# ITH ANNUAL CALIFORNIA BAND DIRECTORY

. XVIII, No.7 03/28/94 to 04/10/9

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# CONNECTION

HE WEST COAST MUSIC TRADE MAGAZINE™

What Musicians HATE About

MUSIC INESS

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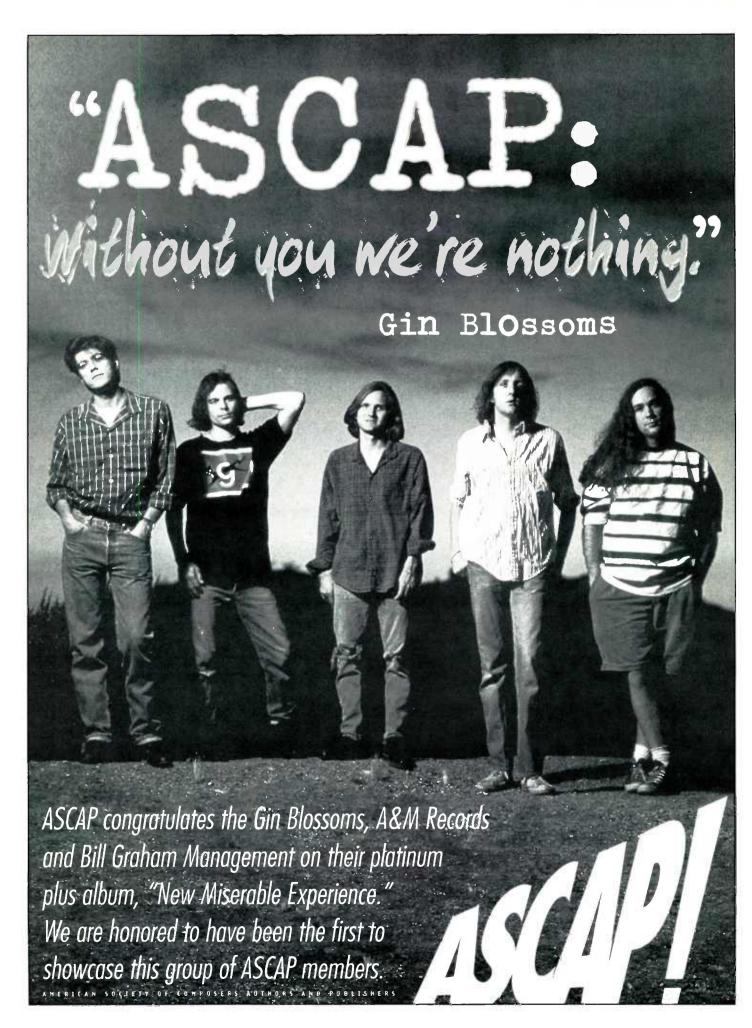
DAVID LEE ROTH

RECENTLY SIGNED BANDS
TALK ABOUT TURNING PRO

RCA'S MID-EASTERN PROMO COORDINATOR
SCOTTI BROS. VP/A&R URBAN MUSIC
SONGWRITER PROFILE: JOHN BETTIS

World Padio History





# MUSIC

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MMAN

MUSIC CONNECTION, MARCH 28-APRIL 10, 1994

# **FEATURES**



22 DAVID LEE ROTH

Having just released his latest album, Your Filthy Little Mouth, Diamond Dave is back on the road doing a mini-tour of the U.S. to prepare for his forthcoming world tour. Never at a loss for words, Dave brings us up to date on his career.

By Sean Doles

# 36 TURNING PRO

What happens to a musician's mind set when he/she crosses the line and goes from unsigned to signed; from amateur to pro? MC spoke with eight newly signed artists who explained what turning pro means to them.

By Tom Farrell

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# Demo Thanks

Harlan Hill Riverside, CA

"My demo was critiqued in Issue #5 and I was just calling to say thank you. I've received a lot of phone calls and I'm very encouraged because I decided to start singing, or actually recording, at age 31. I kind of put it off. I'm glad I decided to get back in the business. I feel my songs are a little stronger than the critique, but this is really the first time I've had somebody in the industry listen, so I'm willing to accept some criticism. I appreciate the magazine because it opened up a lot of doors for me; it educated me. I wish I had been doing this years ago. Anyway, I just wanted to say thank you for the critique and maybe you'll see me on the charts one day."

# A Rush To Judgment

Dear MC:

Although his intentions may have been good, Sean Doles may have done more harm than good to Rush in his review of their Forum show.

I am a huge Rush fan, and I

# WRITERS

## Music Connection is looking for feature writers and reviewers.

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- Must be responsible and able to meet deadlines.
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watched this show with awe. I'm not sure Sean Doles was even there!

First of all, I hope the mis-spelling of "Time Stand Still" was a typo. I have to tell you, Sean, Rush doesn't have a song titled "State Of Grace." And finally, Rush didn't play "Big Money" that night. I could send you a copy of their set!

I was glad to see a great review of an amazing band, but this did not seem to come from someone with knowledge of Rush material. Where was the mention of "Cygnus XI Book 2," a song they rarely perform. Not to mention the fact that they not only didn't play the song "Distant Early Warning," there were no songs from Grace Under Pressure performed that evening.

These kinds of mistakes need serious attention. I'd really like to know if Sean Doles was at the same show as me!

> Jeffrey Peterson Burbank, CA

# **☎ More Rush**

Jamie Hollywood, CA

"I'm a very concerned Rush fan. There is a review of the Great Western Forum show by Sean Doles, but I don't know if this person was actually at the show, got reports on the show, or what. Anyhow, I'm very close to the band and I know their set list inside and out. I went to both shows, one of which was at the Forum, the other at the Duck Pond in Anaheim, and on neither night did they play some of the songs mentioned in the review. First of all, they don't even have a song called "State Of Grace," second of all, they didn't play "Big Money," "Distant Early Warning" or "Free Will" that night or the other night. I just wanted to clear that up and let you know that whatever show he was at, it was not the show here in Los Angeles."

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

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You say it and we'll print it!



## CALENDAR

### By Trish Connery

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

☐ Music Connection Publisher/Executive Editor J. Michael Dolan, who has conducted hundreds of motivational seminars on achieving success in the music industry, announces his newest. one-day seminar, "How To Get Fast, Extraordinary Results In Your Music Career," on Thursday, April 21, 6:30-9:30 p.m. Presented through the Learning Annex, this workshop will cover such topics as sharpening your competitive edge, separating industry hype from actual facts, breaking all the rules and making quantum leaps in your career, strengthening your ability to produce exceptional career results fast, and much more. Contact 310-478-6677 for additional information or to reserve your seat

□ UCLA Extension has a new course geared for rap musicians who want to know how to use their talent to break into the music industry. "The Rap And Street Music Phenomenon: Artist Management, A&R, Marketing And Promotion" is a sixweek course beginning Tuesday, April 5, 7:00-10:00 p.m. at UCLA, 121 Dodd Hall. Evan "E-Man" Forster, general manager and label director for Tuff Break Records, is the instructor for this class, which will feature rap musicians, record company executives and artist managers as guest speakers. Topics include the life of a rap star, what it takes to make it in this highly competitive business, the record company, who's who in the corporate world of music, the club market, the vibe, the cult followers, the money, the drugs, breaking records from street level, and much more. The fee is \$295, and there are a limited number of scholarships available. Contact UCLA Extension at 310-825-9064 for class or scholarship information, or to enroll.

- ☐ The Vocal Power Performance Workshop spring session begins Monday, April 11. This workshop will emphasize personal style, dynamic staging, mic technique, confidence and professionalism. Instructors Elisabeth Howard and Howard Austin have limited enrollment to eight students per class to ensure individual attention, so call 800-829-SONG to reserve your spot.
- The Songwriters Guild Foundation is sponsoring a special seminar, "Everything You Should Know About Music Publishing (But Were Afraid To Ask)," on Saturday, April 9, 10:00 a.m. to 1:00 p.m. The class, which will be held at the Guild's Hollywood office located at 6430 Sunset Blvd., #1002, will have special industry guests such as Lynne Robin Green, President of Winston & Hoffman House Publishers, and Dale Tedesco; President of Dale Tedesco Music, SGA members can attend for free, others pay \$15 in advance. Call 213-462-1108 for additional information or to reserve your seat.
- In addition to the regular classes and workshops for vocalists, the Lis Lewis Workshop continues to publish Angel City Voice, a newsletter specifically for singers. It features articles relating to every aspect of the life of the professional

singer, and is a free service. Contact Lis Lewis at 818-980-5556 for additional information.

- Big Valley Music has scheduled Sunday, April 10, 10:00 a.m. to 2:00 p.m., for the next big Music Swap Meet. This free event is an open market for any and all musicians interested in buying, selling or trading their musical equipment, or for those who just want to browse. Those wishing to sell equipment are urged to arrive at least one hour in advance in order to find a place to set up. Contact Carole Ozanian at Big Valley Music for additional information at 818-772-1668.
- California Lawyers For The Arts is a non-profit organization providing legal assistance and education for artists of all disciplines and which has two workshops coming up in April. The first is "Small Business Start-Up Issues" scheduled for Tuesday, April 5, 7:00 p.m., where an entertainment attorney will outline the legal and business considerations of choosing a business structure, employees verses independent contractors, filing DBA, and more. The cost for this workshop is \$5 for CLA members and \$15 for non-members. Next is "Film & Video Law Seminar" on Saturday, April 16, 9:30 a.m. to 3:30 p.m. at the Westside Pavilion Community Room. The fee is \$35 for CLA members and \$45 for nonmembers. Contact the CLA at 310-395-8893 for information on either class.
- ☐ The 34th Topanga Banjo, Fiddle Contest, Dance and Folk Arts Festival will take place on Sunday, May 1, 9:00 a.m.-6:00 p.m, at the Paramount Ranch in Agoura. The contestants in banjo, fiddle, mandolin, guitar, band, and traditional singing will vie for more that \$5,000 in cash, gift certificates and merchandise. The dance area will feature demonstrations, instruction and participation. The folk art booths will include weaving, ceramics, wood carving, leather craft and jewelry. Tickets are available only at the gate the day of the event. Call 818-377-5076 for information.
- ☐ Singers Symposium '94, a two day event full of classes, workshops and panels which focus on the music business as it relates to singers, has been scheduled for Friday and Saturday, April 8 and 9. Admission is \$150, and the fee will include a cocktail reception, awards presentation and live performances from some of LA's best vocal talent. Contact Angelo Roman, Roman Entertainment, 213-969-1799.
- → "Stage Movement For Singers" is a new workshop offered by the Church of Scientology Celebrity Centre International, on Sunday, April 24, 5:00-9:00 p.m. Choreographer Zonnie Bauer is the instructor for this class, and will show students how to handle such problems as being stiff on stage, what to do with your hands, etc. The workshop will be held at Church of Scientology Celebrity Centre International, 5930 Franklin Ave., in Hollywood, and the admission is \$20. Call 213-960-3100 for additional info.



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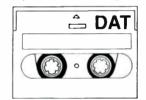


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enterprising youthful chutzpah, Bird

Dog is run by Matthew Leutwyler,

Adam Eastwood, Christine Bednar

and Michael Leutwyler. The com-

pany was originally founded in March

of 1993 as a vehicle to facilitate the

financing and production of the fea-

ture film, The Plain Truth-co-writ-

ten and co-produced by Matthew

Leutwyler. Now, the feature is in

post-production and Matthew

Leutwyler, the company's director

and editor, is looking to direct un-

usual and innovative music videos.

Bird Dog takes pride in the fact that

their budget-priced productions are shot on film, not video-something

that adds a great deal of class and

has invested in some very impres-

sive equipment that can be used to

create just about any kind of special

effect imaginable. Léutwyler utilizes

the company's non-linear, on-line

editing system, their Aaton 16mm camera package, digital effects equipment that can handle

Rotoscoping, Blue Screen, 3-D Ani-

mation, character generation, a compositing/alpha channel and the

newly added \$180,000 on-line Beta

SP suite with an Indigo work station

from Silicon Graphics. This special

effects package uses Parallax Mata-

dor 5.0/Advance software, the sys-

tem which created all those Jurassic

Park effects, which means to you,

the client, that the sky is the limit now

for your music video visions, "What-

ever you can think of," Leutwyler

says, "can be done on this system.

And it looks real-it does not look

the San Francisco Art Institute, where

he wrote, produced and directed the

\$13,000 feature film, An Uncommon

Devotion which was screened at

several film festivals and televised

on commercial television. Upon its

completion, Leutwyler supported

himself shooting music videos while

working on the script for The Plain

Truth. The film was shot on a \$40,000

budget put together by private inves-

tors, Leutwyler, and the collabora-

tion that was to become a partner-

ship for Bird Dog Pictures. In the

interest of getting as much money as

possible to appear on the screen

instead of disappearing elsewhere, Truth became a living testament to

creative use of funds. Twenty-four locations were used, both interior

Matthew Leutwyler studied film at

like an effect."

For a young company, Bird Dog

beauty to any production.

### By Karen Orsi

and exterior, including a Little League baseball game, restaurants, comedy clubs and a brief shot in Mexico. Sixty extras were included, as were several wardrobe changes. Leutwyler figures that every time he gets behind the camera, he learns volumes more about filmmaking than he every thought possible. Because every production is different, the experience provides him with an altogether new understanding about how to make films. "It's kind of a hands-on thing," Leutwyler says. "School can't really give you that kind of experience." Although he learned a great deal from film school, Leutwyler feels you learn volumes more from simply doing.

With regard to making music videos, Leutwyler explains, "I usually tell our clients not to think in terms of how much money they have, but what kind of video they would make if they had a million dollar budget. We can later scale it back and tell them what they can and can't do. Oftentimes they might think that something costs too much money so they push it off to the side when they're telling us about their idea. With the computer and the compositing capabilities there are so many things you can do that you might think cost a fortune but don't.' Bird Dog Pictures is in current negotiations with several labels regarding video projects. One big factor about BDP that labels like is the fact that they beat the pants off of most bids for making music videos. "Currently we are more interested in making the best possible product than making a lot of money," Leutwyler says. They don't charge by the hour, either. "You end up making minimum wage," he explains, "but it's so much better than having these people walk away with something with our name on it that's of marginal quality." Leutwyler also has the added benefit of being able to physically run circles around most of the other production companies in

For more information, call Bird Dog Pictures at 310-549-0763.

competition for this type of work-

he's 27 years old. He definitely has

put in his share of extra long work

days-but he is still able to function

on some kind of coherent level after-

ward and actually gets excited about

working on the next project. This is

the kind of enthusiasm that can get

jaded after doing ten nonstop years

of infomercials or doing what you

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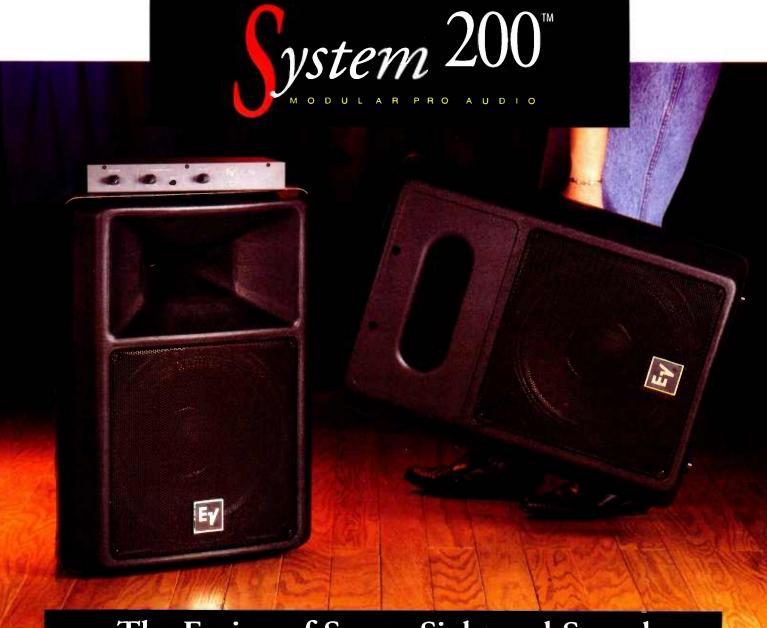


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# **Sony Acquires Relativity**

By Keith Bearen

Sony Music is now the sole owner of successful indie Relativity and leading indie distribution network RED

New York—Sony Music has announced that it has acquired Relativity Records Founder Barry Kobrin's 50 percent interest in the indie label, home to guitar gods Joe Satriani and Steve Vai, and Relativity Entertainment Division (RED), the largest indie distribution company in the U.S.

Previously, Sony held a 50 percent interest in RED, which is now owned solely by the Japanese giant.

Commenting on the acquisition, Sony Music Entertainment President/COO Thomas Mottola remarked: "Barry Kobrin founded and built Relativity Entertainment Distribution and the Relativity label into a powerhouse independent label and the most respected and successful independent distribution network in the music business today. We look forward to building on both companies' achievements."

Kobrin exits the company, but, according to the press release, hopes to continue to be a force in the music industry.

# Academy of Country Music Award Nominees Announced

By Billy Block

Country music's top artists to be honored in three-hour NBC awards telecast

UNIVERSAL CITY—The Academy of Country Music announced the nominees for the 29th Annual Academy of Country Music Awards during a press conference, held on March 8th at Universal Studios.

The awards show, set for May 3rd (8 p.m.-11 p.m. on NBC), will honor country music's top entertainers. Show co-hosts Reba McEntire and Alan Jackson lead the pack with seven nominations each. Clint Black is up for five

awards, while Garth Brooks, Vince Gill and Linda Davis are tied with four nominations each. Boy Howdy is nominated as Top New Vocal Group, and Dwight Yoakam is nominated for Single of the Year and Album of the Year.

On hand for the announcement were Academy executive director Bill Boyd, producer/director Gene Weed and Academy President Ken Kragen, along with country legend Buck Owens.

# LUCK BE A MUSICIAN TONIGHT



Chris Isaak, B.B. King, Nevada Governor Bob Miller and Eddie Van Halen are pictured at the official groundbreaking ceremonies for the Hard Rock Hotel & Casino, an eleven-story, 345-room resort that is scheduled to open in Las Vegas in December of this year. The world's first rock & roll hotel and casino will feature guitar-shaped roulette tables, chandeliers made of gold saxophones and gaming chips imprinted with the Hard Rock logo.

# Yamaha's Unsigned Talent Contest Enters Eighth Year

**By Keith Bearen** 

Unsigned bands from across the country are encouraged to enter, with the winner receiving a chance to compete in international competition

Los Angeles—The Eighth Annual Yamaha Music Showcase, SOUNDCHECK, has issued its yearly clarion call to unsigned musicians across the country.

SOUNDCHECK invites any musician to enter who writes original music, performs in a band consisting of two or more members and is not currently signed to a nationally distributed record label. All genres of music are welcome, and all entries must be received by May 31, 1994.

Twenty semi-finalists will be selected by A&R representatives from the submitted tapes and will then take part in a live audition in their respective hometowns, with the five regional winners to receive a Yamaha MT 120 Multitrack Cassette Recorder and TDK audio cassette tape. The five finalists will

then be flown to Los Angeles, where they will perform at the national finals in Hollywood during August. Each of the five finalists will also receive \$3,000 in development money.

The Grand Prize winner will receive career advice from assorted music industry professionals and an all-expense paid trip to Japan, where the band will represent the United States at the Third Annual MusicQuest international pop and rock competition in October.

Previous participants have scored record and publishing deals with Warner Bros. Records, Epic Records, Chrysalis Music, Sony Music, Interscope Records and Warner/Chappell Music.

To receive an entry form to SOUNDCHECK, call 1-800-451-7625.

# **CEMA Instigates New Promo Delivery System**

By Sue Gold

This major distributor will maximize important in-store promo play with new system

Los Angeles—CEMA Distribution has kicked off a new program that will ship in-store play promotional copies to all direct ship accounts on or prior to the street date for new albums. The program went into effect with the new releases by Richard Marx, Enigma and Black Sabbath.

Previously, in-store play copies were handled by field staff through personal delivery or separate shipments, which often delayed in-store play copies getting to various outlets. All of CEMA's labels, which include Capitol, EMI, Virgin, I.R.S. and Chrysalis, will be able to choose which albums they want featured in the program.

"We feel that in-store play is one more important element in the over-

all marketing of a record, and we think our new system will result in improved awareness for our artists," said Joe McFadden, Senior Vice President of Marketing and Sales for CEMA.

The new system has already garnered praise from several retailers, including Dick Odette, Vice President of Purchasing for Musicland, who said, "CEMA has devised the first timely and systematized method for getting their music into the hands of the people who will immediately impact its sales and improve our in-store marketing efforts."

The in-store delivery system will not apply to wholesale customers who will continue to be serviced as they have been in the past.

# SIGNINGS & ASSIGNMENTS

### By Michael Amicone



**Larry Vallon** 

Larry Vallon has been promoted to the post of Vice President, MCA Entertainment Services. Based at the company's Universal City headquarters (818-777-4000), Vallon will continue to handle the booking of the Universal Amphitheatre and will work to expand MCA Concerts into new markets.

In related news, Jay Marciano has been appointed President, MCA Concerts. Marciano will oversee the Universal Amphitheatre and the company's other venues, as well as shepherding future market expansions.

And in more MCA news, Alex Melnyk has been named to the newly created post of Vice President, Interactive Media, MCA Music Entertainment Group. Melnyk, who will perform her duties out of the company's Universal City offices, will work closely with company owned labels and artists to develop and market interactive programming, as well as supervising MCA's multimedia lab and interfacing with UNI Distribution.



**Andy Murray** 

Yamaha has promoted Andy Murray to the post of National Sales Manager of the AGS Division (Audio, Guitar and Synthesizer). In his new post, Murray will supervise eighteen District Managers and three Inside Sales Representatives. He will perform his duties out of the company's Buena Park headquarters (714-522-9011).

MTV Networks has announced the return of John Sykes, who has been named President of VH-1. Part of the original MTV management group (he left in 1986), Sykes, who was recently Executive Vice President of Talent Acquisition and Marketing for EMI Music Publishing Worldwide, will assume creative and management responsibility for the baby boomer music video channel, replacing Ed Bennett, who resigned to pursue other interests.

AKG Acoustics, Inc. has named Shel Gunther to the post of Product Manager for wireless microphone systems. Gunther will perform his duties out of the company's San Leandro headquarters (510-351-3500).

PLA Media, the public relations/marketing company owned by Garth Brooks manager Pam Lewis, has expanded its operations. Amy Kasten has been named President, Cary Baker becomes the company's Vice President and Brenda Golden has been brought abroad to help create and manage the new Sponsorship/Endorsement Division. In addition to boasting Brooks on its roster, PLA handles country legend Charley Pride, country rock legend Carl Perkins, the Paladins and reissue label the Right Stuff. Kasten, Baker and Golden can be reached through the company's Los Angeles offices (310-358-8688).



Diane Valensky

Diane Valensky has been promoted to the post of Director of Regional Video Promotion for Geffen/DGC Records. Valensky, who joined the company in 1991, will work out of the label's West Hollywood offices (310-285-7937).

Jive Records has announced several appointments: Kimmy Mason has been promoted to the post of Manager, Artist Relations; Lynda Simmons has been promoted to Director, Creative Services; and Grace Harry has been named Publicity Coordinator. All of the above can be reached through the label's New York offices (212-727-0016).

Elektra Entertainmenthas announced three new appointments: Lisa Frank has been named Vice President, Artist Relations/Marketing; Bob Garland has been named Vice President, Promotion; and Sonia Ives becomes the label's Vice President, Video Production. Frank and Ives will work out of the label's Beverly Hills offices (212-275-4000) and Garland is based in Denver (303-670-9534).



**Marc Bension** 

Ticketmaster Corporation has announced the appointment of Marc Bension to the post of Executive Vice President and Chief Operating Officer. Bension will be headquartered at Ticketmaster's Los Angeles corporate offices (213-462-5772).

NEWS

# MFSL Resurrects Vinyl for New Audiophile LP Series

By Michael Amicone

Leading gold CD reissue company takes a step back to vinyl and a step forward in technology

SEBASTOPOL—With the music industry ready to slam the lid shut on vinyl's resting place, Mobile Fidelity Sound Lab, a veteran Sebastopol, CA-based classic album reissue company once known for their audiophile vinyl and now one of the premier makers of gold CDs, has resurrected the sweet sound of vinyl for a new audiophile LP series, ANADISQ 200.

The first four titles in the series, which utilizes MFSL's new GAIN system, a state-of-the-art mastering technique that brings the art of cutting records squarely into the Nineties, are Muddy Waters' Folk Singer, ELP's Tarkus, Pink Floyd's Atom Heart Mother and Manhattan Transfer's Extensions.

"We wanted them to represent a cross section of music," explains President Herbert A. Belkin about the selection process. "And they're fairly old titles, because we wanted to demonstrate what the new analog GAIN system can do. And each one is a speaker buster."

Each title is a numbered, limited edition (10,000), pressed on high-quality, 200 gram vinyl, half-speed mastered for optimum sound quality and available at audio component stores and select indie record shops.

Explaining why MFSL, famous for its Original Master Recordings and UHQR super LP series of the

Seventies and Eighties, is back in the vinyl business, Belkin states that the new series, which carries a suggested list price of \$25.00, is not so much a return as a continuation. "In 1990, we were notified by Victor Company of Japan [JVC] that they were going to cease production of vinyl and tear down the plant and build a new CD plant. They had been the sole provider of product to us from the very beginning of our company in 1977; they made our pressings. So we were basically thrust out of the vinyl business.

"We finally decided that the best way to do this thing would be to do it ourselves," says Belkin. "So we began early last year researching that, and we've slowly been working on developing our own manufacturing ability."

In order to produce a new breed of super records, MFSL re-thought and overhauled the entire mastering process. "What we couldn't do is replicate the vinyl compound," explains Belkin. "So in order to compensate, we came up with a new vinyl compound made domestically in the United States, something which we hope will be an equal to the original OMR series."

Future titles include *Tales Of Mystery And Imagination* (Alan Parsons Project) and *Blues At Carnegie Hall* (MJQ). For more info, call 1-800-423-5759.

# SACRAMENTO EXPO



The recent two-day-long Skip's Music & Sound Expo '94, which has been voted the best consumer music show in the country, attracted over 6,000 people (a portion of which is pictured above perusing one of the four main exhibit halls). Held at the Red Lion Hotel in Sacramento, the event featured manufacturer exhibits, artist seminars and, for the first time, a Weekend Warrior concert.

Clip This Page Out and Hang it on Your Refrigerator.

# FREE MUSIC SEMINARS AT WEST L.A. MUSIC!

# Tascam Recording Clinic - Mondays at 4 PM

DA-88 Digital plus analog multi-track recording training. Questions answered by factory reps.

# <u> DigiDesign Seminar - Every Tuesday Afternoon</u>

Learn how to turn your home computer into a recording studio with <u>Session 8 at 1pm</u>, explained by company rep Jerry Antonelli. Your computer becomes a sequencer and music composer with <u>Pro Tools at 3:00 pm</u>.

# <u> Alesis Workshop - Every Wednesday at 3 PM</u>

Hands on ADAT 8 track digital recording workshop conducted by Alesis' own Alex Nelson. Learn the ins and outs of digital recording plus Quadrasynth, QuadraVerb 2, and Monitor One speakers.

# Opcode Seminar - Wednesdays at 1 PM to 3 PM

John Marvraides from Opcode covers everything you need to know about Studio Vision the composing and notation system that integrates sequencing and digital audio.

# Cubase Workshop - Wednesdays in March at 3 PM to 6 PM

Cubase factory rep Craig Lewis explains the simple and elegant Cubase music sequencing software in detail.

Cubase is available for Mac, Windows and Atari. All your questions will be answered.

# Passport Workshop - Every Thursday 1 PM to 3 PM

In depth seminar on the entire Passport line of music software including Oncore, Musictime, Trax and the multimedia program Producer Pro.

# Mackie Seminar - Every Thursday 2 PM to 3 PM

Mackie 8-bus mixers are making a big splash! Find out why. Mixing basics and routing are discussed along with the many features of the complete Mackie mixer line.

# Ensoniq Clinic - Every Friday 1 PM to 4 PM

Cosmo Watts of Ensoniq demonstrates and answers all your questions about the ASR10 hard disc recording system plus the other fine products in the Ensoniq line.

# Korg MIDI Clinic - In Spanish - Wednesday, March 23rd 7 PM

Korg factory rep Jose Valenzuela explains, in Spanish, the Musical Instrument Digital Interface, MIDI!
Roberto Guadarrama of Los Bukis will demonstrate the Korg X-3 keyboard.

# Yamaha Clavinova Demonstration - Saturday, April 2nd 11 AM

Keyboardist Craig Knudsen demonstrates the Yamaha Clavinova line. Digital keyboards with the full sound and feel of a grand piano at a fraction of the price. Register to Win a FREE trip to Hawaii!

# Roland GR-1 Guitar Synthesizer Seminar - Tuesday, April 5th

Learn to create your own sounds from Scott Summers, Roland factory rep and how to sequence with your guitar.

# Roland Electronic Drums Clinic - Thursday, May 12th

The Roland electronic drum kit line fully explained by Craig Yanik of Roland.

# StudioVision 2.0 Rollout - Thursday, May 19th

StudioVision composing, sequencing, notation and digital audio software upgrade special!



"Where The Pros Shop"

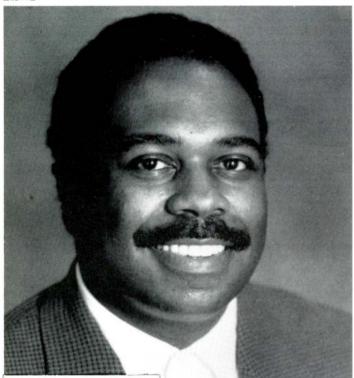
# WEST L.A. MUSIC

11345 Santa Monica Blvd. West Los Angeles Two blocks West of the San Diego (405) Freeway (310) 477-1945 or (818) 905-7020

Space is limited so call and make reservations today!







# **Kevin Evans**

Company: Street Life/Scotti Bros. Title: VP/ A&R Urban Duties: Talent acquisition Years with company: Nine months

# Dialogue

Background: "Before joining Scotti Bros. I was the Senior Director of A&R/ Black Music over at A&M Records, where I was responsible for Vestra and Barry White's most recent albums. I also signed Vertical Hold, Rodney Mannsfield and the Bad Boys Of The Industry. Prior to that, I worked at Light Records/RCA and toured as Peabo Bryson's road manager."

Why A&R?: "Actually, it started while I was interning at RCA. I knew back then that A&R was the direction I wanted to eventually pursue. I felt that I was a creative person at that particular time. I was playing drums in a band and enjoyed going into the studio to record. I definitely wanted to be 'hands-on'; I wanted to be involved with the creative process. I wanted to help build careers for artists. My A&R career probably started at Light Records when I was National Director of the Gospel Music Division. I worked with some of the major gospel acts that are out right now. Then I moved into the Secular marketplace when I started working with A&M. The first R&B Secular album that I worked on was a group called Vertical Hold that I signed to the label."

Choices: "I feel that the various kinds of music now within the urban umbrella—R&B, soul, rap, hip-hop, gangsta rap—give artists more of an

opportunity for success. It's also a very healthy thing for the industry. It gives artists an opportunity to excel in their particular kind of music. It allows them to progress. I think it would be difficult to take a Dr. Dre or a Snoop Doggy Dogg and put them into a category of straight-ahead R&B and expect them to compete with the Temptations or Silk or Boyz II Men, let's say. Because radio, these days, is very particular in what they play. So, because their music isn't as commercial, Dre and Snoop wouldn't have gotten a fair chance on radio competing in the R&B genre. Therefore, all of these sub-divisions of urban music are good, both for the listener, who gets more of a variety and for the artists who are allowed to be creative.

Responsibility: "I believe in freedom of speech, but I also have to live with my own conscience. Being in a position where I get to discover talent and expose their songs to the masses, I'm going to play my role in making sure that I expose more of the mainstream message-songs that are accessible to the largest part of the record-buying audience. I don't want to be part of exposing songs dealing with the degradation of women or the killing of cops or the killing of anybody. I'm not going to allow that kind of music and those lyrics to come through this system, here. As an executive in this business, I feel that we all support one another and stick up for the future of our children. Eventually, we will put a stop to gangsta violence. I have a three-year-old son and I don't want him growing up in this kind of a community. So I not only have to be a responsible parent, but a responsible music business executive, as well. I was fortunate-I grew up in a time when there were lots of different vocal groups and bands. And it was all about the music. And that's what I want to establish here, at Scotti Bros. It's gonna be about the music and the artistry."

Focus: "I'm looking for real talent; True talent and singers. The overall performer—a person who not only writes his own material, but one who can produce it and then get up on stage and perform it. I want to bring true artistry back to the industry."

Finding Talent: "I find new talent all over the world. There are plenty of clubs and jazz bars and supper clubs and showcases going on throughout the country. Not just here, in Los Angeles, but across the country. A good A&R person has to seek out and find these places. If you're going to have the title of A&R next to your name, you better know what the letters stand for. And it's not just sitting behind your desk listening to tapes that were submitted to you. The job is about getting out and finding the talent. Then, you have to build that talent into a career. This is not a one month's job. It takes months, sometimes years, to bring an artist's talents to the forefront. Twenty years from now, I want my artists to be around."

Unsolicited Tapes: "I do accept unsolicited tapes. Send your packages to Kevin Evans c/o Scotti Bros. Records, 2114 Pico Blvd., Santa Monica, CA 90405. Generally, about once a week, I sit down and listen to some of the material that's been submitted. Granted, I am backlogged, but we do get to them. My assistant will send response letters back to those who submitted tapes. We do hear lots of good songs, but sofar, nobody was signed off a demo tape."

Talent Ingredients: "If I were look-

ing at a vocalist, I'd want him to be able to really sing. He'd have to have something unique; an ability that was special and not just the flavor of the month. Something that will set this person apart from everyone else. I'd want him to be able to perform and carry the sincerity of the song with him on stage. I'd want him to be able to move the audience—move them from sitting in their seats to right on stage with him. To make the audience feel as if the songs were written especially for them."

Ups & Downs: "The up side of A&R is being able to sign a band, nurture that band like it's your baby and finally hear the finished product on the radio and hear people singing the songs. To hear people praising the artist about how good they are means that you really did your job as an A&R person. The down side is not being able to sign everything that you feel is competitive. You have to walk away and live with it and wish the artist the best of luck."

Upcoming: "Next month, Nikki Kixx will debut on the label. We'll be releasing her single first. She's a female rapper/singer. A lot of people in the hip-hop community really respect her. We also have product coming from a female vocalist named Tina Moore who has an incredible range. She's also a great songwriter and performer and her record will be coming out in May."

Winners: "I also believe in the concept of playing for a winning team. And I think that with the elements we've brought together here, at Scott Bros., it's not just the responsibility of the A&R person in bringing in the talent, but the team effort from everyone at that label to maximize the artist's potential. And it's important for labels as a whole, to establish communications between their various departments. That's why we're

# HAGAR UNBOXED



Sammy Hagar is all smiles after a studio visit from A&R maven John Kalodner to discuss the release of Hagar's latest CD, *Unboxed*, a best-of collection featuring tracks from the artist's four Geffen albums and two new songs, "High Hopes" and "Buying My Way Into Heaven." Pictured above, comparing beards, are (L-R) Hagar and Kalodner.



Guns N' Roses mainman Axl Rose took time out from his controversial career to answer lots of fan questions on Global Satellite Network's phone-in radio show, *Rockline*. When asked what myth the band would like to change, Rose said, "I would like to change the myth that we want to control the media and control people. I don't want to control the media, I just want things to be accurate." A humble enough request. GNR is currently represented on the charts with their latest CD, *The Spaghetti Incident?* 

seeing so much success from a lot of smaller labels now. They are able to communicate easier. So, as an industry, I feel we have to stop going for mass signings and start focusing on breaking individual careers. We have to stop playing with people's lives and start going back to the way it was where we can expose an artist at a time—where the quality counts—not the quantity."

Advice: "To begin with, don't take 'no' as your final answer. Continue to pursue your dreams and to work at your craft. And continue to keep the hunger alive."

# Grapevine

In a couple of weeks, One Way Records will be reissuing two classic hard rock albums from the early Seventies. The albums, Dust and Hard Attack, by New York-based trio Dust, appear in CD format for the very first time ever. The band, comprised of Kenny Aaronson (Joan Jett), Mark Bell (Ramones) and A&R producer Richie Wise, reached super group status in many parts of the country (New York, Cleveland, Detroit, St. Louis, etc.) even though their product was released on Kama Sutra Records-a label known for bubblegum and light pop. Their second album, sporting an original Frank Frazetta cover, caused considerable controversy due to some of the tunes-"Learning To Die" and "Suicide." Their debut features the classic "From A Dry Camel" which runs almost ten minutes long. In terms of sheer heaviness, these two CDs still stand up.

The following listing was inadvertently omitted from last issue's Directory of Record Producers: Worlds End, 183 N. Martel Avenue, Suite 270, Los Angeles, CA 90036. Telephone 213-965-1540, FAX 213-9651547. Representing Tim Palmer, Danny Kortchmar, Joe Hardy, Tom Werman, Don Gehman, Richard Perry, Mark Opitz, Keith Cohen, Bill Bottrell, Nick Launay, Michael Brauer, Beau Hill, Richard Gottehrer, Paul Northfield, John Porter, Carl Sturken & Evan Rogers, Carmen Rizzo, Susan Rogers, David Frank, Don Smith, Femi Jiya, lan Broudie, Sam Taylor, Daniel Rey, Brad Wood, Mark Dearnley, Mike Mangini & Shane Faber, Jack Endino, Jim Valance, Nick Bolas, Mike Pela, Kevin Smith, Tim O'Heir, Jonathan Burnside, Rich Mouser and Dave Johnson.

CMC International Records, the label that debuted last year with the release of the new album from Accept, will be stepping up its release schedule this year. Slated for release are albums from Yngwie Malmsteen, Blackthorne (featuring former members of Wasp, Rainbow, New England and Alcatrazz), Depressive Age, Thunderhead and Erotic Jesus. In Europe, CMC recently concluded a label distribution and marketing deal with Music For Nations for all CMC catalog which will include product from Love/Hate and Dee Snider's group Widowmaker and Yngwie.

Believing that the show's the thing, opera rockers Mozart filled the Palace last month with a theme performance called "Requiem For A Heavyweight," whereby the entire venue was filled with punching bags. Additionally, there was a real boxing ring and top rated announcer Michael "are you ready to rumble" Buffer who acted as MC.

Multi-platinum recording artists NKOTB, who have sold over 60-million records and tapes worldwide, will be promoting their latest album Face The Music, with a series of club gigs. This marks the first time since 1992 (when the group was known as

New Kids on the Block and they played stadiums only), that the band will hit the road. Locally, the act will play the **Ventura Theatre** on April 21st and the **Palace** on the 22nd.

Concerts Associates will present the Second Annual Troubadours Of Music & Crafts at UCLA on June 4th and 5th. Scheduled to appear thus far are Judy Collins, Melanie, the Chieftons and Richie Havens. For more information, call 310-208-

Swag, a new, bi-monthly music mail-order magazine catalog that features self-released albums from unsigned bands in CD format, is now accepting product for their debut issue. For more information, call 310-330-8891.

Former Black Bambi drummer Dave Casey has officially joined Grind. Catch the new lineup at FM Station on April 9th.

Gary Weisberg, formerly of Homerun Management, has left that company to form Weisberg & Associates with studio owner Les Oreck. You can reach their L.A. offices by calling 818-592-6260.

# On The Move

Peter Lubin has been named Vice President, A&R, for RCA Records. Lubin, during his tenure with Elektra and PolyGram, was responsible for signing the Pixies, Frank Black, Huey Lewis, the Breeders, Robert Cray, Michelle Shocked, Peter Gabriel and the Moody Blues, among others.

## Deals

Music veteran Lenny Petze and songwriter Al Tapper have jointly announced the formation of Aureus Records, a new label focusing on artists and songwriters. All artist demos may be sent to Aureus Records, 35 East 76th Street, Suite #1801, New York, NY 10021.

### FLAVOR OF THE MONTH



Australian super group Chocolate Starfish (who currently have no less than three Top Forty hits in their native land) spent an evening rocking the Roxy with a benefit performance to aid California's Children's Services. Guitar ace Steve Vai joined the band backstage for this photo opportunity. Pictured above are (L-R surrounding Vai) Starfish members Norman Falvo, Adam Thompson, Zoran Romich, Darren Danielson and John Nixon.



# **Zomba's New Venture**

Zomba Music Publishing and the Brad Simon Organization have combined forces to develop a full-service publishing venture in the area of children's music. Zomba/BSO Kids will sign composers and artists, provide music supervision services for children's-oriented television, film, video and interactive productions, provide publishing administration for production companies and acquire catalogs.

In a joint statement, David Rezner, Senior VP/GM of Zomba Music, and Brad Simon, President of BSO, said, "There is a growing need for music that appeals specifically to families for use in recordings, film, television, commercials, audio books and interactive media. We are well-positioned to take advantage of these burgeoning opportunities for our writers."

# BMG And Sparrow Dissolve Venture

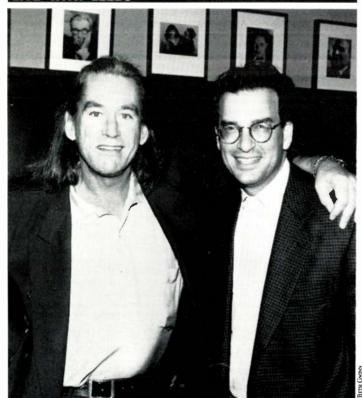
BMG Music Publishing and the Sparrow Corporation announced the termination of their music publishing joint venture after nearly three years, by way of Sparrow's re-purchase of BMG's interests in the Sparrow catalogs. The joint venture, which was centered in Nashville, was involved primarily in the Christian Music genre.

### LOS LOBOS AT THE MOVIES



L.A. rockers Los Lobos recently took the film industry by storm as they performed before a packed house at the Sundance Film Festival in Park City, Utah. The event, which was co-sponsored by BMI, Mercury Records, Sony Pictures Classics and HBO Showcase, celebrated the latest film from award-winning director Allison Anders. Pictured following the show are (L-R): Mary McMartin, Director, Soundtracks, Mercury Records; Linda Livingston, Director, Film/TV Relations, BMI; Los Lobos members Steve Berlin, Cesar Rosas and Victor Bissetti; Doreen Ringer Ross, Assistant VP, Film/TV Relations, BMI; Tom Bernard, co-President, Sony Pictures Classics; Director Allison Anders; Los Lobos members Louie Perez, David Hidalgo and Conrad Lozano; actor Cheech Marin. Shown in front kneeling are Mercury recording artists Robert Gutterrez and Bobby Martinez of Lighter Shade Of Brown.

## LIVE WITH LEEDS



Singer-songwriter Bill Champlin (left), best-known as a member of Chicago, is pictured with Leeds Entertainment head honcho Leeds Levy (right) after finalizing the sale of Champlin's song catalog. Levy says, "Aggressive marketing plans for Bill's catalog include a special CD sampler, as well as targeted song pitching."

# **ASCAP News**

At last month's ASCAP Membership Meeting in L.A., more than 500 West Coast writers and publishers were in attendance to hear various measures proposed. Among the matters discussed was reform of the Board of Directors, including the adoption of age limits for Board election candidates and the number of seats reserved for symphonic and concert members (currently six). A new vote could reduced these to two seats on the existing 24-seat board. These controversial measures, which seem to indicate a desire for a more diverse Board, will be voted on later this year.

ASCAP's operations report noted that ASCAP's first distribution of 1994, totaling \$55 million, was a record-high for ASCAP and a ten percent increase over last year's first distribution.

ASCAP holds annual regional membership meetings in Los Angeles, New York and Nashville, which provide the opportunity for members to hear reports on the progress of ASCAP activities and to voice their comments and concerns. ASCAP is the only performing rights organization in the United States to provide such a forum for its members. You can contact ASCAP's L.A. office by calling 213-883-1000.

**BMG Update** 

BMG Music Publishing named David Loiterton to the newly created position of Director, BMG Music Publishing, South East Asia. Based in Hong Kong, Loiterton will be responsible for the coordination and expansion of BMG Music Publishing's presence in South East Asia; expanding the company's current companies in Hong Kong, Singapore, Malaysia and Taiwan, as well as working on such emerging markets as Indonesia and the Philippines, and developing music publishing in the areas of Thailand and South Korea.

Nicholas Firth, President of BMG Music Publishing Worldwide, commented on the move by saying, "The naming of a regional director is timely due to the development of the record and music business in South East Asia, the fastest growing economic region in the world, which we expect to explode in terms of music publishing revenues both with respect to international-and perhaps even more importantly-domestic product. We will also focus on the vast market of China, which will eventually prove to be one of the world's major music markets.

Loiterton joins BMG from his position as Managing Director, NMA Music Group Ltd, the Hong Kongbased music publishing company who has been the Asian representative for such artists as the Police, Sting, Squeeze, Peter Murphy, DJ Jazzy Jeff, House Of Pain and Queen Latifah.

In further news, Derrick Thompson has been appointed to the newlycreated position of Creative Manager, Urban Music, BMG Songs.



After coming to terms to start Zomba/BSO Kids, a full-service publishing venture dedicated to children's music, Brad Simon, President, Brad Simon Organization and David Renzer, Senior VP/GM, Zomba Music Publishing posed for the camera with their children "inking" the deal. Pictured ready to sign are Michael Simon and Sabrina Renzer.

Thompson, who was formerly with EMI, will play a crucial role in expanding BMG Songs' urban writer roster, overseeing the development of new R&B and hip-hop talent, and will be responsible for marketing this talent to A&R personnel at all record labels.

## **BMI News**

BMI has promoted Thomas Curry to the position of Vice President, Controller and Treasurer. Curry oversees the maintenance of the company's financial records, interacting with BMI's General Licensing and Telecommunications Departments to collect license fees from BMI music users.

In making the announcement, BMI

## BMG EXPANSION



David Loiterton, who was recently named Director, BMG Music Publishing, South East Asia, is quoted as saying, "This new position represents a great opportunity to help extend the success of the company into a growing market like Asia. BMG will be leading the way in finally helping the Asian publishing market reach its full potential."

President and CEO Frances W. Preston said, "BMI prides itself on the accuracy and efficiency of our collections and distributions operations, and Tom's commitment to insuring the integrity of these functions is invaluable. As the number of affiliates and the strength of the BMI repertoire have grown, Tom has always provided the leadership and initiative that allows BMI and its songwriters, composers and music publishers to prosper. BMI's Los Angeles office can be reached by calling 310-659-9109.

# Acquisitions, Renewals & Signings

Leeds Entertainment has acquired the songs of Bill Champlin from legendary pop rock band Chicago. The catalog includes Champlin-penned material that has earned two Grammy Awards ("Turn Your Love Around," recorded by George Benson, and "After The Love Is Gone," recorded by Earth, Wind & Fire), and other hits like "Friends In Love," recorded as a duet by Dionne Warwick and Johnny Mathis.

EMI Music Publishing Canada has re-signed David Tyson to an exclusive worldwide publishing deal. Tyson, who has had his songs covered by such artists as Joe Cocker, Hall & Oates, Meatloaf and the Pointer Sisters, is currently writing with ex-Glass Tiger lead singer Alan Frew for his solo project and is currently producing a record for Australian artist Tina Arena in Los Angeles.

EMI Music Publishing has also just inked a worldwide publishing deal with Brand New Heavies vocalist N'Dea Davenport, who wrote two songs on Guru's Jazzmatazz album.

# JOHN Bettis

During his 25-year career, John Bettis has supplied lyrics for songs that have sold more than 180 million records.

rom pop and R&B, all the way to country, Bettis has had a lyrical hand in hits that have been recorded by everyone, including Michael Jackson, Madonna, Diana Ross, Whitney Houston, Karen Carpenter, Ringo Starr, Dolly Parton, George Strait and Celine Dion, among others.

Since his beginnings back in 1967, when he was the co-founder of the quintessential A&M group the Carpenters, Bettis struggled to find his proper role in the world of music. "In those days, I don't think I'd call what we were doing 'professional'. Basically we were just hanging out and writing songs. However, Richard [Carpenter] did help define the role of lyricist for me, because up until that point, I was a folkie and a rock/folkie, following in the footsteps of the Paul Simons and the Bob Dylans, who wrote both the music and the lyrics, so I just assumed that you had to do both."

"But after meeting Richard, who was just a brilliant composer and fantastic player," continues the 47-year-old wordsmith, "I started to wonder about myself, and Richard was the one who made clear to me that there was such a thing as a 'lyricist."

Despite penning the lyrics to such classic Carpenters hits such as "Top Of The World," "Yesterday Once More," "Goodbye To Love" and "Only Yesterday," Bettis admits that it took nearly a decade to fully accept his lyricist role. In fact, it wasn't until he moved to Nashville in the late Seventies that the candid lyricist began to realize the truth.

"I didn't think that I had a true feel for the Nashville sound, musically, because there's a lot of nuances in country music. So I really backed off from the music side of things and concentrated on the lyrics, and after a year or two of that, I not only started to have success with it [including three Number One country hits], but I really started to enjoy it. It took me a lot of years to accept that, and it was definitely a gradual acceptance, but now I'm proud to say that I'm a lyricist."

Probably the best known lyricist of the modern era is Bernie Taupin, who has fed words to Elton John for the past twenty-five years. However, Taupin's phenomenal lyrical success is rare, as Bettis points out. "In my opinion, a lyricist has to have musical training to be worth anything because being an editor is part of being a collaborator, and you have to be able to communicate with the person who is writing the music. That person has to be able to trust you and feel comfortable, and there's nothing more important than that. I go into every collaboration knowing that long-term relationships are just as important as the particular song you're working on."

Jumping into a concrete example, Bettis points to his frequent collaborator, Steve Dorff, who he has collaborated with on numerous television and film projects, for which he has received one Emmy Award (along with three other nominations), as well as an Academy Award nomination.

"I've written every which way imaginable over the years, but when Steve and I write songs for film, it usually starts with a lyric because the director or the producer will usually have a definite idea of what the film is about, and you have to capture the essence of a given scene, which is why a song like 'Crazy For You' [recorded by Madonna] worked so well."

"It's easier to capture that essence if I come up with at least a chorus first, and give it to Steve." adds Bettis. "Now the chorus never stays the same as the song develops, we just use it merely as a jumping off point and it will help Steve move in a particular direction, and he'll add or subtract lyrics at will, and we'll get together and make it work."

Taking the next logical step, Bettis and Dorff ventured into the world of musical theater as of late. Currently casting for a national tour of their much heralded musical *Lunch*, Bettis jokingly says, "It's very, very different from anything I've ever done before. This musical is two hours long. Now when was the last time you heard a two-hour song?"

Despite undertaking this new art form—two other musicals are currently in development—Bettis continues to write songs daily, a passion that he says will never go away. "Life doesn't cut me a lot of slack right now. I mean, I'm writing in the middle of the afternoon today [with producer and frequent collaborator Walter Afanasieff] because this project won't let me wait for inspiration. To be honest, I've disciplined myself to not wait for inspiration or expect inspiration to do the work for me. The process actually inspires me now, although I have to admit that the first twenty minutes always hurts, no matter what time of day it is."

John Bettis can be reached through Warner/Chappell Music (310-441-8600).

VALLEY CENTER STUDIOS: Hard rockers Mesheen, recording and putting the finishing touches on material for a new album through BMG Australia, with Paul Sabu producing and engineering the sessions...Ska Daddys, recording and mixing for an indie release, with Dave Jenkins producing and engineering...In Studio 1, the ever-busy Paul Sabu, recording songs for the soundtrack to the upcoming Barbarian Brothers motion picture Twin Sisters, to be released by Cannon Films through Warner Bros.: Sabu scored and cowrote the material with Peter and David Paul...Little Dickins, completing overdubs for their next opus, with Matt Hirte and Jeff Shirley producing and Shirley also supplying the sonic expertise

NRG RECORDING SERVICES: In Studio 1, sonic mad professor Thomas Dolby, working on a new album, as well as an interactive video and virtual reality project, with Daniel Clements supplying the sonic expertise, assisted by John Ewing...The Beverly Hills cast of the Broadway musical Ruthless, recording a cast album in Studio II, with producer Bruce Kimmel shepherding the sessions and Vini Cirilli manning the console, assisted by Wade Norton.

## FOSTER SESSION



Engineer Dave Reitzas, multiple Grammy winner David Foster and assistant engineer Ronnie Rivera (standing) are pictured at Brooklyn Recording Studio, where vocals were recorded for a TV special featuring Peabo Bryson, Color Me Badd and Celine Dion.

# ON THE SET



RCA act ZZ Top is pictured on the set of the video for the second single, "Breakaway," drawn from their RCA debut, Antenna. The video, which cost one million dollars to make, was directed by Marty Callner and shot underground in caves. Pictured (L-R): Director of Photography Gabriel Beristain, Dusty Hill of ZZ Top, VP of Creative and Video Production Ria Lewerke, Billy Gibbons of ZZ Top, director Marty Callner (of Cream Cheese Films) and Frank Beard of ZZ Top.

SKIP SAYLOR RECORDING: PolyGram artist Marie Claire D'Ubaldo, mixing tracks with engineer Brian Malouf and overdubbing with engineer Bev Jones; Davitt Sigerson produced and Pat MacDougall and Chris Puram were the assistant engineers...Atlantic alternative act Bad Religion, remixing their self-produced singles, "Kero-sene" and "American Jesus," with Andy Wallace manning the console, assisted by Eric Flickinger...Boss Productions act Black Girl, remixing the track "Krazy" with producers Tricky Sep, with Kevin Davis supplying the sonic magic, assisted by Julie Whalley...Lifestyle Records artist Lydia Harris, recording tracks for a new opus, with producers Battlecat and Howard Johnson shepherding the sessions and engineer Eric Flinker and assistant Julie Whalley manning the boards...Producer/rapper D.J. Quik and Profile act 2nd II None, recording tracks for an upcoming release, with Chris Puram engineering the sessions, assisted by Tansha Walker.

DIGITAL SHACK: DJ Pooh was in this L.A. studio producing tracks for Giant/Reprise trio Jade. The sessions were also engineered by DJ Pooh, who was assisted by Rick Freeman.

ROCKS'COOL RECORDS: This

Van Nuys recording facility recently played host to Epic act Monkey Meet, recording tracks with engineer Jimmy Church...Willie Basse, producing tracks for Rita Max (formerly Maxi Muff), again with Jimmy Church manning the console...Willie Basse and Jimmy Church, scheduled to produce tracks for a solo CD by Mitch Perry

RAMONES VS. GODZILLA: Noted punkmeisters the Ramones recently tapped noted goremeister Tom Rainone (Return Of The Living Dead III, Bride Of Re-Animator, Honey, I Blew Up The Kid and Godzilla Vs. Jesus) to helm the video for their version of the Who's "Substitute." the first single from their album of cover classics, Acid Eaters. The video features cameo appearances by Karen Black, Rudy Ray Moore, Lemmy of Motorhead and Lux Interior of the Cramps.



Local act the Real McCoys and veteran producer/engineer Andy Johns pose for the camera at Music Box Recording Studios. Shown during a recent session are (L-R) drummer Sid Riggs, vocalist Vicky James Wright, guitarist J.J. Bolt and producer Andy Johns. Assistant engineers during the sessions were Mike Wolf and Jason Alt.

### U G 0 G

### YAMAHA DMP9 Adds DIGITAL MIXING POWER TO YOUR KEYBOARD RIG

Yamaha recently introduced the DMP9 Digital Mixing Processor for keyboardists and electronic musicians. The DMP9 comes in eight- and 16-channel configurations (DMP9-8, DMP9-16) and offers mixing of stereo or mono sources, on-board effects and "snapshot" memory of all mixer settings

The DMP9 is perfect for use as a professional studio or stage mixer. It includes parametric EQ, four auxiliary sends and pan and level control on every input channel. Input channel levels can be conveniently set using rotary controls with LED indicators. LCD display offers graphic representation of fader levels. For stage applications, dual stereo output busses allow assignment of mixer channels to a monitoring system, main house console and recorder.

Two built-in digital multi-effects

processors generate a wide range of effects, including reverberation and delay, utilizing the latest Yamaha DSP technology

DMP9 offers excellent sonic quality, with 16-bit A/D and 18bit D/A conversion. Also included are two digital inputs and two digital outputs for 20- and 24bit interfacing to digital recorders and samplers.

Users can access 50 "scene" memories for storing frequently used settings of levels, EQ, panning and effects. Instantly, specific

fader settings can be recalled using keyboard controls or a MIDI footswitch. Channel parameters can be conveniently linked for stereo sources, and all DMP9 functions can be controlled and automated via MIDI sequencer to form a powerful, programmable digital mixing system.

For more information, write Yamaha Corporation of America, Pro Audio Department, P.O. Box 6600, Buena Park, CA 90622-6600, or call (714) 522-9011.

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# **STEVE HURLEY**

# This DJ/remixer (Michael Jackson) has moved into production with Chantav Savage's current R&B hit

**By Jonathan Widran** 

he traditional pathways to success in the industry have undergone major changes in recent years as technology has taken over, with the typical ascendancy toward the upper echelons of production no longer

And no one has taken a more unconventional path than Steve "Silk" Hurley, who used his DJ skills as a springboard to a multi-faceted career as

a mixer, producer and songwriter.

Hurley's early creative experiments behind the turntables at numerous Chicago clubs resulted in local radio work, a surprise hit dance single ("Music Is The Key") and his own band, J.M. Silk. How these humble beginnings led to remixing success with Michael Jackson ("Jam," "Remember The Time"), Prince ("Gett Off") and Paula Abdul ("Vibeology") and, more recently, behind-the-boards projects with R&B divas Ce Ce Peniston and Chantay Savage, is a combination of dues paying sprinkled with great surprises.

"My background is different from most," Hurley muses, "more a matter of developing a keen ear for unique sounds than inherent musical talent, I did take piano lessons, which later helped me on keyboards, but I learned so much more from my early remixing projects. By listening, I was able to eventually put tracks together. A lot of good dance producers, it seems, come

from the same DJ/re-mixer experience I did.'

Though such reasoning ensures that much of his re-mixing and producing work is an interconnecting process, he notes that re-mixing is more involved

due to the numerous formats for which mixes are created.

Just as many CD dance singles offer a variety of takes on the same tune, so Hurley must keep dance clubs, underground clubs and pop, dance, R&B radio playlists in mind every time a record company calls. "My main objective is to spice things up," he insists, "whatever playlist I'm aiming for, or however I have to edit. When I listen to a song, I start hearing it differently from the start. As a DJ, I had fun isolating an a capella vocal and writing new tracks, new riffs to put behind it, and in the studio, I create similar backing tracks."

Most record companies, aware of multi-format play, request a wide variety of takes on a specific song. "I always do one mix which is like the original, then do others for myself where I come up with new material and rhythms. Fortunately, the ones I play around with most end up being the biggest hits. Whether the record company is specific or not about their needs, I always

turn in each one and let them pick and choose.

Hurley's co-executive production of Chantay Savage's RCA debut, Here We Go, and her current hit R&B single, "Betcha'll Never Find," a song he produced and co-wrote, has been a breakthrough in Hurley's burgeoning career as a producer, marking the first project in a recently inked deal with RCA stateside and Sony U.K. Discussing his production techniques and how they relate to his other areas of expertise, Hurley says it's his "street-influenced DJ experience" which gives him the edge he can offer his artists.

"When I first started producing my own group in Chicago, I would try to make everything too perfect," he recalls. "Once I started applying my more freewheeling DJ techniques, however, my work got better." Explaining his approach, he adds, "First I concentrate on either writing or finding a great song. I do a very sparse demo first, then try to figure out how to get the most emotion out of the artist singing it.

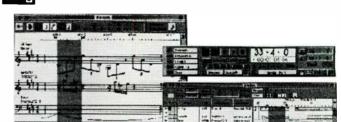
"I leave the vocalist space so as not to limit them, and if I need to make a change, I draw on my mixing experience," he continues. "Once I have a great vocal down, I get a lot of ideas and work toward best complementing that with the right production. If their emotion is there, I can get right into it.

Unlike producers whose backgrounds are more technical than musical, Hurley insists that his strengths are "a good song combined with street elements, focusing more on artistic novelties than sampling. With all the hassles you face trying to get clearances, often it's just easier not to do it."

Now that Hurley is a recognized commodity, he sees no limitations in pursuing his goal to one day join the producing big leagues of LaFace and Jam & Lewis.

"My career is, at this point, a good balance of re-mixes and new productions, and each helps me do the other better," he concludes. "I've concentrated so long on learning my craft, developing my style, and I am happy to get the recognition. I want to continue to be even more creative, go by my heart and keep paying dues to get to that next level."

Steve Hurley can be reached through the Lee Solters Company (213-651-9300).



**Opcode Vision 2.0** 

Vision 2.0 is the updated software sequencer system for recording, editing and playback of MIDI-based music, 2.0 is the result of the many requests of current users of Opcode's Vision and includes many updates that make the whole system more intuitive and easier for musicians to use. A big new feature is the Standard Music Notation editing and printing that allows you to edit, view and print one or all tracks at once for complete scores of your music. You may, at anytime, add titles, annotations or authoring text to the finish score.

The new Track Overview modes provide a small color-coded symbol for each track so you can view each of the tracks as either metrically equal blocks or as an Opcode "Phrase". A Phrase becomes like a musical region (this reminds me of editing digital audio waveforms) that can be edited or moved and does not have to conform to precise boundaries such as bar lines.

Another new important and very musical feature is called Groove Quantization. Groove Quantization allows a previously recorded track to act as a grid to match one player's (yourself) rhythmical feel with another player's feel. Vision 2.0 allows you to set the strength, sensitivity and shift for music that still retains rhythm, feel and dynamic content. Version 2.0 comes with grooves from the MPC-60, Linn 9000 and 50 grooves from WC Music Research.

Some other new features are: new color window design with 3-D graphics, MIDI Machine Control or MMC, unlimited sequences per file, comment fields for tracks and sequences and Send MIDI Time Code Option. Some new commands are: insert and delete any number of tracks, combine tracks, separate multi-MIDI channel track, make and un-make subsequence, copy programs, close win-dow and zoom back to previous level. Opcode's Vision 2.0 sells for \$495

retail but upgrades for current Vision users cost \$99.95. For more information, contact Opcode Systems, Inc., at 3950 Fabian Way, Suite 100, Palo Alto, CA 94303. Call 415-856-3333 or FAX

415-856-3332.



**S Series Schecter Guitar** 

Based on the popular Schecter Traditional guitar, the new S Series guitar features an ash body with an American Rock maple neck. There is a standard tremolo and three single coil pickups. You get a hand-rubbed oil and wax finish with a choice of natural or hand-tinted

Schecter considers this guitar to be a 'back-to-basics" design and has priced it at \$1,295 which is a low price to pay for factoring into this level of instrument from Schecter Research. For more information, you can contact Schecter at 6920 Santa Monica Blvd., L.A., CA 90038. You can call them at 213-851-5230 or FAX at 213-851-9409.





Tannoy's PBM **Mark II Series Speakers** 

The PBM Mark II Series represents the next step for Tannoy in the perfection of their award-winning PBM studio/reference monitor speaker. The principle difference between the original PBM and the Series II is the use of injection-molding of the speaker cone rather than vacuum-molded. This change along with the impregnation of the cone with mica further enhances cone durability and speaker resolution. Other improvements include a better cross-over and the suspension of the speaker elements with a single roll of nitril rubber.

The audible result of these changes are an extra half-octave of low-frequency response and better articulation of the mid-range and high frequencies. Like the original PBM's, the Series II have a softdome tweeter, rear port, removable grill and five-way gold-plated binding posts.

The new Series II PBM 5.5 sells for \$350/pair, the PBM 6.5 II sells for \$450/ pair and the PBM 8 II goes for \$795/pair. For more information, contact Tannoy/ T.G.I. North America, 300 Gage Ave., Kitchener, Ontario, Canada N2M 2C8. You can call at 519-745-1158 or 519-745-2364.





**Howard Stern** 

Howard Stern came to Los Angeles recently to visit Global Satellite Network for a special edition of their nationally syndicated radio callin program *Rockline*. Stern talked with America about one of his favorite subjects—censorship. "Any time the government starts telling us what we can listen to, we are in bad shape," Stern said. The not-quite-modest commentator then added, "You know, people blame my radio show for all the bad things that are going on in the country."

Ithardly seems possible that Soul Train is twenty years old. To celebrate the event, the folks at Rhino have released the Soul Train Hall Of Fame 20th Anniversary. Included in the three-CD box set are performances by Diana Ross, Tina Turner, James Brown, Bobby

Brown, Rick James and Naughty By Nature. Tying the whole thing together is a wonderful 28-page booklet with liner notes and previously unpublished photographs. The idea for the venerable dance program came to creator Don Cornelius in 1969 while working as the sports anchorman for A Black's View Of The News, a daily half-hour program on Chicago station WCIU. He then filmed the pilot

episode for \$400. Pick up this

memento of Soul Train's very exciting history.

Disney is dropping Michael Jackson's 3-D spectacular, Captain Eo, at its Florida park. Officials at Walt Disney World's Epcot Center ad the decision had nothing to do with allegations that the entertainer sexually molested a teenager and that the show will continue in Anaheim and Tokyo. "We have to keep offering something new," said David Herbst. a Disney spokesman.

Herbst, a Disney spokesman.
Happy anniversary to Walt Disney
Records' Storyteller series, currently celebrating 27 years of readalong fun. Parents everywhere know
well the popular character-based series. Each contains a fifteen-minute
audio cassette, each including a song
from the Disney feature on which it is
based and beautifully illustrated 24-

page book. Here at Show Biz, we find these indispensable as it lets the little ones in our life learn to read by repeatedly following along as the tape tells the story. Latest titles from the company are Aladdin: lago Returns and the rerelease of Fox And The Hound. Look for the Storyteller packages wherever they sell children's merchandise

"I didn't know I was Irish until I came to America." savs U2's Bono in a special interview filmed for Irish Music And America...A Musical Migration. "It was amazing to go to Graceland, the birthplace of rock & roll...and find that the Irish had already been there in their songs and in their tunes." Bono

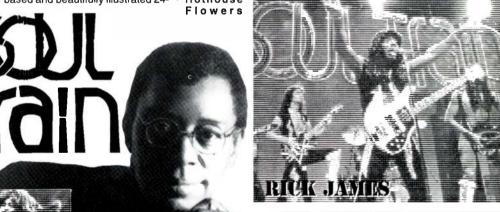
brings to this neat Disney Channel special a new original song, "A Wild Irish Rose," written especially for the program. Among those joining Bono in interview segments and performance are the Clancey Bros., Mary Black, Elvis Costello, the Everly

Brothers, Hothouse Flowers



and Emmylou Harris, who also narrates. The program, which had its debut St. Patrick's Day, airs at various times throughout the month. Check your guide for times.

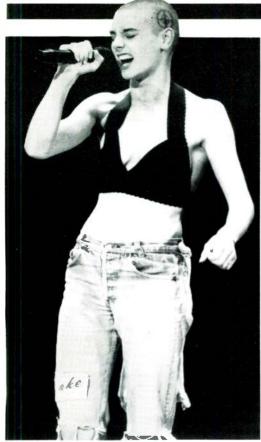
On March 26 and 27 *Countdown America* pays tribute to Elton John





18

DON CORNELIUS



Sinéad O'Connor

focusing on tracks from his new album Duets. During the show, John looks back on his career and tells how he's managed to stay on top. Countdown America airs at 6 a.m. over Magic 94.3 FM. It repeats Sundays at 9 a.m.

How good it is to hear Sinead O'Connor again. Her song from In The Name Of The Father, "You Made Me The Thief Of Your Heart,' seems to have thrown the volatile Irish songstress right back on the radio. This is good but is it what O'Connor wants? The last we heard, she had retreated to a nunnery in the face of all that bad publicity fallout stemming from her Saturday Night Live debacle. Time will tell if she will find fulfillment following this new taste of success. The soundtrack also features an arresting track by O'Connor's fellow Irishman, U2's Rono

It is official. Glenn Close, not Patti LuPone, will be traveling to Broadway to assume the lead role of faded movie queen Norma Desmond in Andrew Lloyd Webber's Sunset Boulevard. The date for Close's last performance at the Shubert Theatre in Century City—June 26—remains unchanged. According to a spokesperson in Lloyd Webber's management company, the change was made because investors in the \$12 million Broadway production had lost confidence in LuPone after repeated news reports that Close is the stronger performer.

Robert Guillaume, the first black man to take the lead in

Phantom Of The Opera, is in training to take over the title role in Cyrano—The Musical Broadway's Neil Simon Theatre. Guillaume may be best known for his starring role in television's Benson. The Broadway role is currently played by Bill Van Dijk.

Defrocked Miss America Vanessa Williams is set to replace Chita Rivera on Broadway this summer as she joins the cast of the musical Kiss Of The Spider Woman. Williams was voted Miss America in 1984 but was stripped of her crown because she had stripped for Penthouse magazine.

Varese Sarabande has the soundtrack to Angie, the new Hollywood Pictures release starring Geena Davis. You will want this CD especially for a copy of Kate Bush's neat new single, "Rubberband Girl." You oldies fans will thrill to Freda



Aida Turturro and Geena Davis star in Angie



Rappin' Granny lays it down to the homies

Payne's "Band Of Gold" and-our favorite-the Staple Singers' "I'll Take You There." Angle is the comedic tale of an unwed mother who shuns the advice and criticism from family and friends to find her own way in the world. Playing everywhere.

You don't mess with the Rappin' Granny. The feisty 61-year-old rapper, named Pasadena's Grandmother of the Year in 1988, is challenging gangsta rappers to put aside the raps of violence and disrespect she heard in her grandkid's room. "It blew my mind when I heard what they were rapping about," she says, "calling women all sorts of degrading names. These types of rappers are not only disrespecting their girlfriends, they are also disrespecting their mothers and grandmothers. Rappin' Granny has already taken her good fight to CNN News, Inside Edition and the Today Show where she challenges youngsters to join her in getting up a good crowd hype without using "bad language." You can reach Rappin' Granny at 213-857-7095

Cabaret fans should check out the Cinegrill, March 31, when Green McIntosh Benton returns. The program stars Babbie Green, Laurie McIntosh and Kirsten Benton performing Green's enchanting songs. The lady has just received the 1994 Back Stage Bistro Award for outstanding songwriting. Contact the Cinegrill at 213-

466-7000.

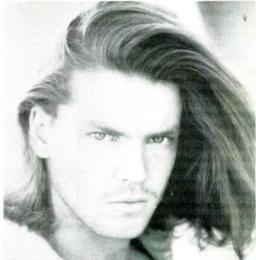
Musician and actor around town Shane Fraser wrote in to tell us he has just completed filming his first leading role in the feature film Angel IV/Assault With A Deadly Weapon. In the film, the English expatriate, a regular at clubs on the strip, also performs his own original acoustic rock. We've heard the guy and think he's actually quite good. Contact Fraser at 213-666-7404

Mel Gibson, James Garner and Jodie Foster have gone into a recording studio in Nashville to cut a version of "Amazing Grace" destined for the soundtrack to the movie version of Maverick expected in theaters this May. Helping out the fledgling vocalists was an all-star cast including Reba McEntire, Vince Gill, Clint Black, Amy Grant, Tammy Wynette, Tracy Lawrence and Waylon Jennings.

Arlo Guthrie has a recurring role on The Byrds Of Paradise, Steven Bochco's new series airing Wednesdays at 8 p.m. on ABC. Folk music's favorite son plays a 45-year-old former pot grower.

Perch, the band formerly from Philadelphia featuring Glen of MTV's The Real World, is holding an open call for drummers and bass players. Before the former members left, one to finish college and the other to care for a newborn, they played Poorfest III and were used as extras in Realitv Bites. For details or to audition. contact Oyster Management, 7725 #2 Hollywood Blvd., Los Angeles, CA 90046 or call 213-876-8251.

CORRECTION: In the last issue we told you about The Mo Show which got cancelled just days before we went to print. Also, we forgot to credit Thump Records as the label responsible for Lowrider Soundtrack Volume VI. Our apologies to



Shane Fraser



### LOCAL NOTES

NEW MUSIC SHOWCASE: The Fifteenth Annual New Music Seminar, which will be held on July 19-23 at the Sheraton New York Hotel and Towers, is on the prowl again for new artists. Those wishing to be part of the New Music Nights Festival should send a music sample (CD or quality demo tape), a bio and any pertinent press clippings, along with complete contact information, to: New Music Nights Festival A&R Committee c/o The New Music Seminar, 632 Broadway, New York, NY 10012. Those chosen (last year, 500 artists were selected from the 4,000plus entries) get the opportunity to showcase their musical wares at one of 30 participating venues in the New Music Nights Festival. Entry deadline is April 15th.

**BLOCKBUSTER OPPORTUNITY:** The Glen Helen Blockbuster Pavilion is looking for up-and-coming local acts to perform at the Amphitheatre's "Second Stage," located in the main plaza area. Worthy artists will have the chance to perform one set (you must provide your own sound system) prior to the main concert. "We found the 'Second Stage' gave local artists an opportunity for exposure and also provided extra value for our patrons," explains Pavilion Marketing Director Angie Diehl Jacobs, regarding the program which was introduced last season. Interested bands should send demo tapes, a photo and a bio to Angie Diehl Jacobs, Director of Marketing, Glen Helen Blockbuster Pavilion. 2575 Devore Road, Devore, CA 92407.

EVERY PHOTO TELLS A STORY: Veteran Music Connection photographer (and one of our best) Heather Harris will display her formidable four-decade collection of rock photographs during a retrospective exhibition at Masquers Cafe (8334 W. 3rd Street; 213-653-4848). Included in the exhibition are classic shots of Jim Morrison, Iggy Pop, Perry Farrell and Bob Marley. A reception will be held on April 9th (5:00-7:00 p.m.), with the exhibition running throughout the month of April.



TALK TALK: Aaron Meza, West Coast Director of the Songwriters Guild of America, addresses the crowd during his recent seminar, "Ten Points Your Publishing Contract Should Have," held at Sherman Oaks store Guitar-Guitar. This was the first in a series of free seminars relating to songwriting that Guitar-Guitar will offer. For more info, call 818-789-1706.



BECK-OLA: Enigmatic DGC recording artist Beck, who has seemingly bolted out of nowhere to take the music industry by storm with his skewed sense of Dylanesque wordplay and acoustic-flavored psychedelic rap trips, recently held an autograph signing session at one of the City of Angels' finest indie record stores, Aron's. Pictured (L-R): UNI Distribution's Chris Kowalczyk, Jesse Klempner and Stephanie Payne of Aron's Records, UNI's Russell "Crash" Aiello, Aron's Tony Ruck and (sitting) Beck.



THE WILD BUNCH: Maureen McCormick, best-known for her role as Marcia Brady in the classic TV series *The Brady Bunch*, is embarking on a career as a country singer. McCormick, who is busy recording her first album for new L.A.-based indie Phantom Records (818-222-0549), a label coincidentally owned by brother Mike, grew up on a horse ranch. "I've always had an affinity for country music," explains the Brady alumnus. "At its best, country music is down-home and honest." Phantom prez Mike McCormick comments, "Everyone at the label is very excited about the project. As Marcia Brady, Maureen was the All-American girl. It's only fitting she would focus on country, the quintessence of American music." Pictured (L-R): Producer Barry Coffing, guitar ace Albert Lee, McCormick and Phantom President Mike McCormick.



SCORPIONS UNPLUGGED: Veteran German rock survivors the Scorpions continue to demonstrate the appeal of old school hard rock. During their recent stop in the Southland, they not only performed to enthusiastic crowds at both the Great Western Forum and Irvine Meadows Amphitheatre, but they also delighted several hundred lucky fans with a special "unplugged" performance/autograph signing session at Tower Records on Sunset that was broadcast live by KLOS.



ROYAL SHOW: The Olivia Duke Band is pictured during their recent performance at the Troubadour in West Hollywood. The band was one of the unsigned acts that performed at Roger Burnley's talent showcase, "L.A.'s Finest."



BDARD AID: Co-hosts the Beastie Boys and fifteen-year-old AIDS activist Joey DiPaolo pose for the camera during Board Aid, a day-long snowboarding event held on March 8th in Big Bear, which benefited music industry AIDS organization LIFEbeat. Participating in the event, which raised \$50,000 and was designed to increase awareness of AIDS in teens (the event was sponsored by Warp, an alternative lifestyle magazine for teens), were Dean Dinning and Todd Nichols of Toad The Wet Sprocket, Shirley Manson of Angelfish, Scott Ian of Anthax, Robin Wilson of Gin Blossoms and Whitfield Crane of Ugly Kid Joe. Pictured performing at the kickoff concert, held on Sunday, March 6th, is Capricorn alternative act 311.



YES, SHE IS: Island artist Melissa Etheridge recently taped a public service announcement on behalf of LIFEbeat. Shown flanking Etheridge are LIFEbeat Executive Director Tim Rosta and Drew Carolan, Director of LIFEbeat's public service announcements.



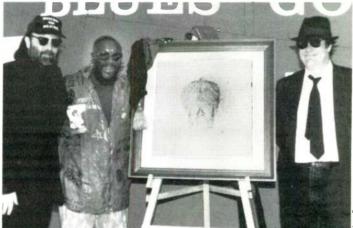
MIRRDR IMAGE: Lakewood alternative act Mirror Garden is shown putting ink to paper on a multi-album deal with newly launched indie Icarus Records, distributed by RED (in association with RKD Entertainment Promotions). They are currently completing their debut, Welcome To The Land Of Mirrors. Pictured (L-R): bassist Billy Ray, A&R VP Lucy Keiko, guitarist Jeff Collins, MG mascot "Ratman" a.k.a. singer/guitarist Eddie Freeman, keyboardist Marie Chardonnay and drummer Mark White.



GAINING THE GOLD: As part of their new gold-plated CD reissue series with GAIN, a new mastering system that overhauls the entire analog-to-digital signal processing chain, Mobile Fidelity Sound Lab has released a sonically crisp edition of Todd Rundgren's widely hailed masterpiece, Something/Anything?. Driginally released in 1972, the two-disc tour de force sports some of Todd's tastiest melodies and best commercially minded material, including the hit singles "I Saw The Light" and "Hello, It's Me" (a remake of the mid-sized hit he enjoyed as a member of Nazz) and the album cuts "Wouldn't Have Made Any Difference," "Cold Morning Light" and "Black Maria." It's the album on which Rundgren's storied reputation as a multi-instrumental-ist/producer/arranger/singer/songwriter rests. In addition, MFSL has released two great jazz titles that showcase the new GAIN system to full sonic effect, the Modern Jazz Quartet's Blues At Carnegie Hall and Mingus At Carnegie Hall, and Muddy Waters'

live-in-the-studio classic blues recording, Folk Singer, one of this blues giant's best studio efforts and a remarkable sounding CD (though MSFL's audiophile vinyl counterpart, part of the company's resurrected collector's vinyl series (see News, pg. 10), is still its sonic superior). Upcoming from MFSL: John Lennon and Yoko Ono's Double Fantasy.





BLUES BROTHERS: House of Blues founder Isaac Tigrett, soul legend Isaac Hayes and blues brother Dan Aykroyd are pictured in front of the soon-to-be-open House of Blues club during recent ceremonies honoring Hayes. The man responsible for so much of the great hot buttered soul that came out of the Stax/Volt Memphis label combine was presented with a sketchy

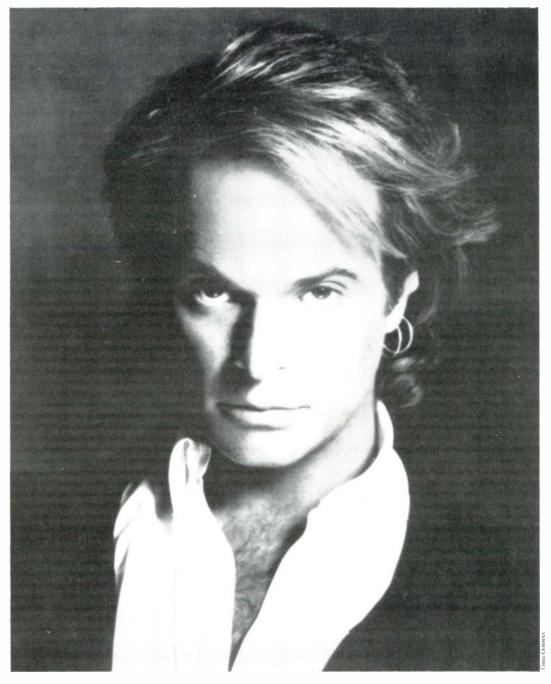
portrait by local artist Andrew Wood, one of over 100 commemorative portraits that will hang from the ceiling of the House of Blues, a Hard Rock Cafe-styled blues club chain (already in Cambridge and New Orleans), located on Sunset Blvd., that, after many delays, will finally open on May 1st, following a week of special events, including an appearance by Aerosmith.

# MUSIC CONNECTION Tidbits from our tattered past

1988—RAMONE MANIA:
Punkmeisters the Ramones
dropped by the Los Angeles Hard
Rock Cafe during a recent area
swing. While wolfing down some
of the eatery's famous food and
eyeballing the rock & roll memorabilia displayed on the walls, the
band decided to make a contribution of its own. So they autographed
and donated their familiar "Gabba
Gabba Hey" onstage banner.

1982—GÉTTING THEIR KICKS: Members of the Los Angeles Raiders made a slight detour recently and wound up at a local recording studio to lay down tracks for their rap record debut, the anthemic "Silver & Black Attack." Produced by David Helfant of Fandel Management, the record and an entire album will be released by Rhino Records.

WATCHING DIAMOND DAVID LEE ROTH MUG FOR THE CAMERA WITH HIS TRADEMARK **EXCESS, IT MIGHT** BE EASY TO DISMISS THIS HYPERACTIVE THYROID CASE AS A ROCK & ROLL CARTOON CHARACTER COME TO LIFE—DAFFY **DUCK IN SPANDEX** WITH A BLEACH-**BLONDE MANE SO** PERFECTLY TEASED YOU WONDER IF IT'S REAL. BUT. AFTER MEETING ROTH IN THE FLESH, IT'S CLEAR HE IS A UNIQUE TALENT, QUICK WITH AN ANECDOTE AND A LAUGH-A ROCK & ROLL CHARACTER WHO HAS ETCHED HIS NAME IN MUSICAL LORE AS THE FRONTMAN FOR VAN HALEN AND **BEYOND THROUGH** THE BRUTE FORCE OF HIS DYNAMIC PERSONALITY AND **HIS ALWAYS** COLORFUL ANTICS, NOT TO **MENTION** A GREAT SET OF PIPES.



prature, Roth is a consummate entertainer who unabashedly embraces the spotlight and seemingly won't let it go. But in the three years since his last album, the disappointing A Little Ain't Enough (disappointing by Roth's standards, considering his previous three solo albums all went platinum), the spotlight has turned away from Roth and onto a herd of brooding, young rockers who blast the notion of stardom and the trappings of success, the very symbols of establishment bombast that Roth appears to personify. So now, with the release of his latest work, Your

Filthy Little Mouth, Roth approaches the biggest hurdle in his solo career, carrying a mixed bag of decidedly un-alternative songs. And despite swimming against the tide, he faces the current of resistance with the unflinching resolve of a man who's done this sort of thing before.

"If I go back in my brief but colorful tenure, I've never been accepted by anybody," Roth says, laughing proudly. "Before Van Halen's first album I got a bad review from Richard Cromelin in the *Los Angeles Times*. When Van Halen came out in '78, the rock establishment

flipped. 'You can't play cover tunes!' And a song like 'Jamie's Crying?' And we followed it up with a song like 'Dance The Night Away?' This was heresy, not to mention the going trend was punk rock. I had people telling me, 'Don't get your hopes up too high, kid, your kind of music's a bit passe.' But it went over and everybody kind of settled down. Then it was, 'Oh my God, is that a keyboard?' And it was just on and on and on."

One listen to Your Filthy Little Mouth proves Roth is not concerned about current trends, teaming with funk-pioneer Nile Rodgers to create his most ambitious grouping of songs since Eat 'Em And Smile. Although the opener, "She's My Machine," offers listeners what they'd expect from Roth-your typical "old-school, retrogrind, R&B-based, thug-pop, crunch-funk"from there on, anything is possible: the swinging boogie of "Big Train," the reggae-flavored "No Big 'Ting" (which includes a guest appearance from Jamaican rapper Mitchielous), the bluesy "A Little Luck," a cover of Willie Nelson's "Night Life" and a whole array of funked-up grooves that will, no doubt, baffle radio programmers across the nation.

"Today I've found more fertile ground for an artist like myself than I've ever experienced in my life, because I like so many different things," Roth says, lounging poolside at his sprawling Pasadena manse. "Often I know two colors won't go together, but I just want to see them side by side.

"Right now I'm going through a serious late-Seventies/early-Eighties dance-groove jones," he says, explaining his eagerness to work with Rodgers. "That was a very important period of my life musically. On the one hand, Van Halen was the Viking, thug-pop daimyos of the rock world, and meanwhile, Studio 54 and the whole Andy Warhol, Truman Capote, Bianca Jagger regime was in full effect. And I was very much a part of that as well.

"So, while half of our audience was yelling 'Disco Sucks' after the show, I'd go backstage to a stereo that's easily as tall as you are and listen to 'Ahhhh, FREAK OUT.' This was always, to my way of thinking, clearly a part of what created the Van Halen sound. They were contributing thug riffs times my James Brownmeets-Sly & the Family Stone impersonation, and the combination was something special. It was a hybrid."

Roth likens his renewed inspiration and enthusiasm to the excitement he felt during the early days of Van Halen, and he cites his current obsession with the music of that era as the primary catalyst. Though he says he listens to contemporary rock "for purely research purposes," he makes no apologies to "the Nirvanas, Stone Temple Pilots, Pearl Jams, what have you" for his lack of interest, saying he's seen it all before. "Don't get me wrong, the idea of mass produced non-conformity... I love it, babe, it's so pop, so hip," Roth jokes. "I love it every time it comes out. I loved it when it was hippies. I loved it when it was punk. Sign me up."

But his tone turns serious when analyzing the cyclical nature of rock trends. "Today's music is a reaction en masse to something I've been complaining about for years," he continues. "The Warrants, Poisons, Bon Jovis and Ratts of the world—that was children's music made for children. And of course, there's going to be a sweeping and dramatic reaction to that. But, like I've said in the song 'No Big 'Ting,' all we've learned from history is to recognize the same mistake every time you make it. It's the exact same action-reaction happening now. It's great on paper till you add a human."

If Roth seems undaunted by the formidable task ahead, it could be due to his residency in New York City for the last two years, which has given him a much-needed taste of anonymity, a clearer perspective on his work and a full palette of colorful characters with which to paint.

"There is a cross-pollination of characters that you just don't find anywhere else except maybe Paris," Roth explains. "New York is very funky; it's holes in your blue jeans. New York is history. I've always thought there was something attractive about a thing right after it starts to decay, or maybe that's just the way I like my cowboy boots.

"Los Angeles is much more job-specific," he continues. "It's incestuous, a lot of biz talk, and since most people in it are self-educated and don't come from any book-learned background, it revolves around money, success, popularity. That is the barometer by which all shall be judged. I find New York is much more sarcastic, cynical, more direct. It's about the work, what you do rather than how much you sold. I find those elements attractive and inspiring."

At this point in his career, Roth doesn't need to worry about selling anything. But it seems that, in place of wealth, this same man who once said, "Whoever said money can't buy happiness didn't know where to shop," has now begun struggling lyrically with some of life's most

"New York is HISTORY. I've **ALWAYS** THOUGHT THERE WAS SOMETHING ATTRACTIVE ABOUT A THING RIGHT AFTER IT STARTS TO DECAY.  $\mathbf{OR}$ MAYBE THAT'S JUST THE WAY I LIKE MY COWBOY BOOTS."



# **Rich Pastore**

# Mid-Eastern Promotion Coordinator

By Oskar Scotti

If you happen to be one of those disillusioned souls lured into the record business because of the rumored industry fetes at Spago's, talk to RCA promotion veteran Rich Pastore. He'll paint you a grisly picture of the realities behind the glamour and the glitz of the music business.

Were it not for the graces of a guardian angel, he might still be buried beneath a mound of snow somewhere south of Toledo, Ohio. "It was early February and I was driving back from a radio station I had just visited, when it started to hail," intones Pastore via phone from his current residence in Detroit. "All of a sudden I hit a ravine or something, and my Jeep rolled sideways into a ditch. I'm not sure what happened after that because I blacked out. I woke up in a gas station with a cold compress on my forehead and an hysterical wife on the phone."

To make matters worse, his record didn't get added to the radio station playlist and his wife threatened to return to her mother in Waterbury, Connecticut, where the couple grew up. Yet, somehow Rich recovered, his wife stayed and had a baby and the trio is now living happily ever after.

But you can forget about the record industry being nothing but tinsel and furs. "It's a myth," he states bluntly. "There are days when trying to talk over- worked Music Directors into playing your records is the most unglamorous job imaginable," claims Pastore. "But generally, it's a good gig. Living out of a



suitcase isn't the easiest thing in the world, however."

Pastore first joined RCA after a friend called him with an proposal: Would he like to shepherd a teen band called PC Quest (who happened to be an RCA act) around the country to visit and sing for radio stations? "I had just left a popular trade magazine called Hitmakers where I worked as an editor and was trying to make a living as a sportswriter," reflects Pastore of his days penning articles back in Waterbury, where he subsequently relocated. "I remember thinking that maybe my days in the biz were over. But then I got the call and thought, what the hell, I'll see what this is about."

Rich showed an instant capacity for the position, and when things went sour with the group, RCA's National Pop Director Skip Bishop, who had been quietly keeping an eye on his progress, offered him a gig as the local guy in Cincinnati.

"I knew some people there from my days at Hitmakers," says Rich, "and that really helped me get off to a good start." Pastore affirmed that he found the new turf "a bit weird and conservative. Fortunately," the ex-beat writer continued, "I found some radio heads who liked watching the Reds play and that gave us a common interest, which always helps in building friendships."

But even a guy with a smile as bright as Pastore can't get through every door; there has to be that sonic something that tickles the ears as well. "I realized that contacts do mean a lot," he believes, "but not everything. Ultimately, you've got to have a good record. It's got to be in the grooves."

And that's just the beginning. With RCA, the New Englander learned that promoting a record was a multi-tiered process. At first, he readily concedes, some of the tiers unhinged him. "Everyone at the front office kept harping on me to 'work the branch, work the branch' and I just kind of nodded my head dumbly and went about my business.

"Later on I learned that you had to coordinate things with the sales and publicity side of the picture. You had to find out what was selling where and set up joint promotions. At first, though, I thought it was a trigonometry equation. I just didn't get it. One day it kind of hit me," he says with a dumb struck look on his face. "Oh yeah, so that's what they mean by working the branch."

After working for a trade for three years, Pastore reasoned that many radio people merely went with the flow and avoided leaving the security of the pack. He has subsequently found out that radio birds don't always flock together. "Sometimes I'll ask a PD if there are similar markets that he looks at when he's looking at songs to add and 99 times out of 100 they say no. A good programmer knows his market and doesn't take into consideration that the song has 100 radio stations on it. More important to him is what his listeners want. He has that inbred instinct and knows what works. A good programmer will add a record like that even if he's all alone."

With his richness of personality, endless anecdotes about his hero (fellow Italian and coffee pot hawker Joe DiMaggio) and an understanding wife, you'd think a guy like Rich Pastore would be on top of the world right now. He readily admits things are indeed pretty cool, even though one nagging doubt plagues his peace of mind. "After growing up in Waterbury, Los Angeles took a lot of time to get used to," groans Pastore. "With a wife and baby girl to deal with, the jump from Cincinnati to Detroit was even harder. My greatest fear is, how do I keep sane if they transfer me to Des Moines?"

Rich Pastore is located at 5750 New King St., #150, Troy, Michigan, 48098. The phone number is 313-952-6515.

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### **≺** 23 David Lee Roth

intriguing questions as a way to find lasting spiritual wealth. He still possesses the quick wit and penchant for one-liners, but Roth has grown wiser with the years, perhaps driven by the fear that, as he sings in "Big Train," wine, women and song might someday become beer, the old lady and TV.

"I laugh to win," Roth explains. "If I can make you giggle a little you'll suspend your disbelief just long enough for me to make a point. If you leave the point out, it's just a cartoon. I clown around a little but I'm not a clown.

"When I was very young, first handful of years, I used to wear braces on my legs," he says. "I used to have to sleep with them, too, with a steel bar between my feet. I was a very angry little guy. I used to watch my sister run up and down the stairs while I laid in front of the TV set. And what was I watching? Well, it's all there in 'California Girls' and 'Gigolo' and 'Hot For Teacher,' and in what you see in my stage show. So from a very early age I learned that laughter gets me over. Laughter is my balance."

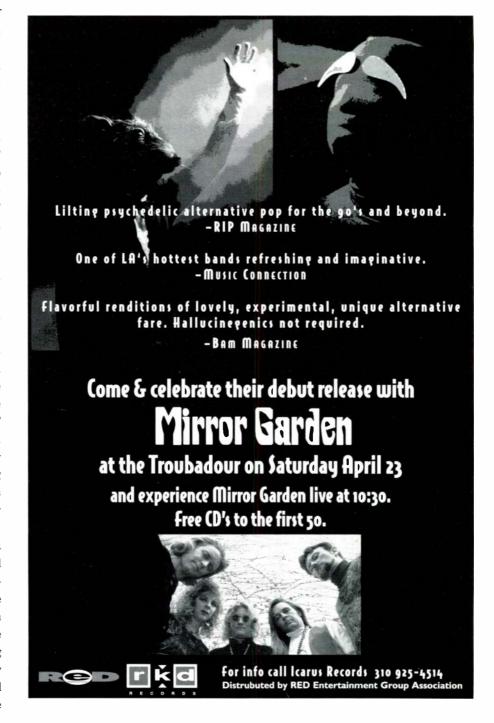
Roth co-wrote most of the album's songs with new guitarist Terry Kilgore, an old friend who was jamming in a New York club when Roth happened upon him. The two struck up a quick partnership, which Roth says has given him a fresh outlook on the future.

"I don't want to be one of these guys who's always going, 'I remember back when...,' " he says, "because the minute you start looking back you realize the train's doin' 60 and you're standing still." Slipping in a cryptic reference to his old band, he continues, "You can't blame my errant bastard sons on me for not showing up to school. I showed them the map I was using. Don't blame me just because they used it for cigarette papers."

From the minute he and Kilgore sat down to write, Roth knew his map would take him into uncharted musical territory. "Hey, 39 years of Zen Gestalt closure amounts to Popeye for me: I am what I am what I am. I do want success and I do like black dance music, and there was a long time when I was afraid to tell somebody like you. There was a big ghetto formed out of rock & roll coming out of the late

Sixties if you admitted to any ambition. The word establishment was wielded like an axe, and if you got too many black marks against you, you were establishment. You didn't get as much space in a magazine, you didn't get as much play on the radio.

"But today's music is all a variation of blues rock," he concludes. "The unifying thing is the spirit. To an extent, I've been inspired by Lenny Kravitz, k.d. lang, Red Hot Chili Peppers—which is to be yourself, a composite of influences. It doesn't have to be specific. You can't categorize based on a computer readout of a marketing survey. If you get ten people in a room and vote on art by committee, you get the worst of everything. Think of it in terms of passing a box of crayons around, and you say, 'I'm gonna take out the colors I don't like, and you take out the colors you don't like, and then take out the colors you think everybody else won't like,' and halfway around the circle you have an empty box. You gotta hail back to one person, one vision. This is where all great art comes from. And the best stuff is only in extremes."



# WHAT MUSICIANS **ABOUT THE** MUSIC BUSINESS

By Tom Farrell

Every musician has a beef with the industry in which he is so desperately trying to make a living. Some are trivial, some deeply serious. Spinal Tap wanted bigger bread or smaller luncheon meat, while Duran Duran's Nick Rhodes said that he has more respect for lowly cockroaches than he does for most lawyers and accountants. Lawyers, "flavor of the month" mentality and money over art were the main disaffections. We polled many local L.A. musicians and asked them to list three things that they most disliked about the music business. Here's what they said:

# **Kay Vee**Guitarist, Skygroovered

- 1 Inaccessibility to decision makers
- ② It's impossible for musicians to really know what a record company is looking to sign
- Music has become too categorized

## Scott Hackwith Lead singer/guitarist, Dig

- 1 Too much emphasis on the charts
- @ "Flavor-of the-month" mentality
- ③ Record companies that infringe on an artists' creative control

# Steve Gregoropulous

### Singer/keyboardist, The Wild Stares

- 1 People who parlay Star Search appearances into careers
- @ Gullibility, vis a vis technology, demonstrates inability to hear a musical thought
- 3 Everybody plays along



# Audrev

# Vocalist, Tunnelmental

- ① Crass commercialism
- ② Corporate dictatorship
- 3 "Let's do lunch"

# Scotty Slam

### Drummer, Dox Haus Mob

- 1 The selling out of classic R&B/Soul to gangsta rap
- @ Bands that get signed on who they know, not what they know
- The willingness of labels to sign bands that promote negative messages

# Phil Sousann

## Bassist (Ozzy, Vince Neil, Beggars & Thieves)

- 1 Producers who don't come from a musical background who insist on telling songwriters what's wrong with their music/songs
- @ Fickle industry people who edify you when you're having a successful spell, and won't even return your calls when you're between gigs
- 3 Lack of loyalty amongst artists

# **Tamlyn**

# Keyboardist, London After Midnight

- 1 Inaccessible A&R people
- ② When a recycled trend breaks, and the industry takes credit for it and passes it off as new, i.e. grunge
- 3 A lack of radio/media time for unsigned artists

# Scott LeRoix

### Drummer, Red

- 1 Not enough development deals
- ② MTV becoming RapTV
- 3 Too many bands jumping on trends, rather than having the guts to start their own trend

# Chet Zar

Singer/guitarist, Is

- Bad music
- ② Attitudes
- 3 The negative side of the commercial aspect

# **Bruce Duff**

# Bassist, Sister Goddamn

- ① The vast number of people who are in the biz for the wrong reasons
- @ People who are eager to sell-out to corporate mentality/status, rather than making a statement
- 3 Sex & drugs ain't what they used to be



# **Zoid Zweetie** Singer/Keyboardist,

- Sykotik Sinfoney 1 "Talent is optional"
- ② Musicians who don't care about their art anymore-they're content with being processed cheese, instead of well-aged
- 3 Misrepresentation, i.e. everybody's a manager, everybody's a promoter, everybody's a producer, etc.

# **Bernard Yin**

## Guitarist, Spindle/Medicine

- 1) Hierarchies that are not based on talent, creative vision or love of music
- 2 The red tape and various trials that threaten creativity, a sense of fun and friendships
- 3 High phone bills

# **Sammy Serious** Singer, The Zeros

- 1) Record companies that take interest
- in bands that follow trends
- @ Musicians who abuse the statement, "We've got major label interest"
- 3 A&R people who get fired in the middle of your deal

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**Tommy Rex** 

Vocalist/Guitarist, LoveLight

- Sinatra getting cut off during the middle of his Lifetime Achievement Grammy acceptance speech, so they could air a commercial—its a perfect example of the industry's dollar-oriented values
- MTV's absolute power corrupting them absolutely—appeasing their sponsors takes priority over artistic merit, anti-censorship and cutting edge mentality
- ③ People in the industry who don't really listen to the music and appreciate it

# **Jon Bare**

Singer/guitarist, Killer Whales

- ① Form rejection letters
- ② Major label domination of commercial radio
- 3 Lawyers

# Sam Rosenthal

Leader, Black Tape For A Blue Girl

- ① Distributors who don't pay
- 2 Pipsqueaks with lawyers
- Making deals rather than promoting art

# **Tony Franklin**

Bassist, Various (Jimmy Page, the Firm)

- ① Insincerity
- ② Lack of integrity
- 3 Dishonesty



# Dave King Singer/Solo artist (formerly of Fastway, Katmandu)

- People who are afraid to take chances on something different
   "Tag many shape, not enough shape."
- Too many sheep, not enough sheep-dogs
- (Whitney Houston)



# Tim Ferris

Bassist, Duck Duck Goose

- ① Rock critics
- @ Radio DJ's
- ③ Rocks fans (the ones that get on people's nerves)

# JJ Jaregi

Bassist, Jones Street

- ① Too interested in making money
- ② Dropping new bands too quickly, as opposed to giving them time to grow
- 3 "Flavor-of-the-month" mentality

# **Chris Young**

Guitarist, Grinchfist

- ① Dishonesty
- ② Spinelessness
- 3 Dishonesty

# Ray Mehlbaum

Drummer, Cry Freedom

- ② Unlike many other artistic professionals or craftsmen, musicians are not fairly compensated for their art or craft
- The whole shopping/signing process

# **Tommy Grenas**

Vocalist/rhythm guitarist, Pressurehed/Nik Turner's Hawkwind

- ① Brown-nosing
- ② Favoritism
- The mainstream being called "alternative"

# Pepper

Drummer, Queeny Blast Pop

- 1 Ass-kissing
- 2 Broken promises
- The A&R clique and the reps who are too scared to take chances on bands and too scared of what their A&R peers think

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# **SMALL CLAIMS COURT**

# **Musicians Fight For Their Rights**

By Bill Grisolia

omewhere today in L.A., musicians are being ripped off. Musicians are taken advantage of, even though they devote countless hours and scarce resources to their craft and to charity. Stories of unscrupulous promoters, equipment being destroyed, bogus bookings, non-payment or underpayment and falsified door counts abound. Do any of these scenarios sound familiar? Los Angeles musicians are now successfully fighting back in small claims court with relative ease.

Tragic Animation principals Mark Zamparelli and Chad Cole played three successful Saturday night shows at the Whisky, contracting to pay a certain sum of money by selling tickets. The promoter, Lone Wolf, approached the band about performing on a Tuesday night. While the band knew a Tuesday night was a hard night to draw people and did not want to play the show, they eventually succumbed to the promoter's promises that many A&R representatives would be in attendance. By the night of the show, the band had sold all but a couple of hundred dollars worth of tickets.

After the show, the promoter demanded payment and, because the band couldn't

come up with the cash, the promoter demanded a piece of equipment as collateral, finally confiscating a bass amplifier.

Have you been the victim of an unscrupulous promoter? Do you, like many L.A. bands, play for your "draw"?

Many bands fall for the false door count ruse—it's like keeping two sets of books. Glenn Levesque of Wonderland Entertainment, explains one of the variations of this ruse: "One now defunct nightclub counted only the number of flyers presented at the door, not the number of people admitted and terribly underpaid the bands." Bands should consider posting a friend with a tally counter (hand-held people-counter available in sporting goods stores) to count the actual number of people they draw. Bands may vote with their wallets by taking their business elsewhere and letting people know about it.

Eddy Donato, drummer for the band What Gives, is considering bringing an action in Small Claims Court against the promoters of BeachFest '93, a two-day festival in Long Beach, because, "We had to wait 45 minutes to get in the grounds. We were forced to pay the full \$10 admission for each of our roadies

and wives. It was pretty cheesy." The P.A. promised by the promoter was never provided and the band never got to play. Love In Exile sustained damage to their equipment at BeachFest. Band leader Lisa Kramer explains that, "Damage to our equipment was in the vicinity of \$800-\$900." Craig Slattery, who plays bass for the band, plans to file a Small Claims action.

Our band, the At-

tachments, was offered a contract to appear on the main stage at BeachFest. Because the P.A. was not provided, we decided to file a Small Claims suit for breach of contract. A judgement of \$535 plus \$35 in costs was awarded to us by the judge (we later collected the money). While it does take some time and a little bit of money, musicians can successfully protect themselves using Small Claims Court.

Help protect yourself from getting ripped off and protect your rights by documenting everything. Keep notes of each telephone conversation. Write down what you understand the deal points to be in a letter. Keep a file. These business practices make sense from a sales point of view as well. If you get into a dispute, use registered, certified mail

"Help protect yourself from getting ripped off and protect your rights by documenting everything." —Bill Grisolia so, if you need to do so in court, you can prove you mailed what you said you mailed. If you can't understand a deal, stop and ask questions. Get a second opinion. If it doesn't make sense to you, it probably doesn't make sense to anyone else either.

Some people are deadbeats. They are what is called

"judgement proof," which means they have no assets, no property or other money that the court can get for you. While it is unlikely that a business you deal with as a musician will ever be completely judgement proof, it obviously makes good business sense to deal only with reputable business people. However, when you evaluate whether or not it's a good idea to sue somebody, you must make a sober assessment as to whether or not you'll be able to collect if you win.

A "demand letter" formally establishes what you want from the other party. While it is not required by Small Claims Court, it is often advisable. The very act of putting down on paper what the problem is and what you want to do about it may produce an answer from the other party, further productive discussion or even a settlement. A Small Claims Court judge will want to see that you have ex-



Bill Grisolia (3rd from left) & the Attachments





hausted all other remedies trying to settle the matter before you take up the court's valuable time.

If you decide to file a suit in Small Claims Court, several things work to your advantage. The fee to file a case is small and you get it back if you win and collect. The Small Claims award limit has been raised to \$5,000, which means if you think you have sustained damages of \$5,000 or less, then your claim may be heard by a Small Claims judge. In Small Claims Court, you present the case, not an attorney; they cannot represent either side in Small Claims Court. This protects the interests of those who cannot afford to hire expensive counsel. You may state your case to the judge in person, present evidence and respond to the defense. Small Claims forms are available at any municipal courthouse, Small Claims Division. If you settle with the other party before the case goes before a judge, you must file a "satisfaction of judgement" form with the court.

When you file a Small Claims suit, if at all possible, pay the small fee to have a Sheriff serve the summons. The summons is an order by the court to appear. Service of the summons by the Sheriff (as opposed to a friend or other disinterested party) is preferable for four reasons: 1) they are experts at finding people and serving them with legal documents; 2) the other party will know you are serious about your claim when they are served by a Sheriff—they might even settle; 3) service by the Sheriff proves the other party was served with the summons properly; and, most importantly, (4) you may avoid an angry con-

What Gives

frontation (or worse) with the other party. If you win, costs are recouped. Both the cost of filing and the cost of having the Sheriff serve the summons will be added to any amount of money [judgement] you are awarded by the court.

If you sue someone

If you sue someone in Small Claims Court and then lose, you may not appeal. If you win and are awarded a judgement, the other party has 30 days in

which to file an appeal (in which case the parties start the process over in the next higher court) or pay you the judgement. If they do not appeal, they must pay you by the end of the 30 days. Once you have received the money, the judgement is said to have been "satisfied."

What happens if they still don't pay you? You may seek the help of the courts in "enforcing" the judgement. Small claims court can help you get your money in many ways:

1) if the person is employed, the court can garnish their wages; the court will cause the employer to pay you a certain amount out of each of the employee's paychecks until the money is paid back; 2) the court can "attach" property, even bank accounts—yes, bank accounts—and the court can sell the property and give you the proceeds (up to the amount

of the judgement; 3) the court can put a lien on property owned by the debtor—any kind of property, houses boats or even sound systems—and those items may not be sold by the debtor until you are paid in full; 4) the court will help you find out what property the debtor has. The court can force the "judgement debtor" to come before the judge and answer your questions about their ability to



Love In Exile

pay you, their bank accounts and their other property; 5) the court can force the debtor to provide tax records, account statements or any other document that can help you find out what assests or income the debtor has; 6) once you have a judgement in your favor, an attorney will be more than willing to help you get your money if they are convinced the debtor is not "judgment proof." They, in conjunction with the courts, are your own collection agents. The attorney will not charge you anything up front, but rather add his expense on to the judgement he helps you collect.

Above all, never sign anything without advice of legal counsel. Musicians throughout time—particularly in rock & roll—have been victimized by unfair yet enforceable contracts. Mark Abbattista, Esq., a Century City entertainment business attorney, recommends, "There are other options available. Even if Small Claims may not be the best route for you to resolve your dispute, please don't be discouraged.

"There are other arbitration and mediation alternatives available. You may wish to consider using the Arts Arbitration and Mediation Service sponsored by California Lawyers for the Arts. If you have any doubts about your rights, call an attorney before doing anything."

Grisolia is a musician, a member of California Lawyers for the Arts and a paralegal for Memorial Health Services in Long Beach. All names, cases and situations used in this story are a matter of public record.

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ere in Los Angeles, the eyes of the industry are upon us. And that's one reason why bands from around the country, at one time or another, pass through our fair city. To help you keep in touch with these talented acts, *MC's* 9th Annual Band Directory is bigger and more comprehensive than ever—listing vital contact information for almost 400 bands and managers who helped make this year's directory a great one.

Compiled by Karen Orsi

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ARTIST	CONTACT	PHONE	ADDRESS	CITY	ST	ZIP 2	4 2 2 3	5 2 5 5	음력발	OTHER
24 Seven	Dan Jr	909 594-6	443 Barbados Drīve	Walnuf	CA	91789				Hip hop band
3RDSX	Gigi	818 114 1135	P.O. Box 3162	Burbank	CA	91508		+		
Abbadon	Edwin Galan			North Hollywood	CA	91605 <b>9</b> 1604		+		Classical country
Abby Normal	Meredith Day	818 506-7466 213 871-8055		Studio City Hollywood	CA	90028				Glassical Country
Ace Michaels Ach Nein	Shelley Bonoan Jon Brooks		BRC, 6201 Sunset Blvd. #329	Hollywood		90028				
Bill White Acre	Kharin Gilbert		530 N. Maryland Ave. #4	Glendale	CA	91206				Heavy wood
Aenal Display	Eugene Bohlmann		P O Box 1451	Manhattan Beach	CA	90266		•		
Afro-D-Zak	Ron McGee		BRC, 6201 Sunset Blvd #329	Hollywood	CA	90028				
Afternoon Delight	Holly Smith	213 467-1969	1244 N. Orange Dr #211	Los Angeles	CA	90038				Campy 70's covers
Alchemist	T&K Management		718 W Phillips, Apt 4	Ontario	CA	91762				Bluesy grunge
Rick Ambrose	Richard Burnett		1348 E Hillcrest #55	Thousand Oaks		91362				
Angel's Attic	Steve		11459 Collins St , #116	North Hollywood	CA	91601				
Angel And The Trance	Angel Torsen	310 859-2231		Malibu	CA	90265				Alternative metal f
Animation	The Music Web			Hollywood Sunland	CA	90046				
Anomie	Ron Spence	310 826-0222	801 McGroarty 12355 Santa Monica Blvd., Ste 116	Los Angeles	CA	90025			H	
Marc Anton & Mojo Blu The Ants Will Love II	Janet Or Kelly		P.O. Box 5416	Santa Monica	CA	90409				Experimental pop/
A.O.D. (Assholes On Distortion)	Nick Griffo		PO Box 8306	Long Beach	CA	90808				Extreme music
Arf	Roman St. James - Melange Entertainment		7510 Sunset Blvd., #221	Hollywood	CA	90046				
Armed And Hammered	Notical St. Salles - Melange Entertailment	213 851-0483		Los Angeles	CA	90028				
Artica	Roger Fiets	818 769-1525								
Arun J Rana	Arun		3734 Clarington Ave., #8	Los Angeles	CA	90034				Acoustic pop
shen	Roy Ashen/Joey Barclay		5641 Collax #339	North Hollywood	+	91601		0 0		Eclectic
ugust	Brian Klein/Paul Ferrigno		1321 N Las Palmas #111	Hollywood	CA	90028				Psychedelic
aby Blue	Michael Gagliardi		8521 Fenwick St	Sunland	CA	91040				
lad Angels	Tony Grant	310 690-5669	1401 Estate Drive	La Habra	CA	90631				
Bad Dog	The Bone Line		4961 Pearce, Ste.B	Huntington Beach	CA	92649				Loud!
ad Love	Jimi James			Culver City	CA	90232				
Bad Attitude	Brian Lockerman	818 865-8886		Agoura Hills	-	91301				
Basse feat Willie Basse	Wille Basse	818 386-5993		Hollywood	CA	90028				
Beautiful Woofer Dogs	Sayne	818 794-8143		Alta Dena	CA	91001				
he Beat Birds	Val Bankston	818 ROCK-GAL		Kagel Canyon	CA	91342		•		Female fronted Beatle
he Beau Brummels	The Music Web	213 850-8015	7188 W Sunset Blvd. #209	Hollywood	CA	90046				60's rock
he Big Picture	James Vincent	213 469-3459				•				
Bowin Smoke	Larry Fuzzy Knight		7438 Shosone Ave	Van Nuys	-	91406				
loodstone	Eric Summner		7728 Lankershim Blvd	North Hollywood	CA	91605	4		4	Psycho groove
Bogus Toms	Compound Management		7757 Ben Ave	North Hollywood	CA	91605	++++	+++		-
Sondage Dunkers	Metal Storm	213 560-4223		Maywood	CA	- beauty				Industrial
Sovine Fetish	Dennis Martin		P O Box 10881 1734 N Fuller	Canoga Park Hollywood	CA	91309		+++		-
Boys Named Sue	Danny Allen	213 850-7017 213 960-7730		Hollywood	CA	90028		-		
Bozaque	Tarone/Claybrook Chris Kemphert	310 515-2084		Redondo Beach	CA	90277				Hard rock
The Brash The Bridge	Tim Hall		1913 S South St	Burbank	CA	91501				That a room
Broken Silence	Tracy King		2222 Los Feliz #111	Thousand Oaks	CA	1 1		•		
on Bryant and his Flamenco Fusion Band	Jon Bryant		3147 Roxanne Ave	Long Beach	CA	90808				Flamenco/fusion
he Paul Bryant Band	Paul Bryant	310 630-1898		Lakewood	CA	90712				
he Busters	Gary Stevens/Southwest Services	213 851-0630	7205 Hollywood Blvd , #405	Hollywood	CA	90046	•			
Cactus Hed	Kirk Herzbrun	818 953-8522	P O Box 8746	Universal City	CA	91608	•			
Caffeine	James Craig	707 526-7664		Santa Rosa	CA			•		
Cairo Stand	James and Toby Butler	818 752-1566		North Hollywood			•	•		Modern acoustic
Caress Of Steel	Brian K Montrey		7747 Glade Ave	Canoga Park		91304				Rush tribute ban
Cashmere Dun	Iron Works	213 560 4223		Maywood	-	90270	)			
C.D Band	Charles Dudley		660 Athens Blvd	Los Angeles	CA	- torred		•		
Cephas, Featuring Reggie Komel	Cynthia Johnson	213 856-3210		Burbank	CA				4 1	Fauran
Ceramic Buddha	Andy Simon		1960 S Shenandoah St	Los Angeles	CA	parties -			-	Folkadelic
Chakra	Ed Goodreau/Follow Thru Productions		7806 Rosewood #3	Los Angeles	CA				1	Currente
Aichael Child	Michael Child		2020 N Main St	Los Angeles	CA	90031	-		-	Singer/songwrite
China Blue	Brian Steams	310 597-4506		Data di C	0.4	00070			-	Cutting edge har
Christian	Blue Tuesday Entertainment		1914 Clark Lane, Ste B	Redondo Beach Malibu		90278			++-	Cowpunk Punk rock
Circular Rubbing Motion	M A D c/o Circular Rubbing Motion		18265 Wakecrest Drive P O Box 452	Sun Valley		91352			1	Progressive
Madel	GDW (WE)		BRC, 6201 Sunset Blvd #329	Hollywood		90028	HH	+++	1	1.09.033140
Civil Rife	Tory Ruffin		12228 Venice Blvd , Ste 439	Los Angeles		90066	H		1 11	Acoustic rock
eslie Claussen Clumsy Lovers	Lee Shartzer Steve Prybil		545 Jackson St	Pasadena	CA				1 11	Frish
C-Note	The Music Web		7188 W Sunset Blvd #209	Hollywood	CA	1 1-4		1	5	
Comatose	Ironworks Records/Todd		949 N Cataract Ave Suite K, Rm #1			91730				Extreme music
The Connection	Manager Kurt Mayo	310 545-3994		Manhattan Beach						
Continuum	Steinadillo Productions, Attn. Rick		P O Box 3276	Whittier	CA	90605				
Centradiction	SLK Management		PO Box 4044	Simi Valley	CA		•			
Crossfire	Jimmy O		7843 Bellingham Ave	North Hollywood	- 6	91605	•			
Cult Of The Wrong Note	Mark Frichett		1219 Palm Drive Ste A	Hermosa Beach	CA					Instrumental
The Curbfeelers	Kerry Crutchfield		2116 Ernest Ave	Redondo Beach	CA					
The Currs Bros	The Currs Bros Fan Club		P O Box 2591	Hollywood	CA				•	
Custom Made	Allen Palmer		23208 Ravenna Ave	Carson		90745		-		•
Da Capo	Jamie Palumbo	310 393-7913		Santa Monica	CA		•	•		Modern
Daddy's Girl	Kenny Star Management		3 3354 Roosevelt Ste A	Carlsbad	CA					
Dangermouth	Jac		8561 West Knoll Drive	Los Angeles	CA					Disco slam
Dante-X	Buddy Thomas	310 669-1618	2215 W 166th Street	Torrance	CA					
Zak Daniels & The One-Eyed Snakes			2532 Lincoln Blvd Ste 175	Venice	CA	1				Folk metal
Danse Macabre	Martin Wilkey		P O Box 434	Hollywood	CA	- demond				Heavy techno
Darkhorse	Richard Guerra		2 273 E Alvarado St	Pomona	CA				1	100
Nikki Dean	Tony Trombo, Big T Prods		4 410 East Fairview Blvd	Los Angeles		90302		-		Adult contempor
Devil's Dues	Jim Stieger		520 S Claudina, Ste A	Anaheim		92805			+ + +	Accustos
Steve DeWinter	Colden D Entertainment	909 882-6547	3 15202 Hartsook Ave , Suite 4	Sherman Oaks	ICA	91403		++++	-	Acoustic origina
Diamond Creek Band	Lou Tully						4 1		100	

<u>GALIFU</u>	RNA B	ANU	DIKEL	<u> </u>	1	1	AVY ME TERMIT	g	EUS COUNTRY MEY AGE	CONNECTION
ARTIST	CONTACT	PHONE	ADDRESS	CITY	ST	ZIP S		221		OTHER
Disorderly Conduct	K.C. Fukuda		1030 N. Kenwood, Ste. A	Burbank		91505	•			
DNA Dogs Of Pleasure	John Plosay  Chris or Paul	213 960-7815	718A North Lucia Ave	Redondo Beach		90277		•		
Don't Ask	Don't Ask		3116 Rowena Ave. Sle #70	Valley Village Los Angeles		91607				Dark
Drain The Doves	Joey Carson		P.O. Box 8746	Universal City		91608			HH	Marginal/pathologi
Dreamworld	Roy Lansdown	310 866-6742		Belflower	CA	90707				All girl
Jesse Dreamer Band	Randy Saludes	310 391-2708	11923 Venice Blvd. #6	Los Angeles	CA	90066		•		
Dylan Quayle	Paul	818 358-6863		San Gabriel		91778				Reggae
Early Dawn	Stephen Staats	310 395-0114		Hollywood		90078				
Ellie Mae's Biscuits	Ellie Mae		6115 Melvin Street	Tarzana	-	91356				Hillbilly rock
Emerald	Emerald Williams		6433 Topanga Cnyn., Blvd Ste, 321	Canoga Park		91305			•	
En Gedi	Matt Fuller		P.O. Box 3444	Burbank	_	91508				
Evil Dead		818 458-3802		Los Angeles	CA					In Spanish/English
Father Mucker & The Big Monkey Rules	Colden D. Entertainment	818 784-6703		Sherman Oaks		91403				
Feel	Mark Walbaum		15231 Dickens St.	Sherman Oaks		91403				
First Love Sharonmarie Fisher's Women In Country	Pony Sharonmarie Fisher	310 772-2327 805 523-9313		Topanga Moorpark		90290				
The Fizzy Bangers	Spike Vail		P.O. Box 38214	Hollywood		93021				Alternative punk p
The Flood	David Surnow Management	213 931-4874	F.O. BOX 36214	Hollywood	CA	90036				Alternative purik p
Fogmachine	Michael Parker	213 934-9062		-	+					Avant-metal
Forcast Blues Band	Band Hotline		P.O. Box4231-135	Woodland Hills	CA	91365				Avail(-illeta)
Forth Calling	Nasty's Productions	310 833-7012	7.0. Box 1201 100	South Bay Area	104	51000	•			Blistering metal
Formula One	The Music Web		7188 W Sunset Blvd. #209	Hollywood	CA	90046		HH		Distanting metal
Four Today	Kenny Star Management		3354 Roosevelt, Ste. A	Carlsbad	CA	92008			+	A
Fountain Head	Michael Watson		11122 Morrison St. #107	North Hollywood		91601				
Lucia	Foxtrol Productions		P O. Box 38642	Lus Angeles		90038	rd loosed			
Frolic	Eric Elbogen	818 982-7457	6852 Bellingham	North Hollywood	-	91605				
FRW	Creative Justic Enterprises	213 254-6944	9000 Sunset #405	West Hollywood	CA			•		
Funk Invaders	Kevin Austin		BRC, 6201 Sunset Blvd., #329	Hollywood		90028				
Fur	Janine Simmel		3948 Tivoli Ave.	Los Angeles	CA	- 67				
G.O.E	Detina Mathiesen		9785 Cedros Ave.	Van Nuys		91402	•	•		
Gangsterville	Blue Tuesday Entertainment		1914 Clark Lane, Ste. B	Redondo Beach		90278				
Gang-A-Noise	K.A.		12400 Ventura Blvd., Ste. 131	Studio City		91604				
Gator Alley	Stevo Johnson		1514 Brommer St.	Santa Cruz		95062	1 1 1			Southern rock tril
Geej	R.F. Productions/Skot Fuchs		3031-108 Grandview Blvd.	Los Angeles	CA	90066				
Gern Town	Bryna Dambrowski		P.O. Box 1993	Hawaiian Dardens		90716			<b>D</b>	10
Gene Galvin & Psalms	Gene G.	805 538-5552	P.O. Box 415	Lancaster	CA	93534				Gospel rock
Gervasi	Paul	213 655-4346			-					
Getting Red	Bilal Bashir/Shawn Berman - Mixed Up Music		P O Box 15067	North Hollywood		91615				
The Johnny Gibbs Band	Johnny		1410 E. Grove Ave. #20	Orange	CA	92665		$\square$		
Glass Shadow	Hotline (24 Hrs.)	714 839-6266	12304 Santa Monica Blvd., #300	Los Angeles	CA	90025		$\mathbf{H}$		High energy
Godiva	Diana King	310 358-6060	1015 5 0 1 0 1 0		-					
Nigel Godden	Nigel Godden		4615 E. Broadway, Suite 2	Long Beach		90803		•		High energy
Good For Nothin' Rags	Blue Tuesday Entertainment		1914 Clark Lane, Ste. B	Redondo Beach	CA	90278				
Grand Central Station	H Bruce Finer JDD Productions		P.O. Box 126456 8622 McConnell Ave	San Diego		92112			•	-
Grafitti			149 W. Ave De La Merced	Los Angeles		90045				-
Mike Guerrero Paul Hanson	Mike Guerrero Paul Hanson		P O Box 314	Montebello San Gabriel	CA	90640				Acid -ook
Hard Drive w/ Robert Paul Jones	Mick Moriority/Premiere Productions		1850 N Whitley Ave #601	Hollywood	CA	90028				Acid rock
Heavy Blue Snakes	Dr. Robert		17522 Hawthome Ave.	Torrance	CA	90504				Live liquid rock
Kevin Heath	The Music Web		7188 W Sunset Blvd. #209	Hollywood	CA	90046				FIAB IIdnin LOCK
Helms Deep	Dan Robinette		3115 Dennison Ave	San Pedro	CA	90731	•			
Heyday	Tony Howard		302 Arizona Ave. #309	Santa Monica		90401		HH	+	
Hometry Niles	Charles Harrah		PO Box 1764	Beverly Hills		90213			++++	Jazzy folk
Horsepainter	Horsepainter Fan Club	213 871-8054		Hollywood		90078	1			Folk
House of the Purple Sun	Johnny James	818 999-1601								-
The Hutchinsons	Spike Vail	213 856-8946	P O Box 18522	Encino	CA	91416				1
I Am You	Torn Murray	310 394-4890	203 Montana Ave. Ste 303	Santa Monica		90403		•		
Icebreaker	Michael McBay, M D		3956 Ingraham, #5	Los Angeles	+	90005	-			
Incantation	Angel Torsen or Kofi Baker	310 859-2231		Malibu		90265				
Jamboree	Fabricio Argueta	818 503-0106	6949 Laurel Canyon Blvd , #323	North Hollywood	CA	91605	•			
Ken James Swing Quartet	Ken James		29333 Poppy Meadow St.	Canyon Country	CA	91351				
Hugh James & The Believers	Hugh James	818 780-7845	15102 Vose St.	Van Nuys	CA	91405		•		Soundtrack
Jažmyn	GDW (WE)	818 768-5242	P O Box 452	Sun Valley	CA	91352				
Jettison Eddy	Jon Manitla	213 856-7130	A&M Records 1416 N LaBrea c/o M Rivette	Hollywood	CA	90028				
Jewel Akens	The Music Web	213 850-8015	7188 W Sunset Blvd #209	Hollywood	CA	90046		•		50's/60's pop/rod
Joanie and Continental Divide	Joanie Lenž		13544 Andy St.	Cerritos	CA	90701				
JoJo Kidd	JoJo Kidd Hotline		P.O. Box 461723	Los Angeles	CA	90046				
The Jonez	Byron Shaw		BRC, 6201 Sunset Blvd. #329	Hollywood	CA	90028	•			
Just Like That	Zave Nathan		853 Glenway Dr., #5	Inglewood	CA	90302				
Roberto Kawata Group	RMS		5219 1/2 Auckland Ave.	North Hollywood		91601		00		Film/thematic
Kenny Buys A Rolls	Jim Lang		1138 Ramona Lane	Petaluma		94954	•			
Killing Tree	Orange Curtain Productions	714 517-4607		Anaheim	CA	92806				
Reggie Kornet	Reggie Kornet		BRC 6201 Sunset Blvd. #329	Hollywood	CA	90028				
Robbie Krieger Organization	Linda K		12335 Santa Monica Blvd., Ste. 116	Los Angeles	CA	90025				
Lacee	Time Lyon	213 934-4688			-	-				Acoustic
L.A. Lyon	Lisa Lyon	818 797-6456 805 538-0878		-	-		•			-
Jennifer Lee Lefwitch	Kelly Cabral The Music Web		7188 W Sunset Blvd #209	Hollywood	CA	90046		H		-
	Jordan	818 902-9665		Encino		91436				-
Legal Tender Like Your Kill Fashion	Benjamin	818 902-9665	10030 Ventura DIVQ., Ste. 230	EIRIO	CA	91430				Sensual, Guitar
Lily St Nicholas	Lily St Nicholas		PO Box 900782	Palmdale	CA	93550		000		Reggae
Limestone Rome	Cory or Ursula Gabel		722 S Broadway, Ste 20	Redondo Beach	CA	90277				, reggae
Limestone Home Liquid Sunshine	Michelle Miller, Mgr	805 966-7001		Santa Barbara		93102				Acoustic
Liquid Sunshine Listen Listen	Jon or Dave Prescott	310 640-9693		El Segundo	CA	90245		HH	HH	Progressive rock
Little Mr. Me	The Band		P O Box 3003	Hollywood		90245				Swing rock
Little Mr. Me Live Nude Girls	Robert Lusson		141 1/2 S. Everett St.	Glendale		91205			H	Swilly fock
Live Nude Girls Live Skin	Fizz		1153 Paim Blvd	Venice	CA	90291				
	The Music Web		7188 W Sunset Blvd #209	Hollywood	CA	90291				-
Livingod?			1207 N Orange Drive #107	Hollywood	CA	- 42			++++	Acoustic rock
Looking For Musicians Lost & Deserted Souls	Eric Topper Richard Guerra		P O Box 2341	West Covina	-	90038		HH	HH	ACOUSTIC FOCK
Lost & Deserted Souls Lovechild	G. Adam Gifford		120 Westminster, #1	Venice Venice		90291			-	H
Jason Luckett	Jason Luckett		BRC, 6201 Sunset Blvd. #329	Hollywood	CA	90291				Folk alternative
Lyn's Vision	Linda Pocket Dynamo Prods.	818 505-1275	E. D. GEO. CHINGE DITG. #029	. 1011) 11000	-	30020				- O'M BREITIBIIYE
Magnetic Heaven	Black Dwarf Entertainment		15155 Stagg St . Unit #1	Van Nuys	CA	91405			HH	
Peter Malick Blues Band	Peter Malick		1706 N Stanley Ave	Los Angeles	CA	90046				
COUNTRY PROPERTY CANADA							+ +	-	Hall	
Mama Says!	Janet Fisher	213 883-1518	10153 Riverside Drive #239	Toluca Lake	CA	91602	1 1			Multi-harmony orig

JALIFU	RNIA BA		PINE		L			22 22	_ =	COUNTRY JAZZ	CONNECTIO
ARTIST	CONTACT	PHONE	ADDRESS	CITY	ST	ZIP 2	A EA	E E	235		OTHER
Man Bites Dog	Phil Hill	213 368-6655			0						
Maximum Force	Ted Davantzis	805 461-6337	7326 Santa Ysabel Ave #E	Atascadero	CA	93422					
M.C. Loc DA Loc Sta	Tim Williams/Dreadhead Records & Mgmt.	310 434-3110		Long Beach	CA	90804					
Don McNatt & The SMPLZAT Band			P.O. Box 3655	Hollywood		90078				•	
Meal Ticket	Bill Meadows		14943 Lemay St.	Van Nuys	CA	91405					Ska-punk-funk
The Merkins	Al Villanueva		7361 Shirley Ave	Reseda	CA	91335					
Herb Mickman	Herb Mickman	818 990-2328		Van Nuys	CA	91401		-	+		
Militants	Militants-Charlie Zeigler	213 850-6043	1720 N. Fuller, #549 2471 Fletcher Dr.	Hollywood	CA	90046	•		-		
Rod Miller Band Mirada	Rod Miller/Rudy Salazar Sean Roberts		13843 Lanning Dr.	Los Angeles Whittier	CA	90605	- denne	-		-	
Mirror Garden	Icarus Records		P.O. Box 4613	Lakewood	CA	90711	٧	-	4		
Mobius	Barry Clark		6965 El Camino Real, Ste 105	Rancho La Costa	CA	92009		+	+++		
Monkey Meet	Jerry Levin		BRC, 6201 Sunset Blvd. #329	Hollywood	CA	90028					
Mother's Finest	Wyzard	213 960-7730	BRC, 6201 Sunset Blvd. #329	Hollywood	CA	90028					
Mush Mouth	Iron Works	213 560-4223	Box 459	Maywood	CA	90270					
My Naked Aunt	Carlie Cotugno	213 654-7140	1351 N. Crescent Hts. Blvd. #115	Los Angeles	CA	90046					
Mystrals	Band Hotline	213 351-1789	8721 Santa Monica Blvd , #149	Los Angeles	CA	90069					Hard-boiled roots root
Mystery Rhythm	Renee Hale	818 752-9047	1								Cover duo
Naked Picassos	Will Clausen	818 907-4973		North Hollywood		91606					
Nancie A. De Ross	Giovanna	415 925-9239	+	Larkspur	CA	94977				•	Folk
National Dust	Johnny B	213 461-1199		Los Angeles				•			
Navigator	Kevin O'Neal	213 960-7730		Hollywood	CA	90028					
Necrology	Kim Turner		PO Box 2074	San Leandro	CA	94577					Death, grind
Neo Funk	Stacey Stanford	213 960-7730		Hollywood	CA	90028					
New Suede Blues	Guy Brawley	213 467-7727		Hollywood	CA	90028					
Non-Stop Trash	Rachel McLain		3175 S Hoover #335	Los Angeles	CA	90007					
Steve Norris	Jordan Entertainment		14050 Magnolia Blvd., #103	Sherman Oaks	CA	91423		-			
Now Here This	Mike Hunter		BRC, 6201 Sunset Blvd. #329	Hollywood San Rafael	CA	90028		+	-		
Obviously Five Believers	Rob Ruiz		201 Cantera Way		CA	94901			-		D. I. A. b
Octane Shake	J.D. Off The Cross Members	818 960-9765	930 Figueroa Terrace #539 P O Box 185	Los Angeles Baldwin Park	CA	90012	•				Dark & heavy
Off The Cross			BRC, 6201 Sunset Blvd. #329		CA	90028					
Yusef Olaitan	Yusef Olaitan Paul Allen	310 575-9966		Hollywood Los Angeles	CA	90028			-		
Original Sin Orphasm	Angel Torsen or Kofi Baker		P.O. Box 442	Malibu	CA	90265		-		+	Heavy psychedelic
O-U-NO-U	James Craig		P O. Box 923	Santa Rosa	CA	95402		-			rieavy psychedelic
Overlure	Allan Giernet	818 785-9012		Van Nuys		91405	•	+	+		Classical influenced m
The Painted ID	Tori S	310 454-3490		Pacific Palisades		90272		-			Classical militoricco n
Panic Underground	Circle Line Entertainment		P.O. Box 413	Manhattan Beach	_	90267		-	-		Euro-sound
Paragon Taxi	Black Dwarf Entertainment		15155 Stagg St Unit #1	Van Nuys	_	91405					2410 30010
Jak Paris		213 960-1054		Huntington Beach		92648					
Peacemaker	Dallas		P.O. Box 931804	Los Angeles		90093					
Perch	Enk Stein		7725 Hollywood Blvd.	Los Angeles	-	90046					
Percustra	Perry Kiefer	805 494-3227	1691 Stoddard Ave	Thousand Oaks	CA	91360					Progressive
Plain Jane	Walter Holman	213 960-7730	BRC, 6201 Sunset Blvd. #329	Hollywood	CA	90028					
Playground	Eric Pahmeier	818 562-1758	150 S. Parish	Burbank	CA	91506					
Polaris Undertow	Black Dwarf Entertainment	800 786-7453		Van Nuys	CA	91405					
Preacher's Seed	Bruce Braddock	310 822-1390		Venice	CA	90291					
Prune Lizards	Black Dwarf Entertainment	800 786-7453		Van Nuys	+	91405	•	-	0		
Pussy Tourette	Allan Crassman	213 913-2667		Los Angeles	CA	90027		-			Nu-Drag
Rachael S. Rise	Paschall	310 392-8147					. •	-			
Rage	Rage	909 889-820		Riatto	CA	92377	•				
Railjack Union	David Cheek	818 567-4026		Burbank	CA	91501		-			AC.
Rastine	Rastine Paul Boghossian		14018 So Maple St. 14123 Glencrest Terrace	Los Angeles		90061		-		-	
Raw Signal Real Joy	Paul Boghossian Mocha	818 298-3805 213 933-7470		Glendale Los Angeles	CA	91208					Hardcore Percussive dance
Red	Scott Leroix	818 816-4708		Sherman Oaks	CA	91413			-		LEICHZZIAS GRUCS
Red Rebel Devils	Mario		11333 Moorpark, #4	Studio City		91602	H				Southern rock
Reggie Cornet	Cynthia Jackson, Manager		P O Box 827	Burbank		91503	-		-		Joddiellitock
The Regulators	Fully Loaded Productions		12841 Hawthorne Blvd., Ste. 62	Hawthorne		90250		-			Southern
Revolutionary Love Army	Mr. Ross Turney Mgmt.		3707 Dover St.	Los Angeles		90039			1		
The Jake Richmond Band	Jake Richmond		PO Box 204	Midway City		92655		•			
Ring Of Myth	The Music Web		7188 W Sunset Blvd. #209	Hollywood		90046					
Rise	Rob Alaniz		P.O. Box 4414	Whittier			•				Death metal
Roberto Kuwata Group	RMS	800 225-2245					•				Thematic
Rokzilla	Rok or Tina		767 N. Gower St.	Hollywood	CA	90038	•				
Rommelz Goggelz	Adam Ubel	213 464-5743		Hollywood	CA						Gothic tank driving m
Rook	James Krembs		P.O. Box 566	Los Angeles	CA	90078					
	Iron Works		P.O. Box 459	Maywood	_	90270	•				
			D 0 D 150	Sun Valley	CA	04050	1 1	1			Film Rock
Rotten Rod and the Warheads RU12	GDW (WE)	818 768-5242	P O Box 452	Sull valley	O.	91352					FIIIII ROCK
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	RNIA BA	. 1 1 1 1 1			1		_ ₹	差 出 85		E	CONNECTION
ARTIST	CONTACT	PHONE	ADDRESS	CITY		ZIP		ALTERNATIVE DANCE ROCK BLUES	2 3	COUNTRY	OTHER
Sauce	Chris Newton		509 Esplanade, Apt. G	Redondo Beach	CA	90277		•			
Screed	Alex Greene c/o Entertainment Pro Mgmt.	213 368-6169	1762 Vista Del Mar, Ste. 100	Hollywood	CA	90028		•			
Searchlight	Bo Jon Mgmt Opal Jones		603-B University Dr., #214	Carson	CA	90746			•		Gospel
Seventh Ray	The Music Web		1423 19th St. #1 7188 W. Sunset Blvd. #209	Santa Monica Hollywood	CA	90404	•		+		Rap over metal
SFT Shelly Streeter Band	Paltinum Entertainment		1050 N. Carpenter Rd., #8	Modesto	CA	95351	-				Hap over metal
Shofly	Tommy Knight		435 S. Curson #9H	Los Angeles	CA	90036					
The Shriek		310 208-3772	P.O Box 654, 1093 Broxton Ave.	Los Angeles	CA	90024	•				Euro-U.S. modern roc
☐ Sikk Sex	Jordan Entertainment	818 981-7752	14050 Magnolia Blvd. #103	Sherman Oaks	CA	91423	•				Glam rock
Silver Star	c/o The 93 Group	242 752 5225	8621 Wilshire Blvd., Ste. 418	Beverly Hills	CA	90211	•				
Stu Simone Sister Goddamn	S.O.S Productions  Bruce Duff	10.0	6120 St Clair Ave. P.O. Box 862529	North Hollywood Los Angeles	CA	91606 90086	-			-	Keytar fusion
Sister Goddamn The Six Guns	Ron Lopez	818 338-5434		San Gabriel	CA	91778					
☐ Sketch	Steve	714 528-3959		Yorba Linda		92686					
Skin II Skin	Orange Records/Jo Chapman	909 595-8203		Watnut	CA	91789	•				
☐ So Far Gone	George H. Marshall	818 557-0716	333 N. Screenland Drive, #126	Burbank	CA	91505	•				
Soma Quartel	Chuck Jennings		4139 Clayton Ave.	Los Angeles	CA	90027					
Sons Of The Sun	Rod Palmer		1642 S. Orange Dr. #2	Los Angeles	CA	90019	•				
Soul Providers	John		100 El Redondo	Redondo Beach	CA	90277					All Top 40 covers & ongina
Soul De Sire	John Flannagon Management	213 876-7027	1847 Easterly Terrace	Los Angeles	CA	90026		••			Sensual dance
South Bedlam	Billy	213 461-4468 818 994-4849	6542 Franklin Ave , #2 13624 Sherman Way, #221	Van Nuys	CA	90028					Rock-n-soul
Soulfood Sound Mind	Bruce Monical Chris Roe		1850 South Bundy Dr. #5	Los Angeles	CA	91405	-				HOCK-II-2001
Sound Mind Soul Transfusion	Creative Justice Entertainment		9000 Sunset Blvd. #405	West Hollywood	CA	90069		•			Folk
Spellbound	Bob Moon		P.O. Box 931866	Los Angeles	CA	90093				***	
☐ Stage Fright	Nikki Neil		6038 Hayes Ave	Los Angeles	CA	90042	•				Melodic hard rock
Steven Jasinski	Steven Jasinski	619 743-5416	3737 Foxley Drive	Escondido	CA	92027	•				Folk
Patti Sterling's Left Turn Only Band	Barry Moltich		22239 Cass Ave	Woodland Hills	CA	91364	•				MC 100 Hottest
☐ Jill Stoller	E Ventry	310 301-0794		Venice	CA	90294	•				Hard rock
Suburban Alphabet	Man Alive Music Productions		11045 LaMaida St., #212	North Hollywood	4	91601					All original jazz
Subjugator	Ironworks Records/Chris	714 894-7234	P.O. Box 2700	Huntington Beach	UA	92647					Etreme music
The Substitoot Studentz	Benjamin	818 243-2921 213 938-3103	Los Angeles - West Side	Los Angeles	CA	90025					Nomadic guitar
Suburban Tea Room Sun Goddess	Michael Branella S.G. Management	310 289-4734		Los Angeles Burbank	CA	91510					
Sunshine Cottage	Steve Kelly		5767 Hillview Park Ave.	Van Nuys	CA	91401					Heavy blues
Swisstack	Jeff Swisslack	818 842-0370		Burbank	CA	91508		•			Melodic rock
☐ Tali's	D C Ray/Earthquake Prods.		5702 Woodman Ave.	Van Nuys	CA	91401					
Talisman	Arrey Mgmt.	213 461-7172	1973 Cheremoya Ave.	Hollywood	CA	90068					Dark progressive pow
☐ Kathy Tally	The Music Web	213 850-8015		Hollywood	CA	90046				•	
Tapestree	Cesar Garcia		P.O. Box 331064	Pacoima	CA	91331					60's/70's variety
☐ Tattoo Theater	Tiny Davey-Rock	818 567-2203	435 N Niagra	Burbank	CA	91505					
☐ Taumbu Jazz Ensemble	Felicidad/World Jazz Prod	213 871-8577			-						Caribbean world jazz
tee-m & the noizemakers	tee-m	_ + +	P.O. Box 461285	Los Angeles	CA	90046					
Thin Ice	John McTague	213 467-2121 213 255-7652	1347 Cahuenga Blvd. 5246 Eagledale Ave	Hollywood Eagle Rock	CA	90028					Dynamic hard rock
☐ Third Stone ☐ Thorn	Conrad Vizcarra Genius Loki Productions	909 360-9361	GLP, 3459 Florine	Riverside	CA	92509	-				Alternative/hard rock
Three Bean Salad	Ed Gomez	310 692-1400		Whittier	CA	90601			$\mathbf{H}$		Antennative mand room
Three's Garden	Back Alley Mgmt	310 582-1189		Santa Monica		90403					
☐ Tiger Bay	Dean James		2210 Wilshire Blvd. Ste. 178	Santa Monica	-	90403					Power metal
☐ Toe Suck	Iron Works	213 560-4223	Box 459	Maywood	CA	90270					
☐ The Tooners	Unsigned Records	818 343-1557	11684 Ventura Bivd	Studio City		91604	•				
Tortured Old Man And	Iron Works	213 560-4223		Maywood		90270					
Total Eclipse	Bernie Kimbal		BRC, 6201 Sunset Blvd #329	Hollywood	_	90028	Section				
Trae	Meredith Day		11837 Laurelwood Dr. Box 3A	Studio City	-	91604	College III				Hip hop
Trendlaser	Dan-o		8014 Broadleaf Ave	Van Nuys	CA	+					Ethereal Courtness rock
Tumblin' Dice	Bruce Monical		13624 Sherman Way, #221	Van Nuys	CA	-	2004				Southern rock
Two Below Zero	Dave Poncia		22521 Redbeam Ave. 175-E West 2nd St.	Torrance Pomona	ICA	90505					
The Undertoad	David Defoe	1000	853 W Beach St , #9	Inglewood		90302	-				3-girl interracial group
Unity Unstoppable	Alvin Miles Jr Producer  Patrick Butler		BRC, 6201 Sunset Blvd. #329	Hollywood		90028					5 giri intorrasiai group
Up Up	GDW (WE)	818 768-5242		Sun Valley		91352					•
Upstream	Denise Cogan - Booking Agent		Orange County-Based	1	CA						Reggae, soca & ska
U Turn	Tamas Lassu		28172 Casitas Ct	Laguna Nigel		92656	•	•			Rolling Stones covers
O Villin	Mark Rowland		4444 Hazeltine Ave #130	Sherman Oaks		91423					
☐ Visiting Violette	Glenn Suravech or Lee Takasugi	213 953-9363						•			
Vitamin L	Jeffrey Mather		P O Box 9291	Anaheim		92812		•			
☐ Voice Of Reason	Mike Valentine		5609 Colfax, #360	North Hollywood		91601		• •			•
Voice Of Reason	Mark Andrew c/o VOR Prods		1415 Venice Blvd , Ste. 102	Venice		90291					Hard rock
Voxen	John Parker		6335 Homewood Ave.	Hollywood		90028					Hard-driving rock
Wailing Wall	Michael Plissner		117 West Channel Rd. #6	Santa Monica Sierra Madre		90402					Tribal psychedelic
Wall Of Noise	J.S Lewis		P O Box 1025 7188 W Sunset Blvd. #209	Hollywood		91025					-
Penny Wanzo	The Music Web		c/o EJL Advertising 5700 Wilshire Blvd., 6th			90036			200		4

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Mark Whelan & The Hired Guns	Marlan Productions	818 704-8171	22611 Berdon St.	Woodland Hills	CA	91364		Country rock
Whiskey Train	Azra	213 560-4223	Box 459	Maywood	CA	90270		
White Gypsy	Richard OGilby	310 433-4839	5750 Appian Way	Long Beach	CA	90803		Flamenco
R J. Whitus	R.J. Whitus	818 783-9346	P.O Box 5299	Sherman Oaks	CA	91413	0 0 0	
Whiskey Dix	Razi	213 960-5645	P.O. Box 461705	Hollywood	CA	90046		Rock/blues/punk edg
Wicked Act	Peppa	619 942-1361	P O Box 230376	Encinitas	CA	92023		<ul> <li>Reggae</li> </ul>
The Wild Ones	Blue Tuesday Entertainment	310 519-3079	1914 Clark Lane, Ste. B	Redondo Beach	CA	90278		Rockabilly
The Wild Blue Yonder	John Humphrey	213 662-3510	2816 Waverly Drive	Los Angeles	CA	90039		
Roberta Wilson	Irrationalist Records	213 920-5437	11693 San Vicente Blvd. Ste. #367	Los Angeles	CA	90049		
Wish Avenue	Matt Harris	818 609-0183	6802 Wish Ave.	Van Nuys	CA	91406		Classic rock
Wonderboy	Kristi Wacter/Racer Records	800 SRACER	2243 Fillmore St., #202	San Francisco	CA	94115		Wit rock
World Color	Pamela Whitman	213 467-7249	6512 Leland Way	Hollywood	CA	90028		•
Larry X	Larry Burks	213 960-7730	BRC, 6201 Sunset Blvd, #329	Hollywood	CA	90028		
The Zookeepers	Patrick Vernon		4470 Sunset Blvd Ste 429	Hollywood	CA	90027	the second secon	Folk rock
Zum-Zum	Roberto Magallanes	213 464-6018	1227 N Beachwood Dr.	Los Angeles	CA	90038		Pop rock in Español
		12.0					IN FROM AREAS OTHER	
OUT-OF-ST	ATÉ LISTINGS			EXPANDED OU		RECTO		
2nd Wind	lana Entertainment	602 470-0797	3135 S. 48th St. #104-22	Tempe	AZ	85282		ATTORNE BOTTMOS
Blackjack	Mike Gallagher		203 Wickford Rd.	Haverstown	PA	19083		Hard rock
Dischigation is blestiday	John Shaffer		P.O. Box 8151	Fort Warne	IN	46898		THAT O TOCK
The Bookhouse Boys	Nina		7113 SW 176th Ave	Aloha		97007		
Box Of Davlight	Gary Schmidt	206 784-3562	1	Seattle	WA	_		Mossy mellotron pop roci
Jim Crean	Jim Crean		223 Crandon Blvd.	Buttalo	NY	14225		N/USSY THEHOUGH PUP TOOL
Dave Edwards and The Look	Scorpion Mgmt		P O Box 19498	Detroit	MI	48219		
Dave Edwards and The Look	Fastlane Records/Shawn C. Lane	405 799-9644	<del></del>	Oklahoma City	OK	73160		Gutter glam
False Oath	Mike Wadsworth/Kooler Mgmt	612 645-8760		Minneapolis	-	55406		Thrash
	Kirsten Plambeck		P.O Box 20563	Mesa	AZ	85277		
Gypsy Wind		609 783-8275				-		Adult contemporary
Jarra	Jarradactal Music		P.O. Box 42553	Magnolia	NJ	8049		-
The Jist	Cindy Young/Stinkintone Prods				-	97242		-
David LaDuke	SB Productions		P O Box 58368	Louisville	KY	40268		
Lighthouse	Dennis Moore		551 Chelsea Dr.	Henderson	NV	89014		-
Don Mackie & The Slick Watts Band		815 765-2386		Capron	11_	61012		
Might As Well	Jim Martin	219 424-4735		Fort Wayne	IN	46802		
Joey Ortega Band	Joey Ortega		1842 Coolidge	Saginaw	MI	48603		
Prauna	Gregg Davis		307 N Harrison	Garrett	IN	46738		
Rat Race	Labate Management	908 561-3677	1-2-	Plainfield	NJ	7060		
Janice Scarlett	Dan Priest		31610 Cowan #308	Westland	MI	48185		Inspirational Christia
Secret Grey	George Or Andy		Bad Bone Productions P.O. Box 272	Wheeling	IL	60090		
Seven Fold	Rob Carlton	516 474-3898	P.O. Box 681	Mt Sinar	NY	11766		Christian rock
The Shadow	Vincent Scippa		PO Box 741066	Houston	TX	77274		
Silence	Robert A Case/Case Entertainment Group, Inc.	719 632-0277	102 E Pike's Peak Ave . Ste 600	Colorado Springs	CO	80903		
Spider Lilies	Stacie Rothermel	216 452-6199	P O Box 2641	North Canton	ОН	44720		Ali-female
Doug Stevens & The Outband	Doug Stevens	718 274-1455	31-65 29th St #A46	Astoria	NY	11106		
Terra	Adam's Habit Recordings	503 375-6208	P O Box 5942	Salem	OR	97304		
Robert A Wolf	Wolfy Music	618 262-5520	118 E. 6th St.	Mt Carmel	IL	62863		Instrumental
Wonderful Life	Tom Pierce Baker	214 594-6851	3575 N Beltline Rd #338	Irving	TX	75062	•	
X-Plicit	Rob Wesinger	508 658-6071	69 McDonald Rd	Wilmington	MA	1887		







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Tom Farrell

# WHAT CHANGES WHEN AN ARTIST GOES FROM AMATEUR TO PRO; FROM UNSIGNED TO SIGNED?

Why do so many bands and musicians move to Los Angeles each year like knights in quest for the Holy Grail? They do so in search of a recording contract. Like most contemporary musicians, they feel that simply playing music isn't enough. They want to record it, play it before an audience, get it on the radio and ultimately, make a living off of it. Guitarist Jon Butcher once said that he considered himself a success because he was playing his music and making a living at it. Turning pro, saying good-bye to your day job and playing music for a living, is the goal for many bands.

MC spoke with eight musicians whose bands have recently inked deals with record companies and asked what turning pro means to them.

"When you get signed, you have to deal with all sorts of crap," sighs Marc Hunter, singer/guitarist for Geffen act Sugartooth, whose debut disc hits the street next month. "There are a lot of things you never thought you'd have to deal with. It's no longer a matter of just songwriting and playing, now there's the business aspect. There's a lot of people you have to deal with now. On the positive side, I haven't had to work a day job



**POSSUM DIXON** 

since I got signed." Hunter dispels the myth that getting signed is an instant ticket to wealth. "None of us has made the type of money so that we could go out and buy a car, for instance."

Dig singer/guitarist Scott Hackwith concurs on the financial aspect of turning pro. "It's not like you're rolling in dough all of a sudden. Being signed has given us the freedom to pursue our music in ways that we couldn't before, without being hindered by day jobs, etc. It means we were able to do an album and get our music out there for more people to hear, through radio and touring. You have a lot more people working with you and getting things done for you. A lot more professional people, who aren't doing this just as a passing thing or a part-time hobby. It's like you've joined a bigger team. Plus, you get to do things like interviews, videos and touring.'

But being a full-time musician also means less time for your personal life. Hackwith, who became a father earlier this year, conducted this interview a few hours before leaving for another tour to promote Dig's debut disc on Radioactive records. 'Yeah, that's going to be a bit tough," he sighs. "But it's something you have to do. There are so many bands and musicians that would love to tour and be able to play their music for other people, so I'm not complaining."

Possum Dixon frontman Rob Zabrecky echoes similar sentiments about touring. Talking via phone from Flint, Michigan, Possum Dixon has been on tour much of the year promoting their self-titled debut CD for Interscope records. "I missed the earthquake and everything," he quips. "But it's great being able to play your tunes for a bunch of

new people every night. We never could have done this before."

Like many other musicians struggling for recognition, Zabrecky agrees that turning pro has given him and his band the opportunity to present their music to a wider audience, and to do so full time. "It means that we have the chance of getting airplay and having the financial and organizational support to do a tour. We have a lot of people working with us now and helping us do things. Mainly, it means doing it full time."

Relativity act Black Market Flowers has been on the L.A. scene for about three years and had released a few pieces of vinyl before inking with Relativity in early '93. Bass player Brian Ray explains that even though the band had previously released material, they didn't consider themselves pro then. Since signing to Relativity, Ray comments, ' We're doing exactly what we did before, but now we don't have jobs. It's great for the band, because now we get to be creative full-time." Like other signed bands, Ray exalts the opportunities afforded by touring. 'We've done three national tours with great bands, and we never would have met these people or been able to tour when we were unsigned.'

In relation to the differences many artists experience with the creative process after turning pro, Ray affirms, 'We're still in full control of our creative aspect, but now we don't have to scrounge around for the money. If we need something, we get the label's approval and do it. They respect our vision."

Ray sums up, "Turning pro gives you a sense of accomplishment. I'm meeting people that I've considered icons, and I'm meeting people I've looked up to, and we're now part of their circle. You're constantly battling charts,



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**MIDDLEMAN** 

but we're actually doing what we thought we could. Our struggle has gone up twenty-fold, but there's a great sense of accomplishment that makes it worth while."

Drown (formerly Yesterday's Tear) has been noticeably absent from the Los Angeles club scene, but has been keeping very busy, according to vocalist Lauren Boquette. "I don't even remember when we got signed, everything's been going by so fast. It was sometime in '93." The band has been occupied with their work on Hold On To The Hollow, their debut album for Elektra, scheduled for a May 31st release. On making the leap from unsigned to signed, amateur musician to pro, Boquette comments "It means that we're able to do what we do, without having to do anything else. One of our goals has always been to make records, tour and be a productive band and do all the things that a signed band would want to do. We have real management and a real producer who taught us a lot of things. All the things we did coming

up we did ourselves. Now, even though we continue to be self-contained, we have other people who do things for us that we would have had to do ourselves. For example, promoting the band, putting our product out and getting us on the road."

Dave Levita of the Middleman touches on many similar points. Their album, called Mr. Mulitface, is scheduled for a May release on I.R.S. Records. Levita says that getting signed has given him and his band "the chance to make a record, the opportunity to do more gigs. We've been able to travel to Europe, did three months worth of touring over there. Financially, I no longer have to play in the street for money, but now, we're just getting by. Being signed has enabled us to make money by making music, but not enough to get cars, etc. We still have to live cheaply. Overall, it means we have to go another step. You think, there are a lot of signed bands, and now you really have to get yourself noticed. It adds pressure, but good pressure. Suddenly, you start thinking about things more seriously, like how will people perceive you, how do you get this record out, etc. When you sign a deal, the label makes you aware that these things are really important, but it's an inspiration, because you know that you have a team behind you helping you promote your music. It's just another stepping stone, and I think when you're a musician, it's your dream to get your music heard by as many people as you can."

Lester Butler, who makes a living singing and playing harmonica with the Red Devils, jokes, "It's meant that I don't have to go to



THE RED DEVILS

work in the daytime." Butler emphasizes, "we were pro before we inked with American Recordings. With the exception of myself, everyone in our band had been previously signed." Even before we got signed, we were playing four nights a week at bars, mainly covers and drawing a living wage of it. But getting signed is a step; it's a dream come true. But when you get down to it, it's just an opportunity to get more people to hear your

Chris Kohls of Cradle of Thorns, who inked to Triple XXX in late '93, observes the team work involved with being signed. Their album, Feed Us, was just released. Kohls elaborates: "Now we have a team of people working for us, which is great. We have a label that is pushing us, we have management, we have a booking agent, so we're going to get to tour. It's great to have a team of people that does the things we normally did and doing it ten times better, and giving us the opportunity to get our music out to other people."



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# the young dubliners

**By Sean Doles** 



(L-R, back row): Paul O'Toole, Bren Holmes, Keith Roberts, Randy Woolford, (front row) Jeff Dellisanti, Jon Mattox, Lovely Previn

or denizens of Santa Monica's Fair City Irish Pub, the regular Saturday night pilgrimage to see the Young Dubliners is much more than a concert. It's a rollicking party with the band and about 400 new friends, at which you'll probably drink a few pints too many, dance a jig with a total stranger and come away whistling any one of the Dubs' catchy folk-rock tunes.

And now the party can spread around the world with the release of the Young Dubliners' debut EP, Rocky Road, on Scotti Bros. Records. The six-song, Michael Blum-produced disk captures the seven-piece Irish-American outfit at its best on traditional numbers like the rollicking "Rocky Road To Dublin," the folkpop balladry of "Black & White" and the instrumental "Ashley Falls."

"We set out to create a real, natural sound without overdubs or effects or guest players," says Dublin-born singer/guitarist Keith Roberts, who formed the band as a duo with fellow Irishman Paul O'Toole in 1988. "We didn't want an overproduced sound, so the album's basically what we sound like when you put us in a room and we play."

The Young Dubliners will soon take to the rocky road in support of Rocky Road as part of Scotti Bros.' grass-roots marketing strategy, which centers on the group's infectious shows." One thing we know for sure," Roberts says, "and this is the basis for our plan: to hear us on record is to get an idea of who we are, but to see a show is to see how the whole Young Dubliner thing has been built on how we relate with an audience, how people feel like they're at a party and start to lose their inhibitions and jump up and down and do whatever they feel like doing. And because of that, we've created an atmosphere where people of all ages love to come and see our shows."

With touches of folk, rock and pop, the

Dubs' music fits into to a wide range of radio formats, which, in this age of target-marketing, could pose problems for Scotti Bros. But the label's Vice President & General Manager, Chuck Gullo, says the album's scope only serves to highlight the diversity and potential of the band. "It would be bad if the record sounded all over the place, but this thing really flows and holds together. That's why we don't see it as a problem that we're going with college, AOR and AAA [Adult Alternative]. And from the AAA format you can go right into AC and pop radio."

Gullo also explains that the lower retail cost of the EP, at 7.98 for cassette and 9.98 for CD, will give buyers a greater incentive to sample the band without having to shell out the big bucks. "In every city they go into, we'll arrange to put the EP on sale at \$5.99 for cassette, \$7.99 CD, and we really believe that will be a key marketing point to get people to try the band, because once they hear the record and experience them live, we feel we've got them."

After crossing the Atlantic and settling in Santa Monica, it's ironic that founding members Roberts and O'Toole only had to travel a couple of blocks to secure a record deal, inking with Santa Monica-based Scotti Bros. Records in August of 1993, ending a fivementh courtship by A&R rep Michael Roth.

Despite being wooed by nearly every label in town, Roberts says the decision to go with Scotti Bros. was akin to siding with family. "The atmosphere at Scotti Bros. is totally different from any atmosphere I've seen, and I've had a lot of friends who have had deals at bigger labels," Roberts says. "At Scotti Bros. everybody knows us and they're all gunning for us. But the thing that stayed solid throughout the whole deal was Michael Roth, our A&R guy. He's not your stereotypical A&R

guy. He emanates a great sense of trust. I call him Yoda. Whether he's right or wrong, he's definitely got an ear for music. He saw us right away and immediately wanted to do something. And he's young, so we're starting our careers together, and he's put everything behind us."

With such a comfortable home base (considering Roberts also owns Fair City) and loyal fans who come in droves, you might think the Young Dubliners would be reluctant to set out on the road. But Roberts insists quite the opposite is true. "Our main concern is that if we stay in L.A., we'll get L.A.'d out just like everybody. We played New York one time and we had 2,500 people come out to see us at Coney Island our first time there, and it blew us away. So now it's like we'll play anywhere.

"We love our fans, but playing for new audiences is probably the most exciting thing for us right now," he says. "We've been in situations where nobody had a clue who we were, like in Modesto. We got all the help we could get from radio stations, but when we got there, the crowds were lookin' at us like 'what's this?' But by the end of it, the amount of handshaking and positive feedback was amazing. And a lot of times you get the impression that it's the type of guy who normally wouldn't get excited about going to see a band. We get such a kick out of seeing that, and we know that that's what's gonna sell records across the country."

As far as Roberts and the rest of the Young Dubliners are concerned, the hard part's behind them, because winning over new audiences is something they've grown accustomed to. "One of the first things written about us was when we first ventured into Hollywood and played Club Lingerie," Roberts recalls. "The writer said never before had he seen 400 people jumping up and down in unison at Club Lingerie. And that's the way it's been everywhere we've played."

You could say it's the luck of the Irish, but it's probably more attributable to the band's heritage, in which drinking and dancing and having a good time go hand-in-hand with music. "When we first came to this country, we couldn't believe that you had to ask a girl if she wanted to dance," Roberts says. "We thought you just got up and started dancing like we do at home, so I love to see everybody starting to do the jig and going crazy."

As a result of the lowered inhibitions at the Young Dubliners' shows, the band has found itself in the unlikely role of matchmaker. "We've been asked to play four weddings, based on the fact that these people met their 'to-be's' at our show," Roberts says.

And though they've had to decline the invitations, the band hopes it can carry the same festive spirit to audiences across the world. "The idea would be to turn every venue into Fair City as we go," Roberts concludes, "no matter how big or how small it is, to try and get that unity in the crowd so that they leave the gig not just singing songs but saying, 'That was a laugh.'"

The Young Dubliners can be reached through Scotti Bros. (310-314-7217).

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

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

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Jay J. Taylor Contact: Jay J. Taylor 602-831-2195 Seeking: Label deal □ Type of music: Rock

☐ Production	🕹
☐ Songwriting	
☐ Vocals	<b>©</b>
☐ Musicianship	🕢
Average	
0 0 0 0 0 0 0	<b>0</b>
☐ Comments: Although the wrote all of the material and pall of the guitars on this dem mission, it still remains rathe	played o sub-

ne artist d played mo suber lackluster. Traditional balls-out rock material with screaming guitars and screaming vocals. You've pretty much heard it all before and that's reflected in his scores. Try for something new and different. The material also needs to be a lot stronger.



Victoria & Moore ☐ Contact: Victoria & Moore 213-876-5514 ☐ Seeking: Label & Management ☐ Type of music: Alt./ Pop

Average  • • • • • • • • • • • • • • • • • • •
☐ Musicianship 4
U Vocals
☐ Songwriting ③
☐ Production

☐ Comments: The duo of Victoria Cunningham and Ryan Moore certainly has lots of credits in TV, film, theater and commercials. Their fivesong demo reveals a lack of time spent on the musical side of things. The most rewarding part of listening was the production rather than the artist or material. A poor package that should improve with more dedication and focus.



Daddy's Girl Contact: Kenny Star Mgmt. 619-729-4263 Seeking: Label deal □ Type of music: Rock

٥	Production	6
١	Songwriting	4
	Vocals	
٥	Musicianship	0

**Average** 

0 2 8 4 😭 6 7 8 9 0

☐ Comments: Though this demo was produced by industry pro E, the mix was kinda poor. It allowed the screaming lead guitar to drown out the lead vocals, which were way too low. Otherwise, the musicianship and backing vocals were above average but the songwriting needs plenty of work. Looks like a case of the producer not spending enough time in choosing strong material.



Maria Fernai Schneider ☐ Contact: Maria Fernai Schneider 312-545-5533 ☐ Seeking: Label deal Type of music: Pop



Wendi Slaton ☐ Contact: Wendi Slaton 213-852-0831 Seeking: Label & Management



☐ Type of music: Country Blues



Monie Kulick ☐ Contact: Monie Kulick 818-765-4684 Seeking: Label deal Type of music: Prog. Rock



**Banished Children** ☐ Contact: Matt McGlynn 415-267-0509 ■ Seeking: Label deal Type of music: Rock

	Production	0
	Songwriting	Ø
	Vocals	0
ú	Musicianship	0

Average

#### 0 0 0 0 0 0 0 0 0 0

Comments: Maria is a young Philippino now residing in Chicago. She combined her strong, soaring vocals with some mighty tasty musicians and came up with above average scores in both departments. Some of the songs seemed to never end and in this area, the tunes need work. On the production side, the vocals were mixed a tad too low. Lotsa promise.

ü	Production	0
ū	Songwriting	0
	Vocals	Ø
	Musicianship	0

Average

☐ Comments: Having recently relocated from Texas where she was thought of as a star on the rise, Wendi brings with her a powerful singing voice and an above average ability to write good material. Though the production and musicianship scores were so-so, this is a tape that should be heard. Although her voice alone should do it, this artist brings lots of other assets to the table.

	Production	0
	Songwriting	0
	Vocals	
Ç	Musicianship	0

Average

#### 0 2 3 4 5 😭 0 3 9 0

□ Comments: Influenced by progressive rock bands, Kulick delivers a demo with soaring layered vocals, top-notch backing vocals, excellent all-around musicianship but songs that are generally weak. Though this genre is highlighted by lots of playing, the songs themselves still remain as a barometer of a band's potential. In this case, less music and more writing is necessary.

	Production	
	Songwriting	0
ū	Vocals	0
3	Musicianship	0

**Average** 

#### 0 0 0 😭 6 6 0 8 9 0

☐ Comments: Traditional rock fare with nothing exciting or new to offer. Not very heavy on vocals, this was probably an instrumental band that added a vocalist later on. As a result, the vocals are spotty and the instrumental passages—not very melodic or memorable. The scores come up about average or a little below. You might want to hold off on sending out that tape. More work is necessary.



Freddie Jackson Here It Is 



Jesse Colin Young Makin' It Real Ridgetop 0 0 0 0 0 0 0 0 0



Naked To The World Naked To The World Stone Poet Music 0 0 0 0 0 0 0 0 0



**Twist** Summer Salt Downside

0 0 0 0 0 0 0 0 0

Producer: Various

☐ Top Cuts: "Was It Something," "Giving My Love To You."

☐ Summary: The venerable, megaromantic passion squirter finds a new label, but it's the same old song. Jackson's always in fine voice, but those increasingly tired modern R&B clichés—the mid-tempo ballad beat, bundles of lovelorn clichés, the Jodeci-like backing vocals-keep this collection a merely listenable, marginally likeable non-event. With few excéptions, there just isn't enough rhythmic variety or nearly enough infectious hooks to give the soulster the playground his emotions deserve. If he's not a writer, he should sift harder and find more dazzling material. -Nicole De Young

☐ Producer: Jesse Colin Young ☐ Top Cuts: "The Beating Of My Heart," "Get Together."

■ Summary: This is a comeback. Singer/songwriter Jesse Colin Young first hit the charts in 1969 when, as frontman for the folk rock Youngbloods, he helped take the original version of "Get Together" into the Top Five. The Nineties find Young reaching past his cult following with a disc focused at the heart of contemporary adults. Anybody who misses Billy Ocean or Kenny Loggins will find something to like here. Those who long for the Youngbloods will just be glad he updated "Get Together." Order from Young's own label: Ridgetop Music, P.O. Box 130, Point Reyes, CA 94956. -Tom Kidd

☐ Producer: Kevin Fisher

☐ Top Cuts: "As When We Dream." ☐ Summary: Anyone with a hankering for country music will eat this CD up, especially the ditty, "Beatnik Rodeo." Daryl S. and Kevin Fisher's debut CD has been deemed country/folk/alternative music. Yet, when listening to most of the songs, you might wonder what's so alternative about it. Nothing really. Fisher's voice throbs with country twang. Daryl S. plays a mean fiddle, adding some life to Fisher's often sleepy lyrics. Naked To The World should consider stripping down a little more and ditch some of their gospel-sounding, lullaby melodies. To purchase this CD, contact Craig Copeland at 818---Rebecca Alber 771-7889.

☐ Producer: None credited → Top Cuts: "Absence."

→ Summary: The duo known as Twistis certainly spontaneous. There were no formal practices before recording Summer Salt, the liner notes tell us, just a few loose jams to familiarize vocalist and guitarist with words and structure. (What pass for songs were also written, apparently, just before tape rolled.) Like the musicians did during the two live-to-tape sessions represented here so the listener is left waiting for an overdue magic moment. Listening to this CD is like seeing photos from a really cool insider's party to which you and I were not invited. Contact Twist at P.O. Box 36B05, Los Angeles, CA Ťom Kidd

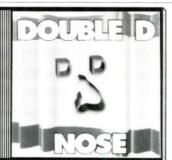


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Sir Real Johari's Window R.M.P.

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□ Producer: Mitchell Froom ☐ Top Cuts: "I Can't Wake Up To Save My Life," "Fast Food."

□ Summary: Anyone wondering why this frequently brilliant folk/rock satirist isn't a household name need only listen to the crazed diversity of this adventurous-if hard to pegmixed bag. While his biting wit and clever lyrics never miss, his musical and rhythmic schizofrenia is slightly maddening at thirteen tracks. Playful rockers are shot down by mournful dirges, thoughtfulness is under-mined by Irish jigs and Celtic oddness, etc. Yet, with that potent monotone, tough guitar licks and striking humor, Thompson manages to score enough of a balance to make things -Wanda Edenetti worthwhile

☐ Producer: Rick DiDia, Stevie Salas, Sass Jordon

☐ Top Cuts: "Pissin' Down," "Dam-

aged.

Summary: Sass Jordon has a big voice you just can't miss. Comparisons to Tina Turner are easy to make, although you'll have to récall an earlier, angry, adrenaline-intensive woman who hasn't yet left lke. Notice also how Jordon almost conjures the ghost of Janis Joplin, but this must be the spirit of a woman who has not yet discovered the spirit of Jack Daniels. Above all else, you will note that Jordon is a strong woman, every bit as authoritative as the excellent songwriting and production that buoy her marvelous voice. Buy this one. —Tom Kidd

☐ Producer: Daniel Shulman and Motti Shulman

☐ Top Cuts: "Shalom," "Dance Funkers.

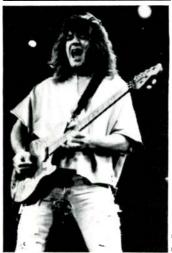
☐ Summary: This astonishing CD, recorded live at the Palomino, pays tribute to everyone from James Brown to the Beastie Boys, from Captain Kangaroo to George of the Jungle. This proud Jewish funk duo is backed by fifteen of their closest and most talented friends, including a full horn section and quintet of backing vocalists. I can't think of a recent record that's made me want to stay on the dance floor this long. Get yourself a copy and come join the party. Mogold Records, P.O. Box 862161, Los Angeles, CA 90086--Tom Kidd

☐ Producer: Brian Emmel and Scott Alexander

☐ Top Cuts: "Heaven's Not So Far Away.

Summary: The music of Sir Real is the stale progressive rock bombastic opulence one usually associates with Yes, Styx and Genesis. This should help Sir Real get on what few radio stations still play this dated genre. The lavish lyrics are rooted in surrealism, according to the band. This seems like a step in the right direction until one realizes the Sir Real source is not Tolkien as it was for their forebears-it's God. Are these guys implying the Bible is surreal? You decide. Order from Real Music Productions, P.O. Box 1316, Arcadia, CA 91007. -Tom Kidd

#### ROCK



Eddie Van Halen

Interscope's cutting-edge outfit Nine Inch Nails did a surprise show at goth hangout Helter Skelter on Wednesday, March 9th. About a thousand people turned out when KROQ announced the show at 6:00 p.m., a few hours before the band's set time.

Speaking of surprise gigs, word on the street is that Eddie Van Halen is going to turn up at the Troubadour in late April fronting a one-time impromptu guitar jam, going under the moniker Sopwith Camel. Troubadour proprietor Lance Hubp says, "Well, we would love to have Eddie, but we know nothing about the event."

On the subject of Van Halen, bass beater Michael Anthony has taken local band Moonshine under his wing and recently jammed with the group at the Marquee. The band plays southern fried rock a la the Allman Brothers, and is fronted by

ex-Babylon A.D. singer Derek Allen Davis, with former White Tiger Michael Norton on bass. You can reach 'em through Madhouse management, at 213-668-2832.

London After Midnight is currently recording a new EP for a mid-April release. It will be available on tape with vinyl and CD formats to follow. Contact the band at 310-551-9034.

More news from club land: Kontrol Faktory, "the only industrial danse klub," is going strong Mondays at 836 N. Highland. Their motto: "We don't play that rave shit." Glad to hear it. The proprietors

have opened **Doom** at the same location on Thursdays, with an industrial, new wave, punk and ska vibe. **Sins-matic** continues its Saturday night S&M/B&D (no, it's nothing like A&R, or CHR) vibe at 7969 Santa Monica with their "pulsating, gyrating, techno, industrial" sound. Their ad also touts the club as a "psychotropic queer experience."

If there's anyone who deserves some recognition, it's Chuck E. Weiss & the Goddamn Liars, who just celebrated their tenth anniversary of playing every Monday night at the same location, formerly the Central, now the Viper Room, which Weiss co-owns with actor Johnny Depp. Amidst all the Sunset Strip hoopla, the Central maintained a rather low profile, but the Viper Room has certainly drawn a lot of press since its much touted opening last year. And through all the trends, fads, etc., Weiss has played them blues. Congratulations to Chuck E. Weiss and his band for their good music and staying power and don't be surprised if they're still around in another ten.

Okay, gimme a break. I gotta run a cheesy, sexist, rock pig photo every once in a while, so here it goes: Former Ruby Slippers glam guitarist Kay V has long since shed the high heels and makeup (well, most of it), but he kept his bravado for his new band, Skygroovered. V dropped away from the scene a bit when Sunset Strip trend jumpers were trading in their makeup kits for tattoos, nose rings and flannel shirts and headed for the movie and modeling industry. Skygroovered was already to throw their hat back into the ring when they made a last minute decision to part ways with their new singer, Interested replacements can call V at 818-789-1910. V is pictured below with leggy Israeli born model -Tom Farrell



Kay V and Israeli model Einat

#### WESTERN BEAT



**Jack Tempchin and Greg Leisz** 

The Ronnie Mack Barndance 310-398-2806 was once again the scene for one of the most bodacious record release parties of all time. The occasion was the debut of DJ's Front Porch by Duane Jarvis on Medium Cool/Twintone Records. Jarvis is the consummate team player who has played guitar for John Prine, Rosie Flores and Lucinda Williams, fresh from a Grammy win for "Passionate Kisses," and Flores, who is garnering raves for her new Hightone release, were on hand to help Duane celebrate with inspiring sets of impassioned roots rock. Jarvis hit the stage 'round midnight and proceeded to rock the house with his Stonesy country soul tunes. The crowd was ripe with industry wags, musos and fans. The vibe this night was electric, and one could really sense the feeling of comraderie and community. There is a very real, viable country/ roots/rock scene here in L.A. and the label folks on hand received their wake up call. If a bomb had gone off, half the MCA staff would have to be replaced. American Recording's Rick Rubin and George Drakoulius were in the house as well as Hightones' Bruce Bromberg, KPCC's Rene Engle, Producer John Hobbs and somehow Len

Fico was let in.

Our old buddy Till K. Kahrs has released a new compact disc entitled *Playin' For Keeps* that is a smash in Europe. Produced by Marty Rifkin and Kahrs, the CD contains sixteen originals. The dance clubs around town have been playing selected cuts and KIK-FM recently played the title cut.

Wylie Gustafson has completed his second record for Cross Three and it will feature a duet with Merle Haggard. The two met while Wylie was opening for the Hag in Vegas. Merle invited the guys to cut their new record at his studio with Wylie producing. I've heard it, and it's a

The Western Beat showcase 310-374-7198 recently enjoyed a visit from Jack Tempchin, the writer of Eagles' mega-hits "Peaceful Easy Feelin" and "Already Gone." It was really a trip being at Highland Grounds and singing along with 250 people who new every word to his classic tunes. RCA artist Brian O'Doherty was also very impressive as he previewed his soon to be released tunes. Jill Knight elicited howls after every song as the audience hung on her every word. "Catfish" Hodge was blissfully animated as he, too, had the packed house singing along with his bluesy numbers. Ritt Henn, ever the showman, displayed some clever material delivered in his entertaining style. Alan Whitney proved he is the one to watch of the new crop of developing singer-songwriters as his set included some very well-crafted songs. Open mic all-stars Mary Steiger and John Harrison Stowers both rose to the occasion with wonderful sets that were very well-received. Barbara Davis returned with a closing set of beautifully sung, well-written songs. The next Western Beat will be Thursday, April 7th, with Boy Howdy producer Chris Farren, Joel Rafael, the magnificent harmonies of the Chaneys, Jeff Saxon, Mark Romano, River North recording artist Steve Kolander, Alfred

Johnson, the Bum Steers, Bill

Whiteacre, Lisa Nemzo, Christi

Dannemiller and Lisa Drew.





Marvin, Lucinda Williams, Duane Jarvis and Rosie Flores

#### 147



Ray Brown

The Ray Brown Trio was outstanding during their week-long stint at Catalina's. The veteran bassist was predictably excellent and drummer Jeff Hamilton was colorful in support, but it was pianist Benny Green who consistently stole the show. A brilliant interpreter of the modern mainstream, Green continues to improve each year. His rhythmic chordings and creative singlenote lines are quite impressive but it is Green's rapid octaves (in the tradition of Oscar Peterson) that are most memorable and he constantly challenges himself. Also noteworthy was that the trio did not merely jam through standards but had tricky frameworks and breaks that gave variety to their music. Easy to take for granted, the Ray Brown Trio is well worth catching.

Tommy Tedesco has long been the Number One guitarist in the studios, appearing on a countless num-

ber of soundtracks, jingles and television shows. Tedesco was recently given a lengthy tribute at the refurbished Musicians Institute with filmed testimonials (including a medley of movies and TV shows on which his playing appeared), plenty of storytelling and a bit of live music. Martin Mull was hilarious (Tedesco appeared regularly on Mull's Fernwood 2 Night), the musical high point was harpist Corky Hale's interpretation of the "Theme From M\*A\*S\*H' and a great deal of love was expressed toward this extraordinary guitarist.

Marlene VerPlanck, a wonderful singer whose style falls between jazz and cabaret music, made a rare L.A. appearance at the Jazz Bakery. Accompanied by pianist Bill Cunliffe and bassist Dave Carpenter, VerPlanck displayed a beautiful voice (with a surprisingly wide range) and a light swinging style even on tunes that she interpreted fairly straight. A Duke Ellington medley, "Nice And Easy," a cooking "Speak Low" and a very pretty version of "Skylark" were among the highpoints of this enjoyable set from VerPlanck, who accurately called the Jazz Bakery "a perfect venue for singers."

Upcoming: Catalina's (213-466-2210) features the John Patitucci Quartet (through Mar. 27), Jack Sheldon's big band (Mar. 28-29) and Horace Tapscott's Quartet (Apr. 1-3), Lunaria (310-282-8870) hosts Herb Ellis and Roger Kellaway (Mar. 25) and Joanne Grauer (Mar. 30), Jack's Sugar Shack (310-271-7887) presents Rod Piazza & the Mighty Flyers (Mar. 25) and Charles Musselwhite (Mar. 26), trumpeter Jerry Rusch has begun a regular Sunday afternoon gig at Rosalinds Restaurant (213-936-3658) and Vinny Golia will perform a series of five free Friday concerts at the L.A. County Museum of Art (213-857-6000) in April, using a different group for each appearance. Also, now's the time to get tickets to the Playboy Jazz Festival (June 18-19)! -Scott Yanow



R. Kelly

EAST-WEST FLAVA: Da Yawd club at the Crush Bar in Hollywood recently housed one of the slammingest underground hip-hop concerts to date, featuring the New York flavors of Wu-Tang Clan and L.A. freestyle fiends Phunky Dialects. Both crews generated enough energy from the Crush's itsy-bitsy stage to light up a entire city.

Wu-Tang is out west supporting their prolific single "C.R.E.A.M.," from their Loud/RCA Records debut album Enter the Wu-Tang (36 Chambers). Those of you who were stuck outside the Crush or simply slept on this must-go show may soon have another chance to experience Wu-Tang. Word has it that the Unity nightspot, who recently featured live performances by Nasty Nas, Kurious and Jamalski, would like the Clan to headline a gig there later this month.

Phunky Dialects represented the West Coast with a vengeance as they opened up for Wu-Tang Clan. The members of Phunk-D kicked artful rhythms and rhymes to neck-cracking tracks, produced by themselves and **Brian C. Walls.** In fact, Phunky Dialects rocked the house so hard that radio jocks were still talking about their blow-up perfor-

mance days later on 92.3 The Beat—and they don't even have a deal yet. Some label out there is about to win with Phunk-D, if their operations are grounded enough to market and promote an underground, non-gangsta, West Coast rap act with an essentially East Coast vibe.

WHO'LL GET THE VYBE: The hottest urban demo circulating right now is the three-song set by the four-girl group Vybe, produced by emerging cut creator Angie Slates and Doug Rasheed. Vybe members Debbie, Dove, Tonya and Pam possess engaging harmonies, down-to-earth sensuality, and are simply too tight, too funky of an act for anyone to pass on. PolyGram and EastWest must agree with me, since substantial interest in this quartet is buzzing in both camps.

Producer Doug Rasheed is working on material for **Def Jam/Columbia**. While newcomer Angie Slates will make her first impact with Vybe. Slates' production style, based on dense bass and percussion, embodies a sincere, Seventies-flavored soul. Moreover, her lyrics radiate with poetic insight, keen simplicity and excellent hooks.

AROUND TOWN: The busy local band Strangefruit funked the Strand and Luna Park's Ahsweela Club.. R. Kelly, whose searing album 12 Play is approaching double-platinum, lit up the stage at the recent Powerjam at the LAX Marriot... ASCAP's Evenings of Silky Soul series happens weekly at Kachina's downtown.... Raymond Jarreau's Hollywood Showcase currently happens at the Hollywood Cinegrill... Promoters Alonzo Robinson and Edna Sims invite local R&B talent to call (310) 821-8884 to book a spot with the ASCAP R&B Showcase at the Roxy on April 11

JUST THE 3 OF US: Don't miss the U.K.'s Us3, hip hop/jazz hybrid band who reinterpreted a Herbie Hancock classic on their chartbusting "Cantaloop" single. The Blue Note recording group opens up for pop/reggae heavyweights UB40 at the Universal Amphitheatre on March 28 and 29.

—Juliana "Jai" Bolden



Tommy Tedesco and Martin Mull



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#### **CLUB REVIEWS**

#### Medicine

The Whisky West Hollywood

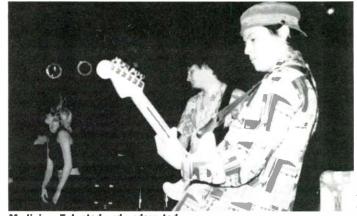
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■ Contact: Melissa Dragich, American Records: 818-953-7910.

The Players: Brad Laner, guitars, vocals; Beth Thompson, lead vocals, Bernard Yin, guitars; Jim Goodall, drums; Dean Opseth, bass. ☐ Material: A spoon full of white noise helps the Medicine go down. The band's material infuses catchy, basic chops with noisy, high-end frequency guitar hooks. Songs like "One More" (from the band's debut disc, Shot Forth Self Living) highlight the group's songwriting feel: a simple riff fueled by Laner's curtains of droning noise. Opening with "The Pink," (from the group's current disc, The Buried Life) Medicine demonstrated their ability to weave the occasional danceable beat into their material. Thompson's sleepy vocals put the final touch on Medicine's mesmerizing sound. Note of dissent: the band opted to end their set with a tenminute-plus display of trippy guitar effects, rather than doing a couple more numbers. The humming, spooky guitar effects Laner generated fit the group's sound to a tee, but have been done before in solos by Brian May and Jimmy Page. I would have like to hear more of the band's material, rather than an elongated guitar volley.

☐ Musicanship: Medicine's sound is wrapped around Laner's guitar concept, which emphasizes highend frequency tonality pushed to the limit. The shimmering, screaming tones are Laner's trademark, as opposed to lightning fast licks or heavy chops that sound like they were delivered with a tire iron. Thompson's vocals are dreamy and lilting, delivered in an almost singsong fashion. Performance: Medicine put on a good show without the use of smoke, lights or other effects, that may have benefited their presentation. Maybe this was because they were the opener (the group had to play in front of the headliners drum kit). Nevertheless, the group generated more than enough enthusiasm to hold the audience's attention. Thompson whirled and wavered around the stage like Catherine Eamshaw on the Yorkshire Moors.

Summary: Medicine is definitely an underrated band, and their live performance should earn them a



Medicine: Talented and underrated

few converts. It would have been a lot better had the band played more of the current, good material (like the poppy "Baby Doll") instead of guitar effects, but the vibe was definitely sent. Sure, Medicine doesn't fit the "flavor-of-the-month" mold, and most of the people who have decided to let the magazine charts, television and radio select their tunes for them probably won't get around to hearing or seeing them. -Tom Farrell

F.U.

The Whisky West Hollywood

0 2 (2 4 5 6 7 8 9 0

☐ Contact: Bert Fernandez: 310-838-0624

☐ The Players: Bert Fernandez, keyboards, vocals; John Kyd, guitars Keith Barrows, bass, vocals; Rob Man, drums.

■ Material: If F.U. ever hopes to be taken seriously (which they apparently do not) or, better still, get a record deal, they'll change their name and scrap the whole of their bombastic, pretentious, overwrought and downright annoying song catalogue. Imagine Queen's "Bohemian Rhapsody" melded with Meat Loaf's "Bat Out Of Hell" and Uriah Heep's "Easy Living." It works great as a cute joke, but for a band to think they'll get label attention from such blatantly derivative material as this...well, hey, if Lenny Kravitz can do it, I guess why not. From what I understand, these Australians have been kicked off of some of the finest stages in America and the world. They show little respect for authority and institutions and a general disdain for what jives with popular convention, so if pop trends continue as they have for the last two decades or so, my quess is they'll be the hottest thing since Jellyfish in the next few years, if they can hold out that long. When that day comes, I'll be waiting with cyanide tablets in hand.

☐ Musicianship: F.U. consists of excellent players, no doubt a result of holding down day jobs as music instructors. Fernandez's theatrical posturing and stylized vocals wear thin quickly, but he can boast the unique ability to play the keyboard with his feet. Kyd could use work on his Pirates Of Penzance wardrobe, with his flowing pastel scarves and hankies, but other than that, he knew his licks. Hell, Barrows was as nimble a bassist as I've seen. He showed surprising talent on lead vocals and could easily pass for Meat Loaf's brother. In fact, it's the abundance of musical talent in the band that makes their set that much more disappointing, because it shows an obvious flaw in the band's vision.

☐ Performance: Ah, now, there's the rub. Sartorial splendor, thy name is not F.U. Is it possible to alienate a crowd with your wardrobe? Ask Fernandez, who, clad in gold lamé jacket, leopard-skin tights and big furry boots, seemed better suited for Club Fuck than the Whisky. And by the end of the set, when F.U.'s schtick had grown as tired as the Whisky crowd, Fernandez saw fit to spew out a most eloquent (and well-rehearsed) diatribe blasting our collective musical taste as well as a handful of the most popular contemporary bands, which, in his opinion, all suck for one reason or other. To which the crowd could only respond, "Fuck You." Of course, this is what he wanted, so the band could launch into their theme song, (you guessed it) "Fuck You." And, as if to drive home his point of irreverence, Fernandez then set afire his kevboards and the band was forcibly removed from the stage. A memorable end to a forgettable show. Well, Bert, looks like you got the last laugh. Summary: All I can say about the band is, while they admittedly have talent and the show had its high points, if ever there's a time when pomp-rock will again be popular, that -Sean Doles time is not now.



F.U.: Excellent players

#### CLUB REVIEWS



**Bennett Cale: Expressive and charming** 

#### **Bennett Cale**

The Roxy
West Hollywood

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☐ Contact: Bennett Cale at 213-874-2142

☐ The Players: Bennett Cale, acoustic guitar, vocals; Mike Walters, guitar; Jason Moen, keyboards, Dan Potruch, drums; Chris Cale, bass, percussion.

Material: Imagine, if you will, a quiet Sunday stroll down Tobacco Road in singer-songwriter Bennett Cale's home-state of North Carolina, as the warm beams of sunlight dance through the treetops, setting free the rich fragrance of pine and oak. Now, fast-forward five years to a time when you're stuck amid the urban squalor of Hollywood, trying to recapture those distant memories. You may find your only salvation in song. It seems Cale does, by adopting an easy-going (though not countrified) approach to writing, epitomized on "Bikini Snow," in which he confesses "They say we live in paradise/But something's not the same/I'm looking for my home of yesterday," combining James Taylor's "Carolina In My Mind" and Cat Stevens' "Wild World." Lyrically, Cale focuses not so much on the concrete reality surrounding him but rather the ethereal landscape of emotions and images with a keenly analytical eye on the minutiae of relationships. "Little Red Light" is a perfect example, relating lost love as symbolized by an answering machine: "The only thing in my life/ That's always there for me/Throughout all this strife/Is that little red light/ On my phone machine." And though much of his work is laced with longing and sorrow, Cale leaves you with a feeling of hope for the future, as on "Find My Way Back Home" and "Movin' Ślow," displaying an inherent understanding that time and potential for growth are perhaps the greatest assets of youth, which, un-

☐ Musicianship: Cale's wispy, boyish voice calls to mind Cat Stevens or Phil Collins with touches of Sting's soulfulness. Not the most technically gifted, yet expressive and

fortunately, few of us realize.

charming. The same goes for his playing, which drives the band's sound along a path jagged with hooks. A solid rhythmic base provided by drummer Dan Potruch and bassist Chris Cale lays ample cover for guitarist Mike Walters to run across the fretboard with solos that cascade like cool drops of water, thanks to his Grateful Dead-inflected guitar. Walters often laid back in the mix, relegated to rhythm playing, but on his own, he showed an understated taste that maintains artistic credibility and holds mass appeal.

☐ Performance: Because of the laid-back nature of his songs, Cale and band need to produce an extra boost of energy on stage. They need to command the audience's attention, if not through the immediacy of their songs, then though interaction with the crowd. Cale has a youthful, vibrant presence that is eminently likable, but maybe he's still a bit shy. Yet with his style of music, it's imperative to develop intimacy with the crowd, as though he were making a new friend. More confidence and energy directed at the audience could make Cale a bright, new face on the pop scene. Otherwise, half the crowd will continue to talk through future sets as they did at the Roxy.

☑ Summary: Cale could be on the verge of something here with his independently released CD, The Sun Is Sittin' Low, on Shredded Wheat Records. He's young, bright, goodlooking, and he writes rich, folksy, pop songs. He doesn't appear to be a part of any trend. And his music could appeal to people of all ages. Let's see what happens.

—Sean Doles

#### **Farm Animals**

The Whisky
West Hollywood

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☐ Contact: Oscar: 213-465-0533. ☐ The Players: Jerold Aram, guitar, vocals; Steve Kobashigawa, bass; John Wolf, drums; Brad Seagul, keyboards;

Material: The Farm Animals play middle-of-the-road music for Middle America. They sound like the type of band that could put out an album and have a hit on KROQ, only to be relegated to "Flashback Weekend" status by their third album, "I Am A Storm" and "Rosewater Sweet" boast fluid melodies and potent hooks, and "Wisconsin" offers an amalgam of acoustic-pop with electric, white-boy funk. Their songs are good enough to get them signed to a small label and land them in the pages of Spin. True to their name, the band delivers safe, musical sustenance that won't challenge tastes or cause indigestion. That works in the short run, but you can't build a career on white bread unless you have some other remarkable talent.

☐ Musicianship: Just like their material, there's little to distinguish the Farm Animals musically, aside from the fact that they didn't screw up horrendously. There are no amazing solos, though the picking is clean. The rhythms sound tight, and the keyboards create a solid sonic wall, which is par for the course with music of this genre.

Performance: After the woeful performances that preceded the Farm Animals, most of the audience had lost their will to live, let alone stand through another set. But the group did liven up the festivities and was easily the highlight of the evening. Aram is not the most riveting presence in front of an audience, but he made an honest, unaffected effort to talk to the crowd.

Summary: The Farm Animals are one of those bands best described as "pretty good." But "pretty good" will get you zip in the music world. In fact, bands like the Farm Animals are my least favorite to review because they leave me at a loss for describing them. Imagine trying to describe the taste of water. That's a shame, too, because these guys aren't far from great, if they can keep in mind that the best art is in extremes.

—Sean Doles



Farm Animals: Safe musical sustenance

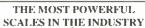
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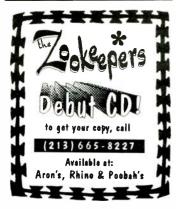
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Bim Skala Bim: Cohesive and tight

#### Bim Skala Bim

The Whisky West Hollywood

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☐ Contact: Melomania Publicity: 617-776-2803

The Players: Jim Jones, guitar, vocals; Vinnie Nobile, trombone, keyboards, vocals; Rick Barry, percussion; Dan Vitale, vocals; Mark Ferranti, bass; Jim Arhelger, drums.

☐ Material: Bim Skala Bim's songs are a combination of ska and rocksteady numbers. The slower songs are the ones that stand out in the set, giving room for all the players to be heard. The visual contradictions in style blend perfectly in a ska cover of a Pink Floyd classic and a ramshackle version of Cream's "Sunshine Of Your Love." Both songs were greeted with cheers and a lot of the bouncing-on-the-spot activity familiar to the ska craze.

Musicianship: The drums and percussion, the essential back bone to any dance music, were a perfect timing exercise. The bass grooved on the slower songs. The guitar, which was mostly buried in the mix, was caught between choppy rhythms and spidery lead breaks. You could definitely hear Nobile's outstanding playing. When not adding chords on keys, Nobile played manic riffs and blasts on trombone that pierced through the dance rhythms like a melodic siren. The vocals, as usual in most clubs, were muddy. Overall, Bim Skala Bim is a cohesive, tight unit that seemed to need a bit more swing to their thing.

Performance: Visually, it was a bit like Noah's Ark - the band came in two by two, three pairs of completely different performers. The drummer and percussionist looked like they would be more at home in a laid back blues band. The bassist and guitarist, with their long flaying hair and beards, were rocking hippies who looked totally out of place in a ska/dance band. The singer and trombonist ,with their skinhead haircuts, long shorts and Doc Marten boots, seemed more at home with the style of music.

☐ Summary: Bim Skala Bim can perform good ska and rock-steady music, but tonight they didn't have that edge. Maybe they felt overshadowed by Hepcat, who preceded them with a great performance in front of an enthusiastic home crowd. Bim Skala Bim didn't cut loose; they should have and probably could -Nigel Mitchell



Loungefly: A solid act

#### Loungefly

The Troubadour West Hollywood

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Contact: Ava Berman: 213-933-5515

The Players: Ryan Lambert, vocals; Duane Rakestraw, bass; Horse, drums; Dan Schubarth, guitar.

☐ Material: Loungefly is what Blind Melon would be if that band had some Patti Smith in their soul. More often than not these fly guys set solid foundations for their songs with wicked grooves served up by Rakestraw and Horse. To that they add a distinctly psychedelic guitar, and coat the whole thing with Lambert's Charles Bukowski-esque lyrics. Sometimes they even throw in a trumpet for no obvious reason. Ultimately, what makes them such a solid act is that none of their songs sound alike, yet they're able to maintain a sense of cohesion that gives them an identifiable sound. Quite the tasty combination.

Musicianship: Very tight, very accomplished. Rakestraw is a thoroughly competent bassist who knows when to lay back, and Schubarth is that most prized of all possessionsa solid ax man with no guitar-god complex. Horse is, well, a real animal. Lambert has great timing and delivery, and rich, lustrous vocals, which he's obviously trying to rough

up a la Tom Waits.

☐ Performance: Loungefly puts forth a relentless energy that makes their set fun to watch. Lambert, barefoot, acts almost more interested in smoking his cigarette than being a frontman. That is, until he starts belting out lyrics with such force he must be pulling some gut muscles. His studied posing, though, can be annoying-no sober person can honestly be that unconcerned onstage. Rakestraw bounds across the stage with a kind of rubber-ball velocity; it's rather a wonder he never trips over any cables. After the last number, there's no mugging for the crowd. They're the kind of guys who just get on stage, do their jobs, and leave. Summary: This band is not set-

ting any new standards, nor are they particularly innovative. But they are good, solid players doing what they do very well. Obviously, this punkedup rootsy college stuff is very much of-the-moment, so Loungefly could have broad potential, if they're soon given the right spin, spit and polish. Definitely a band to watch.

-Sam Dunn



Meat Nixon: Energetic rockers

#### Meat Nixon

Club Linaerie Hollywood

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☐ Contact: Robert "Riff" Pisarek: 213-883-0900

The Players: Matt Jacovides, vocals, bass; Ray "Great" Scott, guitar; Brian Kaye, drums; Tom "Speedy" Gonzales, guitar; Craig, trumpet.

■ Material: Meat Nixon sounds like a heavy rock band who is jumping on the alternative bandwagon. They produce energetic, hard, electric rock with quirky stop-start rhythms. Some of the songs start up with promise and originality, but soon resort to formula. The cover version of the Beatles' psychedelic dirge, "I Am The Walrus," was well-executed but seemed a bit contrived. The use of a trumpet player on one or two songs of the set was sort of interesting. Meat Nixon consists of some great players who write interesting songs with good arrangements, it's just that they try too hard to be commercial. If reggae was the Next Big Thing, they'd do it, with that Sunset Strip flavor thrown in. And a really bad cover of the Go-Gos' hit, "Our Lips Are Sealed," to close out their set made Meat Nixon seem even less sincere.

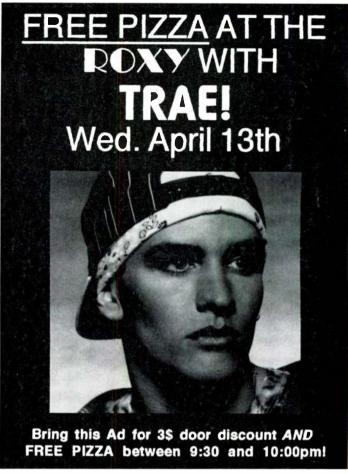
Musicianship: Meat Nixon's musicianship was near perfect tonight, with the bass driven, riff-ridden quirky arrangements augmented by powerful vocals. Over-driven guitars squeezing just enough feedback to please and not annoy. Drums insistent and interesting, not just laying down a beat. These boys can really

Performance: Meat Nixon commanded the stage of the Club Lingerie, leaping about like cats on a hot tin roof. To soften their rocker stance, Meat Nixon utilized a bubble machine during a couple of songs of the set and were later joined onstage by a foppish trumpet player, whose Morrisey-esque dancing just didn't fit in with the macho rock & roll of the rest of the set. So maybe that's the token alternative thing for Meat Nixon-a looney musician with a trumpet?

→ Summary: Great players, like great actors, still need great roles to play, roles that they can play with passion and belief, the great actor John Geilgud would still be unknown if he'd only acted in television com-

-Nigel Mitchell







# North America's Essential Music Business and Production Directory

Recording Industry Sourcebook is the most widely used directory in the business. The 1994 edition contains over 10,000 up-to-date listings in 75 categories including record labels, producers, distributors, managers, publishers, agents, attorneys, studios, music media and much more.

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Make check payable to: Music Connection, 6640 Sunset Blvd., Suite 120 Hollywood, CA 90028

#### MUSICIANS

Music Connection's Employment listings are intended as leads for musicians seeking work and are not 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 want returned. If you encounter difficulty with an individual or company listed here, or if you are confronted by a dishonest or "shady" operation, drop us a line informing us of the details so that we can investigate the situation. No phone calls, please.

#### LOS ANGELES COUNTY

ALLIGATOR LOUNGE ALLIGATOR LOUNGE
3321 Pico Blvd., Santa Monica, CA 90405
Contact: Milt Wilson: 310-449-1844
Type of Music: All styles.
Club Capacity: 300
Stage Capacity: 8-10
PA: Yes
Lighting: Yes
Plano: No Audition: By tape with bio and picture.
Pay: Negotiable

AMAZON BAR & GRILL 14649 Ventura Blvd., Sherman Oaks, CA Contact: Jimmy D: 818-340-8591 Type of Music: All styles except hard rock. Club Capacity: 200 Stage Capacity: 10 PA: Yes PA: Yes Lighting: Yes Piano: No Audition: Call for info.

**CLANCY'S CRAB BROILER** CLARCT S CHAB BROILER 219 N. Central Ave., Glendale, CA 91205 Contact: Richard Gaines Type of Music: Top 40, jazz, classic R&R Club Capacity: 162 Stage Capacity: 3 or 4 PA: No Lighting: Yes Piano: No

Pay: Negotiable

Auditions: Send demo/promo pack to: Richard Gaines, 439 W. Acacia St., Glendale, CA 91204

Pay: Negotiable

COCONUT TEASZER/8121 CLUB COCONUT TEASZER/8121 CLUB
8117 Sunset Blvd., Hollywood, CA 90046
Contact: Len Fagan: 213-654-4887
Type of Music: Upstairs-R&R originals, R&B/
Downstairs-8121 Club (acoustic sets).
Club Capacity: 400 total
Stage Capacity: 15
PA: Yes, with pro engineer
Lighting System: Yes
Plano: No
Audition: Call Len Fagan
Pay: Neootiable Pay: Negotiable

4430 Fountain Ave., Hollywood, CA 90029
Contact: Mike after 6pm: 213-662-1597
Type of Music: Original, all styles except hard hitting and heavy extremes.
Club capacity: 140
Stage Capacity: 6
PA: Yes DISCAFE BOHEM LightingYes
Piano: No, inhouse keyboards yes
Audition: Call Mike after 6pm Pay: Negotiable

FM S14 HON 11700 Victory Blvd., N. Hollywood, CA 91606 Contact: Toy: 818-769-2221 Type of Music: All new, original music. All Club Capacity: 500

Stage Capacity: 12-15
PA: 4-way concert system with 24-channel board with independent monitor mix system, full effects, houseman Lighting: Yes
Piano: No
Audition: Send tape, promo pack, SASE.

Pay: Negotiable

HENNESSEY'S TAVERN 8 Pier Ave., Hermosa Beach, CA 90254 Contact: Billy: 310-376-9833, Mon 12-6, Thurs-Fri, 12-10pm. Type Of Music: Rock, R&B, reggae, blues, Club Capacity: 100 Stage Capacity: 2 PA: Yes Lighting: Yes Piano: Yes

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Audition: Call & or mail promo package to: The LightHouse Cafe, Attn: Billy, 30 Pier Ave. Hermosa Beach, Ca 90254.

6907 Lankershim Blvd., N. Hollywood, CA 91605 Contact: Bill: 818-764-4010 Type of Music: Original, country, reggae, no T40

Club Capacity: 450 Stage Capacity: 15 PA: Yes Lighting: Yes Piano: Yes

Audition: Call Bill at club for more info. Pay: Negotiable

SIDEWALK CAFE

1401 Oceanfront Walk, Venice, CA 90291 Contact: Jay: 310-392-1966 Type of Music: Original, blues or reggae. Club Capacity: 125 Stage Capacity: 4-5 PA:Yes Lighting: Yes Audition: Send promo kit to: Sidewalk Ent., 8 Horizon Ave., Venice, Ca. 90291, Att: Jay Pay: Negotiable

THE WHISKY

8901 Sunset. Blvd., W. Hollywood, CA 90069 Contact: Louie the Lip: 310-652-4202 Type of Music: All original, heavy metal, pop,

Club Capacity: 400 Stage Capacity: 8-10 PA: Yes

Lighting: Yes
Plano: No
Audition: Call or mail tape/promo pkg. to above address. Pay: Negotiable: Must pre-sell tickets

#### **ORANGE COUNTY**

BALBOA BAY CRUISES BALBOA BAY CHOISES P.O. Box 586, Balboa, CA 92661 Contact: Kim or Jeff: 714-633-3201 Type of Music: Jazz-fusion/straight ahead Club Capacity: Boat -100 Stage Capacity: 3 PA: No

Lighting: No Audition: Send promo tape & package. Pay: Negotiable

GOODIES

GOODIES
1641 Placentia Ave., Fullerton, CA 92631
Contact: Jacque Hunter: 714-524-6778.
Type of Music: Original, all styles.
Club Capacity: 367
Stage Capacity: 5-11
PA: Yes

PA: Yes Lighting: Yes Plano: No Audition: Call for booking. Send tape/promo. pack to: Goodies Booking, P.O. Box 1328, Placentia, CA 92670. Pay: Negotiable

MARQUEE

7000 Garden Grove Blvd., Westminster, CA 92683

Contact: Randy Noteboom: 714-891-1971
Type Of Music: Loud, long haired rock n' roll.
Capacity: 452

Stage Capacity: 12 PA: Yes Lighting: Yes Piano: No Audition: Send tape, bio.
Pay: Negotiable

#### MISCELLANY

Miscellany ads are free to businesses offer-

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

MAJOR ENTERTAINMENT P.R. company with superstar clientele seeks a highly motivated, mature and responsible intern. No pay. Must be enrolled in college and receiving college credit. Computers a plus. Call Elizabeth: 213-651-9300, 9:30 - 6:00.

INDEPENDENT PRODUCER with studio seeks

arear minded interns, one with phone and com-munication skills and one with MIDI/engineering skills. Prefer student. Call 818-982-1198.

APPRENTICE ENGINEER wanted for growing independent record label. Knowledge of recording and sound reinforcement equipment a big plus. Will train the right person. Good opportu-nity. 213-870-6892 213-850-6282

ntly. 213-850-6282 **HEADLINE ENTERTAINMENT** is now seeking booking agents for The Roxy and The Whisky. Work from home only a few hours a day. Call Karol at 818-762-3805 or 818-377-9908.

Karol at 818-762-3805 or 818-377-9908. RESTLESS RECORDS seeks interms with knowledge of alternative music for publicity, marketing and retail departments. No pay, but room for growth. Call Lyndsey Parker at 213-957-4357 x 240. No calls Wednesdays, please. HELP WANTED: Guitar/PA sales. Enthusiastic good closer. Full-time, experienced. Call Big Valley Music at 818-772-1668.

Valley Music at 818-772-1668.
SST RECORDS needs brilliant interns for thank-less grunt work in the areas of publicity and promotions. The pay sucks... but it "Illook great on your resume. Call Belva at 310-430-7687.
MGMT/MULTI MEDIA company: Intern PT - into FT paying position. Immediate hands on experi-ence. Seeking competent person with biz and music sense, follow through and sense of hu-mor. Excellent opportunity. Call Mary: 213-876-0358.

0358.
PT INTERN needed for management company. Looking for energetic, responsible motivated individual who is hungry to learn the music business. Contact Michelle: 818-762-5648.
CONCERT PROMOTER seeks energetic and organized interns for busy office. Computer and phone skills helpful. No pay, college credit available. Fax resume to Fred Meyer. 213-468-1722.
ENTERT AINMENT PUBLIC relations firm in LA looking for energetic preparation of the property of the pro looking for energetic, organized intern for faxing, xeroxing, delivering packages, answering phones. Six month commitment. School credit or letter of recommendation. Contact Mara: 213-

PT INTERNS needed for Artist Development/ Touring department at EMI Records Group, Must be in school and taking for credit. Non-paying. Call Chris: 310-289-6448.

Call Chris: 310-269-6496.

INTERNS WANTED for recording studio. Great opportunity to be involved in major facility operations. Flexible hours/recording studio knowledge required, 310-260-3171

EXPERIENCED 24TRK first engineer wanted for part-time sessions. \$9 to \$10 per hour. Call 818-842-5506.

INTERN NEEDED for fun independent progres-

INTERN NEEDED for fun independent progressive dance label. Duties include PR assistance, mailings. Flexible hours. No pay, but great experience. Call Sheri: 213-246-0091.
MUSIC BUSINESS education opportunity-Santa Monica based office. Marketing, promotion, publicity opportunities. College credit available. Underground music. NYC work ethic. Contact Joe: 310-399-6900.

310-399-6900.

POST PRODUCTION studio looking for full-time front office receptionist. Must type, good communication skills with neat, clean appearance and upbeat, fun personality. Call Christie: 818-841-6800.

INTERN NEEDED. Assist program director of studies in the communication of the communication of the communications.

national video/promotions company. Knowledge of Apple and music industry a plus. Contact Matt at College Music Promotions: 213-467-8842.

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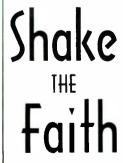
#### SAT., APRIL 2ND

# The L.A. Atomic Punks

a tribute to Van Halen pre-5150 featuring members of **7% Solution** and **Lancia** 

PLUS: Life After Death & Jak Paris w/the Militants

#### SAT., APRIL 9TH





PLUS: NEEDLE DAMAGE DONE
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Join your host **Phillip Lamond** & sample L.A.'s finest entertainment

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Same of the an all state, automated 58 mpc Necroting and automated 58 mpc Necroting State 1 mpc Necroting Stat	Sance of the an 24 stack automated 58 spec Necessary and Source Institute Control of the Control	NAME TOM ALEXANDER - Producer		2 2 2 E 5		COMMENT  Foliov working with artists, transforming your	
International Continues   1914 Sept 2015	EAST STATES   Personner	State of the art 24 track automated 56 input	Neotek top of line of		orchestrator, arranger, producer.	musical imagination into a musical reality, anything & everything from beautiful, lush strings to nash	
FUNDATION TO 10 th study. A performed 24 h. 13-305-1705	FUNDAT SELVEN - Produces 213-906-728	KOFI BAKER - Drummer Ludwig and Zildjian endorsee-all pro equip	310-859-2231*		experience in all styles. Credits include Steve Marriott and Jack Bruce. Promo	Versatile, world-class drummer, All pro, Extremely quick study, Ginger Baker's son. Just	Any and every
BOBET CARLOS - Log Steal, Debre  319-145-1456-1456-1456 Service, 1982 Nover, 1983 Nover, 1	BERTY ARROS - Elay Street, Poble to 1910 - 430-43 (2012)   1/2 year pages personnes styling street and Jam Read.  Delta (RIMATA - Prominers - 180 - 430-360)   1/2 year pages personnes styling street to the capital shares and street street. Ask street and publication of the capital shares and street street. Ask street and publication of the capital shares and street street. Ask street and publication of the capital shares and street street. Ask street and publication of the capital shares and street. Ask street and publication of the capital shares and street. Ask street and publication of the capital shares and street. Ask street and publication of the capital shares and street. Ask street and publication of the capital shares and street. Ask street and publication of the capital shares and street. Ask street and publication of the capital shares and street. Ask street and publication of the capital shares and street. Ask street and publication of the capital shares and street. Ask street and publication of the capital shares and street. Ask street and publication of the capital shares and street. Ask street and publication of the capital shares and and publication of the capital sh	FUNKY JIMMY BLUE - Producer MIDI 16 trk studio, Mac Performer 3.61, Rol	land R-8 and-106,	10.0		Fully equipped studio, hip-hop, house, rap, gospe exper. Additional phone # 213-525-7240.	11
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DAN CHRISTOPHESON - Guttraist   1819-346-3037	DAN CHRISTOPHESON - Guitaria: 8819-34-6-007	Custom Premier drums, snares suitable for	different styles. 12		of pro 24 track recording and 8 track live with bands and projects. Knowledgeable	compliments the artist. Good attitude & dedication. Quick learner and chart reader.	Call for package
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MCRAEL Fully G. Studie building   310-573555   V   V   V	MINCRAE FWING 5 "Studie builder, 310-573-585"   V   V   V   V   V   V   V   V   V	ROBERT COPELAND - Producer/Arr.  16 - 48 track, Mac Performer, Vision, Cuba:	213-217-8469 se, Finale, Linn pro		Seymour (Billy Idol), HBO, 20 years experience, Musician, producer, arranger,	good vocal production to showcase the artist, not	1111
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4.6. \$ strong ferrieddrechese basses. Vocal langue 3.172 octaves. Soft ballings to screaming roots, Specializing in background arrangements & vocaovers.  BEYAM FOUGHER: Bassist/Yaculist 18:715-0423   / / / / / / / / / / / / / / / / / /	4.8 5 strong freitedirectiers basses. Vocal range 3 1/2 cetaves. Soft ballaris to screaming rock. Sceelaring in Baskgood arrangements & vocacows. Seven to Work Clearly fives a Book and Seven and S	for reduced noise and better sound.			for NBC and ABC.	mistakes.	
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Renaissance harps, nykin or steel strings, mandolins, dulcimer, bouzouk	Renaissance harps, nylon or steel strings, mandolins, dulcimer, bousous appearance, album credits, commercial credits, B.17 graduate. Highly salied in composition and an arrangement.    PFETE G Drommer	Custom 6 string, Yamaha, Hamer & Gibson backup vocals. 3 octave tenor range.	4 string, D-tuner, L	ead and/or	stage experience. BIT Honor Award Graduate. Finalist Midwest Best Bassist Contest. Studied reading with Putter Smith. Jim. Lacefield. Also studied with Tim. Bogert, Steve Bailey, Gary Willis, Excellent vocals.	Solid player yet inventive when needed. Love live performance, w/an extensive repretoir. Ready to tour anytime. Also studio, casuals and Top 40.	A rocker at
Decided vary dyname will great feel and frame. Can ladderdoor or improved and other washs on problem.   The producer   13 to 477-9753	DW drums, some percussion and vocals.    Comparison of the Compari			10 10 10	appearances, album credits, commercial credits, B.I.T graduate. Highly skilled in	sound textures for rock ballads, also pop, folk, traditional classical and new age. Rates are	Old instruments modern sound
## recording experience, motion picture lighting and stage management. Experience on the provided of the provi	### recording experience, motion picture lighting and stage management. Experience with uncereasted and applies, masculine and poweful use you good and provers and project.  ### MAURICE GAINEN - Producer		818-761-9081	1111	rounded, very dynamic with great feel and time. Can take direction or improvise	Consistently smooth and solid. My personality and musicianship can and will unquestionably enhance	+
Fostex16-1fk, 40 ch mark will Di multing, DAT, sax, flute, Ensoning EPS 16+ samp, Aleisa Od dim mach, Kong M-1, etk, etc. Acoustic plano. Many comp   Samp, Aleisa Od dim mach, Kong M-1, etk, etc. Acoustic plano. Many comp   Samp, Aleisa Od dim mach, Kong M-1, etk, etc. Acoustic plano. Many comp   Samp, Aleisa Od dim mach, Kong M-1, etk, etc. Acoustic plano. Many comp   Samp, Aleisa Od dim mach, Kong M-1, etk, etc. Acoustic plano. Many comp   Samp, Aleisa Od dim mach, Kong M-1, etk, etc. Acoustic plano. Many comp   Samp, Aleisa Od dim mach, Kong M-1, etk, etc. Acoustic plano. Many comp   Samp, Aleisa Od dim mach, Kong M-1, etk, etc. Acoustic plano. Many comp   Samp, Aleisa Od dim mach, Kong M-1, etk, etc. Acoustic plano. Many comp   Samp, Aleisa Od dim mach, Kong M-1, etk, etc. Acoustic plano. Many comp   Samp, Aleisa Od dim mach, Kong M-1, etk, etc. Acoustic plano in the Month of Samp, Aleisa Od dim mach, Kong M-1, etk, etc. Acoustic Drums, Samp, Aleisa Od dim mach, Kong M-1, etc. Will have been septement. Samp, Aleisa Od dim mach, Kong M-1, etc. Will have been septement. Samp, Aleisa Od dim mach, Kong M-1, etc. Will have been septement. Samp, Aleisa Od dim mach, Kong M-1, etc. Will have been septement. Samp, Aleisa Od dim mach, Kong M-1, etc. Will have been septement. Samp, Aleisa Od dim mach, Kong M-1, etc. Will have been septement. Samp, Aleisa Od dim mach, Kong M-1, etc. Will have been septement. Samp, Aleisa Od dim mach, Kong M-1, etc. Will have been septement. Samp, Aleisa Od dim mach, Kong M-1, etc. Will have been septement. Samp, Aleisa Od dim mach, Kong M-1, etc. Will have been septement. Samp, Aleisa Od dim mach, Kong M-1, etc. Will have been septement. Samp, Aleisa Od dim mach, Read music will have been septement. Samp, Aleisa Od dim mach, Read music will have been septement. Samp, Aleisa Od dim mach, Read music will have been septement. Samp, Aleisa Od dim mach, Read music will have been septement. Samp, Aleisa Od dim mach, Read music will have been septement. Samp, Aleisa Od dim mach, Read music	Radd music Broke College of Music Annual Endowment for the Arts Schotk, 40 ch mark will Did muting, DAT, sax, flute, Ensoniq EPS16 samp, Alesse Dd drim mank (NSg on member; Los) of live and recording experience. Jingle and songwriting track record.    Postext 2-fulk, 40 ch mark will Did muting, DAT, sax, flute, Ensoniq EPS16 samp, Alesse Dd drim mank (NSg on member; Los) of live and recording experience. Jingle and songwriting track record.    Postext 2-fulk, 40 ch mark will Did muting, DAT, sax, flute, Ensoniq EPS16 samp, Alesse Dd drim mank (NSg on member; Los) of live and recording experience. Jingle and songwriting track record.    Postext 2-fulk, 40 ch mark will Did muting, DAT, sax, flute, Ensoniq EPS16 samp, Alesse Dd drim mank (NSg on member; Los) of live and recording experience. Jingle and songwriting track record.    Postext 2-fulk, 40 ch mark will Did muting, DAT, sax, flute, Ensoniq EPS16 sample and recording experience. Jingle and songwriting track record.   Postext 2-fulk, 40 ch mark will Did muting, DAT, sax, flute, Ensoniq EPS16 sample sample and a recording experience. Sudded with the best.   Postext 2-fulk, 10 ch live sample sample sample sample experience writing recording touring, etc. with and/or for resource and country. Virtual and country in the post dates field will a internal truuming experience.   Postext 2-fulk, 10 ch live sample sampl		310-477-9753	1111	recording experience, motion picture lighting and stage management. Experience	music. Confident and capable, masculine and powerful. Very soulful. Have completed many	Dedicated and
Yamaha drums, Zildjian cymbals, percussion.	Hoffers graduate, Studied with the best.   Hoffers graduate, Studied with the best.   Hoffers graduate, Studied with the best.	Fostex16-trk, 40 ch mxr w MIDI muting, DAT	T, sax, flute, Enson	iq EPS16+	Scholarship Discovery Records solo artist LASS and NAS pro member. Lots of	keyboards, arranging, composing. Complete demo and master production. Live sounding tracks. No	New Jack Swing
14 years professional experience writing recording touring, etc. with and/or for major rabel artists. 20 years playing experience.   14 years professional experience.   14 years professional experience.   15 years playing experience.   15 years p	14 years professional experience writing recording touring, etc. with and/or for major label artists. 20 years playing experience.   14 years professional experience.   14 years professional experience.   15 years playing experience.   15 years professional exp	·		1111			Making a band
CARLOS HATEM - Percussion/Drums   213-874-5823	CARLOS HATEM - Percussion/Drums   213-874-5823	Electric and acoustic, vintage gear. Special					/ / / / Reasonable &
Digital Hoyt - Producer   213-466-9011	JIM HOYT - Producer    213-466-9011	Percussion and drum-set. Acoustic Drums,		14 14 14	Television performance credits. Soundtrack percussion. Music production. Drums & percussion on Paul Rodriguez Show. MTV. Artist Of The Year award winner on	Good ears, good hands, and a pro attitude. Available for lessons.	J J J J J Dance music,
MAKOTO IZUMITANI - Drummer    818-789-8342   V V V   Many years touring and recording experience.   Good ears. Very pro attitude. Quick learner.   Read music. Strong grooves and chops.   Work hard.	MAKOTO IZUMITANI - Drummer    818-789-8342	JIM HOYT - Producer 1/2* 8-Trk, MIDI studio, 24-ch Soundcraft Di	elta 8, DAT Master	s, Lexicon.	CD quality production. Proven record of success. Excellent songwriting and arranging skills. Access to great studio musicians. Comfortable, creative working environment. 100% satisfaction guaranteed. Nothing leaves my studio until you're	for up and coming bands and solo artists. My goal is to do great, original sounding work for all of my	✓ ✓ Singers/Songw
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EXPERT TALENT FO		SSIO UB W		1	Mar. 30, 12 Noon	POCK POCK JAZZ COUNT
NAME	PHONE	8 2 3 2 5		COMMENT		8 2 3 8
JEROME K. JONES - Vocalist	B18-752-4885	1111	10 years pro exp. stage and studio. Lead & background vocals. Songwriter, lyricist. Musical theatre background, music major, Great with harmony, Credits:	Easy to work with	i, love very different styles of m to any style very heavy to very	1111
3 octave range, strong head voice for high production studio.	er range. Also hav	e small	Producer-Jeff Glixman (Kansas, ELD, Riverdogs)-Background vocals (Steve Vai's Sex & Religion)-Lead vocals (Storyteller - 3 years)		perform. Lots of attitude.	Rock, hard & soft at heart
STEVE KALNIZ · Guitarist	310-657-3930	1111	Graduate Berklee College of Music in Performance. Freelance sequencing experience for Yamaha and others. Player of all styles. Worked in wide variety of situations.		s, and Funk player. Reads music	111
Fender Strat-Ultra, Mesa-Boogie Quad. Pro Roland GM-70 Midi Converter. Samplers, M			To Familia and differs. Player of an styles. Worked III Wile Variety of Situations.	experience.	o work with. Club and studio	Lessons available.
LANCE LA SHELLE - Vocalist	213-962-9487	1111	Twelve years professional theatre background, three years club work. Academy of		nce, great sense of humor, easy	11111
Excellent lyric baritone with three octave revocals.	ange. Lead and ba	ckground	Orama and Music graduate, Broadway/New York City. Versatile performer, many styles. Good with harmonies.	to work with, quic	k learner	Country, ballad, rock-uptempo.
BOB LUNA - Pianist/Kybds/L. Voc	213-250-3858	1111	Arranger-composer in all styles of music. Grove graduate, disciplined classically,		cellent ear. Quick learner.	1111
Kurzweil K-2000, Apple Macintosh IICi, Ro keyboards.	land S50 and vari	ous other	strong rhythmic grooves, read music. Strong background in orchestration. Lead sheets take downs horn/string arrangements at reasonable rates. Prano instruction available.		or numerous artists. Lead ge. Rehearsal pianist.	Extremely versatile.
MARCUS NAND - Guitarist	818-762-8932	11111	Ten years of touring and studio experience in Europe and the U.S. Good vocals		listic approach. Extremely	11
Will provide anything required			Really energetic. Worked/working with members of Ratt, Great White, Survivor. Chris Rea Band and Bad English, etc		ofessional Solid rhythm and alties: pop, rock, hard rock,	Great at emulating.
MARK NORTHAM - Pianist/Kybds.	310-476-5285	1 111	Film, TV, album credits - over 15 years experience. Play and read all styles. Perfect pitch. Current work includes HBD series, many demos, arrangements/charts.		ide - quick results. Excellent	1111
Pianist, keyboardist and arranger/producer with samplers, synths, DAT	Complete digital	MIDI studio	piloti. Current work includes not series, many demos, arrangements charts, jingles/ad music and albums. Also live performances. Pager # 310-917-1616.	the first time.	at ears. Professional results -	Taking care of business
WILL RAY · Country Producer/Picke	P 818-848-2576	1 111	Many years country exp incl TV & recording dates. Worked with Carlene Carler, Steve Earl, Joe Walsh, Tom Jones, etc. Can produce 16 24.32 trk master.		jazz, prairie metal, nuke-a-billy.	1
Electric & acoustic guitars, mandolin, lap s slide rings on both hands make my guitar s			recordings. Access to the best country musicans in town for sessions & gigs.  Currently a member of the Hellecasters. Friendly, professional, affordable.	session guitarist. I	itry music, both as a producer & love to discover new talent and thed giants as well. Let s talk.	western beat, range rock
NED SELFE - Steel Guitarist/Vocalist Sierra S-12 Universal pedal steel guitar, IV Mirage sampler, U-220, DX-7, dobro, lap s	L Steelrider MIDI		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.	image & stage pres	sence. Demo tape & resume	1111
RICK STEEL - Drums	310-392-7499	11 1	Fully endorsed. TV performances, video, clinician, producer, clinic road work with	Very loud strong of	drummer. Uses toms	1
12 piece Ludwig, full cage, double bass, 2	O Zildjian cymbals		Bill Ward (Black Sabbath) Music minor, Very visual, insane performer	transcribes Odd t	titude. Fast learner. Reads and ime no problem African fferent sounds. Very creative	Huge drum sound
"STRAITJACKET" - Violinist	818-359-7838	1111	20 years experience on violin and electric violin in all styles. Quality vocals, Fast and		ast in the studio. State of the	11111
Acousic violin, electric violin, digital signal	processing. Voca	I range: tenor,	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.		gital signal processing, exible rates. Let's make your	A rocker at heart
KIM STRAUSS - Vocalist	805-296-0515	1111	20+ years professional exp. Extensive live stage experience from musical theatre to		great sense of humor. Great	111
3 1/2 octaves. From soft ballads to dynami	c "blow you away"	power vocals.	rock & roll. Television credits. Extensive studio exp. Over 200 jingles: McDonalds. Burger King, United Airlines, Coca Cola, etc. Recently finished a David Foster project. Published songwriter.	ficks negotiable ra	ates.	Powerful blue eyed soul.
"TAKA" TAKAYANAGI - Kybds/Prod.	213-878-6980	11111	Written/produced songs for Peabo Bryson, Angela Bofill, Whispers, Nancy Wilson,		ing, playing keyboards, lessons.	1111
Complete MIDI studio, keyboards, sampler	, drum machine. D	AT, 8-track	Shalamar and Main Ingredient. Top 10 hits and film credits.	in any style.	d business. Give power to music	Pop. R&B. ballads
WARREN WNITE - Drums/Percussion	818-420-3311	1111	16 years professional experience. Int'I tours, BM North Texas State Graduate		el, reading, click tracks,	11111
Acoustic drumset, perc./latin perc., MIDI d LP, Roland TD-7, KAT, EMU, Korg, Alesis,			studies University of Miami. Recordings/jingles-NBC Sports, American Airlines. Mary Kaye, etc. Various name artists. Recently relocated to LA from Dallas, Texas. Entlendo Espanol. References, resume, demo available upon request.		aying in acoustic and MIDI i knowledge of rhythm section entleman	Southern roots, R&B latin
SEAN WIGGINS - Female vocalist	805-254-7170	1111	Over 10 years studio and stage experience. Extensive training in pop, rock, jazz and		anklin and Bonnie Raitt sitting in	
Vocal range · Lead and/or backups, intens	e soprano.		classical. Strong R&B chops. Featured on numerous albums and publishing demos.  Published songwriter.	microphone. Not a	and Chrissie Hynde on the same eneric.	Rock and soul



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•74 Marshall 100 wtl super id MK2 head, biased by Jabco, new tubes, tour reinforced, \$700 firm. Steve, 213-525-1558.

1558
- Ampeg 1970's tube bs amp. 2nd owner, used in studio, very gd cond, \$400 obo. Dan, 818-988-2171
- Ampeg SVT 8x10' cab, \$350. Joe Joe, 213-662-7213
- Ampeg V 2-head, 60 wtw //matching 4x12 cab, \$400. David, 213-664-4671
- Avail: Bs cab, 115' spkr, 400 wtl. Tim, 213-650-8622
- Cabs, 2-2x12, \$260. Amold, 818-753-9512
- Carvin PB500 bhead, 500 wtls, stereo, graphic EQ compriser & many other features, \$325 obo Guenther, 818-780-7010

•Carvin \$X200 guit amp, 150 wtt, brnd new, never used, \$400. Lv msg 213-661-0629

•Celestian 412 cab, \$185. Randy, 213-460-2405 •Crown pwrbs 1, 200 wtl w/manual, \$100. Tom, 818-799-

•EV PA spkrs. 100 with ea. lk & sound grl, \$350. Yamaha

The YA Spiris, 100 wills be; it a south girt, 3250 Talliana EM150, 6 chnid pwid mixer, wrks girt, 3300. Eva, 818-752-3826 charshall 1968 91 00 with head, all stock, xint cond, \$1100 obo. Marshall 1968 GTM 45, al stock, xint cond, \$1400 obo. 818-980-2472 charshall Cabb., xint cond, strght, black, vintage 30s. JBL 120s in stereo, \$395 ea. 310-927-3393. charshall style cab, all black wiwheels & new Carvin BR12s, only \$225. Bob, 818-566-9985 chass Boogle guit head, over 100 wit of unbelievable sound. 5 band EQ, reverb, fx loop, 6 tower tubes, \$550 obo. It intristd, call & we'll make arrangmints, 702-459-7142 chass Boogle Mark III head wi/both id & hythim pedals, xint cond, must sell, \$850 obo. Sinhue, 818-559-6539 or 818-843-3316

•Polytone bs amps, mini brute III, \$250 Mini brain top-15° spkr cab, used w/Frank Sinatra, \$400. 818-990-2328
•Pandali RC235 combo amp, grt sound Joe, 310-930-

SWR Grnd Prix Tube bass pre amp, mint cond, \$375 Tad, 310-391-0726
•Trace Elliot Age 250 bhead, sounds grt, gd cond, \$450 Call 310-473-5752

Wtd: Roland CK-100 keybrd amp in gd to xint cond Eves. John. 310-455-4304

#### 3. TAPE RECORDERS

-Better than DAT, Tascam ATR60-2HF, 1/2\* 2-trk, 15-30 ITS, barely used! includes MRL, like new, \$4500 list, \$2500 obo. Philip, 310-556-0910 For sale: Tascam 238 Erik cassette recrdr, perfct cond w/manual, \$750. Call eves, 805-255-9174 or weekdays

msg, 818-771-2928
•Tascam 238 sin-cassette recrdr, 8-trk, dolby D8X, includes

Tascam 238 sin-cassette recrdr, 8-trk, dolby DBX, includes RC88 remote, rck mnt unit, \$1300. Murray, 8.18-224-2237
Tascam 644 midi studio includes 16 chnl mater & 4 trk recrdr, perfet cond, in box, \$675. 818-342-5930
Aussc Accessories
Armor ETA flight cases, 1/2" fiberglass, padded. Storage or tourng, 48x31x24, \$250. 8-spc x 18" deep road rck, \$185. Danielle, 818-224-2045
Avall: Small truckload (2004), 1/2" Abular used tanger.

Avail: Small truckload (200+) 1/2" Mylar used tapes, \$2 ea, Will trade for 6 hrs of 16-trk studio time or \$400 213-871-8054 x402.

·Box wah pedal, orig, 1967, V846 w/case, xint cond, \$250 Bob. 818-566-9985 Buyer MM88 mic, brnd new, \$350. Spkr, mic & guit cable

-Buyer mino mic, brid new, \$330. apir, file a g 1-50ft lens, \$5-\$35. Adaptors & connectors, \$5 474-1286 -Electro-Vox mic, ND757, \$325. Will sell for \$ -Vox mic, ND757, \$325. Will sell for \$175. 805-

298-3002

\*Mackle 1604, 16 chnl, rck mnt, pro mixer w/3-band EQ, very clean sound, perfct cond, \$750.818-774-0612

\*Meaa Boogle 12 spc rck, shock mnted, \$300. Mini verb 3, \$150. Furman pwrstrip PLB, \$80. Jack, 818-846-2031 \*Nady 1200 series wireless voc mic, 757 cartridge, true diversity, treble boost & bs roll-off, HSC, xint cond, \$695 obo. Tori, 818-985-6607

•New jet swing, DNA groove templates for IBM or Atari QBase, paid \$171, sell \$120 obo. Dee, 818-343-3609 •Orig crybaby wa w/Bradshaw buffer circuitry, \$99 obo. 

\$400 obo DOD R-430 15-band stereo EQ. \$200 obo Leo

•Real cube overdrive pedal w/built-in cube & pwr cord, grt tone, \$30 obo, Alan, 213-851-1680

•Roland PM16 interfaz, \$100. Roland SDS1000 drm, \$50

-Roland PM16 interfaz, \$100. Roland SDS1000 drm, \$50 Tom, 818-799-8451
Tom, 818-799-8451
-Tascam Portar 4-trk, headphones, punch in pedal, few months old, w/box & manual, xlnt cond, \$295 obo Bob, 818-990-8328
-Ultimate Deltex keybrd stands, bi-level, includes bag, xlnt cond, \$5 ea. Murray, 818-224-2237
-Wfd: Yamaha SPX-900 or 990 signal processor in gd to xlnt cond. \$58 ea. Murray, 818-224-237
-Wfd: Yamaha SPX-900 in 990 signal processor in gd to xlnt cond. \$6x 50 m. 310-455-4304
-Yamaha RX drm machine w/4 TX8 Waveform ROM carindges & 3AB Bank MHS storage packs, \$500. Rafael, 818-224-2916.

818-224-2919

#### 5. GUITARS

•12 string, elec, acous guit, Yamaha APX12-9, black, in gd shape, \$700 obo. 213-850-1037 •1991 Fender jazz bs, black w/case, lks cool, plys cool \$375-310-473-5752

\$5-string Fernandez bs, red w/gold hrdwr, barely used. \$600 w/case Chris, 818-570-4773

DR gulf, Ibene custom Fereiless, \$300. Kramer Farington, custom acous, \$350. Must sell. Tim, 213-650-8622 Files gulft, used, Aria Pro II, \$225. 310-276-9935 or 310-273-8412

273-8412
-Fender Strat, 1362 reissue, rose w/finger board, 21 fret, 5 way position switch. Fender custom shop special w/case, \$1000. 818-577-5763
-Ibanez cath w/JB p/us, bdwr, limited edition, \$450. Arnold, 818-753-9512

Arrivot, 516-753-9512

\*Ibenez Floral Gem, never been ply'd, prototype for Vie, Seymour Duncampickups, F.Rose, maple neck, rosewood fret. Asking \$1000. Mark, 310-285-8453

-Music Man, Stingray bs guit, brnd new w/cs & custom built-in strap locks, \$850, 909-985-9843 -Music Man Stingray bs 1984, origichrome hrdwr, black w/ maple neck, string-thru body (in-back). XInt cond, HSC,

\*1150. Lv msg, 818-715-9794 \*Squire Strat, arctic white, 2 y/o, xlnt cond, \$150. 310-822-9325

8/22-3/23 •White Carvin V22T w/pro care, gold hrdwr, 24 fret, duel hmbckr w/splitters, HSC, very gd cond, \$280. Clift, 818-9/8/14685 Yamaha bs, black, lightweight body, \$325. 818-990-

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1966 chrome snare w/case, \$250. Mike, 213-664-8430 -Ludwig, 10x14, \$110 obo. 16x16, \$125 obo. 16x18, \$175 obo. All red cortex or \$350/all. Tom, 818-799-8451 -Royce floor tom, CB700 snare drm & Slingerlin snare drm, all for \$150. 310-471-4629 -Wtd: Gilbrafter or Tama dbl bs cage or rck, DW pedals, misc cymbols & stands. 213-882-6894 -Wtd: Pearl 28" maple bs drm, any color. Wtd: Pasty 3000 or 2002, 16" to 18" crash or medium, reasonable pls, 213-883-6574

#### 9. GUITARISTS AVAILABLE

•2 ld quit/sngwrtrs sk mai label, meldc HR band, Jackson



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Adding 2nd guit? Expand your horizons w/cinematic, mysterious, almospheric sound. Suicidal, Alice, NIN, Pomo, Tool jam. Rick, 213-469-6748
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Altrnity grunge, rippin blues rock gruff & gritty guifsingr, 24, from Texas, sks bst, drmr or band. Call 213-739-3726
AZ 708 skbp unit pos striptio bourna album credis, like for

guit & SIT string endorsees. Willing to relocate, avail for album wrk, 508-441-2118

24, from Texas, sks bst, drmr or band. Call 213-739-3726
-AZ 70s style guit, pro studio tourng, albm credis, lkg for near signed, well connected grps. Style Ralph Cosoff, Richards, Jay, 602-831-2195
-Ballsy, meldc avail to complete musicl exprssn of substance bands or singrs. Pro only, Doug, 213-851-1717
-Bluea bs guit, 35, sks HR or blues band. Infl Zep, AC/DC, Chicago Blues. Demo avail. Dave, 213-876-947
-Bluea Chrty/rockabilly pro guit sks wrkng or recrding grps only. Pros only. Call 818-766-2434
-Bluea guit/tvoc avail for wrkng sit. Traditional blues & contempony. Pro att & equip, willing to travel. Jimmy O, 818-982-8346
-Creaty guit avail for join or form xperignt & versit band

·Creaty guit avail to join or form xperimntl & verstl band

•Creatv gult avail to join or form xperimntl & verstl band. Infl Cure, Jane's, Skimp Vppy, 818-382-2813
•Elec/acous gult avail for music & sngs from the heart.
•Larp'd gult skg pro sil. Grt leet, incredible techniq, killer groove. Infl TNT. Kings X, Dream Theater, Colour. Srs inquiries only, will relocate, 999-999-9821
•Extrmly verstl fem gult plyr into metal/rock & blues. Must be srs & have gigs &/or deal pending. Lori, 310-399-6814
•Gult avail for pay sil. R&B, funk, jazz, fusion, pop, rock. 818-785-1715

Guit avail lkg for straight-ahead, 4 pc R&R band a la Cult. AC/DC, Aero. Giovanni, 818-907-8190 •Guit avail to join or form HR band. Infl Lynch Mob, Kings

X, New Motley Crue Troy, 714-962-5236
•Guit avail. Infl Gilbert, Tabor. Dan, 714-826-8252 Not ask: Guns N' Roses, Megadeth, Concreteblond,

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•Guit avail. Into punk/rock/blues/noise a la John Spencer Blues Explosion, Royal Truck, 88 comeback, Stones. You get the picture. Brian., 213-936-5857 •Guit, full or soul & feeling lig to join/form old school funk band a la Stevie Wonder, Rufus, War, Motown. Billy, 818-345-4068 •Guit, Id, acoustic or electric, all styles but prefer rock, blues, folk. Pro album and toumg credits. Coopriv, reads, sings, passprt, trnspo, xint gear. Randy Chance, 310-455-3669

3659
-Gult, Id mythm sks cmrcl rock band if any. Pro equip, outstanding chops & image, 29 y/o, 20 yrs of stage & studio exp. Randy, 818-761-8615
-Gult lik gt of orm orig band, & do solid mythms that should be groove. Mike, 714-827-2253

be groove. Mike, 714-827-2253

\*Guit, R&B, funk, rock, anything w/soul I can ply on the spot. No gimmicks. Studio & stage, exp, on the real deal. Mark, 818-366-0914

Guit, neady to join/form band. Open-minded, plys w/att.

team byr, innovative, will take risk, motivated, hvy groove, psychide acid rock, Ron, 310-842-6403

\*Gutt skg HF/metal act wiclassic taste. Clean & speedy witnesse. Infl Maiden, UFO, VH. No flakes or drugs. Pls Call 818-986-0054

Call 818-986-0054
"Sulf skg musici team for lasting commitment. Very emotional, psychdic, mellow & crazy. Pumpkins, Jane's, Bad Brains, Pearl Jam. Frank, 310-578-6507
"Gulf ske band or musicians for orig hdr sound. Loud, improvised & chaotic. Strong soloist. Terrance, 213-463-

Guit sks to form/join metal band. Infl Armored Saint, Metal Church, Megadeth. No flakes, prosonly, Dino, 213-

it sks wrkng sit. World class album & tourng credits, slide & lap steel, endorsements, pro only. 213-461-

1018

\*\*Guit/singwritr sks to join or form hvy progrsv cmrcl HR band. Have pro gear, bckup vocs. Infl Dream Theater, Kings X. KC, 818-955-9240

\*\*Ld guit, May 1994 guit resume column, sks pro HR band. Bcking voc abil, grt ear & chops. Infl Dream Theater, C/Ryche, Jimmy Williams, 818-786-7626

\*\*Ld guit plyr lkg for band. Hi energy R&R, Rik, 213-466-3778

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\*\*Ld/thythm gult striving to jort/form 2 guit HR band. Abundant pro equip, sings bckgrnd & arranges harmonies. Meldc, hi energy music. Doc Jones, 818-980-4685

\*Milke McCreaty, Jimmy Page, SRV, Hendrix, Joe Perry. If you like them, I'm your guit. Call 213-739-3726

\*Pro guit likg for pro band. Styles of Rush, Pantera meets Peppers. For hvy, progrsv, funky thing. I have grt gear, killer plying & writing. You should too. Bob, 818-780-7010

\*\*Pro guit/twoc avail for paid sits, sessions, gigs, etc. Ld & hythm, all styles, very exp'd & responsible. Call 818-761-5639 Pwrhouse testeft meldchlues/rock quit/writrisks pro sit

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 in LA, 818-761-9358
 Rege/soca, jazz/rock guit, 34 Infl Ross Michaels,
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 Rhythm guit/keybds/snowurt, 32, avail for orig pop/rock or cntry/rock band. Srs only. 818-557-0722
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\*Rock gult awail for estab band w/mgmt or label intrst. Have gear, image, pro att. Call 818-784-2869

\*Singr/gult/sngwrtr sks musicians to collab or form grp. Acous/elec/pop. Infl Posies, Beatles 213-654-6388

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Sngr/Guifl lkg for Juju Hounds, Smrthereens, Breakers style band 'Pls no bozos, regular guys wntd. Rob, 818-753-2637
Tall, skinny, Ing-hred, gd lkg gurt sks gig. No wives, no drugs. Hll/wd area only Infl Rage, Zombie, S'Garden. 213-654-0102
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\*Versit pre avail for paid sits. Appearacs in Guitar World
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\*World guit sks clubs, wrkng bands only. Infl AC/DC,
Pantera, Zep, Suicidal Tendencies. 213-876-5187

#### 9. GUITARISTS WANTED

\*#1, absolutely vicious lineup! Superstar, in your face, rock brotherhood invites axeman w/awesome vox, humor, lks! Tim, 213-662-5269

\*#1 hvy/funky/stone/groove guit plyr ndd. Guit/bs team possible Stuart, 310-458-1041

481 hvyflunký/stone/grove guit plyr ndd. Guil/bs team possible Stuart, 310-458-1041
21 year old male voc/guit skg creatv 2nd limb. Groove, vibe, open mind far outweigh techniq. Hendrix, Melon, Kravítz, Pumpkins Aaron, 213-88-058
2nd Id guit wid for estab gra a la Tool & S'Garden Must be aggres & have a ova. 310-835-0413
Acous guit/singr wid by acous guit/singr to form harmony duo for coffee houses, cafes, restaurants. In srchof paying gigs. Acous rock/blues/folk. Paul, 310-455-7004
Acous Id guit wid by BMI singr/sngwrifyguit. Infl Gorka, Lightfoot, Tyson For folk gigging, poss recrding. Sngwring & singring a plus John, eves, 818-364-5885
Acous/ld guit widy bMI shows & sense ol arrangmin wid by influd voc/sngwriffguit for showes's, eventually form band, fild voc/sngwriffguit for showes's, eventually form showes's, eventually form showes's, eventually form showes's, eventuall

Acound guit w/dynamc & sense ol arrangmnt wid by Indid voc/sngwirtiguit for showes's, eventually form band, altrniv rock. Rachael, 310-392-8147
—All fem band lkg for gd id guit. Have maj label intrst, legal, mgml. Pls call 310-289-4734
—Alt trniv band infid by Ministry, Jane's & Zep nds rhythm & Id guit to complete band & perfirm pending showes's. Image importnt. Dave, 818-551-1820
—Altrniv fund/rock band nds guit. Must have strong rhythm & Id abilities. Bckng vocs a big plus. Album pending, label intrst. 310-390-0334
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\*Band sks ld guit/bckgrnd voc. Infl Beatles, Pumpkins.
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\*Bastles infl de pump heard forming. A lide and middle pump.

213-933-0565
\*Beatles Infl'd grunge band forming. Nds 2nd guil/singr in
mid-20s, accuss a plus. Steve, 818-763-4450
\*Black 2nd guit Wing-hr, glam image wid for funkadelic
band wimaj label intrist. Hendrix, Bootsie, early Prince
310-372-3208
\*Boaton voc sks guit a la Page, Perry, Slash. Must be pro,
innovative, able to ob le liter accus for bluesy/HR band.

able to ply killer acous for bluesy/HR ba

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\*Ba plyr & drmr w/ maj tabel recrding & touring exp sk guit plyr. Infl Wchains, STP & S'Grdns. 310-515-3988

\*Christian guit, must love the Lord first. Srs committed proj. Old VH, Scorps, Leppard. Mark, 818-894-0711

\*Christian Id guit w/desire to evangelize wid for forming orig cross-over rock band. Rob. 818-795-3987

\*Clean & dirfy rhythm & Id guit, bcking vocs a must for OC pop/rock band. We have derno & dedictin. No att. Joel, 714-533-0411

714-533-0411

\*Cntry Id guit ndd for the new Nadine Autry band. Have 
xint orig matrl, wrking towards a record deal. Cntry plyrs 
only, Nadine, 310-858-0849

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Fern bat, solid, creati voc/wrift kgforco-front collaborator. Rock edge & beyond. Indie intrist, lock out. SFV. Call before 9:30p.m, 818-391-2227
Fern Ind guit, front person, must be accomplish'd ld voc, dedicid & srs. some travel, booked to June 1994 Pic, bio tape req. Jay, 818-994-5002
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Ferm voc/Sngwirt lkg for guif/sngwirt to form blues/folk/rock duo or grp. Infl Bonnie Raift, Clapton, Indigo Girls. 10,000 Maniacs. Debbie, 310-207-0566
Gliggling band inds guift. American rock sound, all orig music. Down-to-earth, no atts pls. Call 310-841-5608
God fearling expld male prograv sing/sngwirt, wide range, skspro, creatly ugit ply-forcollab. Infl Yes, Cl'Ryche, Toto, Chicago, Outfield, John, 818-719-9006
Guitt male/lem w/S yrs exp wd by bs to form creativ/raw/noisy/mellow band, No pros. Infl Hole, Stooges, Medicine Danny, 818-985-9457
Guitt ndd by estab, young, aggrsv, pwrff band wlabel intrs. Must have dedictin, creativity, trispo, equip & drive to succeed. Infl Pantera, Sepultura. Tom, 818-871-4967
Guitt ndd for demented trio of all orig music w/upcoming.

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submerging ego into a band situation. This is a unique opportunity to get in on an incredible situation on the ground level. Only those fitting the above influences and abilities will be considered.

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hrd, sometimes mellow noise band. No pros. Infl Sonic Youth, Medicine. Danny, 818-985-9457
•Bat w/mai label recrding & tourng credits sks hvy band. Infl A/Chains, STP, Tool, Afghan Whigs. 310-515-3988
•Christlan bat sks altrniv, non-ministry proj. Lyrical Infl NIN, DePeche. Musici Infl A/Chains, Pumpkins. Intellignt, sophisticated, unorthodox. 310-784-4529
•Fam bat, solid, creatv, no slapping, ld vocs, harmonies lig to co-front a band. Rock edge & beyond. Indie intrst, lock out pe, SFV. Cell before 9:30 pm, 818-591-2227
•Pro bat avail for studio sessions, 4 & 5 string bst, SWR gear, blues/nocl/funik/cntry/Latin. Srs only, Guenther, 818-780-7010
•Pro bat avail lkg for modern rock band, Infl Blossoms,

780.7010

-Pro bat avail lkg for modern rock band, Infl Blossoms, Cracker, REM, Smithereens, Pros only, Have tour'd w/ Island recrding artist, 310-3971-3970

-Pro bat sk band whry, aggrsv matri. Quicksand, Fugazi, Public Enemy, Helmel. Shorl-hr image prefid, gd sngs importnt, image not. Josy, 818-753-7535

-Pro Rock/Metal bat avail for session & shovers write with a recrding credits & tallityoung/ling-hr image. Srs pros only pls. 818-392-2805

-Versti bat likg for all pro, all orig band to contribute to. Infl Pearl Jam to LA Guns, Cult to Afghan Wigs, Eddie, 818-752-2740

/52-2-740

\*World class bst, SOA gear, strong bckng vocs, vintage, sks signed band or peid sits, very creaty, killer groove, can take direction, team plyr. Tad, 310-391-0726.

•#1, abaltly vicious lineup! Superstar, in-your-face, rock brotherhood invites baman w/awesome vox, humor, lks!

#1 ace but widfor HR grp, three maj label album releases. She hen style w/Steve Perry vocs a must. Joe, 310-375-

4209
\*\*e11 barnan for semi-glam aggrsv groove band, very srs. If you are not, don't call. 818-816-4708
\*\*e11 bat wid, hvy meldc all miv sound. Pls be srs. Kevin, 818-361-4121
\*\*e11 paid position bst wid for gigging pre-5155 VH ribute band. Must sing as well as Anthony w/rock image. 213-871-6817
\*\*21 veer old male vor/quit skin shelps section. Groove

871-6817

\*21 year old male voc/guit skg rhythm section. Groove, vbe & open mind far outweigh techniq. Hendrix, Melon, Kravitz, Pumpkins. Aaron, 213-888-048

\*A1 bet w/killer chops/meter/groove/vocs/lk for slamming band w/outstlanding singrs/plyrs. Infl. Mr. Big. Scream, Extreme, 213-467-5413

Extreme. 213-407-3413
A1 hyyflunky/stone/groove rock bst ndd. Guit/bs team poss? Stuart, 310-458-1041
A1 psychdlc ki bs plyr ndd to complete hrd, diverse, spiritual edge band. Infl Zep, Doors, Seattle. 310-208-0619 or 213-654-2825

•Aggrsv bat wid to join HM proj. Infl Pantera, Maiden, Dream Theater. No sleeping bags, no free nde. 213-850-

10. BASSISTS WANTED

Tim, 213-662-5269

•Gult plyr a la Ramones, Blondie, Hanoi, various other infl's, Billy, 310-826-8380

inffs. Billy, 310-826-8380
Guitlysngwft; wtd, 90s, A/Chains, STP, Nirvana,
Pumpkins, to complete new band, 818-752-1970
Humpkins, 1819, 310-826-8380
Humpkins, 310-826-8380
Humpkins,

Gult w/Strat wid by voc/lyricst to form HM band. Infl Pantera, Ozzie, Rush, Aero. Darlow, 818-509-8527 •Guit w/vocs wid by wrkng classic rock band. 310-946-

-Guit wi/vocs wid by wrking classic rock band. 310-949-2000
-Guit widd, 21-25, soulfl wi/sel, 310-479-0146
-Guit widd by fem singr/sngwir, Chris Isaac mts Hendrix, to ply gigs & maybe form band. Kerry, 310-452-5520
-Guit widd by pwrhouse voc/pricst to form intense HM band. Inft Priest, Megadeth, Dream Theater, Pantera. 213-850-5848

213-850-5848

\*Guit wild for collab/recrdng proj. Must have pro abi/
equip/vocs/writing abil. Eventual band sit. Must have live
exp. srs only pls. 415-589-5112

Guit wild for Teer Drain, atmospheric, tastefl, sparce, infl
PJ Harvey, Syndicate, srs only. Richard, 213-969-9381

\*Guit wild for young cntry/rock infl'd band. Infl Graham
Parsons, Neil Young, Dylan. 213-469-8005

\*Guit wild for extremely progrev HM/HR band. Re-invent
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\*Guit wild for HR band, infl Bad Brains, Pistols. Felix, 213656-3928

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Guit, young, Ing-hr, hungry & orig. Infl Aero. Nicky, 213-254-0467

\*If you spun, ply mean guit, ain't a pussy, love Creedence/ Cheap, dig Rage/Zombie, meet your buddies. Bob, 818-980-8328

980-8:28°
-Latin voc is lkg for Latin guit to start dark altrmiv pop band a la Johnny Mar but a little heavier. Infl the Smiths, U2 & Cure. 310-788-8223
-Ld & rhythm cntry plyr ndd. Must sing. Current knowledge of cntry music req. Wrking sit. Marshall, 818-753-9810
-Ld/rhythm guit, vocs a plus, Pretenders, 10,000 Maniacs, Gin Blossoms, Smithereens, Mick, 213-737-1469
-MAHHOLD is lkg for rhythm guit. If you don't know, don't call. Enough said. 310-397-3233

New gun ndd for Hllywd style, hi energy, mature blues rock. Young, xint image, pro gear a must. Mike, 310-494-

Not typically LA estab HR band sks rhythm guit. Acous/ elec, mature w/xint chops, gear. Bckup vocs a must. Mark,

310-397-9547

\*\*Orig follv/jszz/Latin instrmntl grp w/CD and gigs sks acous/elec gut w/inft P Metheny, Gypsy Kings, etc. Srs pros only. 310-473-8887

\*\*Orig Instrmntl grp w/CD sks classicl, pro elec guit. Infl P. Metheny, Acous Alchemy, 310-479-1264

\*\*Punk rock fem guif ndd by punk rock band, Must be able to four and record, 213-960-7604

\*\*Phythm/da acous guit, quick learner, grt att 8 personality. Own gear, dependbl, classic rock 8 more. Paid gigs, Woodland Hills. Stalin, 818-703-7004

\*\*Rock band w/mgmt & financi bckng sks guit w/strong bckng vocs, gd lik & ready for tourng. Shaun, 310-276-0732

0732

\*SG lkg for guit. for all fem band w/showcs set-ups w/
Warner Bros & other hot things. 310-289-4734

\*Singr/sngwrtr pttng together Euro/dance/rock band
(INXS, Duran Duran). Male, 21-28. Send pic/resm to Todd
Breaux, 740 S Burnside #210, LA, 90036.

\*Singr/writr siks guit into indigenous music of Africa/N.
America/Lain America. Must also be into funk/R&B/rock
Pete, 213-665-2072





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473-0668
- Werst Jout widby band w/gig, showcs's, recrdngs pending. Many ong sngs, grt contacts, grt plyrs. 310-859-2231
- Well estab 70s infil<sup>1</sup> huy R&R band writs charismatic blues guit plyr. Strong Jimmy Page infi. Znd voc w/d vocs. Les Paul, Vintage Gear. At least 25 y/o. 818-760-2279
- Wtd: Jazz guit for upcoming gig, Must be able to ply over changes. Ron. 310-868-7337

changes. Ron, 310-868-7337 •X's For Eyes is in srch of guit/brain. Pwrfl, verstl, aggrsv. hungry w/hrd ass groove. Very big proj. 213-991-5382

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715-0423

7.15-04-23

23 year old bst/sngwrtr/lyricst sks to form band, Infl KISS, Crue, Cooper, Zep, Dave, 213-874-5625

41 bst/sngwrtr nds HR voc to complete grt sngwring or...

HR band w/same. Chris, 310-839-8472

HR band wisame. Chris, 310-839-8472

\*\*Ba plyr, studio, tourng clubs, elec freted, fretless or upright, expd., pro, read, listen, solid support, groove, blues, jazz, rock, R&B, etc. Hank, 310-358-5922

\*\*Bluea/R&B bat avail, sbezy loud drunken soul music, Brownto Joplin, 30+, F/T day job, Hllywd or Burbank rehrst only. Steve. 213-882-6478

\*\*Ba plyr avail for estab. T40/Classic rock band w/regular paid gigs. Quick study. Larry, eves. 909-596-5064

\*\*Ba plyr into jazz/Latin/pop/blues/lkg/lor/gigs or srs projs. Dominique, 818-766-0906

\*\*Bat, all types of exp, famous clients/lkg for projs. Infl. Joni

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fretless. 818-344-8306
\*Bat avail for proc only. I ply 4-5-6 string & fretless bs. Sing bctup. Wrkng bands only. 818-353-5948
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\*Bat lkg for musicians for band &/or projs. Praxis, Axiom, xperimntl, disposable heroes, poetry, world trance, solid rhythmic, intrsting. Samples, loops. John, 310-301-3356
\*Bat plys all styles, fretled/fretless, jazz, funk, blues, etc. Read notes & chord symbols. Recrding, live exp. Proson/619-274-6814
\*Bat sks Latin, funky, jazzy, retro lounge act. Infl. Joe

619-274-0614

Beam, James Brown. 818-881-4339

Bat sks wrkng sit. Blues/rock/cntry/Texas blues. Pls no beginners. Grt sound, grt att, will travel. Bobby, 909-887-

Bst/voc/snowrtr in srch of So Bav/Hllvwd uniq. altrnty band. I like Nirvana, Beatles, Pumpkins, anything that's gd. Phil, 310-798-5461

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Veteran hard rock band w/April record release and upcoming U.S. tour seeks kick-ass bassist & drummer. Send tape, photo & bio to:

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\*Aggrsv, hvy altrntv bs plyr ndd for current albumproj and upcoming tour. Send promo pkgs to Full Blast, 15466 Cabrido Rd, Van Nuys, 91406
\*All orig band sks bst. Infl Springsteen, Petty, BoDeans. We have xint orig matif & industry intrists. Dedictn & vocs a must, Rob, 310-371-3232
\*Altrntv harding for the finisher.

Altrntv band infl'd by Ministry, Jane's & Zep nds bst to complete band & perfrm pending showes's. Image importnt Dave 818-551-1820

Altrntv band sks bst. Toad & Gin Blossoms meets Spin Doctors. We have sngs. gigs, following. You be creatly melic, driving, sometimes funky. Mike, 213-938-3103
\*Altrntv band sks bst, exp'd but not jaded, U2 pop w/Nirvana's intensity. We have production deal plus label 8 mngmt intrsts. 818-503-8969
\*Altrntv ban byr ndd for band w/gd sngs into Jane's, Zep. Pumpkins. Mike, 818-763-4230
\*Altrntv/modern rock band w/key/bds. sks bs. phyr. Gd level, dedictd, label intrst. Brian, 818-919-5967
\*B/A bs. phyr wdf for secring and foumg. proj. HR/punk/funk syle. Infl Zeptothe Ramones. We have everything you nd. Call 310-474-2711
\*Band sks be phyr w/bckgmd vocs. Infl Beatles, Pumpkins. Altrnty band sks hat Toad & Gin Blossoms meets Spin

Band sks bs plyr w/bckgrnd vocs Infl Beatles, Pumpkins.
213-933-0565

Beatles Infl'd grunge band forming. Nds bst/singr in mid-

20s. 6 string a plus. Steve, 818-763-4450
•Black bst w/ing-hr, folk star, glam image wtd for funkadelic band w/maj label intrst. Hendrix, Bootsy, early Prince. 310-372-3208

572-3208

8s ace wtd, skg pro plyr w/poss att, gd lks, pro equip & must sing. InflVH, Rush, U2 & Floyd Prosonly. Theo, 310-397-5755

•Bs plyr for hvy aggrsv meldc complex band. Doug, 818-776-9433

776-9433

\*Bs. ptyr, hyy groove, psychdic acid rock, ptys wiatt, creatv, solid, motivated, teamplyr, willing to take risk. Must have tape. Ron, 310-842-6403

\*Bs. ptyr ndd for estab HR band. No! typically LA. Mature wixint chops, bekup vocs a big plus. No egos. Steve, 818-984-2348

994-2348

\*Ba plyr ndd for hvy groove, R&R band, Zep, Beatles, Sly,
Have mgmt gigs, etc. Nd a team plyr 213-876-9898

\*Ba plyr ndd for acous, elec. Westside, So Bay proj. Voc.
sngwirt a plus. Pumpkins, XTC. Sea House, Nats.
Charlatans, Gabriel, Judybats, Suede, 310-679-4344

\*Ba plyr w/killer chops ndd. Hllywd style, hi energy, mature blues/rock. Young, xInt image, pro gear a must. Mike, 310-494-2153

Mike, 310-494-2153

\*Bs. plyr wöckgrmd vocs, 21-24 y/o only, for young, energetic orig rock band. Infl Gin Blossoms, Lemonheads, Smithereens. Rich, 818-795-8040

\*Bs. plyr winfil Ramones, Blondie, many more. Live, energetic. Billy, 310-826-8380

\*Bs. plyr wid to accompany guit/singr for acous gigs Bcking vocs a plus. Billy, 818-345-4068

\*Bs. plyr wid for late 60s-aerty 70s style blues/rock bank, orig malnt, Jack Bruce, Noel Letting, JPJ. Call 818-509-1020

1020
Bs plyr wtd for pop/rock/blues band. Art, 213-413-7150
Bs plyr wtd. Infl McCartney, Sting, Mike Miles for acous/
elec/altrntv band w/fem front person. Demo, maj connex.
Must be pro & reliable. Pat Hopkins, 310-274-4580

Must be pro & reliabla. Pat Hopkins, 310-274-4580
\*Bst/keybrd plyr wid wivocs for wrking classic rock band
Coverforigs, pros only, 909-945-1753
\*Bst ndd for altrinty band wistrong matri into Ride,
Swervedriver, Pumpkins, Lv msg, 213-487-4675
\*Bst ndd for band forming, a pwrll intincate rock sound wimax feeling like for team plyrs wi/pro att & no drugs. Ray,
818-972-2762
\*Pst ndd right poor british for the program of the pr

818-972-2762

\*Bst ndd, orig pop rock waltrntv edge. Have publshng & film credil. major producer, recrding and rehrsl studio, Prosonly widemos. Bob, 818-883-7094

\*Bst ndd to complete HR band. Must have lks & equip, srsonly. Have production bcking. Dave, 805-584-1585

\*Batvoc. wtd to form tro. Infl. Rush, Kings X. Dan, 714-

•Bst wtd by drmr & guit to create HM/HR band. No glam,

Poss ideas. Must be dedicted. Chris, 818-842-7414

- Bat wind by Steel Rose, Must be hard wrking & dedicted

Music a la Anthrax, Fight & Dio 310-376-7934

- Bat wind by guit. Infl Bain, Butler, Daisley. Srs only, 818-

\*\*Ost witd by guit. Init balin, buller, Datasey, Srs only, 615-577-5763
\*\*Ost witd, estab bands, pro plyrs w/maj label showcs's scheduled, team plyr. Must have bckng voc abil. Infl Bad Company, Zep. 816-788-3269

•Bst wtd for pwril groove metal band w/mgmt & label intrsts. Call 213-465-2266

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VOCAL COACHING

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•Bst wtd for Fuzz Pop Fang, Posies, Dino Jr. Only the best, 310-824-9567 •Bst wtd for rhythmically sound altmlv, psychdlc sound. Exp necssry. Brad, 310-446-3069

•Bst wtd to form hvy band w/tribal groove, Infl Jane's, Pumpkins, Tool, Lee, 310-209-1130

Pumpkins, Tool. Lee, 310-209-1130

- Bats ndd for demo recrdngs, Must have the feel & exp for the blues. Some pay involved. Jimmy O, 818-982-8346

- Carfa nds bstl. Cross between Hendrix meets PJ Harvey and Bjork at Robert Fripp's house for tea. 818-996-0136

- Christ ba Robert Fripp's house for tea. 818-996-0136

- Christ ba pkyr ndd for the new Nadine Aurry band. Have xint orig marti, wrkng towards a record deal. Chriry pkyr only. Nadine, 310-858-0849

- Committed to music, guit/voc team w/studio sngs sks tind passionate pkyrs. Anybody out there. R&B, rock, gutsy, souffl. Kim, 310-822-2641

- Dark attrinty band nds bs pkyr into Pumpkins, C Wheel, STP. Lv msg, 818-385-1616

- Dedictd Christian bst for HR grp w/3 maj record albums in past lkg for aggrsv bst who sings xintly w/grl gear.

\*\*Pedictd Christian bst for HR grp w/3 maj record albums in past lkg for aggrsv bst who sings xIntly w/grt gear. Currently have gri mgmt. Joe, 310-375-8468

\*\*Dedictd pro bst ndd immed. Must be career minded, learn ply w/bckng vocs. Infl Pat Travers, VH, Foreigner, Damn Yankees. 818-240-6320 or 818-781-0238

\*\*Extremely glam bs plyr for the Heart Throb Mob. No equip or trnspo ndd. Only 1000% heart & belief in what we're doing. 213-658-4264

\*\*Fem singr & guif skg bs plyr to form wrkng cntry bend. Grets, Iv msg, 213-228-9389

\*\*From the heart bs plyr ndd for pwrfl orig band. Infl Journey, Boston, Eagles, Must have strong bckng vocs & desire to soar. Kevin, 213-658-2961 Ve563

\*\*Funky, groove orientd bst w/dreadlocks who plys bs-like kd guif wfd for Adam's Family-like funk/punk/metal/thrash band. Terry, 213-969-0561

ld guir wid tor until a Ferring reason and the part Terry, 213-969-0561 withit, dedictn, open-mind, willingness to go from ground up, no ego. Aero, Colour, Pearl Jam, Zep, Rage. Billy, 818-753-5024 Gult lkg to hook up w/bst w/new sound & ideas. Mike.

Guit sks bst to form metal band. Infl Armored Saint, Metal Church, Megadeth. No flakes, pros only. Dino, 213-549-

- Hrd core bst ndd for hyy, aggrsv band. Must be dedictd. We have a lot of opportunities lined up. Infl Tool, Rage, Hełmet. 818-340-4917

We have a lot of opportunities lined up. Intil 1ool, hage, Helmet. 818-340-4917

Hvy groove, dyed hr, semi-glem bondage image bandsks bst over 25. Herd Hype, Trusted Kids. Step up, make the call. 818-594-1031

Image moff obst wild for band. Music infl. White Lion, Firehouse. Vocs a plus, dib ba a plus, under 6ft. Band also has record in mgmt. Lv msg. Ronny, 310-804-3671

Industrial strength altmit metal blues band a la Melvins, Tool, S'Garden, King Crimson, Monster Magnet nds bs plyr now. 213-467-3078

\*Latth bs plyr to start dark altmit pop band. Infl the Smiths, Cure, Uz. The time is now. 310-768-8223

\*Lik alike ndd for straight-dyed hr, thin, hvy, aggrsv, flashy band. Pros. cool gear, 264, positive att, srs sit, a friendship priority, 213-883-9578

\*Lik for fem bs plyr into Rage, Tool, Zep, Peppers, 311. Call, Iv msg. 310-474-6360

\*MEDICINE MAN is lkg for bst. Dark & hypnotic altmit pock. Beknayces a must. Dedictid only. podrugs. 310-376-

rock, Bokng vocs a must, Dedictd only, no drugs, 310-376-

Modern rock band sks bst a la B. Idol. Lords of New Church. Commitment, gd level, lebel intrst. Matt, 818-761-

1396
Not grit bst. Creativity & groove crucial. No real infl but no funk, punk or Deadheads. We dig modern, British, pshchdlia & 60s most. \$10-26-5122
Orange rcrd recrding artist Skin II Skin sks agressve young rhythm section wigear, vocs, att & lks. For immed gigs, recrding & tourng. \$99-59-8203
Pro bst rdd by estab career HM band wiprogrsv edge. Have mgmt. Trnspo, pro equip & pro att a must. Infl Megadeth, Dream Theater. Kragen, 310-915-9915
Pro gult/singr sks exp? dbst for hvy, dark, new metal band. We have sngs & direction. Not speed metal. 213-303-8484

303-8484

•Pro HR act w/studio, financl bckng, airply, label intrst & most importnt att sks bst. Tommi, 213-654-2872

•Pyramid Sky sks bst. Maiden crasthes KROC, Sngwrlrs welcome, but not required. Billy, 818-955-9553

•Rock band w/mgmt & financl bckng sks groove orientd

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bst w/bckng vocs, gd lk & ready for tourng. Shaun, 310-276-0732

S'Garden, A/Chains & Kias exp weird nightmares. Rollins meets Jane's. Sonic Youth & Stooges cover Pumpkins, etc. 213-469-3044

Seml-aggrsv pwr trio w/mgmt sks bst. Gren, 213-462-

-Sami-aggrav pwr frio w/mgmt sks bst. Gren, 213-462-5109
 -SG likg for bs pkyr for two label shows: s some pay gigs, poss label deal & recrding, 310-289-4734
 -Signed melde HR band sks pro melde bst w/bckup vocs. Bs styla Daisley, Jacob. Send pkgs. Takara, 11585
 -Inverside #7, N. Hillywd, 91602
 -Singriwriftr sks bst into indigenous music of Africa/N. America/Latin America. Nust also be into funit/R&B/rock. Pete, 213-665-2072
 -Soulfi bst widt to form orig band, Infl Hendrix, Sty. Srs, dedictd only. 213-461-6180
 -Srs only, pro alt & abilis must to complete progrsvly fresh, altritiv band that rocks. Connex & airply in the waiting. Dave, 818-955-8825
 -The Milghty Rhinos, Clapton, Smithereens, Ginger Baker nd ear for melody & vox. W/k hrd, have atty, label intrst, studio recrding now. Andy, 310-836-7683
 -Thunder witd for orig proj. We nd dedictin. Be ready to go psycho. Tom, 818-607-6427
 -Two guitts & vocs nd bs. Edgy, hrd, w/mean groove to starl proj only. Straight forward, nothing fancy, 213-620-8776
 -SE rum altrntw/morley rock hand sks bs plur, very od.

eUS-Euro altrintv/modern rock band sks bs plyr, very gd

-US-Euro altrntv/modern rock band sks bs plyr, very gd level, dedictd, label intrst. 310-208-3772
-Wa ply instrmntl grooves, spoken word, Irance music. Infl rock, blues, indian music, Coltrane, Brown, Dead, Coffee house gigs. Record deal poss. 818-764-0162
-Wid a bs plyr, male or fem, no drugs, no att, no BS. Musl have passion for the blues. Eddy, 310-474-7288
-Wtd: jazz st for upcoming gig. Must be able to ply over changes. Ron, 310-868-7337

#### 11. KEYBOARDISTS AVAILABLE

Altrntv, soft to HR/funk/reggae keybdst avail. I have Korg M1 & Kawai K1. Lots of stage & recrding exp. Don, 310-390-0334

310-390-0334
\*Atmospheric, mysterious, cinematic. Top gear, consummate pro. Suicidal, Alice, NIN, Porno, Tool jam. Rick, 213-469-6748

HICK, 213-409-0748
Fem keybdst, pop/jazz/R&B/T40 standards, verstl w/
feel, seasoned bckgmd vocs, some ld sks through the week club or csl sit only. 818-784-2740
Hammond/plano phyr lkg for a rock band. Mark, 616-

956-9055 956-9055
•Keybdat avail for studio wrk, demo, progrmng, sequencing drms, bs, keybrds. Korg M1/Atari Cubase/R-8. No gigs.

310-208-3772

310-208-3772

•Keybdst Immed avail to ply around LA area. Sight reading & xint ear. 818-880-0571

•Keybdst/rhythm gul/sngwrtr, 32, avail for orig pop/rock or cntry/rock band. Sts only, 818-557-0722

•World class keybdst/sngwrtr lkg for pro sits only. Have grl chops, equip, sngs, image & studio. All full range, in progrm, all styles. 909-396-9908

•World class keybdst, extremely proficient in tasty cntry. Valla piapy/cranyfstrips, currently kin towns/service and

style piano/organ/strings currently skg tourng/recrdng act w/maj recrdng artist. 818-773-9943

#### 11. KEYBOARDISTS WANTED

\*Altered Sainta sks killer keybdst. Orig Christian proj destined to change music history. 213-962-6925 \*Altrntv keybdst to dbt on guit, age 18-25. Infl Cure, New Order, NIN. Brian, 908-596-4046

Crder, NIN. Brian, 909-596-4046'
\*\*Arrang/froder ndd for funk, dance single w/sexual potency. I have the \$, distribution, radio/video promotion to make you huge \$. 310-288-6303'
\*\*Band lkg for keybdst for special label showcs. Showcs's for maj labels being set-up now. Have maj label intrst, legal, ngmt. 310-289-4730-4\*
\*\*Committed to music, guit/voc team w/studio sngs sks tlntd passionate phyrs. Anybody out there. R&B, rock, gutsy, soulfl. Kim, 310-822-2641

\*\*Dan aks keybdst. Hammond B3, clavinet, Fender, Rhodes, piano type of plyr. Tm plyr wia love for music. Infl are vast & wonderful. Lyle, 818-788-4933

\*Fem/Male keybdst into computer seqneng or left-hand bs, must be ld voc. Some travel, booked to June '94. Pic. bio, tape. 818-994-5002

\*\*God fearing expd' male progrsv singr/sngwrlr, wide range, sks pro, creat/ keybrd plyr for collab. Infl Yes. GOFyche, Toto, Chicago, Ouffield. John, 818-719-906

\*\*CRYPCH, Toto, Chicago, Ouffield. John, 818-719-906

\*\*Keybdat ndd for signed rock band, ENGLISH LIONS. Must have trispo, pro gear & a simply smashing att. Must tour by summer. Michael, 909-272-4049

\*\*Keybdat ndd for band forming, pwrll intricate rock sound w/max feeling lkg for team plyrs w/pro att & no drugs. Ray, 818-972-2762

\*\*Keybrdba plyr w/vocs wid for wrkng classic rock hand.

616-97-27/02 Keybrd/bs plyr w/vocs wld for wrkng classic rock band. Cover/origs, pros only. 909-945-1753 Keybrd plyr wld for studio house band, steady paid gig for music & film scoring productions. Michael, 213-462-

5718. "Mama, nds a hammin' slammin' boogle woogle blues rockin' keybdst to complete orig classic rock styla band of the 90s. Must have soul. 818-753-9810 Not typically LA esteb HR band sks keybrd plyr who dbls

on acous guit. Mature w/xlnt chops, vocs a plus. Mark, 310-397-9547 10-397-9547 Plano ndd for cntry/rock band, Infl Graham Parsons, ylan. Vocs a must. 213-469-8005

orby lkg for piano plyr/wrtr/arrangr altrnty pop/ballads

Soon to be wrking dance/rock/T40 sks singing fem keybdst.
 Taris. 818-386-1043

#### 12. VOCALISTS AVAILABLE

\*Dramatic, pwrfl fem voc sks sngwrtrs to collab on 90s rock matrl. Charlotte, 818-753-4312 \*\*Il voc nds band. Very intense a la Gabriel, Mercury, Bono & Vedder. Call me, the storyteller, 805-298-1287 \*A pro fem voc, 27 w/grl lks, sound & education avail for local poor or critry gigs, sessions & demos. Lv msg, 805-

A pro fem voc avail for sessions, demos & showcs's

A pro fem voc avail for sessions, demos & showcs's. Reads music, pwfl vox, wide range, sensitive sar. Acous, pop or cntry blues. Mary, 818-377-5105
\*Aggrav slingif'angwrtr sks band under 23. Infl. Chris Robinson, Kravitz, Plant & Hendrix. Pager 818-379-5773
\*Altritty grunge, rippin' blues rock gruff & gritty guif/singr. 24, from Texas, sks bst, drm or band. Call 213-739-3726
\*Altritty rock/funk kl voc avail, Lots of stage & studio exp. Tears. Gabriel, Seal, Bono. I'm a make it happen type singr. 310-390-0334
\*Altritt vocs in srch of emotional, aggrsv, dynamc pro sit. Signed or mgml only. Must have gd improv skills. 213-461-0872
\*Artistle/cmrcl fem singr sks pro projs. Pop/rock/folk/new

0872

\*Artistle/cmrcl fem singr sks pro projs. Pop/rock/folk/new age/adult/contemporary/altrniv styles, 213-656-3930

\*Atmospheric & aggres viang/fsnywtr/musician skg band into HR/hvy groove w/altrniv edge. Zep to Temple of the Dogs. Hendrix to A/Chains, Lv msg, Levelle, 310-391-0840

0840
\*\*Attractive fem voc w/wide range & gd credits, specialty
R&B/pop/soul/T40/dance lkg for estab R&B/T40 band w/
paid gigs only. 818-762-0583
\*\*Attractive. fem voc/dancer, verstl, kl or bckgmd vocs,
avail for paid sessions, gigs, concerts, tours. Pros only.
Mocha, 213-933-7470
\*Ave singr, acous guit, Xhtt on bs sks paids it. Willingt to ply
or do anything. Know lots of copies, have origs too.
George, 818-843-5707
\*\*Beginning vocs. 31. writs to form classic rock cover

George, 818-843-5707
\*Beginning vocs, 31, wnts to form classic rock cover band. Infl Aero, Bad Co, CCR, Will sing w/acous guit for coffee house scene. Keith, 310-815-1041
\*Blues w/moves ld/voc/ront/man, poeticlyrics, harmonica.

\*Blues w/moves id voc front man, poetic lyrics, harmonica. Soutil, Jagger, Stewart style image skg orig band w/future. Groove, rock 8 sout. 818-788-0324 
\*Boston voc. 25, 13 yrs exp, sks LA's baddest/bluesy/HR band a la GNR, Zep, Skynnyd. Hi caliber plyrs only. 818-843-3711

•Christian Id singr/rhythm guit plyr w/desire to evangelize

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sks to join or form ong cross-over band, 3 oct range. Rob, 818-795-3987

\*Classy, pro fem voc avail for pop band session wrk or any

nents. Grt lks, poss att & 4 oct range. Lv paying engagement msg, 805-252-1382

msg, 805-252-1382

-Cntry/bluegrass/classic rock/standards fem singr avail, lds & bckgrnd. C. Norris, 909-873-9731

-Oavid Cassidy type, 22, baritine, boyish gd lks sks prodcrs, band for collab, bubblegum pop rock. Let's create the next teen idol frenzy. Shaun, 818-845-4247

-Exp'd fem ld voc sks meldc, dynamc & verstl rock unt Pls call, 310-538-5816

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Debbie, 310-207-0566
•Exp'd male sing/fsngwrt for recrding or collab, 3 ranges, uniq vox, on-the-spot improvisation, creativ lyric abil, poss voc energy, John, 818-719-9006
•Exp'd male voc sks pro band w/enthusiastic att & orig music. Perry, 213-876-9513
•Exp'd voc writs to form orig HR band. Infl Aero, LA Guns, Ral, Skid Row. Lkg for plyrs in So Bay area. Lv msg. 310-374-5105
•Fem Aslan voc avail. Infl STP, Pumpkins, Tool, Axel & Crowes. Ins. 818-545-8410
•Fem HR voc sks band. Signed or mgmt only. Infl Ann

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•Fem Id voc nds honest prodcr/arrangr this time. Altrntv dance style. Fenona, 213-851-4443

dance style. Fenona, 213-851-4443

•Fem Id voc/sngwrif sks creaty pro band w/groove, strong image, soulflows. Infl Annia Lennox, Chaka Khan, Gabriel.

Devrha, 818-906-7130

•Fem voc avail for critry music proj or cntry music band.

Yrs of exp. grt vocs, strong vocs. 805-527-9616

•Fem voc licy paid live gigs. Blues/R&R/R&B. Infl Tina Turner, Chaka Khan, Aretha Franklin, Whitney Huston. Chamika, 213-587-4824

опатика, 213-587-4824
•Fem voc/fyricet sks sngwrtr/proder to collab for demo/ session wrk. & showers's Pros only. Infl Prince, En Vogue, Whitney, Dana, 818-552-8157
•Fem voc w/strong gospel & R&B roots sks engagements, gigs, session wrk, etc. Infl Whitney Huston, CeCe Wynans. Debra, 818-554-0818
•Fem voc w/strong documents of the product of the pro

Debra, 818-564-0818

Fem voc Wiredits avail for reording, perfrming & demos.
Ld & bekgrinds. Pro sits only. Paula, 818-843-2727

-Attractive fem voc likg for wrk. Demos, reordings, album projs, etc. Pop. R&B, T40, gospel, funk, jazz. Bekgrind & Id, paid only. Tara Word, 213-756-8416

-Avail for studio wrk. & R&B oldies, 2nd & 3rd tenor, Infl.

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\*Irish born, world class singr. Swing to easy rock, pop & ballads. Most uniq & bankable vox. Record & travel. Derek P. Finan, 213-877-1937 x373

\*Male pop singr awail for demos, jingles & session wrk. Exp'd, InInd, most styles covered. When you nd a real singr, call me, Steven, 213-876-3703

\*Male tenor voc, 3-1/2 octs, pro exp, most styles, avail for lds, bckups, sessions, demos, jingles. JR. 310-457-2960

\*Male voc avail for recording session. Mike, 213-737-8162

\*Motaphyscl singr/lyricst sks band or collab. Altmvt. HB a la Babes\*Toyland, Eve's Plum. InII Kale Bush. Andrea.

310-288-1631

Pwrfl fem voc w/stage and studio exp skg meldc HR band, Infl Ann Wilson, Glenn Hughes, Wick Emmett. 310-

216-2502

\*Sexy fem voc sks prodcr or production company for R&B proj. Infl Mary J. Blyge, Sade, Phylis Hyman. I'm gd, potential to be grt. 918-916-1963

\*Singr/gulf/sngwtr sks musicians to collab or form grp. Acous/elec/pop. Infl Posies, Beatles. 213-654-6388

\*Singr/gulf/sngwtr avail for cntry/rock band. Infl Travis Trift, Alan Jackson. Marshall, 818-753-9810

\*Singr/fyricat lkg for dealers of funky music. David, 213-466-3244

466-3244

\*Singr aks tintd glam band in LA/OC area. Dbl on guit & have the lks, equip & sngs. Billy, 909-734-8245

\*Singr srchng for band or musician to form band, Soul Asylum, Soul Asylum, Soul Asylum, Soul Asylum, Soul Asylum, Soul faylum, Johnny, 213-969-9372

\*Soulff fam Id voc avail for demos, live shows and other singing projs Infl Sara Vaughan, Teena Marie, Billie Holiday, Barbra Streisand. Nikole, 213-666-3668

Srs Id voc/writr palys all sax, percussn and some keybrd.
Rock/R&B/funk/jazz. No egos or drugs. Kenny, 818-990-



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\*Gult lkg for male voc/lyricst. Infl Stones, Crowes, B. Adams, Petty, Mellencamp, etc. Mike, 213-939-7761 \*Gult plyr & singr lkg for rhythm section. Call 310-379-0551

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& character. 110% learn plyrs only. Mike, 818-335-0543
\*Hvy edge band sks voc 25+. Semi-glambondage lik, thin, top notched person, work'd wirdiots, liars, flakes, kids. Move up, call now. 818-594-1031
\*Latin ferm voc wid for recting demo. You can visit Japan to sing. We have gigs. Doppo, 818-508-8876
\*Ld voc to front modern altmiv rock band. Infl Tears/Fears, U.P. Police. David, 310-459-8221
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•Verstl voc a la S'Garden, Pumpkins, Tool, Faith No More w/gear, album credits & connex. Scott Pager, 714-967-2352\*7

Voc/lyricst avail for HM band. Infl Panters, Ozzie, Rush, Aero Twisted Darlow 818-509-8527

Voc/singr, Japanese fem nds R&R band or a proder.
 Like Aero, Jovi. Cetsu, 213-463-4398

•Young, heartfelt fem voc skg cntry band, ie cntry rock & pop. Call 310-391-6750

#### 12. VOCALISTS WANTED

\*#0 fem bckup singr wfd, preferably black, hi range, srong, soulff. Palace, whiskey shows w/pay. Pros only. Must be hot. 213-655-4346
\*\*1] absolute wildman, tall, thin, Ing-hr'd, young punk ndd. Tmspo, gd atta must for a bellsy, bluesy, HR band. Hllywd, 213-731-7519
\*\*41 woc wfd to form K/A back-to-basics R&R band. Ken, 818-785-5095
\*\*1 Tina Turner sound-alike, 1-Reba McEntire sound-alike for demo. Some pay plus recrding expenses. RJ, 213-368-4779

4779
2\* fem bckgmd vocs wid for band. If you ply an instrmiti,
that's a plus, 213-469-6180
-A/No.1 voc. wid to complete progresive metal band a la
Q'Ryche, Sabbath & Dream Theater. We have CD, mgmt & label intest. Alan. 818-785-9012

& label intrst. Alan, 818-785-9012

•A1 pwrfl, emotional male voc for meldc, diverse, blues nced rock band. Hvy to acous Gd range & creaty. Infl Zep, Floyd. 310-837-2533

Zep, Floyd. 310-837-2533

Acous gult/singr wid by acous guit/singr to form harmony duo for coffee houses, cafes, restaurants. In srch of paying gigs. Acous rock/blues/folk, Paul, 310-455-7004

\*Alive, hvy, industrial singr wid. We have the bone, bring us the skin. 213-655-9125

\*Altrnity pop/rock band sks male bckups singrs w/tenor range, ages 18-30 for upcoming shows & tour. Call 213-851-1680

\*Awsme male voc/sngwrtr wid by keybdst/sngwrtr to collab & record towards publ deal. Infl. J. Osborne, Ingram. Soutil w/xint pwr., pitch & range. 818-773-9943; 805-522-4918



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eBlack & Latino fern voc. sings R&B, Jazz, hip hop, etc Poss. record deal. Contact 213-757-2053 or 310-289

\*Black, hi-energy front man for orig proj w/world class musicians & mgml. Colour, Pearl Jam type vox. Michael, 310-923-3060 or Barry, 714-774-5745 \*Bs plyr/dmr w/mejor label recrding & tourng exp sk guit plyr. Influences A/Chains, S'Garden, 310-515-3988.

plyr. Influences A/Chains, S'Garden, 310-515-3986.
4Burnin Bridges nds a singrinto X, Horseheads, Concrete
Bliond type of groove for immed recrding/four in summer.
Billy, 213-469-3943

Blond type of groove for immed recrding/tour in summer. Billiy, 213-469-3943 
"Chris Robinson, Youthful Rod Stewart type singr wid. Band widevelopment deal doing private showcs's. Paid sit/proper image. Frank, 818-338-3106 
"Critry act wifolk rock infl's sks male, 28-38, wistrong vox & gd harmony for trio. Singwift & musician a plus. Chris. 818-348-9123 
"Creaty wide occ prid for modern boy head. Infl.D. Mode.

\*Creatv uniq voc ndd for modern hvy band. Infl D. Mode, Skinny Puppy, Jane's. 818-382-2813

 Desperately skg a legend, one of a kind, HR mate front man. Duff, 213-874-6598 •Estab hrd groove altraty rock band sks pro-minded you

«Estab hrd groove, altrntv rock band sks pro-minded voc. Intensity, rage, image att, will & dedictin. No screamers. Your best offier. Vincent., 310-402-7794
«Euro style progrsv metal band w/keybrds requires singr to complete huge gothic sound. Joe, 818-891-2727
«Fem bcking voc desired for a uniq altrntv rock/pop band. Operatic, soprano prefd. Call 213-953-6081
«Fem Id/bu voc wid by comps/forchestrator/arrang w/prodigital audio/video recrding studio for orig recrding projs. Steely Dan sound. Sydney, 818-909-0178
«Fem Id voc wid for signed act. Steve, 818-989-3813
«Fem voc, Latina or Jewish, into Rage, Tool, Peppers, Zep, 311. Lv msg, 310-204-1234

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•Fem voc/lyricst wid by sngwntr/guit plyr for recrding, band later. Infl Tonya Donnally & Elizabeth Frazer. Must have orig & beaufiful vox. Lv msg, 310-395-6839
•Fem voc, under 25, who plys acous guit, finfl Kravitz, Ton Amos, wid for collab w/black ld guit, 25, a la Hendrix,

Prince 310-372-3208

hand, Infl. Hole, Medicine, Breeders, No Pearls. Danny, 818-985-9457.

\*\*F-m voc Widt for highly involved bcking vocs. Altrilly groove/pop proj. Very srs pls. 213-931-8475.

\*\*F-m vocs ndd by Wave recrding arists forming mellow lalin jazz trio. Ron, eves, 714-768-8733.

\*\*For a R&R big time sound w/VH infl. Darren, 818-752-3831.

\*\*Guitt & drmr sk singr/sngwrtr to co-write, sign-on and cultivate orig proj. Infl. Levelers, Youssou N'Dour, Waterboys, Matt Johnson, James, George, 310-456-0397.

\*\*Guitt forming band rids voc willnt, dedictin, open-mind, willingness to go from ground up, no ego. Aero, Colour, Pearl Jam, Zep, Rage, Billy, 818-753-5024.

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voc for band financing & producing album. Paid gigs. Modem rock nds vintage. Accomplished plyrs, human feel. Lance. 818-346-4915

•Male voc wtd to complete altrntv band, infl REM, Lou Reed, Sugar & Matthew Sweet. We have sngs & lyrics. 818-953-8522

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-Malle voc wid for hvy altrniv band. Must be dedictd & orig.
All styles encouraged. 714-642-5190
-Non-mnatrm rock band nds the ultimate id voc. Gri
-Non-mnatrm plus. Ready for a challenge, Joseph, 818767-4885 or Dan, 805-581-4939
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o'Orig metal band skg voc relocating to Atlanta. You must have PA, tmspo & income. Call to lv msg or fax, 404-351-

 Partridge Family cover band sks vocs, male & fem. Must nded for this proj will go Ing term. Howey, 818-752-8658

 Pop/gospel choir sks guys & girls for concerts & recrdings 818-765-1487

Alan, 818-765-1487

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\*Pwr singr w/soul, 100% dedictd, presence, spiritual 
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\*Pwr voe wM. Dio, Tate, Dickenson style vocs. We have 
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--raes/dance/tunk/multi-racial band w/mgmt auditning male/fem sings: Spring recording for summer release. Team plyr w/ego in check. 213-666-68266 -Rock band sks quick learning contra-alto or alto voc for bckup & lds. Stage, studio, collab. Instrmntl a plus. Call pager. 213-341-0860

pager, 213-341-0860
\*Rapy, rebblous, tall, thin, Ing-hred singr w/image, trnspo, equip. Into G&R, Skids. Over 20. S.Hllywd. Eric, 310-358-

6982

Show me a real rock singr? We'll show you a real rock band. Steven Tyler vein. Chris, 310-839-8472

Singr ndd to complete HR band. Must have liks & equip, srs only. Have production bcking. Dave, 805-584-1585

Spacy atmospheric rock, a la Floyd, Jezebel, etc. Must have distribute, for porthe pieces, call to have remotes. distinctive, top notch pipes, call to hear samples have distinctly 818-786-4287

818-769-4297

\*Voc ndd into Melvins, Rollins, MonsterMagnet, Lungfish, Fudge Tunnel, mid to low range prefd. Must be open to lyrics & have trnspo. 213-467-3078

\*Voc ndd. Ozzie, S.Kick, LA Guns, Love Bone, C.Trick.

, lets go. Vinny, 213-850-6755 Someone that scream, growt, s

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 Voc wntd by progrsv pwr metal band, infl Dickenson, Arch, Candelmass. Must be willing to relocte to Atlanta. Howie, 404-729-8075

Howie, 404-729-8075

Voc wrd by a HR/HM guit w/lots of sngs. No pros. no drugs, must be open-minded. Jay, 714-879-5613

Voc wrd for estab HR act. Must be orig & uniq. Infl himself. Must lik like someone would pay to see you. 818-446-4479

Voc wrd for progrey HR/HM band. Srs singrs only. Infl Ray Alder, J. Tate, you. Rike, 818-332-3093.

Voc wrd for hvy, industrial, 4 pc band. Age 20-25 pref'd. Must have pwrft dark voc tone & performance orientd. Mwita, eves, 213-232-5924

Voc wrd for Spanistylop/rock band. Infl New Wave. Strong fron personality a must. Roberto, 213-464-6018

Voc wrd, male or fem. by fem guit w/album credits to collab & form band. You are intense & uniq w/sng ideas. collab & form band. You are intense & uniq w/sng ideas 310-397-7783

Voc wtd, UB40 style. John, 818-762-3116

Voc wtd. Infl Steven Tyler, Aero. Sngs, style, sound, lock-out studio. If you can fill these shoes, call Gib. 213-465-

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-Widd: Bckgrind voc, fem, wid for ong rock band. Must have knowledge of harmony, Imspo & love to with we ballads & straight aheed R&R. Barry, before 10pm only, 310-021-7585 310-821-7585

You, dyed straight hr, thin, aggrsv, gd att, 26+. Us, hvy, solid matrl, cool gear, direction, no hype. Pro sit, friendship importnt. 213-883-9578

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 Prefer R&B, funk, progressy rk, distance unimportant, srs only. 619-687-6464

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\*Ormr, 26, sks band w/skewed approach & DIY ethic. Infl
Sega, Primus, Praxis, Mr. Buckle, Tom, 818-597-1258
\*Ormr avail for session, club or road wrk. John, 818-760-

\*\*Opmr avail for estab altrmtv band w/record & tour plans, not interested in money, just music. Call for infi's & info. Eric, 213-368-9636

Drmr lkg for plyrs to jam with. Jazz/blues/Latin/rock Walter, 818-994-5714

Walter, 818-994-5714

\*Ormr, pro quality, 18 yrs exp, sks estab pro level wrkng
T40 cover band. Tastefl, killer chops & master of the
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\*Drmm/sngwft sks pros. I am dynamc, groove & have
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Santana, Steely Dan, R&B & funk, 310-697-8952

\*Fem drmr avaii, infl Meters, Praxis, P. Cline &
Heardhylder, 32 vis. 132 exp. hydroxid in 8

Headhunters. 23 y/o, 13 yrs exp, have equip & tmspo. Denise, 310-456-7152

Pennse, 310-450-7132 •Funky, verati percussnst. Plys congas, bongos & various percussns. Avail for demos, record ser Pros only. Professor, 213-368-6109

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- Pro drmr, Berkieley, rockblues/fazz/sou/pop lkg for live
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- Signed drmr for signed band. Kravitz, Zep style. No
metal or pop. 818-907-0960
- Versit, groove drmr avail for live & studio. Gretsch mgmt. Art, 818-995-7005

metal or pop. 818-907-09900

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vox, humor, iks! I'm, 213-662-5269
\*21 year old male voc/guid skg rhythm section. Groove, vibe & open mind far outweigh techniq. Hendrix, Melon, Kravitz, Pumpkins. Aaron, 213-888-0488.
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\*All orlg, meldc band w/mgmt representation & maj label infrst sks right drmr. Srs only. Mike, 818-783-8654
\*Althive drmr wid for estab band, There Goes Bill, 2nd album just recrd d, inft Echo, Cure, Jane's, REM. Sense of humor a must. David, 213-938-7924

humor a must. David, 213-938-7924
\*Altrntv, pwr, folk band sks drmr w/progrsv att into pwr,
dynamcs, crealivity & dedictin. Acous/elec, orig marti plus
twisted coyers. Dori, 310-457-8351
\*Awesome dbl bs drmr wid. We have pwrfl, dynamc HR,
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\*Beatles Infl' grunge forming, Nds drmr in mid-20s. Vocs a plus. Steve, 818-763-4450

\*Boston voc is lkg for Bonham, Artimus Pyle, Moon for killer, pro, bluesy/HR band. Pros only, 818-843-3711

\*Christian drmr, must love the Lord first. Srs committed proj. Old VH, Scorps, Lepend. Mark, 818-894-0711

\*Christian drmr widesire to evangelize sought for forming orig cross-over rock band. Rob, 818-795-3987

\*Chric/Tock/Spanish band nds drmr to complete demo for BMG. 818-769-5295 after 7 pm or page at 818-607-8000

Cntry drmr ndd for the new Nadine Autrey band. Have xInt orig matrl, wrking towards a record deal. Critry plyrs only. Nadine, 310-858-0849

only. Nadine, 310-889-0849

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tlinid passionate phyrs. Anybody out there. R&B, rock,
gutsy, soulft. Kim, 310-922-2641

\*\*Compit band sks drmr to record and poss. late summer

tour. Gd chrcr, chops a must Sabbath, AC/DC, Cult, A/

Chains infl among others. Robert, 714-670-8490 or 714
523-2573

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(MCVol. XV, No. 5 Mar 4---Mar. 17, 1991)

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