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Here are some of the courses we offer this winter.

PERFORMANCE

- **Workshop in Singing Techniques**, *Jon McKenzie Peck*, Chairman, Singing and Music Theater Department, American Academy of Dramatic Arts, Pasadena
- **Finding Your Voice: A Singing Workshop**, *Lisbeth Scott*, singer/songwriter, performer, session singer for film and television

CAREER DEVELOPMENT

- **Breaking Into the Music Industry: A Practical Workshop in Career Advancement**, *Brenda Freeman*, Director of Personnel, A&M Records

THE MUSIC BUSINESS

- **A&R Administration. The Nerve Center of the Recording Process**, *Michael Lanahan*, Director of A&R and A&R Administrator, Morgan Creek Records
- **Publishing Hit Songs: An Introduction to Creative Music Publishing**, *Neil Gillis*, Vice President, Copyright, Warner/Chappell Music, Inc.
- **Negotiating Techniques in the Music Business**, *Gene Salomon*, Mitchell Silberberg & Knupp
- **Moving Ahead as a Single-Artist Label: Creating and Marketing Your Own Recordings**, *Carole Koenig*, independent recording artist, consultant, producer
- **Contemporary Record Production with Kashif**, *Kashif*, Grammy Award-nominated recording artist; synthesist, and producer/songwriter for such artists as Kenny G., Whitney Houston, and Dionne Warwick

- **Legal and Practical Aspects of the Recording and Publishing Industries**, *Richard Schulenberg*, JD, music industry attorney
- **The Music Business: Making It Work for You**, *Kenny Kerner*, Senior Editor, *Music Connection*

DIRECTING

- **Directing Music Videos**, *Chris Painter*, director of over 60 music videos, three of which have reached the number one spot nationally

SONGWRITING

- **Writing Music for Hit Songs I**, *Jai Josefs*, songwriter/producer
- **Words and Music: A Forum with Masters of Lyric Writing**, *Arthur Hamilton*, lyricist whose many titles include *Cry Me a River*; President, NAS

ELECTRONIC MUSIC

- **MAX: A New Software System for Creating Interactive Music Applications**, *Richard Zvonar*, composer, inter-media artist, software developer
- **Staying in Sync: The Techniques and Methods for Putting Music, Audio, Film, and Video Together**, *Jeffrey Rona*, composer and author; synthesist who has worked with Hans Zimmer, Mark Isham, and Philip Glass, and on the films *Toys*, *Greencard*, and *Backdraft*, among others

- **Electronic Music I: Introduction to Synthesis**, *Jeff Fair*, producer, composer, synthesist
- **Electronic Music II: Introduction to MIDI**, *Lachlan Westfall*, President, The International MIDI Association, an international MIDI information network; columnist, *Keyboard* magazine
- **Advanced MIDI Sequencing with Opcode's Vision**, *Russell Chan*, studio musician whose credits include the feature film *Bill and Ted's Excellent Adventure*
- **An Introduction to Multi-media and Soundcards for the Macintosh**, *Robert Fair*, composer and sound designer

RECORDING ENGINEERING

- **Critical Listening: Perception and the Audio Environment**, *Ron Streicher*, owner, Pacific Audio Visual Enterprises
- **Introduction to Audio Engineering**, *Guy DeFazio*, recording engineer
- **Recording Engineering Practice I**, *Randy Farrar*, recording engineer, musician, composer
- **From Fixer to Mixer I: Recording Studio Maintenance**, *Michael Mroz*, Principal Engineer, Consulting Studio Maintenance; he has provided support to scores of gold and platinum projects

FILM SCORING

- **Composing and Conducting to Picture I**, *Gerald Fried*, Emmy Award-winning film and television composer

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REDD KROSS

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By Sean Doles



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THE L.A. CLUB SCENE

Gazzarri's and English Acid are out, the Troubadour is in and the Viper room is hot, but temporarily closed. All this and more as musicians rate the clubs and we give you a complete overview of the scene.

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Cover photo: Sherry Etheridge

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FEEDBACK

Real Reviews?

Aldon Carrion
Woodland Hills, CA

"When are you going to start reviewing bands that are worthwhile? Why are you letting the industry standard become something which it never will be. In other words, no one wants to sign half the bands that are out, and at the same time, the ones that are signed aren't worth a damn. So, why don't we bring up the standards a little bit so that the real musicians and artists do have a real chance. And by the way, I am a listener. I am not an artist and I am not a musician. I'm just someone who appreciates good music; someone who enjoys it a lot. In other words, my opinion counts because I've supported these people who are working. I do appreciate your magazine, though I don't appreciate that you give press to these unknowns that aren't going to amount to nothing. And not only that, but you're bringing the industry standard down. I'm not talking about you, I'm talking the industry in general. The industry's not that hard up, they have other artists that are doing well and that are making the industry something worthwhile. So let's keep it worthwhile, make it something that is worthwhile."

Is Tom Kidding?

Dear MC:

I feel I must take exception to Tom Kidd's very derogatory and misleading review of Nick Pyzow's *Torchlight* (Disc Reviews, 10/25). I usually find Tom very fair, and I'm very puzzled as to what got into him this time. If he doesn't find many positive points about the recording, that's one thing, but to describe it as "Jethro Clappett...naive backwoods country" tells me Tom has forgotten what country's like. On the con-

trary, Pyzow's recording presents a wide range of contemporary sounds, ranging from the rebellious Alarm style (or R.E.M. style) "I Can Stand The Rain" to the topical folk "I Agree." In between is a great deal of the contemporary mellow California sound and John Cougar style all-American rock. I suggest Tom listen to a good stiff dose of KZLA before he decides something's country, naive, Beverly Hillbillies, or otherwise, in the future.

Lyn Jensen,
Carson, CA

Disappointed

Dear MC:

I was a bit disappointed by Demo Critique's assessment of Trendlaser. Dropped out before you tuned in? Too bad. The T. Rex vocal comparison was amusing, though. Usually, I get popped for Lennonisms.

I did preview the tunes I sent you (and other tunes) to a variety of friends and acquaintances—with mixed results. The trippers and stoners dug them right away. "Classic" rockers liked some of them. Studio musician-connect-the-dot types almost never get Trendlaser music (to me, their tidy precision is a boring as the tick, tock of a grandfather clock). Unfortunately, the "industry" is full of the latter—always has been. That's why they thought it was a fluke when the Beatles were embraced; then Nirvana struck a chord; and they/you will scratch your head and wonder when Trendlaser is sitting on top of *Billboard*. (Then, they/you'll cover up with "we knew it all along" as they scramble to sign every Trendlaser imitator they can find).

So, as far as your advice goes ("try writing with others...")—stick it up your ass and twirl it.

Daniel Bulla
Panorama City, CA

Now's your chance to voice
your opinion to the industry!
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By Trish Connery

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

Current

UCLA Extension has several courses beginning for the winter quarter, including the return of "The Music Business: Making It Work For You." This particular ten-week course features Music Connection's own Senior Editor, Kenny Kerner, as instructor. Kerner, who is a producer in his own right with 20 gold and platinum records to his credit, will guide professional musicians and aspiring pros through topics such as how to get your tape to the right A&R person; the managers who handle new, unsigned bands; understanding publishing; how to turn pay-to-play into a profitable situation; how to get your own compact disc sold or added to radio playlists and the art of public relations. The program will also feature discussions with guest speakers from the music industry, as well as in-class performances and demonstrations. The class is scheduled for Thursdays, January 13-March 17, 7:00-10:00 p.m., at UCLA Boelter Hall. The fee for the course is \$295 and students can earn 3.4 units of credit in Music. For more information on the course, or to enroll, call 310-825-9064.

Also from UCLA Extension this quarter is "Contemporary Record Production With Kashif," hosted by musician/producer Kashif, who has been nominated for several Grammy Awards, has several gold and platinum records to his credit and has collaborated as producer/songwriter with the likes of Kenny G, George Benson, Dionne Warwick and Whitney Houston. Students will become familiar with production equipment and procedures as well as the aesthetic issues and business realities that confront the record producer in the competitive music industry today. Also included are guest appearances by leading pros in the field and a field trip to a studio. This twelve-session course meets on Tuesdays, January 11-March 29, 7:00-10:00 p.m., at UCLA, 5200 Math Sciences. The fee is \$345 and students can earn four units of credit in Music. Call UCLA Extension at 310-825-9064 for additional information.

To cap off the winter quarter, UCLA Extension is offering these courses in addition to those listed above. "Legal And Practical Aspects Of The Recording And Publishing Industries," taught by music industry attorney Richard Schulerberg, which meets Wednesdays, January 12-March 30, 7:00-10:00 p.m. at UCLA, 161 Dodd Hall. The course will cover such topics as protecting copyrights, licensing, distribution, personal management and label agreements. The fee for the course is \$325. In addition, there is a six-week forum, co-sponsored by UCLA and NAS, on the social responsibilities in music. Mega-hit songwriters such as Carole Bayer Sager ("Nobody Does It Better" and the Academy Award-winning theme song from the film Arthur), Alan and Marilyn Bergman ("The Way We Were," "The Windmills Of Your Mind"), Cynthia Weil ("You've Lost That Lovin' Feeling" co-written with Phil Spector)

and Jon Bettis (One Moment In Time"). This special forum takes place on Mondays, February 7-March 21, 7:00-10:00 p.m. at UCLA, 121 Dodd Hall. The fee for the forum is \$225. Call 310-825-1904 for additional information on either of the courses.

The Eighth Annual Salute To The American Songwriter is scheduled for Friday, December 3, at the Wilshire Ebell Theater, 4401 West 8th St. in Los Angeles. Sponsored by the National Academy of Songwriters, this year's event will honor Jimmy Webb with the 1993 Lifetime Achievement Award, which is presented to a writer or writers whose body of work has made significant contributions to the world of popular music. Also present will be Glen Campbell and award winning songwriter/composer Paul Williams, who is slated to host. Other songwriters scheduled to perform include Hoyt Axton (Three Dog Night's "Joy To The World," "Never Been To Spain"), his mother Mae Axton ("Heart-break Hotel"), Johnny Mandel ("Theme From Mash," "Shadow Of Your Smile"), Will Jennings ("Up Where We Belong," "Didn't We Almost Have It All"), David Pack from Ambrosia and jazz humorist Dave Frishberg. All proceeds benefit the educational programs of the National Academy of Songwriters. For more information on the salute, contact NAS at 213-463-7178.

Recaps

Los Angeles Songwriters Showcase has their regular weekly events going as usual. Every Tuesday, at the Woman's Club of Hollywood, located at 1749 La Brea in Hollywood, LASS hosts Cassette Roulette at 7:00 p.m. followed by Pitch-A-Thon at 9:00 p.m., where special industry guests sit in. The Cassette Roulette guest for the November 23 event has yet to be announced, while Stuart Allen Love, of Par Records, will be present for Pitch-A-Thon. Contact LASS for admission price and requirements at 213-467-0533.

Don't forget about the final California Lawyers For The Arts workshop, "Year-End Tax Strategies," scheduled for Tuesday, December 7th, at 7:00 p.m. A tax specialist will cover year-end tax strategies to reduce taxes for individuals and small businesses. The workshop will be held at the CLA offices, 1549 11th St., #200, in Santa Monica. For additional information or reservations, call 310-395-8893.

Writers Wanted to Review Local Bands

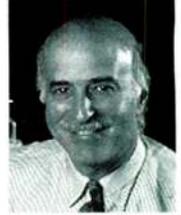
Music Connection is looking for reviewers with a keen knowledge of the local L.A. band and club scene. Please send samples of your reviews to: Club Reviews c/o Music Connection 6640 Sunset Blvd., Hollywood, CA 90028 Include a contact phone number so we can reach you.

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An open letter from Morris Ballen, Disc Makers Chairman

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Morris Ballen

Morris Ballen, Chairman

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CLOSE-UP

TOM PARHAM AUDIO PRODUCTIONS

By Karen Orsi

It takes a bit of vision and a lot of nerve to plunge headlong into a business venture that usually is undertaken by large duplication plants or record labels. Tom Parham Audio Productions has been in business for several years now, both as a small studio and duplication facility. But when his instincts told him to invest in digital, to the tune of over a quarter of a million dollars, he followed his hunch and jumped head first into the arms of technology. For this former studio drummer, such a move is testimony not only to his unique kind of business chutzpah, but also to his dedication to the business of music.

Originally run as an 8-track studio offering a four-song demo and one hundred cassettes at one low price, Parham began getting more and more requests for simple, straight ahead duplication services. The glut of recording studios and hi-tech home studios began to dictate, especially to Parham's Orange County facility, a need for more duplication than recording services. He then began to really emphasize his duplication services. But once entering that arena, it soon became apparent that what the public really needed was high quality tape duplication, such as that which the record labels were offering. Since there is little excuse for grungy sounding demos anymore, there is also an incredible demand for the best sounding cassettes possible. Parham found the answer to this problem by checking out the record labels. Their secret? A process on state-of-the-art equipment that involves direct from digital recording.

No tape master is made at Parham's facility. The music master is loaded directly into a RAM storage unit (the computer of the "Digital Bin") and duplicated at either speeds of 80:1 or 100:1 to state of the art lyric slaves with HX Pro, the component that is responsible for what is called "Digalog" recording. Parham has been producing Digalog tapes with his equipment, and soon he will be licensed to emblazon the Digalog logo onto all cassettes coming out of the facility. The consensus is that this process sounds better than real time and is virtually indistinguishable from CD. This system is technically called a DHS-1 system.

"Most duplicators have to make a running master of the tape, so most copies are made from another tape. What I do is take the digital information and load it into a RAM storage unit, and then from that point it is duplicated right onto the cassette tape. The Digitronic digital bin is actually a computerized digital bin loop. It does the same thing as a standard bin loop, except that no actual tape is made. It is a tapeless bin loop system, the best quality



Tom Parham

system you can get." Most facilities can only run at speeds up to 32:1 or 64:1. After the 64:1 ratio, the frequently response begins to drop dramatically. Therefore, most facilities run at 32:1. Says Parham, "I'm running at 80:1 right now and it's better than real time." For duplication jobs that require less fidelity (such as spoken word), Parham also offers a standard bin loop duplication system. He also has a Rolodex cassette imprinting system that imprints song titles and other information directly onto the cassette. All artwork and typography is done in house, and CD packages are offered as well. "I do everything all the way down to the shrink wrapping. The product leaves here fully ready to be delivered to stores." Another big plus with Parham Productions is that he requires no minimum order, not even of the digital cassettes.

"I have pretty competitive prices," Parham says. "If you came to me, I could probably sell them cheaper than most people are advertising them for."

Parham still has the recording studio on the premises, a 16-track with both 2" and 1/2" formats. He records a lot of bands and voice-overs, as well as motivational tapes. Besides being a studio drummer, Parham has been formerly trained as a recording engineer and once worked for Sony doing in-flight programming for commercial airlines. "I felt motivated to do a lot more," Parham says of his days before Parham Audio Productions. "It was a great job, but one day I just said, 'I can't do this anymore' and rented a warehouse to begin my own business". Still a drummer who plays and studies percussion, Parham understands the importance of good sound.

Tom Parham Audio Productions is at 1140 S. Cypress Ave., Unit D, La Habra, CA 90631. For more information, call 714-871-1395 or 800-BIN LOOP.



Yamaha Synthesizer Breaks New Sonic Ground

By Steven P. Wheeler

Using 'Virtual Acoustic Synthesis' technology, Yamaha's new synthesizer more accurately replicates sound of natural instruments

BUENA PARK—At a recent news conference held at their Buena Park headquarters, the Yamaha Music Corporation announced the birth of what officials are calling "the most musical synthesizer ever made."

More than six years in development, the VL1 (Virtual Lead) incorporates "Virtual Acoustic Synthesis," a technology which applies the principles of Physical Modeling (the science used to simulate weather systems or flight characteristics of aircraft) to sound.

Since 1987, Yamaha engineers have been attempting to more accurately duplicate the actual sound of acoustic musical instruments, but it wasn't until the advent of radical advances in computer processing power that they were able to reach their goal.

As Yamaha's Charles Feilding pointed out, "The sax sound is very real, and with the additional mouth-piece [BC2, a breath controller that is used to organically transmit characteristics such as breath and reed pressure], the VL1 makes traditional samplers sound antiquated. You can actually hear the player's breath coming through."

Researchers have long been

looking for a way to improve on the limitations of sampling technology, the criticism being that melodic lines play poorly because each sample is merely a "snapshot" of sound, making the notes sound separated rather than joined, as they do when played on actual instruments.

"Virtual Acoustic Synthesis," on the other hand, so perfectly duplicates the acoustic behavior of the original, that it is, in essence, a "virtual instrument," resulting in sound with more depth and reality (the player is able to control more parameters than just volume or pitch).

During the press conference, Scott Plunkett, keyboardist for Don Henley, demonstrated the VL1 and its wide array of sonic capabilities. In addition to the 128 pre-programmed sounds, "theoretical" combinations can be produced. For instance, the keyboardist played the sound of a "bowed" clarinet and mixed the reed of a flute with the body of an oboe.

The VL1, which is set for release during the first quarter of 1994, will reflect these advancements in its cost, which will range from \$6,000 to \$7,000. **MC**

PAINT IT PLATINUM



Ruffhouse/Columbia recording group Cypress Hill is pictured receiving platinum plaques for their second opus, *Black Sunday*. Pictured (L-R): Sen Dog and DJ Muggs of Cypress Hill, Ruffhouse CEO Chris Schwartz, Ruffhouse President Joe Nicolo, Columbia President Don Ienner, B-Real of Cypress Hill, manager Happy Walters and (kneeling) Columbia Director of Video Promotion Mark Ghuneim.

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| JANES ADDICTION | WARNER BROS. |
| DR. DRE | PRIORITY |
| JAMES BROWN | SCOTTI BROS. |
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| BAD BRAINS | SST |
| SONIC YOUTH | DGC |
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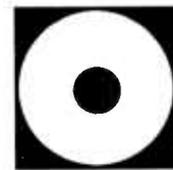
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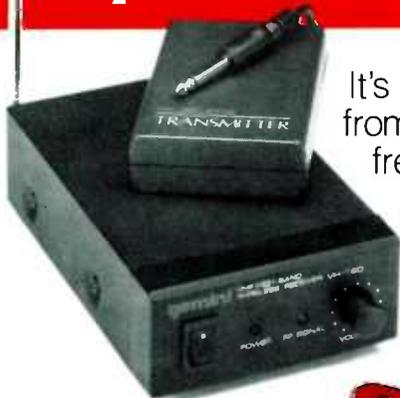
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Sony Ordered To Turn Over Superstar Contracts

By Sue Gold

Court to determine if George Michael received same treatment as other label superstars

NEW YORK—Sony Music Entertainment has turned over contracts of some of its hottest recording stars to the English High Court for use by George Michael in his lawsuit against Sony Music in England. Michael, who is trying to end his relationship with Sony, requested the contracts of superstars Michael Jackson, Billy Joel, Bruce Springsteen, Barbra Streisand, the Rolling Stones, Mick Jagger and Rob Halford to determine if he has been given the same treatment as other superstars on the label.

Michael filed a lawsuit last November in England seeking a declaration from the court that his contract be terminated. Some of Michael's claims against Sony are that his contract, which runs until the year 2003, violates restraint of trade laws in the United Kingdom, and that there is a lack of obligation on the part of Sony UK to exploit his master recordings.

Following a Letter of Request by the English High Court to Sony in the United States, Sony argued in a U.S. District Court that the request violated the confidentiality of the artists involved. On November 1, 1993, the District Court signed a formal order directing Sony to deliver the contracts by November 9. However, the Court said Sony could delete the names and other identifying information.

According to attorney Lawrence Bernfeld of Graubard, Mollen, Horowitz, Pomeranz & Shapiro, who is representing Michael in the U.S., "The judge in the U.S. has sought to strike a balance between the confidentiality concerns stated by Sony and the right of Michael to have his day in court."

The contracts will help prove if Sony lived up to the Most Favoured Nations clause in Michael's contract. "The clause was included in an amendment to Michael's recording agreement with Sony and provides that he will receive substantially the same treatment as any of Sony's other artists," Bernfeld said. "If Sony signs a contract with George Michael and gives X percentage royalties to him, and they subsequently give Y percentage royalties to Streisand, they are required to match that number."

In a prepared statement, Michael said, "Since Sony bought my contract, along with everything and everyone else at CBS, I have seen the great American music company that I proudly signed to become a small part of the production line for a giant electronics corporation, which, quite frankly, has no understanding of the creative process. With CBS, I felt that I was believed in as a long-term artist, whereas Sony appears to see artists as little more than software." **MC**

LIFEBEAT HONORS



LIFEbeat, the music industry's nonprofit organization fighting against AIDS, recently honored EMI Music President/CEO Jim Fifield and ERG Chairman/CEO Charles Koppelman for their long-term support. Pictured (L-R): LIFEbeat Board President Daniel Glass, Jim Fifield, Charles Koppelman and LIFEbeat Executive Director Tim Rosta.



By Michael Amicone



Peter Aranda

Peter Aranda has been promoted to the post of Vice President of Operations for Winterland Productions. Aranda, who was previously Director of Operations and Acting Vice President of Sales for this leading music and entertainment merchandising company, will perform his duties out of the company's San Francisco offices (415-597-9700).

MTV has announced two new appointments: Sara Levinson and Judy McGrath have both been promoted to the post of President, Business Operations. Levinson, formerly Executive Vice President for the music cable channel, will continue to oversee MTV's international expansion and marketing, press and research areas, and McGrath, formerly Creative Director for MTV, will continue to shepherd MTV's production, programming, program development and news areas. Both women will perform their duties out of MTV's New York offices (212-258-8000).



Teddi Gilderman

Zoo Entertainment has appointed Teddi Gilderman to the post of National CHR Promotion Coordinator. Gilderman will shepherd promotion at the secondary CHR radio market stations. Gilderman will work out of the label's Los Angeles offices (213-468-4200).

Rick Blackburn has been named President of Atlantic Nashville. Previously Vice President and General Manager of Atlantic Nashville (615-327-9394), Blackburn is the first person appointed President of the label's country music division.

Capricorn Records has announced the signing of Athens, Georgia-based rock band Vigilantes of Love. The band's label debut, *Welcome To Struggleville*, is due early next year.

Joe Moscheo has announced the formation of Moscheo Management (615-255-1470), an artist and entertainment management firm. The company's first

signing is noted gospel duo BeBe and CeCe Winans.

Moonstone Records has appointed industry veteran Tom Silver to the post of Vice President of Marketing. Prior to joining Moonstone (213-341-5959), Silver was Director of West Coast Marketing for Chrysalis Records.

American Recordings and British-based techno/rave label XL Recordings have announced the signing of a U.S. pact under which select XL recordings will be distributed through American Recordings. The first release, entitled *XL—The American Chapter*, is due in December.

Guitar maker Washburn International has added guitarist Preston Reed and former Led Zeppelin frontman Robert Plant to its roster of endorsement artists.



Darren Higman

MCA Records has announced the promotion of Darren Higman to the post of Manager, Artist Development. Higman was previously Advertising and Merchandising Coordinator. Higman will be based at MCA's Universal City offices (818-777-4000).

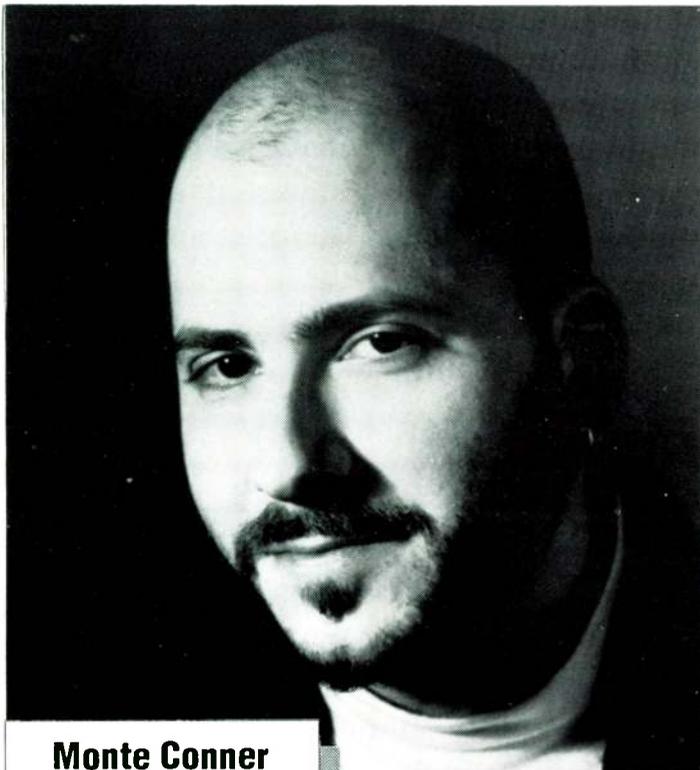
Sony Music's family entertainment division, Sony Wonder, has announced two new appointments: Alan Winnikoff has been named Senior Director of Media Relations, and Loris Kramer becomes the company's Director of Marketing. Winnikoff will work out of Sony Wonder's New York headquarters (212-445-4321), and Kramer is based at the label's Santa Monica offices (310-449-2100).

Tuff Break has announced the appointment of Evan Foster to the post of Label Director. Foster will work out of the label's L.A. offices (213-469-2411).



Stacy Braunstein

Arista Records has announced the promotion of Stacy Braunstein to the post of National Manager of Publicity. Braunstein is based at the label's N.Y. offices (212-489-7400). **MC**



Monte Conner

Company: Roadrunner Records
Title: VP/A&R
Duties: Talent acquisition
Years with company: Six years

Dialogue

Background: "During college, I hosted a radio show called *The Witching Hour*. I wasn't content playing the typical crap that you could hear on any given radio station—to me it was exciting to expose my listeners to music they couldn't hear elsewhere. So I would get actively involved in getting together tapes of cool underground bands. By listening to these tapes and reading all of the fanzines, I very much became an expert in metal music and in knowing what was good and what wasn't. I can hear a heavy band like that and within ten seconds, I'd know whether or not they were good. And usually I'd be right."

The Appeal: "Nowadays, kids have a whole new set of problems, and it's becoming harder and harder for them to cope. And as life gets tougher, these kids need more of a release. If you've got a lot of pent up aggression, putting on a Sepultura album and thrashing about your room will help you release that aggression as opposed to putting on a Poison record. In a lot of ways, it's a reaction to the stress in their lives. But street music is only one of the things we do."

Sepultura: "While I was doing my radio show, the Sepultura tape was one of the tapes that came in. If I had gotten my job at Roadrunner three years earlier, I would have had a legitimate shot at signing Metallica,

Megadeth and Anthrax myself. So when I finally did have the power to do something at Roadrunner, I took a look at all the tapes I had and decided to go after Sepultura. We debuted at #32 in *Billboard* and we're already charted in about 20 different countries and the album has only been in release for a few weeks. We think Epic is doing an incredible job and they're totally behind the band. The arrangement we have for Sepultura is a licensing arrangement whereby Epic is distributing the records and supplementing our promotion. So the band is getting the best of both worlds: A major push from their own label, plus, the added distribution muscle of Epic Records."

Goals: "Back in 1987 when I started here, Roadrunner was primarily known as the label of King Diamond. That was the only significant success we had. We knew that no bands last forever and you can't run a label with one act—so my main goal here was to develop at least a half a dozen acts within five or six years and get them all to the point where King Diamond is, for example, so there are a bunch of new acts selling records. Right now, we're pretty much at that stage."

Signings: "In the six years that I've been with Roadrunner, I've signed 38 bands to the label: Eight bands in 1988, three in 1989, seven bands in 1990, ten in 1991, six in 1992 and four so far this year. That's a lot of bands. But financially, we're a very stable company and can function as a major label in many ways. The only real difference is distribution. And since we have the money to do most things in-house, my boss has always encouraged me to sign as many

bands as possible. The great thing about A&R is that people tend to remember your successes and not your failures. They'll say 'oh, Monte Conner—he signed Sepultura and Obituary and Gruntruck.' They won't mention the 20 other bands I signed that completely bombed! Even though I've signed a lot of bands that didn't do well, I still have a pretty good average."

Signing Ingredients: "Before I would sign a band, I'd have to hear something different and unique about them. Because, when we pitch them to the press, there's gotta be an angle that's different from other bands in order for the press to cover them. As I'm watching the band on stage, I put myself in the place of our label publicist and try to figure out what I can about why the press should write about them. It could be the way the band looks or that they all wear masks or that the lead singer grunts like in Obituary. There's gotta be something we can grab onto. And at the same time, they have to be dynamic live. They have to have balls in their music. They also have to look good and have a cool name. It's unfortunate that it sometimes comes down to how a band looks or what they're called—but you have to play by the rules."

Unsolicited Tapes: "I absolutely accept unsolicited tapes. Send them to my attention c/o Roadrunner Records, 225 Lafayette Street, Suite 407, New York, NY 10012. I can tell you that I've listened to every single tape that was sent to me over the last five or six years and that adds up to a few thousand of them. Of the 38 bands I've signed, only one was signed off a demo that came in the mail. Most of the others came in from my network of people—my connections like magazine editors, radio station people, fanzine editors, lawyers, promoters, managers, etc. Regardless of where you are in this country, somebody in your town has connections to someone in the music industry. A couple of years ago I went up to Seattle and the local guy

on a metal radio station turned me on to what was then the hottest local metal band—a group called Gruntruck. I wouldn't have known about them had he not told me."

Aspirations: "Even though I try to keep a relatively low profile, over the last year more and more label people have been noticing me and have been offering me job opportunities. That's a nice stroke for your ego, and it tells me that others have been watching the work that I've done, but right now I don't feel ready to move on. Roadrunner is a family and they've treated me great. And I love my bands! I also really like the atmosphere of an indie where it's possible for me to get involved in many different areas of an artist's career. Working here, I also don't have to deal with A&R by committee. Ten other A&R people don't have to understand and approve every single act I want to bring in. For me, the Number One love in my life is having autonomy in my job. Granted, I could probably be making a lot more money at a major label, but it's not about money. It's about happiness and enjoying my job and wanting to get up in the morning to do my job. I feel that I want to stay here for at least another three or four years."

Staff: "We have a guy named Howie Abrams who is the Director of A&R. He does A&R with me at the label. He's got the New York scene under lock and key. He's signed about ten New York bands over the last four years. Howie comes from In-Effect Records at Relativity where he signed a couple of successful acts. We brought Howie in to further diversify the label. I don't think any label should ever be at the mercy of a single A&R person. He signed Dog Eat Dog, Black Train Jack and Die Monster Die who just finished their new record."

Advice: "The best advice I can give to a band is to play the music that comes from your heart. You shouldn't be playing music to make a million dollars or to get a record deal. You

JOINING THE ZOO



Members of Zoo recording act Love Jones kneel for the cameras after signing their contract and performing for their label at Largo's. Pictured above, in the back row, are manager Mark Flannagan, Zoo VP/A&R Bud Scoppa, Lee Hammond, director of creative services, and Zoo Records President Lou Maglia.



Tony Nicole Tony Records recently threw a party for their artist Peter Criss, the original drummer of supergroup Kiss. Making his way through an overly packed room atop the Rainbow, Criss debuted his new CD-5 and posed for the camera with his new band: (L-R) Mike McLaughlin (guitar), Peter Criss (drums, vocals), Mark Montague (bass) and Mike Stone (vocals). A full-length album containing Criss' remake of the hit single "Beth" is expected shortly.

should play music because you love playing music. Also, play out as much as possible. The more you play, the better you get. Every show is important even if you only gain five new fans at a time. In this business, everything is step by step."

Grapevine

Kudos to **Ritch Esra**, chief instructor at Trebas Institute, for luring legendary songwriter/record producer **Phil Spector** out of his house to act as host and keynote speaker at the school's recent graduation ceremonies held at Le Bel Age Hotel in West Hollywood. Spector, in rare comedic form, was brilliant, as he spoke for almost two hours covering every aspect of his career—including the John Lennon/Elvis Presley album that was in the works. Spector, working only from bits of handwritten notes, mesmerized the crowd (which also included many industry executives) and received four standing ovations before handing out diplomas to the graduating class.

Congratulations to **Kenny G** and his wife Lyndie on the birth of their first child, Maxwell Gorelick.

As a way of saying "thank you" for their recent heroics, the **Coconut Teaser** will be offering free admission (and other courtesies) to any licensed L.A. firefighter from now until Christmas. Simply present your official I.D. at the door and your entire party will be admitted free of charge. For more firefighter info, call 213-654-4887.

Futurist Records, the exclusive licensor of Noise International in America, will begin to reissue that catalog beginning with albums from **Celtic Frost**, **Hellhammer**, **Voivod**, **Mordred**, **Kreator** and **Helloween**.

Banned from every all-ages club in Los Angeles, shock rock band **Rebel Rebel** has taken matters into

their own hands by opening their very own club—the **Korova Milk Bar**—located at the Natural Fudge Cafe, 5224 Fountain Ave. The Korova will open once a month and feature glam, glitter, shock, punk and thrash bands, in addition to theme nights and a bar! **Rebel Rebel** and **Willow Wisp** will be appearing there on December 4th. For more bizarre information, call 909-875-9521.

Congratulations to Moonstone Records President **Pat Siciliano** on his marriage to **Eva Roberts** on Nov. 26 in Studio City.

Chart Activity

By hitting the ten-million mark in sales, the soundtrack to *The Bodyguard* has become the fourth best-selling soundtrack in record history. To date, the Top Five soundtracks according to the RIAA are: (1) *Saturday Night Fever*, 11 million; (2) *Purple Rain*, 10 million; (3) *Dirty Dancing*, 10 million; (4) *The Bodyguard*, 10 million; (5) *Grease*, 8 million.

On December 7th, **Depeche Mode** will release *Songs Of Faith And Devotion: Live*—the concert version of their hit album along with an

accompanying video from their *Devotional* tour.

MCA recording artist **Meat Loaf** is holding his own with consistent album and singles sales. This record is for real, folks.

It would have been nice to hear an acoustic **Dylan** album of original material instead of another LP filled with old blues and folk songs.

On The Move

Jolie Levine was promoted to Director/A&R Administration for **Qwest Records** in Los Angeles.

New appointments at **Sire Records** include **Risa Morley** to A&R Manager and **Molly Reeve-Morrison** to Manager/A&R Administration.

Paul Kremen has joined **Hollywood Records** as their Director of A&R Soundtracks. Kremen will be headquartered at the label's Burbank offices, 818-560-6197.

Deals

Dali Records has been restructured as a separate entity under the Chameleon Label Group. **Mark Gartenberg** and **Ken Waagner** have been named to handle all of the A&R, marketing and promotion for the label.

East Coast band **D Generation** was signed to **Chrysalis Records** recently by **Debbie Southwood Smith**. Band inked at the Continental Club during CMJ week.

Capitol Records has agreed to distribute, market and promote product from the newly formed **Grand Royal Unlimited**, a record company, clothing conglomerate and publishing company owned by the **Beastie Boys**. MC

NEW MAC LINEUP



Following the departure of **Stevie Nicks** and **Billy Burnette**, many felt the end was indeed near for **Fleetwood Mac**. Not so. In fact, the band now appears to be stronger than ever with the announcement that **Bekka Bramlett** and veteran **Dave Mason** have joined the band. **Bramlett**, the daughter of **Delaney** and **Bonnie Bramlett**, was recently the vocalist for **Mick Fleetwood's Zoo**, while **Mason** is renowned for his stint with **Traffic** and his classic *Alone Together* solo album. The new **Fleetwood Mac**, from left to right, is **John McVie**, **Christine McVie**, **Bekka Bramlett**, **Mick Fleetwood** and **Dave Mason**.



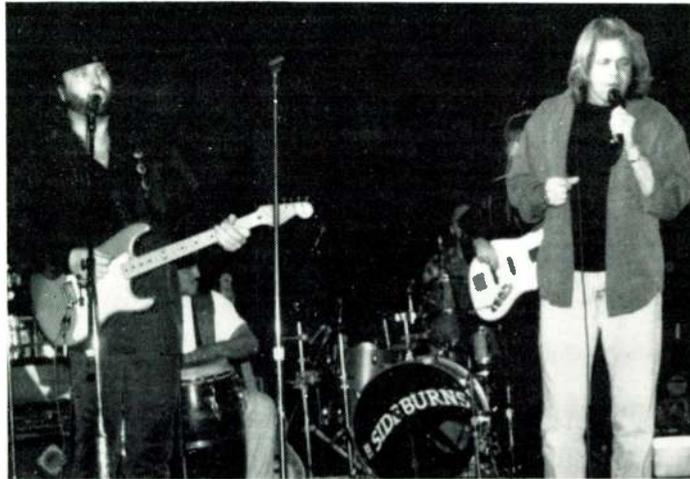
Year-End Industry Events

The National Academy Of Songwriters has announced that the Eighth Annual "Salute To The American Songwriter" concert will be held Friday, December 3rd, at the Wilshire Ebell Theatre.

This annual benefit, which helps finance the educational programs of NAS, features top songwriters performing the hits they created, as well as many stars who helped make the songs famous. Songwriter/composer Paul Williams is slated to host this year's event, which will feature legendary songwriter Jimmy Webb receiving the "Lifetime Achievement Award," as well as performances by such notables as Hoyt Axton, David Pack, Will Jennings, Johnny Mandel and NAS' "Acoustic Artist Of The Year" Judith Owen. There will also be a special salute to the famous Brill Building with Gerry Goffin, Jeff Barry and the songwriting team of Leiber & Stoller. For more information, contact NAS at 213-463-7178 or Bobbi Marcus Public Relations at 310-829-9800.

The BMI Foundation has also announced another exciting musical evening. "Lights! Action! Music!" is a celebration of film and television music conducted by the original composers to help benefit the BMI Foundation. The gala event is slated for Tuesday, December 7th, at the Dorothy Chandler Pavilion and will feature such renown film/television composers as Michael Kamen, Mike Post, Jerry Goldsmith, Charles Fox, Alan Silvestri, David Newman and Basil Poledouris. Special

MONDAY NIGHT FEVER



TONY C. HEARNEY

November 1st marked the birth of the Palomino's new Monday night star-studded shows entitled "Bluesberry Jam," with singer-songwriter Monty Byrom debuting his new solo material with a crack four-piece band and a slew of guest artists including Eddie Money (Byrom co-produced Money's last two Sony releases), Rita Coolidge (and her sister Priscella), guitar wizard Steve Hunter, Third Stone recording artist Laura Satterfield and Buck Johnson, Denny Weston Jr. and Trent Stroh (from local band Michael Kline & the Gypsies), as well as many others. Byrom, a former Capitol recording artist, brought the house down with his passionate vocal power, blazing six-string prowess and great rock & roll songs. The club was packed, and I can only hope that some A&R reps were in attendance to give Byrom the deal he so richly deserves. Interested industry personnel can get a hold of Byrom's sizzling new demo by calling Randall Entertainment at 818-508-1234. Pictured above are Byrom and Money performing the Byrom-penned "I Wanna Go Back," which remains one of the biggest hits in the Money Man's career.

guests include Stephen Bishop, David Foster, Carole Bayer Sager, Richard and Robert Sherman, and Dean Pitchford. The show will be hosted by award-winning actor Robert Guillaume. Interested parties can

contact BMI at 310-659-9109.

Songwriter Activities

Alan Melina, who runs the Playhard Music Publishing divi-

sion of Shankman, DeBlasio, Melina & Anderson, Inc., recently announced a slew of company activities and success stories.

Playhard Music (in association with Warner/Chappell) scored two back-to-back Number One singles by songwriters Gina Gomez (SWV's "Downtown") and Jeremy Lubbock (Luis Miguel's "Ayer"). With the acquisition of the Confunkshun catalog (through the signing of singer-songwriter Michael Cooper), Playhard scored with *The Best Of Confunkshun* (Mercury Records), which is in its third month on *Billboard's* R&B charts. On the holiday front, Playhard has publishing interest through Jeremy Lubbock, who co-wrote and arranged cuts for both the Wilson Phillips Christmas album and the David Foster all-star Christmas release. Finally, Melina says they are currently negotiating a recording deal with Warner Brothers for one of their recent singings, Lisa Bass and Rhonda Phillips.

Producer/songwriter Guy Marshall and songwriter/artist Cheri Brandon have placed their song, "It's Up To You," on Swedish recording artist Erika's self-titled Lionheart Records debut. As you may or may not know, Erika is the former girlfriend of guitar hero Yngwie J. Malmsteen.

Noted songwriter P.F. Sloan, who penned the Sixties hits "Eve Of Destruction" (Barry McGuire) and "You Baby" (the Turtles), will perform new and old material on November 22nd at the Troubadour.

Songwriter Singings

Singer-songwriter Kathy Fisher recently signed a deal with Sony Music Publishing. One of Fisher's songs has already been recorded by Katey Sagal (Peggy from *Married With Children* fame) for her upcoming Virgin Records debut, and another will be featured in the new James Spader film *Dream Lover*, due out next spring.

URBAN CONFERENCE



ALAN L. MAYHEM

BMI recently held the "3rd Annual Urban Music Business Conference in Nashville. The two-day event covered seminars on songwriting, publishing and marketing, as well as song evaluations and technical instruction. Panelists pictured at the conference are (L-R): (top row) Thomas Cain, BMI; George Flanigen, Deaton Flanigen Productions; Tony Wright, WQQK-FM; Phil Elam, Sony Music; Robert Deaton, Deaton Flanigen Productions; (bottom row) Nadine Baker, Motown Records; Dr. Leonard Scott, TyScott Records; Mike-E, Reunion recording artist.

GIRLS NIGHT OUT



The L.A. Chapter of the National Academy Of Recording Arts & Sciences recently presented an entertaining evening of stories, business insights, frustrations, future goals and secrets of success at A&M Records' Chaplin Soundstage. Panelists at the "Girls Night Out" Symposium included (L-R): songwriter Holly Knight (whose songs with such artists as Tina Turner and Pat Benatar have accounted for sales in excess of 30 million copies); two-time Grammy Award winning singer-songwriter Rita Coolidge; legendary percussionist Bobbye Hall, who has toured with the likes of Springsteen, U2 and Dylan; three-time Grammy nominee and EMI Records' singer-songwriter Brenda Russell; Bob-A-Lew Music Publishing President Ronda Espy, who moderated the panel; and Geffen recording artist Fiona.

Appointments

Walt Disney Music Publishing has enlisted the services of BEMO Entertainment and Edwin Oliver III as a creative consultant in its R&B music endeavors. BEMO's responsibilities will include the development of certain Disney exclusive songwriters, as well as the exploitation of Disney's R&B catalog.

Edwin Oliver III is the manager of successful songwriter/producers, who have worked with such artists as Stephanie Mills, Miki Howard, Tone-Loc and Marky Mark. To contact Edwin Oliver III at BEMO Entertainment, call 310-427-6455 or you can contact Walt Disney Music Publishing at 818-567-5307.

BMI has named Aja Kimura as the Associate Director, Writer-Publisher Relations for BMI. Formerly the Assistant to the Sr. Director, Writer-Publisher Relations, Kimura will be responsible for affiliating new writers and publishers with the performing rights organization. She will also provide assistance to BMI's developing songwriters, while continuing to answer the day-to-day needs of the organization's songwriters, composers and publishers. Aja Kimura can be reached at BMI's L.A. office at 310-659-9109.

BMG Music Publishing announced the appointment of Frederic S. Silber to the newly created position of Senior Director, Licensing and Administration, BMG Songs, the U.S. division of the worldwide publishing company. Prior to his appointment, Silber worked as Vice President, Business Affairs at EMI Music Publishing, as well as tenures at both Zomba Enterprises, Inc., and Warner/Chappell Music.

In his new capacity, Silber will head the Copyright and Royalty departments of BMG Music Publishing's North American operations, and will serve as the primary liaison with ASCAP, BMI and the

Harry Fox Agency. Silber can be reached at BMG's New York office at 212-930-4651.

Hot Tips



Joyce Lapinsky

Veteran publishing guru Joyce Lapinsky, formerly West Coast Director of Creative Services at Zomba/Jive Records and Professional Manager at EMI and Warner/Chappell, has announced the formation of Creative One on One.

This L.A.-based company is the first to offer a songwriters' consultation service from the publisher's point of view. The company works with the writer's material—demoed or not—and sharpens it before targeting the marketplace. When (and if) the material is ready to be shopped, Creative One on One will provide resources and contacts within the industry.

"Every songwriter, at every level, has the same question, 'What do I do next?'," explains Lapinsky. "I address that from the business perspective, as well as creatively. The music business is more difficult than ever to break into, so I try to provide the information to de-mystify the process....at affordable rates. And if I love the song or the artist, I'll walk it through myself."

Interested parties can contact Rita Bragano at 213-882-4982. 



JOHNETTE NAPOLITANO

Concrete Blonde's controversial leader is an outspoken woman whose reputation precedes her.

I must admit that I felt a slight trace of apprehension as I sat in a small office in the Capitol Records building (the band's new label after a bitter relationship with I.R.S. Records that began in 1986), waiting for rock's Mistress Of The Dark to enter the room. Yet, when the 36-year-old singer finally appeared—I'm happy to note that she didn't manifest herself in front of me through a puff of smoke—she was all smiles and laughter.

Born in Hollywood in 1957, the L.A. native came across as intelligent and quick-witted with a cynical edge—but that is not to be confused with being jaded. I quickly mentioned to Napolitano that her reputation and musical identity seemed light years away from her offstage personality, which came across as cordial or benevolent rather than brash and self-serving.

Napolitano laughed good-naturedly at the remark before addressing the issue of her reputation. "I'm Italian, what can I say," she explained with a hearty laugh. "I'm sure that a lot of my 'bad' reputation comes from I.R.S. because I definitely had my fights with them over the years, but those battles were very well-deserved because I think I.R.S. was fuckin' unfair to us. We've never received one dime in royalties from that company, and we've had five records with them, one of which went gold."

A year ago, I.R.S. "sold" the band to Capitol Records, something that Concrete Blonde's leader says took her by surprise. "I'm free of the guilt of being some kind of 'sellout' and going to a major label," Napolitano remarks with another of her throaty laughs, before explaining the strange scenario.

"The only reason we're at Capitol is because they approached us and said, 'If we were to buy your last album, would you want to come to Capitol?' We said, 'Good luck, go ask Miles [Copeland, I.R.S. President] but it's not going to happen.' So they went and asked Miles, and it happened. We didn't walk away from I.R.S., they sold us."

Napolitano's defensive remark about not being a "sellout" is understandable, especially after the heat the band took from many of their fans and supportive critics following the mega-commercial success of their only hit single, "Joey," in 1990, a telling tale of a hopeless alcoholic.

Ever the artist, Napolitano abhors any hint of a conscious attempt to make a hit single. "People call ['Joey'] a 'sellout' only because it sold records," Napolitano says, shaking her head in disgust. "Shit, if I could intentionally write a Top Forty song, don't you think I would have done it on the first album?"

Living up to her candid reputation, as we talked about the strength of the band's new album and first with Capitol, *Mexican Moon*, I was in no way prepared for the bombshell that Napolitano tossed out in a very low-key matter-of-fact manner. "Yeah, I really do like this album, but this is our last record. Whether we sell eight copies or eight million, this is the last Concrete Blonde album, that much is etched in stone. We feel that it's best to go on and do different things. I never want us to be pathetic like the Knack."

Napolitano admits that she has taken stock of her life since she nearly died in Mexico a few years ago from salmonella (a potentially fatal intestinal disorder). "When I was in the hospital, I really thought about my life and I know it sounds hokey, corny and clichéd, but as long as you have your health and your life, nothing else is a problem."

Her positive outlook on her own life makes one wonder why her lyrical themes tend to revolve around the dark corners of the human experience, something that Napolitano gives a straightforward answer to, by saying, "When I'm in a good mood, I'm out with friends or I'm in Mexico or I'm with my nieces or my dog or I'm painting. It's only when I need comfort or solace that I turn to music. That's what music does for me, it gives me strength, it relaxes and comforts me. I just don't feel the need to create music when I'm happy."

Yet, Napolitano's optimistic view of her current life doesn't mean that she has changed her anti-industry philosophy. "I'm not exactly playing the music biz game like they want me to. Believe me, there are people in this business who love music, they're not all a bunch of bald wankers—well some of them are, but a lot of them aren't. I thought about quitting many times because I really don't like the music business. I don't like the value system, I don't like being measured in units. But I reached the point where I said, 'Fuck 'em, I'll be a thorn in their side.' I also figured that if I quit, it would be like slapping God in the face for giving me the voice that I have, and that would be sacrilegious to me. I think everybody should try to live up to their potential."

Napolitano can be reached through Capitol (213-462-6252).



DEF JEF SIGNS WITH CHRYSALIS MUSIC



Critically-acclaimed rapper/producer Def Jef recently signed a worldwide co-publishing and administration deal with Chrysalis Music. A recording artist with Delicious Vinyl, as well as a producer/songwriter for such artists as Tone-Loc, Poetess and Boss, Jef also worked on upcoming releases for M.C. Brains (Motown) and Brigette McWilliams (Virgin), and did some remixes for the current Tevin Campbell and Maze singles. His most recent work was as co-writer, co-producer and featured performer on the new Shaquille O'Neal single "(I Know I Got) Skillz." Pictured at the Chrysalis Music signing are (L-R): LaRonda Sutton, Director of Black Music, Chrysalis; Def Jef; and Tom Sturges, President, Chrysalis Music.



SKIP SAYLOR RECORDING: Geffen's bad boys of rock, Guns N' Roses, and producer Mike Clink, mixing the band's upcoming opus, *The Spaghetti Incident*, with engineer Bill Price turning the knobs, assisted by Eric Flickinger...Producer QDIII and rapper Ice Cube, mixing tracks for Ice Cube's upcoming Priority release, with Rob Chiarelli manning the console, assisted by Eric Flickinger...Producer QDIII and Epic act Zhane, remixing the single, "Hey Mr. D.J.," with engineer Rob Chiarelli and assistant Eric Flickinger adding the sonic expertise...And the extremely busy QDIII, this time with rapper Queen Latifah, remixing her Motown single, "U.N.I.T.Y.," with the team of Chiarelli and Flickinger manning the boards.

WESTLAKE AUDIO: Virgin act Julia Fordham, in Studio B, recording overdubs with producer Larry Klein, engineer Dan Marnien and assistant Brian Kinkel...Arista act Curtis Stigers, tracking and overdubbing in Studio C, with producer Glen Ballard, engineers Francis Buckley and Chris Fogel and assistant Charlie Essers...Former Van Halen frontman David Lee Roth, in Studio D, working with producer Nile Rodgers, with engineer Gary Tole manning the console, assisted by Bryan Carrigan...Ol' Blue Eyes Frank Sinatra and vet-

ON THE SET



Hollywood Records trio Eleven is pictured on the set of the video for the track, "Crash Today," from their new album. Pictured (L-R, front row): manager Steffo Mitakides, Natasha Schneider and Jack Irons of Eleven, (back row) Alain Johannes of Eleven, video director Kevin Kerslake and Hollywood Director of Video Stuart Cohn.

eran producer Phil Ramone, recently concluded a lengthy stay finishing up recording chores on Sinatra's first album in ten years, *Duets*, his first for former label home Capitol, with engineer Al Schmitt on the boards, assisted by Bryan Carrigan.

IMAGE RECORDING CO.: Engineer Chris Lord-Alge and Peter Frampton, working on tracks for a new opus on Relativity Records...Producer Kipper Jones, recording with actress/singer Jasmine Guy, in Studio B, with Talley Sherwood manning the console, assisted by Terri Wong
BROOKLYN RECORDING STUDIO: Veteran producer Peter Asher and alternative rock band the Semantics, working on tracks for the group's debut Geffen release, with Frank Wolf engineering the sessions, assisted by Tom Banghart...The Solsonics, mixing their *Chrysalis*/EMI debut with Bill Dooley...Singer Michael Aston (Gene Loves Jezebel) and new band Edith Grove, completing tracks for Avalance Records, with producer/engineers Brian Foraker and Richard Baker.

OCEAN WAY: This world renowned Los Angeles recording facility has recently added its first Solid State Logic console, the 100-channel SL 8000 desk, which is, according to the press release, the largest music console ever built.

IT TAKES TWO



Ray Charles and Michael Hutchence of Atlantic act INXS are pictured during sessions for the Australian band's forthcoming opus, *Full Moon, Dirty Hearts*. Charles and Hutchence duet on the song, "Please (You've Got That...)."

IN THE STUDIO



Bug Music writer Steven Bellamy is pictured during recent mixing sessions, held at Burbank facility D'Henry Studios. The tracks were mixed by veteran engineer Greg Ladanyi (Jackson Browne, Don Henley, Fleetwood Mac). Pictured (L-R, sitting): bassist Bret Hambrick, Steven Bellamy, Greg Ladanyi, recording engineer Duane Seykora and (standing) assistant engineer Jeff Shannon.

YAMAHA VIRTUAL ACOUSTICS

YAMAHA UNVEILS VLI
The First Instrument
Featuring Virtual Acoustic
Synthesis Technology

Yamaha recently introduced the VLI, the world's first application of computer-based physical modeling for real-time sound synthesis.

Similar in principle to how an aircraft design can be realized through the manipulation of a

computer model, the VLI Virtual Acoustic Synthesizer allows a musician to play a computer-based model of a physical instrument and generate amazingly realistic sounds. The VLI provides numerous pre-programmed models of woodwind, brass and string instruments.

VLI stands for "Virtual Lead," meaning that the VLI is a melodic instrument, capable of interpreting the subtle nuances of artistic performance, unlike any previous sound synthesis technology. The

VLI therefore requires, and rewards, the superior musician. When mastered, the natural acoustic properties that require extensive musical skill result in an instrument that comes "alive."

Part of its realism is due to note-to-note transitions that are remarkably similar to those of real acoustic instruments, where what goes on between the notes is just as important musically as the notes themselves. In the VLI, the musician controls the notes exactly as he or she would with the real

instrument, making the VLI dynamic and exceptionally responsive to the musician. Contemporary synthesizers, on the other hand, are built on sampled "snapshots" of sound that are identical each time they are played.

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

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JOE CHICCARELLI

This producer prefers to work with challenging artists like Zappa and Oingo Boingo

By Sean Doles

Just call Joe Chiccarelli your not-so-average, mail-order record producer. At least that's what New Zealand alternative act the Verlaines found during pre-production of their latest release, *Way Out Where*.

When Chiccarelli, who has helmed projects for avant-garde acts as diverse as Frank Zappa, Oingo Boingo and American Music Club, as well as the new Truck Stop Love record, found himself half a world away from his prospective clients, technology proved to be his only salvation. "Graham [leader of the Verlaines] and I had to fax each other for weeks to see if we could collaborate," he says. "He would send me demos, and I would mail-order critique them. Understand that this is a guy who literally has a doctorate degree in German classical music, and he comes from this whole other place. Talk about unique, this was definitely a challenging record to make.

"This is a guy who, basically, writes classical compositions but disguises them as pop songs, and he's just brilliant as a composer," Chiccarelli continues. "But it's very tricky trying to translate what he does because it's so dark and so heavy and so musically complex. You try to be true to his vision, but you try to present it in a way that will reach a lot of people."

Chiccarelli says that, on any project, his goal is to hone the music to its core and focus the artist's message, "so it comes across as clear and strong as possible. In some cases, specifically, it may mean chopping out some musical sections, it may mean changing bass lines or drum parts, it may mean coming up with specific hooks, be they musical or sonic."

Ultimately, the highly opinionated leader of the Verlaines was receptive to Chiccarelli's suggestions, and the two finally came face to face in Los Angeles to do the record. "I think Graham is getting to the point where he's understanding what it takes to get his message across and satisfy him artistically but, at the same time, not overburden the listener," Chiccarelli says. "So I think as the audience comes to him, he'll meet them halfway."

The highly praised Verlaines are indicative of the types of groundbreaking acts Chiccarelli likes to work with. "I look for a real, individual outlook on music and what the artist has to say in his lyrics," he says. "To work with a Zappa, Stan Ridgeway, American Music Club...these are artists that write songs like no one else on the planet, and that's what it's really all about. It's not that exciting to me to do the Next Big Thing. Unless somebody is pushing themselves as an artist and trying to break new ground, I'm really not that interested."

Since his early days as a frustrated bassist back in Boston, Chiccarelli has always been more interested in how music is made rather than actually playing it. "I was always the guy in the band who was interested in the band's concept, in the overall sound, and at the same time I was interested in the electronic side of it," he says. "I was more interested in checking out other records and finding out how things were put together. I was never interested in being a rock & roll star."

After a brief stint at Berklee School of Music, Chiccarelli moved to Los Angeles, where he began his career as an engineer at Cherokee Studios, and later, mixed Zappa's cult classics *Joe's Garage* and *Sheik Yerbouty*. Though he doesn't get behind the boards much these days, Chiccarelli says he still relishes the opportunity to put on his engineer's jacket.

"I love mixing, especially when you're mixing somebody else's record or a record you haven't been involved with for months," he says. "It's great to come into it fresh and very objective and come at it with a lot of passion and a lot of ideas and not be weighed down by certain balances or concepts that you've been holding on to for the last three months."

Despite his background as an engineer, Chiccarelli says that, in the studio, an artist's performance, not sound, is his biggest concern. "I think, even as an engineer, the most important thing is capturing the emotion, capturing the performance. I'm one to spend all the time in the world to sound great, but I think that's pointless if, in the process, you've sucked out all the emotion.

"I just concentrate on getting the passion into the record, getting it to jump out of the speakers," he says. "I'll spend a lot of time in pre-production getting the arrangements to the point where you can go in the studio and not have to worry about the arrangement. All you can concentrate on is digging in and pouring out energetic takes. You can't sit there and scrutinize a bass part of work on song structure. That should be done in the rehearsal room, so that what comes out on the tape in the studio is totally honest."

Chiccarelli can be reached through Lindajo Loftus (310-836-6643).



Korg X3 Music Workstation

The X3 is a more cost-effective workstation that utilizes the AI² Synthesis System like the popular O-Series Korg synths. There is a 16-track sequencer, built-in disk drive, General MIDI capability and two independent multi-effects systems.

You get 340 multisounds and 164 drum sounds that span the gamut from pianos to organs, strings, guitars, bass and ethnic stuff. You also get six megabytes of waveform memory for all of this PCM technology. Two banks of RAM store up to 200 programs and 200 Combi's. You can add the SRC-512 RAM card and hold two additional banks...i.e. double your pleasure double your fun.

Nice things include: the ability to real time edit even whilst in play mode, the sequencer can play up to sixteen parts while controlling up to sixteen different programs, you can also play with two different multi-effects systems with effects like chorus, delay and overdrive. The X3 also conforms to General MIDI with 128 programs and one GM drum program.

For more information, contact Korg U.S.A. at 89 Frost Street, Westbury, NY 11590 or call 516-333-9100 or FAX 516-333-9108.



Humfrees Gound Isolation Shoulder Washers

Humfrees are small, plastic isolation washers used to separate the chassis grounds of individual pieces of rack-mounted equipment from each other even though they are mounted in the same rack. By isolating all the chassis grounds from each other, most noise and all ground "loops" can be eliminated. A set of Humfrees, (enough to rack-mount two one-space pieces) costs \$4.99 and represents an easier alternative to this problem than the usually tricky and complicated method of isolating the rails of the rack and the individual pieces from each other. Of course you could build an all-wood rack or cut the ground prong from the power cable...an ill-advised and dangerous practice. Besides providing ground isolation, Humfrees also eliminate front panel scarring and enhance mechanical shock resistance and minimize electrical shock hazards.

For more information, contact Dana B. Goods at 5427 Hollister Ave., Santa Barbara, CA 93111-2345. Phone them at 805-964-9610 or FAX 805-964-9749.



Three New Park Bass Amps from Marshall

Nomenclated GB15, GB25 and GB 50 are the three new Park bass guitar amps with 15, 25, and 50 watts power respectively. All three amps feature separate bass, mid and treble controls as well as headphone jacks and master volume controls. The 50 watt GB 50 has a six band graphical equalizer and built-in compressor. For more information, contact Marshall at 89 Frost Street, Westbury, NY 11590. You can call 516-333-9100 or FAX at 516-333-9108.



New Timbale Sticks from Regal Tip

Calato Manufacturing, who make Regal Tip drumsticks, have a new nylon sleeved timbale stick called model 276NT. These sticks come in fifteen and one half inch lengths and both 7/16ths and 1/2 inch diameters. The nylon sleeve is at the tip which means a harder playing surface for a brighter and more cutting sound on both the cymbal and drum. The nylon

also increases the durability without affecting the stick's balance, feel or response.

The new nylon tipped sticks sell for \$8.95 per pair and for more information, contact Calato at 4501 Hyde Park Blvd., Niagara Falls, NY 14305. Phone them at 716-285-3546 or FAX them at 716-285-2710.



Barney, his young human friends, the Backyard Gang, and Baby Bop, a fluffy, green, almost-3-year-old Triceratops, are "Hurry, Hurry, Drive The Firetruck" and the Barney theme song.

Plans call for the entire Jackson family, possibly excepting LaToya, to reunite on television for a two-hour NBC special for world-wide broadcast Jan. 10. This will be the first time in 19 years that Michael, Janet and the rest of the family will have performed together for the cameras. Aretha Franklin, Smokey Robinson, Dionne Warwick, Reba McEntire, Boyz II Men and Lou Gosset, Jr. were tentatively scheduled at

MARK PURITAN & THE EVANS GROUP

It's always grand when a really big star releases product. As those of you with children know, no celebrity is bigger in the world of children's entertainment than that friendly green-and-purple dinosaur, Barney. EMI Records Group has now marketed *Barney's Favorites*, the first recording by the immensely popular PBS character. This recording, according to Barney's creator, Sheryl Leach, is a natural outgrowth of the one dozen unit home video collection. "Music is a key element in all Barney programming," she says. "Familiar melodies and simple, catchy lyrics make Barney's music easy for preschoolers to remember. Many of his songs have become 'staple' items in preschool and day care programs." Songs sung by

press time to salute the clan. Organizers had not, however, heard back from LaToya.

Congratulations to local heroes Glass House who licensed their song "Walking On Water" for the soundtrack to ABC television's *Desperate Justice*. Previously the neo-progressive band's lead vocalist, Eric Harrison, sang the theme to the Fox television comedy, *Based On An Untrue Story*. Those interested in hearing more from the group can get their three-song demo (which includes "Walking On Water") by writing them at 6424 Dempsey Ave., Van Nuys, CA 91406. Call them at 818-988-7527.

From Lockett-Palmer Recordings comes *Time Was*, the beautiful new recording by D.C. Anderson.



TNN's Lorianne Crook and Charlie Chase

On this disc, Anderson includes interpretations of both old and new songs, the most notable pairing being backing the Rodgers and Hammerstein classic, "A Cock-Eyed Optimist," as part of a medley with Holly Near's "The Great Peach March." Also notable are versions of Irving Berlin's "They Say It's Wonderful" and Mare Winningham's "Far Away From Me." The Chicago-born Anderson began recording *Time Was* while still a cast member of the award-winning musical *Phantom Of The Opera* where he portrayed chorus rehearsal conductor Monsieur Reyer, displaying his vocal expertise nightly with the aria "Il Muto." The next release from the talented vocalist is *A Cabaret Christmas Eve*, a double-disc benefit album also being released by Lockett-Palmer. All proceeds from the album, featuring such notables as Tommy Tune, Bernadette Peters and Melba Moore, will benefit Broadway Cares: Equity Fights AIDS.

Emery hated country music. She says he hated country when he was a discjockey 30 years ago and made snide remarks about country singers during their marriage, charges Emery very heatedly denies.

The Nashville Network has recently premiered *Music City Tonight*, a high-profile week night 90-minute live country music entertainment series hosted by Lorianne Crook and Charlie Chase. This is a major step for the country cable station as the new show takes the all-important prime time period vacated by *Nashville Now*, TNN's highest-rated week night series for the past decade. As hosted by the recently-retired Ralph Emery, *Nashville Now* launched TNN in March 1983. Taking advantage of the push from TNN, Chase now moves from camera to microphone with his first Sony Music CD release *My Wife...My Life*. "These songs are like snapshots of my life," chats away Chase in his folksy, genial liner notes. "I'm sure



Glass House

Grand Ole Opry singer Skeeter Davis has nothing but bad things to say about ex-husband Ralph Emery in her autobiography, *Bus Fare To Kentucky*. She says of the 60-year old Emery, former host of the Nashville Network's *Nashville Now* series, that during their 1960-64 marriage he fathered a daughter by another woman who in desperation slit her wrists. What may be the worst accusation from Davis is that



D.C. Anderson



Jonathan Wolff

all of you have photos that bring back certain special memories. It's with great pleasure that I share these with you!" Two notable cuts that tell you much about where the rest of the CD is going are "Thank God For Kids" (performed with the Oak Ridge Boys) and "Christmas Is For Kids." Look for *Music City Tonight* weeknights at 6:00 p.m. PST. Look for *My Wife... My Lifewherever* country CDs are sold.

Turn on your television any night of the week and you'll likely hear a theme, a song or a piece of incidental music from Jonathan Wolff, a very prolific composer/producer/arranger. Currently, his Burbank-based **Music Consultants Group, Inc.** provides the music for six prime time series, including the theme for the hit NBC show *Seinfeld*. "I try to capture the rhythm of the opening and closing monologues," Wolff says by way of explaining *Seinfeld's* snapping, popping, clucking musical effects. "Jerry's voice already has a musical

quality to its phrasing, pacing and inflections, which became the melody around which I build the rest of the theme. Instead of using a drum machine, I digitally sampled various organic sounds and interspersed them with the monologues. The two seem to co-exist quite nicely." The 34-year-old Louisville, Kentucky native has also created themes for *The Boys*, *The Bowmans* and *Saved By The Bell: The College Years*.

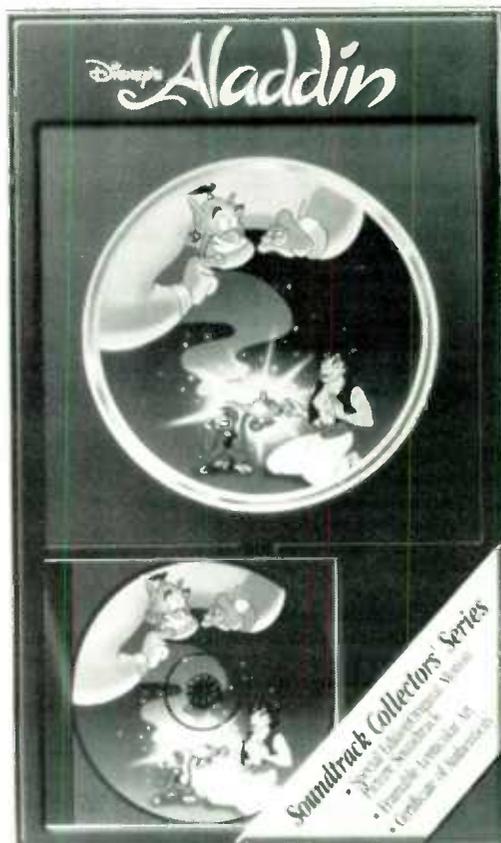
Fox Records is releasing the definitive *Star Wars* boxset, *Star Wars Trilogy: The Original Soundtrack Anthology*. This five-hour, four-disc release includes almost two hours of previously unreleased music. Included are the original double album scores to both *Star Wars* and *The Empire Strikes Back*, the previously unavailable expanded score of *Return Of The Jedi* and a special disc of outtakes and music not available to consumers before. Also tucked into each box is a 50-page collector's booklet featuring observations by composer **John Williams**, an essay by writer/director **Nicholas Meyer** and over 40 original production photos and illustrations. *Star Wars*, *The Empire Strikes Back* and *Return Of The Jedi* were all Top 20 soundtracks, with the 1977 Oscar-winning *Star Wars* score selling over four million albums. This makes it one of the largest selling non-pop albums in recording history.

Starlight Productions has proudly announced that **KGFJ-FM's**

morning on-air personality, **Licia Shearer**, is in the cast of their musical, *A Little Meditation* at the **Richard Basehart Playhouse** in Woodland Hills. Shearer produces *The Spirit Of Love Gospel Hour* Sunday mornings for KGFJ, the oldest black-owned and operated radio station in Los Angeles. She also co-hosts the daily morning music program. *A Little Meditation* is a romantic musical fantasy with a metaphysical setting and contemporary musical style. It runs week-ends through January 2. The theater is located at 21208-B Victory Blvd. in Woodland Hills. For ticket information, call 800-880-TKTS.

Walt Disney Records' Soundtrack Collector's Series recently announced the debut of their *Aladdin* Soundtrack Picture CD and Lenticular. The soundtrack features the film's Academy Award-winning songs and score by the award-winning team of **Alan Menken** and the late **Howard Ashman** with Tony Award-winning lyricist **Tim Rice**. The picture CD depicts Aladdin and simian side-kick Abu as they first meet the Genie. The matching lenticular, pre-matted for framing, animates the Genie's appearance in the Cave of Wonders. The lenticular process is created by combining three separate images, based on original Disney animation art, to produce one fluid, animation-like picture which can also project a single, static image. This second offering in the collector's series joins the previously-released package from *Snow White And The Seven Dwarfs*.

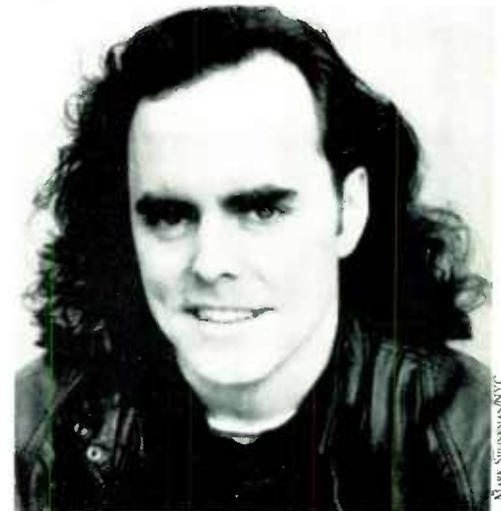
Having worked with adolescent schizophrenic patients, developing playwrights, disabled adults and television producers, **Tom McCormack's** work as a recording artist comes as just one more balancing act of patience, skill, talent and gut-instinct. While calling himself a "singer who plays piano," McCormack



is actually quite more. He has written or co-written several plays and screenplays including *Quiche Lorraine*, a musical comedy about cannibalism, *Treat Me Cool Lord*, a musical drama based on the prayers of juvenile delinquents, and *Thoughts In The Margin*, an Amnesty International-sponsored stage adaptation of the trial of three Lithuanian dissidents. The sophomore outing by this excellent singer/songwriter's own **Spotted Dog Records** label is *Rose Colored Glasses* in which he tells tales of the subconscious questions and questionable foundations on which we all build our lives. Contact Spotted Dog at P.O. Box 40-0041, Brooklyn, NY 11240-0041. Their phone number is 718-398-6809.



Licia Shearer



Tom McCormack



LEGENDARY SYMPOSIUM: On Monday, November 22, the Los Angeles Chapter of NARAS is presenting "Legends," a symposium with music industry notables Phil Everly, Billy Preston, Danny Kessler and Billy Vera, who will share stories and insights into the machinations of the music industry. The event, which costs \$5.00 for non-members and \$3.00 for members, begins at 7:00 p.m. at the Chaplin Soundstage on the A&M Records lot.

AND THE WINNER IS: With the end of the year rapidly approaching, many industry pundits are readying their "Best of '93" lists. Recently, the Hard Rock Cafe announced the first annual Hard Rock Cafe Top 10 Albums of the Year list. Over 2,000 employees, from Hard Rock Cafes throughout the country, took part in the survey. And what was their Number One choice? Pearl Jam's *Ten*. Filling out the list (in order): U2's *Zooropa* and Stone Temple Pilots' *Core* (tied for 2nd), Lenny Kravitz's *Are You Going My Way?*, R.E.M.'s *Automatic For The People*, Blind Melon's *Blind Melon*, Aerosmith's *Get A Grip*, Smashing Pumpkins' *Siamese Dream*, Nirvana's *In Utero*, the Cranberries' *Everybody Else Is Doing It, So Why Can't We?* and Metallica's *Metallica*.



Tom C. Herlihy

WALKING WARRIORS: *Music Connection* staffers and associates, organized by MC Operations Manager Trish Connery and dubbing themselves the Walking Warriors of the Connection, stop to pose for the cameras at the Greek Theatre prior to embarking on the American Heart Association's recent Hollywood Heartwalk '93. This 10k walk is an annual event that raises funds for research, education and community projects. Close to 600 people from twelve companies participated in the event, which raised close to \$50,000, with the MC Walking Warriors raising over \$1,800 of that amount. Pictured (L-R): Trish Connery, Donna Santisi, Tim Stirens (behind Santisi) and Maureen Rasmussen of Mader News, Dawn Laureen, Dick Mader (behind Laureen), Tracy Carrera, Jonathan Widran, Marquita Waters, Tom Kidd (behind Waters), Billy Coane, Tina Griego, Nick Paine, Noah Deitch (child in front), Michael Kramer (far background), Sam Dunn, MC Co-Publisher Eric Bettelli, Harold Sherrick, Pia Mehr, Kalina Giovanni and Beverly Sue Jaspán.



Tom Farrell

SATRIANI SHOW: Relativity Records held a special concert at the Whisky recently to celebrate the release of *Time Machine*, the new double-CD career retrospective by guitar virtuoso Joe Satriani. The first CD contains studio work both old and new, while the second CD features scorching live performances. The packaging is remarkable, and Satriani's new studio work is some of his best in years. Concert-goers (many of which were given complimentary passes by local metal radio station KNAC) were treated to several songs by Satriani and his original backing band, bass maestro Stu Hamm (pictured right, with Satriani to his left) and noted stickman Jonathan Mover.

—Tom Farrell



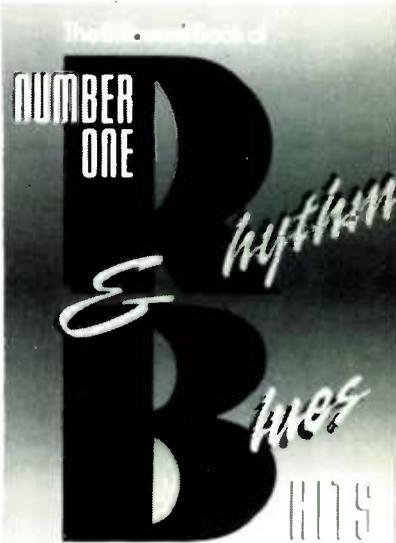
Tom Farrell

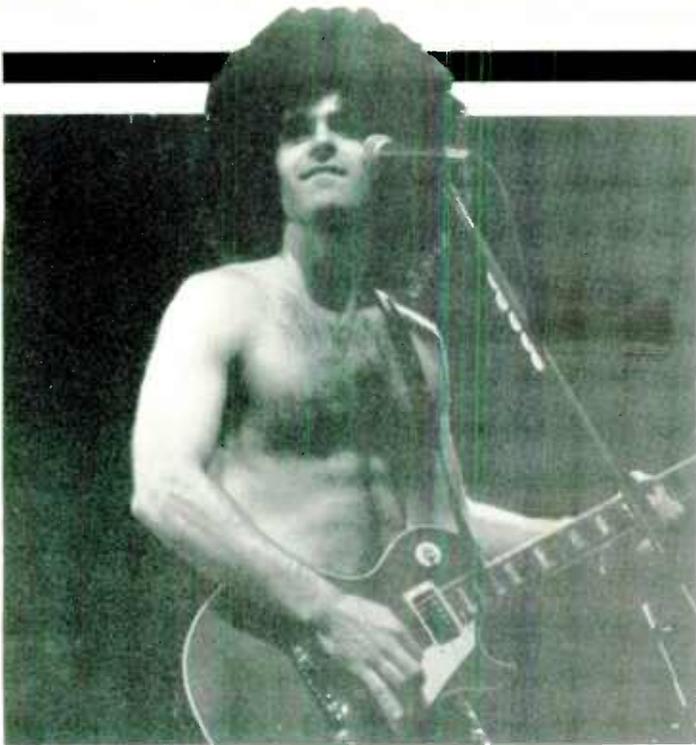
ZOMBIES & PUPPIES: Sixties counterculture maverick Dr. Timothy Leary, White Zombie bassist Sean Yseult and Skinny Puppy frontman Ogre are pictured at the recent party celebrating White Zombie's debut disc, *La Sexorcisto: Devil Music Vol. 1*, on Geffen Records, which recently reached gold status.



FLYING HIGH: A&M act Doughboys and several label honchos are pictured at the Palace, where the band performed recently on the same bill with MC cover boys Redd Kross and Flop. Doughboys will appear again at the Palace as the opening act for seminal Brit punk band the Buzzcocks when that national tour hits the Southland on December 3rd.

NUMBER ONE WITH A BULLET: Billboard Books has announced the publication of *The Billboard Book Of Number One Rhythm & Blues Hits*, a nice addition to any soul music fan's library. Chronicling every song that topped the R&B charts from 1965 through 1990, the book begins with the Temptations' "My Girl," which reached the top spot on January 30, 1965, staying there for six weeks, and ends with "It Never Rains (In Southern California)," by new soul sensations Tony! Toni! Tone!, which reached Number One on December 22, 1990. Written by R&B enthusiast Adam White and current *Billboard* pop chart chronicler Fred Bronson, *The Billboard Book Of Number One Rhythm & Blues Hits* includes pertinent biographical information (interviews were conducted with some of the artists) and many photos of these chart-topping soul stars.





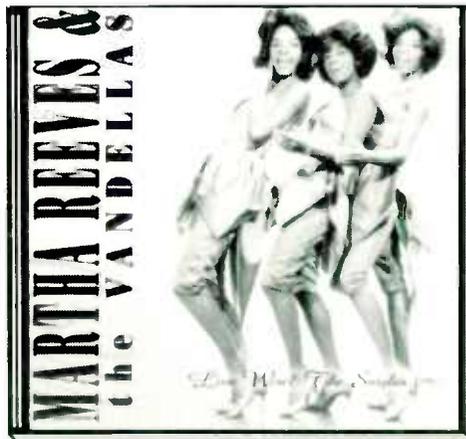
PLAY IT AGAIN, SAM: Zany local act Z, consisting of Frank Zappa siblings Dweezil (pictured above donning an afro wig) and Ahmet, was among the many who performed during the recent event honoring late great gonzo comedian Sam Kinison at the Roxy. The event, part tribute and part record release party for Kinison's new posthumous release, *Live From Hell*, on Priority Records, a live comedy album taped six months before his death, also featured performances by Lita Ford, former Poison guitarist Richie Kotzen, Elliot Easton of the Cars, Carmine Appice, Randy Castillo and Steve Lukather.

—Tom Farrell



BIG SCHOLARSHIP: The Musician Institute recently announced a new yearly scholarship for bassists and has chosen noted Mr. Big bassman Billy Sheehan to represent the new scholarship. The scholarship will be awarded yearly in the fall, beginning in 1994, and will cover one year of tuition to BIT. Pictured (L-R): Sheehan manager Michael Faley, MI's Tom Bartlette and Jerry Garszva, Billy Sheehan and BIT instructor Tim Miller.

THE SOUND OF YOUNG MOTOWN: After years of reissue neglect, Motown is finally getting around to plundering their considerable vaults. Recently, the label that rightfully defined itself as "The Sound Of Young America" during the Sixties, has reached back to release first-rate two-CD retrospectives profiling Martha & the Vandellas, the Marvelettes and Mary Wells. *Live Wire! The Singles 1962-1972* contains every hit by Martha & the Vandellas, including such seminal Sixties soul gems as "Dancin' In The Street" and "Heat Wave," as well as the first two tracks released by the group (under the moniker the Vells), pertinent B-sides and two previously unreleased Martha Reeves solo performances from 1972. *Looking Back 1961-1964* showcases the smooth soul stylings of Mary Wells and includes her four Top Ten classics, featuring "Two Lovers" and "My Guy," important album cuts and eleven previously unreleased tracks, including a 1963 duet, "I Want You 'Round," with her producer and main songwriter, William "Smokey" Robinson. And *Deliver: The Singles 1961-1971* contains the best of the Marvelettes, including "Please Mr. Postman," the first Motown single to reach Number One on the pop charts (and a song that the Beatles recorded, which, like every Motown song they covered, sounded better than the original version) and the Smokey Robinson written/produced wordplay gems, "The Hunter Gets Captured By The Game" and "My Baby Must Be A Magician." Essential listening.



DANCIN', DANCIN', DANCIN'—THEY'RE A TED DANSON MACHINE: Local rockers Sykotik Sinfoney shed their costumes and put on blackface, padded tushes and 'fros and flairs to perform as the Jackson Five for their annual Halloween show at FM Station. Last year, in keeping with their politically incorrect sense of humor, the group wore Rabbi garb over their costumes and performed in front of a fifteen foot Menorah. The band is currently working on their debut for Red Light Records. —John Ritchie



LOW-DOUGH SHOWS: Former LSO guitarist Alex Kayne, Jane Child, Marc Bonilla and KLOS's Nicole Sandler are pictured at Bonilla's recent performance at the Strand in Redondo Beach. The show was sponsored by KLOS as part of their "low-dough" shows" series (the station promotes the show, and in return, the promoter sells tickets at a discounted price).

MUSIC CONNECTION Tidbits from our tattered past

1981—SLASH SIGNING: Indie Slash Records has just signed the Blasters, giving the Downey boys the distinction of being the third local group to be signed this year. The other two signings were the Go-Go's and Suburban Lawns, both picked up by other indie I.R.S. Records.

1990—AND THE WINNER WAS: Local rock band Stikkitty has won this year's Band Explosion, a worldwide competition for best undiscovered band. The finals were held in Tokyo at the Budokan Hall. More than 23,000 bands from 26 countries competed, with sixteen finalists eventually battling it out in front of a panel of celebrity judges and 6,200 rock fans. Stikkitty earned their way to Tokyo by first winning the Yamaha Rock Music Showcase, SOUNDCHECK.

Redd Kross

By Sean Doles



Brian Reitzell
Gere Fennelly
Eddie Kurdziel
Steve McDonald
Jeff McDonald

Redd Kross is not pissed off, and they don't want to change the world. Their music doesn't give voice to the alienation of today's youth, nor does it blast the "authorities" who have left the younger generation with a society gone mad. If anything, brothers Jeff and Steve McDonald, who have formed the core of the band since its prepubescent beginnings in 1978, serve as a liaison from one era to the next, embracing with unconditional love, every known icon of American pop culture and refining them through the eyes of today's post-punk, post-grunge nihilist.

It's a combination as absurd as it is profound, and the irony is not lost on the band, considering its stock in trade has been in songs such as "Linda Blair," "I Hate My School," "Elephant Flares" and "1976," which seemingly mock the people, places and events they pay homage to while simultaneously immortalizing them in song. It's the kind of satire normally reserved for cartoons like the Simpsons and those old Looney Tunes. But in a contemporary music world that often takes itself a bit too seriously, Redd Kross' disarming wit and unabashedly pop sensibilities highlight our need to lighten up and appreciate the past and present rather than condemn it. Because, without the ability to laugh, the future looks grim.

"I consider rock & roll high art. I honestly do," says Redd Kross elder statesman Jeff McDonald, who, at 30, has spent nearly half his life in the band. "But it's only great because it encompasses so many emotions. You're bearing your soul, but at the same time, it's so primitive. Therefore, it is absurd, so you gotta have a smile about it and it should be fun—at least some of the time.

"We don't get ourselves mixed up in too many political issues," he continues. "But even though our music's not as topical, it's definitely social commentary. We oftentimes observe the absurd, but that's not necessarily parody because absurdity surrounds us, and you have basically two choices: You can be freaked out by all the weirdness around you, or you can embrace it."

And that means all of it, good and bad: Earth Shoes, tube sox, bell bottoms, big combs, Quaaludes, Space Dust, Kiss, Captain & Tenille, Zeppelin, Sex Pistols, AMC Gremlins, Chico & the Man, Space Invaders, Big Wheels, group hugs and of course, those Leroy Nieman posters that Burger King used to give away to commemorate the 1976 Olympics. In the eyes of Redd Kross, if somebody saw fit to create it, then it *must* have merit.

"A lot of what we're about is modern culture, American culture," McDonald says. "We're very nationalistic. We grew up here, and this is our environment. In Europe they tend to dwell on ancient culture. The French are very snobbish, but they're living in the past, because, essentially, their culture's over. But we can take part in ours if we're not too stupid to recognize it now."

Which brings to mind the band's latest release, *Phaseshifter*, on Mercury Records, their first album since 1990's *Third Eye* and, undoubtedly, their most polished, mature work to date. After more than a decade of playing together, and

often being dismissed as little more than a glorified cover band, the McDonalds have recruited a trio of new musicians—guitarist Edward Kurdziel, keyboards Gere Fennelly and drummer Brian Reitzell—and honed their songwriting skills to a level of refinement that would make their idols nod in appreciation.

“We do write pop songs, essentially very poppy songs, and we make them very aggressive,” McDonald says. “We grew up with the Beatles, the Monkees, the Stones and all these great pop groups, but we’ve filtered it through punk rock and hard rock. A lot of bands do that, I just think that we’ve been doing it for such a long time, we do it better.”

On the new album, McDonald blends his penchant for jangly, power pop with his role as the Dennis Miller of rock, tossing about cultural references almost as often as he does musical references—though he says he has made an effort to tone down the quirkiness of his lyrical content.

“There’s nothing really like that on the new album, with the exception of ‘After School Special,’ which is about the real experiences of growing up in Los Angeles and being juvenile delinquents,” McDonald says. “And a song like ‘Huge Wonder,’ we basically wrote it in the studio right on Hollywood Blvd. And we’d see tons of European tourists coming here to see our runaways and crack addicts. And the homeless Axl Rose lookalike transplants would come over trying to sell drugs and all this other weird shit. We weren’t preaching, we were just observing what’s going on.”

But when Redd Kross embarks upon its first-ever European tour in a couple of months, how does McDonald think audiences will react to his arcane references, like a song that mentions GIT and Axl Rose in the same breath? “It doesn’t really matter what the song’s about as long as the music is good. That’s why the music has to be good. If we were all schtick, all walk no talk, we’d have serious problems in places like Europe.”

Considering the twists and turns Redd Kross’ career has taken over the years, some people are surprised the band’s still around at all, let alone going stronger than ever and expanding to new audiences. After five albums with five different independent record companies (they’ve released product on nearly 30 different labels), the last of which went bankrupt, the band seemed poised for stardom in 1990 with a major-league contract from Atlantic and their most accessible record, *Third Eye*. But almost as soon as the record hit the stores, Atlantic put a halt to its venture into alternative music, drop-

ping Redd Kross and a slew of other up-and-coming bands.

“A lot of people ask us if we’re bitter, or do we hate Atlantic,” McDonald says. “But we saw it as an experiment, being alternative, on a label that’s really only geared to marketing mainstream acts. The people they hired to handle us did a great job, but they had their hands tied behind their back. In the end, it only hurt our career because it got us off schedule. We had wanted to put out another album the next year, and we ended up having to wait two and a half years.

“People assumed we were going to break up after *Third Eye*, and we were surprised because the thought hadn’t even occurred to us,” McDonald says. “The cutout bins are littered with bands who came in, got a major deal, it didn’t work

“I credit indie labels for giving us our start, and some of the indie labels we worked with were great. But there were other ones that were very shady and worse than anyone we’ve ever met at a major label.”

—Jeff McDonald

out and they broke up. And I have to wonder what a lot of these musicians’ motives are. But then again, although we’re still very young, a lot of people who are our peers don’t have the thick skin we have. We’ve been in every kind of situation known to recording.”

That skin came in handy in 1991, as the band found itself in yet another lurch. Despite its reputation as one of the biggest drawing club acts in Los Angeles, McDonald and company had to travel elsewhere to find another offer.

“It wasn’t really hard for us to find another record label, but it wasn’t in L.A.,” McDonald says. “But we’ve never been signed out of L.A., no matter how popular we’ve been. A&R people think, ‘Well if someone else hasn’t signed them, why should we?’ So we have to go to

another country or another city like New York to make our big splash, then all of a sudden we’re brand new to them.”

Redd Kross’ biggest splash came across the pond at British label This Way Up, which is headed by Andrew Lauder, founder of the influential label Stiff Records (Elvis Costello, Buzzcocks) and, more recently, head of Silvertone Records.

“We signed with them initially in England after we did the Teenage Fanclub tour [in early 1992],” McDonald says. “We had this bidding war, which we didn’t expect because we figured we’d put our record out ourselves if no one was interested. And even Atlantic wanted to sign us again, which was really strange, and it gave us a little bit of revenge.

“We recorded the record for This Way Up, and they were very supportive,” he continues. “And not until it was totally finished did Mercury get involved. Then Mercury had the first option to put it out here. So we had the best of both worlds.”

But despite having complete creative control, something the band has been accustomed to, McDonald says many Redd Kross old-timers feel betrayed by the band’s jump to the majors and the increasing popularity that’s come from substantial radio play of their new single, “Jimmy’s Fantasy.”

“There was a time when being on a major label alone, people assumed you were a sellout and your A&R people wrote your songs for you,” McDonald says. “But we had made so many records on indie labels. We had been ripped off by so many indie labels that there was no reason to get behind a bunch of crooks. I credit indie labels for giving us our start, and some of the indie labels we worked with were great, like Frontier. But there were other ones that were very shady and worse than anyone we’ve ever met at a major label.

“We’re a really popular cult band, and a lot of the people who have been with us have been with us for years, and when they see people just getting into us they become protective and very possessive,” McDonald explains. “They like the fact that we’re popular and have been around for all these years with absolutely no support from radio and TV. And when we started getting played on KROQ, a lot of people got pissed at us. We thought we had given them a really great no-compromise album that represented the way we’ve sounded for years. But there’s no sense in even trying to explain this to some of these people.”

Some people will always find an issue to get pissed off about, but not Redd Kross. They’ll be too busy laughing. **MC**

THE L.A. CLUB SCENE 1993

By Tom Farrell (Photos: Tom Farrell)

OVERVIEW

When rock & roll's birth wails were first heard in the mid-Fifties, it was predominantly in the South, by pioneers like Elvis Presley and Chuck Berry. But it was only a couple of years later that Los Angeles gained its footing as a work station for the music industry and local talent. As the Capitol Tower rose into architectural history over Hollywood, a Bell Gardens teenager named Eddie Cochran was plugging into music folklore at KRLA's Teen Night, held at a club that would later become Club Lingerie. Little Richard was breaking the color barrier and setting the ground rules for rock, R&B singer Richard Berry was penning "Louie Louie" and a former Big Band bassist turned mailman named Ted Brinson was busy recording "Earth Angel" in his garage.

L.A.'s music scene was moving forward, and when the world looked toward Liverpool and the Fab Four, the City of Angels fired back with the surf sounds of the Beach Boys and Jan & Dean. The Troubadour and Gazzarri's began their rise to popularity as the Sixties gave us Sonny & Cher, the Doors, Buffalo Springfield and a host of others.

By the early Seventies, the Sunset Strip was virtually a household name, and clubs came and went with the trends. When England launched the punk movement in 1976, Los Angeles followed the crest of the new wave movement with its own local flavor. The early Eighties ushered in a pool of acts gathered under the banner "L.A. Metal," as groups like Dokken, W.A.S.P., Ratt and Mötley Crüe were inked from the club circuit. The mid-Eighties launched the glam movement and provided a platform for Poison and Warrant, who came from back east in search of a record deal, along with hundreds of other acts. Guns N' Roses signed into history, and shed their glam skin to start an international music and fashion trend around the same time pay-to-play reared its ugly head on the scene. And still, bands followed the rainbow to L.A. in search of their pot of gold.

While the Los Angeles club scene certainly has a good batting average, the Nineties have seen us in a bad slump. Seattle has taken over as the hot spot for new talent, and L.A. bands are now following the musical and fashion

trends of the grunge rock movement, while missing its *raison d'être*. Bands complain about pay-to-play, but no one is really doing much about it. Industry people say that they've never seen the club scene worse than it is now and blame a lack of local talent as the reason. Meanwhile, clubs are closing, and the influx of bands to L.A. has slowed. The only L.A. club bands inked in the last five years who've achieved gold status have been Orange County-based Rage Against The Machine and cartoon rockers Green Jelly.



Packing 'em in at the new club Fair City

NEW CLUBS

There weren't too many new clubs opened in L.A. in 1993. Prince's Glam Slam club continued near downtown and increased its booking. Theme clubs continued in prominence, with the Dragonfly club being seen as a cool rock hangout, despite its lack of live music. Faster Pussycat frontman Taime Downe opened the doors to the tiny On The Rocks club above the Roxy, which has long been a secluded watering hole for the industry's elite. In Santa Monica, Irish musicians the Young Dubliners opened the Fair City pub and quickly gained a good reputation, while English musicians Tunnelmental christened Auditorium to all-ages interested in the punk resurgence. Actor Johnny Depp finally opened his Viper Room at the former location of the Central. Depp's Viper Room has been in the headlines a lot recently due to the tragic death of actor River Phoenix, who died after exiting the club on October 30th. Depp has given the club a rather posh, off-limits vibe, hosting exclusive jams by the Black Crowes, Red Hot Chili Peppers and Pearl Jam to an audience of hip young rock and motion picture industry talent.

CLOSED

Madame Wong's West and Gazzarri's still stand as vacant shells. Club promoters David and Renee Max folded their once popular X-Poseur 54 nightclub and headed toward Texas as Goth hangouts DDT and Helter Skelter bobbed in and out of the scene. Probe, the

Highland Blvd. home to many popular clubs, now operates without the Club With No Name, Bordello's or Cathouse. This trio of clubs once served as hip hangouts to members of L.A. Guns, Faster Pussycat and Guns N' Roses, as well as followers of L.A.'s post glam black hair and tattoos movement. Pogue Ma Thoin opened and closed within two months. English Acid shut its doors in late October after a highly successful run plagued by lagging attendance. Blak N' Bloo had a spirited run as a rather hip rock hangout, but was hurt by violence on its non-rock nights. Former Mötley Crüe singer Vince Neil was involved in a brawl which some feel may have been the straw that broke the club's back. Four days after the slugfest, Neil was a solo artist; four weeks later, Blak N' Bloo was no more.

CLUB TRENDS

1993 saw the rave craze start to slip away, as more clubgoers headed out to venues for the vibe as opposed to seeing bands. Harleys and crowds lined up in front of Boardners and Dragonflys and occasionally, English Acid. Goth rockers flocked to downtown nightspots like DDT and Helter Skelter, keeping an eye open for floating clubs that would pop up at one location one week and another the next. Coffeehouses picked up in a big way. Your neighborhood stand for a 25-cent cup of joe has been replaced by a \$3.50 thimble of cappuccino, swilled by erudite bohemians who read, talk and play chess while folk singers wail in the background.

FASHION & MUSIC TRENDS

1993 saw Los Angeles following and reviving trends, as opposed to leading or creating them. Leftovers who wore make-up and feathers in 1985, then moved to denim jackets, headbands and tattoos in 1990, now sport Doc Martens, flannel shirts and goatees. Most bands now prefer to look like Yasser Arafat as opposed to Marilyn Monroe. But dressing like Seattle isn't enough (the New York Dolls and Aerosmith are no longer the choices to emulate), now many local bands are clones of Alice in Chains, Nirvana and Pearl Jam. The smarter ones do what Seattle did: They dig out their old Black Sabbath records and count on inept journalists, who don't nail them to the wall because they're too young to remember what Ozzy did before he went solo.

The Seventies made a resurgence, with bands looking and sounding like the Par-



tridge Family and the Brady Bunch. Bands like the Fizzy Bangers have risen to local fame on a path that Redd Kross has been faithfully walking for a decade. The fledgling bands who don't want to look like they pump gas for a living now sport bell bottoms and Seventies garb.

THE GLAM SCENE

For the last few years, the Sunset Strip has been to signings what the Sahara Desert has been to agricultural development. Nothing new is growing out there except the wallets of whoever is really making the money off pay-to-play. The glam scene that would not die is being given CPR by bands like Alley Cat Scratch, Queeny Blast Pop, Ana Black and the large-drawing Big Bang Babies. The ghost of Pretty Boy Floyd sinks deeper into the past, but their lack of national success has served up a picture of glam that makes A&R reps react to anyone in make-up like a vampire to a cross. But still, the previously mentioned bands pack in the crowds and have created their own thriving subculture in which to play what they and their fans want, not what critics tell them is cool. Glam is not dead, it's just

been confined to the Sunset Strip.

WHAT WENT WRONG?

Club owners and patrons, bands, press and record company types all agree on five basic reasons why the local club scene is hurting. In no particular order, they are: 1) A lack of originality on the part of local bands who would rather jump on an already rolling bandwagon than trying to start their own; 2) Pay-to-play, which forces musicians to concentrate on selling tickets rather than writing good songs and developing an act that will draw people in without hustling them for tickets; 3) The mighty MTV, which may have pumped up the industry, but many see its downside as young bands who view it as an absolute must to their careers and gear the overall approach to what's hip on the tube; 4) The state of the economy, particularly the recession that still has L.A. in its clutches (going out is too expensive when it's to the tune of \$10-\$12 a ticket, \$4.50 for a rum and coke, \$5.00 to



where they have to be to make things happen.

THE FUTURE

L.A.'s population is actually decreasing, which won't promote any expansion on the local circuit. Look for fewer clubs to open, and fewer to stay open. Trend-wise, look for the Seventies retro as the Next Big Thing, as more and more people get sick of the grunge bit. Look for more bars and less live performance venues, with more bands getting signed off tapes. And most of all, look for more of the same. **MC**

LOCAL SIGNINGS 1993

By Tom Farrell

We've put together a list of bands that were signed from the Los Angeles club circuit (by who, to what label, when and where they were signed and what type of music they play). Not all of the labels participated and some didn't sign anybody from the local scene. Our apologies to those labels and bands who may have been omitted.

QU MUZZA CHUNKA
Label: Rowdy/Arista (212-924-0020)
A&R Rep: John Raso
When signed: Spring
Where signed: Club Lingerie
Type of music: Alternative hard rock

Q DROWN
(Formerly Yesterday's Tear)
Label: Elektra (310-288-3800)

A&R Rep: Michael Alago
When signed: Summer
Where signed: Coconut Teaszer
Type of music: Industrial heavy metal

Q BLACK MARKET FLOWERS
Label: Relativity (310-212-0801)
A&R Rep: Cliff Cultreri
When signed: Winter
Where signed: Club Lingerie
Type of music: Alternative rock

Q SOUL SONICS
Label: Chrysalis/ERG (310-659-1700)
A&R Rep: Duff Marlowe
When signed: Spring
Where signed: King King
Type of music: Hip hop jazz

Q MOTHER TONGUE
Label: Epic (310-449-2100)
A&R Rep: Judy Ross
When signed: April
Where signed: Club Lingerie, Gaslight
Type of music: Rock

Q THAT OOG
Label: Geffen (310-278-9010)
A&R Rep: Tony Berg
When signed: June
Where signed: Raji's, Jabberjaw
Type of music: Alternative

Q WEEZER
Label: Geffen (310-278-9010)
A&R Rep: Todd Sullivan
When signed: June
Where signed: Various, including Club Dump, Club Lingerie, Jabberjaw and Al's Bar
Type of music: Alternative

Q SUGARTOOTH
Label: Geffen (310-278-9010)
A&R Rep: Todd Sullivan
When signed: September
Where signed: English Acid
Type of music: Alternative Rock

Q THE THINGS
Label: Hollywood (818-560-5670)
A&R Rep: Julian Raymond
When signed: September
Where signed: Coconut Teaszer
Type of music: Punk rock

Q POSSUM DIXON
Label: Interscope
A&R Rep: Chuck Reed
When signed: April
Where signed: Raji's and others
Type of music: Alternative rock

Q MOUTH
Label: Metal Blade (805-522-9111)
A&R Rep: Mike Faley
When signed: May
Where signed: Club Lingerie
Type of music: Alternative rock

Q EL MAGNIFICO
Label: RCA (213-468-4123)
A&R Rep: Leslie Lewis
When signed: May
Where signed: Gaslight
Type of music: Alternative rock

Q WATER
Label: MCA (818-777-4000)
A&R Rep: Ron Oberman
When signed: May
Where signed: Bogarts
Type of music: Alternative

Q GRANT LEE BUFFALO
Label: Slash (213-937-4660)
A&R Rep: Randy Kaye
When signed: Winter
Where signed: Cafe Largo
Type of music: Rock

Q MICHAEL PETAK
Label: Slash (213-937-4660)
A&R Rep: Bob Biggs
When signed: October
Where signed: Gaslight
Type of music: Alternative rock

Q GRETA
Label: Stardog/Mercury (310-996-7200)
A&R Rep: Mike Sikkas
When signed: Winter
Where signed: Club Lingerie
Type of music: Alternative hard rock

Q ROB RULE
Label: Mercury (310-996-7200)
A&R Rep: Bobby Cariton
When signed: September
Where signed: Club Lingerie
Type of music: Rock

Q TED HAWKINS
Label: Geffen (310-278-9010)
A&R Rep: Todd Sullivan and Tony Berg
When signed: February
Where signed: Tony was a street musician performing on the Third Street Promenade
Type of music: Country flavored pop

Q LOVE JONES
Label: Zoo (213-468-4200)
A&R Rep: Lee Flammond and Lou Maglia
When signed: Summer
Where signed: Largo
Type of music: Rock

In addition to the bands signed from the club circuit, a handful of local bands were inked on the strength of their demos and showcases. Those bands included the Grays, who were inked to Epic by Ken Komisar and Alan Mintz after a successful showcase at Leeds; B.D.D.I.E.S (featuring ex-T.S.O.L. frontman Jack Grisham), who were signed to Geffen by Mio Vukovic; the Ex-Idols, who were signed to Relativity by Cliff Cultreri; Cradle of Thorns, picked up by Triple X honchos Dean Naleway and Peter Heur; the Homeless Writer's Coalition, inked to Triple X by former MCA Club Editor Bruce Duff; and Sponghead, signed to Triple X by Peter Heur. Many local bands were re-signed to new label deals. They include club vets Redd Kross and X, who were inked by London-based indie This Way Up, who received distribution through Mercury; the Hangmen, who said goodbye to Capitol and hello to Geffen; Mozart, who lost their allegedly humungous deal with SBK and opted for their own Bachoven Music Works, released courtesy of I.R.S. and Miles Copeland; ex-Poison guitarist C.C. DeVilla, who was signed as a solo artist to Hollywood Records; Eleven, who bailed out of Morgan Creek and into Third Rail/Hollywood Records; and former Carnival Art/Beggars Banquet recording act Michael Petak, who returned to the club circuit as a solo artist and was signed to Slash Records.

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MUSIC CONNECTION

RATING THE CLUBS

Compiled by Tom Farrell

1993

1992

1991

| | | | | 1993 | 1992 | 1991 | SOUND SYSTEM | LIGHTING SYSTEM | EMPLOYEE COURTESY | HOW OFTEN YOU ATTEND | CLUB ATMOSPHERE | CLUB COSTS | COURTESY TO BANDS | TOTAL POINTS |
|----------------------------|----------------------------|-----------------|--------------|------|------|------|--------------|-----------------|-------------------|----------------------|-----------------|------------|-------------------|--------------|
| • The Troubadour | 9081 Santa Monica Blvd. | West Hollywood | 310-276-1159 | 1 | 5 | 12 | 7.9 | 8.1 | 7.5 | 6.7 | 7.0 | 6.6 | 7.4 | 51.2 |
| • The Roxy | 9009 Sunset Blvd. | West Hollywood | 310-276-2222 | 2 | 2 | 1 | 8.2 | 8.4 | 6.9 | 6.7 | 6.8 | 5.5 | 5.2 | 47.7 |
| • Club Lingerie | 6507 Sunset Blvd. | Hollywood | 213-466-8557 | 3 | 1 | 3 | 7.9 | 7.4 | 5.9 | 5.9 | 7.1 | 6.2 | 5.3 | 45.7 |
| • FM Station | 11700 Victory Blvd. | North Hollywood | 818-769-2220 | 4 | 4 | 5 | 6.9 | 6.8 | 4.7 | 5.7 | 5.0 | 7.3 | 6.1 | 42.5 |
| • Coconut Teaser | 8117 Sunset Blvd. | West Hollywood | 310-654-4773 | 5 | 3 | 7 | 5.1 | 5.5 | 6.7 | 5.5 | 6.2 | 6.4 | 6.9 | 42.3 |
| • Bogarts | 6288 E. Pacific Coast Hwy. | Long Beach | 310-594-8975 | 6 | — | — | 7.1 | 6.9 | 6.1 | 3.9 | 5.2 | 6.8 | 6.2 | 42.2 |
| • Alligator Lounge | 3321 Pico Blvd. | Santa Monica | 310-449-1843 | 7 | — | — | 5.5 | 5.1 | 7.1 | 3.7 | 6.1 | 7.1 | 7.4 | 42.0 |
| • Molly Malone's | 575 S. Fairfax | Los Angeles | 213-935-2707 | 8 | — | — | 5.7 | 6.1 | 6.8 | 3.8 | 6.2 | 7.0 | 6.3 | 41.9 |
| • Palomino | 6907 Lankershim Blvd. | N. Hollywood | 818-983-1321 | 9 | — | — | 6.5 | 6.1 | 6.2 | 5.4 | 5.9 | 5.5 | 6.0 | 41.6 |
| • Whisky A Go Go | 8901 Sunset Blvd. | West Hollywood | 310-652-4202 | 10 | 7 | 4 | 7.0 | 7.3 | 5.1 | 6.1 | 6.9 | 4.7 | 4.1 | 41.2 |
| • Auditorium | 6356 Hollywood Blvd. | Hollywood | 213-463-3083 | 11 | — | — | 5.3 | 4.4 | 7.6 | 2.3 | 6.1 | 6.6 | 7.4 | 39.7 |
| • Blue Salloon | 4657 Lankershim Blvd. | N. Hollywood | 818-766-4644 | 12 | — | — | 5.5 | 4.9 | 6.3 | 4.0 | 5.7 | 6.3 | 6.8 | 39.5 |
| • 8121 Club | 8121 Sunset Blvd. | West Hollywood | 213-654-4773 | 13 | — | — | 5.8 | 4.3 | 6.6 | 4.2 | 4.9 | 6.9 | 6.7 | 39.4 |
| • Marquee | 7000 Garden Grove Blvd. | Westminster | 714-891-1181 | 14 | — | — | 6.1 | 6.2 | 6.3 | 3.9 | 5.1 | 6.2 | 4.2 | 38.0 |
| • Natural Fudge Co. | 5224 Fountain | Hollywood | 213-669-8003 | 15 | — | — | 4.8 | 4.6 | 6.9 | 2.3 | 5.7 | 6.4 | 7.1 | 37.8 |
| • Bourbon Square | 15322 Victory Blvd. | Van Nuys | 818-781-4877 | 16 | — | — | 5.3 | 5.2 | 5.5 | 2.2 | 5.8 | 6.9 | 6.5 | 37.4 |
| • Raji's | 6160 Hollywood Blvd. | Hollywood | 213-469-4552 | 17 | 10 | 8 | 4.5 | 3.6 | 5.2 | 4.1 | 5.9 | 5.3 | 6.2 | 34.8 |
| • Al's Bar | 305 S. Hewitt St. | Downtown | 213-687-3558 | 18 | 11 | — | 4.3 | 4.0 | 5.6 | 2.6 | 4.1 | 7.1 | 6.3 | 34.0 |
| • Mancini's Club M | 20923 Roscoe Blvd. | Canoga Park | 818-341-8503 | 19 | — | — | 5.2 | 5.3 | 4.9 | 1.6 | 3.8 | 6.3 | 5.8 | 32.9 |
| • Anti-Club | 4658 Melrose Ave. | Los Angeles | 213-661-3913 | 20 | — | — | 4.6 | 4.3 | 5.1 | 2.2 | 4.2 | 6.1 | 4.8 | 31.3 |

ANALYSIS:

By Tom Farrell

This is the third year we've conducted our anonymous club survey, and once again, we polled the industry and local bands and asked them to rate the clubs in a variety of categories. We've expanded our survey this year to twenty clubs. Six of the clubs included in last year's poll are no longer active—Gazzarri's and Spice each having closed nearly a year ago, and English Acid, X-Poseur 54, the Cathouse and Blak N' Bloo (which, fittingly enough, occupied the bottom rungs of last year's poll), having gone mainly as a result of bad economic times.

The clubs which occupied the top five of last year's poll still occupy the top five, but in

a different order. The Troubadour, which leapt from #12 in 1991 to #5 last year to the #1 spot this year, has been receiving a lot of praise recently due to renovations and a change in the club's overall booking policy that brought in better and more current talent and improved the club's treatment of local bands. Consequently, the Troubadour tied for #1 ratings in attendance and courtesy to bands."

The Roxy held on to the #2 position, increasing its point rating by 2.00. Like last year, the Roxy was voted the club with the best sound and lights, but scored low in club costs and its treatment of bands, most of whom complained about the venues pay-to-play policy.

Club Lingerie slipped back to the #3 slot, a

position it occupied in 1991. The venue's sound and light ratings were nearly identical to the previous year, but the venue plunged in employee courtesy and attendance, two categories that it had beaten the competition in last year.

FM Station maintained its #4 position, scoring high in sound and lights, but once again lagging in club atmosphere and employee courtesy.

The Coconut Teaser fell two spots to #5, once again suffering from low ratings in the sound and lights categories while doing well in employee courtesy and its treatment toward bands. Many of the hip, underground clubs scored low ratings in the sound and lights departments, while holding on to good scores in the courtesy fields. MC

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SOUND ADVICE

Meat Loaf, on his return album:

“Many thanks to Warren Barigian without whose help and dedication this album would not have been possible.”

Thank you for your many questions. I will try to answer a few in this issue.

—Warren Barigian.

Q: What is Vocal Bio Matrix?

A: I will elaborate in future issues. Vocal Bio Matrix is a quick, in-depth technique for learning how to sing. It is a means of connecting unresponsive areas in the brain with the corresponding areas of support within the body.

Q: I am a songwriter and I’ve been told by many teachers that I am tone deaf. What can I do?

A: In 34 years of research and development, I have yet to encounter one person who is tone deaf. However, I have found hundreds of people who could not sense or feel their voice. This is reversible through the VBM process. **DON’T GIVE UP!**

Q: Is there anyone who is currently successful that you would like to work with?

A: Every rapper who cannot sing and millions of others. Rappers can now develop a fine or even a great singing voice. As singers enter rap music, it is likely that rap music may evolve into a singing/rap style. When it does, every rapper may have to develop a fine singing voice.

Some of the clients Warren has worked with:

Meat Loaf, Dawn Robinson (En Vogue), Bonnie Raitt, Kenny Loggins, Warren Zevon, Tom Petty, Gary Busey, Cher, Rick Springfield, Williams Bros., Jackson Browne, Sarah Miles, Michelle Phillips, Barbara Hershey, Renee Russo, Diane Lane

Here’s what some of them have to say:

“Warren can do everything he says he can do...”

*—Jackson Browne from an interview with *Billboard Magazine**

“‘I’m in better voice than I’ve ever been in my life,’ she proclaims matter-of-factly and attributes it all to Barigian, the Stanislavsky of voice...”

*—Michelle Phillips from an interview with *Daily Variety**

“It’s a very physical approach, yet very hard to describe. Under his guidance, you simply do things with your body—and you end up singing. He developed Vocal Bio-Matrix himself, and he passes on his knowledge so others can learn exactly what he does. Vocal Bio-Matrix works for all kinds of singing and the speaking voice, too.”

—Keith Carradine

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INDEPENDENT PROMOTERS

By Sue Gold

The Los Angeles music scene has come under a lot of scrutiny in the past few years for its lack of excitement and inability to get people into the local clubs. While ticket buyers and artists play an important role in making the club scene successful, independent promoters are at the center of it all.

Promoters are the ones who put on shows at the clubs. They are responsible for renting out clubs, getting the talent, advertising the show and hiring sound and light crews when needed. They take a huge financial risk with each show, which can cost them from nothing to thousands of dollars for just one night.

COST BREAKDOWN

Nelly Alloun-Neben, who promotes Club Gravy at the Palomino Club, gave *Music Connection* an overall breakdown of what a promoter has to pay *before* the doors even open for the show. "We pay the cost of the band if you're paying the headliner, advertising, staff like box office people, stage managers and any additional people you choose to hire. There could also be a cost for sound and equipment rentals. All of this comes out of the promoter's money."

Henry Spiegel of Red Light District, which promotes shows at the Whisky and Roxy says, "It costs me approximately \$2,000 to put on a show during the week and on the weekends it costs about \$4,000."

Janet Dominick of Janet Dominick Presents, which promotes shows at the Coconut Teaszer, adds, "For one show, if I put in a full page ad, make-up flyers and do everything else, it's a minimum of \$1,000. When we have a special event, like last Halloween we had a show with big headliners that I knew had a really big draw, my headliner got 50 percent of the door. When I do special events it costs me about \$2,500 to put on."

Neben continues, "The bottom line is that the promoter takes all the risks, which is the job of the promoter, but what the bands don't seem to understand is, if they tell a promoter they will draw so many people, they need to do it. If they don't do it, they're hurting the promoter and they're hurting themselves because those promoters aren't going to book them again."

THE DEALS

There is no standard policy or rules that promoters follow in signing talent for their shows. Some offer bands a percentage of tickets sold, some guarantee bands a certain amount of money up front and some bands play for nothing except the opportunity to be heard. Each promoter has his or her own rules.

"If they bring in 30 people, I'll give them a dollar per person. If only ten people show, they don't get paid," Dominick explains. "Basically my policy is, you need to bring in at least 30 people in order for me to ask you back. That's just so the bands know they can't fluff off and they shouldn't rely on me to promote them. I mean, trust me, I do promote the bands and tell people about them but I don't want them to just rely on me. They have to work on it also."

To get a guarantee of money, a band has to have a certain level of drawing power. "It depends on who they are. Everybody's different and everybody's worth different things. The ones that bring in a lot of people have to be guaranteed something in order to get them to play your shows," Spiegel explains.

While promoters are happy to guarantee some money to established bands because of their drawing potential, there aren't too many of these artists around. In fact, bands that don't draw is one of the major problems facing promoters today. "The main thing is nobody's showing up and lining up around the block to see these bands," Spiegel says. "If the band doesn't bring in people, I get stuck. There are a few who do, but most don't."

Dominick adds, "The lack of headliners is the major problem. There are very few bands that can draw and the ones that can only play X amount of shows per year, like once every six weeks or every two months, and everyone wants them to play their clubs so it's hard to get them."

PROBLEM AREAS

Neben offers, "You can give a band a chance, but I only do one night a week so I only have so much room for new bands, and for me to give them a chance and for them not to draw hurts me. There's no guarantee for the promoter that a band is going to draw, and it's real important that the band draws what they say they can draw. As a promoter, I take a percentage of the tickets sold, so if they don't sell tickets, I lose money."

Another problem promoters are facing today is the break-up of bands. "One thing I've noticed this year, more so than any other year in the promotion business, is that bands are breaking up left and right. There's always been a breakup factor, but never to this degree," Neben says.

Promoters are constantly on the look-out

for new, raw talent. Dominick says, "I'm always looking for bands that can bring in people and I'm always listening to tapes that bands send me. After I listen to them, if I think they're good, I'll try and fit them in with one of my headliners and book them a show that they will be seen by a lot of people that will be into their music. I'll give bands a shot, but if they have no draw, then I'll tell them I don't have anything available for them after that."

Neben adds, "The promoter generally has to go after the bands that are headliners or that are established. Most of the time, new bands or developing bands call promoters to get shows. It's just knowledge, knowing who's doing well out there, who's keeping the crowds and who, musically, will fit on the best bill."

CANCELLATIONS

While promoters usually book bands four to six weeks in advance, they do have occasions when bands cancel at the last minute or don't show up, which sends them scrambling to fill the bill. "When bands don't show up it blows my mind because they go through so



"The bottom line is that the promoter takes all the risks... if a band tells a promoter they will draw so many people, they need to do it."

much trouble to get gigs and I can't fathom what the reasons are for them not showing up," Neben says.

Dominick remembers, "I had a band, a headliner that canceled the Halloween show. They said they'd rather go to a party. You trust them to go out and put on a good show and then at the last minute, when you hear things like this, you find out they just don't care."

Spiegel continues, "It doesn't happen very often, but when it does, there's not a hell of a lot I can do. The band still gets stuck with the tickets they paid for beforehand though. It's in the band's contract. I've got to pay the rent, whether or not the band shows up or people show up."

BAD RAPS

While promoters work hard to put on successful shows, they have gotten some bad raps over the years. Dominick says that most promoters don't care about the bands and only care about making as much money as possible. However, Spiegel contends, "I haven't really gotten a bad rap and maybe that's one of the reasons I'm still here and

they're gone. I have had my share of fights and riots with hard-core bands and stuff like that, but that's really it."

Neben offers another point of view, "Bands believe that promoters are responsible for doing all the promotion, which in essence they are, but I think the reason promoters get such a bad rap is because of the pre-sell situation which is a way of promoters saying, 'You guys are not promoting yourselves, you are not motivated.'"

When a promoter requires "pre-sell," they are selling tickets to the band before the show, thus putting pressure on the band to sell those tickets or lose the money they paid to the promoter for the tickets. Spiegel deals exclusively with pre-sells and requires bands to buy an average of 85-125 tickets, depending on the night of the week and the band. "For the most part, promoters who aren't doing pre-sells aren't left," he says.

"When I make a decision on the number of tickets, one of the things I look at is if they are signed or unsigned," Spiegel continues. "The difference between a signed band and an unsigned band is the unsigned band has to sell their own tickets. Once the band gets signed, the record company does a ticket buy which amounts to the same thing. In other words, you can have a band that's great from out of town, but nobody's ever heard of them and without the record company doing ticket buying, nobody would ever show up to see them. They sell and push the tickets to get people into the club."

Neben adds, "I don't do pre-sell but I understand why it's there. It's a motivational factor. You'll find that a lot of bands that do pre-sell will do really well because they have to; they're contracted to do it. When there is no pre-sell, they'll be lucky if they draw a third of the people because they're not motivated. They have no risk and no reason to draw."

"For me, without pre-sell, I have a lot of bands that just don't draw any people," Neben continues. "They promise me and swear up and down they're going to draw and they don't bring anybody in, so I lose because of that. I have no guarantee. So when a band member wants to know why a promoter is making him do pre-sell, I think they need to look at the bottom line of how many people they're drawing and what the expenses are to put the show on. And if a band doesn't want to do pre-sell or if they don't like the policy, then they can do their own show."

Dominick doesn't demand her bands to do pre-sell either but, "We do ask them if they want to sell tickets in advance. So let's say they sell them for \$6.00 each. They give me \$5.00 and they keep a dollar, or they'll sell them at \$7.00 each and then get to keep \$2.00. It's more of an incentive for them to sell tickets if they want to make extra money and it also insures people. Some of the bands are mostly pre-sell bands anyway, and they know if they pre-sell, they'll sell more tickets."

While promoters like the idea of pre-sell, most bands don't. "For some bands it's okay, but for a majority it isn't because they have to pay such a large amount of money in advance, and if they don't come up with that money they get their equipment taken away," Dominick explains. "Let's say an 8:00 p.m. band has to buy 75 tickets at \$8.00. They put down a \$100.00 deposit and they have to come up with the rest of the money the day of the show. If they don't sell those 75 tickets and only sell 25, they still owe for the other 50 tickets and it has to come out of their pocket. If they don't come up with the money before the show, the equipment is taken away from them."

OTHER COSTS

Besides pre-sell, promoters also look to the band to promote themselves and get their fans into the clubs. "There aren't bands like there were in the late Eighties that were marketing freaks, that would do whatever it took to get their name out there and create excitement. There are no bands doing that anymore," Neben says. "That is really hurting the scene today. There's no new bands cropping up to create any new excitement."

With less and less major acts on the circuit, Neben says, "the promotion business is going down the toilet. There is no promotion business at this point. I think the scene in Los Angeles is completely dead. There is nothing creating excitement at all. There's an alternative scene but it's real limited. Nobody's being faithful to any one artist anymore. No one is really going out to clubs and spending money. I think the economy has a lot to do with it as well as a lack of excitement. It's pretty bad."

THE FUTURE

Many independent promoters agree that there will be fewer promoters on the L.A. music scene in the near



Janet Dominick
Independent Promoter

"I do promote the bands and tell people about them, but I don't want them to just rely on me."

future unless there is a turnaround in music. "You'll notice next year there will be a lot less promoters, because the scene is so bad, it's either worth quitting or taking some time off. I think there's a lull in music, too. There's no real definition as to what's happening in music right now. Alternative is so broad and if you look at it, you don't really know what the hell alternative is," Neben claims.

But in spite of the hard times, Neben is optimistic. "It's going to take that one band to really get things happening again. We need that one band to motivate the other bands and create a scene all over again. Unfortunately, it hasn't happened yet."

When it does happen, it's more than likely some people will decide they want to be promoters and try to get these hot acts to their shows. So how does one become a promoter? "If you want to be a promoter, you have to be familiar with the bands on the circuit," Spiegel says. "Know how good they are, how many people they can bring in, how many they had at their last show and how many they're going to get at their next show. These are the important things. You can have any kind of educational degree and it won't do you any good, it's experience that counts."

Dominick adds, "Insanity helps, too. But you really have to know the local scene. You have to live and breathe it, you have to go to local clubs and know how things work. Then you have to know what type of bands people have and what bands to put with each other, then you can consider being a promoter."

And while the current promotion business looks dim, these promoters all admit it is exciting at times. "There are good things and bad things in this business," Dominick reflects. "The bad thing is when you think you're going to have a successful show and you put all the time and effort into it and then it's a total failure. The good thing is you get to meet a lot of great people and can help get these bands recognized. If they do become popular and get signed, we hope they will come back here and remember who helped them get popular."

Like most areas of the music industry, promoters are being hit hard by the recession, but they are here to stay and remain an integral part of the music scene. Until they find some exciting bands to get people into the clubs, though, they are going to continue their struggle and audiences are going to continue to wait for them to discover the Next Big Band. **MC**



Henry Spiegel
Red Light District

"...an unsigned band has to sell their own tickets. Once the band gets signed, the record company does a ticket buy, which amounts to the same thing."

MUSIC SoCAL GIG GUIDE

CONNECTION

Compiled by Linda "Taylor" Fiets

| MUSIC FORMATS | | SPACE / EQUIPMENT | | | | AUDITION / PAY | | | COMMENTS | | | | | | | |
|---------------|-------------|-------------------|----------|------|-----|----------------|---------------|----------------|----------|----------|------|-------|------------|--------------|----------|-----------|
| ROCK | ALTERNATIVE | TOP 40 | ACOUSTIC | JAZZ | C&W | WORLD BEAT | CLUB CAPACITY | STAGE CAPACITY | | LIGHTING | P.A. | PIANO | SEND PROMO | CALL CONTACT | PRE-SALE | % OF DOOR |

The following listings are intended as leads for musicians seeking work and are not to be construed as endorsements of clubs or agencies. Be sure your music is protected and always enclose a stamped, self-addressed envelope when mailing promotional material you wish to be returned.

| VENUE | LOCATION | AREA | PHONE | CONTACT |
|-------|----------|------|-------|---------|
|-------|----------|------|-------|---------|

HOLLYWOOD

| | | | | | | | | | | | | | | | | | | | | |
|---|-------------------------|-----------|--------------|----------------|---|---|---|---|---|---|---|-----|-------|---|---|---|---|---|---|--|
| <input type="checkbox"/> Anti-Club | 4658 Melrose Ave. | Hollywood | 213-661-3913 | Reine | ● | ● | | ● | ● | ● | ● | 200 | 10 | ● | ● | | ● | ● | ● | Last venue for hard-core and alternative. |
| <input type="checkbox"/> Auditorium | 6356 Hollywood Blvd. | Hollywood | 213-463-3083 | Manager | ● | ● | ● | ● | ● | ● | ● | 420 | 13 | ● | ● | ● | ● | ● | ● | Non-alcoholic, all ages. |
| <input type="checkbox"/> Catalina's Bar & Grill | 1640 N. Cahuenga Blvd. | Hollywood | 213-466-2210 | Bob | | | | ● | | | | 105 | 5-7 | ● | ● | ● | ● | ● | ● | Small venue. |
| <input type="checkbox"/> Cinegrill | 7000 Hollywood Blvd. | Hollywood | 213-466-7000 | Alex | | | ● | ● | | | | 150 | 10 | ● | ● | ● | ● | ● | ● | In the Roosevelt Hotel. |
| <input type="checkbox"/> Club Lingerie | 6507 Sunset Blvd. | Hollywood | 213-466-8557 | Mary Nixon | ● | ● | | ● | ● | ● | ● | 333 | 15 | ● | ● | ● | ● | ● | ● | Great showcase club. |
| <input type="checkbox"/> Disc Cafe Bohem | 4430 Fountain Ave. | Hollywood | 213-662-1597 | Mike Bujko | | | | ● | ● | | | 150 | 7 | ● | ● | ● | ● | ● | ● | All non-hardhitting music. |
| <input type="checkbox"/> Highland Grounds | 742 N. Highland | Hollywood | 213-466-1507 | Manager | | | | ● | | ● | ● | 150 | 4 | | | | ● | ● | ● | No drumssets. Open mic audition Wed. @ 7:30. |
| <input type="checkbox"/> Ice | 7072 Hollywood Blvd. | Hollywood | 213-937-2668 | Promoters | ● | ● | ● | ● | | ● | ● | 275 | 8 | ● | ● | ● | ● | ● | ● | Various promoters. |
| <input type="checkbox"/> Natural Fudge Cafe | 5224 Fountain Ave. | Hollywood | 818-765-3219 | Johnny Roberts | ● | ● | ● | ● | ● | ● | ● | 150 | 10 | ● | ● | | ● | ● | ● | All music styles. Camera also available. |
| <input type="checkbox"/> Raji's | 6160 Hollywood Blvd. | Hollywood | 213-466-8084 | Riff Mercy | ● | ● | | | | | | 200 | 10 | ● | ● | | ● | ● | ● | Good underground vibe. |
| <input type="checkbox"/> Troubadour | 9081 Santa Monica Blvd. | Hollywood | 310-276-1158 | Promoters | ● | | | | | | | 350 | 10-12 | ● | ● | ● | ● | ● | ● | One of the oldest live clubs on L.A. |
| <input type="checkbox"/> Whitehorse Inn | 1532 N. Western Ave. | Hollywood | 213-462-8088 | Rolland | ● | | ● | | | ● | | 100 | 10 | | | | ● | ● | ● | Call for more info. |

LOS ANGELES

| | | | | | | | | | | | | | | | | | | | | |
|---|---------------------|-------------|--------------|-------------|---|---|---|---|---|---|---|-----|----|---|---|---|---|---|---|--|
| <input type="checkbox"/> Canter's Deli | 419 N. Fairfax | Los Angeles | 213-651-2030 | Marc Canter | ● | | | ● | ● | | | 70 | 6 | ● | ● | ● | | ● | | No cover charge. This is not a paying gig. |
| <input type="checkbox"/> Fais Do Do | 5257 W. Adams Blvd. | Los Angeles | 310-842-6171 | Steve | | | | ● | | ● | | 150 | 10 | ● | ● | ● | ● | ● | ● | Blues. Rehearsal space available. |
| <input type="checkbox"/> Gengis Cohen Cantina | 740 N. Fairfax Ave. | Los Angeles | 213-392-1966 | Jay Tinsky | ● | | | ● | | ● | | 60 | 6 | ● | ● | | ● | ● | ● | Acoustic only. No amps or drums. |
| <input type="checkbox"/> Jabberjaw | 3711 W. Pico Blvd. | Los Angeles | 213-732-3463 | Gary | ● | ● | | ● | | | | 150 | 10 | ● | ● | | | | ● | Coffeehouse. |
| <input type="checkbox"/> Largo Pub | 432 N. Fairfax Ave. | Los Angeles | 213-852-1851 | Joanne | ● | ● | ● | ● | ● | ● | ● | 180 | 10 | ● | ● | ● | | ● | ● | Under new management. |
| <input type="checkbox"/> Mint Lounge | 6010 W. Pico Blvd. | Los Angeles | 213-937-9630 | Jed | ● | | | | | | | 100 | 7 | ● | ● | | ● | ● | ● | Great R&B and blues venue. |
| <input type="checkbox"/> Molly Malone's Irish Pub | 575 S. Fairfax Ave. | Los Angeles | 213-392-1966 | Jay Tinsky | ● | | | ● | ● | ● | ● | 100 | 6 | ● | ● | | ● | ● | ● | Irish rock and scaled down bands. |

WEST HOLLYWOOD

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|---|-------------------|----------------|--------------|------------|---|---|---|---|---|---|---|-----|------|---|---|--|---|---|---|--|
| <input type="checkbox"/> Coconut Teaser | 8117 Sunset Blvd. | West Hollywood | 213-654-4887 | Audrey | ● | ● | | ● | | ● | ● | 400 | 12 | ● | ● | | ● | ● | ● | Highly respected. |
| <input type="checkbox"/> 8121 Club | 8121 Sunset Blvd. | West Hollywood | 213-654-4887 | Audrey | ● | | | ● | ● | | | 60 | 4 | ● | | | ● | | ● | Low-key room below the Teaser. |
| <input type="checkbox"/> Roxy Theatre | 9009 Sunset Blvd. | West Hollywood | 310-278-9457 | Jan Brooks | ● | ● | ● | ● | ● | ● | ● | 500 | 15 | ● | ● | | ● | ● | ● | Outside promoters handle booking. |
| <input type="checkbox"/> Sunset Social Club | 8210 Sunset Blvd. | West Hollywood | 213-654-1001 | Roy | ● | | | | | | | 200 | 9 | ● | ● | | ● | ● | ● | Blues only. |
| <input type="checkbox"/> Whisky A Go Go | 8901 Sunset Blvd. | West Hollywood | 310-652-4206 | Various | ● | | | | | | | 450 | 8-10 | ● | ● | | ● | ● | ● | Occasionally revisited by the biggest rock acts. |

WEST SIDE

| | | | | | | | | | | | | | | | | | | | | |
|---|---------------------|--------------|--------------|----------------|---|---|---|---|---|---|---|-----|------|---|---|---|---|---|---|---|
| <input type="checkbox"/> Alligator Lounge | 3321 Pico Blvd. | Santa Monica | 310-449-1844 | Milt Wilson | ● | ● | | ● | ● | ● | ● | 300 | 8-10 | ● | ● | | ● | | ● | Good outlet for up-and-coming bands. |
| <input type="checkbox"/> Anastasia's Asylum | 1028 Wilshire Blvd. | Santa Monica | 310-394-7113 | Anastasia | ● | ● | | ● | ● | ● | ● | 80 | 8 | ● | ● | ● | | | | 'Cheers'-like atmosphere with no alcohol. |
| <input type="checkbox"/> Cock and Bull Pub | 2947 Lincoln Blvd. | Santa Monica | 818-780-5525 | Mike | ● | ● | ● | ● | | | | 180 | 8 | ● | ● | | ● | ● | | Small but hoppin'. |
| <input type="checkbox"/> Fair City | 2020 Wilshire Blvd. | Santa Monica | 310-828-5549 | Keith Roberts | ● | | | | | | | 350 | 7-10 | ● | ● | | ● | ● | ● | Large rock venue. |
| <input type="checkbox"/> Harvelle's | 1432 4th St. | Santa Monica | 310-395-1676 | Manager | | | | | | | | 140 | 4-6 | ● | ● | | ● | ● | ● | Blues! A variety of blues every night. |
| <input type="checkbox"/> McGinty's | 2615 Wilshire Blvd. | Santa Monica | 310-828-9839 | Mike | ● | | ● | ● | ● | ● | | 130 | 4-8 | | | | ● | | ● | Rarely a cover. |
| <input type="checkbox"/> Night Winds | 1026 Wilshire Blvd. | Santa Monica | 310-917-9111 | Jeff Johnson | | ● | | | ● | | ● | 200 | 10 | ● | ● | ● | ● | ● | ● | Many national acts play here. |
| <input type="checkbox"/> St. Mark's | 23 Windward Ave. | Venice | 818-506-3219 | Elizabeth | | | | | ● | | | 150 | 10 | ● | ● | ● | ● | ● | ● | Also R&B and salsa. Club phone: 310-452-2222. |
| <input type="checkbox"/> Tilly's | 1025 Wilshire Blvd. | Santa Monica | 310-837-5535 | Hugh Lavergne | | | | ● | | ● | | 120 | 4-6 | ● | ● | | ● | ● | ● | We are one of the only clubs doing world music. |
| <input type="checkbox"/> The Townhouse | 52 Windward Ave. | Venice | 310-392-4040 | Frank Westhoff | ● | | ● | | | ● | | 150 | 20 | ● | ● | | ● | ● | ● | Policy is flexible depending on band. |

DOWNTOWN

BANDS vs. PROMOTERS

Compiled by Pat Lewis

Over the last few years, several premier L.A. rock clubs have succumbed to independent promoters who use a pay-to-play or pre-sell system to book many of their shows, instead of employing full-time in-house booking agents.

Pay-to-play usually includes charging an unsigned band a predetermined amount of money for a predetermined amount of tickets prior to the show, and then it's up to the band to sell those tickets. Unsigned bands have been known to pay anywhere from \$150 to \$1,200 for their ticket allotments. Technically, the band can double their investment if they sell all of the tickets at face value. For example, if the face value of the ticket is \$10, the band might pay \$5 for each ticket and then they can sell the ticket for any amount they chose or give them away. Bands

may be required to sell as few as 50 or as many as 200 tickets for their show. Face values can range anywhere from \$6 to \$18, depending on the night and other bands booked on the show.

More recently, the independent promoters have adopted another scheme called pre-sell, which simply means that the band is given X amount of tickets prior to their show, but does not have to pay for those tickets right away. Instead, the band is given X amount of days or weeks to sell the tickets, and then, during soundcheck, the band gives the promoter the money. In this way, the band doesn't have to put out any initial capital to get the gig.

Most often, it is the bands who seem to have the horror stories about unscrupulous independent promoters. However, it's not only the bands

who suffer. Sometimes, bands will sign contacts with promoters, only to bail at the last minute, leaving the promoter without a band for a particular slot and more importantly, minus the money he thought he was going to have to pay the club. Other times, a band might pay the promoter the agreed upon amount of money and literally have no audience in the club during their set. And considering the club makes a good percentage of its profits on the bar tab, this can be a pretty embarrassing situation for the promoter, who has promised the club that a certain amount of warm bodies will be in the club during a particular band's set!

Recently, *Music Connection* surveyed a number of unsigned bands to see how they felt about indie promoters.

Q: How often do you book your gigs using independent promoters?

All of the time **30%**
Most of the time **30%**
Sometimes **40%**

ANALYSIS: These percentages would've been slightly different had we not specified that the gigs had to be booked by an independent promoter. Many of these bands also book shows through in-house booking agents, who often also have pre-sell booking policies. So, in essence, the percentages of bands doing pay-to-play or pre-sell gigs "all" or "most of the time" would've been higher.

Q: Are you treated fairly?

All of the time **20%**
Most of the time **50%**
Hardly ever **30%**

ANALYSIS: Frankly, pay-to-play would never have survived this long had most bands been treated unfairly.

Q: Do all independent promoters use pre-sell or pay-to-play systems?

Yes **100%**
No **0%**

ANALYSIS: Promoters exclusively use these types of booking practices. However, when a band is considered a large enough draw, the promoter will sometimes pay them a guarantee.

Q: Have you ever felt ripped off or taken advantage of by an independent promoter?

Yes **80%**
No **20%**

ANALYSIS: Whew! A whopping 80% of the bands polled had some sort of run-in or problem with a promoter at one time or another! Minor offenses included load-in and soundcheck times incorrectly given, set times being bumped, sets being cut short and promised staging and lighting systems never being delivered, etc. One band complained that they had experienced a problem when a promoter said the number of fans in the club differed greatly from the number of fans the band knew it had brought in. A more serious story came from a band who had made pre-sell arrangements with a promoter, but when it came time to pay the promoter during soundcheck, they were unable to pay the entire amount. According to the band, the promoter sent in a security guard, who demanded the pink slip to the band's van as collateral.

Q: Are those promoters still in the music business?

Yes **50%**
No **50%**

ANALYSIS: The fact that 50% of the promoters who burned or took advantage of these bands are still in business probably explains why the bands were reluctant to name them.

Q: Is pre-sell or pay-to-play fair?

Yes **50%**
No **50%**

ANALYSIS: If the band surveyed was relatively new on the scene with little or no draw, they usually felt that pay-to-play was unfair. Most said they were unable to sell many of the tickets and that they had to give them away to fill the club, which meant they lost money. They also had to take the more undesirable time slots and/or more undesirable evenings, which made it all the more difficult to sell tickets. If the band had drawing power, they usually felt pay-to-play was fair. Almost all bands, however, felt that the price they had to pay for tickets was too high."

Q: Which is your favorite pay-to-play or pre-sell venue?

Roxy **40%**
Whisky **20%**
Troubadour **20%**
No preference **20%**

ANALYSIS: While the Troubadour is listed here, this particular club recently hired an in-house booking agent, who informed us that the Troubadour is no longer a pay-to-play establishment and that less than 2% of the shows now booked are pre-sell. The Whisky also has an in-house booking agent who books some nights at the club. However, the Whisky still uses independent promoters as well.

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Q: How loyal are you to any one promoter?
 Very loyal **20%**
 Fairly loyal **70%**
 Not loyal at all **10%**

ANALYSIS: Considering all of the horror stories floating around, it's not all that surprising that 90% of bands surveyed would remain loyal to one promoter who treated them fairly.

Q: How likely are you to use a different promoter if he gives you a better deal than the promoter you usually use?
 Very likely **100%**
 Somewhat likely **0%**

ANALYSIS: Even though most bands are loyal to one promoter, they are not adverse to getting a better deal from someone else.

Q: How often do you sign a contract with an independent promoter?
 All of the time **80%**
 Most of the time **10%**
 Sometimes **10%**

ANALYSIS: The best way to insure that you won't have a problem with an agreement is to get it in writing.

Q: How often does the promoter hold up his end of the contract?
 All of the time **10%**
 Most of the time **70%**
 Sometimes **20%**

ANALYSIS: When a band gets an agreement in writing, most of the time the agreement is kept. However, one comment voiced was that these agreements aren't all that detailed or specific.

Q: What best describes your feelings about pre-sell or pay-to-play?
 "It sucks. We're forced to use independent promoters because it's the only way to get a gig at these types of clubs." **50%**

"It's okay. But we'd rather get paid and let the promoter or club worry about selling tickets." **40%**

"It's great. We make money and our fans prefer the quality clubs." **10%**

ANALYSIS: Overall, the bands felt it was the promoters who should bear the burden of promotion. The bands also felt that the clubs should work harder to get a walk-in crowd. On the other hand, the promoters argued that the bands don't work hard enough to get people out to their shows.

Q: How often does the promoter require you to contribute money toward advertisements for the show in addition to the money that you already are putting out for the tickets?

All of the time **20%**
 Most of the time **20%**
 Hardly ever **40%**
 Never **20%**

ANALYSIS: It's interesting that only 20% of the bands surveyed were never required to contribute additional money for advertising. It would

seem that promotion would automatically include advertising. This is also probably a contributing factor as to why so many bands lose money when they pay-to-play.

Q: What applies to your band most often when you pay-to-play?
 We make money **30%**
 We break even **20%**
 We lose money **50%**

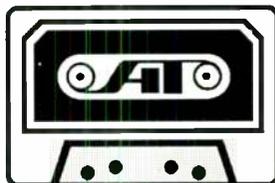
ANALYSIS: Considering half of the bands surveyed lose money, it's surprising that they continue to engage in pay-to-play. However, many bands felt that the industry exposure and the potential for gaining new fans was worth taking the loss.

Q: Which statement applies to your band most often?
 "We're satisfied with the quality and compatibility of the bands who are booked with us." **20%**

"The promoters put together shows just to make money with little concern as to the quality or compatibility of the other bands." **80%**

ANALYSIS: Overall, the bands polled felt that the promoters simply don't put enough time and energy into insuring that the bands who are booked with them are compatible. They felt that their fans would stay longer and enjoy themselves better if they could see an evening's worth of compatible bands. **MC**

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SUBMISSION GUIDELINES

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

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

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



Adam Roberts

- ☐ Contact: Adam Roberts
310-458-3440
- ☐ Seeking: Label deal
- ☐ Type of music: Pop

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

Average

- 1 2 3 4 ★ 6 7 8 9 10

☐ Comments: Though the production was clear and concise and the musicianship featured some good playing, Roberts emulated Elton John a bit too much. Some of the melodies performed on piano were frighteningly close to hits we've heard in the past. Perhaps Roberts would do well to use this particular demo to secure a publishing deal—it's a good songwriter demo!



Bam Bam

- ☐ Contact: Life Line Productions
310-835-5425
- ☐ Seeking: Label deal
- ☐ Type of music: Funk

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

Average

- 1 2 3 4 ★ 6 7 8 9 10

☐ Comments: What makes rap, hip-hop and new jack so popular and entertaining is that each and every artist has his own spin on how to rap and what to rap. Unfortunately, Bam Bam makes a valiant effort that falls short of the mark. His vocal sound isn't at all unique and his material lacks charm and solid choruses—two key ingredients to hit rap songs. This is basically filler material.



Outland

- ☐ Contact: Nikki Smart
714-458-1951
- ☐ Seeking: Label deal
- ☐ Type of music: Pop/Rock

- ☐ Production 8
- ☐ Songwriting 7
- ☐ Vocals 7
- ☐ Musicianship 7

Average

- 1 2 3 4 5 6 ★ 8 9 10

☐ Comments: Outland is a duo from South Africa who have submitted a solid, above-average demo filled with original material. From production to vocals, this act is professional sounding. Their songs have strong choruses and are well-structured, and the vocals are strong and emotional. It would behoove A&R reps and publishers to pick up the phone and call for a demo tape now.



Glass House

- ☐ Contact: Eric Harrison
818-988-7527
- ☐ Seeking: Label deal
- ☐ Type of music: Prog Rock

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

Average

- 1 2 3 4 5 6 ★ 8 9 10

☐ Comments: Glass House is one of only a few bands we've run into recently that is championing the cause of Progressive Rock music. Their demo package was complete and the music within, clearly above average. The band scored well in almost every category and excelled in the area of musicianship. They have a strong, powerful lead singer and some effective backing vocals.



Tera

- ☐ Contact: Perry Basile
708-599-7776
- ☐ Seeking: Label deal
- ☐ Type of music: Rock/Metal

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

Average

- 1 2 3 4 ★ 6 7 8 9 10

☐ Comments: The most impressive thing about this band was their press package. Some money was put into it as each band member wrote his own biography. But what about the music? The lead singer is a screamer in the metal vein. A style of singing that went out in the Eighties. Though the production was good, the band lacks in the all important songwriting department.



HeyDay

- ☐ Contact: Tony Howard
818-705-8423
- ☐ Seeking: Label deal
- ☐ Type of music: Alternative rock

- ☐ Production 6
- ☐ Songwriting 6
- ☐ Vocals 6
- ☐ Musicianship 6

Average

- 1 2 3 4 5 ★ 7 8 9 10

☐ Comments: This demo tape from HeyDay features some memorable choruses ("She Rides," "State Of Mind") but lots of corny lyrics which detract from the worth of the songs. With scores only slightly above average, this group still has a way to go before attracting A&R attention. The fact that they hail from Liverpool will get some eyes to open, but it's got to be in the grooves.



John Revitte

- ☐ Contact: John Revitte
310-822-4075
- ☐ Seeking: Label deal
- ☐ Type of music: Rock

- ☐ Production 4
- ☐ Songwriting 4
- ☐ Vocals 4
- ☐ Musicianship 4

Average

- 1 2 3 ★ 5 6 7 8 9 10

☐ Comments: Revitte scored low grades all the way around. From the production (vocals mixed way too loud) to the songs themselves which were quite poor, the artist just didn't come up with anything even close. Though the tape starts out with a bang, hopes of solid songs are soon dashed as you listen further. Might we suggest taking some more time to hone your songwriting craft?



DISC REVIEWS



Meat Loaf

Bat Out Of Hell II: Back Into Hell
MCA

1 2 3 4 5 6 7 ★ 9 10

□ **Producer:** Jim Steinman
□ **Top Cuts:** "I'd Do Anything For Love (But I Won't Do That)."
□ **Summary:** Following up a phenomenon is a tricky task, but his meatiness and "stage director" Steinman do all they can to make this descent as sweetly bombastic and loads of fun to listen to. Though these multi-movement "mini-operas" don't quite measure up to their predecessors, they still offer generous amounts of rock edge, sweet piano riffs and wry sentiments. Loaf may be slimmer, but his wrenching vocals are as fat and tasty as ever, perfectly suited to the dramatic storylines Steinman weaves. Welcome back, and please pass the ketchup. —Jonathan Widran

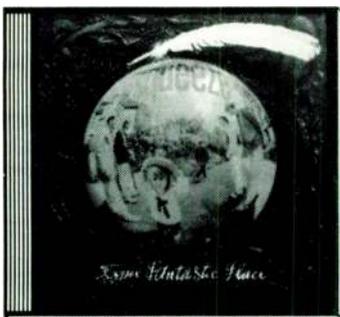


Various Artists

Common Thread: The Songs of The Eagles
Giant

1 2 3 4 5 6 7 8 ★ 10

□ **Producer:** Various
□ **Top Cuts:** "I Can't Tell You Why," "Heartache Tonight."
□ **Summary:** Even folks who can't stomach the country craze may just find themselves loving this all-star fundraiser (for the Walden Woods Project) featuring the Eagles' greatest. Many of their early classics were country oriented, and thus their remakes (by the likes of Trisha Yearwood, Vince Gill, Clint Black and Travis Tritt) sound much like the original tracks. Which is to say, just great. Others get souped-up treatments that incorporate more modern ideas and inventive harmonies. With songs this good, it would take a lot to mess up this sampler. —Jonathan Widran

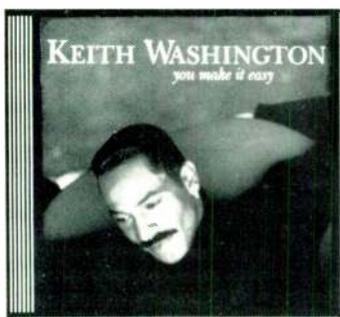


Squeeze

Some Fantastic Place
A&M

1 2 3 4 5 6 ★ 8 9 10

□ **Producer:** Pete Smith & Squeeze
□ **Top Cuts:** "Some Fantastic Place," "Third Rail," "Talk to Him."
□ **Summary:** Pop/rock doesn't get much smoother than this perky disc. In between the bluesy tenderness and acoustic energy tailor made for an unplugged concert, however, lay a few sluggish twists which hurt the momentum. That's more of a songwriting fault, as the best elements of Squeeze—Paul Carrack's organ ticklings and Glenn Tilbrook's passionate strings and silky vocals—keep the easiness flowing. Though they lack REM's sense of wit and unpredictability, Squeeze's best tunes are vaguely though happily reminiscent. —Chas Whackington

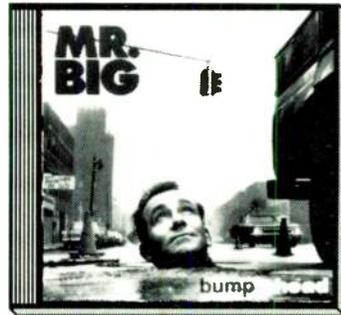


Keith Washington

You Make It Easy
Qwest/Warner Bros.

1 2 3 4 5 6 ★ 8 9 10

□ **Producer:** Various
□ **Top Cuts:** "You Always Gotta Go," "Don't Leave Me In the Dark."
□ **Summary:** We've been down this road many times before, with a deep, dark, soulful vocal timbre, that late night groove and more romance than one album should be allowed to possess. It still feels damn good, though, even if Luther and Peabo have done it slightly better. Washington's voice is all about urgency, making even the most tried and true sentiments sound like they are fresh. And yet, being ballad heavy, a complete listener comes across a little slow, not terribly exciting. So let's compromise, and keep it on low during you know what. —Nicole DeYoung

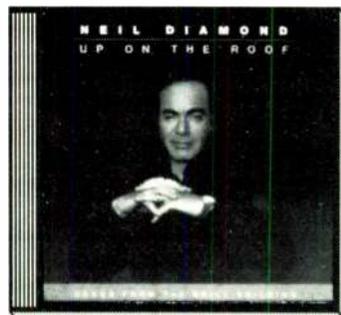


Mr. Big

Bump Ahead
Atlantic

1 2 3 4 5 6 ★ 8 9 10

□ **Producer:** Kevin Elson
□ **Top Cuts:** "Wild World," "Nothing But Love," "Promise Her The Moon."
□ **Summary:** Like Foreigner and Journey, these Big Boys are potential monster rockers whose marvelous success with melodies gets in the way of the attempted edges. Eric Martin has a gruff yet often tender voice best suited for acoustic tunes, and such a style softens even the harshest clunker. The rugged rock riffs (courtesy of Paul Gilbert and Billy Sheehan) are powerful, but Gilbert's grace while unplugged makes you long for more romance and less pseudo-machismo. The acoustic gems will be the hits anyway, so why not just give in and chill out? —Jonathan Widran

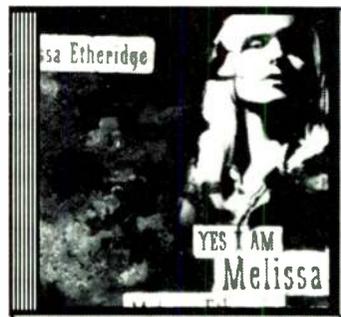


Neil Diamond

Up On The Roof
Columbia

1 2 3 4 5 6 7 ★ 9 10

□ **Producer:** Peter Asher
□ **Top Cuts:** "Up On The Roof," "I (Who Have Nothing)."
□ **Summary:** Considering his somewhat syrupy original output in recent years, Diamond's best bet at this point is to do exactly what he's done here: re-do his favorite classics around the theme of NY's Brill Building, where he and his heroes got their starts. A project of this grandeur and ambition is of course subject to a few weak-link arrangements and a hokey take or two, but for the most part, Diamond's glitzy touches, and gentle caresses of these standards is on the money. He fares best on the ballads, but even when he misses, it's hard to fault such a labor of love. —Wanda Edenetti



Melissa Etheridge

Yes I Am
Island

1 2 3 4 5 6 7 8 ★ 10

□ **Producer:** Hugh Padgham & Melissa Etheridge
□ **Top Cuts:** "I Will Never Be The Same," "I'm The Only One."
□ **Summary:** For true grit from the heart and soul of blues/rock, no female singer-songwriter packs more emotional whallop than Etheridge. Her voice is full of rage, pain and conviction, but when she's not singing the blues, she knows how to control herself. Her guitar playing is equally smashing, cooking up groove after rolling groove, yet it's her deep, insightful yet simple writing style that puts her at the top of her game. Every lyric is poetry, every word delivered with the cold truth. Absolutely stunning, the best female rock album of 1993. —Jonathan Widran



Candy Dulfer

Sax-A-Go-Go
BMG

1 2 3 4 5 6 7 ★ 9 10

□ **Producer:** Ulco Bed & Candy Dulfer
□ **Top Cuts:** "Bob's Jazz," "Jamming," "2 Funky."
□ **Summary:** This is the best, all-out party disc of the year with the young Dutch saxophone goddess and her multi-instrumentalist partner Bed whipping up a sassy, brassy, soulful frenzy that rarely lets up. In between the non-stop, hook-filled bounciness are a few tender interludes like a lovely cover of "I Can't Make You Love Me." The only clunker, a moody, meandering Prince tune, comes at the end, so hopefully you'll be too funk'd out by that time to notice. When Candy's this sweet and saxy, you've got no choice but to love it. —Nicole DeYoung



ROCK



Tom Farrell

Outside the Viper Room

After four years of being one of L.A.'s coolest nightspots, **English Acid** has closed its doors. Wednesday, October 27th, was the final day, with **Radioactive** recording act **Dig** marking the club's swan song. Proprietor **Janice DeSoto** has opened **Bar DeLuxe**, which is a bar, not a club, and has no cover charge. DeSoto explains the decor as "old Hollywood, Oriental opium den." Bar DeLuxe, open seven nights a week, is located at 1710 N. Las Palmas above Hollywood Blvd. Check out their wide range of sake drinks and their Mexican sushi. As far as **English Acid** goes, DeSoto explains her reasons for the club's demise: "It was a combination of the bad economy, a lack of originality and drawing power on the local band scene and a general feeling that the club had run its course." We heard rumors that the relationship between DeSoto and the powers that be at **English Acid** was a bit rocky, and that attendance wasn't up to par. DeSoto, who was responsible for such happening venues as **White Trash Au Go-Go** and **Imperial Gardens**, will be dedicating most of her time to Bar DeLuxe. Meanwhile, punk stalwart **Marc Rude** has opened a club on Wednesday nights at the former locale of **English Acid**.

Drown, formerly called **Yesterday's Tear**, has completed work on their debut disc for **Elektra**, and let

me go on the record right now by saying that I think these guys are going to be huge. The record was produced by **Mike Ogilvie** of **Skinny Puppy** fame. Look for a release around March '94.

7% Solution has called it quits. Rather, they're "taking a break from one another," as lead singer **Ralph Saenz** puts it. Saenz stated that he felt the band "wasn't going anywhere" and that the industry as a whole didn't seem to like the group.

Remember what I said in my last column about how bad things were for **Warner** act **Life, Sex and Death**? Two members, including guitarist **Alex Kayne** left the band, and now bassist **Bill E. Gar** has exited as well. All that leaves is **Stanley**, the group's malodorous frontman.

Due to recent events at the **Viper Room**, the venue has temporarily shut its doors.

The **Coconut Teaszer** is offering free admission and other courtesies to all firefighters, as a tip of the hat for recent events. Call the club at 213-654-4887 for details.

I've got to hand it to the **Big Bang Babies**. Their new outfits look pretty cool. They've dissed the heavy makeup, blast-off hair and starburst colored outfits for a new look. Sure, you might sneer, "What did they do, visit Rodney Bingenheimer's hairdresser on the way to the Romantics' garage sale?" Maybe, but the new matching red patent leather outfits, pseudo suit jackets and Davy Jones haircut for **Kit Ashley**, their lead singer, look great. Now work on the guitar player. Call the BBB's at 213-960-7898.

Buzz band: **Lava Diva**. The artsy local band has been compared to **Lydia Lunch**, and their 7" single can be obtained on **Meltdown Records** at 7095 Hollywood Blvd., #714, Hollywood, CA 90028.

Former **Nomad** proprietor **Jennifer Kelton** is booking some nights at **Club Lingerie**. She can be reached at 310-306-2366.

I hear that **April's Motel Room** may be close to a deal with **Epic**.

—Tom Farrell

WESTERN BEAT



Billy Block

Lauren Ellis

The L.A. country music has been dominated by the **Women In Country** as of late. At the **Palomino Club** (818-764-4010), during **Ronnie Mack's Barndance**, many of our most talented female artists banded together under the leadership of **Sharon Marie Fisher** to present one of the year's most exciting shows. This musical revue included the talents of **Kathy Talley**, **Toni Dodd**, **Doris**, **Laura** and **Judy Lee Paxton**, **Robyn Bernard**, **Kate E. Oyler**, **Jill Block**, **Janet Fisher** and **Linda Taylor**. This fine group of women performers earned a well-deserved standing ovation from the full house at the Pal. The ladies have been approached by several TV and movie people about development of the project.

Another fantastic show at the **Alligator Lounge** (310-449-1844) the following week called **Women With Roots** also drew big numbers. The show began with folk/rocker **Jane Bolduc** proving her strength as a fine songwriter and performer. Country/blues belter **Teresa James** and bassist/ husband **Terry Wilson** displaying a penchant for funky grooves and driving, southern fried rhythms. **Jill Block** and her band, the **Thrill** (**John McDuffie**, **Dave Hall** and **Larry David**), played a tight set of roots music with tunes from **NRBQ's Al Anderson** and several originals. **Lauren Ellis**, the petite blond guitar dynamo of **Boo Boo Fine Jelly**, was electric as she blazed through her set. **Maia Sharp** added saxophone counterpoint as bass legend **Freebo** pumped out the low end. A highlight of the evening was the first live performance of the new, as yet unnamed, all-girl band that features **Teresa James** on keys and vocals, **Doris Paxton** on bass and vocals, **Lauren Ellis** on guitars and vocals, **Linda Taylor** on guitar and **Kathy Taylor** on drums and vocals. The

project is the brainchild of producer/songwriters **Steve Diamond** and **Steve Dorff** who have assembled the most impressive all female ensemble I've heard in some time. The songs are first-rate, the harmonies are impeccable, the musicianship is superb and the band looks great. Definitely a band to watch.

Marty Rifkin, the **CCMA** multi-instrumentalist of the year, has opened a new recording facility in Santa Monica, **Marty's Country Demos** (310-399-3032) is now fully operational in their new home. During a recent visit the studio, **Ric Kipker** was working with **Marty** and country demo singer **Joey Scarbury** on some new tracks.

Singer-songwriter **Alan Whitney** (310-374-7198) recently returned from Nashville where he co-wrote songs with **Fred Knobloch**, **Brad Rogers**, **Charlie Steffe**, **Gene Ellsworth** and **J.K. Jones**. Whitney recorded in Nashville at **Cedar House Studios** just minutes from the Row in the beautiful countryside studio complex. Cedar House is owned and operated by former **L.A. Aliens** **Johnnie** and **Joanna Christy Pierce** and engineer **Jim "Gone Fishin'" Emrich**. Whitney returned in time to open for bluegrass fiddle sensation **Allison Krause** at the **Troubadour**.

Studio wizard and producer extraordinaire **Greg Leisz** (818-785-1636) is a busy man. Leisz co-produced the new **Rosie Flores** album for **Hightone** with **Dusty Wakeman**, has been adding tracks to **Steve Kolander's River North Records** debut in Chicago and playing with **k.d. lang** on TV and on the road. He is also working with **T Bone Burnett** and **Sam Phillips**, **Richard Stekol** and **Jack Tempchin**. Leisz is one of L.A.'s most sought after session players, as he is proficient on steel, guitar, dobro and anything else with strings.

—Billy Block



Billy Block

Greg Leisz



Tom Farrell

Firefighters get in free at the Teaszer

JAZZ



Joshua Redman

The last time he was in town, the great young tenor-saxophonist **Joshua Redman** amazed a sold-out crowd at **Catalina's** with his powerful playing. This time around, the lines were literally around the block—for Redman's quartet also featured brilliant bassist **Christian McBride**, veteran drummer **Billy Higgins** and, in a rare appearance as a sideman, guitarist **Pat Metheny**! While Redman's style hinted at times at Gene Ammons and Red Holloway, he also proved that he had a distinctive voice of his own, which he certainly needed to compete with Metheny. The pair constantly challenged each other, trading off in near-impossible fashion (their "St. Thomas" was somewhat miraculous), but the 20-year-old bassist McBride often earned the most applause with his phenomenal technique. It is fair to say that this group had no weak links!

A more conventional but highly

enjoyable L.A. band with the same instrumentation is well worth checking out. Tenorman **Patrick Boone** appears frequently at **Dodsworth** in Pasadena with a solid quartet that also includes guitarist **Bob Pill**, bassist **Dave Grover** and drummer **Ron Dye**. The impressive bass-drums team constantly stimulate the two lead soloists with the soft-toned Pill offering a contrast to the extroverted and frequently exciting tenor solos of Patrick Boone. These are local musicians who deserve the jazz community's support.

Among stride pianists who are active today, three stand far above everyone else: **Ralph Sutton**, **Dick Hyman** and **Judy Carmichael**. Carmichael made a rare L.A. appearance at the **Ambassador Auditorium**, delighting the audience with humorous stories and hot playing. She was a particular pleasure to watch close up, making her powerful solos look effortless and exploring a variety of material from the Twenties and Thirties including classics by Fats Waller, Jelly Roll Morton, Duke Ellington and Count Basie without sounding like a copy of anyone else. Someone should book her at the **L.A. Classic Jazz Festival** some year!

Upcoming: **Catalina's** (213-466-2210) hosts **Don Pullen** (Nov. 16-21) and **Bud Shank's Sextet** (Nov. 23-27), the **Jazz Bakery** (310-271-9039) features **Oscar Brown Jr.** (Nov. 12 & 13), **Ruth Price** herself (Nov. 20) and **Pete Christlieb** (Nov. 26) and the **Hollywood Athletic Club** (213-962-6600) continues its Monday night blues series while **Pedriani's** (818-289-0241) offers free Saturday afternoon jazz concerts. Also, be sure to catch singer **Kate McGarry** at **Lunaria's** (310-282-8870) on Nov. 19 and **Wayne Powers'** entertaining show at **Vine Street** (213-463-4375) Nov. 19, 20, 26 & 27. Plenty to see! —**Scott Yanow**



Patrick Boone

URBAN



Me'Shell NdegéOcello

Few artists have an immediate impact on a variety of musical genres with their first release. Those who come to mind include **Bob Dylan**, **Stevie Wonder**, **David Bowie** and **Prince**. There's a new artist who holds the promise of greatness from her first release. Her name is **Me'Shell NdegéOcello**, (pronounced n-day-gay-o-chello) and her first album, **Plantation Lullabies**, has a cross-pollination approach that intersperses the subtleties of jazz with a hard-core funk/rock base. On October 26 at the **Troubadour**, Me'Shell lived up to a buzz circulating throughout the L.A. music community. Her performance rivaled such "comings-out" on that venerable stage as **Elton John's** legendary 1970 unveiling.

Virtually the entire Los Angeles black rock music community turned out to support Me'Shell, herself an active member of the New York chapter. The impact of the concert was not lost on the overflow industry crowd, and acts as a landmark ac-

complishment that black musicians need not be encumbered by such labels as being urban, rap or whatever. Me'Shell's mix harkens to the days when free-form jazz took hold of the early Sixties and influenced such seminal acts as the **Last Poets** and **Gil-Scott Heron**. Rapper **Guru**, along with other, early, explorers into the jazz world, including **A Tribe Called Quest** and the **Jungle Brothers**, are now joined by Me'Shell NdegéOcello in forcefully bringing a sense of excitement and direction to rap and urban music as a whole. Do yourself a favor and pick up **Plantation Lullabies**. Album of the year.

MISCELLANY: Rappers! Looking for a Los Angeles label to hear your stuff? One that's gonna take a chance because they have a small roster? Contact **Evan Forster** at **Tuff Break Records**. I've talked about Tuff Break before and I bring it back up because the label is accelerating its efforts to make L.A.'s rap scene more visible, especially after the wild success of, to name but a few, **Priority** and **Interscope Records**. Contact **Evan Forster's** office through **A&M Records** (213-469-2411).

Can you have two careers, especially when one pays big money and the other is a hobby? Well, if you're a basketball player, you can have a day job to go with your night gig. Take superstar **Shaquille O'Neal**, who just released a rap album. And now, the **Sacramento Kings' Wayman Tisdale** is getting into the act. Pictured below is Tisdale, the tall one, with members of the popular singing group, the **Wynans**. Tisdale co-wrote the group's latest single, "Pay Day," from their latest CD release, **All Out**. But that's not his first scripture. He co-wrote "That's What I Need" for the singing group, **SWV (Sisters With Voices)**. During the off-season, Tisdale has a jazz group in which he plays bass. Besides all that, he runs a gospel label, **Tisway Productions**. Now all Tisdale needs is an NBA championship ring to go with the gold records.

—**Gary Jackson**



Wayman Tisdale (middle) with the Wynans

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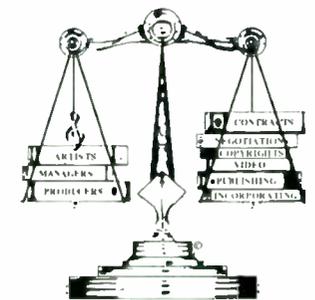
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CLUB REVIEWS

Clover

The Whisky
West Hollywood
① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Alan Oken, Available Management: 213-650-4318.

□ **The Players:** Mike Stone, bass, vocals; Kirk Miller, guitar; Kane McGee, drums.

□ **Material:** Easily one of the best unsigned acts currently on the scene, Clover has been drawing rave reviews and should land a sweet deal anytime now, if they haven't already. Forget retro-rock, this power trio's material is as solid and heavy as anything being put out these days. Like many others around today, they draw heavily from early Rush, Black Sabbath and Cream and incorporate the pop tendencies of Sweet and Cheap Trick. Clover just seems to do it better, song after song. Bassist/vocalist Mike Stone's take on the world is encapsulated in "Numb," when he says "Am I just a cog in some big organic wheel?/It doesn't even matter what I feel/It's easier to be numb"; his disengaged sarcasm being the perfect view for the fledgling rock star resigned to comment on this imperfect world until empowered to effect change. It would be hard for me to pick which song to release to radio first, but if I went with my gut feeling, it would be a toss-up between "La La La," because its infectious groove won't leave me alone, or "Age," because its epic scope shows every facet this band has to offer.

□ **Musicianship:** Guitarist Kirk Miller establishes memorable signature riffs in nearly every song, particularly the biting leads in "La La La," "Eat The Apple" and "Mr. Hamilton," all of which will have you grimacing in appreciation of the nasty notes being hammered out. When Miller eases off, Stone's rumbling thunder discharges an equally disturbing sonic storm. On "Numb," Stone's sonar plunges depths that



Clover: Solid and heavy.

would rattle the SeaQuest. On "Age," Stone and Miller simultaneously show off their nimble fingers, proving without a doubt that this outfit is tight enough to squeeze a diamond out of coal. Stone, a former guitarist himself, aggressively attacks his bass rather than blending into the woodwork, resulting in a heavily distorted sound that often creates the illusion of a second guitarist. His vocals combine the fiery growls of a man in hell and the cherubic lilt of an angel, backed by mates with first-rate vocal harmonies.

□ **Performance:** By their appearance alone, Stone and Miller let you know where this band is coming from: Cyberpunk-retro. Stone's mowhawk and bulging biceps could land him in the villain's role in a sci-fi adventure, while Miller's bush and bells cast him in the mold of a Seventies rock god. Behind these two pillars, drummer Kane McGee furiously kicks out the jams, earning a strong nod for the whiplash beats on "La La La" and the split-second tempo changes of "Eat The Apple." Stone's throaty growl was in prime form on this night, but the backup vocals weren't strong enough in the mix. Still, a way-above-average trio whose sound holds up well live.

□ **Summary:** Clover should be signed immediately. However, as much as I enjoyed their show, I'm at a loss to envision how they'd go over on a mass scale. In some ways, they remind me of I Love You, who also had excellent "retro" material only to go nowhere with their first release. Perhaps that was because of a lack of marketing focus and because I Love You's first album came out before the big "alternative" boom. On the other hand, Clover's finely crafted sound could capture the same market that Stone Temple Pilots seized this year and reap huge dividends. —Sean Doles

Marc Bonilla

The Strand
Redondo Beach
① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Contact:** Barb Deghan, Reprise/Warner: 818-953-3223

□ **The Players:** Marc Bonilla, guitars, vocals; Mike Wallace, guitars; Ed Roth, keyboards, Joe Travers, drums; Bob Birch, bass.

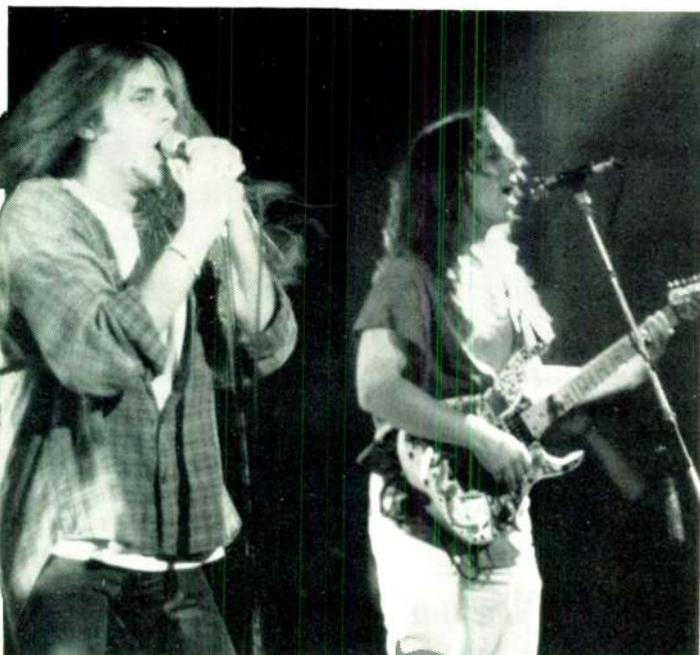
□ **Material:** Marc Bonilla kicks out high-energy, hard rockin' guitar music. The vast majority of Bonilla's work is instrumental, yet unlike too many of his counterparts, Bonilla doesn't give in to self-indulgence. His music is accessible, and satisfied all the musicians standing in front of the stage with their arms folded across their chest waiting to dissect every note Bonilla played. But it also satisfied all of the rockers who had their arms up in the air and were there to have a good time. Notable selections: Bonilla's magnificent all-instrumental version of "I Am The Walrus," "The Nutcracker," (his manic reworking of the *Nutcracker Suite*), "American Matador," the searing title track to his current album; and Bonilla's five minute opus which pays homage to epic guitar riffs by featuring a four-bar snip of famous guitar hooks, played in alphabetical order!

□ **Musicianship:** Bonilla's strong suit. Yep, he's a guitar hero, but he sidesteps the bad idiosyncrasies associated with a lot of guitar nerds. Bonilla combines a sense of forward-thinking and accessibility in his playing, which reaches your common concert-goer and musician alike. I'd definitely rate Bonilla as one of the best rock guitar players out there today, and certainly as the most underrated. Bonilla's backup band is what you'd expect from an outfit that places a high-degree of importance on musicianship. Once again, there's a lot of forward-thinking going on here—not just another rhythm section that stays in the pocket, another guitar player who is technically perfect, etc.

□ **Performance:** Bonilla is one of the few guitarists I've seen who can play so brilliantly while closing the space between himself and the audience. Everybody has a good time at a Marc Bonilla show, and the anal-retentive level apparent at too many musical virtuoso performance was nowhere to be found. Bonilla and his band create a large whirlpool of excitement and enthusiasm which spins out of the stage and pulls the whole audience in. Bonilla's between song



Marc Bonilla: One of the best!



Jim Levitt

Warbucks: Solid material.

... raps are great; he comes off as one of the guys and talks to the audience, rather than at them.

☐ Summary: It's amazing this guy can put on such a fantastic show without having a real frontman. One of the best instrumental/guitar shows I've ever seen. —Tom Farrell

Warbucks

FM Station North Hollywood

- 1 2 3 4 5 7 8 9 10

☐ Contact: Brad Travis: 818-762-3198.

☐ The Players: Brad Travis, bass and vocals; Ryan Gramza, guitar and vocals; Jerry Buonomo, lead vocals; Danny Lippard, drums and vocals.

☐ Material: Formerly known as Daddy Warbucks, the boys in the band have hair—and lots of it, in that Eighties metal style. Kinda like their music, in fact. Warbucks is somewhere on the stylistic fence between Winger and White Zombie's funk-ed-up bass lines. Their songs show some well-schooled songwriting—strong melodies and solid hooks you can see coming from a mile away. "What About Your Ma" and "Easy Lover" are two examples that come to mind. But you really gotta love their musically self-mocking touches, like their cover of the Flintstones' theme song and a fade-out with the Mission Impossible theme. Good stuff, indeed.

☐ Musicianship: As a unit, Warbucks gets a perfect score in this department. These guys are tight as a drum and can play the hell out of the instruments. But a few words of caution: Buonomo has an excellent range and lovely pitch but he has to watch the cliched, metal-dude delivery—the rougher and nastier he gets, the better. Travis is a truly

excellent bass player but maybe could edit a few notes to keep his lines more clean, mean and groovin'.

☐ Performance: There's a weenie quality to this band that's kind of off-putting despite their technical excellence. Here's what I mean: When Gramza needed to tune up, the whole vibe of the set came to a halt. Understandable, but then Gramza comes back onstage with the pouty, petulant comment, "That's all right, we'll kick your f— asses anyway, man." Yeah, right dude, just shut up and play. And the Beavis and Butt-head quotes between songs have just got to go—a little too close to home, you know?

☐ Summary: Solid songs, contemporary sound, good players and a stage persona that's a little too trite to be engaging. Still, lots of powerful elements combine to make this band potentially very interesting. If their lyrics get a little smarter and their look gets a little less dated, who knows? —Sam Dunn

Permanent Green Light

Raji's Hollywood

- 1 2 3 4 5 7 8 9 10

☐ Contact: Nicole Blackman, Gasatanka/Rockville Records: 212-685-3001

☐ The Players: Matt Devine, guitar, vocals; Michael Quercio, bass, vocals; Chris Bruckner, drums.

☐ Material: Close your eyes and picture a time when giggling girls pranced naked through fields of wildflowers, when stoned stares were exchanged in dimly lit rooms and when simple expressions were filled with deep sentiment. Using candid lyrics and a kaleidoscope of Sixties pop sounds, Permanent Green Light leads you through a daisy chain of

similar images.

☐ Musicianship: Devine, with his crackerjack guitar playing, impressively intertwines diverse musical styles into a distinct sound. The swirling, psychedelic, blues grooves add an edge that slices through the sweet sounds. Like his guitar playing, Devine's vocals are captivating and cast dissonance into the harmonies. Although Quercio expertly writes lyrics that paint precious, paisley pictures; Permanent Green Light puts too much emphasis on his credits (the Three O'clock, Game Theory and Salvation Army). With falsetto vocals that whine like the meow of a sick cat and bland bass playing that often lags behind the drums, he is the least impressive member of the trio. Bruckner is a dandy drummer with steady strokes and even beats.

☐ Performance: The excitement begins when Quercio announces "Street Love." Quercio calls it their homosexual song which makes Bruckner squeal as he leaps to his feet. He flutters his hands over his head and delicately swishes his hips from side to side. What a sight! This is the main attraction of Permanent Green Light's set. Devine sways to the grooves and acknowledges the audience with slight glances; Quercio excuses himself from movement because he doesn't want to mess up his hair.

☐ Summary: Quercio and Devine make a great songwriting team. They write catchy tunes with fascinating sounds. Devine is an outstanding musician and the main force in this band. Permanent Green Light needs a lot of work on their live show. They need to develop a more charismatic appearance and presentation. They also need to be able to reproduce their recorded sound. But, since they can't, my suggestion is to skip the show and buy the CD. It's good! —Krista Keiter



Low C. Haraway

Permanent Green Light: A great writing team.

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CLUB REVIEWS



April's Motel Room: A positive, fun attitude.

April's Motel Room *Coconut Teaser* Hollywood

1 2 3 4 5 6 7 8 9 10

☐ **Contact:** Doug Campbell: 818-767-6272

☐ **The Players:** John Baffa, percussion; Mike Hoolihan, bass; Tom Kelly, vocals, guitar; Sam Nickell, guitar, backing vocals; Aaron Zidenberg, drums.

☐ **Material:** April's Motel Room has come up with an original sound and approach. Their material incorporates elements from the Sixties, pre-grunge alternative music and ethnic rhythms. Think R.E.M. with a psychedelic guitarist and Poncho Sanchez sitting in and you are heading in the right direction. Their lyrics lean toward the esoteric. Highlights of this show included "You/Me," a song that slowly builds to a frenzy, "God," "California" and the alternative/college radio ready "It Grows."

☐ **Musicianship:** All of the players in April's Motel Room know their instruments. Vocalist Tom Kelly sings with feeling while projecting a quirky, distant presence. Guitarist Sam Nickell pushes the songs forward with driving alternative rock riffs. Bassist Mike Hoolihan, drummer Aaron Zidenberg and percussionist John Baffa provide solid, elaborate rhythms.

☐ **Performance:** April's Motel Room projects a positive, fun attitude. They do not take themselves too seriously, allowing the band to let loose and enjoy themselves. This attitude pervaded the crowd, who eagerly joined in the fun. Standout performances came from percussionist Baffa and guitarist Nickell. Baffa played with high energy and flamboyance. Nickell moved from a jangling alternative sound to Sixties influenced tones without a glitch. Overall, a top notch performance.

☐ **Summary:** April's Motel Room combines a fresh, original sound, with strong songs containing memorable melodies and a sterling live show. Make your reservation at April's Motel Room now.

—J.J. Lang



Patti Sterling: Ready to happen big!

Patti Sterling & The Left Turn Only Band *Nightwinds* Santa Monica

1 2 3 4 5 6 7 8 9 10

☐ **Contact:** Barry Molitch: 818-340-5503

☐ **The Players:** Patti Sterling, lead vocals; Stuart Elster, keyboards; Jamie Glazer, guitar; Cliff Hugo, bass; Art Rodriguez, drums; Efrain Toro, Percussion; Patsy Powell, Pattie Brooks, Terry Wood; backing vocals.

☐ **Material:** Patti Sterling is a delightful addition to the genre of adult contemporary music. This singer-songwriter fuses elements of jazz with rhythm and blues to attain her style of melodies. Her lyrics are inspirational gifts of strength and devotion. Sterling's repertoire includes tender blues ballads, such as "Surrender," and lively jams like "Woman" and "Eye Of The Storm."

☐ **Musicianship:** Sterling may be petite, but her mighty vocals compare to an elevator in a skyscraper. Carrying listeners, her sweet, soulful voice glides from lower to upper levels. She is backed by three polished vocalists with credits from Stevie Wonder to Alice Cooper. Her band features accomplished musicians that have accompanied the likes of Rickie Lee Jones and Bryan Adams.

☐ **Performance:** Sterling is an emotional performer with a crystal vibrato voice that sends shivers down spines, especially during gospels and ballads like "I Belong To You." This expert entertainer turns her spunk back on as she challenges Glazer to follow her impressive scat on his guitar in "Seven Desires." Sterling leaves the audience energized as she marches off at the end of "Eye Of The Storm."

☐ **Summary:** Sterling has it together. She has a professional promotional package, an accomplished backup crew and an outstanding live performance. It's final countdown time for her because she is ready to blast off. Go see her while the seats are still cheap!

—Krista Keiter



Possum Dixon: Great for colleges.

Possum Dixon *The Roxy* West Hollywood

1 2 3 4 5 6 7 8 9 10

☐ **Contact:** Interscope Records: 310-208-6547

☐ **The Players:** Rob Zabrecky, vocals, bass; Robert O'Sullivan, electric piano, guitar; Celso Chaves, guitar; Richard Treuel, drums.

☐ **Material:** Possum Dixon does pop with that same kooky sense of the post-modern first tasted in the Violent Femmes, but with an edge that's decidedly rougher, more...rock & roll if you will. You've got to love PD's smart songwriting laced with their sense of irony, self-mockery and some mighty keen observation. "Pharmaceutical Edge," "You Look Like A Picture" and "Executive Sluts" are fine cases in point.

☐ **Musicianship:** PD has that comfortably loose vibe bands achieve after playing together for a few years. Sometimes they disintegrate into a noise feast—O'Sullivan is a wild man on the electric piano. Zabrecky has a plaintive howl that's surprisingly pleasing, and he plays a mean stand-up bass on a few numbers. Chaves can tear up the guitar and still convey finesse. Treuel is the kind of drummer who never gets in the way and always keeps things moving forward.

☐ **Performance:** PD has one annoying fault—they take too many breaks for too long between numbers. But it's a forgivable fault, because PD doesn't pander to the crowd. The band members seem to have so much fun onstage that an audience is almost extraneous. Almost, that is, except for their habit of dragging friends and strangers on stage to participate in their set.

☐ **Summary:** Possum Dixon fills their songs with references about L.A. only an Angeleno can fully appreciate, but that doesn't mean audiences elsewhere can't relish the earnest emotions of their music. Certainly a must for the college market. A nice kick in the pants for everybody else, too.

—Sam Dunn

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Tom Farrell

Plant at the UA

Robert Plant

Universal Amphitheatre
Universal City

With 25 years in the music industry under his belt, the first twelve spent as the lead singer for one of the greatest bands in history, Robert Plant is a performer who truly deserves the many superlatives hurled his way. And now that he has spent the majority of those years as a solo artist, Plant can argue that he's his own man.

Plant's Universal Amphitheatre gig was in support of his seventh solo outing, *Fate Of Nations*, not his strongest venture. Plagued by the same prosaic songwriting as his previous effort (*Manic Nirvana*), *Fate Of Nations* has yielded one gem, "29 Palms," which appeared third in Plant's set. Opening strong with "Tall Cool One" and then sliding into "Ramblin' On," Plant wasted no time giving the predominantly thirtysomething audience what they came to cheer loudly for—the Zepelin tunes. Plant offered several excursions into his past, including "Thank You," "Going To California," "Whole Lotta Love" and "What Is And What Should Never Be," mixed in with songs from his solo albums.

Plant's visual tricks for the evening were a bit tame. Playing in front of a large Far Eastern psychedelic backdrop on a fog-ridden stage, Plant

and his band donned the late Sixties/early Seventies style which is currently chic again. Of course, with Plant, he can honestly say that the bell bottom/hippie wardrobe was in his closet from the original outing. A bit disappointing was the absence of the forward-thinking that Plant has displayed toward his stage presentation in the past. The oddly raked stage for his *Shaken 'N Stirred* tour and the swirling colorful maypoles and background projections during *Manic Nirvana* were all revolutionary. But for this tour? Nothing. Granted, with a frontman as commanding as Plant, you don't need the smoke and lights, but for someone who has employed such brilliant innovations in the past, the absence was felt.

As for the sound, everything was perfectly balanced, with no sore thumbs acoustically. Plant's voice sounded impeccable, and I can't remember when I've heard him come off with such power and control.

—Tom Farrell

Children Under Siege Benefit

Greek Theatre
Los Angeles

Charitable causes don't get much more poignant than children at risk in a war-torn country, and the nu-

merous video and celebrity explanations of the plight of the children in Bosnia drove the point home and then some. As celeb-fests go, this four-hour extravaganza was special due to its odd diversity. While most focus on one genre, Children Under Siege complemented its light pop/rocking with a healthy dose of adult contemporary and new age sounds.

Call it a fairly healthy sampler of mostly appealing musical ideas, complemented with poetry, dancing and an elaborate stage design which made for easy quick changes between sets. Of the many acts—which ranged from the spacey hypnosis of Kitaro to the American debut of Alan Parsons—only Mick Fleetwood's new Blue Whale outfit really clunkered.

Especially engaging were David Foster and vocalist Warren Wiebe's renditions of Foster's best pop classics, Kenny Loggins' touching "Conviction Of The Heart," pianist David Benoit's magnificent solo "Once Running Free," Dave Mason's rollicking "Feelin' Alright" and newcomer new-ager Hisham's brief dose of Middle Eastern fusion. It was also good to see Ambrosia back in the fold; lead singer David Pack's duet with Benoit, "Every Corner Of The World," was especially appropriate to the cause.

The only major disappointment was limiting a great vocalist like Roberta Flack to one short tune, while allowing Fleetwood's bombast to last the longest.

—Jonathan Widran

Lenny Kravitz

Pauley Pavilion
Westwood

Okay, so there were a lot of kids dressed in hippie garb, and members of Kravitz's band did possess afro-styled hair that would have made one cast member of the *Mod Squad* green with envy. Sure, the light shows echoed the type that marred every early-to-mid-Seventies rock concert, and Kravitz himself was dressed in a tight white jumpsuit.



Chuck Crisafulli

Alan Parsons made his U.S. performance debut at the Bosnia benefit

And you know what? Who cares. I personally am sick and tired of critics and ultra-cool alternative fans putting down artists and bands that they classify as "retro." Music is music.

While Kravitz and his six-piece band did get a little too self-indulgent at times, he obviously has a loyal following, and his sensual gyrations probably had a lot to do with the occasional squeals that could be heard from young females around the massive arena.

Yet the mystery remains as to why he is so successful because Kravitz is somewhat of a limited talent. His vocals range from whispery Smokey Robinson-stylings to growling soul, yet he never seems to conquer either end of the spectrum. His stage manner swings radically from "nice guy" to "rock stud" within moments, and his band is for the most part faceless and unmemorable.

So how did Kravitz, along with the Black Crowes, move to the top of the so-called retro-heap? It's probably because he does show glimpses of brilliance as a songwriter, performer and arranger. And if he is able to bring young people around to discover basic rock roots, he deserves his place on the mountain for that reason alone.

—Steven P. Wheeler

Smashing Pumpkins

The Palladium
Hollywood

With so many rough and tumble rock & roll characters at work in the music world, it seems strange that so much hope and attention have come to rest on the slim, pale shoulders of the Smashing Pumpkins' Billy Corgan. The Chicago native and his band have a deservedly lauded album on their hands with *Siamese Dream*, and this pair of shows at the Palladium served as the Pumpkins' chance to prove that the splendor of such tracks as "Cherub Rock" and "Today" does not rest on hype and production tricks alone.

Opening with the quiet angst of "Disarm," the band managed to catch its mosh-ready crowd off guard. But the gentler musical moments only served to double the crowd's pleasure when the band kicked in with noisy abandon. Still, when the crowd didn't manage to quiet down to Corgan's satisfaction during some of his more sensitive vocals, he harped between songs about the amount of talking during the music.

The Pumpkins are unquestionably Corgan's band, but he received ace support from bassist D-Arcy, drummer Jimmy Chamberlin and guitarist James Iha, who offered a kind of running fret commentary on Corgan's vocals.

The Smashing Pumpkins may or may not be the future of rock & roll, but they are certainly a healthy addition, and the raging heights they hit during their encore set brought goosebumps to otherwise jaded listeners.

—Chuck Crisafulli



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| WILL RAY - Country Producer/Picker 818-848-2576 | | ✓/✓/✓/✓/✓ | Many years country experience including TV & recording dates on East & West Coast. Can produce 16,24,32 trk master recordings. Have access to the best country musicians in town for sessions & gigs. Currently playing with the Hellecasters. 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. | western beat, range rock |
| NED SELFE - Steel Guitarist/Vocalist 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.* | ✓/✓/✓/✓/✓ |
| LARRY SEYMOUR - Bassist 818-840-6700 | | ✓/✓/✓/✓/✓ | Toured &/or recorded w/Rod Stewart, Billy Idol, Tom Jones, Martin Chambers and the Committee U.K.; Marisella. Jingles for Revlon, Sunkist, Pepsi, etc. Recorded w/producers Trevor Horn, Keith Forsey, Bill Dresler, Eddie King, etc. MTV, '91 Grammy Awards, <i>Arsenio Hall</i> , <i>Taxi</i> , various albums, demos, musical clinics, clubs. | Extensive musical education, creative harmonic & rhythmic approach w/exceptional sound & feel. Highly proficient at grooving/improv/writing parts/sign reading/slap. Accepting ltd | ✓/✓/✓/✓/✓ versatile, all styles |
| STU SIMONE - Keyboards & more 714-957-1246 | | ✓/✓/✓/✓/✓ | 10 years live experience on keyboards, guitar, vocals, blues harp. Numerous studio sessions doing sequencing, keyboards, sampling, sound effects, vocals, MIDI consulting. UCLA, Grove and private education. Read music. Resume available. | Strong soloist, arranger, songwriter. Perfect addition for touring: fast learner, killer stage presence. Great ear, gear and image all here! Keyboard instructor and MIDI consultant. | ✓/✓/✓/✓/✓ Loves to tour! |
| RICK STEEL - Drums 310-392-7499 | | ✓/✓/✓/✓/✓ | Fully endorsed. TV performances, video, clinician, producer, clinic road work with Bill Ward (Black Sabbath). Music minor. Very visual, insane performer. | Very loud, strong drummer. Uses toms melodically. Pro attitude. Fast learner. Reads and transcribes. Odd time, no problem. African rhythms. Many different sounds. Very creative. | ✓/✓/✓/✓/✓ Huge drum sound. |
| "STRAITJACKET" - Violinist 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. | ✓/✓/✓/✓/✓ A rocker at heart. |
| "TAKA" TAKAYANAGI - Kybds/Prod. 213-878-6980 | | ✓/✓/✓/✓/✓ | 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. | ✓/✓/✓/✓/✓ Pop, R&B, ballads |
| ASTRID YOUNG - Vocalist 818-784-5859 | | ✓/✓/✓/✓/✓ | Royal Conservatory of Music-18 years, 17 years professional experience. Just finished touring with Neil Young/Booker T. and the MG's. Appearing on many current platinum releases, MTV "Unplugged", solo recording artist with major label. | Professional singer (back-up and lead) and player. AFTRA/AFM affiliated, contracting and arranging for vocal or instrumental situations. Production style ala Kate Bush/Peter Gabriel. | ✓/✓/✓/✓/✓ Blues, classical, alternative. |



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2. PA'S AND AMPS

- 1981 Mesa Boogie MKIIB 100 wtt head, mint, \$700 74 Marshall MKII Superlead stock, \$850 Or trade for Leslie cab Bnan, 818-386-0251
- Acous bs amp w/125 RMS pwr, sprk cab w/1 15" JBL Used w/Frank Sinatra \$400 818-990-2328
- Acoustic studio monitors, series 3311, 2 of them, 2 yr lifetime warranty \$600 818-360-5081
- Bs rig, Carvin PB500 head, 500 wtt stereo, many features, nice tone, 410 Peavey cab w/horn, very gd cond, \$550 obo Guenier, 818-780-7010
- Carvin PA, 8 chnl, 400 wtt stereo, 15" spkr w/horns, Titanium drivers, 2 9 band EQs, bmd new, forced to sale \$1100 Steve, 714-894-1941
- Celestion 12" guit spkrs 70 wtt, 4 avail \$50/ea Craig, 805-251-0498
- Celestion guit spkrs, 70 wtt \$50/ea 4 avail Craig 805-251-0498
- Fender Deluxe 1958 tweed, mint cond, \$1400 obo Acoustic/Ranchero Supra Archtop guit w/misulated snakeskin case, \$300 714-499-0478
- Gallen Krueger 800RB w/enclosure \$400 Chris, 310-945-3222
- High watt custom 50, perfect cond normal chnl, right chnl,

- master volume Gr1 tone, \$300 Harry, 213-874-4496
- Laney 50 wtt amp for sale. Chnl swtching, 50 wtt, new tubes, xint cond, \$200, 818-785-0376
- Lee Jackson stereo pwr amp, 50 wtt per side, 1 rck spc, perfect cond, \$200 Must see & hear 213-957-0975
- Marshall 412 cab, straight w/cover, \$400, Lee, 818-766-7169
- Marshall 412 slant cab w/Celestions in xint cond, \$350 213-892-6515
- Marshall 3210 100 wtt Mosfet head w/t switch, reverb, etc \$225, Haller T-2 tube pre amp w/t switch, \$125 Bnan, 310-390-4348
- Marshall JCM800 50 wtt combo, model 4210, all tube, chnl swtching, reverb, fx loop, 1 1/2" spkr, \$550 obo Darryl, 213-874-4501
- Mesa Boogie studio pre amp w/t switch, sounds grt \$350 Dean, 213-850-6205
- PA system, 1622 Alesis mixer, Peavey XR600B amp, Peavey monitor, EV SH1502ER 15" spkrs, SM57 mc \$1200 909-687-1232
- Park guit amp 25 wtt, w/reverb, gd cond, \$120 Harvey, 818-505-9515
- Peavey DW 300 wtt monitor, new driver, grt cond, both \$500 Peavey CS800 \$300 firm Studio Master 8 trk console punch out, \$2000 obo 805-295-1626
- Peavey MKIII 16 chnl mixer, built in road case, xint cond, \$550 John, 310-204-2174

- Peavy 6 chnl mixer, like new, only used a couple of times, \$300 obo. Not a pwr mixer, Michael, 818-993-7002
- Randall full stack, very clean, gd cond, \$500, Greg, 310-474-8909
- Studio Master 16x8, xint cond, \$2000 obo. Peavey CS800, \$300, 2 Peavey Black Widow, 212 monitors w/ horn, \$500/both, 805-295-1626
- SWR PB200 bs amp, 200 wtt, wrks grt, \$300, Ed, 310-496-2633
- Trace Acoustic stereo amp w/Trace-Alesis pre amp & 2 TA100 pwrdr spkr cabs. New cond in boxes w/warranty cards, mpls, etc. List \$3000, sell \$1700 obo. 310-478-5083
- VHT 2150 stereo tube pwr amp, all new 6550's & updated electmcs, installed by Stevie at VHT It's a brand new amp. \$1395 obo. Eron, 818-761-2220
- Yamaha PA system 12 chnl stereo mixer, EQ, amp console, 2 spkr cabs & cases, Xint quality, fidelity, cond. \$2000 obo. Eves, John, 310-455-4304

3. TAPE RECORDERS

- Tascam 22-2 2 speed 7" rl to rl mastering deck, 1 yr old \$325 obo. Bnan, 310-390-4348
- Tascam 688 8 trk recdr mixer Hardly ever used, xint cond, almost new. \$1500, 310-220-3163
- Tascam 688 8 trk tape recdr, mt con, barely used, \$1685 obo Seth, 213-655-4737

4. MUSIC ACCESSORIES

- 1 set EMG Jazz bs p/u's, hardly used. \$65, Ed, 310-496-2633
- 2 Mini Hmbckrs p/u's, \$60 Tahni, 310-855-7959
- Boss RCE10 Chorus, \$45 Epiphone acous guit, \$200

- EMG mini hmbckrs, \$60 Fender Stage 112, \$200 Tahni, 310-855-7959
- Equipment cases, Custom made, padded inside, 4 medium to lg sizes, \$150-250 obo. Eves, John, 310-455-3404
- Furman PL8 pwr conditioner, perfect cond, \$100 213-957-0975
- Mic stands w/booms & gut stands, Between \$10-30 310-474-1286
- Ram Pico 16 16x2 mixing console. Made by Fender Professional w/phantom pwr, 4 band EQ, 1 insert & 2 aux' per chnl. 5 yrs old Like new, \$425 obo. Jim, 310-390-4978
- Rockman Sustainer, distortion, noise gate comprsr, half rck size, perfect cond, \$85 Harry, 213-874-4496
- Rockman X100 for \$100, 213-469-4981
- Wtd. Flight cases for drms to fit various toms, hrdwr & 26x20 bs dm. Fiber cases also wtd Reasonable wtd Steve, 818-243-2512
- Yamaha SPX90 multi fx, incredbl sounds, \$300, Yamaha MFC1 Midi ft contrlr, contrls SPX90 or others, \$75 213-667-0798

5. GUITARS

- 76 Firebird Bicentennial model, new case, \$950 obo Also, Epiphone Firebird case, new, \$40. Bnan, 818-386-0251
- Brnd new, never played, custom Hamburg guit Blue w/ maple top. S Duncan p/u's, tuners \$700, Greg, 909-353-9507
- Carvin Strat, rd w/reverse headstock, S Duncan p/u. F. Rose, HSC Cash only, \$425 Scott, 818-787-9112
- Dobro Resonator, American made, new w/warranty, \$500 obo 818-881-3314
- ESP Mirage Deluxe, black w/black hrdwr, S Duncan p/

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•Fender Precision bs, 1969 neck rosewood, 1964 body, refinished, DeMarzio pl's w/HSC. \$550 obo Brian, 310-390-4348

•Martin D18, D28 sunburst, D35, all early 70s, xlnt. \$900-1150. Gibson Hummingbird, 1965, increcbl mint cond, \$1800 obo, 213-667-0798

•Ovation Patriot acoustic/elec, bicentennial collectors edition, only 1775 made. Deep back ebony fingerbrd, grt sound. \$700 obo, 818-890-1220

•Performance guitar neck avail. 24 frets, rosewood fingerbrd. Gd cond, \$120. Harvey, 818-505-9515

•Washburn B10, black w/2 EMG Jazz bs p/u's. Gd cond, w/HSC. \$300 obo. Rusty, 818-727-0143

•Yamaha elec bs, black lightweight body. Plays easy. \$350. 818-990-2328

6. KEYBOARDS

•Kurzweil PX1000 piano module, 24 vox, 16 multi timbral. \$540. 213-876-8705

8. PERCUSSION

•Drum pada, 1-11", 2-8", \$175. 26" bs drm heads, black w/ Pearl logo, \$20/ea. Trades OK. 213-883-9578

•DW bs drm pedals, dbl bs drm w/built in sensitive triggers, top of line, \$275. Jeff, 818-842-0370

•DW5000 dbl bs pedal, \$170. John, 805-255-9174

•Ludwig drms, 26" bs, 16" rck, 18" floor, 14x8" Ludwig Coliseum snare drm. \$450. Very loud, very big. Just drms.

Joey, 310-395-3963

•Sonar snare, 6-1/2 x 14, \$275 obo. 2 Carmo bs drm pedals w/turbo plates & Denmar beaters, \$75/ea. 213-848-7025

•Wtd, Alexis SR16 drm machine, in gd cond. Will pay \$140 immediate cash. 213-851-9096

•Wtd, Tama hvy duty straight & snare stands, cash for best condition. Steve, 818-243-2512

9. GUITARISTS AVAILABLE

•#1 ld/rhythm guit/sngwrtr/bckgrnd voc sks estab, back to basics, K/A R&R band. Ken, 818-785-5095

•#2 guit avail. Rhythm & vocs. Sks band plyng atrnrv music. 213-622-9673

•I accomplished guit/wrtr sks recrdng projts to provide guit parts for, demo, masters. Pop & rock. Hrd wrkr, grt collab, pay negotiable. 818-761-8615

•2 ld guit/sngwrtrs ssk signed, melodic, HR band. Infl Boston, Yankees, Leppard, Jovi. Willing to relocate. Jackson guit/SIT String endorsees. 508-441-2118

•23 y/o melodic guit w/grt sngs, grt vocs, grt image, lkg for estab sit. Steve, 213-960-1070

•A1 rhythm w/some ld sks srs band. Infl Zep, Stones, AC/DC, Aero. Ready to ply gigs. No BS. Hillywd. Brent, 213-876-4819

•Aggrsv, verstl rock guit w/sngs, vocs, stage chops. Avail for estab or extremely enterprising sit w/grt plyrs. Michael, 818-993-7002

•American rock style orig guit plyr/wrtr/sngtr. 27, sks bst & drrm to make grooving, hrd driving music. 213-739-3726

•Blues guit/voc avail for wrkg sit. 818-982-8346

•#1 sngwrtr/guit avail to join/form pop/rock band. Lkg for pro voc, plyrs only. I'm a team plyr, not a hero. 818-989-0840

•Dead srs, lng hr, HR ld guit, stage & studio exp, maj gear, tone, bckup vocs, team plyr. Srs inquiries only. K.R., 310-431-6002

•Drmr, verstl & pro, will do you demo for free. Jazz, fusion, rock, ethnic, etc. Pts call Doron, 213-654-5693

•Exp pro avail for blues, rock, cntny & reggae gigs. Dependbl plyr avail for paid sits. 818-832-9057

•Frm funky rock guit plyr/voc avail for paying gigs. 310-394-6995

•Fam ld guit, rockers only. Pros & Orange Co rehrls only. 714-636-1197

•Guit avail for demos, recdr, gigs, etc. Pro sits only, pls. Marcus Nand, 818-762-8932

•Guit avail for recrdng & demos. Total pro. All styles. Victor, 213-757-3637

•Guit avail to join/form metal band. Infl Armoured Saint, Megadeth, Metal Church. 213-549-0974

•Guit avail. Infl Bettencourt, Gilbert, Tabors & Lifson. Dan, 714-826-8252

•Guit lkg to join/form groove, emotion, sks band. Infl SRV, Sly, Stevie Wonder, Pearl Jam, Beatles. I write & sing as well. Billy, 818-785-1726

•Guit lkg to join/form band. Joe Perry, Page, Beck. Call Stephan, 805-584-9014

•Guit lkg to join/form hvy, psychdlc band from the groove & low end of rave & house to the pwr of grunge. Stacy, 310-838-4477

•Guit plyr avail for rock, pop, jazz, funk, R&B, for paying gigs. 818-785-1715

•Guit sks psychdlc cntny blues rock band. Grt ld plyr, grt exp. InflCCR, Rock Pie, Cream, Vaughn Bros. 213-650-7739

•Guit sks to join/form blues/rock band. Xlnt plyr, lots of versatility. Infl Zep, Johnny Winter, SRV, etc. I have PA. George, 310-587-3203

•Guit sks to join/form dual guit, cmrcl HR band. Ample pro gear, sngs harmonies, tmspo. Hi energy, melodic style. Fully dependbl. Doc Jones, 818-980-4685

•Guit team avail for band. Have orig sngs, equip & tmspo. Infl Ozzy, Testament, Maiden. Ed, 213-464-5675; Chad, 818-366-9373

•Guit/sngwrtr avail for recrdng & fill ins. Gary, 310-391-7364

•Guit/sngwrtr sks to estab or join HR band w/lngr image, integrity & drive. Lv msg. 818-985-3076

•Ld s, early Who, Feelies, Damned, Billy, 213-939-3025

•Ld guit avail. Infl Randy Rhoads, Ozzy, Crue, Sabbath, Lynch, Nick, 213-467-8242

•Ld guit, styles Hendrx, Page, Clapton, SRV. Into org music. 310-288-3559

•Ld guit/voc avil for recrdng, toumg or grip proj. Steve, 213-960-1070

•Ld guit/sngwrtr, publishd, to form/join band. Into Saigon Kick, Beatles, Queen, Byrds, Zep, etc. If gender matters, don't call. 818-985-3617

•Old school funk soul guit avail for pro sits. 310-842-9894

•Over the hill guit sks over the hill band. Write Paul, PO Box 314, San Gabriel CA 91778

•Positive, melodic, tall, thin guit/sngwrtr w/xlnt chops, vocs, equip, for estab, orig HR band. Kansas, Q'Ryche, Vai, pwr ballads. 818-781-6121

•Pro ld guit, uniq stylst, magazine features, tons of recrdng, stage exp. Gear, lks, credentials. Sks cmrcl HR/ metal band. Pro only, pls. 818-890-1220

•Pro ld/rhythm guit lkg for complete rock band. I'm fully equip'd, sng bckups & dependbl. Based in Whitlter, LA, Orange Co line. 310-944-4606

•R&B guit, soufl & tasty, studio & stage exp. Pros pls. 818-710-1292

•R&R raw guit/voc/sngwrtr, Allman Richards, Page, Taylor, Gibbons, for band w/orgnic roots. Ld, slide, tunings. Vintage gear. 310-376-2081

•Reggae, soca, jazz, rock guit, 34, very xpresv, flowing improvcs, X-Ross Michaels, Sapadilla, Einstein, Dominators, Phil Chen, etc. Tour, credits, albums, credits. Rck, passports. Dale Hauskins, 310-969-7120

•Rhythm & blues guit plyr, very soufl, lkg for light rhythm section. Pros, pls. 818-366-0914

9. GUITARISTS WANTED

•2nd guit ndd, rhythm & ld, bckng vocs. Intellignt, atrnrv, hvy pop. Like Buffalo Tom, Soul Asylum, Husker Du, XTC. Currently practice in Gardena. Mike, 714-968-7537

•2nd guit wld w/vry fat sound. Infl Pantera, Rollins, Ministry, Danzig. 310-473-5752

•A#1 guit/sngwrtr avail. Infl AC/DC, Ozzy, VH Avail for all sits. 818-347-4624

•A1 guit wld for sng oriend band. Infl are Radiohead, Sonic Youth, Dino Jr, Swerve Driver. Pros only w/top gear & tmspo. Hunter, 310-394-2547

•A1 intellignt sng ld guit plyr, age 23-28, ndd to complete diverse edge band. Infl Jimmy Page, GNR, Seattle. 310-208-0619

•Acous guit wld to fill mood. Clapton, SRV, Beatles, Smitherens. Ear for melodic, vox & willing to wrk. Pete, 310-836-7683

•Active early 20s dynamic in the wide spectrum of aggression & feeling to join starting band/wing pact. Infl Frpp, Navarro, Ione, Louis, 213-464-5537

•Agra-hvy funk guit w/grt sound & variety of fx. 310-559-7586

•Atrnrv KROQ style pro pnds ld guit. Must be pro w/demo. Pumpkins, Radiohead, Kravitz, Frank, 714-969-1879

•Awesome fem voc sks pro guit to collab & form band. Infl Riki Lee Jones, X, AC/DC. Call Phil, 731-6486

•Band sks ld guit for atrnrv rock band. Must have strong writing skills & have own sound. Dedicd & laid back. Call Michael, 213-469-3778

•Blues Infl R&R guit. Perry, Slash, Page, Hendrix. Lks not important, abtl & soul is Randy, 213-850-6515; 310-479-0146

•Bs & drmm team of 6 yrs sng guit plyrs. Pavement, Monster Magnet, Coltrane, old Kiss, Sonic Youth. Open to ideas. Craig, 818-398-3224; Tim, 213-913-2672

•Bst forming single guit, ballsy, blues oriend HR band. Sleazy image, rebellious att, absolutely no 818's. Blood thirsty dedictn only. Hillywd area. Eric, 310-657-0116

•Chocolate coated 2nd guit, van 26, w/Prince, Hendrix image w/ing hr wld for all black, funkadelic mob. Hendrix, Bootsy, Parliament. 310-372-3208

•Christian HR/HM guit ndd to assist pro sng/rrecrdng artist in writing org tunes, Dream Theater, A/Chains, Megadeth & variety. Srs, pls. 213-258-2748

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•Cntry l'd g'uit w/d for newband. Rehrls in Hllywd. Call Bill, 818-700-1980

•Creatv muscn wtd to form duo or band w/singr/sngwtr. Bono, Edge, Astbury, Duffy, Morrissey, you & me. 818-881-7217

•Desperately s'kt g'uit w/rue English alt/rvtv style. Textural, dreamy, sometimes xplosive. Infil Killing Joke, Chameleons, Kitchens of Distinction. Srs only. pls. Steve, 213-957-2393

•Elec & acous pwr pop l'd to join fast, solid, singr/sngwtr w/g'uit/vocs. Vox Infil REM, U2, Sling, Grateful Dead. Mike, 310-450-5998

•Fem g'uit n'dd by alt/rvtv band w/indie label. Infil Sonic Youth, etc. 818-774-1449

•Fem l'd/rhythm g'uit n'dd for otherwise complete hvy rock band. Precision, deditcn, equip & image. Infil Megadeth, O'Ryan, Skid, 818-501-5628

•FIRE WALKERS s'kt l'd. All. orig southern rock prj. Pros only. Must sing backups & ply a little slide g'uit. Vintage eq. a must. Chuck, 714-969-7537

•Frontwoman w/heterostone, p'ly g'uit, s'ks srs, creatv g'uit w/equal sngwtr capabilities to join/form orig band. Melc'd rock mfl. Joplin, Tyler, Seattle. Peri, 213-878-0003

•G'uit n'dd for SFV based cmrc'l HR band ala Leppard & VH. Rock image, gd equip & att a must. 310-545-3061; 818-906-0922

•G'uit n'dd for uniq, alt/rvtv, R&R band. Mgmt, bk'ng & rehrls spc avail for live & studio. Must be avail & reliable. No pay. Irene, 213-221-9809

•G'uit p'ly wtd by ADRIAN SLIM. Paying sit. Showcng only. Lks & chops a must. Pros only. pls! 213-726-6741

•G'uit s'ks g'uit to form metal band. Infil Armoured Saint, Megadeth, Metal Church, 213-594-0974

•G'uit w/feel for the blues & bright, moody, tasty rock. Fem voc/wrsc't. Have matr. Sharine, 310-820-0363

•G'uit wtd by Venice grp. Onqs, alt/rvtv urban jazz/rock. Groove mind. Odd tone, Pharcyde, Heavies, Hendrix, Waits, Afro, Latin, blues, harmonic dissonance. John, 213-301-3356

•G'uit wtd for 5 pc band. Ld/rhythm. To complete sit. Pls call Jesse, 818-567-2990

•G'uit wtd for all orig prj. Hvy & innovatv. Cross between Megadeth & Hendrix. Nd someone versitl & dependbl. Jon, 909-941-0946

•G'uit wtd for all orig prj. Must be Libra or Scorpio. Call for more info. 310-842-6225

•G'uit wtd for rock band w/hvy, funky, psychc'd groove. Rhythm & dynmcs most importnt. Gary, 310-391-7364

•G'uit wtd to complete new prj. Must have sng ideas, equip, trnspo & deditcn. Into Descendents, Bad Religion, Sugar, etc. No clappers. 310-822-0860; pager #213-303-2222

•G'uit wtd, xtremly versitl, groovy, r'iff orient'd, for band w/ full sets, g'igs, recrdngs, mgmt, lockout, label intrst. Must be xnt at cross time jamming. 310-859-2231

•G'uit wtd. Must be orig. Must be srs, open minded. Must wnt to do something that's never been done before. Infil Porno for Pyros, Jane's, A/Chains, Patrick, 818-247-4837

•G'uit, bs team w/album prdc'r n'ds g'uit/voc. 25-30. For recrdng & toung in 93/94. Infil Metallica mts Megadeth mts Anthrax w/Satriani, Bobby, 818-709-7917

•G'uit/sngwtr partner wtd. McCartney n'dd Lennon. Let's write killer snqs together. Rock w/70s flavor. Page Greg, 310-512-8384

•Hi tech g'uit wtd by hi tech bst/l'd voc to form hvy, progrsv, melc'd band. Infil Dream Theater, Rush, Sabbath, Kansas. 818-951-1442

•I'm a l'd g'uit p'ly l'kg for a l'd bs p'ly, a dmr & l'd sng to form classic 60s, 70s rock band. Infil Hendrix, Who, Mountain & P. Gabriel, 818-797-4256

•Jazz fusion band. MAJOR HEALEY, s'ks g'uit to complete g'uit. Pts contact Greg, 818-884-7353

•La's, early Who, Feebles, Damned, Billy, 213-939-3025

•L'd g'uit n'dd by solo artist. Music is World Party, Elvis Costello, Squeeze, Michael Penn, Chris Mars genre. Vocs a must. Phil, 213-368-6655

•L'd g'uit n'dd to complete ong band w/gigs. Melc'd rhythmic w/dynmcs. Cntry rock genre. Mature, steady att a must. Call Neil, 805-944-4829

•L'd g'uit, M/F. wtd for band into Pretenders, Stooges, Breeders, Teenage Fan Club, etc. 213-955-1718

•Leppard style band n'ds g'uit p'ly. Call Dean, 310-657-5470

•Newly formed band w/gtr snqs, studio & qrt maj label

contacts s'ks versitl g'uit into Catherine Wheel, C.Trick & Verve, 818-752-9428

•Open minded, creatv, into different styles, ages 20-28, infil Jane's, Pumpkins, Bad Brains. Seasoned 2 g'uit revolutionary rock band. Tony, 818-752-0315

•Orig, melc'd HR voc w/srong matr s'ks g'uit over 25. Must be srs & determined. Carmelo, 310-578-5464

•Page, Slash style. Creatv g'uit w/writing & recrdng exp wtd for band w/maj intrst. Must lk like you're in a band. Lv msg. 818-506-8774

•Pop alt/rvtv band s'ks 2nd g'uit/l'd & rhythm, w/gtr image. Infil Radiohead, Catherine Wheel, early Prince. Band has demo deal. 213-851-1680

•Punk/funk reggae g'uit wtd to form orig band. Call Graham, 310-399-5104

•Rhythm g'uit dem wtd to complete 5 pc sex, groove, tribe. Young l'kg, team p'ly w/equip & raw desire to succeed. Call Rob, 213-BAT-WEBS

•SG, all fem band s'kt g'uit. No drugs, no alcohol. Have mgmt, legal & development w/maj label. Srs & comm'dt & easy to get along with. 310-289-4734

•Sngwtr/alt/rvtv g'uit s'ks g'uit/music to drink beer & jam. Possible coffee house world tour loomng in future. 213-874-5918

•Sonic g'uit sought by hvy, trippy, hypnotic band. Pumpkins, Pearl, Doors, etc. 818-766-2581; 818-762-1510

•THE YOUNG THORNS s'k raw, rootsy, soull g'uit p'ly in 20s. Infil Sam & Dave, Mick & Keith, Ronnie, 310-514-9494

•Voc/sngwtr/keybdst & bst/sngwtr forming unq, melc'd band. Gd vocs, world beat ideas, goals, sometimes hr edged & danceable. Dan, 818-988-2171

•Wtd for orig hrd, alt/rvtv band. Bcky vocs a plus. Deditcn a must. Infil Zep, Ramones, Fear, Jane's, Metallica, etc. Tony, 818-289-1199

10. BASSISTS AVAILABLE

•#1 pro bst, stick & upright, w/vocs, avail for showcng, recrdng & toung. Taste!l & aggrsv. References & demo. Levin, Sing, Lee. Pro prj. 213-851-9096

•13 yrs exp bs p'ly, specializing in jazz, rap, Latin, hip hop, R&B, rock, funk, classc'l & soul. Studio, tour, live wrk. Pager #310-790-0614; home, 818-992-4946

•A'vail for wrkng sits. Blues, R&B, rock, all styles. Pro p'ly w/iro equip & trnspo. A dmr's best friend. Dan, 818-594-2294

•Bs monster s'ks wrkng sit. Rock, pop, jazz, Xnt reader. Csls or toung. Has passport & sns of humor. Let's talk. Simon, 310-392-6542

•Bs p'ly avail. Infil from Kate Bush to L. Colour, Steve, 213-651-1448

•Bs p'ly avail. Ply all styles. Only srs call. 213-662-1374

•Bs p'ly, rhythm orient'd, s'ks signed or label intrst melc'd, cmrc'l prj band. Jovi, Firehouse, Image, equip, no drugs. Patnick, 310-699-4678

•Bs p'ly/voc s'kt classic rock, blues or any T40, anything wrkng. 310-530-6541

•Bs soloist l'kg for prj. Overseas, 1 nrters, fill ins, willing to travel. Pros only. Also pd on keys. 310-677-7994

•Bst avail for cover band. Paid g'igs only. Fernando, 818-752-8313

•Bat avail for funk, rock band. Xnt equip, grt att. 4 & 5 string. Bckgrnd vocs. Infil Marcus Miller, Louis Johnson, Geddly Lee, Rocco Prestia, Dave, 213-650-2059

•Bst avail for orig rock or T40 band. Origs must have mgmt & label intrst. Totally pro. Endorsd by Jackson & SWR. Call Marvin, 818-906-0922

•Bat for all pro sits. Reads & p'ys all styles. Eric, 818-780-3688

•Bst s'ks paying g'igs. Rock, blues, R&B, studio. 4 & 5 string bases. SWR gear, maj exp. Guenther, 818-780-7910

•Bat, all types of exp, famous clients, l'kg for prj. Infil Joni Mitchell, Buddy Guy, Riki Lee, Ohio Players. Also ply fretless, 818-344-8306

•Bst, p'ys all styles, fretted, fretless, jazz, funk, blues, etc. Read notes & chord symbols, recrdng/live exp. Pros only. 619-274-6814

•HR/HM bs p'ly l'kg for estab band sit. Open minded on different styles. Have top gear, exp. Irnspo. Srs only. Kevin, 818-781-3334

•Industrial, dark, tribal bs p'ly. Tool mts Ministry. 213-655-9125

•L'ng hr, latoo, rock bst, avail for g'igging, estab rock bands only. 310-840-4063

•Pro bs & drm team w/hnt image & equip sk pro HR/HM band. Rob, 310-594-6176

10. BASSISTS WANTED

•#1 bst wtd for estab grp. Hi energy, aggrsv, grooving. Gigs, label intrst, EP, rehrls studio, alt/rvtv. Pros only. Call Paul, 213-655-4346

•#1 pro bst/sngwtr w/hnt p'lyng & sngwtrng abil, wtd by killer g'uit/sngwtr, for collab & band. Funky-ish, bluesy, soull HR. Randy, 818-779-0757

•400 wtd plus, in the pocket, P-bs p'ly w/personality, car & job, wtd by voc & g'uit p'ly. Fast learner & b'cupks a plus. No LA metal. Steve, 818-763-4450

•A1 bs p'ly wtd singing qualities, tenor range, wtd. Thin Lizzy, Blue Murder. Solid pros only. 818-752-0069

•A1 melc'd bst wtd to complete diverse, melc'd, hvy, blues inl'rock band in midst of demo prj. Keybrds a maj plus. Infil Zep, Floyd, 310-820-4025

•ADDICT fr holdng bst audtins. Must be pro & have aggrsv HR att. 818-888-9847

•Alt/rvtv & outlaw cntry inl'bst early to mid 20s wtd by start a new wave of blues/rock sound. Acous a plus. 213-739-3726

•Alt/rvtv band nd bst. Variety of infl. Strong melodies. Some groove orient'd, moody, psychc'd. Some punkish, straight forward. Will be plyng out soon. John, 310-836-9230

•Avant garde pop/rockers forming unq, orig band w/tem voc. Pro business minded to create, rehrls, gig, recrd & deal. 213-656-3930; 310-313-5901

•BAY UNIVERSAL. Bst wtd. Mgmt & label intrst. J.P. Jones, Jack Bruce, Dave, 310-858-0454

•Bnd n'ds bst. Must be open minded, deditcn a must. Groove is everything. Color, Faith, Pearl Jam, covers. Billy, 818-508-1867

•Blues bat wtd for wtd/album & tentative tour, must be obsesse w/blues. Under 30 HOMEWRECKERS. 310-288-1174

•Bs freak wtd. Must have sns of music & be srs. Call Kanilli, 213-661-5260

•Bs p'ly wtd for HR band that grooves. Into Public Enemy, White Zombie, NWA, Rage. Pts lv msg. 310-402-2261

•Bs p'ly wtd for pwr punk/pop band. Nds bs p'ly immed. Pending shows. Comm'mnt a must. 818-762-3686

•Bs p'ly wtd. Funk/rock band w/legal rep, industry connex, recrdng studio, rehrls location. Infil Peppers, Spin Drs. 310-672-7742

•Bs p'ly wtd. Must be orig, srs, open minded, deditcd, determined. Must wnt to do something that's never been done before. Infil Jane's, A/Chains. 818-247-4837; 247-9960

•Bs p'ly, acous &/or elec, for steady gig in Beach cafe, SM w/guit. Blues, jazz, standrs, etc. 310-314-7661

•Bs p'ly. Sid Vicious reincarnated. 957-4920

•Bst for alt/rvtv band for elec & acous shows voted 2nd best unsigned band 1993 LA Rock Ears award. Srs only. No jazz odyssey. John, 213-381-7450

•Bat for black rock band. Technical proficiency & creatvity a must. Infil Ozzy, Weather Rep, Racer X. Call OJ, 213-467-2426

•Bst n'dd for g'igging, hvy groove, funk rock band. 100% deditcn, gear, trnspo. No glam, posers or losers. Vince, 310-998-1827

•Bst n'dd for LA based rap band. No punkers, no metal heads, no imm. 714-630-0635

•Bst n'dd immed. Infil Sly Stone to Zep. Srs only. Vintage gear. Call if you're srs. 213-465-9077

•Bst wtd for acous prj. Must be very responsbl & pro. Infil Mamas & Papas, Beatles, Jeannie, 818-796-5537

•Bst wtd for all orig prj. Hvy & innovatv. Cross between Megadeth & Hendrix. Nd someone versitl & dependbl. Jon, 909-941-0946

•Bat wtd for blues cover band. Tom, 818-994-8113

•Bst wtd for contmptry blues band. Pro att, pls. Call Tony, 310-949-5510

•Bat wtd for fusion quartet. Have tape & tunes. Must walk & funk well. Mike, 818-752-1065

•Bat wtd for orig, hi energy, alt/rvtv prj. 4 pc minus one. Ala Cure, early Jam, Ramones, Social Dist. Lockout in Venice. 310-396-7734

•Bst wtd for pro sit by killer thrash R&R band. Infil Pistols, Stooges, etc. Band must be parody. No rock stars. 818-544-3581

•Bst wtd for pro sit by killer thrash R&R band. Infil Pistols, Stooges, etc. Band must be priority. No rock stars. 818-544-3581

•Bat wtd to form new HR band. Vein of Sabbath, old Crue, old VH, Call Mike, 818-367-3846

•Bat wtd w/b'ckng vocs, male or fem. Pwrfl, melc'd, dymnc. Pixies, Sugar, Lemonheads. David, 310-399-8941

•Bst wtd, hvy, simple, grt time keeper, for band w/full sets, g'igs, recrdngs, mgmt, lockout, label intrst. Must be xnt at cross time jamming. 310-859-2231

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•Bst/voc w/ingers, pick, slap, for progrsv, funky, HR proj. Cerebral lyrics, strong songwring. Label intrst. Kevin, 213-465-4615
 •Bst/voc wtd to form trio. Infl Kings X, Rush, Mr Big, Extreme, Dan, 714-826-8252
 •Burning funk/rock unit ala L.Colour, Extreme, requires monster replacemnt w/vocs, stage chops, funk bckgrnd, contmpy lk for shows. Michael, 818-993-7002
 •Burning groove rock band ala Extreme, L.Colour require monster replacemnt for showings. Quick learner w/funk, bckgrnd vocs & contmpy lk pref'd. Michael, 818-993-7002
 •Chocolate coated bst, under 26, w/Prince, Hendrix image wtd for all black, funkadelic mob. Hendrix, Bootsy, Parliament, 310-372-3208
 •Cmrc'l melodic rock proj skg bs w/vocs voc demoin, gggng, etc. 213-960-1070
 •Creatv bs plyr wtd for HM band w/demo & following. Infl Helmet, Tool, Nirvana. Call Michael, 818-752-7308
 •Drmmr & bs wtd for uniq, srs, WLA band. Infl Hendrix, Zep, Jellyfish, but mostly us. Dedicin, trnspo a must! Mark, 310-285-8154
 •Eagles for the 90s. If you plyr like Meisner or Terrant, the only thing we're missing is you. Harmony vocs a must. Rob, 310-371-3232
 •Englsh sing/sngwrtr lkg for bs to complete intellgnt pop proj. Eclectc & tasteif, not hrd or hvy. Lou, 310-390-3752
 •Etab 90s HR band w/Wamer & Columbia intrst sks bst w/strong bckng vocs. Private rehst. Infl STP, LS&D, old C Trick. Mike, 818-880-1269
 •Experimntl, sonic, solid bs sought by hvy, tnpny, hypnotic band. Pumpkins, Pearl, Doors, etc. 818-766-2581; 818-762-1510
 •Fem bst wtd to form altmtv rock band w/fem voc/guit. Angie, 213-461-6260
 •Fem bst/voc wtd for wrkg band. 310-394-6996

•Gd sngs, funky beats. Bst ndd. Rock solid groove plyr. Lks, race, gender unimpornt. Must lock onto groove like pit bull onto mailman. 213-368-4980
 •Guit & drmmr sks bst, vocs a plus. Into A/Chains, S'Garden, STP. Have atly, 24 trk studio time & label intrst. 310-474-1286
 •Guit skg bst & drmmr to form blues/rock band. I have my own PA & place to ply. Infl Johnny Winter, Zep, SRV, etc. George, 310-587-3203
 •Guit sks bst to form metal band. Infl Armoured Saint, Megadeth, Metal Church. 213-549-0974
 •Guit/sngwrtr forming band. Sks creatv, deditcd bs plyr. Aero, GNR, Zep. Call Stephan, 805-564-9014
 •Intellgnt bst wtd by guit to form light trio. Think Elvis Costello mts Nirvana. Tom, 818-247-6620
 •Killer guit & drmmr sks plyr to complete HR, progrsv, hvy, 90s groove band. Deditcn a must. Infl A to Z, Mike, 818-982-7009
 •Lkg for signed, mgmt, fully funded, paycheck included band in Music Connection? Get real, RIFF RAFF auditing bsts. Cmrc'l rock, no grunge. Jeff, 818-712-9420
 •Look alike ndd for dyed black hr, skinny, hvy, agrsv, flashy band. Pros, cool gear, 24 plus. No hype. Check us out. 213-883-9578
 •Newly formed band w/grt sngs, studio & grt maj label contacts sks verstll bst into Catherine Wheel, C.Trick & Verve. 818-752-9428
 •Newly formed HR/HM band sks pro bs plyr immed. Have east & west airply. Tommy, 213-654-2872
 •Pop altmtv band sks pro bst w/grt image. Infl Radiohead, Catherine Wheel, early Prince. Band has demo deal. 213-851-1680
 •Pro bst ndd by estab career HM band w/progrsv edge. Have mgmt, trnspo, pro equip & pro att a must. Infl Megadeth, Dream Theater. Call Kragen, 310-915-9915
 •Pro bst wtd by hvy band. Infl Tool, Pantera, Sabbath, Helmet. Must be exp, thind. Focused on intense, hvy sound. Andra, 818-761-0288; Brian, 818-783-9166
 •Probst, Geezer, slamming to the kick w/killer image & att. Dio, Priest, Sabbath. Have studio, mgmt, connex. A true opportunity. Lv msg. Dave, 213-874-3930
 •Rock trio sks bst for orig music. Styles of Jack Bruce.

T.Shannon or Noel Redding, J.P.Jones. Michael, 818-909-7875
 •SG, all fem band skg guit. No drugs, no alcohol. Have mgmt, legal & developmnt w/maj label. Srs & commt. 310-289-4734
 •Sid Vicious reincarnated. 213-957-4920
 •Sing/sngwrtr/guit sks bst & drmmr to form eclectic, altmtv grass roots band. Infl Breeders, Husker Du, Hazel, REM, Velvet Undergrmd, etc. PIs, positive att's. Joe, 818-766-6169
 •Skg bst for hvy rock, blues proj. All orig. Only srs musicians call. 818-347-3887
 •Skg verstll & creatv bs plyr, more groove, less flash, for dynamic lem fronted rock unit. 714-776-6467; 310-538-5816
 •Verstll bst w/vocs ndd for srs HR band. PIs, no flakes or egos. Kevin or Wayne, 818-240-8320
 •Vary hvy, agrsv, nail spitting bs plyr ndd to complete estab 2 guit band of same. Vocs a plus. Pantera, Fight. David, 818-763-0553
 •Voc/guit nds bst, 70s, 90s, infl HR & rock Have drmmr, melodies & lyrics. Infl Floyd, Zappa, Stern, You, Trnspo, equip, income, control. Jack, 310-318-6118
 •Well estab cmrc'l HR band sks bst w/pro att, cool image, gd equip. Songwring & bckup voc abil pref'd. Betsy, 818-763-0553; Jim, 818-752-2443
 •Wrkg T40 variety band nds mid west based bs plyr w/ strong vocs. We tour FT. 800-942-9304 x 20784
 •Wtd for orig hrd, altmtv band. Bckng vocs a plus. Deditcn a must. Infl Zep, Ramones, Fear, Jane's, Metallica, etc. Tony, 818-289-1199

•Ken James, pianist, musical director, arrangr, state of art elec piano & string sounds. Pro inquiries only. 805-298-3002
 •Keybds/sngwrtr avail for bluesy, psychdlic rock band. 213-876-8705
 •Keybrd plyr lkg to join T40 wrkg band. Different styles. Can read. Have equip & trnspo. 213-666-8593
 •Pro accompanist avail for singsr proj. Formerly w/Sarah Vaughan & Joe Williams. Herb Mickman, 818-990-2328
 •Pro keybdst has new equip. Lkg for pro sit. Willing to travel. Overseas, 1 nfters, fill ins. Reading capabilities. Also dbl on bckgrnd vocs. 310-677-7994
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 •World class keybdst, grt chops, equip, image, avail for pro sits. Also writes & sings bckups. All styles. Have 3 nat'lly released CD's to my credit. 909-396-9908

11. KEYBOARDISTS WANTED

•70s cover vocal grps sng fun loving keybdst to plyr everything from Abba th the Archies for local gigs. Call Holly, 213-467-1969
 •A Euro pop altmtv band sks keybdst, M/F, who can sing bckups & harmonies. Have demo, legal rep & paid college gigs. Andrew, 818-501-4214
 •Avant garde pop/rockers forming uniq, orig band w/fem voc. Pro business minded to create, rehrg, grc. recrd & deal. 213-656-3930; 310-313-5901
 •BOX In nd of sampling keybdst. Styles hvy groove orientd industrial music. Infl Alice's Helmet mts Jane's Tool. 24 hr lockout. Estab muscns. Liberty, 818-386-8369
 •Fem jazz voc sks jazz pianist to team up & start citywide lounge nftclub act. Infl include Sarah Vaughan, Ella Fitzgerald, etc. Heather, 213-962-3368
 •Fem keybdst wtd to form altmtv rock band w/fem voc/guit. Angie, 213-461-6260
 •Keybdst for P/T wrk w/cover band. Based in Ontario. Bad English to Crowes. Strictly pro. 909-679-7755
 •Keybdst ndd to help form progrsv rock band. Have quit.

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 ***Keybdst** wtd for melcd HR band. Infl Q'Ryche, MSG, Zebra & Rush, Brian, 310-425-6061
 ***Keybdst** wtd Voccs, guit, wrtr, sks keybdst for sngrwrtng team to wrk on orig matrl. Eric Jiroux, 213-734-9592
 ***Keybdst** bckng voc ndd for band. Styles like Yes, Journey, Styx, Toto, Asia, etc. Prodr shopping 24 trk demo. Mgmt, label intrst now. 818-765-4684; 805-494-0372
 ***Keybdst/voc** wtd for band w/big vocs, big melodies & grt sncs & sounds. 24 trk demo, prodr, maj connex, rehrl spc. 818-765-4684; 805-494-0372
 ***Keybrd** plyr w/sampling capabilities & bckng vocs ndd for Euro sounding altmrv band w/wide range of infl. 818-585-0503; 310-288-6604
 ***Keybrd** plyr wtd for estab band. Plyng orig & covers for money. We have lockout studio & 16 trk access. Beatles, World Party, Grate!l Dead, Crowded Hs310-398-2824
 ***Keybrd** plyr wtd for overseas tour w/R&B fem artist & can also collab to write orig matrl. 818-341-5948
 ***LOST AVENUE** lkg for keybdst & fiddle plyr. 310-478-2046
 ***Sk**g supportive keybdst who dbls on rhythm guit for dynamic & versfl fem fronted rock unit. 310-538-5816; 714-776-6467
 ***Thntd** male lyricst w/twensv sng catalog sks male comptr/keybdst in LA, under 30, for demo collab. Michael, 213-874-9818
 ***Very** gifted singer/sngwrtr is lkg for somebody who wrts to be part of something truly ong. Very srs. Infl Elvis Costello, Beatles, Cowboy Junkies, Bowie, 968-8153
 ***Voc/sngwrtr/keybdst** & bst/sngwrtr forming unq, melcd band. Gd vocs, world beat ideas, goals, sometimes hrd edged & danceable. Dan, 818-988-2171
 ***Wtd**, keybrd plyr for reggae band. Exp only who can read. Sammy, 213-291-2563; 818-895-8511
 ***Xint**, xprssv keys wtd for estab world class orig band w/ grt sncs, mgnt & label intrst. This band has srs career potential. 310-477-4314

12. VOCALISTS AVAILABLE

*A snglr/lyricst lkg for hvy, mod band. Urue Overkill, Wirt

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 ***Alttrmv** snglr/sngwrtr/frntm sng estab rhythm section. I am fully pro, lkg for the same. Pumpkins, Radiohead, Kravitz, Frank, 714-969-1879
 ***Attractv** fem pop singer/dancer/lyricst skg partner w/ studio to collab on orig matrl for demo & eventually gig. Nd hit sngs. Srs only. Joan, 818-905-7668
 ***Avail**, male voc w/lyrics. No image, just the purest desire to form altmrv band. Infl Run Westy Run, Cows, Season To Risk, Darren, 213-964-9675
 ***Crtry** fem pop singer lkg to join band. Infl by Wynona, Bonnie, Reba & Trisha. Srs callers only. Dianhe, 818-990-3063
 ***Exotic**, Phillpino, Hispanic Star Search pro fem voc, skg prodr, bands, mgnt w/label deal. Mgmt w/label deal. Pwrfl voc w/style & dancing. Will relocate. Jennifer, 214-296-7401
 ***Exp** snglr lkg for altmrv, creatv band, acous or elec. Like the New Colonial or Triptych. Intrsts, Costello, U2, REM. Call Phil, 213-368-4798
 ***Exp** voc frontm w/image & chops sks ballsy, blues band or guit plyr to form. Infl Jeff Keith, Roth, R. J., 213-851-4393
 ***Fem** voc avail for band/recrdng sfl. Blues/rock oriented. Pros only. Ask for Lee, 805-581-0295
 ***Fem** voc avail for pro rock band & orig. From cmrcl to HR. Style ala Miles, Pretenders, Benetar, Brickell, etc. 818-773-8708
 ***Fem** voc avail for recrdng, perfrmng & demos. Total pro. Ld & bckgrnd Pro sits only. Michelle, 213-755-6942
 ***Fem** voc avail for sessions & demo wrk & shows's. Lds & bckgrnds. Tape avail. Jennifer, 818-769-7198
 ***Fem** voc avail. Ld & bckgrnd. Pro sits only. Margo, 818-597-1826
 ***Fem** voc sks estab band w/mgmt, label intrst. Acous to rock. Grt vox, gd lks, no drugs, egos. Career sincere. Donna, 310-545-3062
 ***Front** woman w/testosterone, plys guit, sks srs, creatv, musicians w/equal sngrwrtng capabilities to join/form orig band. Melcd rock infl. Joplin, Tyler, Seattle, Peri, 213-878-0003

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***Frontm**, exp, image & alt, sks band w/straight ahead rock of Bad Co, sngrwrtng of Stones, hi energy rd hanci, agrns of Zodiac Mind Warp. Cool image. 213-666-8742
 ***Frontm/voc** avail. Strong vox, strong presnc, strong apaeamc. Call Mike, 714-280-1426; 800-678-9884
 ***Inc**redibly thntd fem voc lkg for lds, sngs or studio time. 912-2170
 ***Irish** born world class singer, swing to easy rock, pop & ballads. Most unq & distinguished vox. Recrd & album. Derek P. Finan, 213-877-1937 x 373
 ***Made** to sing. Tenor range. Some writing abil. 60s & 70s style. Infl from Von Scott to Bob Dylan. Jim, 818-957-0752
 ***Male** black voc lkg for T40, overseas sats, 1 nrters. Willing to travel. Also dbls on keys. 310-677-7994
 ***Male** ld voc sks blues rock or southern rock band. Infl Greg Allman, Jack Bruce, Paul Rodgers, Allman Bros. No image mongers nd call. Nathan, 213-666-9542
 ***Male** pop singer avail for demos, jingles & session wrk. Exp. thntd, most styles covered. When you nd a real singer, call me. Steven, 213-876-3703
 ***Male** voc avail for R&B, gigs, studio sessions. 674-8190
 ***Male** voc sks band, 60s w/melody, distortion & harmony. Prives, Stone Roses, MB Valentine. Plys guit too w/ distorted Vox amp. Jeff, 213-650-6126
 ***Male** voc, 28, infl Lennon, McCartney, Gabriel, Lake, skg modern band w/eclectc sound & direction. Jim, 714-449-9874
 ***Male** voc, 28, melcd, sng oriented, Stone Roses, Dave Clark 5, spiritualized, Pixies, gd sns of humor. Jeff, 213-932-0027
 ***Male** voc, 29, no HR, soft, melcd. Infl Pet Shop Boys, Chris Isaak, Eurythmics. Call Mike, 213-650-4532
 ***Male** voc, ld frontm, wrkd w/David Johnson, Steve

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 ***Male** voc/lyricst skg band, connex, mltivld musicians. Infl from REM, Van Morrison, Doors, etc. Open to xperimntn. Cary, 818-342-5575
 ***My** infl are Aero, Crue, Alice Cooper, GNR, Bo Briggs, 204-257-4416
 ***Pro** 2 black fem bckgrnd enhancers. R&B, jazz, blues, salsa, pop, hip hop, scat, this & that. Sks studio & demos only. Page K.C., 213-704-1426
 ***Pro** altmrv rock/pop frontm, infl DePaChe, New Order, Duran, U2, sks exciling focused, pro sfl. Jonathan, 213-876-0145
 ***Pro** fem voc w/class sks peyng gigs only. Styles, R&B, pop, T40. Avail for demos, albums, live perfrmnc. Pls call Susan, 818-762-0583
 ***Singer**, 29, lkg for guit to form spacious, poetic band. U2, Floyd, INXS, etc. Robert, 213-876-2812
 ***Singer**, male, 24, joinform altmrv soul band. Infl Otis, Sly, Seal, etc. No HR. OC area. 714-433-9511

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 *Singer/guitar forming grp. Styles of Loggins, Cetera, Collins, Restless Heart & Toto. Nd pro musicians & writers that can sing. Call Bill, 310-318-5457
 *Singer/guitar/rhythm guit skg band or musics for dark, moody, altmrv pop band. From Radiohead to Nick Cave, 818-994-9325
 *Top ranking reggae rapper from Oakland lkg for bs, guit, horns, drms & DJs to assemble band to ply roots reggae & hip hop. 310-396-0584
 *Van Morrison mts Machines of Loving Grace. Simply Red mts NIN. Get the picture? Moody, soullf voc/lyricist awaits your call. 818-902-0747
 *Voc avail for 80s sounding rock/pop band in vein of Iggy Pop, Bowie. 310-840-4063
 *Voc avail for any type of paid proj. Versit, all styles. Call for tape. Neil, 805-944-4829
 *Voc avail to wrk with Libra & Scorpio musicians in orig proj or band sfts. 310-841-6225
 *Voc, Orange Co area, lyricist, lkg for altmrv, moving, grooving band, Jane's, Peppers. Something w/beat & feeling. Roman Marks, 714-495-1318
 *Voc/guit sks to join/form pop/punk band. Label exp, grt snrgs, lyrics. Infl Replacemnts, Doughboys, Posies, Redd Kross, Best Kissers. Phil, 818-458-1332
 *Voc/guit/sngwrtr skg to form band who want to write snrgs that move the heart. Age 24-30. Micky, 213-876-5319
 *Voc/guit/wrtr avail. Male voc wnts to wrk on orig matrl. Tired of doing covers. Grt vocs. Eric, 213-734-8592
 *Voc/sngwrtr w/grt range & clarity lkg for musics from the school of old VH, TNT, Extreme. Steve, 519-657-4786
 *World class voc ala Steve Perry, Lou Graham, Micky Thomas w/maj album & tour credits sks pro rock act, deal & mgmt. Lv msg. 714-440-6296

12. VOCALISTS WANTED

*Aggrsv, melde. Infl Armoured Saint, Wasp, Metal Church, Larry, 714-990-5621
 *12w/BOX in srch of amazing voc w/PA. Infl Alice's Helmet mts Jane's Tool. 24 hr lockout. Estab musics. No drugs, pls. Liberty, 818-386-8369
 *A #1 voc ndd for big rock band of 21st century. 818-347-4624
 *About time you found a real HR band. We have image, att & tunes. If you can sing & wrk a crowd, call. 310-431-8022
 *Asian fem singer, beautif, can dance, can sing R&B music for R&B fem vocal grp. 310-838-1647
 *Atmosphrc, spacey rock ala Floyd, Jzebel, Trower, etc. Must have very, very cool pipes. Call machine, hear snrgs. 24 hours. 818-786-4287

*Attn vocs. Orig. lng hr HR band w/att auditing quality singer/frontm. We have tint, image & balls. Call if you do too. 714-638-8712
 *Attractv black fem voc w/xtnt range & soullf voc wtd by killer guit/sngwrtr for collab & band. Funky-ish, bluesy HR. Varied styles. Randy, 818-779-0757
 *Balls out voc wrich, deep, charismtic voc for funky, industrial, psychde, hypnotic, Zep-ish w/some rap type music. 310-559-7586
 *Band nds creatv, open minded, borderline psychotic voc. Total dedictn. No rock gods. Males only. Billy, 818-508-1867
 *Band w/album prodr ndrs EMF voc. Raspy, erie, full bodied, ready to recrd & tour. Total pros only. 25-30. Bobby, 818-709-7917
 *Black fem voc wtd for R&B & hip hop. Age ranges from 18-28. Dee, 213-850-7632
 *Black male voc ala Glover, Kraviz, Prince, ndd to front burning funk/rock band. Univ & pwrfl. Hlt matrl. Michael, 818-993-7002
 *BREAK AWAY BOYS sk career minded frontman ala D. Yankees, Gin Blossoms, Ugly Kid Joe. We have label instr. 909-279-4051
 *BREAKAWAY BOYS sk career minded frontm ala Yankees, Gin Blossom, Ugly Kid Joe. We have label instr. 909-279-4051
 *Christian HR band sks ld voc/frontm. Must be born again believer who walks the talk w/desire to evangelize. No flakes. Steve, 818-848-8758
 *Cntry singer wtd for demo recding to be sent to Nashville connex. Must be pro & have your own demo tape. 818-783-4430
 *Complete & prepared grp still lkg for a male vox w/vision. Chops & humor a must. Call us, tell us what you see. Greg, 818-993-5081
 *Cool, sleaze, trashy, gutter rockers sk voc. Infl Hanoi, Dogs, Thunders. 818-793-7571
 *English singer/sngwrtr lkg for fem bckng vocs to complete intellg pop/grp. No tradit'l rock bckng vocs, more breathy & textural. 310-390-3752
 *Entry singer wtd for demo recding to be sent to Nashville connex. Must be pro & have your own demo tape. 818-942-9304 x 20784
 *Extremely raw, soullf guit sks intense, focused, frontm inspired by Farrell, Bono & Rollins to form core of band. Kevin, 213-464-5899
 *Fem bckup singer wtd for aggrsv, R&B band in style of Ramones, C.Trick, NY Dolls. Gd harmony abil req'd. Randall, 213-850-7301
 *Fem diva ndd for hi energy dance music proj. Srs & pro only. 818-501-4985
 *Fem ld voc, under 25, black, hispanic or mutatto, w/ing hr, sexy image, wtd for funk/rock proj. Early Prince, Hendrix. Funkadelic. 310-372-3208

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*Fem voc for pop altmrv proj w/fem themes. 25 & under. Alex, 310-452-5037
 *Fem voc wtd for band w/grt snrgs. Infl Sonic Youth, PJ Harvey, Daisy Chainsaw. Leslie, 213-654-2482
 *Fem voc wtd for new funk. hip hop grp. Ages 18-25. Randy, 310-840-8610
 *Fem voc wtd for R&B grp. Michael, 310-998-9791
 *Fem voc wtd for top, pop/rock act. Prodr w/fmaj recd label & movie studio connex. Media household also forming. 310-281-1891
 *Fem voc wtd. Infl PJ, Gabriel, B52s, Juliana Hatfield, Belly, Missing Persons. 213-937-8908
 *Fem voc/dancers ndd to complete grp. Pros only, no egos. Deal to tour pending. Pkgs to Trey, PO Box 1363, Studio City CA 91614
 *Flamboyant, individualistic singer/sngwrtr sought to collab, form band w/publishd sngwrtr/ld guit. Into Beatles, Queen, Saigon Kick, Byrds, Jellyfish. Race, gender non issue. 818-985-3617
 *Funky diva ndd to complete rocking, soullf fanatics as part of duo, ld vocs. Infl by Chaka Khan, Arnie Lennox, En Vogue, Ciela Adams. Jeff, 213-867-0274
 *Guit & dmtr skg ld voc. Into A/Chains, S'Garden, STP. Have atty, 24 hr studio time & label instr. 310-474-1286
 *Guit orientd rock w/60s R&B Motown infl for studio proj, paid sessions. Must be exp & have tape. Jim, 818-716-0105
 *Hvy aggrsv metal band sks w/PA & trnspos. Infl old Metallica, Maiden. We have label instr, lockout studio & gigs pending. John, 310-697-4984
 *John Barrett, I tried to call you for a demo, but get a msg that you moved. Pls call & lv your new phone #. Jeff, 310-312-1874
 *Kansas sks Steve Walsh. N Hollywood area. 818-985-1147
 *Killer guit & dmtr team sk voc to complete HR, progsv, hvy, 90s groove band. Dedicn a must. Infl A to Z, Mike, 818-982-7009
 *KRAYOLA KIDS sks hi energy pop singer. Infl Beatles, C.Trick, Elton John, Enuff. Young, fun image, ages 18-26. Holly, 213-462-5385
 *Ld voc wtd by keyboard w/studio & killer rock tape ready now for pwrfl, soullf, creatv singer w/charisma & exp. Kurt, 818-780-1846
 *Ld voc wtd for T40 classic rock band. Band rehrl in Lng Bch, Rob, 310-594-6176
 *Ld voc/frontm wtd by versit, melde HR band w/srong matrl. Lyrics very importnt. 310-792-0302
 *Lka not impct, abil. is. Stevey Tyler, Axl, Plant, Randy, 213-463-3828
 *Male & fem voc ndd by keyboard/arrangr for demo wrk on spec. Jeffery Osborne, Whitney Houston style. Call Aaron, 213-883-1786
 *Male ld voc wtd by melde, progsv rock band. We have the music. If you have lyrics, lenor range, rock image, call us. Joe, 818-767-4885; Dan, 805-581-4939
 *Male voc wtd by guit/sngwrtr to collab & form core of HR

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female vocalist wanted
 for techno-pop duo
 Infl: erasure/eurythmics/kraftwerk
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 Male, Latin heritage (Spanish speaking not necessary), age 17-23. Style: R&B with wide range. To join a singing group called Dali for recording demos with a well-known producer. Label interest. Singing on a movie soundtrack in works for this group with producer is possible. For auditions this Friday, please call Shirley at **213-961-2472 (pager) or 818-449-8962**

band, lng hr image, pro att. 818-985-3076
 *Melde frontm for altmrv band w/mgmt. Kraviz, Kings X. Uniq phrasing, strong voc. Intellg lyrics, complex melodies, progsv funk infl. No dinosaurs, mamma's boys. 213-869-4093
 *Melde, throat ala Giant, S'Garden w/soullf & range for guit driven, progsv, funky HR. Share lyrics, vocs. Guit? Label instr. Kevin, 213-465-4615
 *Pro top voc wtd for T40 classic rock band that rehrl's in Lng Bch. Rob, 310-594-6176
 *Pro, dedictd male voc/lyricist. Infl Stones, Mellencamp, etc. Must be team plyr, Srs only. Mike, 213-939-7761
 *Progsv HR band sks male ld voc. Into Dream Theater, Marillion, Rush, Zep, etc. 213-625-1149
 *Pros only. Aggrsv voc wtd for orig metal band w/balls. Must have wide range. Call for audtn. Tony, 818-981-1204
 *Pwr voc wtd. Dio, Tate, Soto, Dickensen style vocs. Lyrics & music ready. Have PA & studio. Also will collab. 213-467-6876
 *Pwrfl male voc to complete aggrsv, hvy band that borders on speed metal. Infl new Priest, old Megadeth. You nd PA & trnspos. Oscar, 310-679-4183
 *R&B pop fem voc wtd to complete srs R&B pop, girl grp. Very dedictd only. Ben, 818-373-9095
 *RIFF R&B sks male voc. Must sing, not scream. DLR to Jovi, Yankees, Stewart. Image not as importnt as tint. Jeff, 818-704-1060
 *Sharon Brown, where are you? Your number is disconnected. I nd to talk to you. Call guit plyr Randy from Bandition jg, 818-779-0757
 *Sick, demented voc ndd. Infl Pantera, S'Garden, Ice Cube. Don't call if you don't shred, 818-769-0702
 *Singer wtd for melde HR band. Infl O'Ryche, MSG, Scorp. Brian, 310-425-6061
 *Singer/frontm ndd for orig rock band. So Bay area. 310-402-8762
 *Ultra hvy altmrv band nds estranged voc in vein of Laughing Hyenas, Pantera, Fudge Tunnel, Rollins. Must have timo, endurance, open mind. 213-467-3078
 *Voc ndd to replace. Lots of uniq sounds, lks & things to say. Must be yourself. Must be yourself. And, must be yourself. Pros only. 818-803-6590
 *Voc, demented voc ndd. Infl metal band in Tampa w/industrial & Seattle overtones. Majngmt pending. No screamers. Pros only. Jeff, 404-636-1147
 *Voc wtd by altmrv punk band. Infl Nirvana, Sonic Youth & L. 7. 213-464-7007
 *Voc wtd by forming band. Must be srs but have fun. Infl world & spirit. Robert Carrillo, 213-871-8055 x 608
 *Voc wtd by HR band located south of LA. Must have image & dedictn & willing to relocate. Infl XYZ to Skid. 619-670-0336
 *Voc wtd for altmrv dance/rock, groove proj. Airt, breathy vocs ala BBM, Primal Scream, etc. 818-786-7626
 *Voc wtd for cmrdl HR band. 818-718-2657
 *Voc wtd for tradit'l HR band. Must be aggrsv & pwrfl & have PA & trnspos. 310-214-9931
 *Voc/singer wtd for rock/blues band. No egos or flakes. Srs inquiries only. Call Victor, 213-962-1600 x 1583
 *Warner Bros instr. Hvy groove act sks ballsy, low end voc, 20-26. Voc infl Metallica, A/Chains. No balls? Don't call! Pros only. Lv msg for Steve Owen, bus hrs, 818-995-8691
 *We nd an extremely charismtic & stylish frontm aka Bowie, Mike Monroe, Dogs D'Amour, C.Trick, Pussycat. 818-385-4052
 *What happened to Bad Co? Journey? What happened to all the killer bands? Forget the 90s retro rock. Let's get some real rock happening. Gary, 818-997-1256
 *Wtd, ld singer for rock band. Call Jeff, 310-214-6179
 *Wtd, singer for demo proj, could ld to recrdng contract. Have studio time & connex. R&B & house music. David, Lng Bch, 310-432-2622
 *X-Dead White & Blue rhythm section & guit sks confident, aggrsv voc to complete newly formed band. Call Robbie, 818-761-4674; Rich, 818-980-3856
 *Xint singer w/grt range & presnc ndd for progsv band.

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 *You, dyed straight hair, aggrsv, skinny, gd att, 24 plus. Us, hvy, solid matrt, cool gear, pros, direction, no hype. 213-869-9578
 *Young, aggrsv, pwrfl voc, under 25, w/killer stage presnc, wtd by aggrsv, verstl R&R band. Must be ready for toumg. Rick, 213-223-3658

13. DRUMMERS AVAILABLE

- *10 yr rock dmr lkg for pro, tlnd musions who believe in sngwrtng. Grt gear, connex, variety of infl, fast learner. Tommy, 818-906-9733
- *A gd dmr, 31, lkg for trio sit ala Police, Cream. Paying gigs pref'd. No drugs, no moans. 310-318-0155
- *A pro dmr, rock, blues, jazz, soul, pop, avail for studio or live perfmcns. Doug, pager #310-992-3255
- *Act now. Call me. Blues, rock, cntry & more. Tlnld & dependbl. Paid sits only. 310-318-0155
- *Aggrsv dmr lkg for 90s style industrial dance band. Acous/elec set. Very srs & very deditcd. Into NIN, Ministry. Call Marco, 714-536-1768
- *Awesome dbl bs pwrhouse, maj chops, recrd credits, image, xtensv stage, studio exp. Sks estab, complete band w/pro mgmt or deal only. Pete, 213-464-2677
- *Awesome, dbl bs pwrhouse, maj chops, recrd credits, image, xtensv stage, studio exp, sks estab, complete band w/pro mgmt or deal only. Pete, 213-464-2677
- *Usy groove style dmr avail 24 hrs a day for sessions or csls only. Verstl pro, flexible, negotiable. Srs inquiries, pls. Bobby, 818-584-0192
- *Dmr avail for band w/mgmt. Style of Hanoi, Dogs, Thunders, Throbs. If you don't know these bands, don't call! 818-793-7571
- *Dmr avail for session wrk & club wrk. Can read & wrk w/ click. Exp in all styles. Call John, 818-760-4569
- *Dmr avail. Strong groove, meter, pro att. Grt pocket plyr or laid back w/dynamics or tribal. Adapts well, many infl. Srs only. Pete, 818-768-1318

- *Dmr aka uniq, aggrsv, 90s, pwr dance, ballad band. Madonna mts GNR. 310-540-5790
- *Dmr starvng for heap of funky, blue soul w/side of jazz. James Brown, BB King. Pro drms & percnsn. 213-960-1070
- *Dmr to form/join rock band. Infil Vai, Dream, Chains. Deditcd. 18-24. Brian, 310-820-0163
- *Dmr, 33, sks mature band. Orig &/or covers for exercise & developmnt. Have xint exp, equip, vocs. Styles, rock, funk, creatv. Paul, 818-753-5301
- *Dmr, Infil by Who, lkg for orig, pro quality rock band. Call Dave, 310-397-1299
- *Dmr, pro plyr from the old school. Sks wrkg sit. Avail for fill ins, csls, sessions, clubdates, week nfters or any paying sit. Versed in all styles. Steve, 818-364-1787
- *Fem dmr lkg for rock band w/orig sound. No pros, no love cortex, pls. 310-594-6176
- *Fem dmr w/positiva, deditcd, hi energy & easy going att avail now. Call Jennifer, 213-466-4865
- *Grooving, funky, hip hop dmr avail for signed or close proj. Infil P-Funk, Graham Central Station, Sly, I have wrkd w/Digital Undergrnd & Teddy Riley. Jonathan, 310-477-4314
- *Loud, loud dmr w/solid tckr join/form vicious, disruptive, glam band w/sngs from the heart. John, 310-568-8625
- *Pro world class dmr avail for pro wrkg sits. Scott, 310-328-9255
- *Pro dmr & bs team w/xint image & equip sks pro HR/HM band. Rob, 310-594-6176
- *Pro dmr skg estab rock band w/progrsv edge. Relocating to LA. Infrstd in recrdng & toumg. Have pro equip. Roger, 619-270-5158
- *Pro dmr/percussn stn avail for studio wrk, club wrk & possible toumg Exp in all styles. John, 818-760-4569
- *Time keeper. Misc styles for studio & live perfmcns. Send demo to 10153-1/2 Riverside #205, Toluca Lake, CA 91602
- *Top dmr w/xint lkl vox forming adult, contmpy band, Chicago, Restless Heart, Loggins & Little River Band. Nd wrtrs & sngrs that can ply. Call Bill, 310-318-5457
- *Verstl dmr sks xint, I repeat, xint musicsn to form/join

- band & blow LA away. Dori, 818-343-3269
- *Verstl groove dmr avail for live & studio dates. Gretsch endorser. Infil Bonham, Bozzio, Bruford, etc. Paid sits only. Call Paul, 818-985-3700
- *You wrt the best, you must be the best. Skinsman, formerly from Moss, skg seasoned, ltry pro sil. No diaper boys or canes. Joey, 310-395-3963

13. DRUMMERS WANTED

- *#1 single kick dmr wtd to form orig band in N Hllywd. Verstl enough to try anything & begin a new rock scene. Harmony boing vocs a plus. Steve, 818-763-4450
- *#1 langwrtng team sks solid dmr w/gd meter to complete 4 pc band sit. Infil old Zep, Aero. Chris, 818-798-6657
- *100% dependbl hrd hitting dmr w/small kit in 20s w/lng hr wtd by southern rock voc & guit. Toumg van a plus. 213-739-3726
- *Active, early 20s, dynamic, creatvly expressv & aggrsv. To join starting band w/orig matrt. Your infl straight jazz. Jane's, Rage, Louis, 213-464-5537
- *Aggrsv dmr in mid 20s wtd to complete innovatv, HR trio w/progrsv fusion edge. 213-254-2626
- *Aggrsv, tastftl dmr for gigging, orig, melcd, rock band. Lkg for people easy to wrk with. 310-836-0564
- *Aggrsv, tastftl dmr for gigging, orig, melcd rock band. Lkg for people easy to wrk with. 310-836-0564
- *All fem rock band lkg for fem members. Dmr wtd. Must be hot lkg. Requel, 213-931-8809
- *Angry dmr who nds to ply for hvy blues based band, Zep to S'Garden. No flakes or proj hoppers. Matt, 818-752-6420
- *Animalistic dmr wtd to form new HR band. Vein of Tommy Lee, Eric Carr & Alex VH Mike 818-367-3846

- *Artistic, aggrsv dmr ndd for 3 pc hrd blues band. Hendrix, Howlin' Wolf, Winter, Muddy, Cream. Covers & orig. George, 310-456-9986
- *Audltng dmr's now. Cng, pro caliber, HR band sks srs team plyr. Meter & exp a must. If you are deditcd to music, call Kelly, 310-431-6002
- *A vant garde poprockers forming uniq, orig band w/fem voc. Pro business minded to create, rehtrs, gig, recrd & deal. 213-656-3930; 310-313-5901
- *Bonham, Simon Kirk style back beat dmr for English band. Pro sit. Sean, 818-761-2688
- *BOX In nd of dbl bs dmr. Infil Alice's Helmet mts Jane's Tool. 24 hr lockout. Estab musions. Liberty, 818-386-8369
- *Bat lkg for dmr w/rehrl spc only to form blues onend HR band. Rebelious att, sleazy image, Hllywd area. No 818's. Eric, 310-657-0116
- *Cntry dmr wtd. 818-842-5226
- *Deditcd dmr wtd by guit forming band. Aero, GNR, Zep. Call Stephan, 805-584-9014
- *Dmr & bs wtd for uniq, srs, WLA band. Infil Hendrix, Zep, Jollyfish, but mostly us. Deditcd, Inrspo a must. Mark, 310-285-8154
- *Dmr avail for studio recrdngs, paid gigs, all styles. 8 yrs dmmng exp. Have pro gear. No drugs. 23 y/o. Clean, lng hr. 714-969-6935
- *Dmr for altmy band voted 2nd best unsigned band, 1993 LA Rock Ears award. For elec & acous shows. Srs only. No Neil Pert. John, 213-381-7450
- *Dmr ndd for fem fronted rock unit. Verstl & creatv w/tasty licks. 310-538-5816; 714-776-6467
- *Dmr ndd immed for gigging southern rock band. Melencamp, CCR, Headhunters, Satellites, Elvis. 310-498-3571
- *Dmr ndd. T40, KROQ, 80s & 90s cover band. Must sing

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- Drmmr wtd by estab band. Gigs pending. Dark, hvy sound. Sabbath, Zep, Doors. Dynamic plyr ndd. Slow tempo. Business ready. 818-503-7429
- Drmmr wtd by hyperactive surfers band into Iggy, Hendrix, Marley, Fishbone. Call Gavan, 818-557-1365
- Drmmr wtd contmpry blues band. Pro att, pls. Call Tony, 310-949-5510
- Drmmr wtd for altmrv rock band. Infl include REM, Posies, REPlacemnts. Ready to gig & recrd demo soon. 213-655-7356
- Drmmr wtd for estab rock band. Infl by society today & its crumbling morals. Love Queen, Hendrix, Metallica & Beatles but have own voice. 818-831-1638
- Drmmr wtd for fem fronted altmrv rock grp. Infl PJ Harvey, Belly, Breeders. Laura, 213-874-5306
- Drmmr wtd for fem fronted altmrv rock grp. Sounds like PJ Harvey mts Breeders. Have demo & gigs. 213-874-5306
- Drmmr wtd for oldies, classic rock cover band w/paying gigs. Must be depend3. Vocs helpfl. Jeff, 818-348-6671
- Drmmr wtd for Orange Co based cover band w/gigs booked in near future. We cover classic rock from Zep. Aero to today's music like Pearl Jam. 714-963-1464
- Drmmr wtd for orig band. Beatles, Violent Femmes, Ramones. Ready to gig when you are. Pls call for demo. 818-249-8383
- Drmmr wtd for orig rock band. Must have exp & trnspo. Call Rick, lv msg, 818-880-8917, 805-371-1511
- Drmmr wtd for paid gigs. All orig. Gd tunes & vocs. Merrenanes welcome. Exp only. So Bay, Jim, 310-376-8166
- Drmmr wtd imined for orig rock grp. Infl Extreme, Rush, Starship, VH, Kravitz. No drugs. Peace, 818-344-7484; Janet Planet, 818-766-9573
- Drmmr wtd to complete band into Pantera, Rollins, Ministry, Danzig. 310-473-5752
- Drmmr wtd to complete band. Infl Jane's, Primus, Faith. Have 24 hr lockout studio, full PA, ready to gig. Call Mark, 310-996-0066. Eddie, 213-666-5706
- Drmmr wtd to complete band. Style of Rage, Primus, Faith, Jane's. Have 24 access studio, PA, ready to gig. Eddie, 213-666-5706; Mark, 310-996-0066
- Drmmr wtd to complete bluesy, soufl, HR band w/world class matr, alt's & ambition. Absolute pros only. 310-240-3176
- Drmmr/percussnst wtd by forming band. Must be srs but have fun. Infl world & spirit. Robert Carrillo, 213-871-8055 x 608
- Drmmrs, lkg for an easy ride w/signed act? Don't call us. We nd a hrd wrkg, verstl, hrd rocker. Kevin or Wayne, 818-240-6320
- Easy going cowboy ndd for cntry/rock band. Infl Travis Tritt, Alan Jackson & Eric Clapton. Hrd wrk now, big bucks later. Marshall, 818-753-9810
- Emotions, splrt, w/range & intensity. U2, Jane's, Doors. John, 213-469-6805
- Estab HR band sks single kick drmmr w/mage, Style of AC/DC, Kixx, Stones. Get it? No clue? Don't call. 818-785-4367
- Exp drmmr w/gd meter & dynmcs wtd to complete jazz &

altmrv infl rock band. No HR or HM, pls. Call Glen, 9-5, Mon-Sat, 213-629-2285 x 128

- Experimntl, psychdnc, progrsv, groove triok lkg for creatv, ungl, intellgnt, elitst drmmr. 21-25 w/big sound & big groove. 213-467-3375
- Fem drmmr wtd to form altmrv rock band w/fem voc/guit. Angie, 213-461-6260
- GLASS SHADOW is now accepting demos from dbl bs, hrd hitting drmmrs. Have altv. Hvy rockets only. Infl Crue, old Leppard, Kiss. Call for appt. 714-839-6266
- Guit based team w/album prodr ncs drmmr. Total pro only. 25-30. For recrdng & tourng in 93/94. Infl Zep mts Metallica w/Anthrax. Bobby, 818-709-7917
- Guit skg drmmr & bst to form blues/rock band. I have my own PA & place to ply. Infl Johnny Winter, Zep, SRV, etc. George, 310-587-3203
- Hl tech drmmr wtd by ht tech bst/d voc to form hvy, progrsv, rap band. Infl Dream Theater, Rush, Sabbath, Kansas. 818-951-1442
- Hrd htrns, groove orientd drmmr wtd to complete altmrv pop/rock band ala Pixies & REplacemnts. Call anytime. 213-871-6856
- Intellgnt, open minded for dark, melic, slow to medium tempo metal. No thrash. Over 30. 818-785-6114
- K/A, HR, non grunge band nds drmmr now. All orig. Exp, chops & meter mandatory. Srs only. Hank, 714-638-8712
- Kings X, Police type band sks drmmr w/aint sns of groove, time, space. Sexy, subtle, swingermeister. Male or fem. We have intellgnt sngs & mgmt. 213-969-4093
- Leppard style band nds drmmr. Call Dean, 310-657-5470
- MADAREUS sks dbl bs drmmr. Mature, creatv, aggrsv, rock/metal style. 213-467-6876
- MAMA KARMA nds hrd hitting drmmr to complete classic rock band of 90s. Must have big sound. Infl Zep, Crowes, Who, Kravitz. Hendrix. 818-753-9810
- Meids altmrv band nds ltnid, dynamic drmmr. Call Joe, 310-827-2979
- New altmrv band sks solid, pro drmmr. All orig sngs. Infl include U2, Simple Minds, Crowded Hs. Rehrrs in Valley. Under 26, pls. Chris, 805-287-4529
- OFF THE CROSS, a metal band, sks dbl bs drmmr. 818-960-9765
- Percussnst sought by pop solo artist for live, coffeehouse, acous trio & recrdng. Nice people, grt music. 23-851-9096
- Percussnst wtd for funk/soul R&R band. Zoe, 213-727-0246
- Pop altmrv band sks drmmr w/grt image. Infl Radiohead, Catherine Wheel, early Prince. Band has demo deal. 213-851-1680
- Pro drmmr ndd by estab career HM band w/progrsv edge. Have mgmt, trnspo, pro equip & pro att a must. Infl Megadeith, Dream Theater. Call Craig, 310-915-9915
- Shock rock band, REBEL REBEL sks drmmr. Into old Kiss, Plasmatics, Pistols. Must have equip, money & trnspo. Any area. Jet or Teddy, 909-875-9521
- Single kick drmmr ndd for non poser Hllywd band. Infl Aero, Guns, Metallica, Motorhead, etc. Ages 18-25. Srs only. No poser boys. 213-856-6125
- Single kick drmmr ndd for non poser Hllywd band. Infl Aero, Guns, Metallica, Motorhead, etc. Ages 18-25. Srs only. No typical ad callers. 213-856-6125

- Skq drmmr. Pref jazz infl. Bonham approached, for hvy rock, blues band. Call Chris or Max, 818-347-3887
- Skinny, short hr, fun drmmr wtd for altmrv pop band w/inde. Call Bill, 213-464-4366
- Strong drmmr wtd. Infl old Aero, Hendrix, Zep. No fat aging dudes. 818-349-1459
- The Air National Guard Band of So Cal is lkg for P/T set drmmr. Must read music. Gd pay, benefits. Dave, 818-281-2241
- Wny pwrfl, aggrsv, dbl kick drmmr ndd to complete estab 2 guit band of same. Vocs a plus. Pantera, Fight, David, 818-763-0553
- Wtd for orig hrd, altmrv band. Bckg vocs a plus. Dedicat a must. Infl Zep, Ramones, Fear, Jane's, Metallica, etc. Tony, 818-289-1199

14. HORNS AVAILABLE

- Sax avail. Also plys flute. Any style, can read, can write music & horn arrangements. Studio wrk, TV, jingles, tours, etc. Chuckie, 310-604-0442
- Sax plyr avail. R&B, funk, blues, rock, contmpry jazz. Pro srs only. 213-962-1997
- Sax plyr/EWI wind synth plyr avail for studio wrk, demos, all styles. Also for horn section arrangements. Rick, 818-845-9318
- Sax/flute plyr avail for studio & pro wrk of any kind. All styles. Maurice, 213-662-3642
- Trombonist avail for rock, classcl & jazz gigs. Dave, 818-281-2241
- Trumpet plyr & also Angel City Horn Section, avail for pro srs only. 818-882-8354
- Trumpet plyr who dbls on trombone lkg for pro wrkg srt w/R&B or horn grp. Gd image, can travel. 818-551-9501

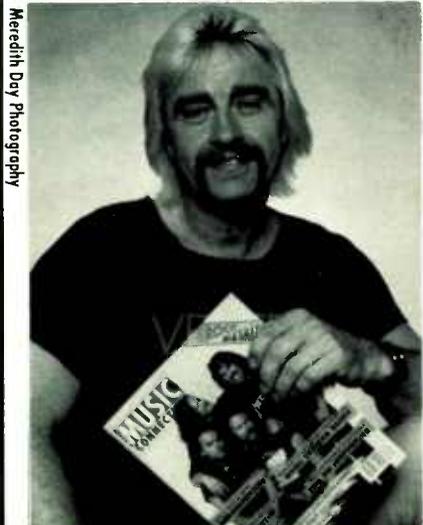
14. HORNS WANTED

- Horn plyrs wtd for funk, soul, R&R band. Many contacts, have demos. Zoe, 213-727-0246
- The Air National Guard Band of So Cal is lkg for flute, clarinet & sax plyrs. Must read music. Gd pay. Dave, 818-281-2241

15. SPECIALTIES

- A new video show showcng unsigned bands & sngwrts is now lkg for artists nationwide. 213-960-2073
- Attrn film students. Let's us score your short films & videos projs. Dave, 818-985-1147
- Band sks band to share lockout rehrrl spc. Michael, 310-641-5608
- Body builder multi instrmntlst w/uniq challenging matr of distinctv style sks investor for demo prof. 310-281-4794
- Brian West, where are you? X-bs plyr of London. 213-876-5606
- Cntry fiddle plyr wtd for orig shows band. 818-842-5226
- Dancers ndd for oldies show. No pay. American Bandstand, Rockettes, etc. Peter, 818-894-4505; 310-608-6821

- ENGINES OF AGGRESSION sks pro guit tech/electrc tech. Must be able to trouble shoot & fix electrc gear. Nat'l tours in 94. Call Rik, 213-893-2861
- Enlightened, dedictd person sought for SOUL DESIRE. Have mgmt, label intrst. Grt opportunity. Must have passion, ready for success. 310-288-5009
- Fem fiddle or pedal steel plyr wtd for orig cntry/rock band w/Euro booking, etc. 213-960-7848
- Guit tech avail for HR band w/pro att. Willing to learn, hrd wrk. Harvey, 818-505-9515
- Incredbl sounding duo w/inde indie CD out lkg for maj mgmt, label &/or distribution. We have money making, radio hit sngs. 909-396-9908
- Info concernng Paul McCartney's mgmt co. Easter, 818-904-3499 x 456
- Investor wtd for orig rock band, BOSTON TEA PARTY. Album almost finished. Call Gregg, 909-353-9507
- Lauren or Darrin Scheff, call 213-466-2982
- Music director ndd to help put together tour for overseas w/fem R&B artist. Elaine, 818-341-5948
- Music tech avail. 213-662-1374
- OFF THE CROSS, a metal band, sks mgmt & booking agent. Call Rick, 818-960-9765
- Pedal steel plyr wtd. 818-842-5226
- Prodrw/rock credits wtd for all fem band. 818-345-3873
- Recrdng engineer, recrdist, mixer, studio builder, grounding for noise reduction, etc. Gt ears, 20 plus years exp. Call Michael, 213-573-3550
- Soundman w/creatv mind & approach wtd for live shows w/hvy, altmrv band. Psychdnc, world beat ala Jane's, P. Gabriel, U2. Pay negotiable. 213-960-7970
- Soundman w/creatv mind & approach wtd for live shows. Hvy, psychdnc, world beat ala Jane's, Gabriel, U2, Floyd. Pay negotiable. Troy, 213-960-7970
- William Kenow, William Kenow, William Kenow. Does anyone know the whereabouts of William Kenow? Pls call Rosemary Angelique, 818-792-4308
- Wtd. Bands & acts for exposure thru showcs's & cable TV. Call for holiday bookings. Johnny or Brenda, 818-765-3219
- Wtd. Pro recrdng studio owner nds partner w/24 trk equip. New building w/iso booth. Grt opportunity for engineer w/bkup & no space. 818-762-0764
- DRIVEN STEEL assembling road crew. HR/HM music. Guit, drmm tech, exp. N'd trustworthy, reliable, drug free, people w/trnspn. M/F. Rewards for loyalty. 714-998-4856
- No competition. Nidra Sylvers, 818-506-7057
- OFF THE CROSS, a metal band, sks mgmt & booking agent. 818-960-9765
- Investor wtd for orig rock band, BOSTON TEA PARTY. Album almost finished. Call Greg, 909-353-9507
- Mgr or sng plugger wtd by recrdng artist/pianist w/2 albums to represent body of wrk to labels, pubshrs, etc. 818-789-9211
- Morrison's little brother, plys guit, nds to talk to David Gefen. Phi, 310-798-5461
- New jazz fusion grp now lkg for mgmt or financbl bckng. All pro plyrs. 818-760-4569
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•Tenor sax wtd for jazz, funk proj. Infi P-Funk, Gary Thomas, Anthony Braxton. Call Mathew, 213-936-7732

•Wtd, dead rock star look alike for upcoming video. Sng any rock stars, John Bonham, Randy Rhoads, Keith Moon, Jim Morrison, etc. Steve, 213-917-9778

•Wtd. Creaty violinist, similar to Shankar, for recording proj. Infi P.Gabriel, Sling, Bryan Ferry. Mark, 818-363-9329

•Wtd. Finished product master CDs & tapes for new CD ROM proj. 213-463-7527

•Arrangr/conductor ndd by young film compar, compmpy to modern, E.Carter, Bartop, Vangelis, etc. Pts, no high brow, culture vultures. Pay involved. Joshua, 818-842-6848

•Atty wtd. Musician suffered explosion injuries. Santa Monica Superior, SCOO9824 Issue Section 4, duty to disclose explosion hazards. Chris Enikaon vs Cenex, Tapestry, Largo, 818-980-9176

•Bands w/some following wtd for possible club bookings. No hrd hting styles. Mike, after 6, 213-662-1597

•Booking agent ndd for 140 band w/2 fem's. Foreign or domestic. Shellie, 818-361-9414

•Choreographer w/hop. Madonna style wtd for fem grp. Call for appt. Mark, 818-887-6125

•DJ/skratcher wtd for band that rocks. Into NWA, Public Enemy, Rage. Pts lv msg. 310-402-2261

•DRIVEN STEEL assembling road crew. HR/HM music. Guit, drm tech. Exp. Nd trustworthy, reliable, drug free people w/imp. W/F. Rewards for loyalty. 714-998-4856

•European representation wtd by pro cntyrock act receiving airplay in Western Europe. Linn, 702-438-8798

•Fiddle plyr & bs plyr wtd for acous cnty, honky tonk band. Tom, 818-779-7855

•Film director avail. Grad of maj/film school. I'll direct your video for free. No budget too small. 213-462-4586

•Finders fee for anybody who can help get my sngs placed in movie soundtrks, jingles, TV, etc. Have xint master quality demo. 818-773-0551

•Help! Anyone w/any info on how to get in touch w/Rony Cathey, former Cold Sweat voc, pls call me. D.J., 818-567-2994

•INSIDE OUT sngs pro mgmt & financi bckng. Have xint

sngs, image & pro att. Paul, 818-963-2392

•Internat'l market singr/sngwrtr w/image, moves, grt sngs, 16. **SONGWRITERS**

•A grp of exp sngwrtrs is lkg for R&B voc, under 25, to write for. Grt industry contacts. Grt studio, grt opportunity. Michael, 213-851-6391

•A1 trax, orig tunes avail for your demo or recrd. R&B, new jack swing, dance, pop/rock, etc. Maurice, 213-662-3642

•ASCAP NAS pro wrtr sngs voc/lyricst w/publishng deal for collab. R&B, hip hop, dance, house styles. Mike, 818-417-0696

•Cntry sngwrtr w/studio & publishng lkg for collab. Modern & tradit'l styles. Pros only. 818-781-8193

•Czechoslovakian compar lkg for perfmcnc or video

artist. Must be srs & ready to wrk. 213-661-5260

•Flamboyant singr/sngwrtr sought to collab, form band w/publishd sngwrtr/ld guit. Into Beatles, Queen, Saigon Kick, Byrds, Jellyfish, etc. Race, gender non issue. 818-955-3617

•Former Warner Chappell staff wrtr sngs cowriters w/studios. We both have to hustle. 818-902-0747

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