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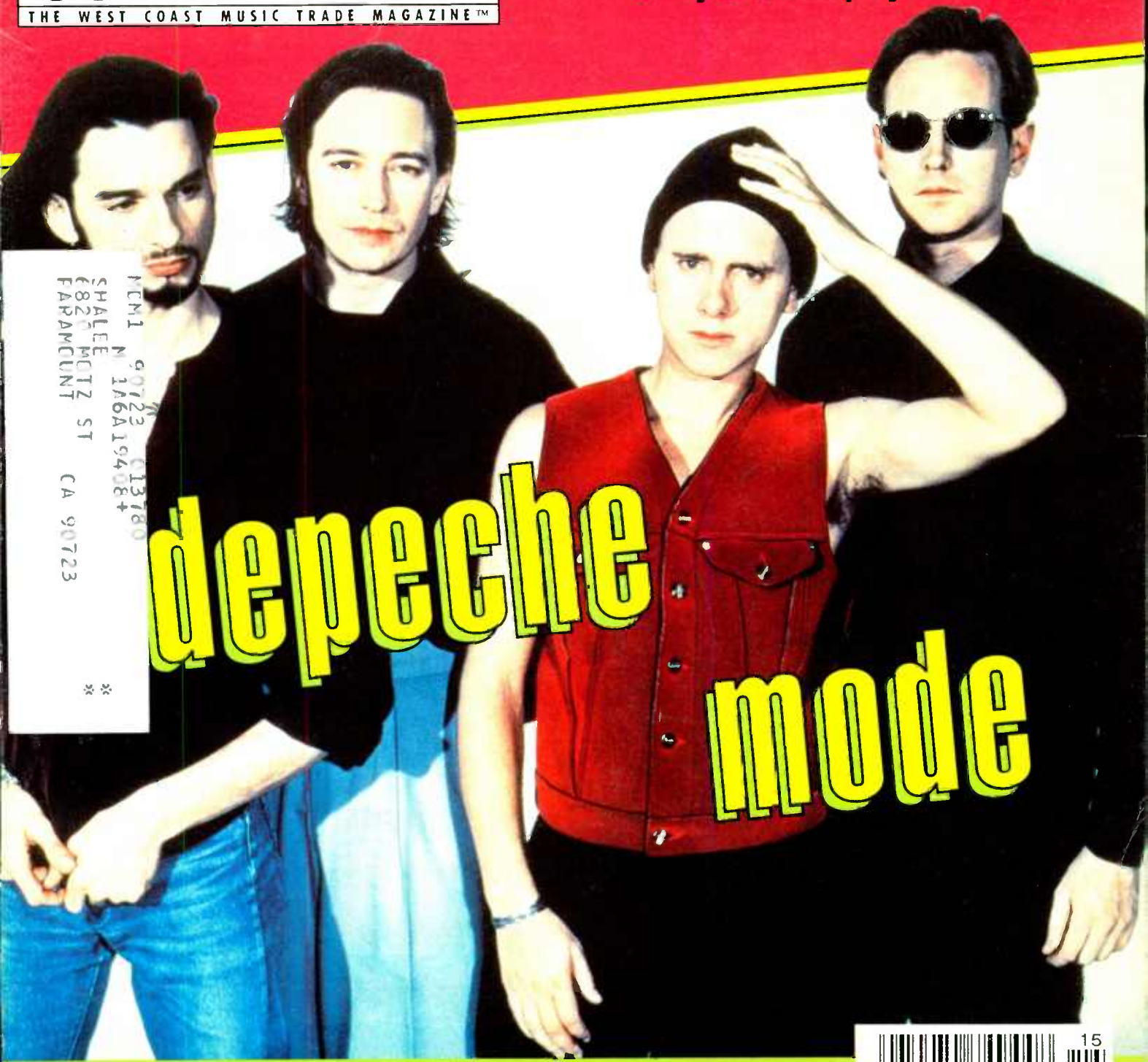
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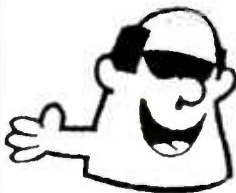
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FEATURES



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DEPECHE MODE

Songs Of Faith And Devotion is Depeche Mode's 10th album, and their first since *Violator* was released some three years ago. After a year off to deal with their personal lives, DM is back in circulation and planning a '93 tour of America.

By Jon Matsumoto



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DAVID FOSTER

He began his career as a studio session player and parlayed that into superstardom as one of the most successful and sought-after record producers in the biz. Foster is currently in the studio with Barbra Streisand. What's next for this star?

By Jonathan Widran

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FEEDBACK

Misled

Dear MC:

Last Sunday I went to the so-called "Sunday School Sabbath," promoted by Royale Edward at the Palomino. I went there to see Asphalt Ballet and Jones Street, only to find out much later and after they kept announcing that they were coming up next, that they weren't even playing. Asphalt Ballet, from what I've heard, wasn't even in town that night. Now if that wasn't bad enough, I went back to the Palomino on Wednesday to the "Policeman's Ball" to see Stikkitty. Their name was on the marquee and I called to check and they told me 11:00 p.m. I got there, paid my money, only to find out that they had cancelled two weeks prior. Now isn't there something wrong about this? Does this club and promoter have any integrity? I work hard for my money, only to be lied to.

Felice Abigail
Hollywood, CA

Outraged

Dear MC:

Your "Musician's Guide To Video Production Companies" should have been entitled, "A&R Guide To Video Production Companies." First of all, few musicians have the "\$15,000 to \$50,000" budget needed to avail themselves of the services described in your article. Secondly, contrary to the author's opinion, the musicians in a signed band rarely have creative control over their videos until they are a major artist. Up until the time they have that kind of clout, they are totally guided by the label. Once they are a major artist and have a say in the creative marketing behind their album, the budgets for their videos are more likely to be in the range of \$100,000 to \$200,000.

In this precarious economy, however, even the record labels are looking for alternatives to the conspicuous waste that has been spent in the past. No longer can video budgets be unrestricted. Many artists are being

broken at the street level, and the videos are sometimes more effective if they have a "street" vibe. The success of my system at the Lingerie is a good example of that. An artist or record label can come in and walk away with a completely edited, six-camera with special effects performance video for a fraction of a fraction of the cost of hiring a video production company to do the same. In fact, the band or label can rent my system and the club location for the day for the equivalent of 1/30th of the normal charge for a fully manned six-camera shoot.

I found your article extremely discriminatory against the struggling artists who just don't have a prayer of coming up with the necessary \$15,000 minimum your author states is required. It was also discriminatory against those of us who are truly providing the less financially endowed performers with desperately needed services at a reasonable cost.

I was also highly disappointed that the article seemed to be a hype for the author's company, when in the past *Music Connection* has always played fair with its sponsors. There were other video producers who advertise in your magazine, who you take money from, who were left out of the "Exclusive Guide To Video Production Companies." On behalf of my fellow video producers, I found this extremely tacky.

Video Bob
Club Lingerie
Hollywood, CA

What About Gene?

Dear MC:

Roger McGuinn discussing "Eight Miles High" and not mentioning Gene Clark would be like John Lennon pontificating about "Yesterday" and not mentioning Paul McCartney. Has McGuinn no shame?

Saul Davis
Studio City, CA

OBITUARY


The publishers and staff of *Music Connection* would like to offer their heartfelt condolences to the family of Sherri Foreman, 29-year-old singer-songwriter who, along with her unborn child, died on March 31st from stab wounds sustained while being attacked at an ATM machine in North Hollywood. Foreman was the girlfriend of Bobby Rock, drummer for DGC/Geffen band Nelson and father of the child.

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CALENDAR

By Trish Connery

If you have an event, workshop, class or seminar that you want us to announce, send the information in writing to:

Calendar, c/o Music Connection
6640 Sunset Blvd., Hollywood, CA 90028.

Current

□ Songwriter K. A. Parker is offering two courses this spring. "Beginning Lyric Writing," her well-known class which she developed in 1979, will be held on Wednesdays, April 21st through June 9th, 7:30-10:00 p.m. This course is a step-by-step approach to contemporary form and content of current popular songs, including rock, pop, country and R&B. In addition, Ms. Parker will be teaching a four-week course, "Business Of Songwriting" on Mondays, beginning May 3rd. This particular series covers an overview of the music business, how to get a record deal, how to set up and maintain your own publishing company and more. Contact K. A. Parker for reservations and fee information at (213) 656-6916.

□ The time has rolled around again for the Seventh Annual Yamaha Soundcheck, the nationwide talent contest open to any musician who writes original music, performs with a band of two or more members and is not currently signed to a nationally distributed record label. All submitted tapes will be reviewed by up to three judging panels comprised of major record label A&R representatives, publishers and managers. From the entries received, twenty semi-finalists will be selected and will audition live in their hometowns for Soundcheck A&R representatives. Each semi-finalist will be awarded a Yamaha MT120 Multitrack Cassette Recorder and TDK audio cassette tapes. Out of the twenty semi-finalists, four will be selected as finalists and flown to Los Angeles for the National Finals, to be held September 14th. Each of the four finalist bands will receive a \$2,500 development fund or an equal value in Yamaha musical pro audio gear. One band is awarded the grand prize—consultations with industry professionals and an all-expense paid trip to Japan to represent the United States at "MusicQuest," the largest music festival of its kind, featuring bands from nearly 30 countries around the world. To enter, bands must submit a cassette recording of two original songs by June 25th. Call Soundcheck at 1-800-451-ROCK (7625) to receive entry materials.

□ The California Lawyers For The Arts has another new seminar coming up, "Agent And Manager Contracts For Performing Artists" on May 18th, 7:00 p.m. An attorney will be discussing the differences between the function of an agent and a manager and important contractual terms performing artists should be aware of prior to entering into agreements. The workshop will be held at 1549 11th St., #200 in Santa Monica. For more information, contact the California Lawyers for the Arts, (310) 395-8893.

□ The next luncheon for the Southern California Chapter of the International

Teleproduction Society (ITS) will be held Tuesday, April 27th, 11:30 a.m. The topic of discussion will be "Format Wars-Tape, Discs And Others." ITS monthly luncheons are held at the Hollywood Roosevelt Hotel. The cost is \$25 for members; \$30 for non-members. Call (213) 467-2898 for additional information.

□ The Los Angeles Chapter of the National Academy of Recording Arts & Sciences (LA/NARAS) presents a special music publishing seminar on April 13th, 7:00 p.m., held at the Chaplin Soundstage, A&M Records, 1416 N. LaBrea in Hollywood. The seminar will present an overview of music publishing in today's marketplace and how the new technologies, from the CD to digital radio systems, affect the publisher, songwriter, producer and the executive. Panelists include Lance Freed (Rondor Music), Bob Fead (Famous Music), Leeds Levy (Leeds International) and Carol Ware (MCA Publishing). Also on the panel are David Foster, Linda Thompson, Tena Clark and Rick Riccobono (BMI) and Todd Brabec (ASCAP). Admission is \$3 for NARAS members; \$5 for non-members. Call (818) 843-8253 for reservations.

□ Big Valley Music, located at 8541 Reseda Blvd. in Northridge, does its part to celebrate International Guitar Month with a free guitar seminar on Saturday, April 17th, 2:00-4:00 p.m. The seminar is designed for all guitarists and will cover styles from classic, country, blues and metal. Featured clinicians will be John Tapella, one of L.A.'s hottest young guitarists and *Guitar School* magazine columnist who will teach metal rhythm, lead guitar style and alternate picking and dexterity; and Fred Sokolow, a multi-instrumentalist who plays electric and acoustic five string banjo, Dobro guitar and mandolin and who will teach chord melody, bottleneck slide, blues like Willie Dixon and country standards.

□ Musicians Workshop Productions (MWP) has developed a music education seminar series for drummers, guitars and bassists. These two-day seminars will feature live performance workshops, music theory, technique and style analysis taught by some of the finest music educators and musicians available. Practical applications of the curriculum will be demonstrated in a concert and master-class format by MWP instructors. MWP's pilot program will be held April 24th and 25th at the Quality Hotel in Anaheim. Guest instructors include Gregg Bissonette, drummer for the Joe Satriani Band, L.A. studio instructor Carl Verheyen and BIT instructor Chris Plunkett. Contact MWP's co-founders Jim Speights or Dean Brown, for additional information at 1-800-888-MWP1.

□ Music industry attorney Neville I. Johnson, in conjunction with The Learning Annex, conducts a one-day seminar, "How To Start And Run Your Own Record Company" on Thursday, April 22nd, 6:30-9:30 p.m. The seminar will be held at The Hyatt, 8401 Sunset Blvd. in Los Angeles, CA. The fee is \$39. Contact The Learning Annex at (310) 478-6677 for additional information.



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CLOSE-UP
Dr. Arlo Gordin, Chiropractor

By Karen Orsi

You may feel cursed by the gods of music if, just when you're on a roll and playing your best, you experience tingling, numbness or pain in the most integral of all your assets: your hands. It doesn't happen because you're replaying wrong, nor does it happen because you are doomed forever to toil at your day job. It happens because you're human, and when you spend a lot of time doing one thing over and over again with your hands, you might very well experience something called subluxation. Other symptoms of this disgruntling and frustrating ailment include loss of control or strength, and pain in your hands, fingers, thumbs, arms, elbows, shoulders or neck. Other previously applied labels for subluxation include "tendonitis" and "carpal tunnel syndrome," which is a specialized form of subluxation.



Dr. Gordin w/Billy Sheehan

Subluxation occurs when the bones in your joints have moved just slightly out of their normal position and start to interfere with your nerves. Often this problem, like carpal tunnel syndrome, has been treated with painkillers, anti-inflammatory drugs, braces, orders to stop playing and surgery. But Dr. Arlo Gordin, a chiropractor in the Hollywood area, has had incredible success in treating what ails players, and he has successfully avoided the use of drugs and surgery almost without exception. A specialist in the chiropractic field of Applied Kinesiology, his successful treatment of musicians over the past fourteen years has garnered him a fine reputation as the "Musik Doctor." Two of his most vehemently enthusiastic clients are bass virtuosos Billy Sheehan and Stuart Hamm. Both musicians had gone through the usual gamut of frustrating medical dead ends before finding relief at the hands of Dr. Gordin.

Surprisingly, Dr. Gordin's theory is much like that of any good studio technician: He has a thorough knowledge of the human schematic. By following the wiring diagram and performing strength tests on the hands, arms, shoulders, neck and back and "specking out" the system for any signs of subluxation, he is able to find the bones that are out of line and manually press them back into position, which offers immediate relief. By tracking the wiring diagram of the nerves, he fixes the electrical failure and restores the joints to their normal function, much like the tech you'd call when a channel is out on the recording console. Like any good technician, Dr. Gordin

is always looking at the big picture. Quite often, he has found that the source of pain has nothing to do with playing at all. Most often, subluxation in a musician can be traced back to old neck injuries such as whiplash, football injury, or an injury due to surf boarding or skateboarding. Also, activities such as heavy hammering at work or heavy lifting

can do it, too. Some musicians have subluxated themselves by just working out and lifting weights. He sometimes requires players get X-rays to locate any spinal damage, poor structure or misalignment. If the problem is located in the spine, treating the hands will not help. Sometimes a spinal problem can surface as pain in another part of the body. With some bass and guitar players, Dr. Gordin has found that some relief can be had just by adjusting the way you wear your ax. If it hangs too heavily the wrong way, you can push yourself into subluxation. Subluxation occurs in bassists, keyboardists, guitarists, singers and virtually anyone that plays anything, including classical musicians. Going back to the musicians mentioned earlier, Stuart Hamm and Billy Sheehan, Dr. Gordin says, "They had very similar pain histories, but two totally different areas of short circuiting. With Billy, we had to fix his hands and elbows, and with Stuart, it was all in his neck. When we fixed Stuart's neck, his hands were perfect. With Billy we had to go down into the arms to fix his hands, and now his hands are perfect." And although the results are immediate, he says, "I recommend a little bit of maintenance for my patients when they're done with the treatment," he says. "But they won't require that to be better than they were before. That's just to keep the machine fine tuned."

Part of Dr. Gordin's service includes nutritional treatment and advice. Dr. Gordin asserts that wearing down adrenal glands, which is what occurs during stress and can happen from subsisting on junk food and caffeine, can in and of itself produce carpal tunnel syndrome. Depletion of vitamin B is a real hazard when living in the fast lane, and he often recommends nutritional supplements of Vitamin B5 and B6. He also prescribes glandular nutrients to treat "adrenal burnout." One manufacturer of these supplements he recommends is Standard Process.

The Gordin Chiropractic Health Center is at 6753 Hollywood Blvd., Ste. 200, Hollywood, 90028. For more information or appointments, call (213) 463-0303. **MC**

Report Shows Rock Still Dominates Market; Country Increases Share

By Sue Gold

WASHINGTON, DC—The Recording Industry Association of America has released some surprising figures regarding consumer trends in popular music in their 1992 Consumer Profile. Among the most notable statistics, urban music has slipped, rock still dominates the marketplace and consumers in the 20-24 age group have dropped off.

Rock music's drop of 3.1 percent from 1991 still wasn't enough to knock it from controlling 33.2 percent of the marketplace, even though record companies have complained this genre is struggling.

"We're having problems with some rock groups," said Russ Bach, President of major distribution company CEMA. "So when you tie that into the under 24 age group decreasing, then it makes all the sense in the world that rock would decrease."

"I think our figures pretty much reflect what's on the charts," said RIAA President Jason Berman. "Rock has been coming down steadily over the course of the last four or five years, but on the whole, still represents the largest share."

Urban music, which includes R&B, rap, hip-hop and soul, continues to be the second most popular form of music, despite a 1.5 percent slip in purchases, a slippage

which surprised many industry observers.

Country music's share of the marketplace continued to grow (it's been growing steadily since 1989), something that surprises no one. "Its continued crossover success comes as no surprise, but what's extraordinary is the fact that country music's percentage of the marketplace has nearly doubled in the last two years," RIAA's Jason Berman noted.

Figures stating that consumers in the 30-plus age group has increased 6.4 percent were not a big surprise to executives, even though this age bracket has generally not been considered a strong sales force. According to Kirt Bonin, Director of Sales for Arista, "Over Christmas, you could really see how that customer was coming into buy Sade, Michael Bolton, Neil Diamond's Christmas album, Kenny G and *The Bodyguard*. It was probably part of a two-year progression from Bonnie Raitt to Natalie Cole and segued into a Kenny G and *Bodyguard* without any problem."

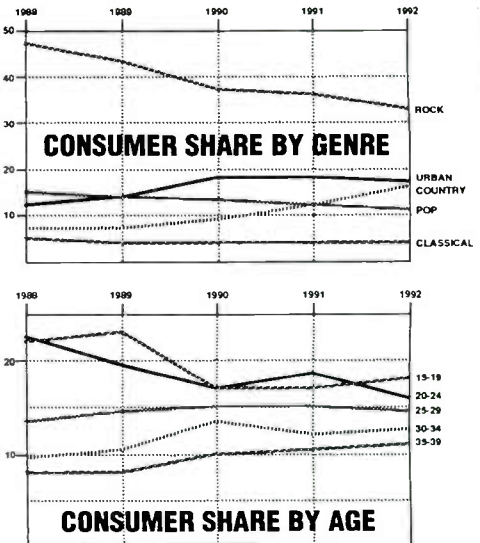
"There's no doubt that the 30-plus age group is becoming much more important," added Bach. "This generation is getting bigger. Just look at the demographics. There's a decrease in teenagers in America.

Look at Jon Secada and Arrested Development. Both of these artists transcend age and go into the 30-plus, yet we've gotten our share of teenage audience on those as well."

"I think consumers are just getting older," said Berman. "I also think that, particularly in 1992, the effects of the recession took its toll on the youngest portion of our buying spectrum."

The drop in buying power in consumers aged 20-24, however, did catch Arista's Bonin off-guard. "That is a bit of a mystery, because one of the best ways to gauge that is by single sales and cassette single sales, which I think were at an all-time high."

Figures regarding the age of consumers is especially important



to marketing executives like Bonin, who said, "It's always a challenge to look for consumers who will find a record appealing. I know I'm going to be totally conscious of the figures, because that's my job, to figure out ways to make a record sell."

Bands Spark Careers With Covers Of Seventies MOR Classics

By Jonathan Widran

LOS ANGELES—Cover versions of pop classics have long been a chart staple. And not only is 1993 proving that to be truer than ever, but that remaking an old Seventies MOR classic might be a band's best bet.

Two of the most surprising success stories of recent vintage are Ugly Kid Joe's Top Ten rendition of Harry Chapin's 1974 father-son opus "Cat's In The Cradle" and Faith No More's faithful remake of the Lionel Richie/Commodores 1977 classic "Easy"—remakes that have given both bands, whose current albums have not lived up to expectations, new commercial life.

Though both recordings are atypical ventures for bands steeped in a more cutting edge mindset, the bands' longtime love for the cuts has left no one at either band's label surprised by the success.

According to Mercury Records West Coast A&R Manager Bobby Carlton, "Whitfield Crane [lead singer of Ugly Kid Joe] has been doing 'Cats' live for many years, playing it many times before he got it just right. It's a logical progression for the band."

Carlton adds that the plan all along was to set up 'Cats' with two harder-edged cuts from Ugly Kid

Joe's *America's Least Wanted*. "Everyone was ready for a ballad after those two," he says.

Sharon Levitt, Director of Publicity at Slash, explains that Faith No More also performed 'Easy' (not included on their current album) live for many years. "Remember, Faith No More is a band who plays the Nestle's Crunch theme live! They've always enjoyed 'Easy' and have played it in concert for many years. They thought releasing it as a live single would be a fun idea. It was completely a band decision."

Another blast from the past gathering steam is Go West's rendering of Bobby Caldwell's 1979 classic, "What You Won't Do For Love."

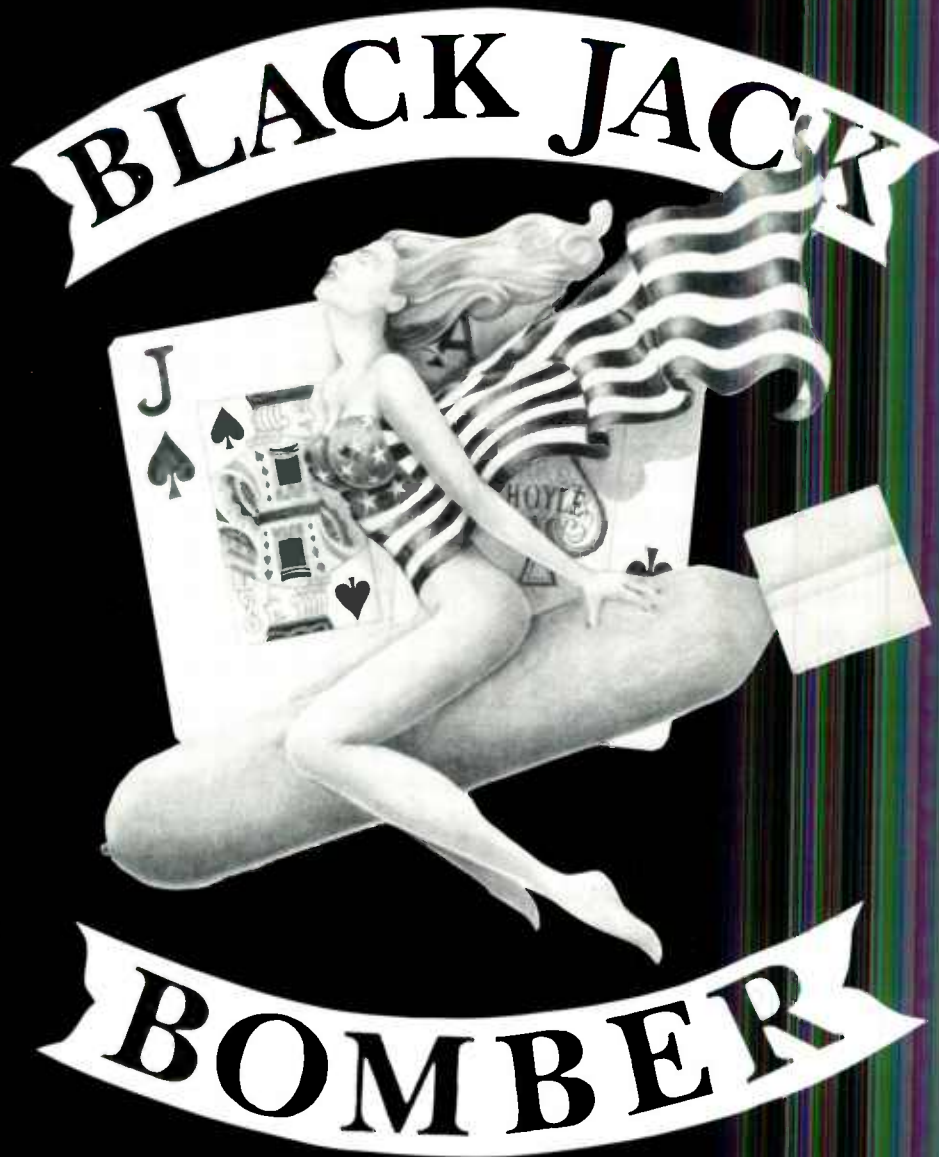
Unlike the band-supported decisions on "Cats" and "Easy," Peter Cox and Richard Drummie of Go West were initially opposed to including "What You Won't Do For Love" on their EMI release, *Indian Summer*. According to Cox, "Ron Fair [former EMI A&R executive] suggested it because it had been such a success and is instantly recognizable. I wasn't aware of how popular the song had been. Ron played it for us, we resisted recording it and he gently manipulated us until we finally gave in."

STARS ANNOUNCE AIDS BENEFIT



Joey Lawrence, actress Vanessa Williams of *Melrose Place*, KIIS jock Rick Dees and actor Jeff Goldblum are pictured at the recent press conference announcing KIIS and Sega's upcoming all-star charity concert and silent auction benefiting the Pediatric Aids Foundation. Artists scheduled to participate in the April 24th concert include Jon Secada, Patty Smyth, Joey Lawrence and Neneh Cherry.

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Curb Raises Stakes In Legal War With MCA

By Sue Gold

NASHVILLE—In response to MCA's recent filing for Declaratory Relief, the Curb Music Company has filed a lawsuit against MCA Records for \$30 million in compensatory and punitive damages. While MCA's suit only asked the court to clarify the relationship between the two companies and not for monetary relief, Curb has upped the stakes in the battle by requesting damages.

Curb's lawsuit claims MCA has repeatedly failed to properly account for and pay Curb in a timely manner; that MCA breached its fiduciary responsibilities with respect to improper manufacturing charges, pricing and record club licensing; and that MCA has not appropriately applied and used the Curb label and logo on records and press releases.

MCA's suit is an attempt to resolve disputes between MCA and Curb regarding the payment of artist royalties and promotion costs for MCA/Curb venture artists and rights to master recordings that Curb/MCA artist the Judds had previously recorded for RCA. Curb officials claim there is no contractual obligation for Curb to exclusively license the Judds' masters to Curb/MCA and requests confirmation from the court regarding this matter.

"Basically, they're asking for the same clarification judgement we have," said MCA attorney Don

Engel. "The way I see it, they said, yes, there is a dispute about how we're going to account and, yes, there is a dispute about the masters, but they claim we gave those masters up somehow. We feel it would have been more appropriate if they had simply added to our request for guidance from the court instead of making these charges."

When MCA filed their suit last month, a spokesperson claimed that the action was designed to strengthen, not weaken, the joint efforts of MCA and Curb. However, Aubrey Harwell, an attorney for Curb, says, "We were surprised by MCA's action and astonished by their comment that their lawsuit was designed to strengthen, not weaken, the joint efforts of MCA and Curb. MCA is the Goliath of the industry, and it has been their pattern over the last few years to consistently deny timely payments and other contractual obligations due Curb."

Complicating matters is the fact that Curb has filed the suit in another state. According to Engel, Curb Music was based in Los Angeles until late last year. Records indicate that as of December 1992, Curb Music is now a Nashville corporation. The move to Nashville enabled Curb to file its suit in Nashville, so there are now two lawsuits to solve the same problem. **MC**

GUITAR DONATION



The Rock & Roll Hall of Fame recently added legendary bluesman Elmore James' National hollow body electric to its burgeoning collection of memorabilia. Construction on the Hall of Fame and Museum will begin this month in Cleveland, Ohio; James was inducted in 1992. Pictured (L-R): Craig Inciardi, Acquisitions Coordinator for the Hall Of Fame, Atlantic Co-Chairman Ahmet Ertegun, Elmore James producer Bobby Robinson, Hall of Fame Executive Director Suzan Evans and Atlantic Co-Chairman Doug Morris.

By Michael Amicone



Paris Eley

Motown Records has announced the appointment of Paris Eley to the post of Senior Vice President of Marketing. Eley, who is a 30-year veteran of the music wars, having held numerous posts in promotion merchandising and product management, including a ten-year stint with CBS, will oversee all aspects of marketing for the label.

Kurzweil Music Systems has announced the addition of keyboardist Jordan Rudess to the company's team of professional product specialists. Rudess, who entered the Juilliard School of Music at the ripe old age of nine, and at nineteen, won the prestigious Van Cliburn Piano Award at the Interlochen Music Festival, will perform and conduct workshops demonstrating the latest state-of-the-art gear from Kurzweil.

I.R.S. Records has named Paul Orescan to the post of Vice President of Marketing and Promotion. Relocating from the label's operation in Canada, where he held the post of President, Orescan will focus on artist development and marketing campaigns for the label from their Universal City headquarters.



Francesca DeFeo

Columbia Records has promoted Francesca DeFeo to the post of Director of East Coast Publicity. DeFeo, who began her career as a Columbia Publicity Coordinator, was the label's Associate Director of Publicity.

In additional Sony Music news, Carol Chen has been named Associate Design Director for Epic Records. Based in New York, Chen will oversee Epic's packaging, advertising and point-of-purchase materials. Columbia Records has also announced the appointment of Stacy Drummond to the post of Associate Design Director.

Zoo Entertainment has announced the appointment of Candy Masengale to the post of Vice President, Sales.

Masengale, who will be based in New York, will oversee the label's expanding sales department.

Angel/EMI Classics/Virgin Classics has announced the promotion of Jay Barbieri to the post of Director of Record and Creative Production. Based in New York, Barbieri will oversee the management and execution of all packaging concepts, as well as the design and management of inventory and operations.

Liberty Records has named Bruce Greenberg to the post of Special Assistant to the President, Jimmy Bowen. Greenberg is a twenty-year veteran of the music industry, having started his career in the promotion department of Liberty/UA in the early Seventies.



T Lavitz

Generalmusic Corporation has announced an artist endorsement agreement with noted keyboardist T Lavitz. Lavitz is best-known for his work with the Dixie Dregs.

MCA Records has named Larry Jacobson to the post of Associate Director of Recording Administration. Previously the company's Manager of Recording Administration, Jacobson will approve budgets and will track all recording costs for the label.

Geffen Records has announced the promotion of Tracy Skelly to the post of AC/NAC/Jazz Promotion Director. Skelly, who graduated from UCLA in 1988, was previously the label's AC Promotion Manager, having worked on projects by such acts as Pat Metheny, Lyle Mays and Cher.



Sue Yeruski

A&M Records has announced the appointment of Sue Yeruski to the post of International Marketing Director. Yeruski, who joined A&M in 1986 as an assistant in the international department, was recently the label's International Marketing Manager. **MC**



Kenny Ostin

Company: Giant Records
Title: A&R Rep
Duties: Talent acquisition
Years with company: Three

Dialogue

Background: "When I was eighteen years old, I worked in the mailroom of MS Distributing in Chicago. I filled orders for all of our accounts and labels. At 20 years old, Charlie Minor hired me to do promotion at United Artists for about a year and I also worked at Sire Records in New York for a year. And then Doug Morris hired me. He really gave me my shot in the business. He first put me into A&R. I was managing an act named Chris Mancini when Doug hired me. Chris never made it but I went on to work at Atlantic Records in Los Angeles and the first group I signed was Ratt, whose debut album sold about three million worldwide."

Family Ties: "Having my other brother, Michael, in A&R at Warner Bros. and my father, Mo Ostin known by everyone in the industry, is both a blessing and a curse. It's a bitter-sweet feeling with both positive and negative sides. Sometimes, people don't want you to win because of who your family is. So you have to just create your own spots. You've got to keep your head up, stay focused and move. Sometimes, it's a double-edged sword."

Mo' Mo: "Any time I ever wanted to ask my father anything, he was there

for me. He's a great father and a great industry person. You can go talk with him about anything. He'll always give you a straight answer. He'll let me do my business and if I run into a wall and fall down, he lets me get up and figure out what went wrong by myself."

Upside: "I love music, I love the business and I'm totally driven by them. I have a driving force to move forward and to succeed. Just being able to do this every day is the upside for me."

Downs: "I hate people who are on power trips; people that are brown-nosers and those who just sit around and mope all day. I like people who have their feet on the ground. I don't like people that aren't real."

Unsolicited Tapes: "I always accept unsolicited tapes and if bands call me, I'll call back. I would hope they'd call before just dropping a package in the mail. If their music isn't for me, I'll tell them who to send it to. I learned that from my dad. If you called him, he'd call back."

Local Overview: "As far as bands are concerned, I think the local scene is pretty dead. I think there's kind of a folk thing that's beginning to happen. I feel you're gonna hear more of that Joni Mitchell-Neil Young sound. Songs that have very definite positive messages."

Signings: "I haven't actually signed an act to the label, but I'm working on bringing in a band called Sugar. They're an alternative-rock band from Boston."

Talent Ingredients: "I think there has to be chemistry amongst the band members. Then, of course, the songs have to be there. It would help if the band had a certain unique vibe about them. Charisma and a certain look are also important. But for an A&R person, it's more something you feel. You almost get a chill when it's right. It just hits you like a Mack truck. You know when you want to sign something."

Advice: "Be totally rehearsed and have all of your songs together. Make sure all of the band members are totally focused and that your entire show is together. It's very tough out there and you have to always be better than the other guys. To do that, you always have to practice. To

some, it comes naturally and others have to work at it. With practice and a good band, you can't stop a hit from happening."

Grapevine

Jani Lane has officially parted ways with **Warrant**. Still under discussion is—who will or will not be allowed to use the band name, and will either party remain with Columbia? Stay tuned as the band continues to audition new vocalists.

After their recent headlining show at the Roxy, which drew over 700 loyal fans, local rockers **Big Bang Babies** have decided to replace their drummer. They're looking for a young, aggressive drummer with image and attitude. If you qualify, call the BBB hotline.

The correct telephone number for **Local Heroes** is (213) 960-1070. It was listed incorrectly in the Band Directory issue.

Bassist **Anthony Esposito** has left **Lynch Mob** and formed a new band called **Lockjaw** with former Alarm guitarist/vocalist **Mike Polsney** and studio drummer **Graham Hawthorne**. The trio is based out of New York.

Zen Boy looking for a new lead singer to finish their recording dates with producers **Eddie Van Halen** and **Andy Johns**. Send your promo packages to **Zen Boy**, 8113 Fallbrook, West Hills, CA. 91304.

Concert Associates, in association with **Rhino Records** and **UCLA's Center For The Performing Arts**, will present two days of "Troubadours Of Folk" at **UCLA's Drake Stadium** on June 5th & 6th. Performers already confirmed include **Judy Collins**, **Mary-Chapin Carpenter**, **Beausoleil**, **Hamilton Camp**, **Bob Gibson**, **Peter Case**, **Arlo Guthrie**, **Richie Havens**, **Kingston Trio**, **Roger McGuinn**, **Taj Mahal**, **Odetta**, **Joni Mitchell**,



Motown recording act Boyz II Men is all smiles as they are presented with plaques signifying quintuple platinum sales of their Cooleyhighharmony album and their successes with the singles "End Of The Road," "Motownphilly," "In The Still Of The Night" and "It's So Hard To Say Goodbye." Pictured above from left to right are Michael McCary (BIIM), Wanya Morris (BIIM), Frank Turner (Senior VP of Pop Promotion), Nate Morris (BIIM) and Shawn Stockman (BIIM).



Tahmireh Arroyo/Celebrity Photo

Following her recent live broadcast at the Roxy, Epic Nashville threw a gala party for their recent signee, Patty Loveless, at Spago's restaurant in West Hollywood. Pictured above at the festivities are (L-R) songwriter Dave Wolinski, producer Don Was, Sony Nashville President Roy Wunsch, artist Patty Loveless and Kentucky Headhunter Richard Young.

John Prine, Ramblin' Jack Elliot, Syd Straw, Richard Thompson, Peter, Paul & Mary and a host of others. There will also be arts, crafts and plenty of food. Festival hours each day will be from 9:00 a.m. to 8:30 p.m. and tickets for the two-day event are \$45.00 which includes parking. For more festival information, call (213) 480-3232.

Former Keel & Cold Sweat guitarist **Marc Ferrari** has been quite busy lately, although he doesn't have a band! Instead of just sitting on his laurels, Ferrari signed over one of his new tunes to **Transition Music**, made a catalog deal with Tokyo-based **J-Wave Music**, placed three songs in the upcoming **Concorde Pictures Film Liars Club**, two songs in the upcoming **21st Century Films Bonnie & Clyde** remake, placed another in an episode of *General Hospital* and another song on the *Black Thorne* album with Bob Kulick & Graham Bonnett. Ferrari can be reached at (818) 377-5293.

Audrey Rickett has joined **Queeny Blast Pop** as their new guitarist. The band will perform live in June at which time they will release their second demo tape being produced by George Tobin.

Local rock band **Jones Street** still working in the studio with Slaughter bassist **Dana Strum** producing.

When will somebody put together the definitive **Kinks Kompilation** album? Without trying, you're talking about a solid three CD-set of classics. What's the problem, fellas? And what about a two-CD set from the **Animals**?

Now's the time to start making plans to see your favorite concerts at the **Greek Theatre** and at the **Universal Amphitheatre**. Check your local Sunday newspapers for complete talent lineups.

This year's **Foundations Forum** will be held at the Burbank Hilton & Convention Center on September 9-11. For more info, call (212) 645-1360.

Simon Stokes and **Tom Hensley**

have placed another one of their songs, "Elegance"—this time in the Full Moon film *Trancers III*. Simon can be reached at (310) 657-0118.

Aerosmith will tentatively play their first concert date on June 4th. Band is gearing up for the release of their new album and begins rehearsals in mid-May.

Although the **Coverdale/Page** album is one of the hottest in the country, former Led Zeppelin singer **Robert Plant** will be touring America this fall. Things could get interesting.

Chart Activities

Lee Roy Parnell's "Tender Moment" single on **Arista** will not only become a Top Five Country hit, but it is a likely candidate to follow in the footsteps of Mary-Chapin Carpenter's "Passionate Kisses" and crossover to the pop charts.

Capitol Records has released *The Knack Retrospective*, a collection of some seventeen tracks chronicling the band's four-album recorded history. "My Sharona," "Good Girls Don't," "(She's So) Selfish," "Baby Talks Dirty," "Africa," "Another Lousy Day In Paradise," "Pay The Devil," "Rocket O' Love" and a host of others fill the LP with New Wave memories.

Deals

Priority Records has signed Dallas-based **Mad Flava**. Initial single, "Feel The Flava," from the LP *From The Ground Unda*, will be released this summer.

Scotti Bros. Records has signed **G*Wiz**, a South Central, R&B flavored hip-hop band, to a worldwide recording contract. Act will be produced by **Jamahl Harris**.

On The Move

Kay Smith has been named Director of A&R Administration for **Sony Music Nashville**. Smith joined Sony Music in 1983 as Marketing Coordinator. 



Strength Of Balance

Contact: Michael Haid
(909) 587-0394

Purpose of Submission: Seeking label deal

① ② ③ ★ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Outside of Kenny G, not too many instrumentalists make it to the national charts these days. **Strength Of Balance** is trying to be the exception via their three-song demo submission containing "Old Times," "Dianitta" and "Baked Tuna Skin." All of the material was written by band members **Tom Gire** and **Michael Haid**, who show a decidedly positive approach to their craft. Without lyrics to hold on to, you need really strong melodies to capture the listener's attention. And in this department, the band falls just short. The songs flow nicely and are dynamic enough, but the lead melodies don't jump out and pull you into the track as they should. In fact, the songs grow less and less interesting the further we get into the tape. The opener is strongest but it's downhill from there. Stronger, more melodic material is needed before sending this tape out to the industry.



Rebel Rebel

Contact: Teddy Heavens
(909) 875-9521

Purpose of Submission: Seeking label deal

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

The band that takes great pride in calling themselves "The Kings Of Noise" releases a new three-song demo filled with punk-styled thrash rock music and hints of melodies sprinkled in for good measure. Nobody can deny that these guys play with furious abandon and, some of their musical ideas are very valid. What **Rebel Rebel** needs badly is a record producer to show them how to play and sing. They speed through each song as if they're double parked and that just ruins the good points about their music. I get the feeling, though, that the band is more into their image than their music, which is a shame. Their choruses are catchy but the tunes need further development and only a producer outside of the band can do that. If this group spent as much time on their music as they do on their image, they'd have half a chance. And anyone can tell you that in this business, half a chance is better than no chance at all.



Honor Among Thieves

Contact: Honor Among Thieves
(818) 752-8175

Purpose of Submission: Seeking publishing or label deal

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

Though this band sent in a highly-professional, six-song demo, we were only able to listen to the first three. Very well recorded and mixed, the band has a kanck for coming up with solid rock choruses but sports a lead singer with a pretty generic voice. The material, all original by the way, is well-written but is by no means unique. The musicianship is of the highest caliber, with **Rodney Rocha**, **Mike Coeyman** and **Scott McPike** turning in exceptional performances. The fault lies with **Craig Henry**, a raspy-voiced lead singer who could be doing more. The band spent some time as backup musicians for **Bret Michaels** and **Susie Hutton** and evidently, that's where they got tight. All this band really needs to do is come up with some "A" material for a record instead of the album filler on the tape. Though good, the songs submitted aren't hits.

To submit product for analysis, send your packages (including photo, bio & contact #) to: *Music Connection* Demo Critique, 6640 Sunset Blvd., Hollywood, CA 90028. All packages become the property of *Music Connection* magazine.

ASCAP

DE POS VOX HUMANA DE POS

BAY-LIWICK AT BAMMIES



Numerous ASCAP members were on hand at the recent annual Bammie Awards ceremonies in San Francisco, recognizing musical achievements by Bay Area artists and songwriters. Pictured are (seated, l-r): Starship guitarist Craig Chaquico, Jennifer (Mrs. Joe) Montana, ASCAP's Tom DeSavia; (standing, l-r): ASCAP's Todd Brabec, Kirk Hammett and Jason Newstead of Metallica, Neil Young, Lars Ulrich of Metallica, legendary 49ers quarterback Joe Montana, John Fogerty, ASCAP's Julie Horton, James Hetfield of Metallica and ASCAP's Loretta Muñoz.

STAR TYME FOR FLYTE TYME



Two-time ASCAP Songwriters of the Year, artists and producers extraordinaire Jimmy Jam and Terry Lewis, received a star on the Hollywood Walk of Fame. Congratulating them are ASCAP's Loretta Muñoz, A&M President & CEO Al Cafaro, Jimmy Jam, ASCAP's Jeanie Weems and Todd Brabec, Terry Lewis and ASCAP's Julie Horton.

GIMME SHELTER



Amnesty International recently held a "Writers In The Round" benefit at the Loews Santa Monica Beach Hotel. On hand to greet the writers after the performance were ASCAP's Michael Badami, Toad the Wet Sprocket's Glen Phillips, ASCAP's Tom DeSavia, Colin Hay, ASCAP's Jamie Richardson, Terry Steele, ASCAP's Nancy Knutsen, Andy Goldmark and John Bettis.

ADVERTISEMENT

SONGWORKS—STEVEN P. WHEELER



Toni C. Holiday

The National Academy Of Songwriter's "Acoustic Underground" at the Troubadour last month was a smash success. The room was overflowing with industry personnel and songwriters, who were treated to a diverse lineup that included Neal Coty, a talented performer from West Virginia; country songwriter Jack Wesley; songwriter/performer Alfred Johnson; David LaFlamme, former leader of the Sixties band It's A Beautiful Day, who gave his first solo performance in more than twenty years, and headliner Stephen Bishop. The next "Acoustic Underground" showcases at the Troubadour (9081 Santa Monica Blvd.) are scheduled for Monday, April 19th and Monday, May 10th. Doors open at 6:30 p.m. and showtime begins at 7:00 p.m. Pictured performing during the March showcase is comedic bassist Ritt Henn.

Songwriter Signings

Warner/Chappell Music recently signed multi-platinum songwriters and Grammy-winning producers L.A. Reid and Daryl Simmons to long-term worldwide co-publishing agreements. Both Reid and Simmons signed separate deals, which include their entire back catalogs, as well as future material.

Publishing Grapevine

Famous Music Publishing recently announced two new appointments. First, Robyn Roseman was named the Creative Director for the

company. Headquartered in the L.A. offices, Roseman will specialize in R&B music. Prior to joining Famous, Roseman was an artist manager who worked with such people as Peabo Bryson, Cameo and Debbie Allen.

Famous Music also appointed Michael Stack as the Creative Director of the new Famous Music operation in the U.K. Stack joins Famous from Rondor Music in London, where he was a professional manager. The primary focus of the new European office is to sign talent originating from the area, and to help with the promotion of the Famous catalog in conjunction with Warner/Chappell.

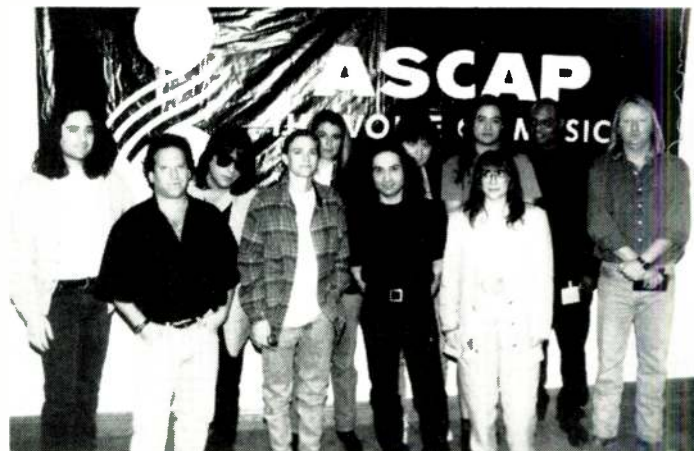


Pat Lewis

Jerry Giddens of Walking Wounded fame literally dominated the stage at ASCAP's recent "Best Kept Secrets Show" at the Coconut Teaszer last month. The charismatic singer-songwriter turned the small Teaszer stage into a sizzling rock & roll pulpit, growling his great lyrics like a religious zealot. One of the best all-around performances I've seen in Hollywood in quite a while. Interested A&R reps can contact Tom DeSavia at ASCAP for further information (213) 883-1000.

BMI has named Doreen Ringer Ross the Assistant Vice President, Film/TV Relations, BMI. Prior to the announcement, Ross was the Senior Director, Film/TV Relations at BMI. Ross' duties will include overseeing all activities pertaining to BMI's composers, writers and publishers in the areas of film and television music. BMI CEO Frances W. Preston says, "Under Doreen's leadership, BMI has emerged into a clearly dominant position in the areas of film and television music. I'm confident that she will make a strong addition to our staff of corporate officers."

Another BMI appointment has Christian Ulf-Hansen being named Associate Director, United Kingdom Writer/Publisher Relations. Ulf-Hansen will play an important role in fostering relationships with United Kingdom songwriters and publishers whose works are licensed in America through BMI.



ASCAP recently held an intensive three-day presentation of industry panels during this year's Miami Rocks music convention. ASCAP's "East Coast Music Forum" featured the A&R/Publishing Panel, which included (L-R): Andrew Brightman, Atlas Records; ASCAP's Jonathon Love, panel moderator; Frankie Laroche, Epic Records; Marnie Smith, Sony; Charlton Ford, Atlantic Records; Mark Gartenberg, Chameleon Records; Don Pazzione, Warner/Chappell; ASCAP's Marcy Drexler; Leigh Lust, Capitol Records; Al Smith, Atlantic Records; Pat Nelson, Nelson Music America.



Robyn Roseman, Creative Director, Famous Music.



Anna Flash

Toni C. Holiday

One of my top picks for "biggest unsigned mystery" continues to be singer/songwriter Shannon Moore, who recently performed at the L.A.S.S. Live! Showcase and treated the packed Highland Grounds' audience to a passionate and powerful acoustic performance. Now Ms. Moore has put together a new band, which she calls Bed. The band debuted at Molly Malone's last month, and features producer/bassist Jim Wirt, as well as Moore's captivating stage presence. Interested parties (and there should be many) can contact Linda Bourne at Sony Music Publishing (310) 449-2549.

Book Review




The Songwriter's Survival Kit
By Elizabeth Granville

Granel Press, 40 West 57th St., #903, N.Y., NY 10019
\$34.95 (spiral bound) 103 pages

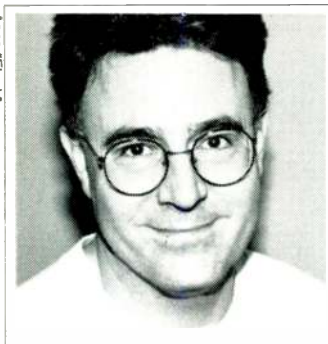
Songwriters who are really lost when it comes to the business side of the music industry will find this easy-to-read book a necessary expense. The author has more than twenty years experience in the music business, including a stint as a BMI officer in charge of music pub-

lishers, and as a New York city copyright attorney.

The Songwriter's Survival Kit gives writers advice on how to approach A&R reps and publishers in the industry, how to make a demo work, as well as important negotiating strategies with managers and publishers. This guide also helps to unravel the mysteries of the copyright law, as well as suggestions about effective use of the Copyright Office, and how to keep a copyright catalog in active circulation, which enables you to earn money for your work year after year.

My personal advice for all songwriters, musicians and artists is to learn as much as you can about the business you're getting into. You'd better be able to protect yourself from the sharks feasting on the new blood on the streets. This book is something that you can definitely use as a reference guide, as situations arise in your career experiences. Highly recommended. The book is only available by mailing a check or money order to the above address. If you have any further questions, contact Granel Press at (212) 969-9314. 

PUBLISHER PROFILE



Alan Melina

Shankman-DeBlasio-Melina, Inc.
2434 Main Street
Santa Monica, CA 90405
(310) 399-7744.

We play hard and we play fair,"

is how Alan Melina, the managing partner of SDM's publishing divisions, Playhard Music (ASCAP) and Playfull Music (BMI)—both joint ventures with Warner/Chappell—describes the company's motto.

This month marks the three-year anniversary since Melina joined the already successful management team of Ned Shankman and Ron DeBlasio. Melina says, "We've attempted to build a very hands-on, service-oriented, creative independent publishing company because, with the vast consolidation of the major publishers over the past decade, we felt there's a great need for an independent like us."

Alan Melina's words must not be taken lightly, as the man knows of what he speaks. Starting his 23-year publishing career with his first independent publishing company, Big Ear Music, in England in 1970, Melina eventually became General Manager of Chappell Music from 1978 until 1984, when he became the Vice President of Famous Music before leaving in 1990.

In search of more creative control with an independent publisher, where he could once again get in the trenches, Melina was approached by two long-time acquaintances who asked him to head their new foray into publishing. Ron DeBlasio says, "You have to keep re-defining yourself in this business, so when Ned and I decided that we wanted to get into publishing, we looked for the best person out there, and that was Alan. We never even thought of anyone else."

Shankman agrees, "When Alan came here, we put the new sign on the window and started focusing on all aspects of the music industry. I think our focus now is much more global-oriented and really on the cutting-edge. If you combine the experience of Alan, Ron and myself, you have almost 85 years of experience."

"Ned, Ron and I had common goals," says Melina, "we all feel that the publisher of the Nineties is the publisher who thinks like a manager, which includes various things like shopping record deals and getting radio promotion."


How the Shankman-DeBlasio-Melina partnership basically works is that Melina runs the publishing division and its staff, while most of the management clients are usually serviced by Shankman and DeBlasio, although Melina has a small group of management clients as well, including producers like Michael Jay.

"I have to say that I have two of the greatest management teachers in the world," says Melina, without a hint of sarcasm. "They have tremendous backgrounds, vast knowledge and resources, which helps all of our clients."

It's this well-rounded operation that has made SDM, one of the most respected companies in the business, and one of the key reasons they have been so successful in securing record deals for their publishing clients. Something they have recently done for Nu Soul Habit with Motown, Delano with Warner Brothers and Cherish with BMG. "We have great synergy between the management division and the publishing division," explains Melina. "I think the core of our business as an independent publisher is to be accessible to fresh talent, whether it's writers, producers or artists. That has always been and will always be the lifeblood of this business."

When questions are asked about his publishing roster, Melina is quick to throw out names and chart positions. "We're very excited about a writer/producer/artist named Gina Gomez, who will have twenty cuts out this year alone, including "Roll The Dice" with Color Me Badd and "Waiting For The Day" with Shai, and has just signed a record deal herself with Gasoline Alley Records."

Melina is equally excited about former Con Funk Shun founder Michael Cooper, who is having success with his new album *Get Closer* (#62 on *Billboard's* R&B album chart) and the single "Shoop Shoop" (#20 on *Billboard's* R&B singles chart). "When we signed Michael, we also got his great catalog of hits from his Con Funk Shun days, and we're working with Mercury right now about putting out a 'best of' collection in May."

What SDM offers their clients has to be music to the ears of budding songwriters, artists and producers. "By the nature of our arrangement with Warner/Chappell," states Melina, "our clients are able to get the best of both worlds. We're able to make decisions faster, we can move quickly, we're small and hungry. Yet we also offer the muscle and the global reach of Warner/Chappell. They help us with funding, with their creative staff—both domestically and internationally—and they also take care of the administration for us as well."  Something that is truly the best of both worlds."

DOING IT HIS WAY



R&B mixing engineer Dave Way (Michael Jackson, Bobby Brown, Whitney Houston, TLC) is currently holed up at Larrabee Studios in West Hollywood, putting the finishing touches on the Johnny Gill track "I Got You," produced by labelmates Boyz II Men, from Gill's forthcoming Motown album. Pictured (L-R): Boyz II Men's Nathan Van Der Pool Morris, Dave Way and Johnny Gill.

SPACEY SESSION



Associate executive producer Mark Banning, assistant engineer Dann Thompson, composer/producer Dennis McCarthy, executive producer Neil Norman, engineer Rick Winquest and assistant engineer Eric Cowden are pictured during mixing sessions for Deep Space Nine, the new Star Trek: The Next Generation spin-off series.

Doug Deutsch

MUSIC GRINDER STUDIOS: Producer/songwriter Jon Lind, recording overdubs for Mica Paris' latest effort for Island Records, Marc Desisto manning the console and Steve Heinke assisting...Don Grusin, producing his own album for GRP Records, engineering expertise supplied by Jeff Gilette and Moogie Cavazio, assisted by Greg Grill...Jim Scott, producing and engineering sessions for an independent album by Tribe After Tribe, assisted by Greg Grill...Desmond Child, producing RCA recording artist Danny Peck's debut album, Matt Gruber engineering the sessions, assisted by Greg Grill...Lalah Hathaway, overdubbing tracks for her upcoming Virgin Records release, sessions produced by Keith Crouch, engineered by Greg

Laney and assisted by Lawrence Ethan...The Divinyls, overdubbing tracks on a song for the soundtrack to the upcoming Super Mario Bros. movie, sessions produced by Charlie Drayton, engineered by Peter McCabe and assisted by Steve Heinke...Alice Cooper, laying down tracks for his new album through Epic/Sony Music, with producing and engineering chores shared by Duane Barons and John Purdell, assisted by Greg Grill.

CLEAR LAKE AUDIO: Tony Macalpine is at this North Hollywood facility, working on tracks for his latest album. Macalpine is handling the guitar and keyboard chores, Larry Dennison is on bass and Glen Sobel is the drummer, with Grammy winner Branford Marsalis adding saxo-

phone and Matt Finders and Lee Thornburg on horns. Brian Levi is engineering the sessions.

PARAMOUNT RECORDING STUDIOS: Epic rap/rock act Rage Against The Machine, remixing a new single with producer Sir Jinx (Ice Cube) and engineer Voytek Kochanek and Keith Barrows...Rock outfit Hard Luck, with Frankie Starr (Four Horsemen) and Randy Castillo (Ozzy Osbourne), working on a demo in Studio C...Hollywood Records rap act the Boo-Yaa T.R.I.B.E., in Studio B, mixing MCA rappers E.Y.C.'s debut album with Keith Barrows and producers Will Rock and Bob Dog.

NRG RECORDING SERVICES: Redd Kross, in Studio 2, laying down tracks for an album on PolyGram's European label, This Way Up, with

the band producing the sessions, John Agnello co-producing and engineering and NRG house engineer Wade Norton assisting...Poison, rehearsing for their European tour in support of their latest album, *Native Tongue*.

ALPHA STUDIOS: This Burbank recording facility has announced the first-ever interface of an SSL-G Automation System with an AMS Calrec Console. Alpha chief engineer Denny Shaw, designed the interface, which includes all tape transport control, fader and mute automation functions normally found with SSL-G Automation. Recent projects at the facility include albums by Dokken, Warrant, Shai, Bullet Boys and Pia Zadora. For more information, call (818) 506-7443. **MC**

IN THE STUDIO



Guest musician/GNR fretman Slash is pictured during sessions for Paul Rodgers' forthcoming Muddy Waters tribute on Victory Music, due in late April. Slash plays guitar on the album's lead track, "The Hunter." Pictured (L-R): engineer Tom Fletcher, Slash, Victory Music President Phil Carson and producer Billy Sherwood.

'BROADWAY' SESSION



Producer David Foster and session engineer Dave Reitzas stop to pose for the cameras during remix sessions for Barbra Streisand's upcoming Broadway II project, the sequel to her multi-platinum The Broadway Album. The sessions were held at Record Plant.

Elizabeth J. Annas

PRODUCER CROSSTALK



FLOOD

By Jonathan Widran

When deciding your course in the music business, it helps if you can look in the mirror and make an honest appraisal of your strengths and weaknesses. After playing guitar for a time in various less-than-overwhelming English punk bands, Flood decided his abilities as a musician "weren't great, and I'd best let someone else take that primary role," and focused on a career behind the boards.

Starting as so many producers/engineers do, at the bottom, as a "tea boy" working at various London studios, including the legendary Trident facility, Flood—so nicknamed for his propensity to drink numerous cups in one sitting—honed his chops for years as an engineer on such acclaimed albums as U2's *The Joshua Tree*, gradually garnering co-production credits before turning to producing full time in 1986. Beginning with Erasure, he has amassed an impressive modern rock resume, helming projects for the likes of Nine-Inch Nails, Nitzer Ebb, the Silencers and Depeche Mode.

According to Flood, he's more concerned with liking the artist and being stimulated emotionally, than gold and platinum status. "I'm not stimulated by the majority of high profile bands out there," he explains, "and my main criteria before accepting a project is enjoying the music. I'm known for my work with alternative rock acts, and I like the genre because there are no rules. I'm not constrained by fashion or commercialization. I like to think it's music to be bought, not to be sold."

"Record companies sometimes don't make a conscious effort to promote less commercial product," he adds. "While commercial concerns often overtake musical content, companies should allow people to hear everything equally, letting the public

form its own opinions, rather than be persuaded into them."

There are exceptions to every ideal, and Depeche Mode happened to be one ultra-popular band Flood enjoyed working with. True to form, however, his input on 1988's *Violator* and the new *Songs Of Face And Devotion* put an artsy twist on the classic Depeche sound. "Depeche was very willing to try out new things, including certain forms of influence they weren't used to," he recalls. "My game plan on *Violator* was to swing the movement around, so to speak, add more emotional content, careful to keep the colder synthesized appeal but add more depth, a process I continue on the new album."

In light of his success as a producer, it seems curious that Flood would have opted in 1991 to resume a supporting role as engineer and mixer behind Daniel Lanois and Brian Eno on U2's *Achtung Baby*.

"It was a deliberate exercise on my part," he says, "a good learning experience. I have my own way of dealing with things as a producer, but as engineer I always seem to learn a little more by observing the other producers in action. I wanted to see how the ideas I work with as a producer would apply to working again with U2. Everything was very positive and productive most days."

Flood insists that the main difference between the two jobs is that "as engineer, my voice is heard, but as producer, I feel the pressure and responsibility of the bottom line." But one is a definite proving ground for the other, a "good place to learn a new way of doing things, promote new ideas and new types of sounds."

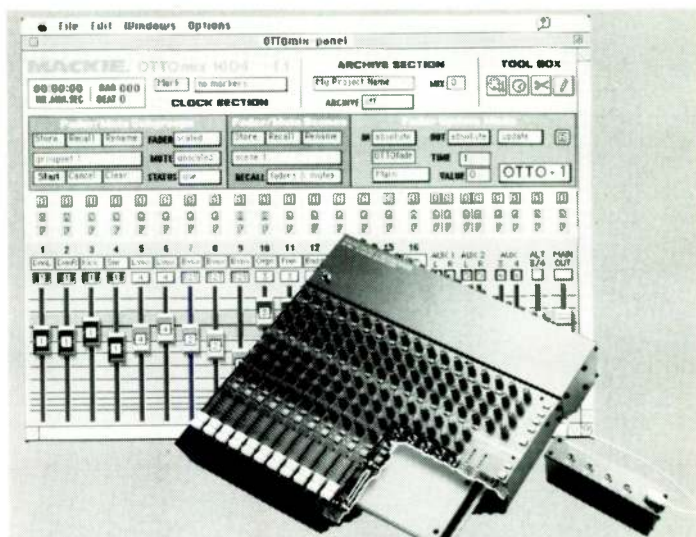
If his years behind the glass have taught Flood one thing, it's that the most important aspect of the production process rests less in the tones and atmospheres one creates than in the ability to deal with people, problems and personalities in the studio. While he'll always have a general idea of how a recording will sound, it's his love for dealing with artists and his skill of "finding different ways of dealing with them in order to get their best effort" on which he bases the success of the projects he chooses.

"The physical facts of how the guitars and synths will sound comes later," he remarks. "It's all in how you get along with the band, how persuasive you can be in getting them to try out new things when they've come to you seeking an outside, objective opinion."

That's not to say that Flood isn't driven to end up with the best technical production possible. "I like to be loose and flexible in deciding how something will end up, take a few right turns depending on the mood of the song, but I never forget the song's point of reference, nor do I stray from the mission I had in mind to begin with."

"As creative as I like to be, and despite the freedom the music I produce allows," adds Flood, "I can't forget that I'm ultimately making a viable product people must enjoy. I have a self-monitor which brings me back anytime I start to get too self-indulgent." **MC**

NEW TOYS—BARRY RUDOLPH



Automation Retrofit for CR-1604 Mixer from Mackie

The OTTO-1604 is MIDI real-time fader and mute automation for the popular CR-1604 Mackie Mixer. Selling for just \$799, the OTTO plugs right into the internal circuit board of the mixer and includes the Macintosh software package OTTOmix which was designed to run alongside your existing MIDI sequencer.

Features include: 28 channels, fader and mute automation for 16 channels, four stereo return as well as stereo buss and aux buss automation, timed and pre-programmed automated fades and

crossfades up to 30 seconds and unlimited subgrouping. Up to three OTTOmated CR-1604's can be linked together for up to 48 channels. When using OTTO, on-screen virtual faders and mutes indicate exactly the status of your mix. You may recall mixes, use time code to make cue points and store mixes to different file names.

For more information, call or write Mackie Designs Inc., 12230 Woodinville Drive, Woodinville, WA 98072. Phones (206) 487-4333 or FAX (206) 487-4337



Shure Unidyne Microphone

The Model 55SH Series II is the latest version of the famed Shure 55C Unidyne Microphone that was developed in 1938. From that point on, the 55 pops up almost continuously throughout history at momentous times. The original design was rugged, reliable and had a smoother frequency response than anything else used in live sound application.

The 55 Series continues with the 55SH Series II which has the vintage appearance (although a bit slimmer) and has been updated with a higher performance element and better directional control. For more information, contact Shure Brothers Inc. at 222 Hartrey Avenue, Evanston, IL 60202-3696. Phone (708) 866-2200 or FAX (708) 866-2279.



Kurzweil Mark 150 Digital Grand Piano

The Mark 150 Piano looks like a full-size, acoustic grand piano but actually it is a digital electronic keyboard with a 200 watt, seven-speaker amplification system. The Mark 150 has a full 88-note keyboard with seven levels of touch sensitivity and 86 built-in sounds. Besides all-new piano samples, you get mallets, strings, choir, orchestral ensembles, brass, woodwinds, saxes, basses, drums and percussion and keyboards. There is also an autoaccompaniment mode that has 32 pre-set musical rhythm styles to lounge by. You can load any style via the floppy disc drive that also loads sounds from Kurzweil, Yamaha or standard MIDI files. A built-in digital effects unit can add reverb, chorus etc. to any sound patch. The 150 has three pedals, a matching bench and pitch bend wheel. For more information, contact Young Chang America at 13336 Alondra Blvd., Cerritos, CA 90701. Phone (310) 926-3200. **MC**



Enterprising Officers: Kirk (William Shatner) and Picard (Patrick Stewart)

Trekkies are beaming because of all the new *Star Trek* product and festivities announced recently. William Shatner, Captain Kirk in the original series and subsequent series of movies, has announced he will have a new book, *Star Trek Memories*, on the shelves come November. Less patient fans, especially those who love music, should note that **GNP-Crescendo** has issued two three-volume CD box sets: *Star Trek: Music From The Original Television Soundtracks* and *Star Trek: The Next Generation*. In cooperation with **Paramount Television**, the company also has *Star Trek: Deep Space Nine* in the bins. Though that last one is only a single disc, it is the favorite offering here at Show Biz. **Dennis McCarthy's** music to this part of the television trilogy seems to rock a bit more than his scores for *The Next Generation*. (The soundtrack to the original series was unavailable at press time.) Congratulations to all involved for a fine set of CDs. Congratulations also to the cast of *Star Trek: The Next Generation*. **Patrick Stewart** and Co. were recently honored by the **Starlight Foundation** for their work with sick children. The decade-old Starlight

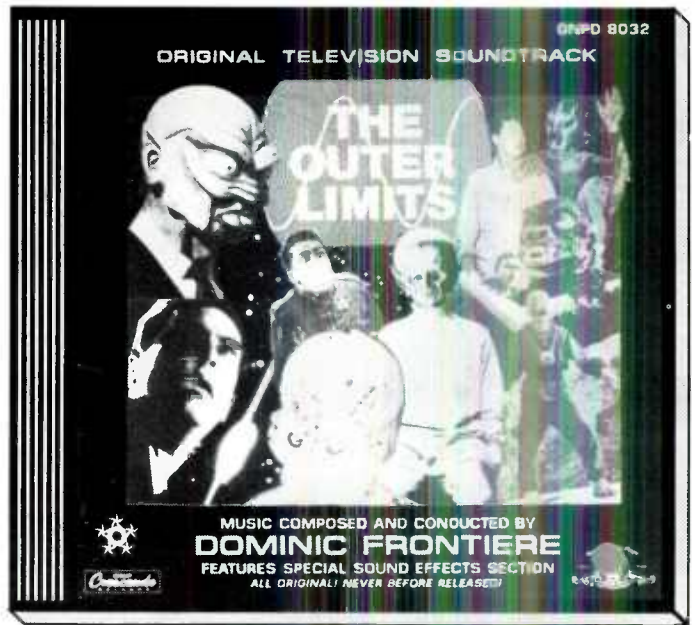
Foundation, formed by actress **Emma Samms** and **Peter Samuelson**, grants the wishes of seriously ill children and provides entertainment for pediatric patients. The foundation grants more than 1,600 wishes annually.

Do not attempt to adjust your CD changer. **GNP-Crescendo** controls all transmissions emanating from this, the never-before-issued soundtrack to *The Outer Limits*. Included in this neat little package are selections from the Sixties-era episodes "The Man Who Was Never Born," "The Hundred Days Of The Dragon," and "Nightmare." Also included are the control voice, who ominously introduced each installment, the show's main title and an entire sound effects section. Soundtrack aficionados will want this CD for composer/conductor **Dominic Frontiere's** fine symphonic themes. Frontiere would go on to score for a host of other shows and films including *The Invaders*, *The Flying Nun* and *The Train Robbers*. Television archivists will want it to study the neat fit music editors **John Elizalde** and **John Caper Jr.** fashioned between the orchestra and an assortment of handcrafted signal generators, oscillators and primordial synthesizers. Fans of the show will want it for the memories the disc invokes. You will want it because it's neat.

The little man with the big talent, singer-songwriter **Paul Williams** co-stars in *A Million To Juan*, a new film starring and directed by **Paul Rodriguez**. The production by **Crystal Sky**, which has completed principal photography in Los Angeles, also features appearances by **Polly Draper**, **Jean Kasem**, **Cheech Marin** and **Ruben**



Paul Williams



Blades. **Prism Entertainment** will distribute.

Japanese customs officials have fined a printing company that produced a version of **Madonna's Sex** for that market. The Tokyo Customs Office ruled that portions of the book are obscene and has since seized copies brought into the country by travelers at airports.

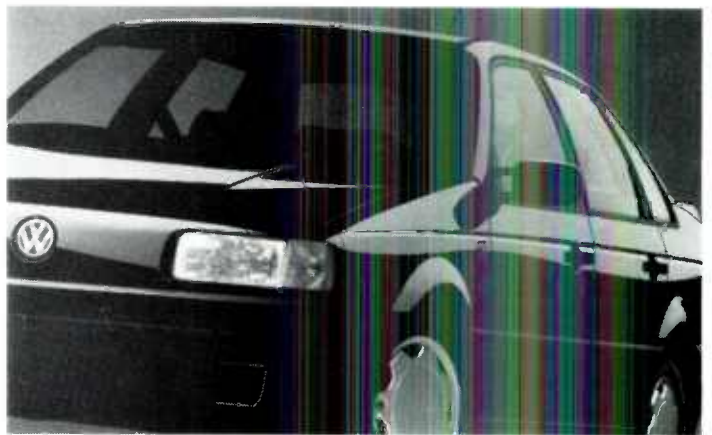
Madonna and **Sean Penn** have been seen together again. The two were among 300 people who attended a performance of the play *Twelve Angry Men* in a vacant building in Beverly Hills. The performance, which drew high-powered personalities such as actors **Helen Hunt** and **Raul Julia**, was sponsored by a group of actors and investors trying to raise enough money through private donations to launch a permanent new theater near Rodeo Drive. For the record, Madonna and Penn sat separately and did not arrive together.

Michael Jackson is forming an independent film company, **Michael Jackson Productions Inc.**, whose purpose will be to make uplifting movies. "MJP will enjoy a rare de-

gree of independent integrity allowing us to produce the kind of commercial films we believe can achieve some good in this troubled world," said Jackson. The first full-length film from the company will be a musical written by and starring Jackson that will address inequality and prejudice. A share of MJP's profits will go to Jackson's Heal The World Foundation.

Volkswagen United States and **Atlantic Records** are planning a major cross-promotion. The two companies are negotiating a deal that could include an insert about VW featuring its logo and an 800-number in every CD and cassette by **Clannad**, according to *Advertising Age*. The music of the Irish band, featured in the heavily promoted series of commercials by the automaker, has been slowly driving up the American charts. The marketing move would also feature an in-store promotion with **Tower Records** which would include a sweepstakes giveaway of a VW Passat.

Horror writer **Stephen King** has repurchased **WZON-AM** in Bangor, Maine. A bankruptcy judge approved



The Volkswagen Passat



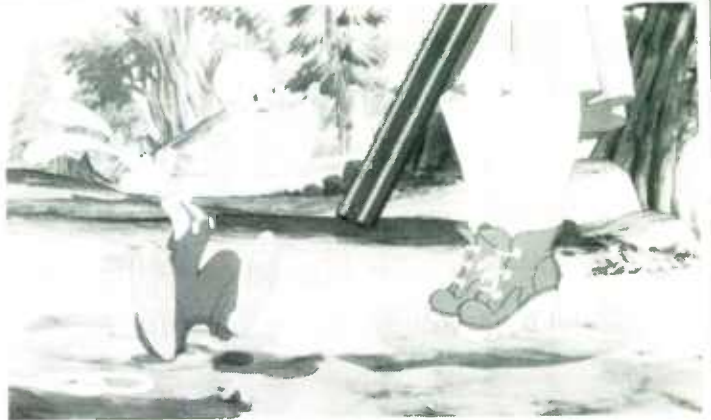
Cast of Disney's *A Far Off Place*

a bid from King to buy back the station. The author owned the station previously during a seven year period to indulge his self-described taste for "Cro-Magnon rock & roll." Financial terms of the deal were not announced.

Disney's newest is *A Far Off Place*. This is the story of two teenagers (Reese Witherspoon and Ethan Randall) who face adventure when forced to flee into the African wilderness with nothing but their wits and the expertise of a young Bushman named Xhabbo (Sarel Bok). The environmentally correct film, breathtakingly shot in Zimbabwe, is based on two books by Laurens van der Post, *A Far Off Place* and *A Story Like The Wind*. The author is known for presenting the essence of Africa to the English-speaking world. His works present a wide scope of history, from the days of pan-African terrorism to the era of wildlife obliteration. Show Biz certainly can't question the film makers' good intentions in designing such a film. Finding fault with such a fine, family-oriented film is like kicking a puppy. But does anyone else remember a

Seventies-era film called *Walkabout*? There, a boy and a girl faced adventure when forced to flee into the Australian outback with nothing but their wits and the expertise of a young Bushman whose name may or may not have begun with an X. Just asking. Preceding *A Far Off Place* is the third Roger Rabbit cartoon, *Trail Mix-Up*, in which the wacky rabbit and his trouble-prone charge Baby Herman get in trouble with lumberjacks. Like the feature that follows, the cartoon is environmentally themed.

A video premiere screening party was recently held in Los Angeles for *Flashing On The Sixties*, a just-released look back at the decade of peace, love and Richard Nixon. The party, held at the Gate Nightclub in Los Angeles, welcomed Sixties icons Dennis Hopper, Peter Fonda, Michelle Phillips, Wavy Gravy and Arthur Lee. Michael Nesmith, far right in the photo, was also there. This figures since the one-time Monkee owns the releasing label, Pacific Arts Video. John Paul Jones Dejouria, CEO/co-founder of the John Paul Mitchell Systems,



Roger Rabbit and Baby Herman from *Trail Mix-Up*


served as executive producer. *Flashing On The Sixties* is based on director Lisa Law's historic photographic book of the same name. The special previously aired on both Cinemax and The Discovery Channel. The video can be found alone for \$19.95 or in combination with the book for \$29.95. Those who can't find it at all should call Pacific Arts at 1-800-538-5856.

The First Congregational Church of Los Angeles is celebrating its 125th anniversary year. To celebrate, the church will present a concert entitled "125 Years of Music" on Sunday, April 25 at 2:30 p.m. First Church is well-known for its popular Los Angeles Bach Festival and annual Concert Organ series. The one-and-a-half hour musical presentation will feature Britten's Festival Te Deum, selections from Bach's Mass in B Minor, selections from Handel's Messiah and the closing scene of *Elijah*. A \$10 donation is requested. The church is located at 540 S. Commonwealth Ave., Los Angeles. Call (213) 385-1298 for more information.

A judge in East Hampton, New York has dismissed charges against Billy Joel and nineteen town officials and fishermen who challenged state fishing regulations by using an outlawed method to catch striped bass. Town Justice James Ketcham ruled invalid the 20 summonses issued by the state Department of Environmental Conservation. He said the summonses cited the wrong section of the law.

When in New York, drop by the Ambassador Gallery in Soho. Until May 2, that's where you'll find the Jimi Hendrix Exhibition, featuring a collection of over 100 photographs, lithographs, paintings, colorised prints, posters, drawings, films and

pieces of manipulated art inspired by the legendary guitarist. The New York opening, featuring previously unprinted pictures of the Sixties great, marks the start of a national tour that will continue to Chicago, Washington D.C., San Francisco, L.A. and Seattle (West Coast dates and venues have not been confirmed). Hendrix died in 1970. He would have turned 50 last November.

Grammy Award winner Mary-Chapin Carpenter is set to headline the 1993 Master Series Concert to benefit the W.O. Smith-Nashville Community Music School on April 20 in the Tennessee Performing Arts Center's Jackson Hall. This will be Carpenter's first Nashville performance since the release of her current album, *Come On Come On*. William Oscar Smith, a well-respected musician in his own right, founded his music school in 1984 to provide 50-cent music lessons to the children of Nashville's low income families. More than 250 children receive music instruction at the facility from a volunteer faculty comprised of studio and symphony musicians, music students from area colleges and instructors from outside the music industry. Previous performers in the Master Series have included Kathy Mattea, Lyle Lovett and Jimmy Buffett. 



John Paul Jones Dejouria, Lisa Law and Michael Nesmith



Mary-Chapin Carpenter

John Paschal

Local Notes

By Michael Amicone

Contributors include Tom Kidd, Tom Farrell, Billy Block, Chuck Crisafulli and Keith Bearen.



Robert O'Connor

STARR POWER: A bearded Ringo Starr is caught by our cameras during his recent appearance at the Jimmy Stewart Relay Marathon, held on Sunday, March 28th, at Griffith Park. The former Fab Four drummer was on hand to lend his support for the event and sign autographs for the lucky Beatle fans in attendance.

GIDDENS GOODBYE:

Why would any musician want to leave the recording capitol of the world? That's the question posed to former Dr. Dream and Chameleon recording artist Jerry Giddens. *Music Connection* caught up with the bearded folk/rocker of Walking Wounded fame at Molly Malone's, the second-to-last stop on his final Hollywood micro-tour before moving his home base to Texas. "I figure if I move to Austin," Giddens quipped after the latest in a long line of rousing, but under-appreciated appearances, "maybe then the *Los Angeles Times* will write about me." —TK



Billy Block

'BORDERLINE' SHOW: Country superstar Willie Nelson recently previewed his new Columbia release, *Borderline*, with a star-studded show at the Roxy. In addition to an all-star backing band, which included album producer Don Was on bass (pictured above, left) and Heartbreaker Benmont Tench on keyboards, the show featured notable guest turns by Lyle Lovett (above, right), David Crosby and Shawn Colvin. —BB



VEGA'S SHOW: Suzanne Vega and top A&M brass stop to pose for the cameras following Vega's recent sold-out performance at the Wiltern Theatre. Vega is experiencing a career renaissance due to her fine, critically acclaimed current A&M offering, 99.9F. Pictured flanking Vega are (L-R): A&M Senior VP of Sales Bill Gilbert, (behind Vega) label Senior VP of A&R David Anderle, A&M headman Al Cafaro and Vega manager Ron Fierstein.

AID FOR AIDS: R.E.M.'s Michael Stipe will join performers En Vogue and Queen Latifah at the annual AIDS Dance-A-Thon, April 18, at the L.A. Sports Arena. More than 10,000 dancers have pre-registered for the event, which raises money for a variety of AIDS causes. In Stipe's letter asking people to register, the scheduled master of ceremonies writes, "While music and dance alone cannot solve the problem, they can create a rhythm of change." Due to space limitations, admission will be limited to pre-registered participants who bring a minimum of \$75 in contributions (those turning in \$250 or more receive a Dance-A-Thon shirt). For info, or to register as a dancer, call (213) 466-9255. —TK

SUPER SHOW: A&M Chairman Jerry Moss will be honored on April 14 during the Entertainment Industry's Foundation for Cities in Schools' first L.A. fundraiser, to be held at the Beverly Hilton Hotel. Artists scheduled to appear include Herb Alpert and Burt Bacharach and, as a special treat, a reunion of Supertramp. For info, call (310) 289-8235.

THE PLEASURE PRINCIPALS: Is it possible to have too much fun? The *Pleasure Barons*—Mojo Nixon, former *Beat Farmer* Country Dick Montana, John Doe of X, former *Blaster* Dave Alvin, Rosie Flores and Katy Moffatt—don't believe so, and they're having a whopper of a time testing that belief. At their recent sold-out Palomino show, this demented crew of local heroes stirred cocktails and threw olives to the crowd while powering through super-charged Elvis covers, a reverent Tom Jones medley and original Mojo favorites like "Debbie Gibson Is Pregnant With My Two-Headed Love Child" and "The Poo-tango." Ol' Mojo (pictured left) even got the crowd to recite "The Pleasure Allegiance" along with him, and when Country Dick got manic at the end of his rippling cover of that dusty classic "Take A Letter Maria," the room was rocking. But, for all the laughs the night provided, there was still some serious musical value in the soaring guitar work of Dave Alvin. The tour supported a *HighTone* live album, misleadingly titled *Live In Las Vegas*, recorded during the *Barons'* first swing on the road (and not in Vegas). —CC

Jessica Altman



VINTAGE VIRGIN SOUL: Virgin Records has dipped into the vaults of vintage labels Modern Records and its subsidiaries Flair, RPM, Kent and Crown, reissuing eleven titles drawn from the output of these mostly R&B and blues labels. These handsome reissues—including single CDs containing two original full-length albums by bluesmen B.B. King and Lowell Fulson, compilations profiling R&B crooner Jesse Belvin (Goodnight My Love), Howlin' Wolf (Howlin' Wolf Rides Again) and various artists collections (Jukebox R&B, R&B Confidential #1 and The Fifties: R&B Vocal Groups)—sport informative booklets (though on some of the reissues, a more complete track listing with recording and release dates would have been nice) and well-mastered sound. Recommended for blues and R&B aficionados.



Meredith Day

COPYCATS: Kiss copycat band Strutter is pictured prior to their recent show at FM Station. Attending the show, in addition to a packed room of loyal Kiss fans, were Kiss founding fathers Paul Stanley and Gene Simmons.



LUCKY LADY: Lucky Los Angeleno Jennifer Grieg is all smiles as she poses with noted saxophone player Dave Koz. Grieg won a "Date With Dave," which included attending a taping of The Arsenio Hall Show (Koz plays with the band every Thursday), followed by dinner for two at Vals in Toluca Lake, sponsored by the Los Angeles Women in Music (LAWIM) and Rico International, a leading maker of woodwind reeds and accessories. —KB



Tom Farrell

TATTOO TWO: Tattoo Rodeo's recent Palomino gig (which the band used to celebrate manager Lisa Janzen's birthday) drew more stars than a Carl Sagan soliloquy. Among those in attendance were Poison drummer Rikki Rockett and new guitarist Richie Kotzen, former Ozzy Osbourne/Billy Idol bassist Phil Soussan, Life, Sex & Death guitarist Alex Kane, former Quiet Riot/House of Lords bassist Chuck Wright, Sass Jordan (also managed by Janzen) and former Dokken rhythm section Jeff Pilson and Mick Brown. Tattoo Rodeo is busy readying their second opus for Atlantic. —TF



TOGETHER AGAIN: Latin R&B group Tierra, who scored a Top Twenty hit in 1980 with "Together," a remake of a Kenny Gamble/Leon Huff-penned tune originally recorded by the Intruders in the Sixties, has hit the comeback trail. The group is currently promoting their new LP, Tonight, on Thump Records. Pictured at a record release party held recently at the Hop in the City of Industry are (L-R): manager George Aguilar, Thump President Bill Walker, Tierra co-founder Rudy Salas, album cover model Michelle Calderon, Tierra co-founder Steve Salas, Navarre West Coast Branch Manager Jim Mossey and album executive producer Alberto Lopez.

MUSIC CONNECTION Ten Years Ago...

Tidbits from our tattered past

PAST WAVE: New Wave L.A. is the title of the latest video-music show on cable, starring KROQ's Jed the Fish, New Wave Theatre veteran Tequila Mockingbird and USC calendar girl Jill Paris. Producer Kurt MacCarley describes the show as "30 minutes of non-stop nonsense." Bands on tap for the first installments include Burning Sensations, Fear, Nina Hagen (interviewed underwater) and Roxy Music.

HUMBLE BEGINNINGS: MTV recently aired its fifth edition of *The MTV Basement Tapes*. The show features unsigned bands from around the country, and this edition included Members Only from Dallas, Finn & the Sharks from Phoenix and L.A.'s own Justin Case. The judging panel included John Doe and Exene of X, Mark Mothersbaugh of Devo and Lindsey Buckingham of Fleetwood Mac.

BOOTED OUT: Hellion siren Ann Boleyn was chucked out of Disneyland for drinking Tangueray and wearing chains and spikes. Silent Rage's Dee Beltz was her unfortunate accomplice in crime.



Tom Farrell

MR. BASSMAN: Tony Franklin, former bassist of the Firm, recently conducted bass clinics at the Bass Centre in Studio City and Covina. Franklin, who has launched a new band, Cry Freedom, was joined by guest vocalist Dave King, formerly of Fastway and Katmandu. —TF

By Jon Matsumoto

When Depeche Mode first toured the U.S. in the early Eighties, curious (if not baffled) American journalists would ask the group why it didn't use guitars.

Back in the nascent days of the British electro-pop movement, there were more than a few traditionalists who insisted that an all-synthesizer unit like Depeche Mode could not possibly challenge a *real* guitar, bass and drum rock & roll band.

"When we first came to America, you were supposed to be either a rock band or a black dance band with nothing in between. We weren't either of those, so it was very difficult for us at first," remembers Depeche Mode's Andrew Fletcher.

But twelve years after the release of their first album and with the assimilation of electronic music into the pop mainstream, matters have gotten much easier, not to mention far more profitable for the Basildon, England unit. Today, the group has comfortably settled into the prestigious arena tour circuit. And in a few media centers like Los Angeles and New York, it can even be seen headlining the type of goliath football stadiums usually reserved for cross-cultural icons such as Madonna and the Rolling Stones.

Depeche Mode has even elicited some *Hard Days Night*-type fanaticism in certain pockets of Mode-mania. In 1989, a group autograph session at an L.A. Warehouse record store ignited a full scale riot. It took more than 130 police officers in full riot gear to quell some 5,000 fans impatient to see the band.

So how do you explain Depeche Mode's extraordinary popularity? Ask the band and they won't mention sex appeal—though that's certainly an ingredient—and they won't ramble on about the exotic allure and sonic flexibility of the Synclavier or the mini-Moog synthesizer. To the group members, their success has to do with something far more basic.

"The main reason for our appeal is that we've been able to continue to write quality songs," says Depeche Mode's Alan Wilder. "Obviously, we try to record those songs in the best possible way. But we don't forget that what people really relate to is a good melody and a good song. We don't try to analyze it too much. If you do that, you'll probably fall right on your ass."

Indeed, it was good songwriting as well as solid execution that made Depeche Mode's 1990 *Violator* disc such an attractive work. The album—which contained such noire-ish, but hook-laden tracks as "Personal Jesus" and "Policy Of Truth"—helped stamp the band as unquestioned international stars.

Depeche Mode's new album, *Songs Of Faith And Devotion*, arrives during a particularly pivotal time in the group's existence. Not only is the band in the anxiety inducing position of following up on a multi-platinum album, but some of its members are also in a life stage of significant personal development.

During the Eighties, the band members devoted much of their time to making Depeche Mode successful. Between 1981 and 1990, the band released eight studio albums, two compilations and one live album. The decade also found



depeche

DM touring on a regular basis.

But after *Violator*, the group realized it not only wanted, but *needed* a lengthy hiatus. The foursome took an entire year off from Depeche Mode in order to pursue their lives away from the band.

"[The time off] was a conscious decision to get away from each other, having not had a serious break from each other in ten years," explains Wilder. "I think it had to do with an accumulative pressure we all felt. Plus, we kind of all are hitting our thirties and we had certain other things in our lives that we wanted to sort out. Your needs change as you get older; your priorities become slightly different. Other aspects become more important. Music is still really important, but we need to make our families work, too." (Martin Gore is the only group member who is not married or engaged.)

Adds Fletcher, "I had a baby and I got back

to family life for a while. Things seem to go so quick. We realized there was no way we could work at the same pace we'd been working at the previous ten years and keep the same creative level."

Wilder was the only member of the band who spent a significant amount of time working in a musical vein during the DM hiatus. He recorded his second album with his side project, Recoil. The disc featured contributions from several outside musicians, including vocalist Toni Holiday from Curve.

One might have suspected that the time away from Depeche Mode might have served as a kind of artistic stimulant for a band in need of a battery recharge. But Wilder and Fletcher both say that the extended break actually made it more difficult to get the creative wheels spinning on the *Songs Of Faith And Devotion* sessions.

"Funny enough, coming back and working

(L-R) Alan Wilder, David Gahan, Andrew Fletcher, Martin Gore



e mode

together was very difficult because, having spent that time apart, everyone valued that freedom to do other things," explains Wilder. "When we came back together, there was definitely a period of getting to know each other again and finding that common ground again. It was actually very, very difficult. It wasn't until the latter part of making the record that the unity of the band [fell into place]. We sort of thrashed out a lot of the problems that we had been having and realized what we actually wanted."

The difficulties involved in making *Songs Of Faith And Devotion* had a lot to do with the band members' staunch desire to challenge themselves creatively. They did not want to be accused of trying to clone the *Violator* album.

Wilder says that there were times when the group would record perfectly suitable versions of songs, yet after further examination they would realize that the tracks were too stylistically similar to previously released Depeche Mode

material. As a result, several songs were rearranged and re-recorded three or four different times.

"We wanted to change as much as we possibly could," offers Wilder. "We always try to do that anyway, but we wanted to take that as far as we possibly could with this record. When you work together for so long, it's very easy to slip into a routine. But you become boring, and we're very aware of that. Keeping ourselves interested in what we're doing means challenging ourselves in ways that we don't find easy."

"For instance, we sort of forced [vocalist] Dave [Gahan] to sing in many different ways—like singing in higher registers. That may sound like a very simple thing, but we wanted to see if more could be drawn from the band. That's really the philosophy we've taken."

Depeche Mode has always been a fairly insular unit. On past albums, they have rarely solicited the help of outside musicians or singers.

Seemingly, all that was required to make a Depeche Mode album, was a battery of synthesizers and a healthy dose of imagination. However, with several tracks on *Songs*, the group made a conscious effort to go outside of the Depeche Mode bubble in order to expand the group's artistic reach. A string section was brought in to back up Gahan's vocals on the baroque-sounding "One Caress." With the darkly spiritual "Condemnation," the group hired backup singers to add some gospel-flavored vocals to the track. Yet another song employs traditional Irish pipes. *Songs Of Faith And Devotion* is also marked by more than a few noticeable guitar passages, all of which are played by the band.

"Condemnation" is undoubtedly one of the most atypical and adventurous songs the group has ever created. "The way the melody worked, that song just had a gospel feel to it," explains Wilder. "We spent a lot of time just working on the vocal arrangement, which is really where we started with that track. We did all of the vocals on a trial basis to see what the feeling would be. Then we re-did it properly. So it was a long process just getting all the [vocals] to really work."

Martin Gore is rightfully viewed as Depeche Mode's creative leader. As the band's only songwriter, he is indispensable to the band's success. But it is Wilder who helps shape and define those songs once the band is in the studio. With *Songs Of Faith And Devotion*, it was Wilder and producer Flood, who also co-produced *Violator* (see Producer Crosstalk, pg. 15) who handled what Wilder refers to as the "screwdriver" work.

"What we might do when we start working on a track is we [Wilder and Flood] will throw lots of ideas out really quickly just to keep everyone interested," states Wilder, who Gore once described as the only true musician in the group. "Then, once we've got those ideas, we'll say, 'You can go away. Let us put this together in a way that we think is going to make it work best.' Then, when it's done, they come back and evaluate it."

Like most veteran bands who have survived with minimal lineup changes (this version of DM has been together since 1983), Depeche Mode benefits from having very clearly defined roles for each member. Gore is the songwriter, Wilder the production man, Gahan the singer and Fletcher the band manager.

"When it comes to making major decisions, it's actually quite easy because we have such specific roles as individuals within the group," says Wilder. "As the years have gone by, we've tended to actually make those roles even more specific. We've now honed those down to what everyone does best and nobody tries to do something within the group that somebody else can do better."

"For example, I don't try to write songs anymore because I've come to realize that Martin's a better songwriter than I am. But, by the same token, he doesn't really step on my toes when we're in the studio because he knows I'm much more interested in production and perhaps better at doing certain things in the studio. He becomes bored in the studio. Once he writes a song, he tends to lose interest."

26 >



K-TEL RECORDS

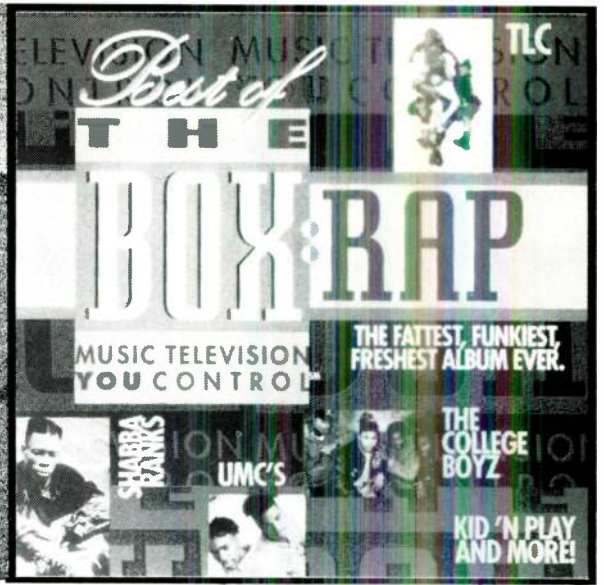
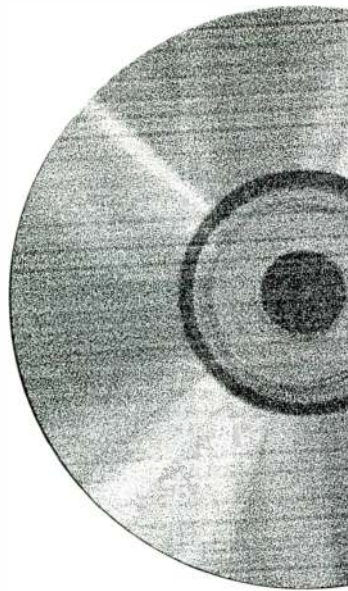
An International Success By Tom Kidd

Ask anyone in the entertainment industry and they'll tell you times are not good. Times are rotten, in fact, which explains why you no longer see certain familiar and once-popular brand names in the new release section of your local retailer.

In this time of sluggish sales, K-tel Records has not only survived, but thrived. Best remembered for their greatest hits compilations once advertised on television, the label has just reported a tripling of their sales figures. And all this from a company that declared Chapter 11 bankruptcy in 1983.

There are several reasons for K-tel's success, according to Vice President/A&R Owen Husney. First of all, he says, K-tel was able to reach record profits in the record industry by relying on more than one market. All those commercials may make the company seem as American as apple pie, but in reality, K-tel considers itself an international affair. They maintain offices in the United Kingdom, Finland, Germany, New Zealand, Spain and France.

"Internationally, we do a lot of what's called direct response or television advertised product, which actually is kind of like an



800 number where you call up off the television and you can order," says Husney. "We do a very large business out of Germany and we've been very successful in Europe."

The second reason for K-tel's success, and the one that Husney most wants to discuss, is their blossoming from the world of plastic kitchen utensils into what he calls "the real music world." K-tel has diversified. This means there are more labels—including Nouveau, Headfirst and newly resurrected Era (a bou-

tique reissue label which has released vintage albums by Gypsy, Crow and noted blues guitarists Roy Buchanan and Michael Bloomfield).

Not that the K-tel compilations are gone, mind you. This repackaging of back catalog, much of which K-tel owns and all of which is released on the original K-tel label, is extremely profitable. And K-tel isn't the only company benefiting. "We have a reputation with the labels with our compiling," says Husney. "We sell a lot of product."

One of the latest compilations to sell, and to sell so well that it charted in *Billboard*, was *Today's Best Country*. This compilation brought all your favorite Country Music Association winners together on one disc.

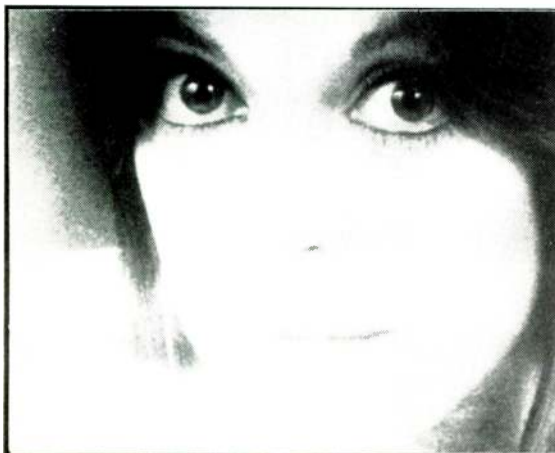
Most labels would be anxious to have charting product—but not K-tel. The label doesn't like to appear on the charts, says Husney, because that puts them in too competitive a field.

This doesn't mean K-tel doesn't want to sell a few more units and get a little more comfortable. Husney proudly tells of *Best Country's* sequel, the just released *Today's Hot Country*, which claimed six-figure initial orders.

That seems, at first, like a surprising amount of record-buyers. But then, when Husney explains his philosophy, it all makes sense. "K-tel spots the trends of the buying public,"

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one CD or one
cassette and you
don't have to
keep changing your
records to get
the best."***

—Owen Husney



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he says. "We can spot trends long before anyone else can because we can see what type of movements are happening with what types of records out there. We knew blues was coming back because we could look at some of our older blues compilations and see that they were picking up in catalog sales."

After noting trends, K-tel then packages the best of each movement. "Remember the old days when you used to have a party?" Husney asks. "You'd stack up your 45s on a spindle. That's what compilation product is. You put on one CD or one cassette and you don't have to keep changing your records to get the best."

Husney believes the key to the compilations' success is creativity. He likens K-tel to a tremendous engine. It's the largest independent label and one of the largest distributors in the country with millions of dollars in monthly income. But before Husney joined, that engine was, in his opinion, in need of a turbo charge. "I put out the edict that the creative product really has to have a reason to believe," he says. "It can't just be songs from the Fifties that begin with the letter 'A.'" Under that decree, the label has linked up with inspirations as diverse as *Video Jukebox* and *Metropolitan Home* magazine.

Because the label owns the rights to so much backlog from the Fifties, Sixties and Seventies, they found it easy to delve into soundtracks. Among the projects so far has been *Dogfight*, a film set in the late Fifties and early Sixties that proved the perfect placement for K-tel's catalog. Also there was the Justine Bateman film *Satisfaction*. That sound-



The Wood Bros., signed to K-tel Country.

track sold 100,000 units.

K-tel can sell the classics, so there's no reason they can't also sell new product. The label does so well on its compilations that they don't live or die by a particular artist,

Husney notes. The label is able to take its time with new artists such as the Wood Brothers, giving each their full attention. It's all very methodical, he says. K-tel builds a project per artist.

Because each label act gets full attention, there necessarily cannot be many of them. "Before I got to the company, they were releasing tremendous amounts of front line records," says Husney. "You can lose a lot of money doing that. Now I've gotten in there and we've made a company-wide decision to tear that down and just release a few records but really work them hard."

This makes K-tel a good place for new artists, says Husney. He may only allow a few to be signed, but those few are destined for lots of individual attention. It's also a good place for soundtracks, he says, because the company is able to take each movie score and "work it like it's our Madonna."

Above all else, K-tel is a good record label to be on because of their name recognition. After all, the label's product is distributed everywhere records are sold, including Walgreens, K-Mart and Target's country wide. As one might imagine, the middle American market plays just as much a role in the success of K-tel's record division as it did during the days of the Veg-o-matic. "K-tel's almost like Kleenex," says Husney. "Everyone has grown up with the name K-tel over the years. Our job then was how do we focus it so everyone knows it but everyone takes it seriously. That's where I come into this. It's to actually bring back the real serious effort that a large record distributor has."

MC

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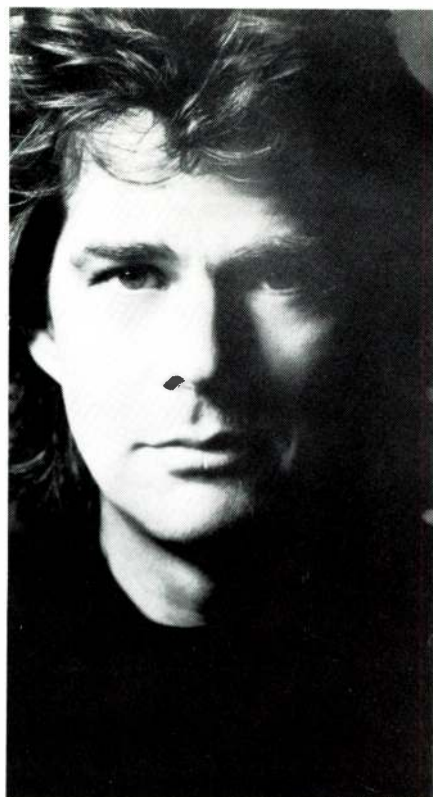
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PRODUCER DAVID FOSTER

By Jonathan Widran



For David Foster, perusing the latest issue of *Billboard* must be quite a kick these days. The mega hit producer recently watched his production of Whitney Houston's remake of Dolly Parton's "I Will Always Love You" become the biggest chart hit in pop history, staying at Number One for fourteen consecutive weeks.

In addition to that phenomenal success, Shanice's David Foster-produced "Saving Forever For You" recently peaked at Number Four, and another track from *The Bodyguard* soundtrack, the David Foster-produced and co-penned (with wife Linda) "I Have Nothing," is barreling up the charts.

And that's just the singles chart. Over on the album chart, there are the seven-million-selling *The Bodyguard* soundtrack, Michael Bolton's *Timeless (The Classics)* and Kenny G's *Breathless*, all of them sporting Foster-produced tracks.

"The charts are always important," muses Foster. "It's nice to be having lunch somewhere knowing you're in the Top Ten."

Might we alter that slightly to, knowing you are the Top Ten? "You would think by now, I would've learned that with a project involving these kinds of huge superstars, I'd say, 'This is the big one,'" says the Victoria, British Columbia native, who first visited the Top Ten as a member of the group Skylark ("Wildflower") in 1973. "I wanted to work with Whitney Houston and Michael Bolton purely because they're such great singers, and I didn't really see past that. Toward the end of the sessions, it dawned on me just how big they were and that I was going to make a lot of money from these albums. I guess I'm still doing this for the right reasons."

Choosing or instigating projects for the love of them also led Foster to what he considers two of the most incredible experi-

ences of his career—Natalie Cole's *Unforgettable* album and single, which earned Foster three Grammys, including Producer of the Year, and "Voices That Care," a 1991 all-star project which supported the soldiers of Operation Desert Storm, which raised \$400,000 for the American Red Cross and the USO.

Ever since Foster moved from being a top-ranked L.A. session player into more creative and influential roles in the industry—as producer, songwriter, film composer and recording artist—this eight-time Grammy winner has developed a highly distinctive keyboard-oriented sound which has graced many adult-oriented hits.

Who can forget how he revitalized Chicago, producing their Eighties comeback albums and co-writing soft rock classics like "Hard To Say I'm Sorry," "Love Me Tomorrow" and "You're The Inspiration"? In addition, he played the Quincy Jones "We Are The World" role on the Canadian famine relief effort, "Tears Are Not Enough," had a solo instrumental hit with "Love Theme From St. Elmo's Fire" in 1985, scored the films *Two Of A Kind* and *The Secret Of My Success* and has been called upon over the years to lend his behind-the-boards expertise to everyone from Al Jarreau and Kenny Rogers to Manhattan Transfer and Alice Cooper.

Most recently, Foster has been busy helping Barbra Streisand craft her new album, *Broadway II*, a sequel to her first album of Broadway tunes. "Working with Streisand is a lot different, because she's very opinionated, and rightfully so," explains Foster. "She has very strong ideas about where she wants the album to go. She cares about details I don't notice, and vice-versa. Between us, we acquiesce to each other. I help her fix things and she helps me fix things.

"I've done enough mediocre albums in my

career to know when I'm attached to a good one," adds Foster. "We're taking a lot of care with it."

Judging from the amount of "ballad" work he receives, the credo in the business seems to be, when you want a great new ballad or one of your own done right, call David Foster, and he attributes his longevity to everyone's longing for powerful and emotional love songs.

"That's the beauty of the type of music I do," says Foster. "Not that I've written anything like 'Unforgettable,' that people will be singing in 40 years, but in its own way, my style is timeless, like a good old pair of jeans which fit today as well as they did twenty years ago."

While Foster believes that "rappers are the poets of the Nineties," and he's the first to admit his respect for more trendy production teams like Jimmy Jam and Terry Lewis and L.A. and Babyface, he also thinks the one advantage he has is the record-buying public's never-ending desire for lighter, Adult Contemporary sounds.

"I look at Jam and Lewis and think, God, I'd give anything to make records like that," Foster says. "I suppose the grass is always greener, and it remains to be seen how long their sound will stay popular. But in between those songs and Whitney's hits, there's always two or three more adult tunes in the Top Ten. 'Unforgettable' helped no doubt, but I think the acceptance of the compact disc as a viable format has increased the market. People who thought record albums were for pimply faced kids are eating up CDs. It's a hip, yuppie thing to do. Obviously, I'm very happy about it."

Any inkling on his part to delve into the tempting and lucrative, non-yuppified world of hip-hop? Foster laughs and adds, "Someone told me there are rap versions in the works of 'After The Love Has Gone' and Cheryl Lynn's 'Got To Be Real.' That's as close as I think I'm gonna get. It's great, driving music, but I just don't know how to make it."

Because of Foster's triumphs in the pop world, many folks who love his music fail to realize that his earliest training and string of influences came from the jazz and classical arenas. He gives credit to an early fellow band member for exposing him to be-bop, big band, Oscar Peterson and his favorite, Bill Evans.

Though the emergence of the Beatles caused Foster to temporarily abandon his classical piano training, he cites that foundation as

"I've done enough mediocre albums in my career to know when I'm attached to a good one."

—David Foster

being responsible for the sweeping orchestral sound which permeates so much of the music he creates.

Though not a huge critical or sales success, 1988's stirring *The Symphony Sessions* displayed a side of Foster few had heard before. Instead of simple pop chord progressions, he, for the first time, was truly exploring the full range of his artistry, with the help of co-producer and longtime collaborator Jeremy Lubbock and guests like Lee Ritenour.

"I'm as proud of that album as I could be," says Foster. "Its chart performance didn't matter, believe it or not, and I still hear pieces of it being played. Again, it's that timeless quality. The critics missed the point. This was an album I did for myself, not because I thought I was another Beethoven."

Despite his ever-expanding resume and his 30 Grammy nominations (he's won eight times), he believes everything he does comes right down to his musicianship as a piano player. "If

there was ever anything tangible that I could do to impress anyone, it would be just playing something like 'Moon River,' but playing it well. A lot of producing is luck and timing, but that's really my strongest talent."

Not that he shortchanges himself on his production ability. "It all comes down to songs," he explains. "According to Quincy Jones, who we've all tried to emulate, the only secret to being a good producer is surrounding yourself with the best people you can and then getting the very best out of them. I've learned that works for me, too."

"When I first started producing," explains Foster, "I'd hire all the best musicians, and they'd play incredibly, and we'd make these great tracks. I'd carry the tape around and show it off, thinking this made me a great producer. Now I know, yes, it was a great track, but what about the song, the melody, the vocal, the overdubs we need? Now I realize being a producer takes so much more." MC

DAVID FOSTER—SELECT DISCOGRAPHY

PRODUCING CREDITS:

- **Whitney Houston** "I Will Always Love You," "I Have Nothing," "Run To You" (from *The Bodyguard* soundtrack)
- **Michael Bolton** *Timeless (The Classics)*
- **Kenny G** "By The Time This Night Is Over," "Even If My Heart Would Break" (from *Breathless*)
- **Shanice** "Saving Forever For You" (from *Beverly Hills 90210* soundtrack)
- **Barry Manilow** "The Best Of Me" (from *The Complete Collection*)
- **Natalie Cole** *Unforgettable* (co-produced with Tommy LiPuma and Andre Fischer)
- **Voices That Care** "Voices That Care" (all-star recording supporting Operation Desert Storm)
- **Celine Dion** *Unison* (selected tracks)
- **Peter Cetera** "The Glory Of Love," (from *Karate Kid II* soundtrack) "No Explanation," (from *Pretty Woman* soundtrack)
- **Barbra Streisand** "Somewhere," (from *The Broadway Album*)
- **Chicago** 16, 17 & 18
- **Original Cast** *Dreamgirls*

SONGS WRITTEN OR CO-WRITTEN BY FOSTER:

- **Earth, Wind & Fire** "After The Love Has Gone"
- **Boz Scaggs** "Love, Look What You've Done To Me"
- **Chaka Khan** "Through The Fire"
- **Olivia Newton-John** "Twist Of Fate"
- **John Parr** "St. Elmo's Fire"
- **Chicago** "Hard To Say I'm Sorry," "You're The Inspiration"
- **Amy Grant** "Grown-Up Christmas List"

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◀ 21 Depeche Mode

Fletcher is so adept at handling the non-musical aspects of Depeche Mode that the group can afford the luxury of being totally self-managed. "Marketing, tour questions, you know...there are so many things to be done once a record gets rolling. There are so many decisions to be made. It's much more complicated these days. But I enjoy all of that," says Fletcher.

With a big Depeche Mode tour about to commence, Fletcher figures to be a busy man in 1993 and possibly during the early portions of 1994. The DM tour is slated to arrive in the United States sometime in the second half of '93.

Fletcher says the band would like to avoid playing large outdoor stadiums on this tour. "It was a great honor to play in front of so many people [the last few tours]," says Fletcher. "But I think in the future, we want to shy away from playing in front of such huge crowds. It's great fun but you do tend to lose the relationship between you and the audience. We'll still try to get across to as many fans as possible. Maybe we'll have to give more concerts."

Given Depeche Mode's enormous popularity, it's interesting to note that the band initially played second fiddle to fellow Brit synthesizer groups like the Human League and Soft Cell. Many of these "haircut" groups scored immediate U.S. hits in the early Eighties, but today, virtually all of them have fallen into obscurity.

In contrast, Depeche Mode's ascension to stardom was far more gradual and its success far less ephemeral. The band didn't achieve its first hit until 1985 when "People Are People"



climbed to Number Thirteen on the singles chart. Wilder believes that, besides strong songwriting, the group owes its popularity and durability to its usually captivating live performances.

"Over the years, we've had a powerful live act, for one reason or another," he remarks. "[As a partial reason] we've been able to attract a strong, loyal following that's stuck with us. And they come back each time and they bring their friends. So it's just grown naturally. It was only on the last record where that steady incline increased and went through the roof."

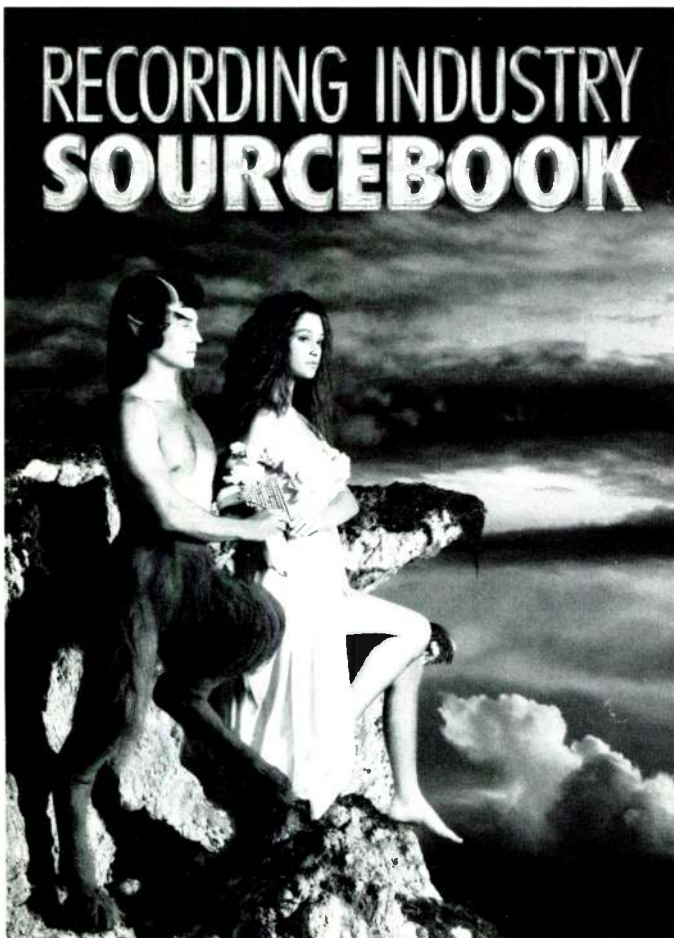
Understanding the sociological appeal of star rock groups is usually a fairly simple matter. The early Beatles were lovable mop-tops who presented a fashionable but well-scrubbed image. Conversely, the Rolling Stones offered a strong dose of sex and rebellion to an audience primed for both.

But Depeche Mode's mainstream success is at least a little peculiar given the group's penchant for sometimes dark and depressing material. The typically bleak "Blasphemous Rumors," one of the group's better songs, can be interpreted as a harsh condemnation of an unloving Christian God. And its aptly titled 1986 *Black Celebration* album—perhaps the group's gloomiest—is the type of record that would seem more suited to the minority of teenage outcasts than the majority of All-American mall rats who seem to make up most of the group's audience.

"The word dark is used sometimes [to describe Depeche Mode's music], but I think it's quite uplifting," says Fletcher, who reveals that the title *Songs Of Faith And Devotion* was chosen because of the album's more "spiritual" nature. "We give a lot of pleasure to people. I don't think we're gloomy at all."

"In the end," reiterates Wilder, "it all comes down to quality songwriting." He says Depeche Mode has been able to dodge the censors and hook a large audience precisely because of its knack for stitching together hummable, if somewhat darkly original songs.

"It really comes down to the presentation. You can get away with a lot if it's concealed within a nice tune," says Wilder with a bit of a knowing chuckle. MC



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World Radio History

EMPLOYEES TELL ALL ABOUT INDUSTRY ENTRY LEVEL JOBS

By Tom Kidd

	How did you get your job?	What is your job like?	Why did you take the job?
 <p>Aime Elkins Assistant Victoria Rose Marketing & Publicity</p> <p>Age: 22 Tenure: 1 year Status: Paid on spec</p>	<p>I got the job through Jim Sliman. He's a publicist in New York who was the Dead Boys' manager. He asked me why I would want to go into publicity. Then, two weeks later, he called me and said if I was serious about it, he had the lady. That's when he introduced me to Vicky Rose.</p>	<p>When I first started there, I was logging the names of press, magazines, record companies and radio stations into the computer. As I progressed, I got to send out press packages, keep track of that and do follow-up calls. A couple of times we would get to go places together, like to parties and to meet with clients. That was pretty exciting.</p>	<p>I've always loved music. I want to manage a band and do music I want to go to. Vicky because I've known her. I think it was the fact that she was showing another way.</p>
 <p>Erik Stein Publicity Assistant/Intern Roskin/Friedman Public Relations</p> <p>Age: 22 Tenure: 3 months Status: Unpaid</p>	<p>A Music Connection ad.</p>	<p>When it started out it was supposed to be regular intern stuff, but it's never turned into faxing and copying. That's really a small part of what I do. I work a lot on the tour press—helping coordinate it. I go through the media/arts list and find out what radio stations and newspapers exist in the market. Then I call over and set up tour press for the artist and get right back with the artist directly.</p>	<p>I said to myself when I had to have money in the bank for a job that wasn't in my time—until the next time. The best way for me to get working and internships wherever, I might not.</p>
 <p>Maria Musaiter Media Relations intern Hollywood Records</p> <p>Age: 28 Tenure: 2 years Status: Paid</p>	<p>I got the job through my journalism teacher, Roger Graham, at Los Angeles Valley College. He's good friends with Shelli Andranigian, who's the PR manager here. I came in, auditioned and ended up with the position.</p>	<p>Compiling press clippings and making sure management knows we're doing our job. We send them out press on their artists. Letting people within the company know what's going on so that they can communicate better.</p>	<p>I wanted to work in the industry. I quite know how to do a matter of being in the time. I am going to do it. I didn't know which way the journalistic part of it seemed to fit. It was here I am.</p>
 <p>Chris Framan A&R Assistant/Publicity Rhino Records</p> <p>Age: 28 Tenure: 9 months Status: Unpaid</p>	<p>I'm enrolled at UCLA Extension in their recording arts and sciences program. Every quarter they release a large list of internships. I called about a dozen and went out to about a half dozen interviews. Then I spoke with Rhino. The personalities of the people I spoke with and the focus of the company struck me favorably right away.</p>	<p>Rhino is a very unique record company in that they have very few living artists. What they specialize in is compilations, reissues, repackaging, greatest hits and things like that. So what the A&R department does, rather than sign new artists, is that they invent new ideas for packages. The whole perspective of A&R is different there, but it suits what I'm looking for because I'm really into rock history.</p>	<p>I spent five years as a business manager for musicians, directors, personalities. I decided to become a journalist. Then, I decided to see what I could do either to continue my education or find a job.</p>
 <p>Wayne Garton Office clerk/runner (includes mail room functions) Morgan Creek Records</p> <p>Age: 26 Tenure: 1 1/2 years Status: Paid</p>	<p>I had a friend that I used to work with back when I was in school. His sister, Monica Froeber, does the marketing for the company. I called her up and said that I was really interested in seeing more how the record industry works because I've loved music forever. She called me in and I talked to her for a while. She called me back about three weeks later.</p>	<p>Basically, anything that involves office functions I take care of. I get supplies for the fax machines and also take care of all the product and inventory that we bring in to Morgan Creek. Shipping and receiving, I take care of all that. And then I make sure that our reps out in the field get the product that they need.</p>	<p>I've loved music for the whole process. I want to know more about it and more interested in radio—major—and that's what I wanted to learn more about. I wanted to learn more about people in radio and there was any way to do this was probably the best.</p>
 <p>Jeremy Graf Mail room Virgin Records</p> <p>Age: 37 Tenure: 6 years Status: Paid</p>	<p>A friend of mine from Atlanta, Mark Williams, was getting ready to work A&R here as Virgin was getting ready to come into being. He suggested me for the job. A fine fellow.</p>	<p>I run the shipping department and have two guys that work with me and then we have a driver as well. When I first came on, there was only one person in shipping and soon that one person became me.</p>	<p>It seemed that this was the best way to be involved in the industry. I was too involved; to keep a 9-to-6 job. It seemed like I had more in the meantime. I had recommended me to the mail person was good. At that point, I was in a good atmosphere, and you</p>

You've got to start somewhere. That's as true in the music business as it is in any industry. But where? According to our interview subjects, there are at least two good beginning positions in the entertainment industry—internships and the mail room. Neither is high on the record business food chain, but both provide ample starting points for those hoping to help their careers evolve. Though there are only two basic kinds of beginning jobs, the work itself varies from company to company. This is especially true of internships, but may also apply to mail room positions. To get a wide range of possibilities, below, you'll find interns from independent publicity firms, record companies and even mail room personnel.

For those wishing to follow our subjects' examples, be aware that only the mail room positions are "real jobs." To secure a like position, one need only show up at a company's employment office, fill out their form and wait patiently for them to call you in for an interview. Internships are generally considered learning opportunities. You most always need to get school credit for your work. This is, mind you, what you usually get in place of a paycheck. Many colleges, including UCLA Extension, offer this type of program.

If none of the above has turned you off, read on for more details. Find out what to expect when you, like our subjects, start your career in the music business.

This particular job?	What have you learned?	How has this helped your career?	Would you recommend this approach?
I grew up with it. Now I still not sure what area of I've loved working with and a lot about everything. I think it's just one person who do.	Tact. That's how to deal with people. You get to know who's who and how to talk to them over the phone; what to say and what not to say. How to approach people, how to sell and market. How to match the artist with the outlet.	I go to USC film school. The film stuff I do is still connected with music. It all comes together because, when you have a band, they need a manager, someone to do their video, and a publicist. So, by being in all three, no matter which one I get into, I'll have knowledge of the whole picture. I want to learn as much as I can about everything.	Yeah, especially working for Vicky. She's tough and she's hard, but you also learn a lot. I mean, I've learned you can't be all sweet and mushy and nice to get to the level where she is.
I came out to L.A. because I thought I wasn't going to take the music industry until a certain point runs out. I figured the job out here is to keep on working until I'm just working for what chance.	I've honed my skills and I'm getting the contacts that I'll actually need when I'm working. I'm getting my own list together and getting my own work together for the future.	Eventually, I want to do artist management. But right now, I'm looking just for a record promotion job at one of the record companies. But in the far future, I'm looking to be the head of some promotions or PR department possibly.	I'd recommend it if you have the time and the money to blow by not working anywhere else and working for free for somebody.
I came out to L.A. because I thought I wasn't going to take the music industry until a certain point runs out. I figured the job out here is to keep on working until I'm just working for what chance.	I've learned about deadlines. I've learned about being on time and being accurate. I've learned to watch what I say. And who does what at where so that you can make things click and make things move a little faster.	Having this internship has thrown me in the direction of doing PR. I'll get a degree in journalism, but my emphasis is going to be here. Right now, I'm interested in learning about all the other aspects that put a record company together. I don't think you can work in one department without knowing how everything else works. You have to be very aware of what goes on.	I don't recommend internships for everybody because it's not all fun. It's a lot of hard work. There's a lot of tedious things that you're always doing like stuffing hundreds of envelopes. You start out doing things like that and as time goes by, you start acquiring a little more responsibility. It takes a lot of time, but if you have any aspirations in the business side of the music business, it's definitely a good step.
I came out to L.A. because I thought I wasn't going to take the music industry until a certain point runs out. I figured the job out here is to keep on working until I'm just working for what chance.	I've learned more about what I don't like in music than what I do like. I feel I'm zeroing in on the perfect career. Something that's going to take me places in the next fifteen or twenty years. By interning, where employment is not a long-term deal, you have the opportunity to explore careers without the risk of employment.	When I left my career as a CPA, I completely wiped the slate clean. No job would be below me. I was willing to do almost anything to get my foot in the door. I'm interested in music and the music industry. I'm particularly interested in the historical aspect of rock & roll. Classes at UCLA Extension in conjunction with the internships have really focused me on what I would and wouldn't like to do.	You're going to take a bite financially because these internships are not going to reward you financially—you might get some good free records—but if you have the financial means to take off a month or work it so you take off a day, a week...it's absolutely valuable. You can learn where you want to be in your career. And interning will give you connections like you would not believe.
I came out to L.A. because I thought I wasn't going to take the music industry until a certain point runs out. I figured the job out here is to keep on working until I'm just working for what chance.	This is a smaller independent label and I get to work with a lot of the people that you wouldn't get to work with in a bigger company. I get to work with the executives and see how things work first hand. I get a more hands-on feel of what goes on. I've learned all about radio, setting up tours and the process of putting an album out.	As far as heading to a certain department, I'm not sure where I want to head yet. I think promotions may be a good move. I want to get into radio, so I try to work with promotion more to try and deal with as many stations as I can and talk to as many people as I can. I'm taking some classes now for voiceover work. I really want to get into more of the entertainment side of it.	As far as getting into this business, I'd say, yeah, I recommend this approach. It's really tough to get into this business and you can use this opportunity to meet a lot of people. And then there's so many different directions you can go with it. Luckily, I'm here with an independent company so it's easier. I can work with a lot of different departments and know which direction I want. I definitely would recommend it just as long as you're happy doing it and it's what you want to do.
I came out to L.A. because I thought I wasn't going to take the music industry until a certain point runs out. I figured the job out here is to keep on working until I'm just working for what chance.	What I've learned from working here is just how political A&R is. I had more idealistic views of it initially. I think A&R could be a lovely thing if people really respected your opinions and were anxious for your thoughts. But that's in a very ideal situation.	It keeps me afloat while I have a different band each year. I've been in L.A. for eight years, and I've had roughly a good band each year. This has kept me going.	Absolutely. I've worked with so many people here. It's a very transient position. If you like the people you work with and you genuinely just want to help people out, then it's an ideal position. To use (the mail room) to springboard into other departments is okay, but it makes my job more difficult because I'd like to get a unit where people know what's going on. It is a good entry level position, but I think it is a good sustaining position for someone who has different goals.

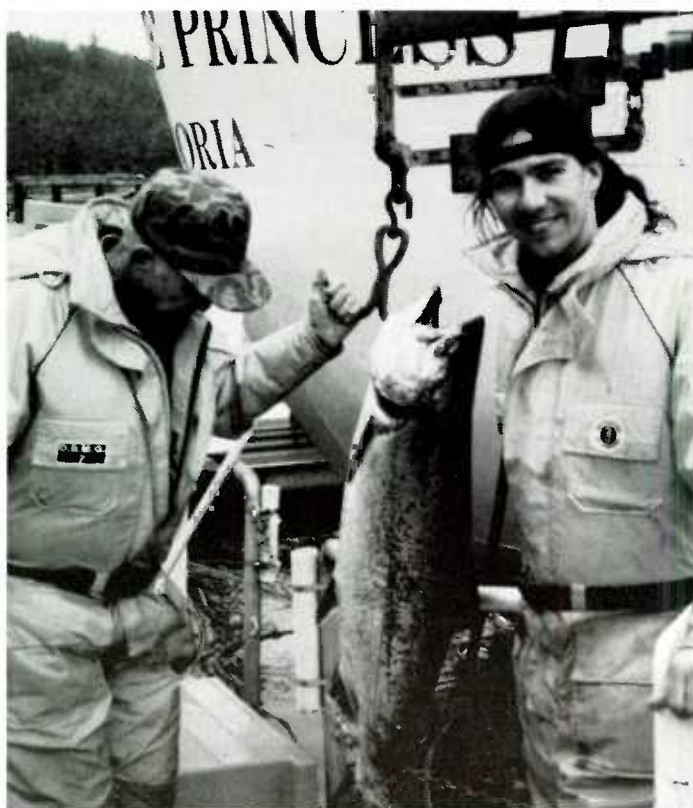
Mark Slaughter: Back To Nature

As lead singer for one of the hardest working rock & roll bands around, it would hardly seem as if Mark Slaughter would have time to take a breath, let alone have any leisure time. 1992 saw the April release of the band's sophomore album, *Wild Life*, followed by a tour with Ozzy Osbourne and Ugly Kid Joe. Then it was throat surgery to remove vocal nodes, a condition fairly common to singers. After a brief and complete recovery period, Slaughter hit the road again, this time out with Damn Yankees.

Not too long ago, Mark rang me up from his home in Las Vegas while on a short hiatus waiting for word about a European tour with Bon Jovi. First things first, I asked how his voice was doing, and with a quick and ebullient response, "Great! Really strong. The guys in the band are saying I'm singing better than ever."

One of the main reasons I wanted to speak with Mark is that every time we run into each other, our conversation inevitably turns from the subject of music to our enjoyment of camping. Mark was born and raised in Nevada and credits his father for introducing him to the harmony of nature. "My dad is a cowboy and there's a song on the record [*Wild Life*] called "Old Man," and it's pretty much the epitome of what my dad is in every sense—his views, his sayings. My dad wears a hat everywhere and has worn boots his whole life. There's a part in the song: "Wears a cowboy hat with those pointed toes." He's in his seventies and has worn boots so long that his toes are pointed. It's the most bizarre thing. I have these big wide Fred Flintstone feet from growing up wearing tennis shoes. It's a different mentality. I grew up around that older school cowboy mentality of going out. He was a hunter and was very much into hunting, which he isn't now. So I grew up camping and fishing and stuff like that, and I like it. Not the hunting part of it, but I like to go fishing, and I like the camping aspect of it."

Mark has camped in a variety of



Mark Slaughter (right) with father, Ed, fishing in Canada.

locales—the mountains, desert, the woods, you name it, but is particularly fond of a recent journey he and his dad took up to the Canadian wilderness. "You fly into Vancouver, take a small plane, the plane lands and then you take a sea plane into this area. There's no phone, there's nothing, you're just kinda secluded from everything. It was amazing because it was like full nature. There were seals coming up next to the boat and bald eagles flying overhead. There was a real tranquil feel to it."

Camper vans and trailers are definitely not this man's recreational style. "I do basic. When I was a kid, my dad pulled the camper and did

the full trip, but for myself, it's really a sense of grabbing a sleeping bag and tent and just going out to do it. Take mountain bikes and just have a good time with it."

Father and son also enjoy fly-fishing together, depending on the band's schedule. Whenever time permits, they hook up, put on the old hip boots and catch a few salmon. "It's a great feeling standing there not getting wet in the middle of a stream, trees all around and it's just real quiet."

I mentioned that this guy is hard-working, but he's hard-playing as well. In the summertime, when he gets a chance, he jumps in his truck and drives fifteen minutes to Lake

Mead where he enjoys SeaDoing! A SeaDo is similar to a Jet-Ski except the rider can sit down. As Mark puts it, "With a Jet-Ski, you can ride all day but you're burned out and your evening's shot. With a SeaDo, you can ride all day and still have energy left. I have mine hopped up to as fast as it will go, over 50 mph. I love it." If you wipe out at those speeds, it's like hitting concrete when you hit the water. "The last time I went, I did a little skipping across the water like a rock three or four times. But you just laugh and hope that your shorts don't come off."

The self-proclaimed "do-aholic" has taken on another venture in his spare time. He tells me, "I have some friends of mine who do voices for cartoons. Jess Harnell does the voice of Roger Rabbit (for commercials, promos), and we were goofing around and did a tape with a whole bunch of different voices that we do. I'll be doing some voice-overs on cartoons now, special guests here and there. I'm going to do Momma, you know, like *Throw Momma From The Train*. There's a Warner Bros. cartoon and they're going to do her character in cartoon form and I'm going to do her trip. I also do the voice of Donald Duck, but he's taken. Maybe someday I'll be Donald. I've been doing voices since I was a little kid. I'm like a parrot."

Mark really can not sit still. "I always have to be doing something; I have to be productive. I want to be able to look back on my life and see there was never a moment that I was sitting on my ass. That's why it's good for me to go camping and get into nature because it makes me relax a bit." Having said that, I get the impression that even in the middle of the wilderness, this energetic soul is still in perpetual motion, with his beloved father not far behind." **MC**



One of MTV's original VJ's, Nina Blackwood has also co-hosted *Solid Gold* and served as music correspondent for *Entertainment Tonight*. She is currently the producer/writer/host of video magazine *Turn Up The Volume*.

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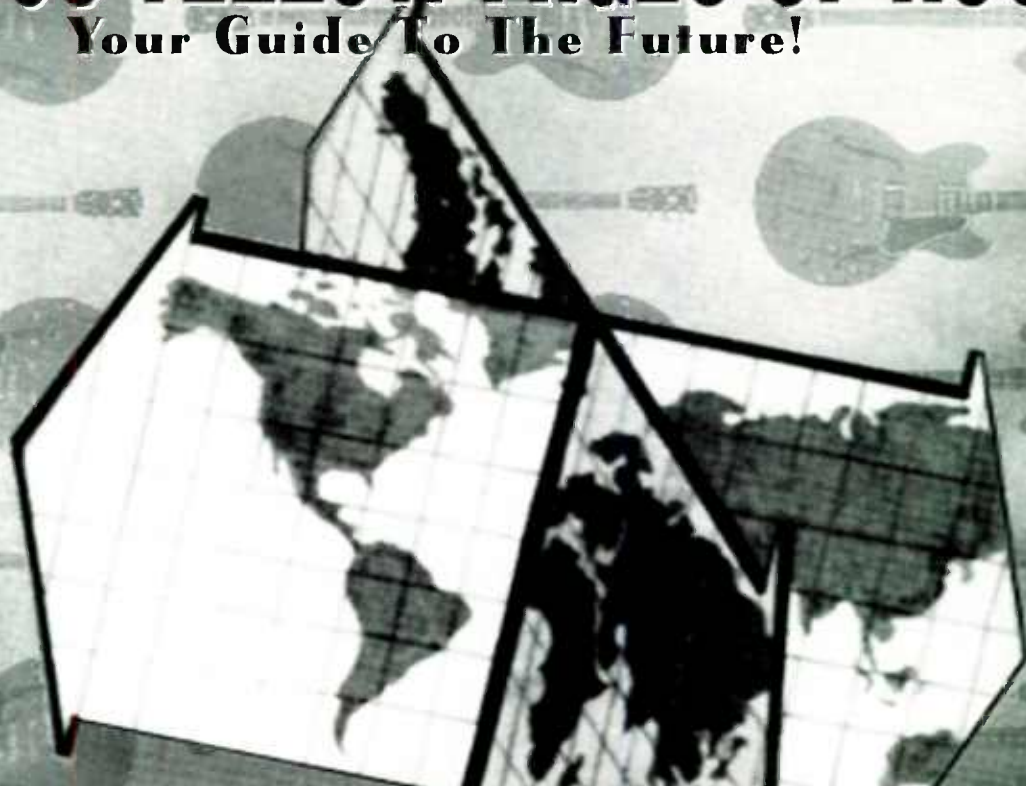
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Phone: (818) 563-1030

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Booking: Don Muller/William Morris Agency

Band Members: Weiland, Robert DeLeo, Dean DeLeo, Eric Kretz

Style of music: Rock

A&R: Tom Carolan

Date signed: April 1, 1992

By Pat Lewis

We really don't know what Stone Temple Pilots means," admits bassist Robert DeLeo, who, at the time of this interview, was readying himself for the band's pending European club tour. "It's a contradiction of words—stones fall and pilots fly, I guess. It really has no meaning, it has no time to it. We wanted a name that would last." And considering STP's debut Atlantic album, *Core*, has already sold over 350,000 copies, their first single, "Sex Type Thing," is currently in heavy rotation on MTV, and they recently finished a rather successful tour opening for Megadeth—there is a pretty good chance that STP and its moniker will last quite a long while!

Originally from New Jersey, STP bassist DeLeo migrated to the shores of Long Beach in 1987, where he met vocalist Weiland (Weiland is the singer's last name) at a Black Flag concert. Even though Weiland's musical roots are in the punk/post punk genre

(he formally lived in Huntington Beach and was part of the boisterous Orange County punk scene) and DeLeo grew up listening to Nat King Cole and Steely Dan, they nevertheless discovered a common artistic ground and decided to form a band which they called Mighty Joe Young.

After inducing drummer Eric Kretz, who was originally from Santa Cruz into the ranks, STP spent the next couple of years honing their chops, defining their sound and building a club following in both Long Beach and Orange County. After going through a succession of guitarists, the Pilots finally convinced DeLeo's brother Dean (who lived in San Diego at the time) to join the band.

During the following year, Robert DeLeo, Weiland and Kretz moved to L.A. and began the tedious job of building a club following there. But since Dean DeLeo had a lucrative job in San Diego, he was unwilling to make the move to L.A., which meant when STP had a gig in L.A., he had to commute. And conversely, when Dean booked a gig in San Diego, the other three members had to spend over two hours on the freeway to get there. But, as bassist DeLeo explains, they didn't mind the drive. "We actually preferred playing shows in San Diego as opposed to L.A.," he confesses. "It was so much easier to get gigs there first off, and it just seemed that the people were a little more receptive to what we were doing down there."

After recording an 8-track demo and putting a lot more miles on their cars, the band landed a demo

deal with a small, indie label based in New York. But before they could even get into the studio to start recording, they were snatched up by Atlantic Records' A&R exec Tom Carolan, who made them an offer they eventually could not refuse. It was another four or five months before STP actually put their John Hancocks on the dotted-lines, which took place on April Fool's Day, 1992.

"We didn't really know what was going to happen," says DeLeo, regarding Atlantic's courtship with STP. "I mean, when any band is looking at being signed, I think there's a lot of caution there. We kind of felt like we didn't want it to be a big deal, we didn't want to have a signing party, we didn't want to do any of that bullshit. We weren't worried about the fluff. We pretty much just signed the deal and were concerned about what we as artists were going to get out of the deal. And Atlantic really came through. They gave us virtually complete creative control. Whether it's the music, the producer, the artwork, the songs, the photographs—all the way down the line, they have been real good about that."

Being the compartmentalized, categorization-hungry and buzz-word mongers that music critics tend to be, some have quickly labeled the Stone Temple Pilots as just another flavor-of-the-month "grunge" or "Seattle Sound" band. Not surprisingly, DeLeo abhors the entire concept of labeling bands. "I don't know whether it's the music industry people or just some of the press who jump on something when it's big and label it," he comments. "I think when you label something, you instantly make it a trend. Whether it's the Seattle Sound, the hip-hop sound, the funk sound or whatever—labeling anything is the worst thing that you can do to a piece of music."

"The whole Seattle Sound, what is it?" DeLeo continues. "I mean, if you look at Nirvana and Alice In Chains, Soundgarden and Pearl Jam—none of those bands sound alike to me. And then you have this whole grunge thing. Grunge is a word I used to use to describe the shit between my toes, you know? I mean, there's been loud guitars turned up to ten and played really aggressively for a long time now. It didn't start just in Seattle."

But what makes STP's labeling a particularly nasty one is the fact that some critics have accused the band of "grunging up" their sound and jumping on the Seattle Sound bandwagon for the sole purpose of getting a record deal. "I don't feel that I have to defend the band," concludes DeLeo. "We're just trying to write music for ourselves, and we're not trying to jump on any bandwagon. I think that our next album and the next one after that will prove it."

Touché!



Stone Temple Pilots

Core

Atlantic

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ☆ ⑩

□ **Producer:** Brendan O'Brien

□ **Top Cuts:** "Naked Sunday," "Crackerman," "Plush."

□ **Material:** Stone Temple Pilots are wrestling with some rather hideous, aggressive and soul-sucking demons on *Core*. While the entire band shares in the music writing duties, singer Weiland is responsible for the dark, foreboding and deeply disturbing lyrical content. "This album has a lot of feelings in it," admits DeLeo. "It's got a lot of anger, frustration, sadness, bitterness. It really was what we were experiencing over the past two years in L.A. I mean, L.A.'s a hard place to live. It's made up of musicians, actors, models—and everyone is pretty much out for themselves. It's not a real friendly place; it's a lonely city and I think it adds to what you're feeling. Also, I was going through a relationship that turned really sour and I had a lot of hatred for that person, which pretty much compelled me to write songs like 'Sin,' 'Creep' and 'Plush.'"

□ **Musicianship:** Opening with a capella vocals that sound like Weiland is literally singing from beneath six feet of earth, he instantly establishes himself as a powerful, versatile, punk-influenced and pretty darn scary vocalist. Gritty, distorted, driving and loud guitar work (courtesy of Dean DeLeo) is the primary focus of these songs. Eric Kretz is a powerhouse player and sends this band into orbit with his metal-infused drum work, which is complemented by the heavy bass playing of Robert DeLeo.

□ **Production:** After an extensive search for a producer, STP settled on engineer-cum-producer Brendan O'Brien (Red Hot Chili Peppers, Black Crowes). These eleven tracks sound more like a 24-track demo rather than a professionally recorded album, which was probably the band's intention. The album took a whopping three weeks to record, and it sounds like it.

□ **Summary:** Stone Temple Pilots may get lumped in with the "grunge" bands that are currently dotting the *Billboard* charts. But this band's material is much more melodic, underground, engaging and intricate than most and should withstand the test of time.

—Pat Lewis



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ROCK

By Barbara Shaughnessy



B. Shaughnessy

Wildside's Drew Hannah

For all you headbangers out there, the sixth annual **Foundations Forum** will be held September 9th-11th at the Burbank Hilton and Convention Center. For those of you not familiar with the Foundations Forum, it's a convention that focuses on hard rock, heavy metal and hard alternative music through its panel discussions and showcases. If you're interested in getting your band heard by the media, (both national and international), record companies, publishing companies and local fans, then you might want to contact the good folks at **Concrete Marketing** at (212) 645-1360. With early planning, you can get your band on their compilation CDs or tapes, their in-house video channel, do your own promotion or even perform. Be forewarned however, it's not cheap—that's why I'm giving you plenty of notice. Instead of buying those cases of beer, put the money toward your career. The past forums have introduced bands like Soundgarden, Alice In Chains and Pearl Jam. Not bad company to be in.

Have you checked out **Canter's Kibbitz Room** yet? Why not? The same person that brings the fun to Canter's on Tuesday nights is now

sponsoring a jam night at Jack's **Sugar Shack** (8751 W. Pico) on Wednesdays. If you're interested in performing or want more info, contact David at (310) 854-6299.

In October, I reviewed the band **Wildside** and commented that they needed some time on the road to tighten and toughen up. I recently decided to catch another performance of Wildside at **California Dreams** in Anaheim (the place that Motörhead will have torn up by the time you read this) to see if the band had benefitted from touring. They did. Their experience and new attitude has added another dimension to the band. Some of the songs from their debut release, **Under The Influence**, have been slowed down a bit, giving them a more powerful groove. All of the players have sharpened their skills to near perfection and vocalist **Hannah** has traded in his lovely rock god looks for a grungier, down-to-earth look. Hannah's vocals and live performance are even more dynamic now as evidenced on new material "Six Feet Under," "Crash Diet" and "Makin' You Bleed." The band is presently finishing up material for their next release.

The band members of **Heavy Bones** have been busy working on solo projects. Vocalist **Joel Ellis** and guitarist **Gary Hoey** have completed work on their individual projects. Don't be misled though, Heavy Bones is still hard at work as a band. They'll be doing a few shows around town in April. The band's live performance should not be missed (you've got to check out Frankie Banali's hat!).

A few other performances you might want to check out: **Asphalt Ballet** and **Great White** at **Iguana's** in Tijuana (always an experience, I keep waiting for Mad Max to appear when I'm there) on April 9th, and **Engines Of Aggression** and **B.O.S.S.** at the **Whisky** on the same night...decisions, decisions. You can also pick up Asphalt Ballet's sophomore release for **Virgin Records** sometime in April.



B. Shaughnessy

Gary Hoey and Joel Ellis of Heavy Bones

WESTERN BEAT

By Billy Block



Billy Block

Jon Vezner at Western Beat

Mercury/Nashville recording star **Kathy Mattea** was brilliant as she performed for the first time since throat surgery for a live **Entertainment Radio Network** broadcast from the **Roxy**. Heard locally on **KZLA 93.9**, the show was a joyous celebration of Mattea's triumphant return to performing. The packed house at the Roxy was full of happy **KZLA** contest winners and folks in this biz we call show. Among the faithful who survived **CRS** were **Unistar's Chris Kampmeier**, **KZLA's own Barbara Barri**, **Mercury chief Luke Lewis**, **Randy Sharp** who is readying his next effort, as yet unsigned duo the **Darlins**, actor/recording artist **Ronny Cox**, **Warner Bros. Bruce Adelman** and **Atlantic's Carol Lee Hoffman**. Special thanks to **Liz Thiels** for her gracious hospitality and Kathy's manager **Bob Tittley**.

The following night, **Jon Vezner** (the co-writer with **Don Henry** of

Mattea's masterpiece, "Where've You Been") made a guest appearance on the **Western Beat** open mic at **Highland Grounds** to the amazement of the 40 or so songwriters in attendance. It was like church as **Vezner** and **Mattea** band members played for the young writers.

Sony/Nashville Records new artist **Stacy Dean Campbell** played an inspired lunch set for several music biz types while on a media sweep through the West. His first release sported the hits "Rosalee" and "Poor Man's Rose." At the luncheon **Campbell** displayed a warm, sincere persona and some excellent new material. **Country Fever** Editor **Linda Cauthen** was on hand, as was **E! TV's Chip McDermott** since **Stacy Dean** appeared on their **Inside Word** program.

The **Neon Angels** are taking off for their first **European Tour**. **Chris Lawrence** and **Suzette Rene** of the **Neon Angels** are very excited about bringing their **Turbo-billy** sound to the Continent.

Jimmy Sloane's King Sound Studios has recently upgraded to 16 track digital with two new **ADAT** machines. Recent clients include **Duane Jarvis** and **Mr. D.J.'s Front Porch**, **Phil Parlapiano**, who appeared with **Rod Stewart** in his upcoming **MTV Unplugged** episode and **Johnny Angel** with assistance from **Black Francis**. **Jimmy** has some cool tube mics and creates a good vibe for recording, so give him a buzz at (213) 931-8720.

Songwriter **Tammi Michelle** is now hosting the "Two Songs Cantina" show at **Checkers Club**, Wednesday nights atop the **Holiday Inn** in **Torrance**. Hit songwriter **Harold Paine** (who delighted the crowd at the **NAS Acoustic Underground**) has passed the torch to **Tammi** after his successful tenure. This is the same location of **Ray Doyle's CCMA-sponsored Country Writer's Spotlight**. For more info, call **Margo** at (310) 540-0500.



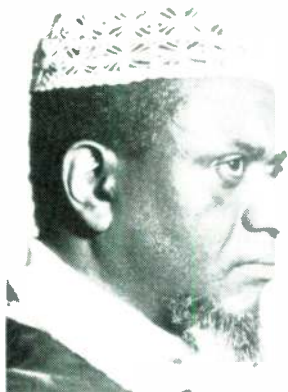
Billy Block

Manager **Allen Brown** behind **Sony PR's Holly Gleason**, artist **Stacy Dean Campbell** and **E! Entertainment's Chip McDermott**.



JAZZ

By Scott Yanow



Pharoah Sanders

The Kings of Swing is an all-star group of bop-based improvisers put together to pay tribute to **Benny Goodman**. The front line consisting of clarinetist **Buddy DeFranco**, vibraphonist **Terry Gibbs** and guitarist **Herb Ellis** headed this sextet and were consistently exciting during their performances at **Catalina's**. DeFranco has been a major clarinetist for 50 years, the hyper Gibbs constantly pushed the other soloists and Ellis has been enjoying a renaissance of late. On tunes such as a blazing "7 Come 11," "Everything I Have Is Yours," "Avalon" and "After You've Gone," the musicians frequently riffed behind the soloists and seemed inspired by each other's presence. Their Benny Goodman stories (not always very complementary) were quite humorous.

During 1965-67 when he played with his idol **John Coltrane**, **Pharoah Sanders** was known for his extremely intense and often screaming tenor solos. During the past fifteen

years he has greatly calmed down his style and now sounds like a near-duplicate of Coltrane circa 1958. At **Catalina's**, in a quartet with pianist **William Henderson** and drummer **Sherman Ferguson** (I missed the bassist's name), Sanders often sounded absolutely mellow on an overly respectful "Naima" and "Speak Low," taking long solos but not displaying much originality or many traces of his former style (except during his occasional forays into the upper register). The music was enjoyable enough but I rather missed the musical presence of the real **Pharoah Sanders**.

Short Takes: On the same night, I was able to enjoy a rare L.A. appearance by the trad/swing clarinetist and soprano master **Bob Wilber** (swinging hard at the **Jazz Bakery** with the **Johnny Varro** trio) and tenor great **Bob Cooper** (who took 20 hot choruses on "Billie's Bounce") at **Chadney's**. With a bit of driving, it is possible to see two strong jazz groups every night in the L.A. area!

Upcoming: The **Jazz Bakery** (310-271-9039) features appearances by pianist **Barry Harris** (Apr. 9-10), **Roger Kellaway's** new Sextet (Apr. 16) and **Willem Breuker's** very colorful **Kollektief** (Apr. 18), **Catalina's** (213-466-2210) hosts **Bireli Lagrene** (through Apr. 11), **Elvin Jones' Jazz Machine** (Apr. 13-18) and **John Scofield's Quartet** (Apr. 20-25), **Le Cafe** (818-986-2662) has **Carmen Lundy** (Apr. 9) and **Kevin Eubanks** (Apr. 10-11), **Lunaria's** (310-282-8870) showcases **Dave Mackay** (Apr. 13), **Rickey Woodard** (Apr. 16) and **Bill Watrous** (Apr. 23), and the **L.A. County Museum Of Art** (213-857-6000) continues its program of free Friday night concerts with **Joyce Collins** (Apr. 9). Of related interest, promoter **Ozzie Cadena** (Box 655, Hermosa Beach, CA 90254) is organizing a jazz concert series and looking for subscribers. Call 310-542-3431 for further info.



Herb Ellis

URBAN CONTEMPORARY

By Gory Jackson



Ronnie Marlon Phillips

"The pen is mightier than the sword," and far less bloodier, I might add. **Ronnie Marlon Phillips** has taken that axiom many steps further and has applied its simple logic to the mean streets of South Central Los Angeles. South Central, as we all know by now, is home to two of the most down gangs in the world—the **Bloods** and the **Crips**. Their philosophies on life, up until the April 29th riots last year, was to kill each other first and don't even bother asking questions later.

Joint membership in the **Bloods** and **Crips** numbers in the 70,000+ range, and an insidious amount of murdering—inner, self-inflicted genocide—has taken place over the last twenty or so years. Official statistics are hazy, but huge swaths of black manhood have been removed permanently from the face of the earth, all for, as rapper **Ice-T** intimated, the color of a rag.

So **Ronnie Phillips** had a thought: How about, instead of **Bloods** and **Crips** killing each other, why not use the powerful medium of rap and dis each other on record? "This way, they could make money, solving a problem I saw that contributed to their desperate economic way of

living and be popular at the same time," Phillips surmised. "These were young men who were so frustrated [with their way of living] but were very talented. They also saw rappers making money off an image they created, grown up with and died from. So the next logical step was, to me, to get them involved in rap."

The result is **Bloods & Crips—Bangin' On Wax**, on the **Dangerous/Pump/Quality** label. It contains eighteen songs, most written or co-written by members of the **Bloods** and **Crips**. The first single is the powerful "Bangin' On Wax," the only cut that features members of both gangs together (hey, despite media rhapsodies, each group still holds animosity for one another). The rest of Side One (B Side) is raps written by the **Bloods**, and Side Two (C Side) contains raps by the **Crips**. These guys can hang with the best of them, with raps straight from the source, that focus on much of the subjects covered by the likes of **N.W.A**, **Ice-T**, **Ice Cube**, **Dr. Dre** and the rest. So if you want the real thing, hang with **Bangin' On Wax**.

As promised, I checked out **Subject To Change** at the **Troubadour** on March 18. They are the real thing. Led by **Cree Summers**, **STC** boasts solid playing, insightful lyrics, powerful song structure and a stage presence (especially **Summers**) that puts them heads above most other groups, both in L.A. and America...Producer/songwriter **Rob Bacon** has finished eight tracks for **Shello**, a singer out of L.A. who recently signed with **Giant Records**. Look for a summer release...**Jammin' James Carter** has produced a cut by **Too Down** called "The Ocean Front" that's getting much attention on **Power 106**...**DuKane Management** has signed a joint venture publishing deal with **Famous Music**...Look for a new video on "Flashlight Therapy" by rapper **Imara**. A press conference surrounding the filming of the video will be held in front of Federal Court on March 31. **George Holliday**, the man who videotaped the beating of motorist **Rodney King**, is expected to attend. MJC



Bloods & Crips

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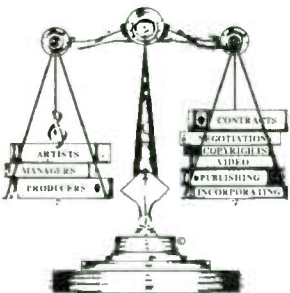
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CLUB REVIEWS

Steve Coleman & Five Elements

Catalina's
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ☆

□ **Contact:** RCA Records: (213) 468-4049

□ **The Players:** Coleman, alto saxophone; Andy Milne, keyboards; David Gilmore, guitar, guitar synth.; Reggie Washington, elec. bass; Gene Lake, drums.

□ **Material:** Coleman's Five Elements named only three pieces in the hour-long set. Yet interspersed throughout this melange of original sounds, one could now and then catch remnants of such jazz standards as John Coltrane's "Giant Steps" and other provocatively ear-tugging bebop-inflected licks.

□ **Musicianship:** This band of young giants from New York is considered one of the major contributors to the Brooklyn-based avant-garde collective known as M-Base. Each and every one of the Five Elements has had superior training and background in the demanding field. Onstage at Catalina's they demonstrated an infallible instinct for the music, each other's moves and we the listeners. While not strictly playing to the audience, there was a sense of being considered as part of the whole. Integral to this kind of musical format is the drummer, who is not simply a beat-keeper, but seems to determine where the flowing movement will take everybody. Coleman's alto sound is brilliant, harsh and with a flat edge at times; yet always seeking new and interesting territory. His unison lines with Gilmore startle the ear with their



Steve Coleman: Brooklyn's Best.

similarity of tone. The same was often true of a Coleman-Milne collaboration.

□ **Performance:** This group has a penchant for super-long pieces, sometimes being one tune, others intertwining several. One, somewhat reminiscent of a Keith Jarrett composition, started out at a medium tempo, then about fifteen minutes into it, suddenly breaking into double time, with Coleman's alto emitting dazzling spurs of sound. He has the

facility to simply keep blowing around and around the tune, never sounding repetitive or boring. Their closer involved an intriguing five-part harmony scat vocal (kind of like a modern-day barbershop quartet) on which they all had a lot of fun.

□ **Summary:** It was a real pleasure to hear such new and innovative music, which has been described as a rare blend of funk, bebop, hip-hop, reggae and straight-ahead jazz. This, then, represents a new breed of jazz, being played by young musicians who've been exposed to all the abovementioned elements, and have amalgamated them in a uniquely cohesive form. —Frankie Nemko



Sacred Reich: Musical statues?

Sacred Reich

The Palace
Hollywood

① ② ③ ④ ⑤ ☆ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Hollywood Records: (818) 560-5670

□ **The Players:** Phil Rind, bass/vocals; Wiley Arnett, lead guitar; Jason Rainy, rhythm guitar; Dave McClain, drums.

□ **Material:** Not for the faint-hearted. While Sacred Reich may not be the heaviest band around, the fact that they toured with Sepultura last year says a lot about the league they're in. This show concentrated mainly on material from their new album, *Independent*, which did not sit particularly well with the fans. There were constant calls for some of the band's older favorites, and every time bassist/vocalist Phil Rind would say, "Here's some more new shit," there was faint, but audible grumbling from the audience. Not that the

Jeff Levitt

CLUB REVIEWS



Bloodline: A thrilling performance!

new songs were inferior to the old ones, but people usually come to concerts expecting to hear songs they're familiar with, and this audience was no exception.

□ **Musicianship:** Most people think the key to thrash (or speed or whatever you want to call it) is the guitar, but in reality it is the drummer that is the main sparkplug. With the speed and complexity of the music, a drummer that can't keep up will slowly drag the whole ship down. Sacred Reich has a winner in Dave McClain, who was more than up to the task at hand. In fact, McClain may well be one of the finer drummers playing this genre of music. Lead guitarist Wiley Arnett was impressive not only in the quality of his solos, but also in that he had the self-control not to play all of them at breakneck speed, which is the trap that so many thrash guitar players fall into.

□ **Performance:** Just as Sacred Reich's music isn't for everyone, the same could be said for the performance of the band's music. The band doesn't do much head-banging or hair spinning, which is okay in my book, but it wouldn't hurt if the band improved their show to where they were more than musical statues.

□ **Summary:** It is true that the judgment of all music is clouded by one's personal taste, that is even more so in extreme forms of music such as that played by Sacred Reich. Their own fans may have been hard on them at this show, but it is understandable, given that they were hearing most of the tunes for the first time. Even the best songs take more than a few listens to be truly appreciated. In a few months, I'll bet those

now unfamiliar songs will become as appreciated as Sacred Reich's older material is to their loyal fans.

—Richard Rosenthal

Bloodline

The Palomino
North Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Contact:** Roy Weisman, Premier Artist Services: (305) 755-1700

□ **The Players:** Smokin' Joe Bonamassa, lead guitar; Berry Oakley, Jr., bass, lead vocals; Waylon Krieger, guitar; Erin Davis, drums; Lou Segreti, keyboards, backing vocals.

□ **The Material:** Wow. Bloodline is presumably named after the fact that three of the band's five members are offspring of world renowned musicians—Waylon Krieger is son of Robbie, Erin Davis is son of Miles, and Berry Oakley, Jr. is son of the late Allman Brothers Band bassist. These three, combined with teen electric guitar virtuoso Joe Bonamassa and key-god Lou Segreti, make for a delectable combo which features hard-core blues from the word "go." All thoughts that these boys are resting on the laurels of their famous parents fly right out the door from the first note of this truly soulful blues band which played to a capacity house (on a night when it was raining pigs and gophers, no less).

□ **Musicianship:** To see fifteen-year-old Bonamassa play his Strat is to witness the genesis of what could be a guitar legend in the making. His licks are tasty and original, with a

natural feel which is complemented by the distinctive styles of his bandmates. The dueling guitars of Bonamassa and Krieger (yep, it really is in the genes) make this band a thrill to watch and hear. Bonamassa and keyboardist Segreti also have an explosive synergy, especially during the jams. Oakley holds his own to stabilize the rhythmic backbone with drummer Davis; although Oakley's lead vocals need more strength to really keep in step with the astronomical talent Bloodline has to offer, it's evident that he develops that power in a short time.

□ **Performance:** I half-expected to see a group of snotty kids with a self-importance gained by virtue of fortunate birth rather than hard-earned talent. My head turned around to see five industrious kids putting forth a rock/blues fest worthy of the attention they're receiving coast to coast. Bonamassa cuts up on guitar, plays behind his head, etcetera, but he can do that because he's pretty damn good. The rest of the fellas do their best to put on an unpretentious show, and that humility is something they carry with them offstage as well. The band and their audience both emerge from the performance glowing and victorious.

□ **Summary:** You'll be hearing about Bloodline on your own in the next few months. I'm sure the "Famous Fathers" issue will be hyped somewhat to get the ball rolling, but try to see Bloodline as earnest, talented entertainers in their own right. I foresee great things in the future of Bloodline, and from what I've seen of this band, their eventual success is expected—and very well-deserved.

—James Tuverson

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CLUB REVIEWS



Native Cor: Funk-fusion.

Native Cor

The Palomino
North Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Glenys Rogers: (310) 840-4708

□ **The Players:** Glenys Rogers, vocals, percussion; Aahren Rhodes, guitar; Greg Hyatt, bass; Richard Fultineer, drums.

□ **Material:** Another entry in the new hyphenated genre of music, Native Cor is (are you sitting down?) socially conscious, world-beat, power-funk—with charm. A compilation of the bad (meaning good) groove lines ala Living Colour and King Crimson-type fusion, this quartet's material aims to move your feet while stimulating your ethnomusical thinking-cap. Memorable tunes were "Asabi," done in mutable and intricate time sequences, the reggae-ish "Freedom," and a lovely, velvety ballad on the tacit power of "Words." However, some of the songs sounded askew, built on dank minor chords. This

results in a sound too dark for Native Cor's upbeat, percussive format. This band would benefit noticeably from melodically brighter material.

□ **Musicianship:** A cross between Neneh Cherry and Martha Davis, Rogers' throaty contralto and her Nigerian talking drum embellishments make her a solid stylist. Also watchable was drummer Fultineer, sitting low in his kit, using his body weight for his fulsome playing. A slammer, yes, but Fultineer plays thoughtfully with interesting behind-the-beat meter. Rhodes serves up bonafide Sly Stone riffs; twangy, fat, funky. He's a master of the Seventies sound du jour. And Hyatt, well he seemed a bit on the tight side, his staccato playing not quite meshing with Native Cor's liberal musical politics.

□ **Performance:** The most outstanding elements of this set were Native Cor's variegated tempos and intelligent pacing. The apex of the show had the entire quartet drop everything to come downstage and play various permutations of drums on "Percussion Break/Jam." Otherwise, the night revolved around Rogers, a formidable stage presence with her intelligence, potent voice and sultry attitude.

□ **Summary:** By delving further into heavier funk and brighter melodies, Native Cor could accomplish the broad audience scope that fits their global format. With their germane lyrics, cool grooves and a diverting vocalist, I suggest you check out Native Cor while they're still local.

—Heidi Matz

Breathless

The Roxy
West Hollywood

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Edgco Entertainment: (714) 637-9787

□ **The Players:** Michael Jonte, vocals; A.J. Skelton, guitar; Dave

Brigham, bass; Dave Anthony, drums.

□ **Material:** Traditional hard rock with a metal edge, somewhere along the lines of Skid Row. The band even handed out set lists to each member of the audience before the show, but unfortunately, it's the age-old story of there being no real songs! This is a pity because Breathless seems to have everything else going for them.

□ **Musicianship:** The four members of this band are all very young, but you wouldn't really guess from either their musical ability or appearance. Guitarist Skelton, bassist Brigham and drummer Anthony are all more than competent in their respective fields, and singer Jonte is blessed with the type of voice most established frontmen would die for—full of range, emotion and feel. They're very tight, all play well together and seem to be well-rehearsed.

□ **Performance:** Breathless already thinks they are rock stars, and that's no bad thing! Each member of the band performs as if he's done it all many times before, seemingly at home onstage. Most notable, and definitely the band's focal point is Jonte, who is not only gifted in the voice department, but resembles a version of rock god pin-up Sebastian Bach, only he's blonder and younger! The rest of the band looks pretty good, too, and have the potential to appeal to the crossover, pop pinup market.

□ **Summary:** With such a photogenic, marketable image and in particular, a frontman such as Jonte, this band could be a marketing man's dream. Skid Row and the aforementioned Bach have sold as many magazines and posters as they have records, and presentation-wise, Breathless could do the same. However, if they don't scrap the existing songs and either come up with something a lot stronger or call in some outside help, they'll never get near it. The choice is yours, guys.

—Nick Douglas



Breathless: Poor material.

CLUB REVIEWS



Rhythm Lords: Blues with a smile.

Rhythm Lords

Blue Cafe
Long Beach

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Rebecca Records: (310) 987-1050

□ **The Players:** Dale Peterson, lead vocals, guitars; Steph Traino, bass; Kip Dabbs, drums.

□ **Material:** The Rhythm Lords presented Fifties-style, down-home blues which included several covers, as well as a good mix of original material from their debut, *Evil*, including "Voodoo Queen," "I Got To Go" and "Pay His Way." Paying homage to Willie Dixon, their title track should give you an indication of their style along with such cuts as the Fabulous Thunderbirds' "Tear It Up" and Boyd's "24 Hours" which were particularly well-executed.

□ **Musicianship:** The Rhythm Lords produced standard blues with a smile—clean, crisp and tight—but perhaps a little *too* clean. Although their effort was heartfelt, it wasn't phenomenal—it just didn't grab me in the right places. I would've preferred a stronger bass line and a vocal emphasis in a lower range. Traino's backing vocals were barely audible, and Dabbs' snare was frequently overwhelming. However, it's obvious that there's talent here. Peterson's guitar work was fluid, yet intricate, and when grinding down the beat and adding some true-blue grit, these lords were worthy of a bow.

□ **Performance:** This threesome's laid back attitude fit the cozy joint like it was home and their friendly interaction with the crowd didn't go unappreciated. Strong applause, beginning with the very first song, continued throughout the evening and was accompanied by boisterous cheers and a lot of dancing. Limited movement capabilities on

such a small stage may have hindered the Rhythm Lords' playing quality, but they appeared at home in the cramped setup. Genuine warmth of character and casual attire marked the atmosphere (leaping and gyrating would have definitely been out of character for these boys).

□ **Summary:** Charm overflowed the club as well as people, and it's no doubt the Rhythm Lords have an extensive following. Unfortunately, they just didn't pluck the right chord for me; I enjoyed the show only moderately. However, it was evident that I was clearly in the minority as several fans lingered well into the evening to produce an encore from the band—who were, of course, happy to oblige. Overall, I can't say the show was sizzling, but I can say it was full of sincerity.

—Michelle Lemons

Shane Fraser

The Whisky
West Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Shane: (213) 871-1555

□ **The Players:** Shane Fraser, lead vocals, acoustic guitar.

□ **Material:** Aggressive, no-frills acoustic rock that's a cross between Elvis Presley and U2. Frazer, from England, writes material which deals with a variety of topics, ranging from unfulfilled potential on "Questions For The Mirror," to the pain and disgust he felt during the Los Angeles riots ("Brighter Without You"). Finally, Frazer explores the dark side of the age-old problem—loving someone who doesn't return the feeling in "Ballad For An Angel."

□ **Musicianship:** Fraser is a proficient guitarist whose driving style exudes much enthusiasm and energy, propelling the material forward and drawing the listener in. His dextrous playing throughout the set

added color and dimension to the emotionally-charged songs.

□ **Performance:** One's first impression of Fraser's over-the-top presentation of his material might lead a more jaded clubgoer to conclude this set was a calculated attempt to parody a folk singer. However, upon closer examination, it becomes apparent that Fraser is sincere. Fraser's time spent as a street musician in Europe seems to have instilled in him an entertainer's perspective and ability to hold an audience. More importantly, Fraser manages to get the message of his songs across in a way that's easily understood and straightforward despite the sometimes melodramatic presentation.

□ **Summary:** Like many of the aspiring actors and musicians in Hollywood, Fraser has a day job as waiter while hoping for a big break. This wait may not be too long in coming because Fraser has an additional ace in the hole—his model good looks which might come to the attention of a casting director of one of the new twentysomething type shows.

—Harriet Kaplan



Shane Fraser: Check him out!

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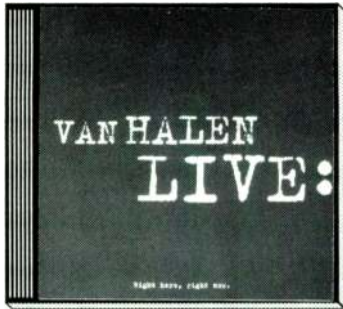
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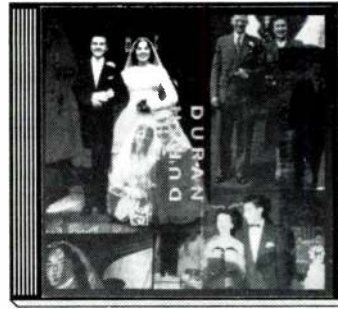


Van Halen

Live: Right Here, Right Now
Warner Bros.

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Van Halen and Andy Johns
 □ **Top Cuts:** "Right Now," "Why Can't This Be Love," "Love Walks In."
 □ **Summary:** This long-awaited bonanza captures all the wild excitement a studio platter just can't convey. It's hard rock the old fashioned way, sans grunge and tempering the ear-splitting with crafty pop songwriting—a stirring balance. Eddie and Alex fans will go insane for some ear-popping solo action which is given time to breathe, and screamer Sammy Hagar actually employs subtlety on ballads here and there. Eddie's still a monster and will have every SoCal would-be rocker drooling over this vivacious classic. —**Jonathan Widran**



Duran Duran

Duran Duran
Capitol

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Duran Duran and John Jones
 □ **Top Cuts:** "Too Much Information," "Ordinary World," "To Whom It May Concern."
 □ **Summary:** While they still employ vocal harmonies that fit together like a jigsaw puzzle, Duran's pared down sound now includes more acoustic guitar and solos, coming off as sleek, not slick. The first single, "Ordinary World," exemplifies the change and "Too Much Information" shows Duran's composing skills at top performance, armed with catchy hooks, impeccable delivery and brilliant lyrics. While a few of the songs seem to wander, the two aforementioned alone are worth the price of admission. Recommended. —**Tom Farrell**

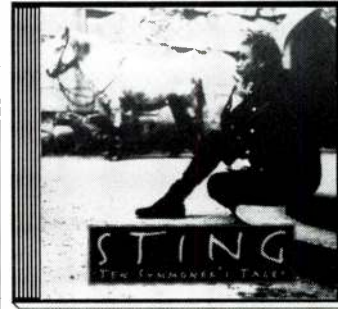


Mick Jagger

Wandering Spirit
Atlantic

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Rick Rubin and Mick Jagger
 □ **Top Cuts:** "Wired All Night," "Use Me," "Wandering Spirit."
 □ **Summary:** What do they say about old rockers: better with age? In Jagger's case, as he nears the big five-O, it's so true. The sneer, the soul, the gospel, the blues he can display on occasion are all here in abundance, as he swaggers confidently through those trademark rock rhythms, twisted lyrics and all the energy that marked his band's Hall of Fame career. Guest appearances by Lenny Kravitz, Billy Preston and Flea add extra ammo to some already potent tunes. When's the next Stones LP? Does it matter? —**Chas Whackington**

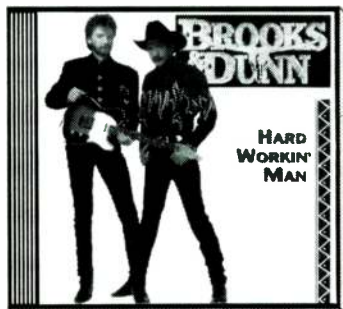


Sting

Ten Summoner's Tales
A&M

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Hugh Padgham & Sting
 □ **Top Cuts:** "If I Ever Lose My Faith In You," "Love Is Stronger Than Justice."
 □ **Summary:** His soul free at last from the brooding and intense constraints of its cages, Sting livens the pace considerably for a mostly light-hearted palette that's lyrically whimsical and musically engaging. A few of the slow, moodier selections put the soul back behind bars for a moment, but tight hooks compensate dearly. He adds to the Top 40 bound hooks with touches of artsiness like bluesy keyboard and jazzy harmonica and trumpet textures, too. While always innovative and intriguing, it's nice to hear he's starting to enjoy life again. —**Jonathan Widran**



Brooks & Dunn

Hard Workin' Man
Arista

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Don Cooh and Scott Hendrichs
 □ **Top Cuts:** "We'll Burn That Bridge," "Boot Scootin' Boogie (Club Mix)."
 □ **Summary:** The Nineties country craze finds two more primed-for-crossover suitors in this engaging tandem. The ballads come across like those you might hear on those typically lonesome desert drives, but the danceable cuts spruce up the twanging in spirited, often witty strokes that are pure fun. Creative songwriting, tight production and tasty dual harmonies make these guys more than a one-note novelty act, despite the silly charms of "Boot Scootin' Boogie." And best of all, no Achy Breaky ponytails to distract from the music. —**Nicole DeYoung**

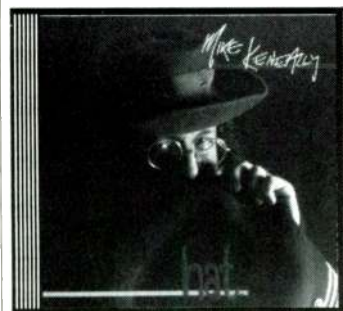


Enuff Z' Nuff

Animals With Human Intelligence
Arista

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ★

□ **Producer:** Various
 □ **Top Cuts:** "Right By Your Side," "One Step Closer To You."
 □ **Summary:** Apart from being the strongest rock album ever released by Arista, when all is said and done, Enuff Z' Nuff's *Animals With Human Intelligence* should also qualify as one of the Top Ten best albums of the year. For starters, "Right By Your Side" and "One Step Closer To You" are two radio ready, outta the box hits from a band that's been waiting to explode. The arrangements, the production, the vocals and the musical performances are all exceptional. There isn't a single filler song to be found anywhere on this CD. This is a special album deserving special attention. —**Kenny Kerner**



Mike Keneally

Hat
Immune

① ★ ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Producer:** Mike Keneally
 □ **Top Cuts:** "The Car Song."
 □ **Summary:** These are more musical exercises than songs. Keneally crams *Hat* with more chord and tempo changes than most musicians use in a lifetime. Fans of obvious role model Frank Zappa will appreciate what passes for song structure here and may identify with Keneally's lyrical attitude that pegs everyone in the world but him as a lower life form. But Zappa fans will also be taken aback by Keneally and company's lack of instrumental strong points. More virtuosity and less grandstanding is needed to hook the average music consumer. Keneally ends up a musical show-off with nothing much to show. —**Tom Kidd**



Baraka

Peoples Cry
War of Art

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Producer:** Baraka
 □ **Top Cuts:** "Stranger," "Cop Inside My Head."
 □ **Summary:** Baraka is a one-man record industry. He writes well-conceived pop songs, produces them in an expansive yet intensely personal style, plays acoustic and electric guitar that would shame many new age artists and sings like Roger Daltrey without the attitude. Of his favorite hats, the production one fits best. Recorder and harmonica sounds dance with more traditional synthesizer settings, and acoustic guitars balance electric guitars. Everything sounds like the best possible version. All acoustic artists should be so true to themselves and their art form. —**Tom Kidd**

GIG GUIDE

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MUSICIANS

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LOS ANGELES COUNTY

AL'S BAR

305 S. Hewitt St., Downtown L.A., CA 90013
Contact: Lizzy, (213) 687-3558.
Type of Music: Original, unique. Experimental only.
Club Capacity: 176
Stage Capacity: 8-10
PA: Yes
Piano: No
Lighting: Yes
Audition: "No Talent Night" every Thursday and/or send cassette, etc.
Pay: Percent of door. No guarantees.

BOURBON SQUARE/THE CAVE

15322 Victory Blvd., Van Nuys, CA 91411.
Contact: DB Sound, (818) 996-1857 or (818) 997-8562
Type Of Music: All original rock.
Club Capacity: 200
Stage Capacity: 5
PA: Yes
Lighting: Yes
Piano: No
Audition: Send promo pack to club c/o DB Sound.
Pay: Negotiable.

CENTRAL

8852 Sunset Blvd., W. Hollywood, CA 90069
Contact: Mitch Farber/Simon Sez Prod. (310) 652-5937. (213) 503-1085
Type Of Music: Original, R&B, Rock Alternative, Hard Rock, no Top 40.
Club Capacity: 120
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Send package to club: Attn. Becky
Pay: Negotiable.

CLUB 4222

4222 Glencoe Ave., Marina del Rey, CA 90292.
Contact: Fritz, (310) 821-5819
Type Of Music: Original, all styles.
Club Capacity: 150
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Mail tape & bio or call Fritz.
Pay: Negotiable.

COFFEE JUNCTION

19221 Ventura Blvd. Tarzana, CA 91356
Contact: Sharon (818) 342-3405
Type of Music: Original, Acoustic, New Age, Jazz, Folk, Blues.
Club Capacity: 40
Stage Capacity: 3
PA: Yes
Piano: Yes
Audition: Open mic. on Sundays btw. 3-5pm.
Pay: Tips and drinks.

FM STATION

11700 Victory Blvd., North Hollywood, CA
Contact: (818) 769-2221 Attn: Booking
Type of Music: All new, original music. All styles.
Club Capacity: 500
Stage Capacity: 12-15
PA: 4-way concert system with 24-channel board with independent monitor mix system, full effects, houseman
Lighting: Yes
Piano: No
Audition: Send tape, promo pack, SASE.
Pay: Negotiable.

HENNESSEY'S TAVERN

8 Pier Ave., Hermosa Beach, CA, 90254
Contact: Billy (310) 376-9833, Mon 12-6, Thurs-Fri, 12-10pm.
Type Of Music: Rock, R&B, reggae, blues, oldies.
Club Capacity: 100
Stage Capacity: 2
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call & or mail promo package to: The LightHouse Cafe, 30 Pier Ave., Hermosa Beach, CA 90277.

IGUANA CAFE

10943 Camarillo St., N. Hollywood, CA. 91602.
Contact: Tom, can leave message on machine, (818) 763-7735.
Type Of Music: Original acoustic, folk, poetry.
Club Capacity: 55
Stage Capacity: 6
PA: Yes
Piano: Yes
Lighting: No
Audition: Open Mic Night Sundays starting at 6:30.
Pay: Negotiable.

LIGHTHOUSE CAFE

30 Pier Ave., Hermosa Beach, CA 90254
Contact: Billy (213) 376-9833 Mon 12-6pm. Thurs, Fri 12-10pm.
Type Of Music: Rock, reggae, R&B, blues, jazz & world beat.
Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call &/or mail promo package.
Pay: Negotiable.

THE MINT LOUNGE

6010 W. Pico Blvd., Los Angeles, CA 90035.
Contact: Jed, (213) 937-9630.
Type of Music: Authentic blues & jazz.
Club Capacity: 70-100
Stage Capacity: 6
PA: Yes
Piano: No
Lighting: Yes
Audition: Send tape & promo package/contact Jed.
Pay: Percentage of door/no guarantees.

NITE ROCK CLUB CAFE

7179 Foothill Blvd., Tujunga, CA 91042
Contact: Gina Barsamian (818) 352-3298
Type Of Music: All styles.
Club Capacity: 440
Stage Capacity: 15
PA: Yes -house soundman.
Lighting: Yes
Audition: Call Gina &/or send promo to above address.
Pay: Negotiable.

PALOMINO

6907 Lankershim Blvd., N. Hollywood, CA 91605
Contact: Bill (818) 764-4010
Type of Music: Original, country, reggae, no T40
Club Capacity: 450
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call Bill at club or Mac Faulk at (619) 481-3030
Pay: Negotiable.

PELICANS RETREAT

24454 Calabasas Rd., Calabasas, CA 91302.
Contact: David Hewitt, (818) 222-1155
Type of Music: All types, except heavy metal.
Club Capacity: 360
Stage Capacity: 10
PA: No
Piano: No
Lighting: Yes
Audition: Send tape, promo, kit to David Hewitt at above address.

SAMMY'S FIRESIDE

2100 N. Glenoaks, Burbank, CA 91506
Contact: Stan Scott & Associates, (818) 398-1294.
Type Of Music: 50's & 60's rock, C&W. Also comics, magicians & specialty acts.
Club Capacity: 165
Stage Capacity: 5
PA: Yes
Lighting: Yes
Piano: No
Audition: Contact Stan Scott, (818) 798-7432, & send promo to Stan at 1830 Fiske, Pasadena, CA 91104

3RD STREET PUB AND GRILL

1240 3rd St. Santa Monica, CA. 90401
Contact: John Stapleton (310) 395-7012.
Type of Music: Acoustic acts, blues, unplugged rock acts.
Club Capacity: 150
Stage Capacity: 4
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send promo package to above address, Attn: John Stapleton.
Pay: Negotiable

UNIVERSAL BAR & GRILL

4093 Lankershim Blvd., N. Hollywood, CA. 91602
Contact: Bryce Mobrae (818) 766-2114
Type of Music: Acoustic format; all styles
Club Capacity: 175
PA: Yes
Lighting: Yes
Piano: No
Audition: Send Promo to above address.
Pay: Negotiable

THE WHISKY

8901 Sunset Blvd., W. Hollywood, CA 90069
Contact: Louie the Lip (213) 652-4202
Type of Music: All original, H. Metal, Pop, Funk.
Club Capacity: 400
Stage Capacity: 8-10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call or mail tape/promo pkg. to above address.
Pay: Negotiable: Must pre-sell tickets.

ORANGE COUNTY

THE COACH HOUSE

33157 Camino Capistrano, San Juan Capistrano, CA 92675
Contact: Ken Phebus (714) 496-8927
Club Capacity: 350
Stage Capacity: 8-15
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call for info.
Pay: Negotiable.

JEZEBEL'S

125 N. State College Blvd., Anaheim, CA 90028
Contact: John Schultz (714) 522-8256
Type of Music: R&R, metal, original rock.
Club Capacity: 368
Stage Capacity: 5-10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call for booking.
Pay: Negotiable.

MISCELLANY

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

BRITISH RECORD label/publishing/production company with immediate release/ongoing works seeks intelligent, reliable intern and part-time publicist ASAP. Knowledge of Macintosh, phone & organizational skills imperative. Flex hours. No pay but excellent training opportunity. Lv mg

(818)753-6638 or fax resume (818) 753-8526.
INTERNS NEEDED: Independent record marketing company seeks interns for position in marketing and radio. Call Leslie or Donnie at (310) 659-9820.

ONE HARD-WORKING intern needed. Exchange paper-cuts for education learning publicity through an apprentice program. Small entertainment P.R. firm with big growing pains. Call Cheri at (818) 980-9555.

MUSIC PRODUCTION company now hiring 3 field reps to handle clients. Must like music and have good communication skills. (213) 930-0510.
WORLD CLASS recording studio/production company is looking for secretarial interns to answer phones and assist with production. No pay, but can lead into paying position later. (213) 930-0510.

MUSIC PUBLIC relations company with superstar clients seeks dependable intern—student a must. Please call Steve or Dave at (213) 651-9300.

CENTERSTAGE PUBLICITY (specializing in concert promotion/publicity) seeks college interns to assist in office duties. No pay but many benefits. Communications/entertainment background requested. Contact: Anja (213) 468-9625.
BLACK MUSIC enterprise with expanding roster needs three dependable interns for PR, marketing and administrative support. No pay, excellent training and opportunity. Call (213) 882-4167.

WORLD CLASS recording studio/production company is looking for secretarial interns to answer phones and assist with production. No pay, but can lead into paying position later. (213) 930-0510

SMALL, AGGRESSIVE record label with developing roster seeks creative music PR person. Diverse acts, managers, producers, songwriters already onboard. Spec at first. Opportunity. Tom (818) 222-8209


INTERN NEEDED. Upcoming indie label. Computer literacy preferred. Promo, sales, demo listening. Part-time. College credit for students. (310) 450-0145

INTERN...WANTED for professional 24 hrk. recording studio in Los Feliz area. Must be a highly ambitious individual with great organizational skills. Hours are M-F, 10 a.m. to 1 p.m. plus..NO PAY but will train to be assistant engineer. Please do not call unless you meet these requirements. (213) 663-2500

RESTLESS RECORDS seeks interns for radio promotions, metal radio, marketing, publicity & retail. No pay but room for growth. Call Keith Moran at (213) 957-4357 X 233.



"I get
my best
response
from
Music
Connection."



—Filthy McNasty, Los Angeles Club Owner/Entertainer

ATTENTION: CLUB OWNERS,
PROMOTERS & BANDS!

It Pays to Advertise in *Music Connection*

Call (213) 462-5772

 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 Apr. 14, 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
TOM ALEXANDER - Producer State of art 24 track automated 56 input Neotek top of line outboard gear, impeccably quiet, MIDI w/huge sample & found library.	(310) 657-0861	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	STEPPING STONE PROD STUDIO. Orchestration credits on Grammy winning album. Platinum and gold records, orchestrator, arranger, producer ** (310) 203-6399-pager	Enjoy working with artists, transforming your musical imagination into a musical reality, anything and everything from beautiful lush strings to nasty rhythm tracks. Demo not spoken here!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
STEVE BLOM - Guitarist/Vocalist Custom Tom Smith Strat, modified Ibanez Al Holdsworth w/EMG's. Howard Roberts fusion guitar for jazz. Roland GM-70 MIDI converter. Effects rack.	(818) 246-3593	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	3 years classical study at CSUS. Jazz study with Ted Greene, Henry Robinette, the Faint School and more. Have played/toured with Maxine Nightingale, David Pomerantz, Tommy Brechtlein, Peter Schless ("On The Wings Of Love"), John Novello, Jamie Faut, Gloria Rusch, Nicky Hopkins, Glen Zatloua, Jamie Glaser.	Great look, sound and stage presence. Dynamic soloist. Read music, avail. for instruction, rack programming, jingles, casuels and Top 40 gigs.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Whatever you want!
"TOP JIMMY" BRITAIN - Drummer Tama Superstar (natural wood type) & Sonor snare, Zildjian & Paiste cymbals, mics, cables, etc. Various backing vocals.	(310) 370-3276	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	13 years experience on drums. Very extensive demos and live work performing both originals and covers! Received high honors recently at UCLA's Stardom Strategy class taught by Ken Kragen. Variety of co-headline shows and versatile to all situations. Lyricist ability!!	Great personality, showmanship and drug free. I have a passion/drive and vision for excellence. Very punctual and precise!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	I play for the part!
TONY BROCK - Prod./Eng./MIDI Guy EPS16+, Mac, Performer 4.1, M3R, Proteus, Alchemy, Sound Design, Tascam 688, SR16, DAT	(213) 848-7027	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Multi instrumentalist, keys, bass, guitar, drums, programmer, knows MIDI, worked in 8, 16, 24 & 48 trk studios. Numerous demos. Access to studios at great rates. Worked under major producers, excellent references, can set up and tear down any MIDI studio with ease. Problem eliminator. Plays all styles except country.	My actions will speak louder than words. I want to build up a solid client base, so my rates (depending on the work involved) start at \$10.00 per hour.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Producer, eng., MIDI consultant.
MICHAEL CARNEVALE - Producer Professional engineering & production with affordable 24 track facility.	(310) 289-4670	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	15 years experience, platinum & gold records with: Eric Clapton, Keith Richards, Gregg Allman, Kenny Loggins, Chicago, Billy Vera, and many more. Eager to work with new talent and future superstars.	Let's work together to get what you want on tape. "His professional attitude adds to the quality of the finished product", producer Tom Dowd.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	
MARK CHOSAK - Guit./Arranger Strat, 335, classical, steel, MIDI guitars. Boogie amp & effects rack. MIDI studio with SMPTE, DAT, video, Roland, Yamaha, Oberheim, Lexicon.	(310) 451-4834	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Written and performed music for Hammer, Addams Groove music video (Addams Family), Halloween 5 and other film, TV and commercial credits. Studied & taught at Grove School of Music. UCLA composition and performance degree. Sight reading, improvisation-all styles.	My concern is making your music sound great! Available for film, TV, jingles, albums & demos. Composing, orchestration, arranging and transcription for all instruments.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	
LARRY CIANCIA - Drummer Acoustic and electric drums: Yamaha, E-mu, Alesis, Zildjian, etc.	(310) 475-2982	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	READ MUSIC, B.S. - Music Engineering and Music Performance: Berklee College of Music and University of Colorado. Experience includes: U.S.O. World Tour, several regional tours, jingles, demos, records, college percussion instructor and clinician, player references available.	Easy to work with, click proficient, good listener/drum programming and instruction.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	New Orleans influence.
BOB EMMET - Keyboards/Producer Entire 16 track studio with MASSIVE MIDI system including Ensoniq, Roland and Yamaha instruments, Macintosh computer.	(310) 439-5391	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	MI grad. 13 years experience. Studio work includes albums/demos for Tiffany (MCA), Reiko Takahashi (RCA), Bob Hardy (Word), jingles for Nickelodeon T.V., March of Dimes, Orange Coast Magazine. Club work includes Ritz-Carlton, Sheraton and Westin Hotels.	Excellent ear. Good reader. Pro attitude. I enjoy my work whether it's an established act or a totally unknown (yet) talent!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Also dance & new age music.
ROGER FIETS - Bassist/Vocalist 4 and 5 string fretted and fretless bass. Vocal range: 3 1/2 octaves. Soft ballads to screaming rock. Specializing in background arrangements.	(818) 769-1525	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Major label album projects with many top players (resume available).	Very easy to work with and very professional. Dedicated to the absolute best sound for your project. No band projects, please!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Metal
BRYAN FLEMING - Bassist Fretted and fretless bass with de-tuner.	(310) 543-1885	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	13 years experience with top-notch producers. Reno live show experience. 25 years old with excellent stage presence and image. The groovemaster!	Serious inquiries only. Tape available. Excellent sound with heavy, soulful, melodic groove.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	
BRYAN FOUNGER - Bassist/Vocalist Custom 6 string, Yamaha, Hamer & Gibson 4 string, D-tuner. Lead and/or backup vocals. 3 octave tenor range.	(818) 715-0423	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	18 years experience, 3 independent albums. Extensive touring, live performance and stage experience. BIT Honor Award Graduate. Finalist Midwest Best Bassist Contest. Studied reading with Putter Smith, Jim Laclefeld. Also studied with Tim Bogert, Steve Bailey, Gary Willis. Excellent vocals.	Always listening. Very professional attitude. Solid player yet inventive when needed. Love live performance, with an extensive repertoire. Ready to tour anytime. Also studio, casuels and Top 40.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	A rocker at heart.
LISA FRANCO - Medieval Strings Renaissance harps, nylon or steel strings, mandolins, dulcimer, bouzouki.	(818) 569-5691	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	10 years pro studio and stage experience. Extensive European television and radio appearances, album credits, commercial credits, B.I.T graduate. Highly skilled in composition and arrangement.	Read charts, harp score not necessary. Mystic sound textures for rock ballads, also pop, folk, traditional classical and new age. Rates are reasonable and negotiable.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Old instruments, modern sound
FUNKY JIMMY BLUE - Producer MIDI 16 trk studio, Mac Performer 3.61, Roland R-8 and-106, Yamaha SY-22 and-99, Roland JD-800, Fender bass and guitar.	(213) 936-7925	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Top 20 singles, Top 40 album, B.E.T., Soul Train, VH-1, Club MTV, #1 hit potential. Musician, producer, arranger, composer, engineer, programmer.	Fully equipped studio, hip-hop, house, rap, gospel exper. Additional phone #: (213) 525-7240.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Dance music
MAURICE GAINEN - Producer Fostex16-trk, 40 ch mkr w/MIDI muting, DAT, sax, flute, Ensoniq EPS16+ samp, Alesis D4 drm mach, Korg M-1, etc. Acoustic piano. Atari comp.	(213) 662-3642	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Read music. Berklee College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist. LASS and NAS pro member. Lots of live and recording experience. Jingle and songwriting track record.	MIDI and studio consultation. Woodwinds, keyboards, arranging, composing. Complete demo and master production. No spec deals, pro situations only.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	New Jack Swing
CESAR GARCIA - Sax/Flute Tenor, alto, soprano, flute and lead vocals. Electric effects: Yamaha REX 50.	(818) 891-2645	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	25 years experience. hot soloist. 3 years as a college music major. One year at Dick Grove School of Music. One year at L.A. Jazz Workshops. Have played with many pro players around town, concerts, casuels, clubs and sessions.	I have recorded my own solo album. No drug hang-ups. Good attitude, and dependable.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Latin music too.
CARLOS HATEM - Percussion/Drums Percussion and drum-set. Acoustic Drums, Shakers, Bells, Whistles. Full MIDI gear.	(213) 874-5823	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Original music projects in the pop & dance field. Nat'l & interna'l touring exp. Television performance credits. Soundtrack percussion. Music production. Drums & percussion on Paul Rodriguez Show, MTV, Artist Of The Year award winner on ABC Television series Bravissimo. Fluent Languages: English & Spanish.	Good ears, good hands, and a pro attitude. Available for lessons.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Dance music, Latin styles
JIM HOYT - Producer Tascam 8-Trk. midi studio, 24-Trk. Studiomastrer, DAT Masters, Lexicon, Tannoy, Korg O1W, Roland R-8, Macintosh, Fender and Martin guitars.	(213) 857-1898	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Singer/songwriter/guitar player w/great ears and excellent musical instincts. Access to great musicians. Proven record of success. Comfortable, creative working environment. Come listen to my work and let your ears be the judge.	My goal is to do great work for you. Nothing leaves my studio until you are completely satisfied!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Singers/Songwr iters.
STEVE KALNIZ - Guitarist Fender Strat-Ultra, Mesa-Boogie Quad. Preamp Power Amp. and 4/12 Roland GM-70 Midi Converter. Samplers, Mac. Performer. Tascam 8-Trk.	(310) 657-3930	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Graduate Berklee College of Music in Performance. Freelance sequencing experience for Yamaha and others. Player of all styles. Worked in wide variety of situations.	Strong Rock, Blues, and Funk player. Reads music and charts. Easy to work with. Club and studio experience.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	
LANCE LA SHELLE - Vocalist Excellent tenor with three octave range. Lead and back-up vocals.	(213) 962-9487	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Twelve years professional theatre background, three years club work. Academy of Drama and Music graduate. Broadway/New York City. Versatile performer, many styles. Good with harmonies.	Good stage presence, great sense of humor, easy to work with, quick learner.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Country-rock, oldies, cabaret.

MUSICIANS & SINGERS: GET PAID FOR YOUR TALENT! ONLY \$25 PER AD.

CHARGE IT! Have your ad ready and call in your credit card at (213) 462-5772. **FAX IT!** Fill out this coupon, include your credit card number and fax to (213) 462-3123. **MAIL IT!** Send in this coupon along with a check or money order for \$25 to: Music Connection Magazine "Pro Player" 6640 Sunset Blvd., Hollywood, CA 90028

Name _____ Phone (____) _____

Instruments and/or vocal range (20 words maximum) _____

Available for: Sessions Touring Club work Production TV/Movies

Qualifications (40 words maximum) _____

Comment (25 words maximum) _____

Music styles: Rock Pop R&B Jazz Country Specialty (4 words maximum) _____

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 Apr. 14, 12 Noon		MUSIC STYLES	
NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	MOVIES	QUALIFICATIONS	COMMENT	ROCK	COUNTRY
LOVE - Electric Guitarist Two Roger Mayer custom Strats and custom pedals. Roger Mayer real-time, real-space 3-D effects unit. Foxx Fuzz.	(213) 739-4413	✓	✓	✓	✓	✓	Play left or right-handed. Two-handed union runs. Arpeggio and lead simultaneously. Two guitars at once. Most wild and exotic lead lines ever. Sounds like: real surf, monkeys, freight trains. Play guitar forward but make it sound recorded backwards.	Have done everything from big-league sessions to block-square sound installations. Top of the line sonic, speed and imagination. Surround-sound film soundtracks welcome.	✓	✓
JAMES LOWNES - Bassist Rauner upright. Yamaha 5-String. Martin acoustic bass, Fender P-Bass w/ Demeter gts, Chapman Stick, Vocal-Tenor.	(818) 841-1041	✓	✓	✓	✓	✓	15 years exp. B.A. in music. Studied w/ John Sciavo, Jim Lacey, Putter Smith, Alfonso Johnson. Extensive studio work with wide variety of artists, including: Bruce Hornsby, Darius, Peter Snell and David Zink. Currently doing T.V. work.	Influences: Charlie Haden, Eddie Gomez, Mingus, Alfonso Johnson, Putter Smith, Tony Levin, and artists like Peter Gabriel, Kate Bush, etc.	✓	✓
MARK NORTHAM - Pianist/Kybd. Pianist and keyboard player. MIDI studio with Roland, Korg, E-mu equipment. Apple and IBM MIDI software (Performer, Cakewalk Windows).	(310) 476-5285	✓	✓	✓	✓	✓	27 years experience. 14 years classical training. Play and read all styles. Extensive experience including TV music (write and recorded current HBO series), jingles and live performances including tours, casuals, club work. UCLA film scoring program. Pager #: (310) 917-1616.	Like to play all types of music. Excellent sight reading, perfect pitch, great ears. Also available for composing, arranging, charts. Professional attitude and results.	✓	✓
PILAR RAQUEL - Vocalist Alto, mezzo and soprano. 3 octave range. Specializing in background vocals.	(714) 646-3451	✓	✓	✓	✓	✓	Credits include Michael O'Brien (Leatherwolf, Hall Mary), Rob Howell, The RH Factor. Live, session and casuals experience. Experience in all styles.	Perfect pitch, flexible voice. Warm, clear tone. Quick study.	✓	✓
WILL RAY - Country Producer/Picker Electric & acoustic guitars, mandolin, lap steel, vocals. String benders and slide rings on both hands make my guitar sound like WWIII thru a Marshall	(818) 848-2576	✓	✓	✓	✓	✓	Many years country experience including TV & recording dates on East & West Coasts. Can produce 16,24,32 trk master recordings. Have access to the best country musicians in town for sessions & gigs. Friendly, professional, affordable. Let's talk.	Cow thrash, farm jazz, prairie metal, nuke-a-billy. I specialize in country music, both as a producer and session guitarist. I love to discover new talent and work with established giants as well.	✓	✓
RHYTHM SECTION Alexis Skiarovski - Electric bass (fretted & fretless), Washburn acoustic/electric. Gary Hess - Acoustic drums.	(818) 989-5999	✓	✓	✓	✓	✓	Insist on creating & playing simple, tasteful parts with dynamics. Willing to rehearse. Excellent readers. Comfortable playing with or without "click" track. We can help come up with arrangements and grooves.	We are looking for serious, dedicated singers/songwriters with original music who are interested in working with a live rhythm section. No image necessary.	✓	✓
NED SELFE - Steel Guitarist/Vocalist Sierra S-12 Universal pedal steel guitar, IVL Steelrider MIDI converter. Mirage sampler. U-220, DX-7, dobro, lap steel, acoustic & electric guitar.	(415) 641-6207	✓	✓	✓	✓	✓	Bammie award nominated player & songwriter, over 15 yrs. extensive studio & stage experience, numerous album, commercial, film & demo credits with Bay Area artists, bands, producers, including Anita Pointer, Preston Glass, Bonnie Hayes, Robin & the Rocks, etc.	Read charts, lead and back-up vocals. Excellent image & stage presence. Demo tape & resume available on request. "Pedal Steel" - it's not just for country anymore.	✓	✓
PAUL SLAGLE - Bassist/Vocalist Tobias fretted & fretless, Tyler 5 string, '64 Jazz & '64 Precision basses. State of the art amplification. Tenor lead & harmonies. 3 1/2 octave range.	(818) 988-2277	✓	✓	✓	✓	✓	Over 15 years experience. International tours with major acts. album credits. In addition, I read charts, play guitar and am proficient at audio engineering.	Tasteful, groove-oriented player with a fat, sweet, punchy tone.	✓	✓
"STRAITJACKET" - Violinist Acoustic violin, electric violin, digital signal processing. Vocal range: alto/tenor.	(818) 359-7838	✓	✓	✓	✓	✓	20 years experience on violin and electric violin in all styles. Quality vocals. Fast and effective in the studio; a madman on stage. Record producer/arranger. Wayne State University, Michigan. Ravi Shankar School of Music, L.A. City College. Demo/bio. available.	Easy-going, but fast in the studio. State of the art equipment. Digital signal processing, exceptional ear. Flexible rates. Let's make your music happen.	✓	✓
THEO SYSOEV - Drummer LUDWIG acoustic drums w/R.I.M.S. on rack, variety of snares. DrumKAT MIDI controller. Daz pads, ROLAND RBM.	(310) 986-2750	✓	✓	✓	✓	✓	15 years pro. extensive club, concert, touring and studio experience. Have worked out of Nashville and Canada. Former member of RCA recording and touring act. Road ready. Big ears with vocals and arranging ability.	Attention country artists, I'm the drummer you need. Excellent groove, feel, stage appearance and attitude. I play what the songs require; no more, no less.	✓	✓
"TAKA" TAKAYANAGI - Kybds/Prod. Complete MIDI studio, keyboards, sampler, drum machine, DAT, 8-track	(818) 906-1538	✓	✓	✓	✓	✓	Written/produced songs for Peabo Bryson, Angela Bofill, Whispers, Nancy Wilson, Shalamar and Main Ingredient. Top 10 hits and film credits.	Producing, arranging, playing keyboards, lessons, good ears and good business. Give power to music in any style.	✓	✓

FREE CLASSIFIEDS

TO PLACE FREE ADS

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

*'68 Marshall Plexi, custom built by Jose, \$1800 obo 213-892-1033
*'69 Kustom gut amp, 2 10" spkrs, white tuck & roll w/cover Mint cond, \$475 obo. 310-397-2212

*1 Marshall 50 wtt head, 1978 JMP, modified by Mike Moran. Has fx loop, gang mod, xint cond, grt sound. Asking \$700. 310-671-3429
*100 wtt white Rane anniversary head, sounds totally awesome, new tubes, just serviced. \$400. Ronnie, 310-804-3671
*1976 Marshall 100 wtt super lead head, new tubes, very loud. \$650. Pils lv msg. 818-761-9448
*2 Gallian Kruger cabs in roadies, 1 cab is 15" spkr, other cab is 4 10" spkrs. In road cs w/whisels. Asking \$750. Eric, 818-761-9448
*20 chnl studio master mixing brd, mix down gold, 16x4x8 w/4 chnl expander module, 6 aux sends. \$2300. Jim, 213-857-1898
*Acous amp 125 RMS w/cab w/1 JBL 15" spkr. Used w/Frank Sinalra. \$400 818-990-2328
*Ampeg SVT bs cab, rare SV9 model, grt sound, \$325. 310-473-8612
*Ampeg SVT bs cab, xint cond w/road cs. \$750. Drew, 213-656-2340

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- CARPET, WINDOWS AND CEILING FANS
- PHONE JACKS/11'-13' CEILINGS

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NEW LOWER RATES

*Boogie 60 wtt 1-12 Mark III w/EQ, gd cond, \$600 obo. 213-738-0858
*Bs gear for sale. \$1200. 310-597-9503
*Carvin 1/2 stack, perfct cond, 1990 cab w/100 wtt head, \$900. Steven, 310-828-5818
*Carvin 1x18 400 wtt cab, \$235. Carvin 4x10 400 wtt cab, \$275. Korg D11 rck tuner, \$165. Pat, 818-405-9247
*Carvin Vega 1-18 folded cab. Xint cond w/full anvil cs on wheels. Paid \$700, will sacrifice. \$250. 818-980-9887
*EV MS802 studio monitors. Paid \$600, sell \$250. Jim, 310-390-4978
*Fender spkr cab w/12" Celestion & Fender cover w/Fender logo. \$90. Jamie, 310-393-7913
*Marshall 1969 100 wtt & 50 wtt amp, xint shape, \$1300 & \$1000. 818-980-2472
*Marshall bs rig, 400 wtt head w/crossover & fx loop, \$300. Marshall 4x10 cab, \$300. Marshall 2x15 cab, \$300. Roni, 818-981-8252
*Mesa Boogie Mark IIB head w/12 cab. Exotic wood & wicker. Vinyl covers & ampls. All options. Xint cond. \$1500 film. Doc, 818-980-4685
*Mesa Boogie Quad pre amp w/FU2 pedal. \$600 obo. Must sell. Rip, 213-851-7347
*Mesa Boogie switchbl 60/100 wtt gutt head w/built in EQ, already modified for pre amp, new tubes & fan. \$600 obo. 818-716-2851
*Mesa Boogie Triaxis tube Mdi pre amp w/Rectifier

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upgrade, 128 progrms, xint cond. \$1100. Simulclass 295 100 wtt tube pwr amp, xint cond, \$800. \$1750/both. 818-557-0722
*Metatronix bs stack, 410, 115, 1 hom. EV spkrs, \$700. Greg, 818-717-0367
*Music Man HD130 410 combo, gd cond, ply well, sounds grt, \$400 obo or trade for slant 412 818-899-5237
*Peavey XM6500 wtt 6 chnl pwr amp. Have manual, hrdly used, still in box. \$300 obo. Andy, 818-359-9635
*Peavey XR600C mixer/pwr amp w/verb, 6 chnl, bmd new, only used a couple of times. \$400 obo. Bobby, 818-980-2904
*Randall RBA500ES Marshall style bs head, solid state, 300 wtt, 7 band EQ, fx loop. Brnd new in black Tolex. New, \$799. First \$285 takes it. 213-461-9455
*Rocktron Pro Gap preamp, 2.2, latest version, bmd new in box w/manuals. Must sell. \$500. Ron, 818-960-6993
*SWR SM400 w/modifications, xint cond, \$800 obo. Also, 2 Goliath Jr's, \$400 obo. Marvin, 906-0922
*VHT 2150, latest model, 6 months old, grt cond, \$1400. Ken, 818-995-8559
*Yamaha PA system, EM300B, 12 chnl stereo mixer, EQ, amp console, 2.4115 spkrs & cs's. Xint quality, \$2000 obo Randy, days, 213-466-3842; John, eves, 310-455-4304

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*Orig. progrsv metal band lkg for bs plyr. Styles of Fates, Rush, Q'Ryche. Must have gear & tmspo. Bob, 818-780-7010
 *Pop/rock trio sks energic. ltrid bst for elec/acous shows & studio wrk. Infi Dada, Crowded Hs, early Police. Labi Intrst. Justin, 310-820-2024
 *Pro rock metal bst ndd immed for proj w/rcrdng & rehrl studio. Must have trid, lng hr & be ready to travel 818-985-2033
 *Progrsv unl srching for intense bst Infi Dream Theater, Kansas, Yes, Fates. No drugs or alcohol. Alex, 310-408-6482
 *SCRATCH CLAW, former Aces & Eights, Rated X & Straight Jackel members sk bst w/vocs & killer lks for pro HR band. Doug, 310-371-0579, Mike, 213-850-5049
 *Simple, solid, backbone bst wtd for raw, eclectic, dynamic, melo band w/provocative lyrics, grt connx. Writ your input. Exp req'd. Marty, 818-366-3930
 *Singr & guit lkg for bst. Pref fem. Have studio & equip. No LA rock, into crunch, melo grooves. Infi A/Chains, Doors. Matt, 310-392-5529
 *Singr/sngwrtr reformng pop/rock trio. Nds trid bst. Image, vocs a plus. Labi intrst. Infi Dada, Hothouse Flowers, Police. Justin, 310-820-2024
 *Solid bs for adult rock. Ballads to mid-tempo, straight ahead rock. No wimp soft rock. Must love to ply, no BS. Harry, 213-852-1316
 *STATE OF THE ART is now audting bs plyrs. Tight, aggrsv bst ndd for pwrfl, progrsv metal band. Exp plyrs only. Pro att & gear a must. Pat or Tim, 818-781-3477
 *Tired of 'srs' bands w/'srs' att? We nd a bst for fun, cs!, cover/orig band. Mike or Alec, 310-320-7470; 310-395-1187
 *Upright bst for altmrv, jazz, funk band. Chris or Teeka, 213-469-2444
 *Versitl bst in vein of J.P. Jones wtd for ong 4 pc w/matrf. Brian, 310-798-6728
 *We ply jazz 1 night a week for fun. If intrstd in same, call me. Bob, 805-371-8440
 *WHAT MONEY now audting exp bs plyr w/bckng vocs, grt equip & lks. Infi Genesis, Police, Rush, U2. Have prodr. 818-377-2701
 *Young bs plyr, under 25, wtd for classic rock infl band. Infi Stones, Beatles, Crowes & Lenny Kravtz too. 818-999-6744
 *Young MF'r ndd immed for multi cultural, funky band ala Stanley Clark, Lewis Johnson, Bootsy, Motown, Blue Note, ska, etc. 213-938-FUNK

11. KEYBOARDISTS AVAILABLE

*Absolutely orig sound. Top gear, gd lkg. Dark & aggrsv, A/Chains, etc. Lkg for ace plyrs only. You guys got to be monsters. Rick, 213-469-6748
 *Do you nd keybrd for rcdng? Xceptnl textualist avail. Grt gear, 64 trk MIDI studio, xint rates. 213-876-4814
 *Fem keybrd/sax plyr sks wrkg grp & rcdng projts. Tourng, perfmrng, rcdng exp. 213-366-4756

*Ken James, pianist, arrangr, state of the art elec piano & B3. Pro inquiries only. 818-563-1643
 *Keybrd w/intr equip has altm credts, reading abil, bckgrnd vocs, lkg for overseas sits. All styles of music. 310-677-7994
 *Keybrd/sngwrtr, male, sks fem band or lem musics for uno HR. Will relocate from Springfield MO. Demo, photo, resume avail. Lance, 417-865-5917
 *Keybrd plyr avail. If you nd keybrds, drm progrmng, bs progrmng call me. Also does vocs. 310-208-3772
 *Keybrds, progrmmr, drm progrm, into musical studio projts. Styles R&B, dance, rock, pop, some cntry. Mark, 213-653-8157
 *Keybrd, jazz, pop, R&B, sks wrkg sit only. Pro plyr, reads some, kd/bckgrnd vocs. 818-784-2740
 *Pianist/sngwrtr w/2 albums avail for band w/maj labl deal only. 818-789-9211
 *Pro keybrd w/grt equip, all styles, sks wrkg sit. 818-241-4514
 *Pro sampling. Give your band perfct vocs night after night. On & off stage keybrds also avail. 818-752-6976
 *Totally pro Hammond plyr w/Hammond C3, Infi John Lord, Greg Rawley, etc. Currently skg pro rcdng & showcng acts only. Total Hammond monster. 818-773-0551
 *World class mult keybrd, formery w/many pro acts, killer equip, chops, rock image, 7 recent album credits. Sks career move, pro sit. 818-776-9279

11. KEYBOARDISTS WANTED

*A1 keybrd wtd by deditd tradit'l blues man/guit/voc w/m many tunes. Must be willing to rehrl 2 times per week. Shows, do gigs, rcd. 818-772-1413
 *A1 keybrd wtd w/rckng vocs. Infi U2, Hendrix, grunge. We have mgmt, prodr & atty. Srs calls only. THE BIG FIELD, 310-823-6786
 *Ambitious pro keybrd wtd for melic rock band. Gd bckng wtd abil, team plyrs only. Infi HEart, Giant & Yankees. 310-214-7276
 *Band w/maj developmnt deal & maj mgmt sks piano plyr that has it all in Elton John, Pearl Jam, U2, Floyd. Bckgrnd vocs an asset. Under 25. 213-969-8457
 *Big band forming. Pianist wtd. Must be exp, under 30 & hip to big band era. Cesar, 310-822-2395
 *Blues pianist, pref who can sing, for wrkshop & show. Guy, 818-781-4992
 *Bowie Image, Sly Stone groove, Stones energy keybrd ndd for live gigs. Fem or male. Jack, 818-776-0097
 *Fem keybrd ndd for rock band. Voc/sngwrng a plus. No jazz or progrsv rock. Just bubblegum w/in att. Rachel, 213-979-2030
 *Fem keybrd wtd for top pop/rock act. Prodr w/maj labl & movie studio connx. Success! media household now forming. 310-459-0359
 *Jazz keybrd ndd for forming fusion grp to ply clubs. 818-763-4196
 *Keybrd w/o w'n basic setup for live review, shows of

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12. VOCALISTS AVAILABLE

*23 y/o singr/guit avail to form band like Steppenwolf, Mountain, ZZ Top & Dooies. No Stones, Clones, glam or metal. Steve, 818-763-4450
 *26 y/o blues singr/guit/wrtr/roommate avail to form grooving band. Inti Tom Keifer, Joe Walsh, Ted Nugent, John Fogerty. 213-739-3726
 *Are there any synth bands left in LA? As long as DePeche Mode lives, there's still hope. Voc w/Bowie infl skg formed grp. Craig, 310-284-8410; 310-455-3491
 *Avail, singr, kd/rhythm, bs, harmonica, mandolin, for sit ins, gigs, sessions, etc. Srs only. 310-214-9813
 *Beautiful fem voc lkg for wrk in band & studio. Gospel, reggae, jazz & blues. 213-784-8581
 *Blues voc, any style, lkg for band w/energy. Hank, 310-398-6621
 *Christian voc sks band. Infi Police, Eurythmics, Seal, Queen, U2, David, 818-908-9082
 *Cross Madonna's stage presnc w/Aretha's vox. Put them in the body of a handsome, tall male & you've got me. R&B pro only. Sam, 818-785-9283
 *Exp singr/sngwrtr w/grt range & clarity lkg for pro musicians for all orig act. Bckng vocs a must. Ong direction. Hvy soul sound w/guit. 519-657-4786
 *Fem voc avail for rcdng, perfmrng & demos. Total pro. Ld & bckgrnd. Pro sits only. Michelle, 213-755-6942
 *Fem voc avail for sessions, demo wrk, ld & bckup. Image. 213-856-8927
 *Fem voc w/srching pitch, trid & presnc skg HR band. 310-915-9937
 *Fem voc/dancer sks trid musics wgd rhythm for local gigs. Valerie, 213-463-8320
 *Fem voc/sngwrtr w/album & tour credits sks altmrv pop/rock band. Grt vocs, grt lkg & dbils on keys. 310-840-5179

sketch comedy & improv ndd for rehrls & scattered weekend gigs. Keith, 213-463-1567
 *Keybrd wtd by drmr to help form band. Ndd to be cooperative, srs, but have fun. Infi world beat, rock, spirit, Robert Carrilo. 213-871-8055 x 608
 *Keybrd wtd by solo act w/mgmt, prodr ala Queen, Grt White. Orig & 140. Attractv, lng hr, versitl music readers only. Rudy, 213-878-2533
 *Keybrd wtd for HR, hvy groove band. Infi Purple, Floyd, Zep, UK, Arnt, 818-343-5135
 *Keybrd/pianist sought by male pop singr for writing collab on meaningful hit snps. Infi George Michael, Prince, McCartney, Boy George, Costello. Dylan, 213-957-2947
 *Lkg for keybrd/organist ndd for Van Der Graaf Jr covering Van Der Graaf Generator matrf. Must have drive & knowledge of Van Der Graaf Generator helpfl. We have equip. Alan, 213-660-2276
 *Keybrd/piano plyr wtd for acous rock & blues band, covers & orig, we're ready to gig. Brian, 818-249-4406
 *Lkg for keybrd/arrngmr/sight reader to team up w/4 1/2 ocf fem vox for shows, gigs, etc. Call for interview. 310-798-7151
 *LOCAL HEROES are skg keybrd w/strong bckng vocs. Must have pro equip, image, deditn. Music is cmrl rock. No metal. Steve, 213-960-1070
 *Mult trid fem keybrd/voc ndd for pro sit. Gigs & rcdng exp necessary. Ask for Leo, 213-668-2608
 *Music director/keybrd wtd for rcdng projts. Must read, write & ply grt. Styles are pop, rock, cntry/pop & adult cntmpty. Studio City, Scott, 818-753-5652
 *Mult trid fem keybrd/voc ndd for pro sit. Styles of Dream Theater, Rush, O'Ryche. Must have gear & tmspo. Bob, 818-780-7010
 *Piano plyr wtd. Pref someone w/Elton John type of infl. Srs pros only. We have maj mgmt & development deal. Under 25. 818-557-1442
 *Pro keybrd/voc wtd by pro rock act. Infi melic groove rock, 24 hr lockout. Well connected. Pkg ready. Finantly secure only. 714-545-2699
 *Tired of 'srs' bands w/'srs' att? We nd a organist for fun, cs!, cover/orig band. Mike or Alec, 310-320-7470; 310-395-1187

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Rhythm & blues pop band sks bckgrnd singrs. Dale, 213-874-8567

Sebastian's voca. Roth's charisma. Tale's ego wtd by estab band w/sngs, image & team plyrs obsessed w/ success. Massive studio/stage exp. 213-913-4225

Singer to front HR/pop estab band. 26-39. Infl: Coverdale, Stryker, Gerald Rivera. Ballade to HR. Pls be a singer, not a screamer. Mark, 310-320-1271

Sngwrtr sks fem bckup voc for acous/elec gigs. 2nd instrumt, image a plus. Xint knowledge of harmony, obing, necessity. Justin, 310-820-2024

Sng Aretha percussive to do modern percuss music. Do you have an open mind? If so, I have tunes. Let's collab. Andy, 310-396-8411

Sngwrtr w/16 trk studio lkg for fem sng for demo proj. R&B & pop materi. Eugene, 818-551-9850

Social D. Cramps. X, 213-850-7301

Souff male for creatv R&B, funk infl rock band. Originality & intellgt lyrics. Ages 20-26. Extreme, L.Coulor, Dan Reed. Very srs. Jim, 818-248-4383

Srs male voc/lyrcst wtd by srs MOR compsr/kybdst for lng instance collab. Pro essential. Write to PP, 36 Maudley Rd, London, W5, England

Teengadd, blue eyed soul sng/r pro ndd for new band. Send tape, pic, bio to 11718 Barrington Ct #371, LA CA 90049

ThinD, soufl, passionate, imaginative tenor w/career direction. Perry, Steve Walsh, John Anderson, where are you? Call Rob, 818-249-0736

Voc coveted to complete one of the heaviest, tightest, most skillily wacked out bands in the universe. No alt's, amateurs, flakes, geezers or snivlers. 310-546-5397

Voc ndd. Must be top pro, must have gd image, tint & decidm, ie Etan John, Pearl Jam, Floyd, U2, REM, Maj mrgnt, development to offer. 213-969-8457

Voc wtd by dmr & guit to form band. Infl Zep, Mr Big, Lynch. Must be strong, intellgt sngwrtr. Steve, 818-609-9039

Voc wtd for HR, hvy groove band. Infl VH, Zep, Queen, Aero. Amit, 818-343-5135

Voc wtd for HR, hvy groove band Infl Zep, VH, Queen, Aero. Amit, 343-5135

Voc wtd for hvy, groove orient proj. Rudy, 818-353-8865

Voc wtd for southern rock proj. Infl Ronnie Van Zandt, Paul Rogers. 818-913-5351

Voc wtd for very hvy band. Exp & to be srs is very, very important. Infl old Sabbath, Melvins, Helmet, A/Chains. Dave, 818-334-2293

Voc wtd, only the best. Floyd, Doors, Jezebel, Idol. Call machine, hear sngs. 818-766-4287

Voc wtd. Off beat jazz, pop voc sought for NYC 50's cool jazz combo. Chet Baker met David Lynch. Steven, in Brooklyn NY, 718-369-4874

Voc wtd. Straight edge from Aero to Pistols. Exp pref'd. Call Mike, 310-659-7389

Voc/guit wtd for orig music, orig band. Diverse infl from Beatles to Hendrix. Greg, 310-305-8101

Voc/rapper wtd for orig, slamming, in your face funk/rock proj. Pls, no takes. Pros only. Call Adam, 818-767-3022

Vocs wtd for Hawaii this summer/fall. Altmv, KROO covers. Seqncng, sampling, top equip. Gd pay, grt fun. Pro att, image. Matt Dillenberg, 619-465-8093

Warner Bros instrnt, hrd groove act sks pwrft, distinctv voc. 19-25. Call for appl. Lv msg for Steve Owen, days, 818-995-8691; eves, 818-579-4140

Wtd, id & bckup singrs ASAP for band w/orng matr. Light funk, pop, R&B, rock. No BS. Ndd now. 213-874-0582

Wtd, male rappers, any color, white or black, into cmvrl R&B rap. Infl Heavy D & the Boyz, Father MC, LL Cool J. 213-461-0124

Wtd, young attractv fem voc for interna'l recodng & touring band. Write & ply keybrd or guit. Free of any contractual obligations. Karen, 213-656-7212

Wtd. Young perfrms, DJs, musicians, singrs & rappers. Wtd for new htp hop grp. Ages 8-15, all races. Kris Kross, ABC, types. Darius, 213-469-4345

WUDDITZ sks trnd male sngtr. Funk, soul, R&B, gospel bckgrd a plus. 818-240-1458

You are pwrfl voc lkg for outstanding rock band ala Aero, Zep, VH. We are the best you'll find. Stop lkg & call. 818-990-9724

You have voc. I write the music & the lyrics. Send promo to LaTour, PO Box 128, Corona CA 91720. 714-398-8748

CMvrl rock band nds fem sngtr to complete demo for BMG labl instrt. 213-962-4968

Dmrr avail to join orig band. I am a young, solid, groove oriented plyr. My infl are anything from Beatles to Pearl Jam. Brian, 818-999-6744

Dmrr lkg for killer rock band already signed or about to. 25 yrs pro exp. Berkleie musicn. Jazz, rock, blues, soul, pop. Avail live or studio. Doug, 310-394-8732

Dmrr nds band. 16 yrs exp. Infl Infectious Grooves, Zep, VH, Pantera. Wnts new sound & musicns who know what they're doing. Ax, 213-469-5467

Dmrr sks band. Stones, Crowes, Faces. 25, 13 yrs exp. grt image. Must have labl or mgmt instrt. Jordan, Bonham. Promo & demo avail. Rick, 818-506-3223

Dmrr sks LA'S best souzz & sleaze band. Infl Shooting Gallery, Dogs D'Amour, Throbs, Johnny Thunders. Lv msg. 818-963-3045

Dmrr sks unkt, aggrsv, dance/pop band. Madonna mts GNR. Boyney Rocks, 310-372-7118

Dmrr, 26, sks estab orig band in Hllywd are. Att & goals a must. Infl Blind Melon, Peppers, S.Pumpkins. Noah, 213-654-2782

Dmrr, from Chicago, lkg for orig band. Infl Kings X, Yes, Asia. Much studio & live exp. Stan, 818-716-7434

Dmrr, no gear, no image, no tmspo, smoker, drugs OK, no infl, no phone #'s. James, 818-888-6130

Dmrr, single kick, infl C. Trick, Mellencamp, Orbison. No metal, no altmrv. Rick, 818-909-0733

Exp pro sks wrkg stl. Many years exp. Acous & elec equip. Gd reader. All styles. Demos, tours, club dates, csIs. Paid sngs only. 818-763-9166

Funky percussnt avail for gigs & sessions. Xint for demos. Plyng American percussns, congas, bongos, timbals. Call the Professor, 213-936-8750

Hrd hitting dmr sks in your face, raw, aggrsv, hvy rock band. Must have cool groove. Jimmy, 213-882-8290

Hrd hitting, solid meter, lng hr dmr lkg to complete image conscious, ballys band ala Jane's, Love Bone, Skid. 213-874-6945

Pro dmr avail for sessions. Lots of recodng, giging exp. A musicn since the age of 7. Mr Groove, 818-783-4362

Pro dmr sks plyng stl. Jazz, Latin, T40, csIs. Have tmspo, young & hungry. Jeff, 818-986-8233

Pro dmr sks plyng stl. Jazz, Latin, T40, csIs. Have tmspo, young & hungry. Jeff, 818-986-8233

Pro dmr, 37, sks sng orientd rock band. Signed bands only. Bill, 213-874-7118

Pwr whose solid dmr lkg for raw, intense HR groove band w/dcal or labl instrt. Aero, Cult, A/Chains. Exp in studio & club. Wolf, 818-905-9659

Slammng, funky, hip hop dmr sks signed or close proj. P-Funk, Sly, Graham Central Station. Wrk w/Teddy Reilly, Digital Undergrnd. Send tape. 1285 Berry Ave., LA CA 90025

Solid dmr avail for demos & recodng. Negotiable fees, will barter. Michael, 310-456-9778

Solid time keeping dmr avail for different sits. Pref wrkg T40 bands. Exp in rock, pop, R&B, hip hop, funk & rap as well. Rick, 213-684-7035

Studio dmr infl in making a hit recrd, soundtrk, jingle or demo w/you. R&B, poprock, jazz/fusion, crtry. Jack Kurtz, 310-824-7021

13. DRUMMERS AVAILABLE

#1 absolutely outrageous dmr sks fresh, HR band. I have hr, trcks, lks & lcks. Have mid to high bckng vocs. Will travel. Lv msg. 714-739-8062

#2 yo ing hr rocker lkg for band. Van Nuys area only. Jesse, 818-894-4505

#3 yrs exp, for orig band w/sulky elements. Infl Indigo Girls, Richard Thompson. Phil, 310-925-3446

A hrd hitting, groove slamming dmr lkg for hrd, altmrv w/ srs future. I have maj connex, credits, vocs. Into Peppers, Pearl Jam, Best Kissers, A/Chains, Helmet. Jeff, 818-716-1349

Aggrsv dmr w/killer chops, meter, image & exp sks srs, pro act w/mgmt & labl instrt. Into Skid, Dream Theater. Rick, 310-596-1846

Avail fem dmr to join already formed band. Dedicd, hrd wrkg & fun lkg for the same. No HM, no all girl bands. Kristen, 213-878-5581

Avail, verestl acous/elec dmr/voc, paying only. Classic rock, T40, dance, R&B, etc. Orngs, will travel. Allen, 213-876-4811

Contmrv dmr, over 20 yrs pro exp, toured the nation & Europe w/tpo artists. Lkg for wrk band, into R&B, funk, contmrv, jazz, T40. Norman, 313-225-6643

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