
- Aggressiv grooving pop rock drummer wtd for orig band BLUE TEAR. Have label contacts. Infil Seal, Tears, Police, Gabriel, Derek. 213-389-6619
- ALT rock drummer wtd for promo tour w/signed artist. Band sit for non-smoking drug-free music, must sing harmony M5g, 818-451-4304
- Ambitious BMI affiliated male sngrr/sngwrtr, 31, sks band to develop material w/old drugs or egos Infil Goo Goo Dolls, Zep. 310-822-7137
- Attn hard rock alt band w/shows, totally orig songs, image & sound. Need meter master groovin drummer. So many Infil, STP, Alice, Crue 818-882-1576
- Band playing local shows, some pay, nds drummer, hard rock blues sound, Burbank rehears, Infil Beck, Van Halen, Clapton, Hendrix. 213-656-5227

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- Band sks solid versatil whose main infl is funk. Must be able to commit to org proj/w/mgmt. 818-980-2880
- Big Ben ned by song orien diverse hr band, Funk, metal, progressv, jazz, alt, pop. Commit pros only. Talk's cheap! 213-465-4615
- Brilliant band sks drmr & bst. Bowie, Suede style meets Pistols alt & aggression Hip 90's London image. Label mt 310-473-2566
- Bst & voc seek muscians to complete gothic punk band inspired by Adam & The Ants, Dead Kennedys, Bowie, Siouxsie & Bauhaus. Jay, 818-998-1029
- Christian double kick drmr for heavy 2-guit rock/death metal style. We have rehears spc. Transpo & exp a must. 714-969-2976
- DAEMON CAIN, dark melodic metal band, Danzig, COC, Sabbath, sks drmr. Pro gear, team plyr, cool image, solid meter. Billy, 213-891-3681
- Dedicated drmr wtd, dying to play for rec, gigs, touring. Fu Man Chu, Monster Magnet, Sabbath. 714-444-4687
- Drmr, bst & sngwr wtd to form band. Infil AC/DC, Ramones. Age 19-22, no egos. 818-403-0937
- Drmr for all, psyched, tribal blues band. Rock musicn. Styles: Dead, Eagles, Jane's, Mike. 213-874-2880
- Drmr ned for bluesy melodic rock band, all org. 18-25. Infil Zep, Beatles, GNR, Tesla, Crows, Floyd, Alan. 818-888-7351
- Drmr ned, must be aggressively intense & atmosp hr band incl Infil Jane's, Floyd, NIN, Cure. Chris. 310-318-5250

- Drmr ned to complete 4 pc rock band, strong orig material, dynamic harmony, b/u voc a+. Let's take it to the top. 310-479-0244; 818-291-5755
- Drmr ned to complete post punk band w/dynamics, songs, chaos. If you love Sonic Youth & can really play, there's a great band waiting for you. 818-752-0885
- Drmr sought, Dolls, Stones, Chuck, Pistols, Bowie. 213-848-8428
- Drmr who plays the whole kit & listens wtd for melodic alt band. See Costello, Buckley, Matthew Sweet. Preparing tour to promote CD. X. 310-450-1266
- Drmr wtd, serious, over 23, by fem muscians for heavy rock pwr trio. Simple, heavy, catchy songs. Danzig, Mysitcs, S'garden. No drugs. Diana, 818-752-8016
- Drmr wtd, able to play progressv jazz, funk, hip-hop w/ estab group, ELECTRIC SON. interned to top, Omar. 818-705-6884
- Drmr wtd, up & coming dance indus band 29 DIED sks drmr w/pro alt, ages 18-25, in support of nat'l releas & touring. David, 805-529-7791
- Drmr wtd, serious, versatil, Infil Jane's, Toad, Chris Isaak. Dark, melodic, Mark, 714-779-7103
- Drmr wtd, 18-30, wtd for straight forward band. Direction Black Crows, Kravitz, Petty. Backing voc a+. No flakes. 818-340-9865
- Drmr wtd, groovin w/taste & dynamics, melodic, moody, aggressv, song orien. Dent bending, Pearl Jam, Jane's, Cure, Nico, 213-467-9274
- Drmr wtd by band currently looking to replace drmr. Foo Fighters, Green Day. Have lockout, label int. Must be pro & have equip. Brian, 818-559-3680
- Drmr wtd by folk/pop psyched band. Chns, 805-495-2280
- Drmr wtd by guit/sngwrtr, 23, & bast, 25, for orig band. Easy going, no att. Infil Pumpkins, Nirvana, Sonic Youth. 213-467-2820
- Drmr wtd by heavy alt band w/pro mgmt to showcase (incl. Paid rehears, pro only, Infil A'chains, Filter, etc. 818-4407-7909

- Drmr wtd by orig rock band w/upcoming gigs. Cory. 213-874-1055
- Drmr wtd by voc/guit for orig proj, roots groove, psyched eclectic rock, live rec exp a must. Allman Bros, Doors, Zep. Hendrix. 310-202-7782
- Drmr wtd for 90's melodic rock band w/70's infl. Floyd, Beatles, Zep, Hendrix & more. Valley area. Serious cool heads only. 818-718-2353
- Drmr wtd for alt folk & you infl band, 24-30 yrs old, mid-Western alt a+. 213-661-2989
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- Drmr wtd for new mellow alt blues trio. Cranberries meets Clapton. Harmony voc a+, very org, very serious. 310-824-9567
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- Drama wtd by sng/sngwrtr w/extrem cool songs ala T-Rex, early Bowie, Acous & turned up. 213-931-5995
- Estab pro band in search of monster drmr ala Tommy Lee, versatil a must, good meter. Send pkg: Drummer Wanted, 20923 Roscoe Blvd, Canoga Park, CA 91304
- Estab/unique extrem versatil modern rock pwr folk band sks new drmr. Must be pwrful, adventurous, comfortable, try many styles, dedicatd. Jules, 310-370-9233
- Ex-CBS artist sks drmr for forming band. Creaty pro w/solid groove. STP, Pearl Jam, Zep Jay, 310-581-4887
- Fem/male drmr ned for heavy/funky/folk sound. San Fern Valley area. Have shows, mgmt, label interest. 714-642-1310
- Folksy rock band wants drmr/percuss for gigs. Must be able to lay back when neces. Ashley, 310-826-4137; pgr, 310-843-7217
- Former PLAYGROUND memb nd drmr to compl heavy groove rock band, strong songs/melody, lockout, connects. You, dedicatd, enthusiastic, versatil, talented, serious. 818-988-2200
- Frustrated pro drmr sks other like muscians to form/collab on aggressv hr band who walls or boundries. 310-596-1846
- Genuine R&B band looking for drmr infl by Moon, Adler, Bonham, Rareppl. Must be under 27. 213-876-9656; 213-851-2033
- Glove & Malibu Barbie of pop combo sks strange percuss & woodwind-type for dexto/musco encounter, live/studio. 213-462-4678
- GRAND PRIX, major label demo, sks drmr imed, Infil Elastica, Blur, Oasis, Nirvana, 818-881-8794
- Guit & sngwrtr forming rock band seek bst & drmr into AC/DC, Ramones. Age 19-22, no egos. Hugu, 818-403-0937
- Hard hitting super groove drmr wtd, extreme twisted undergrnd band, have indie deal, etc. Have transpo & equip, be able to tour. Sex Pistols, Hendrix, Hyde, 818-762-6834
- Hardcore punk band searching for heavy hitting drmr, Infil Fugazi, Minor Threat, Black Flag. Have exp, demo, live/studio. 213-462-4678
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- In-the-pocket, driving groove dmr wtd for orig band, 310-396-6339
- Looking for fem dmr for low pay showcasing & rehears orig cross-over material. Tahlia, 213-667-3342
- Looking for open-minded dmr to play fun funky music. Adam, 310-398-7955
- Lyric driven song onen pop/punk/folk freak-out band sks dmr. Been compar'd to Pixies Raincoat Glass Eyes Denise, 818-771-7079
- Magical Beatles groove 4 pc w/2 lead sngrs sks rock solid heavy hitting young current dmr w/passion, heart & commtmt. Paul, 818-761-6770
- Native Amer sng/sngwr nds dmr for R&R band CD out, planning tour. No flakes. Infi Creedence, Sex Pistols, Ramones, Doors. Rudy, 909-595-2181
- Neal Young-type artist sks creatv blues jazz rock bst for indie releas & club tour. Clean pro band, 21-30 Ben, 310-252-9981
- Percuss/dmr w/snare, bass drum, cymbals type set only. Play coffee shops/bars w/pro blues rock trio. No pay Hollywood 310-358-6982
- Percuss wtd by 2 gut & fem voc for gigs/rec. Unique all orig mood evoking music. Creatv, intellignt, ambitious, molvaid, reliabl. 213-930-0796
- Pwrhse solid hr dmr wtd for hr band, no grunge allowed. Infi Skid Row, Lynch Mob, Van Halen etc. Straight ahead R&R, Jeff, 213-650-5589
- Rock in Spanish signed sng/sngwr w/releasd CD nds dmr for live gigs. Valerio, 818-845-9740
- Rock/funk bst wtd. Infi G'ryche, Lynch Mob, Peppers. Patrick, 310-374-3281
- Rush, Dream Theater, Floyd, Yes, Beethoven, Tull, S'garden, Tchaikovsky, Genesis, Pearl Jam, Kansas, Dregs 818-761-0195
- Seeking melodic progress melodic dmr. If you suck, don't call. Timing is important. 310-278-3873
- SHOUT THE HORN, hard driving pwrful band looking for exp versatl dmr w/great alt, sense humor, dedicatn, dedicatn, dedicatn. Dori, 310-457-8351
- Technically exceptionl double kick hard hitting dmr for signed heavy rock classcal fusion band, no music whores. If you can't kill, don't call. 818-753-9618
- Total pro, dark pop 4 pc, 25-29, w/deal pending sks dmr who gear, bad meter, bad alt, who can barely play. Must be into wasting time. Bad breath + Frank, 213-851-6165
- Trio forming, sngr/gut sks rhytm section, style of Jeff Buckley, Grant Lee Buffalo, harmony voc a huge +, very serious. 310-824-9567
- Versatl dmr wtd for orig rock band w/connects. Infi Van Halen, Xtreme, etc. Age 21-25 commtmt a must. rec album soon. 213-876-8380

**14. HORNS AVAILABLE**

- Saxophonist avail, plays all saxes & flute, any style, can read, write & do horn arrangmtns. Studio work, TV, jingles, tours, etc. Chuckie, 310-730-3029
- Trombonist avail for work, styles of any kind. Horn section & arrang also avail. Hank, msg, 1-800-610-0611
- Trumpet plyr, exp in all styles, R&B, jazz, funk, hip-hop, avail for studio/live. 213-882-1996
- Versatl pro sax/woodwind plyr avail for work of any kind, all styles, horn section also. 310-493-4042

**14. HORNS WANTED**

- Horn plyrs wtd for orig swing-style jumpin rockin big band proj. Bob, 805-376-0749
- Jazz rock band sks sax plyr. Strong material. 818-957-7078

**15. SPECIALTIES**

- A-1 musicians wtd for rock, blues, Motown tributes. 50-70's demo a must. George, Wed or Thurs after 7 pm only. 818-843-5707
- All girl rock band sks rec label, pro mgmt, tour possibility for 95-96. Demo avail. ZE BOND ROCKS: P.O. Box 592324, Orlando, Florida, 32859. 407-293-6144
- All indie rec artist sks gut tech/roadie, good alt & dependabl a must, internship w/pay avail. 818-782-8782
- Arrangr/compar, horn section a specialty. Give your song that extra something it seems to lack. Hank, msg, 1-800-610-0611
- Avail: all cntry. Request demo. Tommy Knight, 213-954-0708
- Bass/guit tech avail, pro, hard working, can tour local/major acts, resume avail upon req. John, 818-875-9004
- Cellist wtd for dark melodic alt rock. Infi Jane's, Toad, Doors, Mark, 714-779-7103
- Cntry voc sks studio pro, lead/backing voc, harmony, voc demos avail. Bobby James, 805-522-0031
- Elec violinist improves in all rock styles avail for band/studio pro. Eddie, 310-559-8524
- Elec violinist sks to join/form progress rock band. Enc, 818-998-4484
- Estab sngr looking for creatv person to do publicity. 213-233-6911
- Fem voc avail for paid work, b/u or voice over. Also looking for prodcr or agent. 310-462-5605
- Former HOLE bst, currently w/Mazzy Star, looking for musicians for haunting proj. Send tape/bio: Jill, P.O. Box 93303, Los Angeles, CA 90093-0303
- Hip-hop R&B producer nded for R&B hip-hop group. 213-347-3693

- Internal'ly known, not for profit Christian Theatre sks self contained, orig, uplifting variety acts for 11/10 Talent Night. Call Jamie for audition, 213-483-4120
- Kybd tech looking for tour, exp w/Hammond B3 organ & other vintage kybd equip, also w/module rack. John, 1-800-805-1004
- Kybd compar/sngwr w/lnlt sequences, dance trks, techno, etc. currently sks non-cable program or anybody in need of xint sequences. Pro only. 818-773-9943
- Las Vegas based band sks mgmt, publicist and/or booking agt. Call for demo pkg. 702-459-7142
- Male/fem acts wtd for hip-hop, pop, jazz. Producer, hit writers, mgmt, rec contract pending. Serious only. 310-793-8208
- Mgr nded by estab rock/alt band w/CD, press & drive. Must have contacts & be as dedicatd as we are. 310-391-8202
- Musicians for audition in Japan. Need one gut/bst/dmr/kybd. White girls, 18-25. Ken, 213-461-6208
- Pop combo sks financial devel & mgmt, meetings avail upon req, deep pockets only pls. 213-462-4678
- Pyramid Phase III stereo mixer w/EQ & echo, four lines that double plus one mic line, great for DJ. Suggested retail \$350, almost new, asking \$275. Tim, 310-318-6581
- Road crew nded. Drums/guit/bass techs. Pay, Local & nat'l dates w/signing band. Joe or Jim, 213-856-8946
- Seeking ballly creatv women to collab/play melodic & aggressv bal rock pop. Buzzcocks, MBV, Stereoab, Martha Stewart, Ween. 213-665-4878, x2
- Two dancers/back-up sngrs wtd. All types of music, house, hip-hop, dance, slow dance. Putting together grp. in studio recording. Serious only. Shadow, 213-933-1252
- Woman w/many talents wants position on road w/ musicians as support system, chief cook & bottle washer, masseuse, den mother, etc. Denise, 970-259-5519
- Wtd: booking agt/prodcr for avail classic & new rock cover band. Paul, 818-358-0806
- Wtd: cello plyr for band w/indie rec deal, for touring, rec, writing Missy, 213-653-4269
- Wtd: fem En Vogue-type top 40 act for Vegas work. 818-341-8423

- Wtd: male dancing partner to win Salsa contest Francine, 213-461-5678
- Wtd: REBEL REBEL shock punk band sks pro mgmt or booking agt. Teddy, 909-875-9521
- Wtd: violin or viola plyr into mid-Eastern music for live perf & video. backing voc a +. 213-469-5859

**16. SONGWRITERS**

- Alltn sngwrtrs: voc avail for your demos, pop, A/C type voc. Johnny, 213-508-8462
- Fem sngwrtr interested in joining R&B all girl group. 213-347-3693
- Lyrcst wtd by rec artist/pianst w/2 albums, must have xint connects to have songs placed. 818-342-3100
- Lyrcal/sngwrtr sks collab w/composr to make songs pitch worthy for publshrs. Bobby James, 805-522-0031
- Male kybd, angwrtr, male looking for fem musicians. Hearst, Vixen, Lidia Ford. Will relocate from Springfield, MO. Have resume, demo. Lance, msg, 417-886-5944
- Male voc/sngwrtr into melodic hr, pop rock, strong meaningful lyrics sks sngwrtr for collab. Must be serious & dedicatd. Carmelo, 310-395-0377
- Pop sngwrtr/real sks multi-talented musicn/composr for collab on ten song proj for upcoming CD. Serious artists only. Jennifer, 213-469-9380
- Prince Infi artist w/high range, sings rap & writes own material, all orig songs, sks producer w/hot music to collab. 619-687-5145
- Sngwrtr w/reggae, pop, cntry, blues, demo sks band & sngrs not rec self-contained. Paul, msg, 818-447-6981
- Sngwrtr/guit wtd by serious male sngr to form unstopable partnership, success-minded, good alt, gay friendly, contemp folk/pop w/soul. Jeff, 213-427-3912

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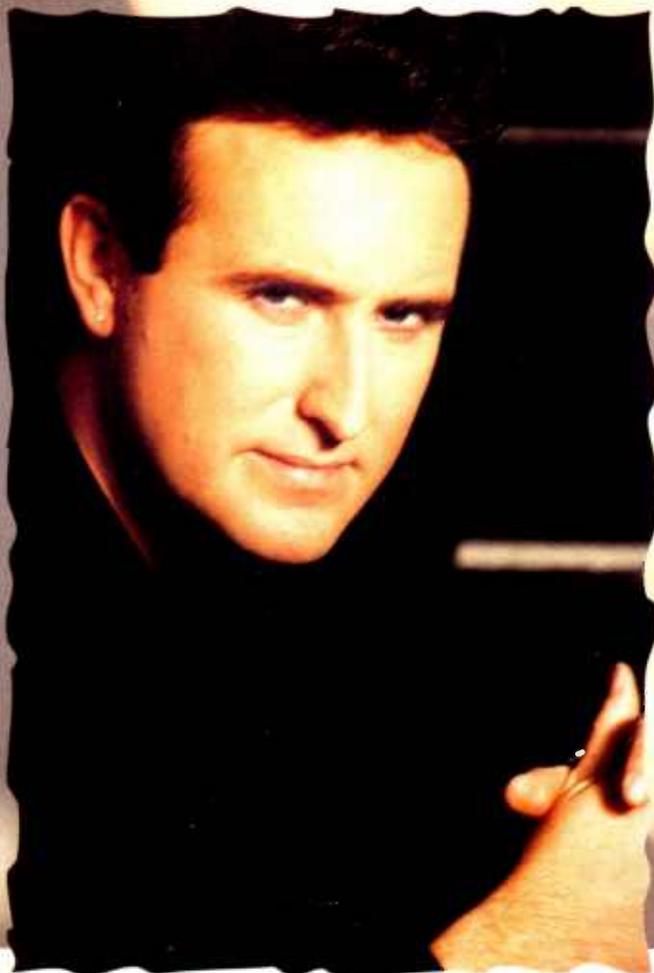
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