

GUIDE TO SoCAL MUSIC SCHOOLS

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- WHAT ARISTA'S NEW A&R VP IS LOOKING FOR



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ARRESTED DEVELOPMENT

Following an unprecedented year, during which the band won a Grammy for Best New Artist, Arrested Development returns with a second studio offering that has thus far been met with a lukewarm reception. Band member Eshe explains the ups and downs of stardom.

By Carla Hay

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CORPORATE SPONSORS

To offset the increasing costs of taking an entire production on the road, many recording artists hook up with corporate sponsors. In this revealing story, *Music Connection* tells you what these acts must give up to reap the necessary financial aid.

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Cover photo: Sheila Turner/Atlanta



Between The Lines

Dear MC:

About four years ago, I was signed to one of the top three record companies in L.A. The band released two substantial commercial LP's with very little marketing effort from the label. Six weeks after each release, both LP's failed immediately due to a lack of label support.

I hope to help some of the up-and-coming artists. I felt it might be a good idea to share two of the claims I wish I would have investigated a little further in my negotiations before signing.

Such as (A): Artist warrants, represents and agrees that artist shall not make any claim, nor shall any liability be imposed upon company or company's licensees based upon any claim, that more sales could have been made or better business could have been done than was actually made or done by company or company's licensees. (B): Market Approach: Prior to the release of each commitment album, company shall, at artist's request, consult with artist or artist's designated representative with respect to the marketing approach to be sued in connection with such album in the US; provided, that company's decision with respect to such marketing approach shall be final, and further provided that company's inadvertent failure to so consult with artist shall not constitute a breach of this agreement.

If you find these claims in your contract, try to negotiate a solid sales and marketing commitment before signing or you could be in trouble!

M.G.
North Hollywood, CA

It's A Small World

Dear MC:

I am a studio owner in Burbank

and have recently run into something that needs to be talked about. As a strong supporter of the local music scene, I do my best running this business, keeping in mind that most of these bands are struggling to survive. I have found that most of these folks have good intentions and if they are late with rent or a band member leaves or one loses his job, I'll work something out to keep them going—which usually means I lose money. But the reward is knowing that every band that stays active is contributing to the overall health of the music industry.

I had this group rehearsing here for more than a year. The girl running the project could not talk, so I helped make the phone calls she couldn't make. They ran into financial problems, so I lowered the rent. They lost the singer so I helped them run ads for a replacement. The same ended up happening with the drummer. I could go on.... Last month with over a month's rent still due, and \$3000 worth of recently purchased guitar equipment, she moved everything out of the studio and skipped town. After doing a bit of research, it turns out that she and her girlfriend (who was her investor) have lied and cheated a lot of people in this business. It's no wonder why they left for Seattle.

This business is tough enough as is without having to deal with these types of people who are responsible for some of the major setbacks in the music industry. And if this kind of activity is allowed to continue, it only hurts all of us. Keep in mind, this industry is not that big and what comes around goes around. So, beware if you have not been burnt by this mute gypsy and her girlfriend. And to anyone else with a "back-stabbing" business approach, please choose a different career!!

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An open letter from Morris Ballen, Disc Makers Chairman

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By Trish Connery

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Current

National Academy of Songwriters' next Acoustic Underground/Writers In The Round series will be held on Monday, August 8, 8:00 p.m., at the Troubadour, 9081 Santa Monica Blvd. in West Hollywood. The Acoustic Underground portion of the evening will feature Jeff Black, Jerome Austin, Through The Woods, James Coberly Smith, Adam & Kris, Alan Whitney and the 'Open Mic Discovery of the Month,' Tina Marcaccio. The Writers In The Round session will feature hit songwriters Jenny Yates (Garth Brooks' "Standing Outside The Fire; Kathy Mattea's "The Streets Of Your Town"), Ellen Shipley (Belinda Carlisle's "Heaven Is A Place On Earth"), and Marti Sharron (Pointer Sisters' "Jump") and 4 AD recording artist Lisa Germano. Admission is \$10 for the public and \$5 for NAS members. Contact Brett Perkins for additional information at 213-463-7178.

Tutt & Babe Music will be offering a one-day workshop in demo production and home studio recording techniques for singers and songwriters on Monday, August 8, 8:00 p.m., to be repeated again on Tuesday, August 9, 8:00 p.m. The three hour class will include song evaluation, presenting a professional demo, getting the best possible sounding demo from your four and eight-track recorders, vocal arrangements, equipment and more. Classes will be taught by producer/songwriter and Musicians Institute guest speaker, Guy Marshall. The fee is \$45 and reservations are required. Call 310-395-4835 for additional information or to reserve your seat.

Priscilla's Coffeehouse, located 4150 Riverside Drive in Burbank, is offering a new service, namely a 'Musicians Appreciate Night,' on Monday, August 8, 7:00 p.m. The evening will provide a free networking opportunity for bands and musicians who are looking for players and/or projects. For additional information, contact George, on Wednesdays only, after 7:00 p.m., at 818-843-5707.

Veteran songwriter and teacher K.A. Parker will once again be presenting her four-week series, The Business Of Songwriting, beginning Sunday, August 7, 11:00 a.m.-2:00 p.m. at the National Academy of Songwriters offices, 6381 Hollywood Blvd., Suite 780, in Hollywood. This class is designed for those who want information on copyright laws, how to meet and work with publishers and collaborators, how songwriters are paid, and much more. The fee for all four classes is \$100.

and yes, the pros and cons of starting and running your own independent record company, through Secrets, a one-day seminar presented by Greasy Productions on Saturday, August 27, 9:00 a.m.-5:30 p.m. at Hope Lutheran Church, 6720 Melrose Ave., in Hollywood. Some of the topics covered will be financing, manufacturing, distribution, radio airplay, video production and much more. The fee is \$50. Call Greasy Productions at 213-656-0546 to reserve your seat.

UCLA is holding a free open house program, "Preparing For A Career In The Music Industry," on Saturday, August 17, 10:00 a.m.-4:00 p.m. at UCLA, 100 Moore Hall. The program includes presentations by leading artists, songwriters, producers, publishers and record company executives who discuss different career paths. For more information or for a free catalog, contact the Department of Entertainment Studies and Performing Arts at 310-825-9064.

Summertime fun continues with the Tenth Annual Santa Monica Pier Twilight Dance Series, which are free concerts held every Thursday night, 7:30 - 9:30 p.m., through September 1, at the Santa Monica Pier. Featured performers over the next several weeks include Raymond Myers and Boom Shaka on August 4; Poncho Sanchez on August 11; Dick Dale & the Del Tones and the Sufaris on August 18; and world music artist Manu DiBango on August 25. Call 310-458-8900 for more information.

Another series of free summertime concerts is Jazzopolis, the Seventh Annual Concerts Under The Stars series. These weekly concerts take place every Wednesday evening, 7:00 to 9:00 p.m., through August 31 at the Century City Shopping Center & Marketplace, 10250 Santa Monica Blvd. in West Los Angeles. Scheduled performances coming up include salsa-flavored entertainer Candi Sosa on August 3; jazz artists Fattburger on August 10; jazz vocalist/writer/composer Dee Dee McNeil on August 17. Call the Center's information booth at 310-277-3898 for additional information.

Don't forget to sign up for The Vocal Point's next four-week intensive course for singers, which starts Saturday, August 6, from 12:30 - 2:30 p.m. Every aspect of vocal technique will be covered, from breathing, proper support, placement and resonance, to voice strengthening for power and stamina, pitch correction, increasing range and controlling tone. The cost for all four weeks is \$100. Enrollment is limited. To reserve your spot in the class, call 310-285-5054. MC

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CLOSE-UP

T₂ TACTILE TECHNOLOGY, INC.

By Karen Orsi



Tactile Technology, Inc. has just introduced the M4000 Automated Mixing System, a product that may well live up to the company's claim on the brochure that it is "the next generation of automated consoles." This fully automated, digitally controlled analog mixer has a patent pending on its cutting edge architectural design that separates the mixer electronics from the physical controls. Divided into two sections, the M4000 features a Digital Controller (smaller than most) which serves as the control surface for the user and sends all the control information via RS-422 serial connection to the second section—the Mixing Engine. This section, also known as an APC, contains all the audio processing circuitry and input/output connections. This innovative design step makes the unit compatible for use in the studio, remote truck or onstage. The audio path is not compromised to fit the control surface and the digital and analog circuits can be separated and shielded. This results in superior noise-free performance and crosstalk characteristics. Also, the unit's compact design makes it appropriate for use in remote trucks, post-production houses, project studios and shipping to locations.

Such flexibility was the idea of the unit's mainman, Mark Cohen. The board was nearly two years in development. Cohen, with the other two owners of Tactile Technology, Yoshi Haru Abe and Fred Huang, started Fostex thirteen years ago. Cohen left Fostex three years ago and focused his energies toward composition and soundtrack work. Cohen's search for the perfect mixer reunited the three, and Tactile Technology, Inc. was formed. "It sort of snowballed," Cohen recalls of the group's design efforts. "Originally I needed something for myself and a few of my friends. After showing a prototype of the mixer to a few people, the response was dramatic." The board is so unique because of its flexibility. "What's so unusual about this mixer, the way it's designed and its architecture, is that it really can be used

for a lot of different applications."

Another outstanding feature of the M4000 console is the easy access to control surfaces, something that keeps some engineers from using automation because it slows them down. All knobs, switches and faders have LEDs and exact numeric values are always visible on the LCD display. This mixer also makes the habit of rolling your chair from input #1 to input #56 to hunt down a knob that needs adjusting, making the sound of the control room monitors change as you do so. In most studios, monitors are adjusted to have just one "sweet spot," making any adjustments you make while out of this range slightly inaccurate. This mixer is designed with all controls—channel fader levels, subgroup levels, master analog outs, master digital outs, solos and mutes—readily available. All other input and output controls are one button away, using the mixer's "channel activate" button. Other controls, such as the test tone oscillator, are accessible from the keypad and/or data wheel. Readability is outstanding, too. You can precisely set any control, the LCD display immediately switches to display the value of the control you're adjusting, and the automation system stores the exact value.

One of the more outstanding aspects of this system is its expandability—a feature that allows you to customize the system to your exact need. By adding more APCs, you can change the mixer architecture in two dimensions. First, you can expand the number of inputs linearly by daisy chaining the input/output buses together. Or, you can add APCs to expand the number of completely separate mixes, monitor feeds and buses available for separate mixes at a live show, or more aux sends and monitor mixes for studio use.

For more information and a brochure, call Tactile Technology at 310-802-1500. The company is located at 13855 Bentley Place, Cerritos, CA 90703. 

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Hollywood Clean-Up Event Set for September

By Carla Hay

Local musicians and volunteers will band together for 'Hollywood Bandage,' an attempt to clean up the streets of Hollywood

Los Angeles—In an effort to clean up the streets of L.A. and unite members of the music community, local bands and the Hollywood Beautification Team will be joining together for an all-day event called "Hollywood Bandage" on September 4.

Starting around 1 p.m., local artists, their fans and other volunteers will begin painting over graffiti and removing garbage from the main thoroughfares in Hollywood, such as Sunset and Hollywood Boulevards.

The clean-up activities are expected to end at approximately 4 p.m. Then the event continues at Club Lingerie, where several local bands will perform a concert to ben-

efit the Hollywood Beautification Team.

The Hollywood Beautification Team is a non-profit, community-based organization which was formed in 1992. "We are neighborhood volunteers who go around getting rid of graffiti and trash—whatever needs to be done to clean up Hollywood," says the Beautification Team's Sharon Romano.

Hollywood Bandage co-organizer Vic Hennegan explains what prompted him to stage this unusual event: "I'm originally from New York, which is notorious for having dirty streets. When I moved to L.A. four years ago, I was driving around and was shocked to see how trashy Hollywood had gotten. I called the

Chamber of Commerce to see what could be done about it, and they put me in touch with the Hollywood Beautification Team."

Hennegan, who is also a member of local band Daughter Judy, continues: "We hope to raise the consciousness of people in the area and remind them that Hollywood, with its rich history, should be restored, kept clean and respected. We also want to show the rest of the country that in spite of recent riots, floods, fires and earthquakes, local musicians care about Hollywood and wish to make it an enjoyable place to live and visit. Hopefully, this idea will spread to other places, too."

Artists scheduled to appear at the benefit concert include Daughter Judy, Cockeys Ghost, Doyle, Fee Fi Fo Fum, Ron & Nancy, In Getty, the Hutchinsons, Bone and Shufflepuck. Showtime begins at 7 p.m.

Hennegan, who organized the show with promoter Michael John Greco, says, "Too many people think musicians don't get involved enough in their community. This is our way of showing that we do care."

The Hollywood Beautification

Team will provide trash bags and painting utensils for the daytime clean-up activities, but participants are asked to bring their own work gloves. Volunteers will meet at the organization's headquarters at 6567 Selma Ave. Donations to the project, including refreshments, are welcomed.

For more information, call 213-931-9312. 

New Label Geared toward California Sound

By Keith Bearen

New Santa Rosa-based label seeks to 'release albums that represent California music at its best'

Santa Rosa—Ken Mansfield, former U.S. Manager for the Beatles' Apple label and a Grammy winning producer, and musicians Phil Hirsch and Tor Olson have announced the formation of Clubhouse Records. The Santa Rosa-based label's first release is *Souvenir*, by Toto founding member and bassist David Hungate.

Other initial offerings will include *Southern Tracks* by the Flying Burrito Brothers (previously available only in Europe), *Phil's Harmonic Orchestra* (described by Mansfield as a cross between "Yanni, Alan Parsons and Flatt & Scruggs" and featuring label co-owner Phil Hirsch) and an album by late Byrds member Gene Clark, entitled *This Byrd Has Flown*.

According to Mansfield, "The signature sound of Clubhouse Records product is California world music. As far as we're concerned, California is a culture within itself and has the tenth largest economy in the world, so why can't the state produce its own ethnic world music?"

Clubhouse Records is located at 244 South A Street, Santa Rosa, CA 95401. For more information, call 707-575-9552. 

PAID AWARDS



Capitol artist Richard Marx recently received a plethora of gold and platinum awards for his latest effort, *Paid Vacation*, which has been certified gold in seven countries, including the U.S., Canada and Japan. Pictured at Capitol's Hollywood Tower are (L-R) GM/Senior VP Bruce Kirkland, Left Bank Management's Tommy Manzi, Executive VP Ralph Simon, President/CEO Gary Gersh, Marx, Senior VP of Promotion John Fagot and Senior VP Sales Lou Mann.



New Vending Machines Make Buying CDs Even Easier

By Tom Kidd

ExpresStops are a convenient way to buy the latest CDs while visiting a market or theater

Los Angeles—Today's shopping list includes milk, bread, bottled water and Barbra Streisand's latest CD—and you only want to make one stop!

That's where ExpresStops come in, new vending machines selling compact discs in about 70 locations throughout Southern California. Located on college campuses, in select movie theatre chains and major grocery store chains such as Hughes, ExpresStops follow the current trend of making the purchase of CDs as easy as possible for the consumer who may not like to visit the more harried confines of a record store.

Vending Intelligence estimates that the average person visits a supermarket 2.2 times a week, making their juke box inspired machines the perfect choice for the typical 25-40 year old who has too many things to worry about and who will welcome the convenience that ExpresStops offer.

Each device contains CDs from 48 different artists (with a total inventory of nearly one thousand CDs), covering a wide range of styles, from country to alternative, children's music to movie soundtracks. Each is priced about \$3.00 under suggested retail, from a low



\$11.49 for Tim McGraw's new CD to \$13.99 for Nirvana's (tax is included). In keeping with the perceived tastes of the target audience, all are top hits, so fans of the more obscure or truly alternative or anyone looking for a wider selection must visit their local music vendor.

Following a trend that is blossoming in music stores, ExpresStops, which accept cash, credit cards and ATM cards, allow the customer to hear the music before making a purchase. By pressing the product display button, a 30-second snippet of the most popular song on the CD plays. **MC**

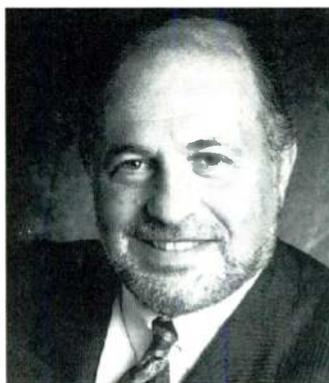
GOLD CRACKER



Virgin act Cracker recently received gold plaques for their sophomore effort, *Kerosene Hat*. Pictured at the Virgin offices are (L-R) Senior VP Promotion Michael Plen, VP A&R Mark Williams, band members Johnny Hickman and David Lowery, President/CED Phil Quartararo, band manager Jackson Haring, VP of Sales Joyce Castagnola and Product Manager Jean Rousseau.



By Michael Amicone



Doug Morris

Industry veteran **Doug Morris** has been named President and Chief Operating Officer of **Warner Music-U.S.** Morris, who was previously Co-Chairman/CEO of Atlantic, will direct the Warner Music Group's U.S. family of labels, including Atlantic, Elektra and Warner Bros.

In related news, **Sylvia Rhone** has been named Chairman of the newly merged **Elektra/EastWest** company. Rhone, who was previously Chairman/CEO of EastWest Records America, will oversee Elektra, Asylum, EastWest and associated labels.

MCA Records has appointed **Les Borsai** to the newly created post of Director of Tour Marketing. Borsai comes to the label following a stint with Avalon Attractions, where he was a Talent Buyer. He will work out of the label's Universal City offices (818-777-4000).



Carol Burnham

Virgin Records has announced the appointment of **Carol Burnham** to the post of Director of Publicity. Burnham began her career at Island Records, eventually serving as East Coast Publicist for A&M Records, National Publicist for Scotti Bros. and National Director of Publicist for Prince's now-defunct Paisley Park Records. She will perform her duties out of Virgin's Beverly Hills offices (310-278-1181).

Priority Records has announced the promotion of **David King** to the post of Vice President of Sales. King, who was previously National Sales Manager, is based at the label's Hollywood headquarters (213-467-0151).

Passport Designs has announced the appointment of **Barry Rosenbaum** to the post of President/CEO. He will perform his duties out of the company's Half Moon Bay headquarters (415-726-0280).

Ruthless Records has named **Steve Sica** to the post of Director of Financial Services. Sica, who was previously EMI

Music's Assistant Controller/License & Royalty Administrator, will work out of the company's L.A. offices (818-710-0060).

Capitol Records has appointed **Steve Rosenblatt** to the post of Director of Field Staff. He is based at the label's Hollywood Tower (213-462-6252).

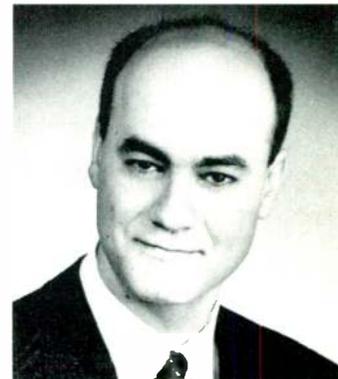
Jive Records has promoted **Larry Khan** to the post of Vice President of R&B Promotion. Based at the label's New York headquarters (212-727-0016), Khan was formerly National Director of R&B Promotions for Warlock Records.



Yves Beauvais

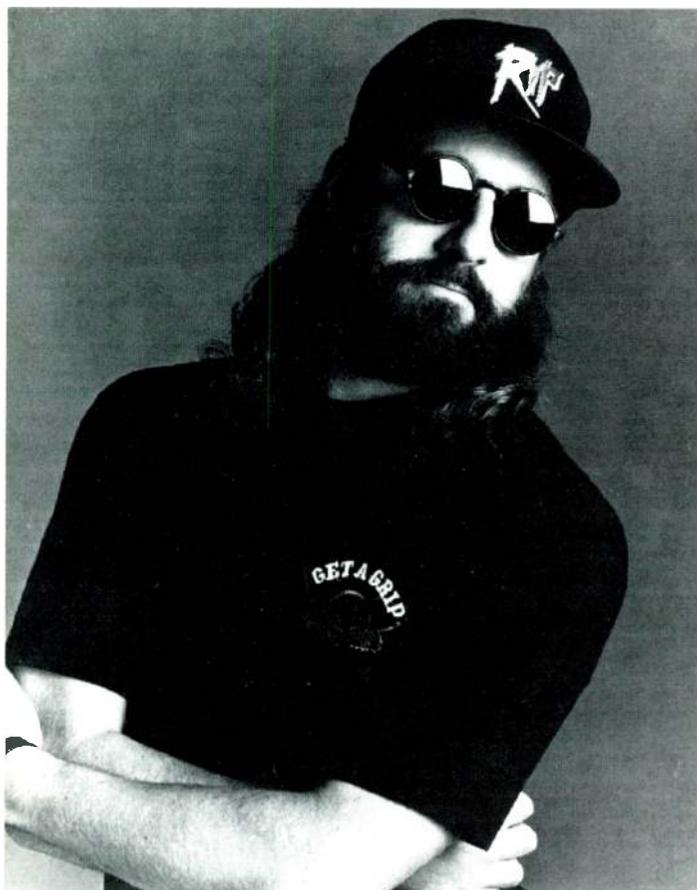
Atlantic Records has promoted veteran reissuer **Yves Beauvais** to the post of Vice President of A&R Special Projects. Beauvais, who has compiled several of the label's biggest selling boxed sets, including sets profiling Led Zeppelin, Crosby, Stills & Nash, Ray Charles and Aretha Franklin, will continue to work out of the company's New York offices (212-275-2000).

In more Atlantic news, **Patti Conte** has been promoted to the post of Senior Vice President of Media & Artist Relations. Based at the company's New York headquarters, Conte was previously the label's Vice President of Media & Artist Relations. And **Michael Krumper** has been promoted to Director of Product Development. Krumper joined the label in 1992 as Associate Director of Press & Publicity, eventually rising to Director in 1993. Conte and Krumper will continue to perform their duties out of the label's New York headquarters.



Marc Lee Shannon

Audio-Technica U.S. has announced several new appointments: **Marc Lee Shannon**, **Tony O'Keefe** and **Kal Mullens** have been named Regional Sales Managers, and **Kim Wallace** and **Sally Fish** have been appointed Pro Division Sales Coordinators. They can be reached at 216-686-2600. **MC**



Lonny Friend

Title: VP/A&R West Coast
Duties: Talent Acquisition
Joined Company: July 1, 1994
Company: Arista Records
Address: 8370 Wilshire Blvd., Beverly Hills, CA 90211
Phone: 213-655-9222
FAX: 213-966-3944

Dialogue

Background: "For the last seven years, I edited *Rip* magazine. But over the last couple of years, I diversified a bit, having my own spot on MTV's *Headbangers' Ball*—the Friend At Large segment, from 1991-1993. I also had my own syndicated radio show on the Westwood One Radio Network called *Pirate Radio Saturday Night*. And during the past year, I served as music supervisor for the *Airheads* soundtrack album that has just been released. I also spent some time at *Hits*, creating their Hard Rock pages, and last May I went over to *Album Network* to help rock music have more influence on radio. I networked with all of the major record companies and learned how each of them works. Ironically, Arista was one of the labels that I had the fewest relationships with because of their lack of rock acts. There are a lot of rock-oriented people working at the label but they just don't have those kinds of acts right now."



Why A&R: "It was quite possibly the *Airheads* project that Fox Records is marketing through Arista that was my conduit to the Arista label. I didn't have any aspirations of being in the record business. I'd been approached a couple of times in the past. At the end of last year, my attorney was approached by Arista and he opened up a dialogue with Clive Davis and then about a month later, I had a meeting with Clive Davis. In the beginning we just chatted nonchalantly. Then the deal got better and I began to re-evaluate what I was doing.

"I had gone about as far as I could with the magazine—I'm about as well-known in the field of hard rock as one can be. So the Arista gig started to get very attractive from several perspectives. Firstly, it's a very powerful label—Clive Davis is a legendary figure. And also, they don't have the kind of music that I do. This gives me a license to create something at a company that, at present, doesn't exist. So it's both challenging and exciting that I could come to this label with a mandate—Bring New Music! I know that I've been a metal guy in the past, but don't expect to get just metal acts from me. I expect to bring in all genres of rock and cutting edge music. I expect to compete with all the labels on new talent. I will be specifically looking for new talent because that's where the future of rock lies."

Rock Staff: "I truly believe that Arista does have the proper sales and marketing staffers to successfully work rock records. They all have a tremendous rock background. Steve Schnur, for example, [VP/Rock Promotion], spent ten years at Elektra working the Motley Crue and Metallica records. He's very excited about me coming to Arista. In fact, he was one of the first people to put out his hand to welcome me saying, 'God, we can't wait for you to bring some new rock music to the label.' I think this company's retail marketing is among the best in the entire industry. All of the systems that lend themselves to breaking a band internationally are there. I'm certain that when I bring a new rock act to the label, this team will know exactly what to do."

Signing Freedom: "Clive and I have sort of an unwritten understanding that if I'm passionate about something, I will have the freedom to pursue it. But everything will ultimately come across his desk. He's an amazingly hands-on person. He goes over so many details that you would think a man at his level wouldn't deal with. I think that's a partial reason for why this company is so efficiently run and so profitable. Clive Davis returns every phone call and I don't know how many other label presidents that you can even get a message to, let alone a return call!

"We had four really great meetings before I took the plunge, as they say, and at each meeting, I pursued that aspect further—what if I get it and you don't? Ultimately, I got the feeling from him that I'm here because of where I came from and that the label would defer to me when it came to that kind of a signing. The reason it took Arista so many years to fill their West Coast A&R position is because, I think, it took Clive that long to find the right person to whom he could give some autonomy like he's done with his country label and his La Face label. See, Clive is such a smart music guy, that he takes the

talent pool and he utilizes it to its highest extent. That's what I've noticed during these past few months. That's why so many of his proteges have gone on to become really significant players in the music industry."

A&R Staff: "My plans are to eventually bring in an A&R Director or a mid-range A&R person, but before I tend to that, I first have to get settled here. I have Michele Osbourne who is my A&R Coordinator and Everything Person. Ultimately, when I have a roster of acts, I will expand the department and perhaps even bring in my own publicist for my acts."

L.A. Presence: "That was the other part of this deal—having a presence on the West Coast. I'm a real visible personality in this business and Arista has been virtually invisible on the West Coast. Although there is an office here, it's a satellite for a very strong East Coast office."

Local Scene: "I really don't think there's a scene here. I think there's a handful of bands that have the potential to rise above and get record deals and move on. A good example of this is the band Offspring, who are doing very well. But I don't see a scene; there's no vibe or consistency here. There are no fans flocking the Sunset clubs as they did in those grand, hair-ridden days of the Eighties that we both remember. How we miss the nights when we could see Dokken, Ratt, Motley and Poison all on one block! Those days are definitely gone and L.A. is hurting. I hope it changes because this is really a vibrant district."

Talent Ingredients: "For me to think about a signing, there has to be an originality; an energy and a frontman who goes beyond somebody who just stands behind the microphone. Having watched so many bands go from their origins to tremendous success, you realize that it's beyond a formula. There's something consis-

TRULY MAGNIFICO



Newly signed to RCA, local band El Magnifico pose with their A&R rep and various label staffers. Shown above (front row, L-R) are Barry Pinlac, RCA Promo Manager; Johnny Lonely, band member; Jill Hagara, RCA publicist; and Jordan Zucker, RCA's National Director of Rock Promo. (Back row, L-R) shows Bennett Kaufman, RCA VP/A&R; Carl Coletti and Patrick Hilderbrand, band members; Nick Bull, RCA Manager/National College/Progressive Adult Promo and band member John Chase.



It's no secret that Arista/Nashville is one of the most successful country labels in the business—and one of the reasons for that success is a band called Diamond Rio. Forgetting for a moment about their ACM and CMA awards, this is a band that writes strong, solid, melodic country/pop tunes. Each song is well-crafted and meticulously performed by the band members. If you liked "Mirror Mirror," "Meet In The Middle" and "In A Week Or Two," you'll love their newly released album, *Love A Little Stronger*, which is a bit more mature but just as gratifying. Record was produced by Monty Powell and Tim DuBois. Shown above (front row, L-R) Jimmy Oslander, Marty Row and Gene Johnson with Brian Prout, Dan Truman and Dana Williams lining up in the back row.

tent, a gift, in every outfit that rises above in this kind of music. You can't package this kind of rock & roll. I'm not a hysteric and if a band isn't the real thing, I'll be able to spot it. I would really like to bring some optimism to new music. I'd sorta like to give the fans some new heroes that aren't going to send them into teenage angst oblivion."

Unsolicited Tapes: "I haven't been here long enough to have established a policy regarding unsolicited tapes. As a matter of fact, there are already about 60 packages that arrived before I did. I would hate to be arrogant and say 'don't send me something' because I know that there are diamonds in the rough out there with the inability to access somebody and that could be very frustrating for new artists. I just have to create a network here where a lot of the tapes are listened to by people that I really trust. And ultimately, the tapes will get to me if there's something there."

Roster: "The only band that I chose to inherit is a band out of Kansas called Stick. I like their lead singer and I think enough of them so I asked to A&R their next project. Other than that, you'll probably see me bring in a couple of bands over the next three or four months. I have my eyes on a couple that I'm still investigating."

Comments: "Being that I've known so many people at so many different levels of the business, I just hope that I'm treated with the same respect and affection at Arista as I was when I was Editor at *Rip*. I really enjoy this business and I enjoy rock & roll and I hope to maintain these relationships over the years."

Grapevine

The 1994 MTV Video Music Awards returns to the Big Apple this year with Roseanne serving as hostess for the September 8th telecast. Aerosmith, R.E.M., Bjork and the Beastie Boys received the most number of artist nominations. Inter-

estingly, Tony Bennett was nominated in the Best Male Video category.

George Michael, upset with a court ruling that will bind him to his current Sony Music contract, expects to appeal the verdict all the way to the House Of Lords. To date, Michael has spent close to \$5 million in court costs. The singer vowed never again to record for his current label. Considering how much Michael has already earned as a recording and performing artist and considering how much he could continue to earn by releasing solid records, why not just make music and enjoy life?

Some 25 years ago, an eighteen-year-old singer/drummer named **Jocko Marcellino** led *Sha Na Na* onstage at the Woodstock Festival and never looked back. With a successful TV show, gold albums and film appearances behind them, the classic oldies band still performs close to 100 gigs a year. As for Jocko himself, he keeps busy with film and television projects and will occasionally throw in some acting. Jocko can be reached through Sanford Brokaw, 213-273-2060.

Capitol Records has released the long-awaited *Steve Miller Box Set*, a three-CD box set containing a special single, "Rock It," available only with the purchase of this package. Disc One contains some very old and rare tidbits, including an almost forgotten track co-written with Paul McCartney called "My Dark Hour." Disc Two is filled with Steve Miller hits, including "Fly Like An Eagle," "The Joker," "Abracadabra" and "Take The Money And Run," among others. Disc Three is a collection of blues tunes culled from select performances and studio works. The box set comes with a 56-page full-color booklet containing vintage photos and an historical portrait of the artist. This is a long overdue project and a must for all record collectors.

Chart Activity

Give a serious listening to the Skatenigs' CD *What A Tangled Web We Leave*. It's a real good one that

you just may have overlooked.

Making classical music history, **Angel Records' Chant**, a compilation of Gregorian Chants by the Benedictine Monks Of Santo Domingo de Silos, reached double platinum status a mere seventeen weeks after its release.

One of the best of the year is **Jon Anderson's** album *Deseo* on Windham Hill Records.

The **Offspring** album is now gold and headed toward platinum. Talk about shaking up the industry!

On The Move

Rhino Records has promoted **Gary Stewart** to the position of Senior Vice President/A&R. Stewart joined the label in 1981 and can be reached at 310-474-4778.

Two new A&R appointments over at **Blue Note Records**: Firstly, **Steven Schenfeld** has been appointed Director/A&R working out of

the label's New York offices, 212-603-8714. Additionally, **Keith Thompson** was named Director/A&R and Marketing. Thompson will be based in Hollywood, 213-462-6252.

Continuing to revamp their Black Music A&R department, **Warner Bros.** has made the following appointments: **Adrian Miller** was named Director/A&R and **Ian Alexander** named Assistant Director A&R, East Coast.

Allan Reid has been promoted to VP/A&R for A&M / Island / Motown Records of Canada. Reid was formerly an A&R Director.

Priority Records has named **Ern Llamado** Director of A&R for the label. Llamado was previously Director of College and Mixshow Promotion. He can be reached at 213-467-0151.

Al Cooley has been appointed VP/A&R for **Atlantic/Nashville**. He can be reached at 615-327-9394.

Columbia Records has announced the appointment of **Vaughn Halyard** as the label's Senior Director/Staff Producer, A&R. He will be based at the label's New York headquarters, 212-833-5047.

Deals

Love & Rockets has signed a recording agreement with **American Recordings**. *Hot Trip To Heaven* is their first for their new label. The album is set for a late September release.

Danni Krash, former A&R Manager for CBS Records and former host of cable TV's *Rockin' In A Hard Place*, has announced the formation of his own record label, **Krash Records**. Distribution details, artist rosters and staff members are expected to be announced shortly. Krash can be reached at 213-876-8918. 

CHRISTMAS IN JULY?



From Touchstone Home Video comes this extra special movie guaranteed to please family members of all ages. **Tim Burton's The Nightmare Before Christmas** will be available for only \$19.95 on September 30th. Remember now, this is the stop-motion animated film that was nominated for an Academy Award for best visual effects in 1993. What better way to entertain the family than by spending a couple of hours with the Pumpkin King at a very reasonable price? This is perfect entertainment for any time of the year!



FAMOUS MUSIC TAKES A TRIP TO THE ISLAND



Famous Music's Nashville Division has entered into its first co-venture with Island Bound Music, Inc. The agreement was launched by the Number One Randy Travis single "Before You Kill Us All," co-written by Island Bound writer Max T. Barnes. Forthcoming cuts from the Island Bound catalog: the just-released and already bulleting Diamond Rio single "Love A Little Stronger" (Arista Records). Island Bound Music, Inc. consists of Island Bound (ASCAP) and Ocean Bound (BMI). Pictured finalizing the agreement in Famous' Nashville office are (L-R) Randy Hart, VP, Famous Music/Nashville; Julie and Brad Daniels, owners of Island Bound Music, Inc.; Ira Jaffe, President, Famous Music Publishing.

AN OFFER SHE COULDN'T REFUSE



Singer-songwriter Melissa Manchester recently performed at an intimate Santa Monica dinner at the invitation of First Lady Hillary Clinton. The party, which celebrated political commitment, saw Manchester perform her classic, "Better Days And Happy Endings," as well as "If My Heart Had Wings," the title cut from her upcoming Atlantic Records release. Pictured (L-R) are Michael Lippman, Lippman Entertainment (Manchester's management firm); Melissa Manchester; Hillary Clinton; Kevin DeRemer, Lippman Entertainment.

Centium Update

Centium Entertainment, headed by veteran publisher Arthur Braun—who was featured in last issue's profile section—has made its first executive appointment with the addition of Stephanie Perom as the publishing entity's Administrative Manager. Formerly the Administrative Director of the BMI-sponsored Los Angeles Songwriters Showcase (LASS), Perom has also served as tour manager for such artists as

Bobby Womack, through her company, Perom International.

Centium Entertainment has an open-door policy that welcomes unsolicited material, so unsigned artists and songwriters are encouraged to send demo packages to: Centium Entertainment, 373 South Robertson Blvd., Beverly Hills, CA 90211. Arthur Braun guarantees that he will listen to everything that is sent to him. As he told us in our last issue, "Tin Pan Alley has come to Beverly Hills."

ASCAP Scholarship Winners

ASCAP recently announced the winners of the Third Annual Leiber & Stoller Scholarship, which is awarded to aspiring composers and musicians in New York City and Los Angeles.

Omar Valenzuela, a saxophonist and student at Roosevelt High School in L.A., will major in music at USC this fall, while Jane Yi, a flutist at Brooklyn Technical High School in New York, will double-major in music and liberal arts this fall at the

Barnard-Juilliard Exchange Program. Both Valenzuela and Yi will receive an award of \$10,000, which will go directly toward their college tuition in increments of \$2,500 per year.

Formed back in 1991 as a joint effort between the legendary songwriting team of Jerry Leiber and Mike Stoller ("Hound Dog," "Jailhouse Rock," "Stand By Me," "Kansas City," etc.) and ASCAP, this academic fund has already awarded more than \$90,000 in scholarships and has expanded the applications to include the entire L.A. Unified School District and New York City Public Schools, which has enabled high school seniors from well over 200 public schools to become eligible for applications. Interested parties can contact ASCAP at (213) 883-1000 for further information.

CAN'T GO HIGHER THAN NUMBER ONE



BMI recently held a celebration luncheon for Nashville songwriter Burton Collins, whose "How Can I Help You Say Goodbye" (recorded by Patty Loveless) recently topped the country charts. Pictured (L-R) are Harry Warner, BMI; Ree Guyer Buchanan, Reynsong Publishing; Doug Johnson, Sony Music; songwriter Burton Collins; Jody Williams, BMI; (seated) Heather Edwards and Sherry Reed, Reynsong Publishing.

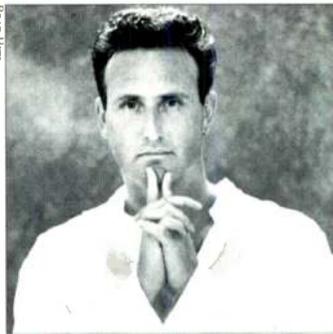
MCA PROMOTION



MCA Music Publishing announced the promotion of Sherry Orson to the post of Director of Creative Services, West Coast. Formerly the Manager of Creative Services, Orson will now focus on managing the activities of MCA Music Publishing's West Coast-based songwriters, as well as exploiting the MCA catalog.

MARTIN PAGE

This chart-topping songwriter is releasing his debut solo effort, a journey through one man's soul



For his part, the English-born Martin Page conveys the personal importance of *In The House Of Stone And Light* by trying to distance himself from his extremely successful songwriting career, which includes two Number One smashes. "I want this record to stand on its own," says Page in his easy-going manner. "I don't really want people to know about my songwriting history. I do feel like there's a constant battle to distance myself from the 'songwriter' tag."

However, Page adds, "Don't get me wrong, I'm very proud of the work I've done in the past, and I'm proud that people think of me as a good songwriter, but I'm really an artist first and foremost. I came to America as an artist, so it's been a very change circle for me. This album is really me, while all those other things were just steps on the staircase."

As one-half of the modestly successful mid-Eighties band Q-Feel (remember the KROQ classic "Dancing In Heaven?"), Page arrived on Yankee soil intent on capitalizing on America's interest in the group, but things took a strange turn not long after his arrival. "A lot of American artists wanted to work with my partner, Brian Fairweather and I, because we had worked with Thomas Dolby and we had briefcases and ties [laughs], so people in L.A. thought we must be 'technical' people. We got a lot of response from A&R guys around L.A. who wanted us to write for other artists like Robbie Robertson, Kim Carnes, Go West and Earth, Wind & Fire. So our managers got us out of this record deal that we really weren't happy with, and one thing led to another and the songwriting thing just happened."

The breaks came immediately as Page was thrown together with Elton John's legendary lyricist, Bernie Taupin. "Bob Skoro [Sr. VP/A&R at Mercury Records, who released Page's album] was working at Warner/Chappell Publishing during my early time in L.A., and he put me together with Bernie."

The first two songs these two strangers wrote "We Built This City" (recorded by Starship) and "These Dreams" (recorded by Heart) both went to Number One. "I find it very easy to work with Bernie," says Page, noting that Taupin co-wrote two of the songs on his album. "He just gives you lyrics and walks away, he doesn't stay anywhere near the music. Bernie is such a rhythmic lyricist that I have always found it very easy to write the music."

While Taupin wrote two songs for Page's album, the rest of the lyrical chores were handled by Page himself and the majestic lyrical paintings contained on songs such as the title track, "Shape The Invisible" and "In My Room" make one wonder where this lyrical talent came from. "Over the years, I became known as the music writer for the legendary lyricists like Bernie Taupin, Robbie Robertson and Hal David," admits Page with a laugh. "So people started to perceive me that way. Now, with this album, it was important to me that people found out that I have my own tales to tell."

While Page had publishing deals throughout this period, he maintains that a songwriter can't rely on his or her publisher to bring collaborations to them. "I fought like a maniac to build my own relationships, and I think that's why publishers came to me because I was always working. So publishers never really helped me in that sense. I really made my working relationships on my own. I think it's best to do it yourself."

Another collaboration during this period led to the musical direction that Page would embark on during the recording of *In The House Of Stone And Light*, as he explains, "A lot of what influenced me during the early work on my album was working with Robbie Robertson."

The former leader of the Band utilized Page's pen and keyboards on his self-titled debut album, before moving into production on the follow-up *Storyville*. "Both of Robbie's projects took a great amount of time, but they were very influential to me because we were searching for emotion, we were really searching for the soul of the songs. It definitely came from a spiritual place, and it had a tremendous impact on me."

This musical exploration is readily apparent throughout Page's complex, yet readily accessible debut effort. "I worked on these songs and this album for two years," states Page, before jokingly adding, "but I've worked with Robbie Robertson, so I thought I was moving at a tremendous speed."

With a sterling debut album, which features such guest artists as Phil Collins and Robbie Robertson, Page looks to be on the second chapter of an already formidable career. "I now know that I have my own style, while in the past I was still searching. I'm confident that with this album, I have found my own voice."

Page can be contacted through Mercury at 310-996-7200.

MC



Songwriter/producer Ralph Schuckett inked an exclusive publishing agreement with Zomba Music Publishing. Formerly associated with Columbia Records where he signed and co-produced Sophie B. Hawkins, Schuckett is a well-respected session musician, arranger, producer and songwriter who contributed songs and production to the recent project from former Go-Go Belinda Carlisle. Shown passing around the victory cigar are (L-R) Carla Berkowitz, Director of Creative Affairs, West Coast, Zomba Music Publishing; Ralph Schuckett (seated); Neil Portnow, VP, West Coast, Zomba Group of Companies.

Songwriter Signings

Zomba Music Publishing has announced the signing of songwriter/producer **Ralph Schuckett**, who has co-produced such artists as Sophie B. Hawkins and Belinda Carlisle, in addition to being a founding member of Todd Rundgren's Utopia as well as a one-time member of the Hall & Oates Band.

Peermusic has signed an exclusive worldwide publishing deal with Cuban singer-songwriter **Mari Lauret**, whose songs have been covered by numerous Latin artists such as Jerry Rivera and Luis Enrique. Peermusic was incidentally named Latin Publisher of the Year by BMI and remains one of the pre-eminent independent music publishing companies in the world. MC

CUBAN SIGNING



Cuban songwriter Mari Lauret recently signed a worldwide publishing contract with Peermusic. Pictured during the signing ceremony are (L-R): Ramon Arias, Latin Professional Manager, Peermusic, New York; Kenneth Kline, attorney; Arturo Fuente, Lauret's husband; Mari Lauret (seated).



LARGER THAN YOU'LL EVER BE:

Acclaimed as the Greatest Rock & Roll Band in the World, the Rolling Stones can now call themselves the Largest Rock & Roll Band in the World. The band's new video, "Love Is Strong," the first single culled from their Virgin effort, *Voodoo Lounge*, features the Stones as 80-foot-tall rock behemoths romping their way through New York City, a la King Kong. The video utilizes a new technology known as Flame Software (also used in the new Cameron/Schwarzenegger mega-movie *True Lies*) and was directed by MTV Music Video Award winner David Fincher ("Vogue," "Janie's Got A Gun").

SKIP SAYLOR RECORDING: Motown act Boyz II Men, mixing tracks for their new opus, sessions produced by the group, All Star, Tim Kelly and Bob Robinson and engineered by Franklin Grant and Claudio Cueni, assisted by Eric Flickinger... Outburst artist Domino, recording and mixing tracks for the new Jim Carrey film, *The Mask*, with producer Phil Roy overseeing the sessions, engineered by Sean Freehill and assisted by Eric Flickinger... Producer Joe Chiccarelli and Warner Bros. act American Music Club, mix-

IN THE STUDIO



Elektra artist Nanci Griffith is pictured during sessions for her new opus, *Flyer*. Special guests on the new album include U2's Adam Clayton and Larry Mullen, Jr., the Indigo Girls and Mark Knopfler. Pictured with Griffith are (L-R) Larry Mullen, Jr., producer Peter Collins, Adam Clayton and keyboardist James Hooker.

ing tracks for the band's new opus, with Jim Scott manning the boards, again assisted by Eric Flickinger... Rhyme Syndicate/Priority Records artists Ice-T and Grip, mixing tracks for a new opus, with Tony Pizarro adding the sonic expertise, assisted by Alvin Broussard... Death Row act 2nd II None, finishing up tracks for

their new album, with producer DJ Quick shepherding the sessions and Chris Puram engineering. **BROOKLYN RECORDING STUDIO:** Veteran hitmaker/Atlantic exec David Foster, producing tracks for Wendy Moten, with Humberto Gatica and Dave Reitzas manning the board...Kris Kristofferson and ace

producer Don Was, mixing tracks with Ed Cherney for Was' new Karambolage label. This Hollywood facility has also announced that it has just added a classic Studer A-800 24-track recorder to its lineup of gear, which also includes a Neve 8078 with GML automation.

TWO GUYS FROM THE VALLEY: Rock group Shiloh recently recorded six songs at this North Hollywood facility. Produced by Steve Heinke (Dramarama, XYZ), five of the songs were originals, while the sixth was a remake of the Stones' "Sympathy For The Devil."

JUST SAY Y.E.S.: Golden Globe winner/Academy Award nominee Angela Bassett (*What's Love Got To Do With It*) recently filmed a video and public service announcement at Marshall High School in Los Angeles in support of the A&M-founded minority internship program, Y.E.S. (Youth Entertainment Summer) To Jobs. The eight-year-old summer internship program introduces minority students to career development options and opportunities within the entertainment industry. Sponsoring companies include PolyGram, HBO, NARAS, KTLA, MTV, Time/Warner, Motown and Atlantic Records. For more info, call 213-469-2411. **MC**

HAVENS SESSION



Veteran singer-songwriter Richie Havens is pictured in Paramount Studios where the Woodstock alumnus is recording, along with Jack Hammer and Meredith Marshall, a tribute to longtime friend and fellow Woodstock alumnus, Jimi Hendrix. Pictured (L-R): producer Mark Roth, Havens and Jack Hammer.

AGGRESSIVE SESSION



Engines Of Aggression are pictured during final sessions for their new Priority album, *Inhumannature*. The album was produced by Lamar Lowder. Pictured (L-R, back row) drummer Craig Dollinger, producer Lamar Lowder, vocalist Tripp, (seated) guitarist Rik Schaffer, engineer Brian Jenkins and bassist Zack Bezner.

Two Digital Solutions From Fostex

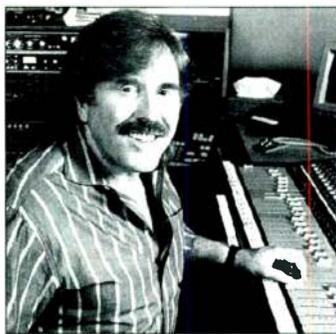
The RD-8 Digital Multitrack Recorder is an 8 track, digital linear system that is fully ADAT compatible while offering a variety of synchronization and remote control capabilities without the need for any additional hardware. The RD-8 incorporates MIDI Machine Control. If you work with video, the RD-8 provides an on-board chase lock synchronizer with track slip and offset capability that also supports Pull Up / Pull Down functions for film/video transfers. The RD-8 has an internal SMPTE time code reader / generator supporting all international frame rates and an RS-422 port for Sony 9-Pin control via video editors.

(ADAT is a registered trademark of Alesis Corp.)

When you're ready for mix down, the D-10 Digital Master Recorder takes DAT to a new performance level. Featuring cue to modulation, instant start, auto punch capability, RAM scrub and GPI (General Purpose Interface) ports, the D-10 is a complete mastering solution. The D-10 supports all 799 start IDs, both optical and AES digital I/O, as well as Date-Pack information. The D-10's wireless remote can be set to control a pair of D-10s independently for fast, efficient assembly editing. For more information on these and other Fostex recording solutions, contact:

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MICHAEL McDONALD

This studio owner has worked on projects for Martika and Total Eclipse

By Sean Doles

Michael McDonald may run one of the music industry's premier budget recording studios, but when it comes to making music, the veteran producer/engineer is never frugal. That's why Trax Studios tops the list of every budget-minded artist in town and continues to prosper after fourteen years in business.

One of the original home-studio pioneers, McDonald began Trax from the carport of his Westwood apartment and has built the enterprise into a state-of-the-art, three-room facility that now operates from the striking Hollywood Chamber Of Commerce building on Sunset Boulevard. Along the way, McDonald and staff have served some of music's top stars—from Patti LaBelle, Ray Charles and Dave Koz to Tone Loc, Gerardo and members of N.W.A. Aside from his mixing work for established professionals, McDonald and Trax have also launched the careers of many promising artists, such as Martika, for whom McDonald mixed the chart-topping single, "Toy Soldiers."

From his very first recording project, producing an album for country-rocker Jerry Riopelle, McDonald has kept a hand in record production, often working with promising artists to secure record deals. "From that first album, I've wanted to be a producer, so I'd say, 'Here you can have the studio for this rate if I can be co-producer,'" McDonald explains. "Unfortunately, making a living gets in the way of that when you're starting out. I was continuously trying to build the studio business up and I'd produce like one project a year. It's hard to make them come to fruition, especially when you're trying to get a record deal and produce the album. You always have to fight being pigeonholed. That's why developing your own projects is important."

McDonald's latest find is pop/R&B vocalist Worthy Davis, who was runner-up in a major songwriting contest in Europe and is recording demos at Trax. McDonald has also recently produced and/or engineered efforts from Bonnie Raitt keyboardist Glen Clark, the R&B group Vybe and yet another album from longtime-friend Riopelle.

With the advent of the Adult Alternative radio format, McDonald and Trax seem to have found loyal friends in record companies who target this burgeoning market. "We're doing a lot of albums for that format," McDonald says. "In that format, it's all about budget-conscious recording and reaping some profit, but it's all in a budget mode."

"We're a budget studio, but we never scrimp on sound. I try to find the best engineers I can or do it myself. I really audition my engineers carefully, and they come with the studio. It's not what kind of car you have in a race, it's who's driving it. It's basically the same thing in any industry, so the better the engineer, the better the studio."

However, it's not unheard of for a major-label act to enlist the services of McDonald, as was the case when McDonald helmed the 1990 debut effort for the black rock outfit Total Eclipse. "I first saw Total Eclipse back in 1990 and thought they were an incredible band and I immediately wanted to work with them," McDonald says. "They are four of the best musicians I've ever seen, so my first goal was to represent them well, because the demos I had heard before did not represent how exciting they were as performers. That's always the hard part to get on tape—to represent the energy that a rock act has live. The way to capture that is to let them go in a room and play. A lot of the songs we did were cut live, with the singer in an isolation booth singing and the band playing, and they came out incredible."

Despite the joy he felt working with Total Eclipse, he says the experience of wearing three hats at once left him drained. "After working on eleven songs, your attention is scattered to the wind and you have to just organize yourself and focus," McDonald says. "Organization is a big part of producing. You have to organize all the time frames, the studio times, and even though I had my own studio, I still didn't do that organization. My studio had to make money while it was being occupied by my project and I had a strict budget I had to adhere to as a producer, so those two have to meet in the middle."

"I think in the future I would hire one of my engineers or somebody I really trusted and work with them in tandem," he says. "There are a lot of producers who do both. In fact, I've never had a project that I've produced that I haven't engineered. But Total Eclipse was a record on a major label with a major budget, and after I was finished I was just so tired I felt that in the future I should put some of the load on somebody else's shoulders and not have to worry so much about the details."

McDonald can be reached through Innovative Media (818-755-0155) or TRAX (213-462-5772). 



New dbx 166A Compressor/Limiter/Expander Gate

The original 166 compressor came out in 1985 and continues to be a much sought after item on the used market even before it was discontinued in May, 1994. The dbx company decided to reissue the new 166A with many worthwhile updates with only a slight increase in price.

Like the original, the 166A is a stereo linkable, two-channel unit with Peak Stop that now gives you a choice between Overeasy or hard knee compression characteristics. There are also two sets of program dependent attack and release

time constants and a Contour switchable low frequency shelf in the detector circuit to keep low frequencies from causing excessive unwanted gain reductions (pumping or "hole punching"). There are also both XLR balanced as well as 1/4 inch jacks for both inputs and outputs.

With a new rugged chassis and IEC AC connector, the new 166A replaces the old 166 at a suggested retail price of \$549. For more information, contact dbx Professional Products at 8760 S. Sandy Parkway, Sandy, UT 84070 or call 801-566-8800.



GT's Speaker Emulator II

The Speaker Emulator or SE II is the expanded version of the original, patented and much copied Groove Tube Speaker Emulator introduced in 1985. The Emulator provides a line-level, direct-recording signal and still retains the feel and response of playing an amp at cranked levels. The new SE II adds some unique features that make the unit more useful in many ways.

The Speaker Return feature allows you to put the original amp signal to the speaker at either 50% or 25% power level for the ability to play at near or max amp power but without breaking your apartment lease. The Parallel Effects Loop allows you to "mix" the original amp signal with any outboard effects unit. Mixing effects at this end of the amp is a definite new world of sounds.

The patented Speaker Emulator II sells for \$550 retail and for more about it, contact Groove Tubes at 12866 Foothill Blvd., Sylmar, CA 91342. The phones are 818-361-4500 or FAX 818-365-9884.



Rock N' Roller Supercart

The Supercart is a combination moving dolly and handtruck that makes moving equipment weighing up to 500 pounds easier.

The largest model, RR10, will carry up to 500 pounds on a frame that telescopes out to 52 inches. With 32 inch foldable sides for stacking loads, it rolls on ten inch tires, weighs 33 pounds and folds easily to fit the trunk of a small car. The model RR 8 is slightly smaller with eight inch wheels and a 31 pound weight. Even the smallest model RR 6 will carry 350 pounds on a 42.5 inch frame while weighing only 22 pounds.

The three Supercarts sell for \$199.95, \$179.95 and \$149.95 respectively. Supercart is made by Music Industries Corp., 99 Tulip Avenue, Floral Park, NY 11001. Call them at 516-352-4110 or FAX 516-352-0754.



Mercury Guitar from Washburn

There are six new models in the all-U.S. made Mercury Series that have a variety of features. The MG90 has a Honduras mahogany body, Seymour Duncan pickups, chrome locking Gotoh machines, Wilkinson VS100 tremolo. The new Convergent Linear Alignment Sys-

tem insures a perfectly straight string path from the nut to the tuner. For more information, you can write Washburn International at 255 Corporate Woods Parkway, Vernon Hills, IL 60061. You could call them at 800-877-6863 or FAX at 708-913-7772. 



Show Biz has been in quite the country mood recently. It all began when we attended **Scotti Brothers'** release party for the exhaustively titled *Favorite Line Dances As Featured At Denim & Diamonds*. We thought the party at the chain's Santa Monica D&D was quite the event. We also think the disc is quite the CD. Cuts by **Dwight Yoakam**, **Tanya Tucker** and others are segregated by dance type—boot skootin' boogie and slappin' leather among them—so this is a disc more for movin' than sittin'. You might surmise, then, that Show Biz hasn't yet got the full impact of this disc. It's tough to get yours truly on a dance floor—though we sure don't mind slappin' a little leather.

Billy Ray Cyrus was among the stars who went to bat June 5 for the annual **City of Hope Celebrity Softball Challenge**. The Nashville event helped to raise money to research numerous diseases including AIDS, leukemia and cancer. Among other stars on the diamond were **Clint**

Black, **Amy Grant**, **Faith Hill**, **Tanya Tucker** and **Michael W. Smith**. Former Buffalo Bills' player and now NBC Football commentator, **Paul Maguire**, seen here interviewing Cyrus, provided play-by-play commentary. Look for a one-hour special culled from the event to debut on TNN August 17 at 5 p.m.

Since we're in a country mood, let's introduce *Wildhorse Concert Series*, a new limited series of one-hour specials that will be telecast over the **Nashville Network** beginning in August. This is a first for TNN in that the series is driven not by music but by comedy. Each show will be hosted by a comedian with "a country attitude." Entertainer **Finis Henderson**, whose attitude toward country includes impressions ranging from Elvis Presley to Pee Wee Herman, will host the debut. This new emphasis doesn't mean TNN has totally forsaken music. **Toby Keith**, former oil field worker, rodeo hand and semi-pro football player, is also on hand, bringing along songs



Paul Maguire and Billy Ray Cyrus at the Celebrity Softball Challenge

from his hit eponymous debut. Look for the first concert August 3 at 5 p.m. PST.

The T.J. Martell Foundation's **Rocker Soccer/World Music Jam** happened at the **Weingart Stadium** at East Los Angeles College on July 9. On hand were a cornucopia of soccer legends such as British player **George Best**, actors such as **Diego Serrano** from *Another World* and rockers such as the **Cult's Ian Astbury**. Post-game activities included a World Music Jam featuring many of the by-then-soccered-out rockers.

Next month, look for **Rhino World Beat** to release **Allen Ginsberg: Holy Soul Jelly Roll—Songs And Poems (1949-1993)**. This is designed to be the definitive assortment of tracks from the legendary Beat Generation spokesman, poet, writer and activist. The collection will be released on four volumes with 52 tracks, 30 of them unreleased, and a 68-page booklet. The Ginsberg box should be an essential collection (priced at \$49.98 for CD or \$39.98 for the book-on-tape). Call Rhino Mail Order (1-800-432-0020) to order or for a catalog.

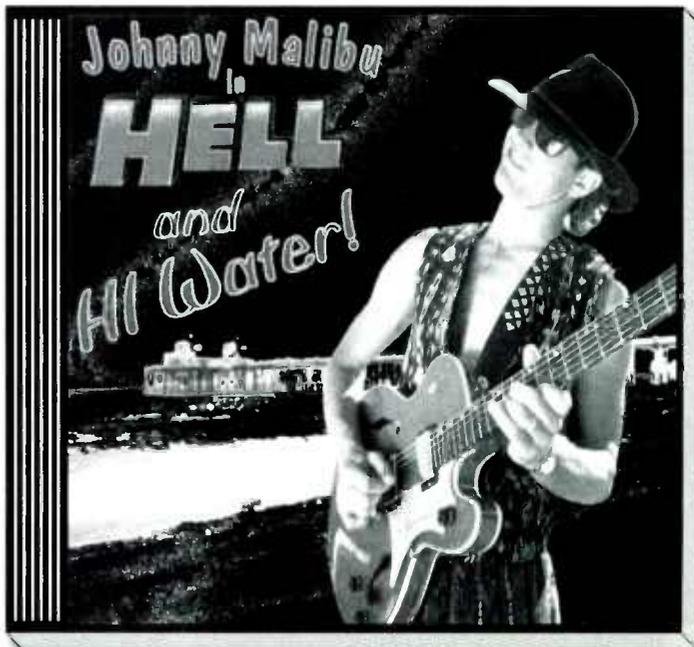
Keep an eye out for **Reset Records'** recording artists the **Johnny Malibu Trio**. The trio, with former **Surf Punk** drummer **Dennis Dragon** and bassist **Matt Marshall** joining the group's guitarist namesake, has teamed up with **Santa Monica BayKeeper**, an organization promoting a clean and healthy

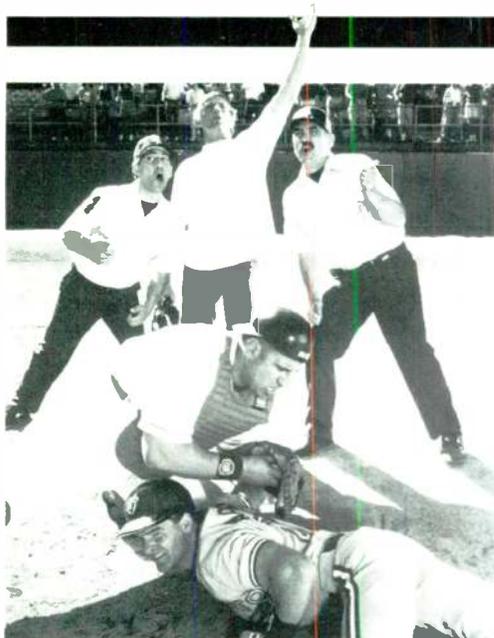


Toby Keith

Santa Monica Bay. They have been performing most every weekend through the summer aboard BayKeeper's three vessel anti-pollution armada. Malibu's new release, *In Hell And Hi Water!*, can be had through the Carpinteria-based label at 805-566-3375.

Here's an explosive combination. **Ice-T** has teamed with **Lemmy** from **Motörhead** and **Whitfield Crane** from **Ugly Kid Joe** to record "Born To Raise Hell," just released on **Fox Records'** soundtrack to *Airheads*. Music supervisor **Lonn Friend** has also packed the soundtrack with mostly exclusive cuts from **White Zombie**, **Primus**, **Prong**, **4 Non Blondes**, **Candlebox**, **Dig, D Generation** and **Anthrax**. If that weren't enough, this very hot soundtrack also offers cuts from its stars. **Howard Stern** sidekick **Stuttering John** contributes the ironically-titled "I'll Talk My Way Out Of It," from his recently released debut, and also makes a cameo on screen.





Cast of *Angels In The Outfield*

Records group **Morgan Heritage's** remake of "This Magic Moment." Also on hand are classic Fifties and Sixties songs by the **Coasters, Edsels, Drifters** and **Shelley Fabares**, among others.

There aren't a whole lot of songs on **Hollywood Records'** soundtrack to *Angels In The Outfield*, so it will likely be a miracle if they sell many copies. On the other hand, who wouldn't want a moment of this fine family film about an eleven-year-old named

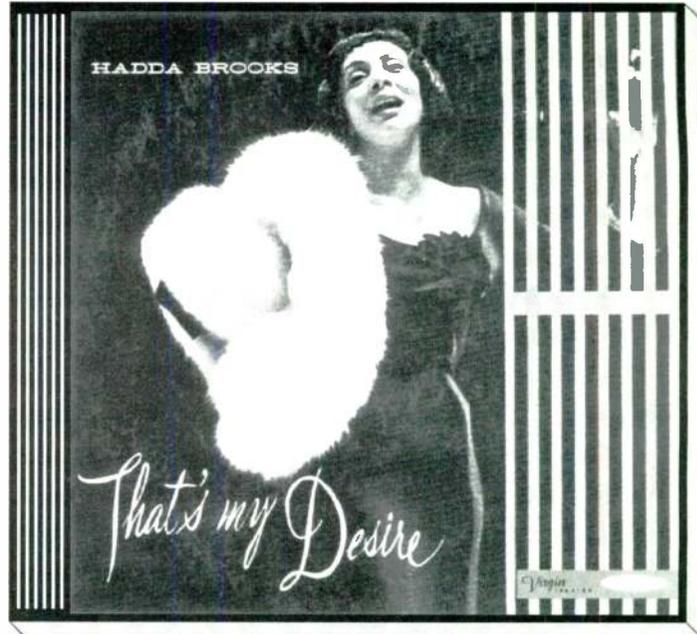
Brendan Fraser, Steve Buscemi and **Adam Sandler** as the film's fictional band, the Lone Rangers, also turn in a cut with Fraser on lead vocals.

On the family film front, Rhino has the soundtrack to *Andre*, a real feel good movie about friendship. Set in Rockport, a small Maine fishing village, during 1962, the plot follows seven-year-old **Toni (Tina Majorino, When A Man Loves A Woman)** and her dad (**Keith Carradine, The Will Rogers Follies**) as they teach an orphaned seal tricks that attract the attention of the national media. Unfortunately, they also attract the attention of the local fishermen who blame a poor fishing season on seals chewing through their nets. It's a story about the bonds that bind everyone, no matter what the species. Initial singles come from **Tyler Collins**, a **Warner Bros.** artist introduced to the label by **Prince**, singing a song written by "From A Distance" composer **Julie Gold**, and **MCA**

Roger who helps make the losing California Angels into winners. "Ya gotta believe," he keeps telling teammates **Danny Glover, Christopher Lloyd** and **Tony Danza**. When the team puts its collective faith in Roger's visions of real angels providing outfield assistance, the team becomes a contender for the pennant race. A lovely little film with a nice, if uneventful, soundtrack.

Hollywood Records has *Songs From Chippy* in the stores. The soundtrack is from an original theater work based on the true-to-life diaries of a 1930s' hooker. The set of twenty songs and narrations, produced by **Joe Ely** and **Terry Allen**, were inspired by the sounds of the play's West Texas setting. Just like the title character, the CD should soon be hitting the streets.

MTV has announced that they will celebrate the 25th anniversary of the legendary **Woodstock** festival by dedicating an entire weekend to **Woodstock '94**, beginning August

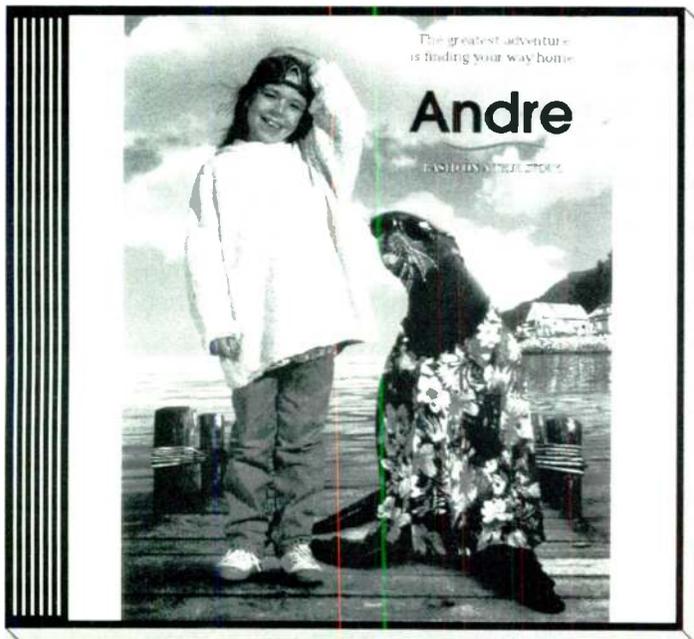


12 at 3 p.m. PST. The coverage will include live excerpts from this year's celebratory concert at Saugerties, NY, reports from the audience perspective, historical pieces and breaking news. Among artists expected at Woodstock '94 are **Aerosmith, Metallica, Spin Doctors, Bob Dylan, Red Hot Chili Peppers, Peter Gabriel, Santana, Green Day, Crosby, Stills & Nash, Johnny Cash** and the **Rollins Band**.

In 1947, she sang to **George Brent** and **Carole Landis** in *Out Of The Blue*. In 1950 she sang to **Humphrey Bogart** in the film noir classic *In A Lonely Place*. In 1994 she will be heard on the screen singing "Anytime, Anyplace, Anywhere" to **Jack Nicholson** in the upcoming **Sean Penn** flick, *The Crossing Guard*. **Hadda Brooks** is back, and **Virgin Records' Flair** label has her. For those unfamiliar with her interpretation of the sophisticated, up-town torch R&B style associated with

post World War II Los Angeles, this collection is a grand introduction, even if it does skim past her later recordings, especially those the "Queen of the Boogie" recorded for **Bobby "Fats" Mizell's** tiny **Kim** label. *That's My Desire* is a great tribute to a sometimes overlooked artist.

Varese Sarabonde has the soundtrack to the new **Julia Roberts/Nick Nolte** vehicle *I Love Trouble*. The film stars the duo as rival reporters investigating a suspicious train wreck that has claimed the life of a key figure in a major industrial cover-up. Along the way, they form an uneasy but comical alliance in the grand, classic tradition. **David Newman** (*The Brave Little Toaster, Bill & Ted's Excellent Adventure, Heathers, Throw Momma From The Train*) provided the music, which includes **Lenny Kravitz** singing his hit, "Are You Gonna Go My Way." **MCA**



Julia Roberts and Nick Nolte star in *I Love Trouble*.



EMPERORS OF MOTOWN: With Motown now giving its formidable legacy the royal treatment it deserves, three of that Detroit hitmaking machine's most integral cogs—Smokey Robinson & the Miracles, Marvin Gaye and the Temptations—are the subject of essential new reissues. *Smokey Robinson & The Miracles—The 35th Anniversary Collection* is a graphically rich four-CD set that boasts great photos, great essays (by David Ritz and Harry Weinger) and, of course, great songs from one of the most poetic, and prolific, songsmiths. This 35th anniversary collection, produced by Gary E. Mansfield and Claudette Robinson, has all the hits, plus worthy album cuts ("The Composer"), classic B-sides ("When The Words From Your Heart Get Caught Up In Your Throat"), rare tracks (the original versions of "Shop Around" and "Way Over There") and unreleased gems ("My Business, Your Pleasure"). Motown continues a year-long Marvin Gaye tribute—which kicked off in April with the release of *In Our Lifetime/The Final Motown Sessions* (1981) and his underrated double album, *Here, My Dear* (1978), chronicling Marvin and Anna Gordy's acrimonious divorce (the royalties from the album were part of the settlement)—with a deluxe-packaged reissue of Gaye's landmark 1971 album, *What's Going On*, and a slipcase four-CD set containing *Trouble Man* (1972), *Let's Get It On* (1973), *I Want You* (1976) and *Love Starved Heart/Rare And Unreleased*, featuring sixteen prime Gaye tracks from Motown's heyday, which, given the embarrassment of riches that Motown had to choose from, never saw the light of day. Rounding out the Gaye tribute year will be *The Soulful Moods Of Marvin Gaye* (1961), *When I'm Alone I Cry* (containing both the mono and stereo versions of the 1964 album), *The Norman Whitfield Sessions* (all slated for August), an all-star tribute album in early 1995, a collection of duets on Valentine's Day and a major box set in April. And in September, Motown will release *Emperors Of Soul*, a five-CD set celebrating the 30th anniversary of the Temptations. Sporting two of the finest soul stylists of all time, Eddie Kendricks and David Ruffin, the Tempting Temptations out-sang, out-dressed and out-danced their competition, and this long-overdue set includes every R&B Top Ten and Top Forty pop hit, plus non-LP B-sides, six previously unreleased tracks (including a "mystery" track) and four new cuts by the current lineup.



THE EAGLES HAVE LANDED: Speculation on which label would get the new Eagles record has finally been laid to rest. This fall Geffen Records will release *Hell Freezes Over*, basically the soundtrack from the upcoming MTV special that the newly reunited Seventies superstar group taped prior to going out on tour. In addition to featuring new live acoustic and electric renditions of past classics, the set will include four new studio recordings, including the Don Henley/Glenn Frey song "Get Over It," earmarked as the album's first single. Geffen will also release a long-form Eagles home video of the MTV special with documentary footage (and possibly some additional music). Also, according to the Geffen press release, all pending litigation between Don Henley and Geffen has been resolved, as has all pending litigation between Glenn Frey and MCA.

SO YOU SAY IT'S YOUR ANNIVERSARY: Rhino Records—the retail store, not the record company—is celebrating its 21st anniversary of sturdy service to Southland music lovers with a series of special events, kicking off with a 21st Anniversary Parking Lot Sale where every vinyl album will be sold for 21 cents. The sale, which begins on Saturday, August 6th, 10:00 a.m.-5:00 p.m., will continue for every Saturday throughout the month of August. In addition to a large stock of LPs for sale (entire new stocks of records will be put out every Saturday), the sale will feature live music and giveaways, including a drawing in which the winner takes home 2,100 free albums.



HOT BUTTERED SEAL: Sire recording artist Seal, sporting his new Issac Hayes look, performed a mini-concert on the patio of Warner Bros. Records' Burbank headquarters, much to the delight of the lucky assemblage of label staffers and KROQ contest winners. Seal performed several selections from his fine new album, including "Dreaming In Metaphors" and the album's current single, "Prayer For The Dying."





JERRY VAYR

ON THE PROMOTIONAL TRAIL: Epic recording artist Danielle Brisebois (who you may remember from her stint as Archie Bunker's niece on the legendary television series *All In The Family*) visited the *Music Connection* confines as part of a recent series of promotional visits in support of her new album, *Arrive All Over You*, produced by Gregg Alexander and featuring "What If God Fell From The Sky." Pictured are (L-R) *Music Connection* Advertising/Promotion man Richard Imamura, *Music Connection* Senior Editor Kenny Kerner, *Music Connection* Art Director Dave Snow (in background), Danielle Brisebois and *Music Connection* Co-Publisher Eric Bettelli.



FORD CLINIC: West L.A. Music recently held a string guitar clinic with string virtuoso Robben Ford (Miles Davis, Joni Mitchell, Tom Scott). Ford is flanked by West L.A. Music's Derek Synder and Danny Dugan.



ROCK THE PALACE: The Killer himself, Jerry Lee Lewis, is pictured with Warner Bros. and Sire Records staffers at the Palace in Hollywood where this rock & roll founding father performed recently. His new as-yet-untitled Sire Records album, produced by Andy Paley, is scheduled for release later this year. Pictured (L-R): Warner Bros. Senior Publicist Bill Bentley, Sire VP/GM Howie Klein, Warner Bros. Product Manager Peter Standish, Lewis, Warner Bros. VP of Contemporary Music Craig Kostich, Paley and manager Mark Shimmel.

HE CAN'T GET NO SATISFACTION: Working on a Rolling Stones album would seem like a dream job for any engineer—and something that you definitely want to get proper credit for. But veteran soundsmith Don Smith (Traveling Wilburys, Tom Petty, Cracker), who engineered and mixed the Stones' latest Virgin effort, was somehow omitted from the back cover credits. "My credit is on the inside of the album, but on the outside, somebody at Virgin messed up and the outside credits say, 'Produced by Don Was and the Glimmer Twins and Mixed by Bob Clearmountain.' But they're changing it on future copies of the album, and Virgin's also running a full-page ad in *Billboard* about the mistake." Smith doesn't hold any grudges against Clearmountain, who mixed only one of the album's fifteen tracks, saying, "Bob's not really happy about it, either. He doesn't want to take credit for somebody else's work. I don't mind somebody spelling your name wrong or leaving your name off, but having somebody else get credit for your work is really ridiculous." —Steven P. Wheeler



GOATS HEAD VOODOO: Hundreds of Rolling Stones fans queued up at Tower Records and the Virgin Megastore on Monday, July 11th, at the stroke of midnight to purchase copies of *Voodoo Lounge*, part of several similarly themed events that occurred across the country to herald the Stones' new release. At Tower on Sunset, fans were treated to a visit by album coproducer Don Was, a palm reader, a body piercer and a temporary tattooist, while down the road apiece at the Virgin Megastore, every fan who purchased the new album received a free T-shirt. A mixed bag of smokin' rockers ("Brand New Car," "You Got Me Rocking"), stately ballads ("New Faces," "Out Of Tears") and pedestrian filler ("Sparks Will Fly"), the much-touted album, on which the Greatest Rock & Roll Band In The World apes past glories ("You Got Me Rolling" is reminiscent of "Brown Sugar," the single "Love Is Strong" opens with a "Honky Tonk Women"-like guitar strut and "New Faces," one of the album's best tracks, has shades of "Lady Jane"), debuted at Number Two on the *Billboard* pop album charts, kept at bay by the mighty commercial roar of Disney's *The Lion King*. Pictured at Tower (above): CEMA's Tom Smith, Virgin's Mark Hohler (in back), CEMA's Kristin Walsh, Was, Tower's Todd Meehan & Jay Smith, Virgin Sales VP Joyce Catagnola and Promo Manager Aggie Baghaei; (above, left) Virgin Megastore staff poses for the camera.

MUSIC CONNECTION Tidbits from our tattered past

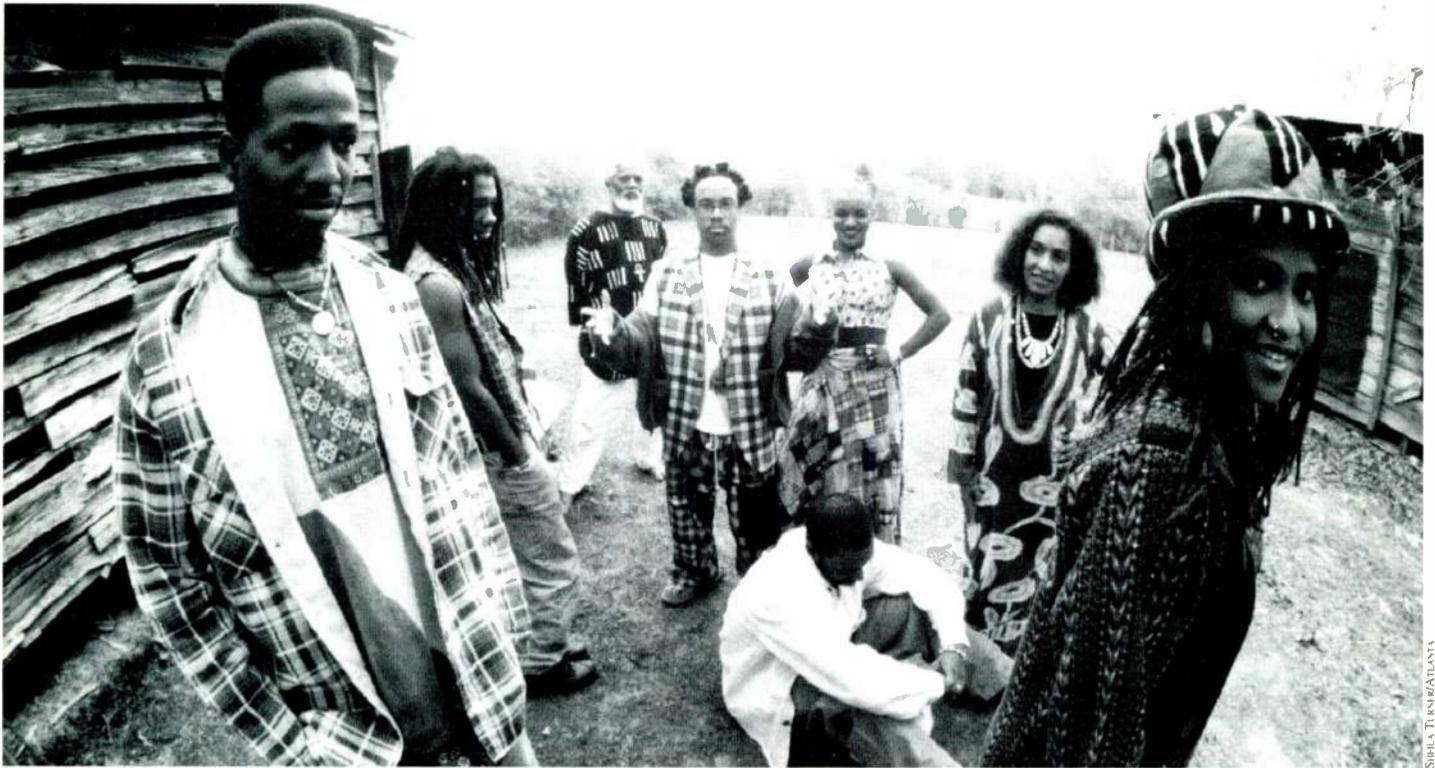
1981—RIGHT PLACE, RIGHT TIME: Gary U.S. Bonds was on a flight recently from N.Y. to L.A. when he ran into Mick Jagger. He and Jagger began talking, and Jagger picked up a copy of Bonds' new album. He reportedly likes it so much, he's been telling friends he'd like to produce Bonds' next effort.

1986—DANGEROUS CURVES: To coincide with his current Atlantic Records LP, *Little Miss Dangerous*, rock maniac Ted Nugent has just released his first annual list of the world's ten most dangerous women. According to the Motor City Madman, the list is: 1) Imelda Marcos, 2) Nancy Wilson, 3) Kim Basinger, 4) Grace Jones, 5) Natassja Kinski, 6) Marie Osmond, 7) Michele Duvalier, 8) Joan Collins, 9) Whitney Houston, 10) Gloria Steinem.

Arrested Development

After winning a Grammy for their debut album, this crossover rap troupe tries to duplicate their freshman chart success with their sophomore studio effort, 'Zingalamaduni'

By Carla Hay



Pictured (L-R): Headliner, Rasa Don, Baba Oje (in background), Speech, Montsho Eshe, Kwesi Asuo (sitting), Ajile and Nadirah Shakoor

It's 1994. Do you know where Arrested Development is?

The highly acclaimed hip-hop group has released a third (and second studio) album called *Zingalamaduni*, embarked on a world tour with high-profile appearances at the WOMAD Festival and Woodstock '94 and generally is doing what artists do to promote their new releases.

So how come a lot of people still don't know that Arrested Development has a new album out? "This album didn't have a lot of hype around it, and that's cool," says Montsho Eshe. "Things are much different than when we came out with the first album."

That album, of course, was Arrested Development's 1992 debut, *3 Years, 5 Months And 2 Days In The Life Of...*, which brought the kind of worldwide acclaim that most new acts only dream of; the album spent over a year on the charts and sold nearly four million copies in the U.S. alone, fueled by heavy airplay of the singles and video clips for "Tennessee," "People Everyday" and "Mr. Wendal."

In 1993, it seemed like Arrested Develop-

ment was at every major awards show, receiving a multitude of honors, including becoming the first hip-hop artist to win a Best New Artist Grammy. The group was considered one of the few highlights of 1993's Lollapalooza tour (a tour that received mixed reviews at best), and *3 Years...* made the Top Ten of many critics' "Best Of" lists.

But all the platinum certifications, industry awards and universal praise seemed a natural result when considering the groundbreaking music behind this avalanche of attention. It was music filled with dichotomies that struck a chord with those hungry for something new. It was Afrocentric, yet it sought to unite different races instead of divide them; grim with its views on poverty and social ills, yet it somehow conveyed hope; surrounded by easygoing beats and rhythms, yet there was no mistaking the urgency in the message; and activist, yet not too angry or militant.

Arrested Development's arrival was like a bucket of warm water being dropped on an unsuspecting public so used to viewing hip-hop as either misogynistic gangsta tales or danceable grooves with messages lighter than

cotton candy. In short, the breakthrough of Arrested Development was a hip-hop rarity that crossed racial and class lines, even finding appeal in that invisible over-30 age line where few rap fans exist.

Indeed, the lineup of Arrested Development is a revolutionary statement itself, breaking down traditional barriers found in the hip-hop world. Daring to be different, the group includes women who aren't treated as jiggling props but as equals with something important to say, as well as an elder member—Baba Oje—who is the band's spiritual advisor, backing vocalist and percussionist.

Eshe, who also does choreography for the group and whose shaved head and spirited dancing make her one of the more recognizable members of Arrested Development, asserts: "Women in general get portrayed in such a bad light, and I hate it. I'm very glad to be a part of something this positive and I'm proud of the fact that Arrested Development means that people can see us being ourselves and say, 'Hey, I can be accepted, too.' My family can listen to our music, and that's very important to me, and so is being able to offer

different images of African-American females to people who look up to us."

Zingalamaduni (a Swahili term for "beehive of culture"), produced by frontman and chief songwriter Speech, marks the return of Arrested Development's powerful message and eternal quest for human rights, demonstrating more complexity and soul-searching than the first album. There's a fresh lineup with Kwesi Asuo (aka DJ Kemit) and vocalist/dancer Ajile having been added. They, along with Speech, Eshe, Oje, vocalist/percussionist Headliner, vocalist Nadirah Shakoor and drummer Rasa Don round out the core group, which is sometimes extended with guest musicians and DJs.

An artistic triumph by any standard, *Zingalamaduni* is filled with Arrested Development's trademark poetic lyrics which question society and celebrate African pride. With a potent combination of harmonizing and rapping, the music achieves the unusual distinction of sounding contemporary yet paying homage to centuries-old African artistic traditions.

But, as much as Arrested Development has been praised for its vanguard style, it has also been bashed for being too politically correct and preachy. Arrested Development has widely condemned the use of the words "nigger," "bitch" and "ho"—words commonly found in the hip-hop world and acceptable terms to fans of hard-core rap. Detractors of the group say that Arrested Development is a product of PC mania, and that people would grow tired of it and move on to the Next Big Trend.

In what may have been the first noticeable rumblings of a backlash against Arrested Development, their second album, *Unplugged*, was criticized by some as a quickie release cashing in on the success of its predecessor.

Released in 1993 at the height of the first album's popularity, *Unplugged* consisted of live versions of many of the songs recorded by the group during their MTV appearance. And, as if to bear out predictions from the naysayers, the *Unplugged* album, even though it went gold, disappeared from the charts in a matter of weeks.

Then came *Zingalamaduni*, which debuted and peaked at what many consider to be a disappointing Number 55 on *Billboard's* pop album chart, while the first single, "Ease My Mind," experienced a relatively quick descent down the charts as well.

With the first album having such a widespread impact, and with the follow-ups having a comparatively muted public response, it's left people wondering if Arrested Development's time has come and gone.

Perhaps the answer has less to do with PC fads than with the dynamics of the hip-hop industry. If the lifespan of rock stardom could be measured in terms of fifteen minutes of fame, then the length of hip-hop celebrity usually lasts mere seconds. The history of hip-hop is cluttered with stories of artists who experienced a meteoric rise then just as quickly disappeared into the "whatever happened to?" file.

Whatever the reasons for many hip-hop stars being treated like disposable heroes,

Arrested Development has clearly reached a crossroads, and Eshe is not afraid to candidly speak about such a sensitive issue for many artists: "Basically, when you're up, people always want to be with you and around you, and if you're down, there are gonna be some people who will drop you. There will always be people who want to see you fail, no matter what you do. I don't dwell on it because I'm a strong person, I have faith in myself, and I know the other members of Arrested Development feel the same way. Negative criticism doesn't really bother me. I also believe in karma and concentrating on positive energy, not on things that are going to bring me down.

"Even with all the attention we got with the first album, it wasn't all glitz and glamour," she continues. "We still had to work hard to prove ourselves, and it was a real eye-opener to see how cutthroat this business can be. I learned so much—things about publishing and copyrights, stuff that a lot of people who just want to make music don't want to deal with. Back in the day, a lot of artists were gypped because they didn't know anything about taking care of their business, and we didn't want that to happen to us, so we've been very careful to make sure we knew what we were doing.

"You really have no friends in the business

"It was a real eye-opener to see how cutthroat this business can be."

—Montsho Eshe

side of the business. Some people don't understand how stressful the business can be. It can tear people down if they don't know how to cope. You just have to expect anything and be prepared for whatever gets thrown in your face."

As is the case with most groups when recording their second studio album, Eshe concedes, "There was a lot more pressure the second time around. We had all the time in the world to record the first album and back then we were doing it for fun. When we started recording [*Zingalamaduni*], we were in the middle of touring and a lot had changed—our status level, we had more fans—and we just had to finish the new album in a shorter period of time. Once we finished touring and got back to our home base [Atlanta], we got back into the swing of things and it just became easier."

According to Eshe, the members of Arrested Development rely on each other in dealing with the pressures of being treated like a commodity in the music business. "Arrested Development is really like an extended family. I've been with the group for six

years—since I was thirteen—and I didn't even think I was going to end up in a group like Arrested Development. I originally wanted to dance with the Alvin Ailey or Harlem Dance Troupe. But when I joined Arrested Development, I became more aware of different political groups and social issues.

"I learned more about slavery and strong women and things that are important to us and affect society in general. Even though I lost a lot of my teenage years and had to grow up fast, I don't regret it because I've learned a lot about life. We learn from each other and we're there for each other."

And just like any family, individual personalities affect the dynamics of the group. "I'm closest to Headliner. He's a very sincere, warm and wise person; we're like brother and sister. Nadirah is very outspoken, inspiring and aggressive. Ajile is like a mother to me, and I can talk to her whenever I need to hear another woman's perspective. Speech can be a very demanding person. He can be nice, but he can be blunt and straightforward, too."

And what about Speech? If there's any misconception that Arrested Development is primarily Speech's vision, Eshe bristles at the thought: "This is a collective effort. Arrested Development isn't just about Speech. Everybody in the group is talented. We all write, but we don't all write for Arrested Development. Most of the other members have outside projects."

Those other activities include supporting other groups, like Gumbo (who released an album last year on Chrysalis/ERG, the same label shared by Arrested Development), as well as activist organizations like Greenpeace and Amnesty International. Eshe continues, "We teach dance and scout for talent at different outlets. I'm looking after a couple of all-girl groups and trying to get them started in the business. And Headliner goes to different high schools and gives talks.

"The biggest problems facing society are guns and drugs. Today's youth feel ignored and mistreated and there aren't enough adults paying attention. Not enough people get involved or show an interest in what their children are doing. A lot of people just don't care anymore."

For right now, Arrested Development will be busy traveling and spreading their message of unity and self-respect around the world. The group's stage show is more theatrical and elaborate than that of many hip-hop groups which just perform with turntables and DJs; everything from the clothes to the dancing to the stage setting includes African themes and invokes images of rural America in the South.

Recently, Arrested Development had the honor of being the first American group to play in South Africa's Soweto Day commemoration, an event held in remembrance of those killed in the black township of Soweto.

When remembering the experience of performing in the apartheid-free South Africa, Eshe enthuses, "It was wonderful! We got to meet Nelson Mandela, and we didn't know so many people appreciated our music over there. And we appreciated them welcoming us."

MC



RECORDS

Carl Caprioglio

By Oskar Scotti

When Carl Caprioglio announced he was liquidating his lucrative DJ firm to launch a record label, many of his closest associates and friends thought he was, well, losing grip on reality. After all, he had worked diligently to build the flourishing enterprise, called Amnesia Sound, to powerhouse status in the SoCal area, employing half a dozen people and almost as many sound systems. Plus, when KROQ needed a reliable DJ company to entertain fans at their numerous bashes, Amnesia and Carl Caprioglio were the guys they called.

In short, things were going swimmingly for the outfit. But Caprioglio has never been comfortable basking in what he considers the dull light of complacency. In his free time between gigs, he searched the horizon for new challenges in the music field and noticed that, as DJ companies made the transition from vinyl to CDs, there were fewer single releases available on the open market with which to bolster their playlists. Plus, he felt the public demand for compilations would



rise during the next decade as well. After all, there have been an increasing number of one hit wonders cluttering up the marketplace with one cool song sandwiched between mounds of shlock.

Subsequently compilation discs made perfect sense. Speaking from his chic little office near the beach with Marketing Director Maureen McCormick hovering gnat-like nearby, Oglio sounded excited at relating the success of his first four CDs. Citing his former relationship with KROQ as playing a big part in that success, the company has made a major dent in the reissue field with their Flashback series, which features the mug of Richard Blade on the cover.

"I first tried to get KROQ as a whole entity interested in putting out the disc in a joint effort, but they didn't want to unless it was for charity purposes," explained Caprioglio, a full-bodied maverick with a jovial demeanor. "I showed Richard Blade the CD and was hoping he would get involved at really any level—from writing the liner notes to endorsing the product. I went for Richard over the other jocks because he has 'The Flashback Lunch' and is the most well-known of the group—at least to those who are familiar with this kind of material."

Out of the first four CDs released by Oglio, three have featured the smiling mug of Blade—the glib English pop pundit—and the rave reviews have been piling in from reputable trade magazines both on these shores and in

Europe. Oglio feels that Blade was the perfect choice due to his association with quirky rock and obscure English hits—both of which grace the grooves of Oglio's comp CDs. "In the early 1980s, he was the guy that people associated with Duran Duran and all the English hip stuff," says Caprioglio. "It's a natural connection because Richard is familiar with the music, cares about the music and is an obvious choice to make suggestions. Putting Richard on the cover got us a lot more exposure, and we got a good write up in *Radio & Records*."

Caprioglio mentioned that acquiring the release rights to most of the tunes was not difficult. As he explained, "Most of the bands were generally of the 'here today gone tomorrow' variety so they were pretty eager for the exposure at this point in their careers." The concern of most writers/artists who are approached regarding their addition to compilation releases is: Will they get paid? Caprioglio states that, "No one wants to license you something if they think you're not going to pay them. To insure that I would, I had to put my house up for collateral to kind of drive the point home that there would be money there."

The thing that keeps this endeavor interesting for Caprioglio and his staff of seven full- and part-time employees is that the competition in reissue land is very intense. Besides the obvious stuff being churned out on the Rhino Records conveyor belt on an almost weekly basis, major labels are now taking interest in the flashback phenomena as well. How does Oglio Records position themselves to stay ahead of the pack? Unfortunately, for the sake of this article, he's not saying.

"I've got some tricks up my sleeve for the future but it wouldn't be a good business

"I don't just sit around here and collect millions. I spend 75 percent of my time on administrative and financial issues."

—Carl Caprioglio



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move to reveal what they are right now," he discloses coyly. "But something that I can talk about that I feel will be very well-received is the re-release of the first Killer Pussy album, which we're putting out on CD for the first time. It's got "Teenage Enema Nurse" and "Pre-moistened Toilette" on it so there will be a lot of cult fans that will be very interested. We think the demand will be there."

Caprioglio had dealt with the group before when he quit the DJ biz and needed some quick bucks for start-up capital. Having haunted a lot of flea markets looking for stuff for his DJs he found out that the vinyl 7" version of "Teenage Enema Nurse" was pulling in hefty bucks all over the Southland. Being the shrewd capitalist he is, Carl tracked down Killer Pussy and innocently inquired as to whether or not they had any of the discs lying around. "They said they did and how many would I like to buy?" remembers Caprioglio. "I hauled away boxes of them and set up a booth at the swap meet. It wasn't long before the bucks started to roll in."

When word got out that he had acquired a truck load of the records and they were no longer rare, the price dropped from \$40.00 to \$20.00 and finally to \$10.00. But in the meantime he made enough to get his nascent "Best Of's" off the ground. "That's how I met the band Killer Pussy and we struck up a relationship," he states. "They were excited that I could breath some new life into their CD and never thought I was exploiting them in any way. They were happy to know there was still an interest in what they were doing."

One particular instance of Oglio almost

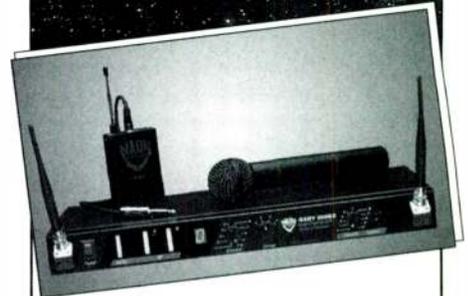
striking the motherlode was when they came close to procuring a few old Duran Duran tracks from their illustrious back catalog for a proposed release. "I was negotiating for the rights to release something like *Duran Duran's Greatest Hits* on Oglio Records in 1992, and it almost happened. But out of nowhere the group had three Top Ten hits last year and sold mega-tons. Of course, Capitol Records backed off. But if that would have happened, we would have scored a major coup."

Considering that at this point, the label is merely a blip on the radar screen like so many of the obscure bands on their marquee, it would have seemed like a major undertaking indeed. But due to Caprioglio's shrewd marketing savvy, all that small nickle and dime stuff is changing rapidly. But for now he's up to his ears in responsibilities. His biggest concern is getting paid so that he can keep his flag aloft.

"I don't just sit around here and collect millions by any means," says the reissue king. "I spend 75 percent of my time on administrative and financial issues, whereas, when I first got started, I could spend 100 percent of my time on creative stuff. I'd eventually like to go back to that: having more time to really utilize my imagination. But for now, keeping the cash flow at an even pace is a far more pressing issue." In Caprioglio's case, keeping up with the Rhinos is more imperative than keeping up with the Joneses.

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Dance Clubs, DJs and Record Pools

By Jonathan Widran

Living in a city with some of the country's hottest dance clubs, we take it for granted upon entering one of these establishments that the music will be fresh, hip and continuous. As you drink merrily and shake, shake, shake your booty to the increasingly artistic mix of styles and sounds, it's likely that you don't stop to consider all the behind-the-scenes work that goes into bringing you those inspiring and perspiring sounds.

No matter how skilled the deejays, they are only as effective as the records they bring along on any particular night. And there is where, as a liaison between the music industry and the dance club jockeys, the growing business of record pools enters the scene.

A record pool functions as an extension of the dance promotion departments at record labels, providing 12-inch LPs to deejays who work in the clubs. MC recently spoke to Randy Sills, owner of one of L.A.'s more renowned companies, Resource Record Pool. Sills, whose local and San Diego offices currently work with about 60 DJs and specialize in house music, explains the pool process as if it were a post office box situation.

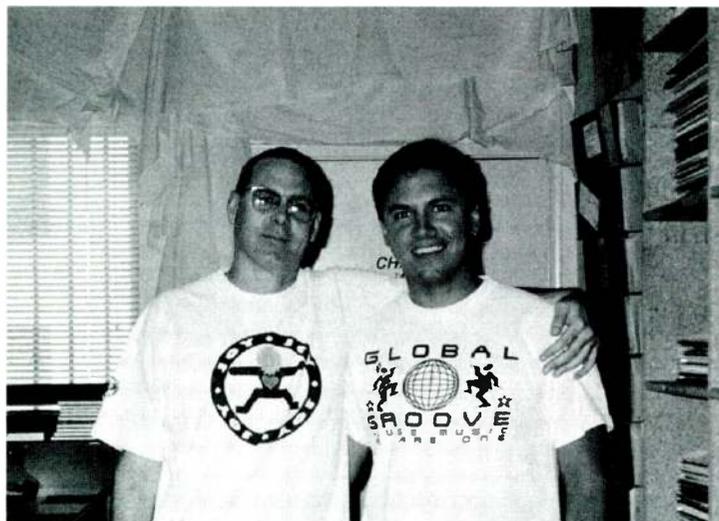
Each jockey rents a box and picks up the latest records received by the pool on a weekly basis, stockpiling the latest major and independent releases for a relatively inexpensive \$75 to \$100 a month. Compare this to the estimated cost of purchasing the same items on CD at a record store, and it's easy to see the advantage of these record pools.

The pools and the record companies supplying the records require the deejay to fill out a feedback card on each record, rating them on a scale from one to ten in the areas of personal reactions, dance floor reactions and what kind of rotation the record merits at the time. They do this with their Top Thirty every week, and the pool compiles the statistics into a weekly Top Fifty, which they release to radio and retail. The one restriction is that deejays can't trade amongst themselves.

According to Sills, there is usually enough incoming product every week to keep the deejays extremely occupied. The generally accepted package is called a double pack and features up to twenty mixes of the same song. But record company economics make the cost of getting every new record into the hands of each and every deejay prohibitive, even for major labels. Sills cites instances of

"short service," in which Resource will only receive 25 copies and have to decide which deejays should receive the limited bounty. "Generally, it's those who we view as the most dedicated, who get the best response in clubs and do the best jobs," he says.

In light of the still enormous popularity of dance clubs throughout the country, it seems



Resource/Crap Records owner Randy Sills with Pool Director Craig Spy

logical to ask what kind of impact deejays have on national record sales. "People are always coming up to our guys and inquiring about the artists and songs and where they can pick up a copy," Sills qualifies his general "strong" response. "Ten years ago, before the advent of dance mix stations like Power, clubs used to have an even greater effect, since those were the only places to hear certain kinds of records."

Though he sees radio as helping the dance industry more than ever, Sills laments the fact that influential stations like Power all too often focus on rap and hip-hop dance music and not enough of the more interesting house records his company deals with. And he

"Dance is often considered the black sheep of the record industry because the sales of these records tend to be lower than most other genres."

—Randy Sills

Dance club DJs try hard to break new artists—with little help from radio programmers

claims that even with more radio exposure and the ongoing art of the deejay mixers, "dance is often considered the black sheep of the record industry, because, barring cross-overs like Mariah Carey, the sales of these records tend to be lower than most other genres."

Part of the problem is the lack of attention given to promoting dance music through videos. "Most of those that do get made have to rely on the 75 local outlets around the country for exposure," he offers. "In Europe, where dance music is king, MTV plays dance videos constantly, but in America, the network has other priorities based, again, on statewide record industry economics."

The type of music played in the clubs on any given night varies from the well-known like Carey and Patti LaBelle to strictly dance up-and-comers like Christine W (whose "Feel What You Want" was recently Number One of *Billboard's* Dance Chart), Julie Roberts and Ralph Falcon. Often times, even ballads become dance hits thanks to technology (most recently, Carey's "Anytime You Need A Friend"), and once in a while an old dance floor smash can be revived thanks to movie soundtrack exposure (as with Aretha Franklin's recently hot again "Jump To It").

And then there's the occasional instrumental oddity like Paul Hardcastle or Deep Forest. "There is so much coming and going among deejays, so many recurring hits, so many charts that the face of club music is always changing," Sills believes.

As someone who came of age when vinyl was all the rage, Sills is also pleased to note that dance is the one arena where the LP is alive and well, despite an increase in the amount of deejays who travel with CDs. "Most of the product we get is on the 12-inch format," he says. "And many of the deejays who don't belong to a pool still buy whatever's available on vinyl because it's so much cheaper. Vinyl imports are hugely important to any jockey who takes his work seriously. Clubgoers will often ask deejays if they can purchase tapes of the deejay's mixed programs, and the large population who love this music do take it to heart and seek it out. The deejay is a crucial source of information when some of the music they play is unavailable in regular stores."

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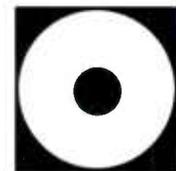
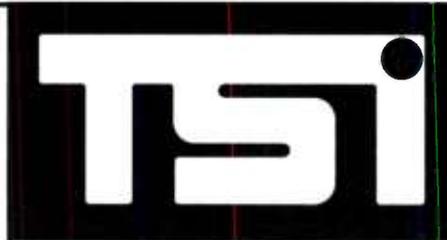
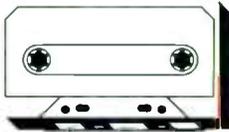
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It's been said you can never know too much about your job. In the fast changing music world, this is especially true. What follows is a select listing of SoCal Music Schools and the various programs they offer. This directory is meant as a tool to help you choose the school that best suits your musical needs. Be sure to call for an in-person appointment to ensure the school offers the right program and admission costs for you.

Compiled by Tom Kidd

**┆ A RICHMAN PIANO/
SYNTH TRAINING**

7616 Lindley Ave., Ste. F
Reseda, CA 91335
818-344-3306
Contact: Howard Richman
Program: Private professional instruction
Degree: None
Duration: Customized to individual student needs
Cost: Call for rates
Notes: Training in every talent needed by the modern pop musician including sight reading, improvisation.

┆ ADG PRODUCTIONS

15517 Cordary Ave.
Lawndale, CA 90260
310-379-1568
Contact: Andrew Gordon
Program: Various, including keyboards. Instruction from beginning to advanced—songwriting, arranging, producing, sequencing, programming.
Degree: None
Duration: Varies
Cost: Call for rates
Notes: Has published eight books/cassettes/instructional packages which are available at over 500 music stores throughout the world.

**┆ CALIFORNIA INSTITUTE
OF CONCERT SOUND
ENGINEERING**

2201 E. Winston Rd., Ste. J
Anaheim, CA 92806
714-776-7414
Contact: Jim Paul, Director
Program: Concert Sound Engineering
Degree: Certificate
Duration: 15 months
Cost: Call for tuition
Notes: Comprehensive education in concert engineering with emphasis on

mixing skills, system set-up and design and monitor engineering. Successful graduates are qualified for employment by touring companies, concert halls, nightclubs, churches, etc.

**┆ CALIFORNIA INSTITUTE
OF THE ARTS, SCHOOL OF
MUSIC**

24700 McBean Parkway
Valencia, CA 91355
805-255-1050
FAX: 805-254-8352
Contact: David Rosenboom
Program: Composition (includes computer music and technology)
Degree: BSA, MSA
Duration: 4 years
Cost: \$13,000 for basic tuition
Notes: Fully accredited college curriculum

**┆ CALIFORNIA STATE
UNIVERSITY,
ODMINGUEZ HILLS**

1000 Victoria Ave.
Carson, CA 90731
310-516-3543
FAX: 310-516-3971
Contact: Dr. Rod Butler
Program: Audio Recording and Music Synthesis (ARMS)
Degree: BA
Duration: 4 years
Cost: \$505-\$808 per semester
Notes: Accredited college curriculum

**┆ CALIFORNIA STATE
UNIVERSITY, ODMINGUEZ
HILLS EXTENSION**

1000 Victoria Ave.
Carson, CA 90731
310-516-3543
FAX: 310-516-3971
Contact: William Davila
Program: Beginning Guitar Workshop
Degree: None

Duration: 15 two-hour meetings

Cost: \$112
Notes: Learn the rudiments of guitar playing including chords, strums, finger picking and reading music. Includes popular styles as well as classical technique.

Contact: William Davila
Program: Contemporary Guitar Workshop
Degree: None
Duration: 15 two-hour meetings
Cost: \$112

**┆ CALIFORNIA STATE
UNIVERSITY, LONG BEACH**

1250 Bellflower Blvd.
Long Beach, CA 90840-8002
310-985-4781
Contact: Admissions office
Programs: Various emphases including woodwinds, chorale, brass, percussion, music history, music education, electronics, new music, keyboards, commercial music.
Degree: Bachelor of Arts (teaching), Bachelor of Music (performing). Also, masters programs in art and music.
Duration: 4 years
Cost: Call for tuition
Notes: Requires admission to university plus audition and music theory test to determine placement.

**┆ CALIFORNIA STATE
UNIVERSITY, LONG BEACH
EXTENSION**

1250 Bellflower Blvd.
Long Beach, CA 90840-8002
310-985-5561
FAX: 310-985-8449
Contact: Bernie Pearl
Program: Learn to Play the Blues (57-minute self-help video) and Acoustic Blues Guitar Intermediate/Advanced.

Degree: None
Duration: 6 two-hour sessions
Cost: \$24.95 (video), \$80 (class)
Notes: Focuses on repertoire of major acoustic stylists including: Lightnin Hopkins, Robert Nighthawk (slide), Mississippi John Hurt, Mance Lipscomb and Fred MacDowell. Also emphasizes improvisation.

**┆ CALIFORNIA STATE
UNIVERSITY, NORTHRIDGE**

18111 Nordhoff St.
Northridge, CA 91330
818-885-3184, 818-885-3181
Contact: Admissions office
Program: Diverse with emphasis on very liberal arts. Includes music therapy, education and jazz studies.
Degree: Bachelor of arts or Bachelor of Music. Also, graduate program
Duration: 4 years
Cost: Call for tuition
Notes: Contact music department for audition dates. Must also enroll in university.

┆ EVERYWOMAN'S VILLAGE

5650 Sepulveda Blvd.
Van Nuys, CA 91411
818-787-5100; 213-873-4406
Contact: Karen Dolin, Barbara Greenspan, Martha Riley, Galen Wilkes
Program: Various courses in piano, guitar and voice. Past specialized classes include ragtime.
Degree: None
Duration: 6-8 weeks
Cost: \$60-\$100 per course
Notes: Everywoman's Village is a non-profit corporation dedicated to self-understanding and creative expression through the joy of learning.

**┆ GLENDALE COMMUNITY
COLLEGE**

1500 N. Verdugo Rd.
Glendale, CA 91208
818-240-1000
Contact: Admissions office
Program: Comprehensive music program preparing students for university admission. Includes emphasis on guitar, voice, theory, history, chorale, concert band and orchestra.
Degree: None
Duration: 2 years
Cost: \$13 per unit plus \$22 per unit in fees
Notes: Most classes are open without an audition but they still may require prerequisites.

┆ GOLDEN WEST COLLEGE

15744 Golden West St.
Huntington Beach, CA 92647
714-895-8780
Contact: Scott Steidinger
Program: Commercial Music/Recording Arts.
Degree: Yes
Duration: 2 year program
Cost: Call for tuition and admissions information
Notes: Model program with 24-track and 16-track rooms controlled by Macintosh computer system and various software programs. Offers cross discipline learning with Television Production and Operations and Theater Technology programs.

┆ LEARNING ANNEX

11906 Wilshire Blvd., #26
Los Angeles, CA 90025
310-478-6677
Contact: Toby Berlin
Program: L.A.'s most eclectic class offerings. Popular titles have included "How To Start And Run Your Own Record Company" and "How To Be A

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Degree: None

Duration: Usually 3-hour seminars

Cost: \$30-\$40. Membership discount.

Notes: Classes are relatively inexpensive and don't require a huge time commitment, making it easy to check out new experiences to pursue in the future.

└ **LONG BEACH CITY COLLEGE**

4901 E. Carson St.
Long Beach, CA 90808
310-420-4309

Contact: Priscilla Remeta, George Shaw

Program: Commercial Music Program

Degree: Certificate

Duration: 2 years

Cost: Call for tuition and admission information.

Notes: Facilities include 24-track, 16-track, 8-track, 4-track as well as 8- and 24-track ADAT studios. Has state-of-the-art MIDI classroom with 21 individual computer-controlled songwriting stations. Newly renovated facilities. Also has full TV and video production facilities.

└ **LOS ANGELES HARBOR COLLEGE**

1111 Figueroa Place
Wilmington, CA 90744
310-518-3510

Contact: Adell Shay

Program: Course topics have included voice, electronic keyboard and country fiddle.

Degree: None

Duration: Six weeks

Cost: \$40-\$50 per course

Notes: Instructors are experts in their fields who bring hands-on, practical information to the classroom.

└ **LOS ANGELES RECORDING WORKSHOP**

12268 Ventura Blvd.
Studio City, CA 91604
818-763-7400

Contact: Christopher Knight, Annebritt

Program: Recording Engineering Program/Video Engineering Program.

Degree: Certificate

Duration: 300 hour music, 300 hour video or 600 hour combination

Cost: Call for rates. Around \$3,000.

Notes: Hands-on training facility calling itself a "driving school for audio and video training." Facilities include three 24-track multitracks, 16-track and 8-track in three-fully equipped recording studios.

└ **LOS ANGELES VALLEY COLLEGE**

5800 Fulton Avenue
Van Nuys, CA 91401
818-988-3911

Contact: Community services office

Program: More dance than music, although past topics have included how to sing karaoke.

Degree: None

Duration: Varies, but usually six weeks

Cost: Near \$50 per course
Notes: Minimum enrollment is necessary to maintain each class. Unless the minimum is reached before the first meeting of the class, it will be cancelled.

└ **LOYOLA MARYMOUNT UNIVERSITY**

Lily Blvd. at 80th St.
Los Angeles, CA 90045
310-338-3033
FAX: 310-338-3030

Contact: Patricia Oliver, John Michael Weaver

Program: Recording Arts

Degree: BA

Duration: 4

Cost: \$20,000 per year
Notes: Emphasizes both the art of music recording and the creative use of sound in film and television. An interdisciplinary course of study requiring classes in mass communications, the art of cinema, screenwriting, acoustics, recording technology among others.

└ **MUSICIAN'S INSTITUTE OF TECHNOLOGY**

1655 McCadden Pl.
Hollywood, CA 90028
213-462-1384
800-255-PLAY

Contact: School advisor

Program: Bass, percussion, keyboards, vocals, guitar

Degree: Certificate

Duration: 1 year/6 months/3 months/10 weeks

Cost: \$7,800 per year plus \$100 registration. \$4,800 for six months, \$1,900 for two months, \$2,400 for 10 weeks.

Notes: Best known and most prestigious school. Complete training for the up-and-coming musician.

└ **SHAPING YOUR SOUND VIDEOS**

8536 Venice Blvd.
Los Angeles, CA 90034
800-777-1576, 310-448-7880
FAX: 310-558-7891

Contact: Andy Romanoff, Rosey Guthrie

Program: Sound Recording Education on Videotape and various others

Degree: None

Duration: Five tape series with six-hour duration

Cost: \$99.95 for series or \$29.95 each

└ **SOUND MASTER RECORDING ENGINEER SCHOOL**

10747 Magnolia Blvd.
N. Hollywood, CA 91601
213-650-8000

Contact: Barbara Ingoldsbys

Program: Record Engineer/Video Production

Degree: Certificate

Duration: 9 months

Cost: Call for rates
Notes: Fully accredited school offering training in Recording Engineering, MIDI, Video Production, Technical Maintenance, Mastering and Synchronization. Three studios.

└ **TREBAS INSTITUTE**

1640 N. Gower
Hollywood, CA 90028
213-467-6800

Contact: David P. Leonard
Program: Recording Arts & Sciences and Music Business Administration.

Degree: Diploma

Duration: 11 months/6 months

Cost: Call for rates

Notes: 100 courses in 11 tracks of study including music, production, synthesis and MIDI, video, computers, digital, audio engineering theory and studio recording, electronics, music business, management and general education. Accredited.

└ **SOUTH BAY ADULT SCHOOL**

600 Diamond Street
Redondo Beach, CA 90277
310-372-1213, 310-372-5456

Contact: Mark Fitchett, Randy Lee

Program: Mostly beginning and intermediate courses in guitar and piano. Covers blues and rock styles.

Degree: None

Duration: Six weeks

Cost: \$14-\$28 per course

Notes: Two locations

└ **SOUTHERN CALIFORNIA CONSERVATORY OF MUSIC**

8711 Sunland Blvd.
Sun Valley, CA 91352
818-767-6554; 818-768-6242

Contact: Richard Taesch

Program: Young preparatory for ages 6-15. Adult

preparatory for adult beginners and non-degree students.

Conservatory for Bachelor of Music, diploma and certificate students.

Degree: BA, diploma or certificate

Duration: Varies depending on student progress

Cost: \$315-\$420 per course, per quarter.

Notes: SCCM is a private, nonprofit, racially non-discriminating academic institution. Braille music

instruction is offered both privately and in class. Classes may be taken individually.

└ **TORRANCE ADULT SCHOOL**

23751 Nancy Lee Lane
Torrance, CA 90505
310-533-4454

Contact: Ann Smisek

Program: Offers mostly beginning and intermediate courses in guitar and piano including specialized genres such as blues, boogie and rag.

Degree: None

Duration: Six weeks

Cost: \$15-\$25 per course

Notes: Four locations

└ **UCLA EXTENSION**

10995 Le Conte Ave.
P.O. Box 24901
Los Angeles, CA 90024
310-825-9064

Contact: Lisa Brewer

Program: Various, including certificate programs in the music business, songwriting, recording engineering, electronic music and film scoring.

Degree: Certificate

Duration: Varies, depending on course of study

Cost: \$100-\$150 candidacy charge. \$250-\$650 for class

Notes: Offers both fundamental training and the most current information on evolving skills and technologies. Courses may also be taken individually.

└ **UNIVERSITY OF SOUTHERN CALIFORNIA**

USC-School of Music, MUS 409
Los Angeles, CA 90089-0851
213-740-6935

Contact: Richard J. McIlvey

Program: Bachelor of Science in music recording

Degree: Bachelor of Science

Duration: 4 year

Cost: \$35,000 per course of study

Notes: Write or call for brochure

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MUSIC EDUCATION

By Tom Kidd

I started in the music business as a songwriter. Then, somebody taught me the proper way to write songs. Now, I can't do it at all.

My education was probably wasted on my youth. Knowledge has no intrinsic value. It only becomes valuable when applied. How to utilize information is one thing you cannot be taught in a classroom situation or one-on-one instruction. As conservatory-trained John Nelson, trumpet player for Meridian Arts Ensemble, explains it,

"Things I have done in my career are things I didn't learn in school. The education I received was from the real world." Formal classes or lessons ideally give you three elements: a basic knowledge of music, the ability to work with other people and contacts within the industry via working professionals doubling as instructors.

The point of education is to keep providing yourself with input. Input is the one thing that all respondents to this survey agree is indispensable

to the artist, no matter what the level. It's "better to have it than not to have it," says producer Louie Louie. That's not the whole story, he continues, "it goes beyond education. You have to be inspired. If you do what you love success will come."

To get an overview of how musicians and people in the industry feel about a formal music education, we conducted the following anonymous survey which produced these results:

Q: HOW MUCH OF AN EDUCATION DO YOU HAVE?

- Some high school **10%**
- High school **17%**
- Some college **27%**
- College **43%**
- Grad school **3%**

ANALYSIS: There are a few surprises here. The most prominent is that almost 50 percent of the working or signed musicians interviewed have college degrees. It would be a mistake to make a correlation between success and education, however. Though there are a paltry number of musicians with less than college experience in the upper echelons of the business, there are more than a few college educated players who have not yet been able to use their knowledge to gain a footing in music. Of those with college degrees, it's amazing to see what they've studied. Kailin from Soul Shock, for instance, has a Danish economics degree, sax man Sal Marquez from *The Tonight Show* originally studied accounting and the Tubes' Fee Waybill has his bachelors in social science. What's most shocking is that ten percent failed to complete high school. If someone offers you something for free—in this case an education—why wouldn't you accept the offer?

Q: DO YOU HAVE ANY FORMAL MUSIC TRAINING OR EDUCATION?

- Yes **70%**
- No **30%**

ANALYSIS: Just about everyone surveyed has had at least some formal training. The most popular types are lessons on piano or guitar, though voice training is also popular. Just because people have music education, however, doesn't mean they use it. Steve Driver studied piano and violin in both theory and practice. With his namesake band, he plays keyboards and guitar by ear.

Q: WHAT KIND OF TRAINING OR EDUCATION DO YOU HAVE?

- Private lessons **40%**
- Classroom **60%**

ANALYSIS: "There's nothing like having direct human contact," says Hummingbird drummer John Lacques. That's something more rare in classroom situations than in private study, yet, surprisingly, more people got their education in group than in one-on-one situations. This is most likely because the classroom is associated with the diploma, something the more serious—and the most consistently employed—among those polled deemed of utmost importance.

Q: HAS YOUR MUSICAL EDUCATION/LACK OF MUSICAL EDUCATION HELPED OR HURT YOU?

- Helped **78%**
- Hurt **6%**
- Both **6%**
- No opinion **10%**

ANALYSIS: Having a formal education seems to have a helpful effect, though not always right away. As guitarist Laurence Juber explains it, "In the short term...getting into Wings had nothing to do with college. But if you want longevity, such as being a session player or getting into scoring, you need an education." Players such as Wonderboy drummer Paul Presson agree. He says his education "hurt me a little until I could forget I knew it. You definitely have a snobbery." On the other side of the fence, many, but not all, of the people who never formally studied music feel they made the right decision. Drown's Lauren Boquette says, "I'm on Elektra Records and I'm doing fine. Nothing helped but me teaching me things I want to learn about." He would have to argue that point with the Housewives' Hope Juber, who says her lack of formal education both helped and hurt her. "It's hurt me in that I have no way of expressing melody because I can't write it down or play it on an instrument," she says. "Where it's helped me is

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I don't know the rules so I don't know when I'm breaking them."

Q: HOW VALUABLE WAS YOUR MUSICAL TRAINING/EDUCATION TOWARD HELPING YOUR CAREER?

Very **43%**
Some **30%**
Not at all **27%**

ANALYSIS: "There's so little music in the music business," John Stevens from Chapter 29 points out. This is a sentiment echoed by many. "No amount of music education is going to help you in the business," says Wonderboy's Robbie Rist, trying to more firmly draw the line between music and the music business. Because this question ultimately has two different subjects, responses were relatively evenly distributed. Music business is very seldom taught as part of a music curriculum. Pure music is a language only spoken in the upper echelons of the business. Until that level is reached, one may experience the world as does songwriter Shakeh. "In terms of my ear, it helped; in terms of my fears, it hurt," says the musician who admits much of her career has involved "trying to overcome what other people have taught me."

Q: DO YOU PLAN ON TAKING ANY FORMAL MUSICAL EDUCATION IN THE FUTURE?

Yes **60%**
No **33%**
Maybe **7%**

ANALYSIS: Even those who spoke out against music education in general admit they plan to take some education in the future. This ranges from the research doctorate on Native American music being pursued by guitarist Marc Anton, to former Precious Metal/current Mrs. Fletcher lead vocalist Leslie Knauer's pursuit of more one-on-one training. For Karen Mason, former understudy to Glenn Close in the Los Angeles production of *Sunset Blvd.*, continuing education is an important part of her business. "I really love studying singing because you fall into bad habits," she says. Of those who came out against

continuing their education, few were as vocal as Crying Blue Sky's bassist Mary Kay. "Nobody even cares whether you can play or not," she says. "They only care if the song is good and whether or not you can pull it off."

Q: DO YOU READ MUSIC?

Yes **73%**
No **27%**

ANALYSIS: Playing songs without reading music—Paul McCartney notwithstanding—is like driving a car without an engine. Not everyone starts out playing original music. Not everyone has an ear capable of pulling songs from the radio. How else do you build your repertoire?

Q: DO YOU TRANSCRIBE MUSIC?

Yes **57%**
No **43%**

ANALYSIS: That over half of those responding can transcribe music is astounding considering the amount of patience, not to mention the mathematical skills, required to successfully pull it off.

Q: WHAT INSTRUMENT DO YOU PLAY?

Vocals **35%**
Guitar **28%**
Keyboards **15%**
Drums **10%**
Bass **6%**
Horns **6%**

ANALYSIS: It came as no surprise that the lead instruments—vocals, guitar and keyboards—were most interested in responding to our survey. What's interesting here is the huge number of people who play more than one instrument. Such is the case with Dwight Twilley. Principally known as a guitarist and vocalist, he likes to occasionally compose on the piano. Since he doesn't know how to properly play the instru-

ment, he finds himself freed of any preconceived notions or rules. Others have trained on one instrument only to make their reputations with another. Such is the case with Shepherd Stevenson (trained on piano and guitar) and Peter Fletcher (a classical voice major) who now play drums and vocals/guitar respectively with Pygmy Love Circus.

Q: ARE MUSIC EDUCATIONAL VIDEOS A VALUABLE LEARNING TOOL OR JUST A QUICK WAY FOR SOMEONE TO MAKE MONEY?

Learning tool **33%**
Way to make \$ **13%**
Both **41%**
Don't know **13%**

ANALYSIS: Like any learning tool, music videos are only as valuable as the user makes them. Most videos, explains guitarist Craig Goldy, who has himself marketed two, are designed with "a high-powered emphasis on someone's name. The valuable ones stress rules and framework, for instance, demos and formats." Whether they are valuable depends on who's doing them and the format they lay out, says drummer Bruce Gary. The good ones "want to convey something that touches you emotionally," says the former Knack member. According to another drummer, Kevin Thompson of Shiloh, because few stress these basic frameworks, they are probably best recommended for the seasoned player looking for pointers rather than the fledgling musician just starting out. "I think once you're advanced and know the basics and fundamentals, they're a great asset," he says. What a seasoned player such as keyboardist/session man Skip Van Winkle looks for is this: "You get to watch their hands and watch the moves and fingerings," he says. "If I wanted to analyze Dr. John, I'd want to watch them." Session keyboardist Kiki Ebsen notes that, as a beginner, she did find videos useful. One how-to video, she says "taught me to use a sampler in one night when it would have taken me a week if I had used the manual." Among those who dislike music educational videos is Slamhound's Joshua Todd: "If you're truly an artist, you can develop your music if you have a passion for it." MAG

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Corporate Sponsorship and Concert Tours

By Carla Hay

To be sponsored or not to be sponsored? That is the question that artists must ask themselves when planning their concert tours. At stake are performers' egos, career direction, image, artistic integrity and, of course, millions of dollars in profits.

The cost of taking a superstar act, such as Michael Jackson or the Rolling Stones, on the road can run at least three million dollars per show. But when a corporate sponsor steps in, it helps defray advertising and production costs, making a corporate sponsor look very attractive to artists who don't want to pay major expenses out of their own pockets.

Here's how it usually works: The artist is paid a fee by the sponsor; in exchange, the artist gives the sponsor the right to tour-related advertisements, which typically means the sponsor's name will appear on tickets, banners and signs at venues, the artist's merchandise (T-shirts and other souvenirs), as well as any radio, television or print ads.

The artist is expected to fully participate in corporate schmoozing during the tour (such as meet-and-greets with executives and retailers), exclusive giveaways and contests with the sponsor and, in some cases, the agreement to appear in or lend music to television commercials created specifically for the sponsor to promote the tour. If the artist does appear in a sponsor's television commercial, rarely will you see the artist actually holding the sponsor's product, because unlike other entertainers, recording artists are reluctant to specifically endorse products in advertising.

Corporate sponsorship can also affect prices of tickets: When an outside company bears much of the touring costs, there's less incentive for artists to charge extraordinarily high prices. There are many superstars who tour without sponsors and still charge reasonable prices for their tickets. But if the name is big enough and the tour is rare enough, autho-

ritized agencies will sell tickets for several times the regular asking price; this is especially true if the tour does not have a sponsor.

Beverage companies are easily the leading tour sponsors—and for good reason: When artists make concert appearances to promote their product, a beverage company sponsor can immediately sell its own product at the same venue in a way that an auto or phone corporation couldn't. Drinking is an essential part of the concertgoing experience for many fans, and the strategy of exposing them to and prompting them to buy a sponsor's beverage via paying to see their favorite artist is a mutually beneficial one.

Corporate sponsorship isn't limited to soft drink and beer companies, of course. MTV Networks, through MTV and sister network VH-1, can be a major player in the corporate sponsorship games. Janet Jackson's most recent trek is among the many tours that have benefited from MTV's involvement, while Paul McCartney's highly successful 1993 jaunt was sponsored by VH-1. Having MTV participate in a tour is also considered an attractive option for artists, since many of these artists feel that by making videos for MTV exposure, MTV is involved in promoting them anyway.

Budweiser and Miller Beer because the typical fans of these groups are of legal drinking age. Coca-Cola and Pepsi tend to sponsor artists like Whitney Houston, who appeal to wider age groups and subcultures.

Indeed, Pepsi's current slogan is "Be Young. Have fun. Drink Pepsi," and as Pepsi PR manager Gary Hemphill explains, "The artists we select to sponsor are all contemporary performers who mirror what's going on in pop culture. We like to pick artists who keep us young and relevant to what today's consumer wants. It's really the people—those who buy the records and go to the concerts—who dictate who gets our sponsorship."

Conversely, artists pick companies that they feel will enhance their public profile. Phil Collins is blunt when he explains why he chose Sears as sponsor for his 1994 North American tour: "Sears has a solid American image. Everywhere you go, Sears is right there, broadly across the middle of the country. This is precisely the audience I hope to reach with my artistic message."

A good deal of research is put into deciding whether or not a concert tour is compatible with the corporate sponsor. Among the crucial deciding factors are when the tour will hit the company's priority markets, if the artist is available during critical phases of marketing campaigns and how cooperative an artist will be in fulfilling the duties required in the contract. Typically, a sponsorship lasts about a year—which is approximately how long a regular tour lasts—but in some cases, particularly if it's a superstar act that has a proven sponsorship-friendly track record, corporations make deals that last longer than a year.

THE SELECTION PROCESS

How do artists hook up with sponsors? Sometimes sponsorship deals are made because the artists and their managers approach the corporations first. But other times—especially if it's a superstar—the corporations are the ones who solicit an artist's involvement.

Image and audience demographics play a key role in the pairing of the artists with the corporate sponsor. Classic rock acts like the Rolling Stones and ZZ Top are favorites of

CORPORATE NAYSAYERS

Having a corporate sponsor for a tour can be lucrative, but the practice has its share of critics, who believe it devalues an artist's integrity and is a form of "selling out." The majority of artists do not have corporate sponsors when touring, all for various reasons. Some acts such as Garth Brooks, Neil Young, Pearl Jam and the Black Crowes have publicly stated that they are against the idea of sponsorship and refuse to have it as part of their tours.

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corporate sponsorship. But as Gary Bongiovanni, editor-in-chief of the concert industry trade *Pollstar*, observes: "Corporate sponsorship isn't really controversial anymore. When the Rolling Stones decided to have Jovan sponsor their [1981-1982] tour, that was a big deal and the Stones got a lot of criticism for it. Now, it's so common to see big tours have sponsors. And when people go to a stadium, they're used to seeing company banners plastered everywhere." (The Rolling Stones have since teamed up with Budweiser for their 1989 "Steel Wheels" tour and this year's "Voodoo Lounge" tour.)

In an effort to change the image of corporate greed surrounding sponsored tours, many companies are including social consciousness as part of the package. It's not unusual for alcoholic beverage sponsors to have their artists give a "responsible drinking" message in the sponsor's commercials. Sponsors also pledge to get involved with charity fund-raising during the tour, as is the case with the Sears/Phil Collins collaboration.

CONCERT SERIES VS. CONCERT TOURS

It's become increasingly popular for companies to sponsor a concert series as opposed to a concert tour starring one artist. In Southern California, Taco Bell (a division of PepsiCo) has been involved in presenting a series of concerts in conjunction with promoter Avalon Attractions and music retail chains such as the Warehouse and Music Plus.

The first concert Taco Bell staged under this arrangement was an August 1993 UB40 concert at Irvine Meadows. Exclusive UB40 contests and giveaways were offered at Taco Bell stores throughout Southern California. As a result, UB40 sold out the 15,000 seat venue for the first time and there was a record thirteen percent sales increase at Taco Bell during that time period.

"Taco Bell has continued to work with Avalon Attractions, and it's been a great success," says Daniel Segal, VP of Marketing for Eric/Chandler Ltd., the company that organized the Taco Bell-Avalon Attractions partnership. "This summer, there was an Extreme Music Giveaway campaign, which was a big hit—people who bought certain drink cups at Taco Bell could win tickets, VIP passes and limo rides to Avalon shows. Taco Bell has given a great deal of advertising support and the company has distributed at least two million Avalon concert fliers so far. The foot traffic in Taco Bell stores has proven to be an extremely effective way of getting people to go to these concerts."

ARTIST SPONSOR LIST

Here's a partial list of recording artists and their corporate sponsors

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David Bowie • Pepsi
Brooks & Dunn • Miller
Jimmy Buffett • Corona
Eric Clapton • Budweiser
Phil Collins • Budweiser, Sears
Crosby Stills & Nash • MCI/1-800-COLLECT
Whitney Houston • Coca-Cola
Alan Jackson • Miller
Janet Jackson • MTV
Michael Jackson • Pepsi
Elton John • Miller
Barry Manilow • Procter & Gamble
Paul McCartney • VISA, VH-1
Lionel Richie • Pepsi
Rolling Stones • Jovan, Budweiser
Rod Stewart • Miller
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Other companies are also highly visible sponsors of concert series. Beer and soft drink corporations, along with entertainment manufacturers like Sony, are among the usual sponsors that make exclusive deals with venues or promoters.

Sometimes corporate sponsorship can cause booking problems when, for example, an act sponsored by Pepsi wants to play a venue that is owned by Coca-Cola. Usually, if there is such a conflict, the artist can play at a similar venue nearby or all involved parties negotiate a deal for the artist to play at the venue owned by the rival company.

SMALLER ACTS AND SPONSORSHIP

Obviously, major corporations want the big names and the big tours. But where do smaller acts—the ones that aren't coliseum draws—fit into the picture?

Several companies, including Miller and Anheuser-Busch, sponsor regional acts that have significant followings in their area and play frequently enough (at least 100 shows a year) to be considered a regular concert draw. Typically, these acts (many are local, unsigned artists) agree to hang the company banner at their shows in exchange for a fee to help pay for the artist's expenses.

According to Steve Knill, Senior Director of Entertainment Marketing at GMR Marketing, the company that organizes Miller concert sponsorships: "The hardest acts to sponsor are the ones that play theaters and mid-sized



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DO'S & DON'TS OF SPONSORSHIP

- **Have a red-hot career. Remember when [M.C.] Hammer was synonymous with Pepsi? Or when you couldn't escape those New Kids on the Block commercials for Coke? It's doubtful that these artists will be offered mega tour sponsorship deals again. Half-filled concert halls and a long hiatus from the public eye will get an act dropped faster than you can say "has-been."**
- **Get to know everything you can about a sponsor before entering a deal with the company. Public relations and financial disasters can be avoided if the artist makes sure that all aspects of the company do not conflict with personal, political or religious beliefs.**
- **Don't schedule a tour only a few months in advance. The business cycle of corporate giants is much longer than what we see in the music industry. Corporate sponsorship of a big tour needs to be planned at least twelve to eighteen months in advance.**
- **Have an accessible and reliable support team. Corporate sponsors avoid artists who have managers, agents, lawyers, publicists or record company personnel who have a flaky reputation or a pattern of doing bad business deals.**
- **Don't get caught up in any scandals. In perhaps the most infamous example of a sponsor distancing itself from an artist, Pepsi severed ties with Michael Jackson's "Dangerous" world tour in 1993 after Jackson was accused of child molestation and the tour was subsequently canceled. Even though the soft drink giant pulled out from that particular tour, Pepsi spokesman Hemphill is quick to emphasize: "Michael Jackson has been the most successful collaboration we've had with a music artist. He'll always be connected to Pepsi in some way."**

venues because, unlike popular local bands, they don't play enough in one specific geographical area for us to market the product to consumers in a particularly effective way. And the mid-level artists usually aren't household names, so they're not big enough for a national television ad campaign. One thing a lot of people don't realize is that if a major artist gets a one million dollar fee for a concert appearance, it costs three to eight million dollars for things like manpower, support and

advertising...Celebrity endorsements carry risks. But when a product is linked to a tour, the sales results often make it worth the risk."

Corporate sponsorship is just another financial aspect of the music business that artists—from unsigned bands to acts that easily sell out stadiums—must come across at one time or another. Whether for or against the idea, the payoffs are big enough so that corporate sponsorship of concerts looks like it's here to stay. MC

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Collective Soul

Label: Atlantic
Manager/Contact: Bill Richardson
Address: 2630 Northside Dr., Atlanta, GA 30305
Phone: 404-350-0789
Booking: ICM
Legal Rep: Jonathan Haft
Band members: Ross Childress, Dean Roland, Shane Evans, Will Turpin, Ed Roland.
Type of music: Rock & Roll
Date signed: April, 1994
A&R Rep: Jason Flom



Season to Risk

Label: Red Decibel/Columbia
Manager/Contact: Staci Slater
Address: 7211 Santa Monica Blvd. #2, West Hollywood, CA 90046
Phone: 213-883-0360
Booking: Scott Weiss, Electric Artists
Legal Rep: Bill Berrol
Band members: Steve Tulipana, Duane Traver, Paul Malinowski, Chad Sabin
Type of music: Alternative
Date signed: Summer, 1992
A&R Rep: Benji Gordon



Nu Soul Habits

Label: Motown
Manager/Contact: Eddie Towns, Jr.
Address: c/o Motown Records, 6255 Sunset Blvd., Los Angeles, CA 90028.
Phone: 213-468-3500
Booking: Famous Artists (pending)
Legal Rep: Robert H. Lieberman
Band members: Eddie Towns, Tonye Hilmon
Type of music: Soul
Date signed: Oct., 1991
A&R Rep: Steve McKeever

The tale of Collective Soul coming to record their debut, *Hints, Allegations, And Things Left Unsaid*, for Atlantic is not an overnight success story, but it is an unexpected one. Lead singer/songwriter/guitarist/producer Ed Roland had disbanded the original Collective Soul a year and a half previously in order to concentrate on securing a publishing deal. It was time to try a new direction, he figured, after twelve years of recording demos, playing out and being in bands. "Call it a young middle-age crisis," he says. "I just knew I had to do something, so I put together a songwriter demo, figuring I'd write tunes for other people." He recorded fourteen songs playing 90 percent of the instruments and self-producing the package.

This demo ended up in the hands of a radio station near his Stockbridge, GA home base. They liked what they heard and played the tape, leading to the need for live shows. Re-enter former band mates Ross Childress on guitar and Shane Evans on drums. They were joined by new guitarist Dean Roland and bass player Will Turpin. All the band members but Roland are in their early Twenties, but the age difference doesn't bother the 30-year-old band leader. "They keep you young," he says.

It was at the request of longtime manager Bill Richardson, originally introduced to Roland by a mutual friend, that the new Collective Soul pressed up their own CD, the same product that would be re-mastered to add low end for their Atlantic debut. They sent this CD to the local college station, Atlanta's influential WRAS-FM. Roland says this move was very surprising because the radio station had never added an independent before. The single, "Shine," became the station's most requested song, leading stations all over the Southeast to play the track. All that airplay started moving product, with 16,000 units moving out of Orlando, FL in a quick two months. Before long, Atlantic Senior VP Jason Flom flew down to see them live and signed them on the spot.

The upside to how the band got signed was that there was very little work to do, aside from the previously mentioned remastering, to get the CD in the stores. The downside was that the songs seem old to the band. A couple of cuts date from the 1991 Collective Soul. The rest were written in 1993. Still, Roland points out that the songs are new to the audience. "We're excited," he says about playing out. "It's exciting for people to hear our music for the first time."
 —Tom Kidd

Let me tell this story," says excited Season to Risk vocalist Steve Tulipana as his bandmates nurse their drinks. "I love to tell this story."

It's just after noon and they haven't had much sleep the night before so talkative guitarist Duane Trower, kind-of-talkative bassist Paul Malinowski and not-talkative-at-all drummer Chad Sabin return to nursing their mostly non-alcoholic drinks. The tape deck goes on but I don't expect much since Tulipana had already told me back at Sony's west side offices that his band's signing a deal with Minneapolis-based Red Decibel, which just happened to coincide with the independent label working out a production deal with entertainment giant Sony/Columbia, was a "fluke."

This all came about because the band from Kansas City, Missouri wanted to play out. "We made some demos because we wanted to tour, a midwest tour of whatever," the singer with dark hair explains. "We never really sent our stuff to labels. We didn't want to. We didn't have anything we thought was cool enough." They gave a man, who Tulipana prefers not to name, press kits, twenty tapes and two months to come up with a tour. In the meantime, the band took time off from their day jobs and sat around.

It was to be a long wait. No shows materialized. But they did get a call some six months later from Red Decibel inviting them to play the Minneapolis area.

"We're like, 'Yeah, but how did you get our tape?'" says Tulipana. "We had no idea. We finally figured it out. He got it from that guy who sent it to him."

Because Red Decibel was negotiating their current production deal with the larger label, which gives Columbia first shot at anything interesting, the guys who doubted their material's coolness factor were suddenly signed to a major.

But this not the end of the story. "This is the best part," Tulipana says, just before his burger arrives. "After we recorded the album, we were still booking shows ourselves. Then another friend started working for that same agency that didn't get us our shows. He promised to give us a bunch of numbers on the side without telling his boss, who was the guy who never booked a show. We get up there, there were like seventeen of our tapes from before. So the guy only sent out three tapes. And one of them got us signed."
 —Tom Kidd

There's a lot of history to Nu Soul Habits. Lead guitarist/vocalist Eddie Towns and singer Tonye Hilmon created their first disc, *Meant To Be*, from the inspiration they found in classic soul artists like Aretha Franklin, the Isley Brothers, George Clinton and Sly Stone. It seems they were born to record for Motown, Berry Gordy's label that was the pinnacle of soul success.

But this was an alliance that almost didn't happen. Though Motown built a legend on bands that didn't sound much different from Nu Soul Habits, at the time Towns and Hilmon were brought to the label, the machinery was apparently geared to some other style. This explains, in part, what took Nu Soul Habits over two years between the time they signed the deal and the time the disc hit the airwaves.

"This project was different," explains the talkative Towns. "It took time to develop. It was a cautious thing because we wanted to find the right audience. And time does fly."

It's been almost a decade since a mutual friend introduced Towns and Hilmon and suggested they co-write some songs. Each had come to Los Angeles as solo artists "searching for gold" in Towns' words.

There was an "instant chemistry" between them, yet it wasn't until five or six years ago that they decided to work together as an act. "We're cool separately but we're cooler together," Towns now admits.

It was a chance meeting with Alan Melina at Warner/Chappell distributed Playful Music that sent Nu Soul Habits on their current path. Melina had heard some of work Towns had done as a session player on a friend's demo and wanted to hear more. Towns played him some Nu Soul Habits prototype tapes. Melina liked what he heard and signed Towns to a publishing deal.

Through the publishing deal and NSH's constant shopping of their tape, Steve McKeever heard it.

"The first reaction at A&R was that they liked the tape but didn't think it would work," Towns explains. "You've got to remember, hip-hop was at its peak four years ago. Timing was the whole thing."

It took a long time, according to Towns, for the record to come out even after the deal was done.

"We created a rebirth of the whole project," he concludes. "I feel people are really getting behind it."
 —Tom Kidd

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Guitarist Larry Carlton (center) at West L.A. Music with the guitar department's Danny Dugan (left) and Derek Snyder (right).



West L.A. Music's Sandy Sobel (left) greets blues guitarist Robben Ford during his Fender guitar clinic at West L.A. Music.



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SUBMISSION GUIDELINES

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

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

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



Alien Strange

Contact: Steve Raymond
619-578-6890

Seeking: Label Deal
Type of music: Metal

Production 7
Songwriting 5
Vocals 5
Musicianship 6

Average

1 2 3 4 5 ★ 7 8 9 10

Comments: Alien Strange scored most of their points in the musicianship and production areas—important though they may be, they aren't as necessary to a career as songwriting, which came up with only average grades. The vocals were powerful and the backing vocals did add some depth. All the song parts were there but they just missed. This is a band on the right musical track.



Truth

Contact: Wesley Gee
213-464-7054

Seeking: Label Deal
Type of music: Power Rock

Production 5
Songwriting 3
Vocals 4
Musicianship 5

Average

1 2 3 ★ 5 6 7 8 9 10

Comments: Highest scores were achieved in the musicianship and production categories but those most important—songwriting and vocals—suffered the most. The vocals appeared to be mixed too low and had an incredible amount of echo which really washed out the voices. The songs were generally weak and need lots of work. A good idea would be to start from scratch.



Melt

Contact: Record Way Mgmt.
818-893-0258

Seeking: Label Deal
Type of music: Rock

Production 4
Songwriting 5
Vocals 5
Musicianship 5

Average

1 2 3 4 ★ 6 7 8 9 10

Comments: Melt plays rock music but with a pop twist. The production was clear and crisp but could have better served the songs rather than the musicians. The songs themselves had too many syncopations which made the tunes choppy. The difficulty was with the guitarist who played some very messy leads. More work on the songs and the performances and you could go far.



majority Dog

Contact: Starkravin' Management
818-345-0311

Seeking: Label Deal
Type of music: Rock

Production 5
Songwriting 6
Vocals 5
Musicianship 5

Average

1 2 3 4 ★ 6 7 8 9 10

Comments: This Ventura County quintet submitted a full, ten-song cassette. The band scored above average in the songwriting department by virtue of their fresh performances on songs like "The Mighty Tiger" and "Big Black Car." There were also some nice acoustic passages. Overall, this act just needs to keep writing because they're getting close to some special material.



Crossfire

Contact: Crossfire
714-666-6314

Seeking: Label Deal
Type of music: Rock

Production 4
Songwriting 3
Vocals 4
Musicianship 3

Average

1 2 3 ★ 5 6 7 8 9 10

Comments: As musicians, the guys were tight and competent but clearly there were no songs to be found anywhere. To make matters worse, it was incredibly difficult to understand anything sung by the lead singer. A good suggestion might be to work on material, take some vocal lessons and begin again with more of a pro tape. This demo tape should not go out to the industry.



Dead Pets

Contact: Art Sills
310-305-2802

Seeking: Management/Label Deal
Type of music: Alt. Rock

Production 5
Songwriting 4
Vocals 4
Musicianship 4

Average

1 2 3 ★ 5 6 7 8 9 10

Comments: With grungy vocals reminiscent of Sky Saxon and some poor mixes, this demo tape was difficult to appreciate. Add to that the fact that the songs themselves were lackluster and the musicianship a tad below average and you realize that these guys have their work cut out for themselves. Forget about "the deal" and concentrate on the art. It'll get you there a lot sooner.



Michelle Nix

Contact: Michelle Nix
310-439-7451

Seeking: Management/Label Deal
Type of music: A/C

Production 4
Songwriting 3
Vocals 6
Musicianship 5

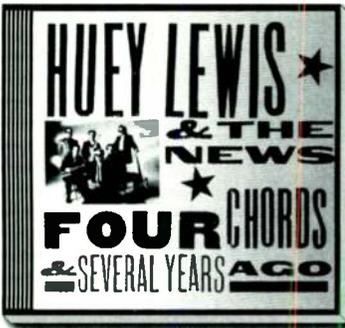
Average

1 2 3 4 ★ 6 7 8 9 10

Comments: Here's a clear case of a very fine vocalist with lots of emotion doing the wrong songs on her demo tape. The tunes, all written by outside writers, don't really do justice to Michelle's pretty voice. There's no stylistic consistency to the material. A producer needs to hand pick some hit material for this artist in order to truly showcase her vocal talents. This tape just doesn't do the trick.



DISC REVIEWS



Huey Lewis & The News
Four Chords & Several Years Ago
Elektra

1 2 3 4 5 6 **★** 8 9 10

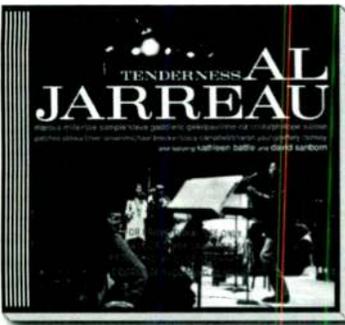
Producer: Stewart Levine
Top Cuts: "Function At The Junction," "Blue Monday"
Summary: Key to resurrecting a flagging career—reach back and twist the night away! Ain't nothing like the real deal, and Huey's News have a whole lot of fun returning to their bar band roots. Their choice of late Fifties to early Sixties sock hop gems range from hits to the obscure, but the focus is on exciting, live playing and bluesy grit. The main charm is the simplicity of both those chords and the production, which captures the rawness of the age. You can dance if so inclined, but it'll be hard to keep your toes still even if you're seated. Yes, Huey's rock & roll heart is still beating —**Jonathan Widran**



Erasure
I Say I Say I Say
Elektra

1 2 3 4 **★** 6 7 8 9 10

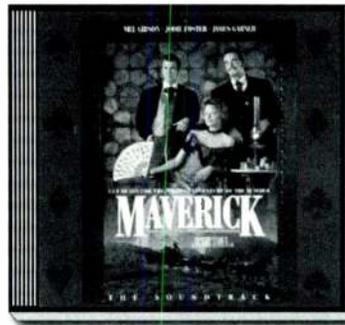
Producer: Martyn Ware
Top Cuts: "Always," "Run To The Sun."
Summary: There is a certain light-hearted appeal to the latest by these poor man's Pet Shop Boys, but the computer generated formula wears thin after a few tunes. Andy Bell's vocals soar, but the generic circus-like animation and effects around them dampen any possibility for soulfulness. The grooves are interesting at certain points, but soon lull the ears into an hypnotic trance which is as repetitive as the album title. The songwriting isn't as much to blame as the production technique, which reeks of the mid-Eighties and just isn't as relevant anymore. —**Wanda Edenetti**



Al Jarreau
Tenderness
Reprise

1 2 3 4 **★** 6 7 8 9 10

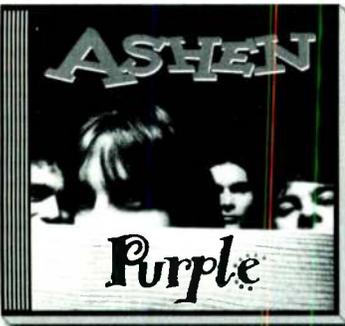
Producer: Marcus Miller
Top Cuts: "Mas Que Nada," "Try a Little Tenderness,"
Summary: Jarreau has a marvelous voice and a great gift for creatively jazzy interpretations, but only succeeds marginally in this concert before a studio audience. With the exception of a few scats, some solid all-star soloing and a touch of exotic rhythms, most of these covers are bland and overlong. You can't fault an artist for being too artsy, but Jarreau too often is working here with lackluster, slow arrangements. His best ballads have always had more bite, and his usual funky jazz approach makes few appearances in this cultured but subdued playground. —**Nicole DeYoung**



Maverick
The Soundtrack
Atlantic

1 2 3 4 5 **★** 7 8 9 10

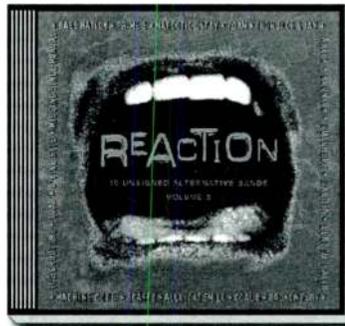
Producer: Various
Top Cuts: "A Good Run Of Bad Luck," "Ride Gambler Ride"
Summary: The good natured tone of the movie is reflected in this upbeat set comprised of all-star country contributions. With artists like Vince Gill, Restless Heart, Clint Black and Waylon Jennings, the collection could be viewed as nothing more than a marketing coup. But the songs are lively and entertaining, the production crisp, and the energy non-stop. Despite all the glitter, the most infectious pieces are the gem by Randy Newman (who scored) and the gospel choir on "Amazing Grace." Fun, lighthearted and spirited, this is one of the best song soundtracks of the year. —**Jonathan Widran**



Ashen
Purple
No label

1 2 3 4 5 6 7 **★** 9 10

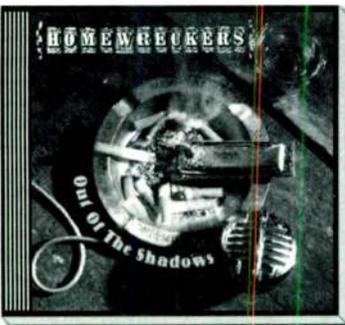
Producer: Roy Ashen and Joey Barclay
Top Cuts: "Purple."
Summary: Though it shares its title with the just-released Stone Temple Pilots compact disc, this *Purple* stands out on its own merits. Ashen plays a modern white boy soul, heavy on both lyrical introspection and irony. "The tune of love is often rhymed with a bittersweet plague." Joey Barclay sings in his best Paul Young. Lyrics are at once hopeless and hopeful; the music both danceable and soothing. Quite a good debut album that deserves to be heard more than it probably will be. To order the album, call 213-243-5060. —**Tom Kidd**



Various Artists
Reaction Volume 3
Reaction

1 2 3 4 **★** 6 7 8 9 10

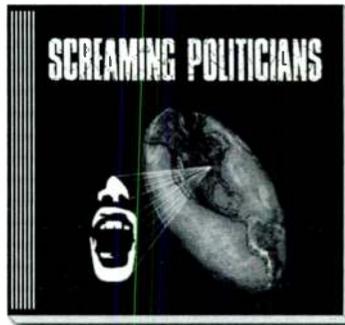
Producer: Philip Foxman
Top Cuts: "Humble Days," "Human Abuser," "Deserts."
Summary: In 1992, 17 New York bands set out to prove that you don't need 48-track digital studios and poofy hair to make important music. Reaction's third instalment in the series spotlights self-styled alternative bands. "Alternative" is interpreted broadly enough to embrace some old New Wave, more than a few metal bands and a couple of hip-hop acts. One of the best cuts is the one that's recorded the worst; Dakota's "Deserts." Neither inspired nor inspiring and infested with lengthy intros. Everything else sounds fine. Reaction, 49 Charles St., Suite 2, New York, NY 10014. —**Tom Kidd**



The Homewreckers
Out Of The Shadows
Viceroy

1 2 3 4 5 **★** 7 8 9 10

Producer: Kim Simmonds
Top Cuts: "Little Mixed Up," "Like A Woman."
Summary: The Homewreckers call the blues "the original alternative music." The basic use of these basically three-chord tunes of both original and traditional genesis is to fill in between solos. The trio's solos—mostly on harmonica—tend to be pretty darn good. This is good because they are also plentiful. This embarrassment of riches tends to make much of this disc run together. Because the Homewreckers have such basic roots to their flights of fancy, somehow things keep from falling apart. Viceroy Records, 547 W. 27th Street, New York NY 10001. —**Tom Kidd**



Screaming Politicians
Screaming Politicians
Topical Discs

1 2 3 4 5 6 7 **★** 9 10

Producer: Ira Brown & Norm Kuk
Top Cuts: "Fallen For You."
Summary: The Screaming Politicians may sound like a cross between the Clash and Gang of Four but they scream less than either of those bands. In fact they are at their strongest with the ballad "Fallen For You." This could well be the band's crossover from college to mainstream radio. Neither are they concerned exclusively with diplomacy. Though the excellent "Washington Is Burning" touches on world events, the brilliant lyrics here are more concerned with personal than political tyranny opening up a widespread, timeless appeal. Order from Topical Discs, P.O. Box 5043, Sherman Oaks, CA 91413. —**Tom Kidd**



ROCK



Joe Zahm

While some of the industry was jetting out to catch the **New Music Seminar**, I was farther south in the Turks & Caicos Islands (a little south of the Bahamas, a little east of the Caribbean, a lot north of Jamaica) catching their first annual **Beautiful By Nature Music & Cultural Festival**. Sponsored by American Airlines and the Turks & Caicos Tourist Board & Resort Associations, among others, the three-day festival was capped by a live appearance by local band **Everyman**. Everyman meshes reggae, pop rock and soul together in a rather palatable Triple AAA blend that should have the word "crossover" lighting up marketing people's eyes. The group has released their debut disc on **Iguana Records**, which is being distributed by Los Angeles-based **SRO Records**. SRO Records is an offshoot of SRO Marketing, which has been involved in breaking and developing artists through the music retail and radio communities since 1982. The organization is headed up by industry veterans **Scott Martin** and **Dennis White**, who worked in marketing for **Capitol Records**.

The key force behind the **Beautiful By Nature Music & Cultural Festival** is **Joe Zahm**, an island-based entrepreneur who left his Juris Doctorate behind for a career in music, but purposely avoided the Los Angeles music scene. Local promoters take note: Not only did Zahm coordinate the whole music festival (in-

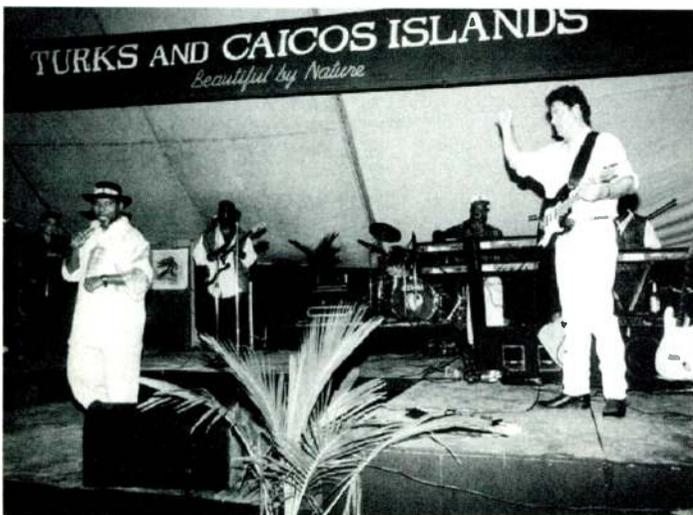
cluding the task of coming up with a P.A. that outclassed most local venues delivered to the remote island!), he also pens the lyrics for Everyman. Aside from his artistic intentions, Zahm elaborated, "I'm trying to take an underdeveloped island and turn it into something, and this festival was a way to help nurture the talent of this region." (Local bands should be advised that neither the Turks & Caicos nor Zahm espouse pay-to-play, but good luck finding a Kinko's to run off your fliers!) Zahm continued, "We hope to have this on an international level in a few years." Could happen. After all, how many Americans even knew where Liverpool was before the early Sixties?

T.S.G. Records and **Metal Edge** magazine will be releasing **Metal Edge Presents The Best of L.A. Vol. 1**, which features tracks by local pop metallers **Tuff**, **Tattoo Rodeo**, **Shake The Faith**, **Medicine Wheel** and others. T.S.G. is now accepting submissions for their sophomore effort. They're requesting that "bands with high-quality masters and strong followings" send their stuff to 120 S. San Fernando Rd., #434, Burbank, CA 91502. A record release party is planned for August 13th at the **Troubadour**.

If you really missed **Spice**, you can check out the **Diamond Club** which has opened its doors at the same 7070 Hollywood Blvd. locale. Promoters **Steven J. Scarduzio** and **Andre Bohbot** teamed up with **Interview** magazine to host the recent grand opening of the venue.

Santa Monica is hopping for the summer via some new venues, which include the **Oar House**, located at 2941 Main St. The refurbished nightclub is where **Dennis Hopper** and **Peter Fonda** began their bike trek in **Easy Rider**. You can reach the venue at 310-396-4725. Also in full swing is the **Santa Monica Pier Twilight Dance Series**, which began as part of the pier rebuilding project ten years ago. With free admission, the series is held in the pier parking lot every Thursday from 7:30 to 9:30 p.m. Call 310-458-8900 for information.

—Tom Farrell



Everyman

WESTERN BEAT



Women With Roots' Robin Pearl

Block Party: You guessed it, the **Billster** is having another birthday and **Ronnie Mack** is throwing another **Barndance Birthday Bash** on Tuesday, August 9th at the World Famous **Palomino**. Ronnie has invited all my pals, the **Zydeco Party Band**, the **Bum Steers**, **Alan Whitney**, **Jill Block**, the **Chaney's**, **Jeff Black** and the award winning **Barndance Band** to play at the party and invites you to join us for a large night of music and fun. Admission is free with a canned food item for the L.A. foodbank.

Excellence In Broadcasting: If you've been enjoying the **Western Beat Radio Hour** every Monday Night at Midnight on **KIEV/870 AM**, your gonna love this. L.A. finally has an Adult Alternative radio station (AAA) playing the kind of music Western Beat fans will go wild over. I heard a great set the other night that included the **Neville Brothers**, **Jackson Browne**, the **Mavericks** and **Van Morrison**. The station is located at 101.9 on your FM dial. The air personalities are exactly that—personalities. They have individuality and give you the opportunity to like them. The music is diverse and has depth. It's like an answered prayer. Tune in, you're gonna love it.

Highland Grounds: The next **Western Beat Showcase** (742 N. Highland) promises to be a very big

time. Making a rare live performance is producer/songwriter **John Hobbs**. Hobbs is planning a move to Nashville, as he has become one of the most in-demand session players and his success with **Collin Raye** has earned him national recognition as a producer. Also appearing is the man steering the recording success of L.A.'s **Boy Howdy**, **Chris Farren**. Farren shares co-writing chores with **Jeffrey Steele** and has helped create their Top Ten sound. Hit songwriter **Steve Hill**, whose co-writes with **Chris Hillman** of the **Desert Rose Band** kept them at the top o' the charts, makes a return visit. Blues guitarist/songwriter **Jody Seigal** makes her **Western Beat** debut, joining **Laura Lees** and **James Lee Stanley** on the bill. Open mic all-stars **Marc Platt** and **Paul Inman** will be featured at 8:00 p.m. Open mic sign-up is 6:00 p.m. and runs from 6:30-8:00. For more info call Western Beat Entertainment at 310-374-7198.

In The Clubs: **Fellini's** on Melrose is back. The **Women With Roots** showcase starring **Jill Block**, **Robin Pearl** and **Jane Bolduc** drew SRO crowds to the newly re-opened nightspot. Also appearing were **JoAnne Montana** and **Mark Islam**. Wednesday nights check out the R&B of **Funk Attack** featuring **Willie Ornelas** on drums.

Don McNatt and **Ray Doyle's Writers Round-up** at Graffiti Coffeehouse played host to an exceptional cast of L.A. talent. Notable performances from **Denny Martin**, **Ed Berghoff** and **Mark Islam** made the night. Writers **Sean Patrick McGraw** and **Richard Honig** were amongst the throng.

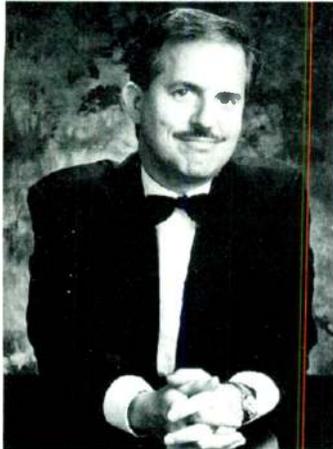
The **Buzz Coffeehouse** in Silverlake (3932 Sunset) is a unique open-air acoustic venue. They are booking acoustic jazz, country and blues. For more info, call **Joe Allen** at 213-665-6612.

Chad Watson, the **Billy Sheehan** of country bass, is hosting a country writers night at the **Cowboy Palace** 818-341-0166 in Chatsworth. This a swell chance for country writers in the west valley to try out new material. —Billy Block



Denny Martin, Ed Berghoff, Ray Doyle, Mike Fried and Don McNatt (seated)

JAZZ



DAVID LITVACK

Scott Hamilton

When **Scott Hamilton** first emerged in the Seventies as a highly talented swing tenor, it was considered quite unusual for he was still in his early twenties. Two decades later there are plenty of "young lions" performing jazz from the Sixties but Hamilton is still brilliantly playing in a style from two decades earlier. At **Catalina's**, Hamilton rightfully seemed quite pleased with his backup trio (pianist **George Gaffney**, bassist **Dave Carpenter** and drummer **Frankie Capp**) and enthusiastically jammed on such standards as "I Hear A Rhapsody," "Candy," "Just You, Just Me" and a stomping blues during which he took 22 choruses!

Whenever altoist **Jackie McLean** hits the bandstand, the temperature level of the club immediately rises. At **Catalina's** with the **Cedar Walton Trio** (featuring bassist **David Williams** and drummer **Billy Higgins**), McLean's sharp piercing tone was immediately recognizable and he really stretched himself on "Solar," "Old Folks" and "Night In Tunisia," straddling the boundary between hard bop and free jazz. Although the

music was quite fiery, there were also many witty tradeoffs (at one point Higgins quoted the long melody of "Ah Leu Cha" on drums!) and lots of good humor shown by these masterful musicians.

When **Herb Geller** (one of the major altoists in jazz in the Fifties when he was a resident of L.A.) played at the **Jazz Bakery** last year, it was his first visit to California since moving to Europe in 1962. His recent return appearance can also be classified as a major event, for Geller, who had a reunion with many old friends, proved to still be very much in his prime. Joined by pianist **Tom Rainier**, bassist **John Leitham** and drummer **Paul Kreibich**, Geller (who a few days earlier had recorded a set of Al Cohn songs with the same group for **Fresh Sound**) played with great passion on such tunes as "Come Rain Or Come Shine," "Bernie's Tune," "Tickle Toe" and his own "Birdland Stomp," and did a credible job singing "Stand Up Comic" in tribute to Lenny Bruce. A special highlight was when **Ruth Price** (who founded and runs the Bakery) sang "High On You," "The Underdog" and "Mister Music"; she should record a new album of her own!

Upcoming: The **Pasadena Jazz Festival** (818-504-6166) features **Jimmy Smith**, the **Cheatham**s, **Hank Crawford**, **Benny Green** and **Joe Henderson** among others on Aug. 6 and 7. **Catalina's** (213-466-2210) hosts singer **Nnenna Freelon** (through Aug. 1) and **Elements** (Aug. 2-7) and the **Jazz Bakery** (310-271-9039) presents pianist **Kenny Barron** (July 27-31). Free concerts include **Poncho Sanchez** (July 31) and **Jack Sheldon** (Aug. 14) at Burbank's **Starlight Bowl**. **Bennie Maupin** (Aug. 5, 12, 19 and 26) at the **L.A. County Museum Of Art** (213-857-6522) and the valuable series of Saturday afternoon performances at **Pedriani's** (818-289-0241).
—**Scott Yanow**



Jackie McLean

URBAN



CC

Organized Konfusion

DYNAMICS OF STRESS: When **Organized Konfusion** swooped down on **Unity's** tightly-packed crowd at L.A.'s **Gotham Club**, it was evident that a classic performance was transpiring. Long regarded as two of rap's most talented vocalists, OK's **Pharoahe Monche** and **Prince Poetry** ripped cuts from the group's self-titled debut and their highly-anticipated new album, **Stress: The Extinction Agenda**.

The duo's new songs like "Thirteen" and classic cuts like "Fudge Pudge" all received roaring enthusiasm. The heavy chant-along reaction to the album's lead single "Stress" indicates that lots of listeners are checking for that record and the video. Confirming that they are still the premiere audience pleasers, **Monche** and **Prince Po** wrapped up their tight set with some exemplary a capella action, including a verse from the well-written piece "Releasing Hypnotical Gases." Pick up **Organized Konfusion's Stress** album when it drops this August. Best cuts include the songs "Thirteen," "Why," "Let's Organize," and "Black Sunday."

FUNKY RE-FUGE: When **Wycleff** of the **Fugees** first sat down with his guitar and started wailing a Bob Marley tune, a wave of confusion ripped across **Jamaica House**. The crowd was simply expecting the norm: some MCs with some rhymes,

a DJ, and a banal *Soul Train*-style track performance. Instead, the **Fugees** reeled the audience into an eclectic mix of buttery Caribbean melodies, hard-core mic skills and classic hip hop beats that culminated with their hit "Nappyheads." In an era of carbon copy rap and R&B/pop artists, it was refreshing to see a relatively new group do something different with their club show, and truly wreck the spot.

The **Fugees'** dancehall base sets their melodic style spectrums apart from the melodic wares of post-Snoop, G-funkateers like **Domino** and **Warren G**. Vocalists **Wycleff**, **Lauryn**, and **Prakazrel** kicked rap verses with the thrust and underground skill, and delivered powerhouse songs as moving as any R&B/Reggae singers. The **Fugees'** live band added depth to this show while the DJ supplied a string of classic hip hop instrumentals like "900 Number" and "Top Billin'."

AROUND TOWN: The **Ak Like Ya Know** posse put together a lively reception and listening party for **Champ MC** at **Creeque Alley** on Melrose. **Champ** flexes some extra-proficient mic technique on her single "Keep It Real," the lead single from her forthcoming album, **Ghetto Flava**.

Local band **I.D.K.** played the **Aquarium**, a funky new spot inside **Luna Park**. L.A. turntable kings **DJ Numark** and **DJ Mark Luv**. And speaking of local DJs: Congrats to **DJ Al Jackson** of the **Soul Children**, an emerging figure on the local acid jazz/rare groove/hip hop circuit. Jackson was tapped by the long-running **Brass** nightclub to work the tables for a few sets.

Jackson, **Michelle Eubanks**, **Tony Black**, **Rome DeVase** and **Stan Swinger** of the **Soul Children** periodically host the slamming rare groove/underground lounge **Brown Rice & Bar-B-Que** (R.I.P. to the eternal **Soul Child Derrick "Fats" Moss**, the late **Brown Rice** promoter who was gunned down during a robbery attempt at an L.A. pay phone). Featuring rare grooves and good food, **Brown Rice** should resurface by summer's end... PEACE & PROGRESS.

—**Juliana "Jai" Bolden**



DANNY CUNIFF

Wycleff, Prakazrel and Lauren of the Fugees

PHOTOGRAPHY

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CLUB REVIEWS



Don't Ask: Talented players.

Don't Ask Club Lingerie Hollywood

1 2 3 4 5 ★ 7 8 9 10

Contact: Band Hotline: 213-661-1541

The Players: Mitch L., vocals; Olivar, guitar; Mike Henning, bass; Jeff Wallace, drums.

Material: Don't Ask's material is a pastiche of garage rock, punk and post-punk sounds. While their influences are many and obvious, the band manages to make the music sound unique. Based on a solid, rock foundation, the guitar solos of Olivar and the eerie vocals of Mitch L. range across a desolate landscape of heartbreak and despair in the big city. Closing the act with "Walk On The Wild Side" was a move of genius. These guys claimed this classic tune as their own by putting a punk edge back on it.

Musicianship: Don't Ask's strengths are centered around their playing. All four of the performers in this band are very talented musicians. Mitch L. is a fine vocalist, with a knack for using his voice in unusual ways. He winds his voice around the superb guitar playing of Olivar, who could be the next up-and-coming guitar talent. Olivar plays with a frenetic style and thrashes chords and notes out as fast as he can. Mike Henning is a solid bass player, who knows when understatement is called for and when flashes of showy playing are needed. Jeff Wallace on drums provides a virtual cacophony of percussive sounds, providing a great background to this band's music.

Performance: Mitch L. is an engaging frontman for the group, dancing around the stage and playing out various fantasies from the songs he is singing. This included dismembering a doll with a knife and angrily tossing the pieces into the audience. While some of these gestures are slightly overwrought and overused, once again Don't Ask makes them seem less like a rerun. The strobe light and chemical smoke were totally unnecessary, not only annoying but taking away from the brilliant playing of Olivar, who was closest to these hindrances.

Summary: With stronger material and a little more stage energy from Mitch L., Don't Ask could propel themselves to the forefront of the local scene. As it is they are a good band needing to stretch the envelope a little more. —Jon Pepper

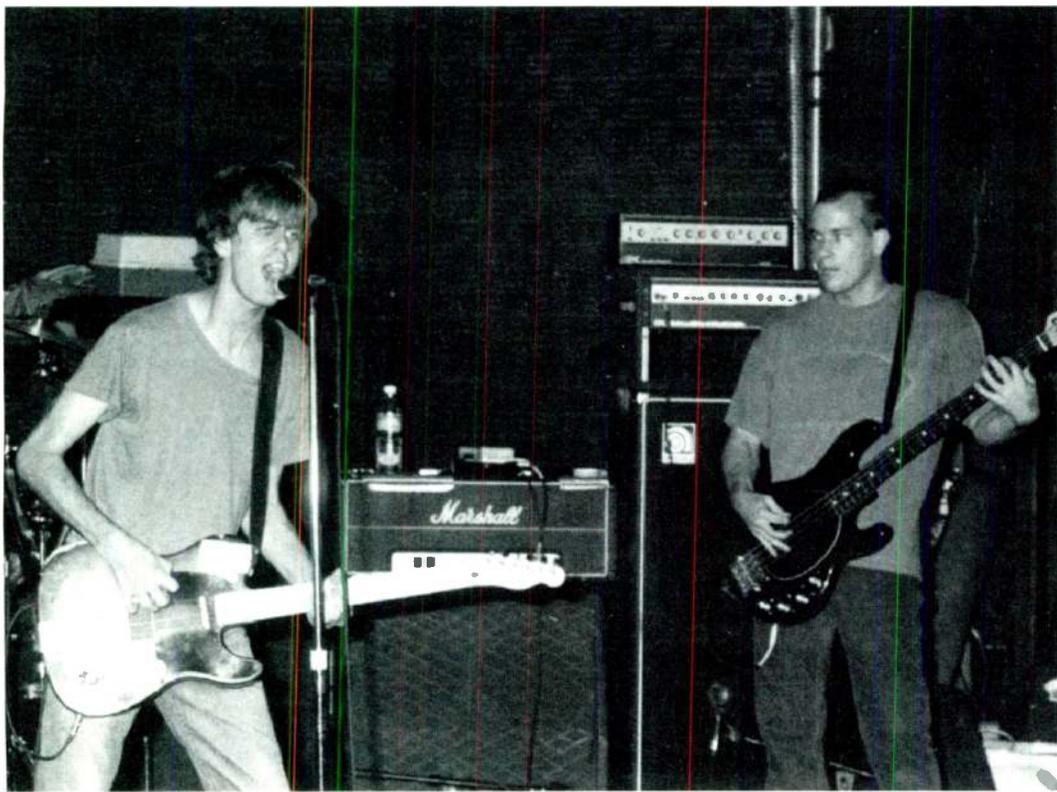
D Generation The Roxy West Hollywood

1 2 3 4 ★ 6 7 8 9 10

Contact: Kris Ferraro: 310-659-1700



D Generation: New York new wave.



Drive Like Jehu: Progressive punk?

The Players: Jesse Malin, vocals; Richard Bacchus, guitar; Danny Sage, guitar; Howie Pyro, bass; Michael Wildwood, drums.

Material: D Generation spits out the kind of late Seventies New York New Wave music espoused by Blondie and Johnny Thunders & the Heartbreakers. Dated? Oh yeah. D Generation is certainly no flavor of the month, or decade for that matter. They don't even fit into the bubble grunge vibe—more like a trip down memory lane. Sure, some of the tunes are memorable, but these guys are going to get pegged as a blast from the past in a big, big way.

Musicianship: Malin is a bit like a Tim Curry offspring. His vocals are pouting, but well delivered. Guitarists Sage and Bacchus hammer out their chunks with just the right attitude. Wildwood's drumming gives the group their backbone and keeps D Generation right on track. His flat drum setup and playing style are reminiscent of Blondie's Clem Burke, but this guy is really good. Ahem. Sorry Clem, no dis intended.

Performance: Attitude, attitude, attitude. Johnny Thunders said it was more important than knowing how to play your instrument. Malin does his job well as D Generation's frontman—imagine if Freddie Mercury had come to New York instead of England. Sort of. Bacchus, armed with his lovely hairstack, pouts and pushes his way around the stage. Most of the New Wave hair architects lost their blueprints—not these guys! Mucho New York Dolls, a little Blondie...

Summary: Rock & Roll is about

doing what you want, and not what radio, TV or magazines tell you you should be doing. You have to keep in mind that all of the bands that rose to the top *started* trends rather than following them, and while D Generation is obviously recycling the New York New Wave vinyl dross, at least they're not adopting the old "rock & roll goes camping" look. You gotta love 'em for doing what they believe in and for not compromising their artistic value. Still, I'd be worried about signing them. —Tom Farrell

Drive Like Jehu

The Whisky
West Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Interscope Records: 310-208-6547

The Players: Rick Froberg, vocals, guitar; John Reis, guitar; Mike Kennedy, bass; Mark Trombino, drums.

Material: Remember how pretentious and boring groups like Yes and Emerson Lake & Palmer could be? Well, Drive Like Jehu seems to have updated the progressive rock "this is supposed to be important music" concept and put a punk spin on it. The average length of each song is about seven minutes, with sparse lyrics and excruciatingly long instrumental solos that drain all the spirit and energy out of what could be some fascinating music.

Musicianship: Drive Like Jehu plays noise, pure and simple, but

it's not even interesting enough to be considered very skillful in style or substance. Clumsy, disjointed and lacking distinction, the playing had only a few flashes of wit—hardly enough to make this a memorable show. And Froberg's vocal style is that yell-and-whine combination which so many lead singers of indie-minded bands have that, unfortunately, sounded all too common.

Performance: Much of the set consisted of tracks off of Drive Like Jehu's latest release, *Yank Crime*. A song like "Do You Compute?," with the chorus screamed over and over, was drowned in more dreary and lackluster instrumental arrangements. Too often Drive Like Jehu seemed oblivious to the crowd in that aloof, self-involved way, which was extremely annoying. What little interaction that band had with the audience was stiff and forgettable. It's not that anyone was expecting the band members to be chatterboxes, but the way they performed didn't have that special pull that reaches out, grabs and audience by the throat and profoundly moves the soul.

Summary: Some people are salivating over Drive Like Jehu as if the band is the second coming of Nirvana. But quite frankly, I don't see what the big deal is. Maybe it's hip to give a nod of approval to every snotnose garage band that comes around, but this is simply self-indulgent prog rock for the "alternative" crowd. And at this particular show, it came across as too self-conscious, overrated and absolutely dull. —Carla Hay

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CLUB REVIEWS



International Pop Overdose: Pure rockers.

International Pop Overdose

Coconut Teaszer
West Hollywood

1 2 3 4 ★ 6 7 8 9 10

Contact: Tony; 310-288-7828
The Players: Johnny Jennings, vocals, rhythm guitar; Robert, guitar; Tony Castillo, bass; Snow, drums.
Material: International Pop Overdose play music that fits neatly in the current Seventies retro vibe. Their arrangements are predominately straight-ahead rockers with the occasional mid-tempo jaunt. A highlight of this show was "Beat The Drum," with its impressive use of dynamics.

Musicianship: The players in International Pop Overdose are all proficient. While there are no stand-outs here, each contributes to the overall sound of the band. Johnny Jenkins possesses a voice well matched with the material. His rhythm guitar playing meshes with the solid rhythms of drummer Snow and bassist Castillo. Guitarist Robert added abundant Seventies influenced riffs and leads.
Performance: Looking like the latest British import band, International Pop Overdose opened strongly. Unfortunately, after that, they seemed to coast through most of their set. Just as this show was closing, the band came back to life. This lack of intensity, coupled with their retro sound without a twist, made it difficult for the late night crowd to keep its attention focused on the band.

Summary: If International Pop Overdose played all of their set with the energy and vitality displayed during the opening and finale of this performance, and produced some more distinct material, they could attract some attention. Without this, they

will remain in the sea of eventually nameless Hollywood bands.

—J.J. Lang

Luna

The Roxy
West Hollywood

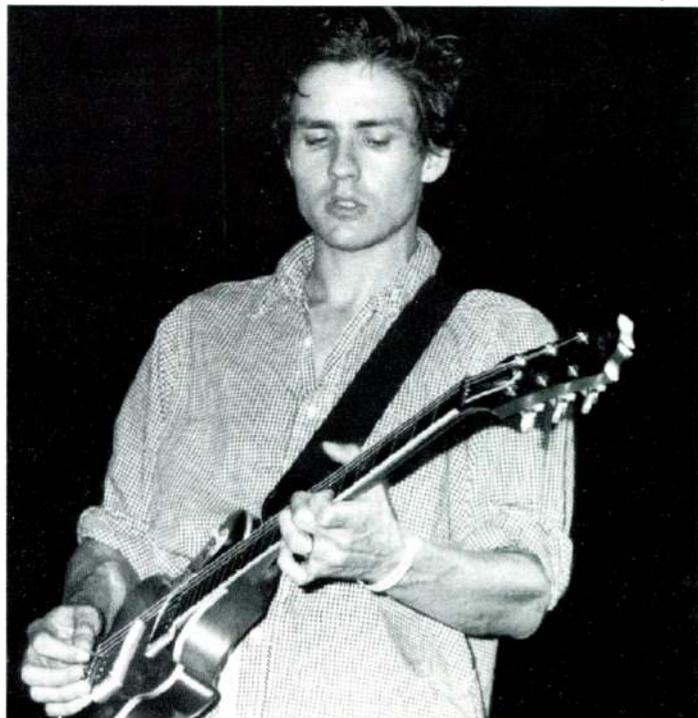
1 2 3 4 5 6 ★ 8 9 10

Contact: Elektra Records, 310-288-3800

The Players: Stanley Demeski, drums, percussion; Sean Eden, guitar; Justin Harwood, bass; Sean Wareham, guitar, vocals.

Material: Luna takes its name from the tarot card denoting dreams, which

is appropriate since this band is more likely to put you to sleep than any other in recent memory. This is not a bad thing coming from an insomniac reviewer who had seen too many suns rise. Point is, Luna's music creeps up on you with its trance-inducing patterns, rich tones, and even temper. It's Gregorian monk-like in its spiritual appeal. Luna is a strange combination of jangly garage pop with a This Mortal Coil-kind of dreamy, lyrical sensibility. Even on the few up-tempo numbers they played from their CD *Bewitched*, you always got the sense of something hallucinatory lurking in the shadows. Anesthetize me, baby.



Luna: Compelling vocals.



i found god: Cohesive and focused.

Musicianship: Great. Wareham's vocals are airy-fairy and somewhat plaintive but strangely compelling; Harwood grinds an awesome, driving bass; and the rest of the band seems to perfectly complement each other.

Performance: Intense, sincere, committed to honestly portraying the music. Brilliant for a half hour, but after that, there was a noticeable increase in the number of people going to the restroom, looking at their watches or grabbing drinks from the bar. Unless you're already a hardcore lyric-reciting fan, the lack of emotional dynamics in their material can make extended listening a little wearing.

Summary: If they had played a set 20 minutes shorter, this band would definitely have rated a 9. All I can think is how perfect Luna would be on an opening bill with the Cowboy Junkies and Mazzy Star. We could call it the "Xanax Tour '94" and take that sucker nationwide. Hey, somebody call the promoters now.

—Sam Dunn

Pinching Judy

The Roxy
West Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Kathy Cook, Bill Graham Management: 213-388-3879

The Players: John Lombardo, vocals, guitar; Mario Falso, guitar; Ja-

son Bays, bass; Shawn Freeman, drums.

Material: One name that seems to come up often in the press when describing Pinching Judy's music is Soul Asylum. The comparison is fair enough if you think of the no-holds-barred live Soul Asylum, not the toned-down *Grave Dancers Union* Soul Asylum. Pinching Judy is nobody's clone, however, and the group has a unique style, complemented by a powerful, two-guitar assault amid raucous punk fury and booming melodic arrangements. It's that mix which the group excels at in a way that results in some very memorable music.

Musicianship: Nearly everything about Pinching Judy's playing was an example of how to sound fresh and exciting in an age when so many acts jump on the "indie credibility" bandwagon but come out being downright bland. Tight and focused, without losing a freewheeling edge, Pinching Judy made each song sound like a gem. And the musicians have that special, undeniable chemistry which hinted that this could be a band on the verge of greatness.

Performance: Who ever said life was fair? The band that went on before Pinching Judy wasn't nearly as talented, yet had a much larger crowd during its set. By the time Pinching Judy hit the stage, the audience started to thin out at an alarming pace, which led me to believe that 1) the previous band must have invited a lot of family and friends (it

certainly seemed that way) or 2) people wanted to get home early and the more people started noticing others leave, the more you could almost hear them thinking, "Why are all these people leaving? I guess I better leave, too." At any rate, the members of Pinching Judy handled it like pros and didn't lose their cool. In fact, at the beginning of the set, vocalist Lombardo quipped, "We were gonna suck, but now that all these people left, we're gonna be great." And they were.

Summary: If there is any justice in the world, the next time Pinching Judy has a gig, there should be a full house during their performance. This band has the heart, soul and guts, and most importantly, the songs to move fans of honest and passionate rock & roll.

—Carla Hay

i found god

The Roxy
West Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Marc M. Messineo, Menes Law Corporation: 310-286-0842

The Players: Stress, guitar; Devin Kramer, bass; Todd Wyatt, drums; Christy Gerhart, vocals.

Material: Elements of the blues and the late Sixties sound, combined with just a touch of punk and grunge, forge the sound of i found god. This mixture works well, particularly on "Cryin' " and "Go To Hell."

Musicianship: No shortage of talent is apparent in i found god. Devin Kramer and Todd Wyatt comprise a formidable rhythm section. Wyatt provides steady, driving beats while Kramer's bass chording fills out the band's arrangements. Stress plays bluesy licks, moving between rhythm parts and some tasteful psychedelic era influenced leads. Christy Gerhart's singing is raw and powerful. Her emotionally charged delivery is at times reminiscent of Janis Joplin. Collectively, i found god is a cohesive, focused ensemble.

Performance: Upon first glance, an audience might expect i found god to be a retro band. Their stage attire definitely leans in that direction. But once they start playing, it is apparent that they are a Nineties blues based band. The highlight of this show was the vocal performance of Christy Gerhart. Her singing ranges from soft and innocent to raspy and wailing. The other players in i found god provide a fitting backdrop to Gerhart's vocal phrasings. There was not much interaction among the band members or with the audience during this set. This band seems content with letting the music speak for itself.

Summary: The direction i found god is moving in has potential. They work well together musically and each member brings honed skills to the band. What is needed is some more strong material, with a few hooks, to make it more memorable. When they develop this, they will be ready to be taken to a larger audience.

—J.J. Lang

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Boingo
House Of Blues
 West Hollywood

If there is any lingering doubt, let it be cleared up now: Boingo (formerly known as Oingo Boingo) is one of the best live bands to come out of Southern California. If there is any question that leader Danny Elfman has become a sheltered studio rat only engrossed in the movie score and soundtrack work he's been getting accolades for, let it also be answered now: Elfman and the rest of Boingo put on a masterful show filled with perpetual energy, sweat and dance party craziness that in no way hints of a rusty artist out of touch with his audience.

The sheer brilliance of Boingo is that behind the infectious rhythms and "party band" persona are some pretty twisted and dark messages, filled with torture, despair, horror and madness. Going beyond the surface, Boingo is sort of the musical equivalent of everybody wanting to dance with the class eccentric, even though he keeps talking about loneliness and frustration.

Older Oingo Boingo favorites were trotted out in all their splendor, but Boingo also performed many selections from their current self-titled Giant Records release. There was a punchy rendition of the brooding and wistful "Mary" with its allusions to the original Madonna, religion and penance; the hook-laden radio hit "Hey!" describing an inner conflict of Freudian proportions; and "Pedestrian Wolves," the first-person narration of a boy raised by wolves. It was as if Elfman and company were like pied pipers leading everyone in a tribal jig through the band's bizarre and playful jungle.

And the songs weren't your standard "verse-chorus-verse" packaged in a neat, four-minute delivery. Go to a Boingo show and expect extended grooves and jams; in other words, instead of a regular single, you get the dance mix versions. Boingo is part of a rare breed of multi-talented musicians who can pull off a dizzying number of arrangements yet have it all coming out sounding well-re-



Elfman at HOB

hearsed and extemporaneous at the same time.

At various stages, guitarist/singer Elfman and bassist John Avila easily switched to percussion or keyboards, and during "Insanity," the sold-out crowd was treated to vintage haunting Elfman vocals and those eerie special effects of children's voices chanting. Guitarists Steve Bartek and Warren Fitzgerald, along with Avila, contributed smooth harmonizing, while drummer Johnny "Vatos" Hernandez pounded out a fierce rhythm that had everyone onstage bobbing in time to the music. Instead of losing steam, the energy level continued to reach a fever pitch, and by the time Boingo launched into a blistering version of "I Am The Walrus," the band had spun themselves into a frenzied, swirling mass of electrifying music.

Loneliness and frustration never sounded so good. —Carla Hay

Otis Rush
House Of Blues
 West Hollywood

Otis Rush has been praised by everyone from Eric Clapton to Moms Mabley, and the unabashed accolades he has received over the decades are almost warranted. For Rush has the rare synthesis it takes to survive in the dark regions of this distinctively ethnic medium: a unique blend of minor chord anxiety and Delta feel. Rush meshes a dark power and soul that strikes a chord deep within the solar plexus and never leaves the listener wanting something closer to "the real McCoy."

On this sweaty evening, the blues purist captivated the House Of Blues crowd with so much passion and visceral embellishment that even a blues cynic would have had to tip his sombrero. Supported by a top flight ensemble, Rush blazed and

scratched through a set of tunes that spanned 40 years—from the cotton swatched acres he cut his teeth on to the high-rises of Manhattan.

Staying close to the heels of his new album, Rush's music teemed with the cheap whiskey flavor that has made him a near legend in inner city blues circles.

Whether or not the blues is something that fits smoothly in the bucket seats of a Mercedes Benz 300 SL coupe as the owners of this establishment envision is debatable. But one thing is for sure, Otis Rush keeps his nose to the grindstone as solidly as any delta preacher currently in orbit.

—Oskar Scotti

Lloyd Cole
The Roxy
 West Hollywood

Lloyd Cole and the Commotions were one of those British bands to emerge in the mid-Eighties that never really seemed to get their due in the U.S. When the American public at large was lapping up Wham! and Duran Duran, Lloyd Cole and the Commotions had to settle for a rela-

tively small but dedicated following on these shores, with classics like "Brand New Friend" and "Lost Weekend" finding a friendly industry ear, mainly on college radio.

A decade later, and with the Commotions long since split, Cole is still plugging away with his earnest brand of witty songwriting.

Joined onstage by ex-Commotions guitarist Neil Clark (Clark's presence was well-appreciated, as evidenced by the many Springsteen fan-like hollers of "Neeeeei!" from the audience), Cole played a stripped-down but effective acoustic set that radiated his quiet, low-key charm. The acoustic format brought a laidback quality to songs from the Commotions days, as well as cuts from *Bad Vibes*, Cole's latest release on Rykodisc.

The show was not without its problems, however. More than once, there were interruptions because Cole's guitar string broke or his guitar needed tuning. As a roadie rushed frantically back and forth to repair the damage, Cole continued to sing in a "show must go on" spirit, with his cigarette and beer bottle casually in tow.

Acoustic concerts can be dreadfully dull if the performers take themselves too seriously. Fortunately, Cole kept his self-deprecating sense of humor intact.

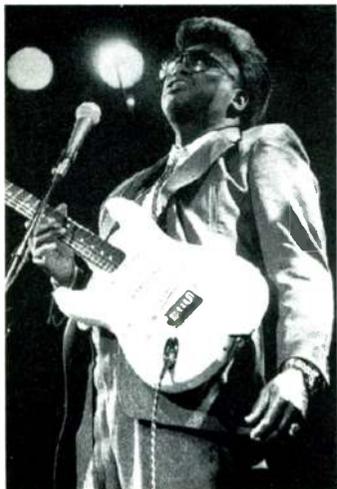
Still, despite these injections of humor, there were times when he seemed self-conscious, maybe because of the recurring guitar problems or because of his repeated complaints about how hot it was in the club. (I guess no one warned him about how sweltering the Roxy can get in SRO conditions.)

These annoying distractions didn't take too much away from what really counts—the music, and perhaps the best quality in Cole's songs is how they weave stories through personal observations in an accessible way that doesn't cater to the worst banalities of pop music.

Lloyd Cole may not have the high profile or string of hit singles to warrant an *MTV Unplugged* special, but his performance had all the intimacy and directness that represent the best of the acoustic format.

No hype. No gimmicks. All substance and plenty of style.

—Carla Hay



Otis Rush



Lloyd Cole

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**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**AMAZON BAR & GRILL**

307 Santa Monica Blvd., Santa Monica, CA 90401

Contact: Jimmy D: 310-394-2348

Type Of Music: All styles except heavy metal.

Club Capacity: 100

Stage Capacity: 5

PA: Yes

Lighting: Yes

Piano: No

Audition: Send tape to Jimmy D. at 20336

Cohasset St., #10, Canoga Park, CA 91306.

Pay: Negotiable.

ANTICLUB AT HELEN'S PLACE

4568 Melrose, Hollywood, CA 90028

Contact: Reine River: 213-667-9762 or 213-

661-3913

Type Of Music: Rock, unusual, original, acoustic, folk, country, R&B, poetry, films, performance art.

Club Capacity: 200

Stage Capacity: 10

PA: Yes

Lighting: Yes

Piano: No

Audition: Send cassette to P.O. Box 26774,

L.A., CA 90026.

Pay: Negotiable.

BOURBON SQUARE/THE CAVE

15322 Victory Blvd., Van Nuys, CA 91411

Contact: Gina/pop music productions: 818-541-

1522

Type Of Music: All original rock.

Club Capacity: 200

Stage Capacity: 5

PA: Yes

Lighting: Yes

Piano: No

Audition: Send promo pack to PO Box 12419,

La Crescenta, 91224-5419.

Pay: Negotiable.

FM STATION "LIVE"

11700 Victory Blvd., N. Hollywood, CA 91606

Contact: Toy: 818-769-2221

Type Of Music: All new, original music. All

styles.

Club Capacity: 500

Stage Capacity: 12-15

PA: 4-way concert system with 24-channel board with independent monitor mix system, full effects, houseman.

Lighting: Yes

Piano: No

Audition: Send tape, promo pack, SASE.

Pay: Negotiable.

FREDDY JETT'S PIED PIPER

4325 Crenshaw Blvd., L.A., CA 90008

Contact: Geneva Wilson: 213-294-9646

Type Of Music: R&B, jazz, top 40 & pop.

Club Capacity: 200

Stage Capacity: 10

PA: Yes

Lighting: Yes

Piano: No

Audition: Call for appointment at above num-

ber.

Pay: Negotiable.

IGUANA CAFE

10943 Camarillo St., N. Hollywood, CA 91602

Contact: Tom: 818-763-7735 (leave message)

Type Of Music: Original acoustic, folk, poetry.

Club Capacity: 55

Stage Capacity: 6

PA: Yes

Lighting: Yes

Piano: Yes

Audition: Open Mic Night Sundays at 6:30.

Pay: Negotiable.

LIGHTHOUSE CAFE

30 Pier Ave., Hermosa Beach, CA 90254

Contact: Billy: 213-376-9833 (Mon.12-6pm.

Thurs. & Fri. 12-10pm.)

Type Of Music: Rock, reggae, R&B, blues, jazz & world beat.

Club Capacity: 200

Stage Capacity: 10

PA: Yes

Lighting: Yes

Piano: No

Audition: Call &/or mail promo package.

Pay: Negotiable.

MANCINI'S

20923 Roscoe Blvd., Canoga Park, CA 91304

Contact: Laurie: 818-341-8503

Type Of Music: Original rock, alternative, all

styles.

Club Capacity: 240

Stage Capacity: 12

PA: Yes

Lighting: Yes

Piano: No

Audition: Send pkg to club or call for info.

Pay: Negotiable

NATURAL FUDGE CAFE

5224 Fountain, Hollywood, CA 90029

Contact: John Roberts: 818-765-3219

Type Of Music: All original/except punk & HM.

Also known for successful showwasing.

Club Capacity: 150

Stage Capacity: 10

PA: Yes

Lighting: Yes

Piano: No

Audition: Send tape & bio or call John.

Pay: Negotiable.

NIGHTWINDS

1026 Wilshire Blvd., Santa Monica, CA 90401

Contact: Jeff Johnson: 310-917-9111

Type Of Music: R&B, jazz, folk, pop, world beat,

alternative.

Club Capacity: 200

Stage Capacity: 10

PA: Yes

Lighting: Yes

Piano: Yes

Audition: Send tape & bio to Jeff.

Pay: Negotiable.

PELICAN'S RETREAT

24454 Calabasas Rd., Calabasas, CA 91302

Contact: David Hewitt: 818-222-1155

Type Of Music: All types, except heavy metal

and country.

Club Capacity: 400

Stage Capacity: 10 - 12

PA: Yes

Lighting: No

Piano: No

Audition: Send tape, promo kit to David Hewitt

at above address.

SACRED GROUNDS COFFEEHOUSE

399 W. 6th St., San Pedro, CA 90731

Contact: Jeanette Roth: 310-514-0800

Type Of Music: Jazz, blues, reggae, alterna-

tive, folk, pop.

Club Capacity: 90

Stage Capacity: 6

PA: Yes

Lighting: Yes

Piano: No

Audition: Open mike Wednesday nights 8:00-

10:30, or send tape and promo package to

Jeanette.

Pay: Negotiable.

TOE'S TAVERN

37 N. Catalina, Pasadena, CA 91106

Contact: Guy: 818-577-6675

Type Of Music: Rock, alternative, Top 40, acous-

tic, world beat.

Club Capacity: 300

Stage Capacity: 12

PA: Yes

Lighting: Yes

Piano: No

Audition: Send tape to above address.

Pay: Negotiable.

UNIVERSAL BAR & GRILL

4093 Lankershim Blvd., N. Hollywood, CA 91602

Contact: Mike Lipe: 818-353-9433

Type Of Music: All styles.

Club Capacity: 200

Stage Capacity: 7

PA: Yes

Lighting: Yes

Piano: No

Audition: Send promo to above address.

Pay: Negotiable.

ORANGE COUNTY**SUNSET BEACH CLUB**

777 S. Main St., Orange County, CA 92668

Contact: 310-592-4317

Club Capacity: 350-400

Stage Capacity: 5-10

P.A. Yes

Lighting: Yes

Piano: No

Audition: Call for info.

Pay: Yes, percentage of door.

MISCELLANY

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

ROADIES/DJ'S/DANCERS needed for DJ company. Roadie must have own van. DJ's must have personality and party experience. Dancers for hip hop funk. 310-273-1319.

NEW AAA/ alternative record co. seeking interns & experienced personnel for mktg, booking, promotion. No salaries, we are on profit sharing basis. Call 818-343-1704.

INNOVATIVE AND diverse label seeking an up & coming manager for our media relations department. Fax resume to 310-441-6584.

INVESTOR NEEDED: Hi-yield, short-term. Entertainment music game show w/ celebrity host. 5 episodes footage shot. 818-779-0294.

INTERN POSITION available w/ International music touring co. Must be bilingual (eng/span). Typing & computer skills needed. Contact Daniel: 818-906-0558.

INTERN IN Indyland. SST, Cruz, & New alliance records want you for lunch. Seeking interns who are bright, eager to learn. 8-12 hrs/wk. Call Pierce at 310-430-7687.

RECEPTIONIST NEEDED: F/T position at small indie record label in malibu. Heavy Mac/filemaker, 60+ wpm required. sara: 310-589-1515 or Fax: 310-589-1525.

24 TRACK Engineer/mngr. wanted by Burbank Digital post facility. Must have ref's, track record & client following. Ability to develop film/TV. Fax resume: 818-559-1412.

ENGINEER WANTED: Must be adept in sequencing (Mac-vision software), sampling & production of modern styles of music. Keyboard knowledge a plus. 310-782-0125.

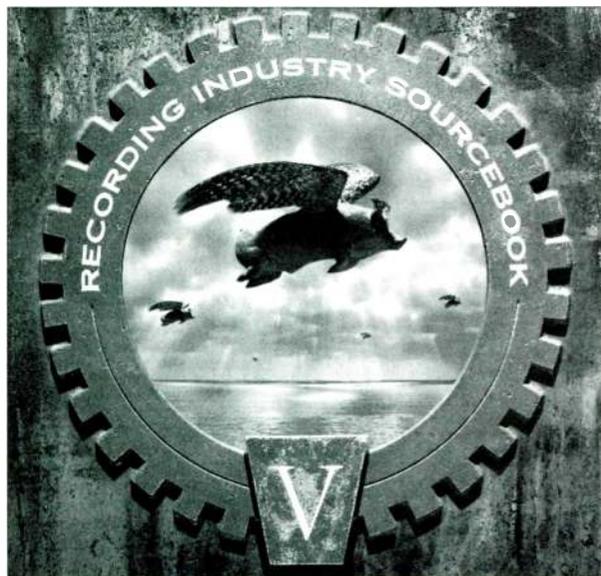
MAJOR ENT. PR firm seeks a motivated & responsible intern. great opportunity to learn the business. No pay. Must be enrolled in school. Call Elizabeth 213-651-9300.

ENT. TRADE publication seeks p/t or f/t editorial & ad. interns. No pay, but great experience. Carol 817-338-9444 in Ft. Worth, TX or Alicia 813-797-2472 in Florida.

PROD. CO. will exchange prod. svcs. for office work. We will produce a finished master recording & 200 copies of CD. Send resume: 8121 Manchester, #200 Venice, 90293.

P/T INTERNS needed for promotion dept. at EMI Records. Must be in college & taking for credit. Non-paying. Call Mark at 310-659-1700, ext. #332.

MAJOR REC. studio needs receptionist. 2 yrs. recep./traffic exp. Salary based on qualifications. Resumes to G. Curtis/10153 1/2 Riverside Dr., #107/Toluca Lake/91602.



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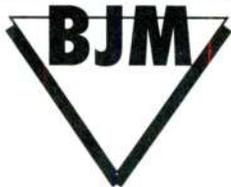
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TOM ALEXANDER - Producer	310-203-6399	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Orchestration credits on Grammy winning album, platinum and gold records, orchestrator, arranger, producer. *Phone number listed is a pager number.	Enjoy working with artists, transforming your musical imagination into a musical reality, anything & everything from beautiful, lush strings to nasty rhythm tracks. Demo not spoken here!	<input checked="" type="checkbox"/>						
FRANCIS BENITEZ - Female Vocalist	805-252-7257	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Over 15 years of experience in the Hispanic Market, both live and studio performances. Numerous album credits. Background vocals for Placido Domingo, Julio Iglesias and Raphael among others.	Music is my passion, great personality, easy to work with, very professional and very fast. Resume and demo available. Experience as a contractor.	<input checked="" type="checkbox"/>						
CLIFF G. BRODSKY - PRODUCER/KEYS	213-469-4981	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Worked with artists from Warner Bros. Polygram. Motown. 5 Year degree from Berklee in Synthesis/Music production & engineering, 20 years playing keyboards professionally.	Good vibe producer. Expert player, arranger, programmer, engineer. Always great results.	<input checked="" type="checkbox"/>						
BOBBY CARLOS - Slide Guitar	310-452-2868	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Recordings with Julia Fordham, Moon Martin, Smitty Smith and John Keane.	Solo and fill specialist.	<input checked="" type="checkbox"/>						
DAVID C. - Drummer/Percussionist	818-985-5017	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Studied formally with name teachers. Road work with shows, groups, and revues. Recording, original & corporate. Vinyls, C.D.'s, soundtrack percussion for films. TV documentaries & commercials. Read and compose drum charts. Available on 4 or 14 piece drum set.	Pro attitude in the studio. Hard hitter w/ sense of dynamics. Soundscapes for your visual project. Will and can get the feeling, mood for your music. Live: "Let's do it!"	<input checked="" type="checkbox"/>						
MUSIC CHANNEL	805-257-0254	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	The Music Channel has got outdoor concerts. If you would like to perform in a concert setting, call Shane between 8 am and 8 pm. Monday through Saturday.	Must be professional and positive.	<input checked="" type="checkbox"/>						
ROBERT COPELAND - Producer/Arr.	213-217-8469	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Recent credits include: Danny James, Billy Preston, Deon Estus, Jonathan Moffett, Larry Seymour (Billy Idol), HBO 20 years experience. Musician, producer, arranger, composer, programmer. Laid back yet meticulous working environment. Available for albums, scoring, artist development.	MIDI oriented with extreme live appeal. Heavy on good vocal production to showcase the artist, not the producer. Very positive, constructive atmosphere.	<input checked="" type="checkbox"/>						
EDDIE CUNNINGHAM - Voc/writer	818-607-9113	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Platinum voice for your recording project. Studio or stage many sessions under belt for Major Bob Pub (Garth Brooks manager), Desmond Child, Jenny Yates, Marty Ritkin, versatile and quick. Specializing in country, soul, R & B, and ballads.	CCMA vocalist of the year. Singer/songwriter, ready to work with you on your song from beginning to end. Studio connections and musicians upon request.	<input checked="" type="checkbox"/>						
BRYAN FOUGNER - Bassist/Vocalist	818-715-0423	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	18 years experience, 3 independent albums. Extensive touring, live performance and stage experience. BIT Honor Award Graduate. Finalist Midwest Best Bassist Contest. Studied reading with Pulitzer Smith, Jim Laceyfield. Also studied with Tim Bogert, Steve Bailey, Gary Willis. Excellent vocals.	Always listening. Very professional attitude. Solid player yet inventive when needed. Love live performance, w/ an extensive repertoire. Ready to tour anytime. Also studio, casuals and Top 40.	<input checked="" type="checkbox"/>						
LISA FRANCO - Medieval Strings	818-569-5691	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	10 years pro studio and stage experience. Extensive European television and radio appearances, album credits, commercial credits, B.I.T graduate. Highly skilled in composition and arrangement.	Read charts, harp score not necessary. Mystic sound textures for rock ballads, also pop, folk, traditional classical and new age. Rates are reasonable and negotiable.	<input checked="" type="checkbox"/>						
PETER G. - Drummer/Vocals	818-761-9081	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Seasoned pro, over 12 years experience in studios, clubs and road work. Well rounded, very dynamic with great feel and time. Can take direction or improvise without hassles. Quick study, some reading. Overdubs and click tracks no problem.	Consistently smooth and solid. My personality and musicianship can and will unquestionably enhance any artist's performance. Live or studio.	<input checked="" type="checkbox"/>						
MAURICE GAINEN - Producer	213-662-3642	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Read music. Berklee College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist. LASS and NAS pro member. Lots of live and recording experience. Jingle and songwriting track record.	MIDI and studio consultation, Woodwinds, keyboards, arranging, composition. Complete demo and master production. Live sounding tracks. No spec deals, pro situations only.	<input checked="" type="checkbox"/>						
JOE GOFF - Drums/Percussion	310-577-0004	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	11 years experience. Extensive touring and recording. Read music well. P.I.T Honors graduate. Studied with the best. Specializing in session and demo work at reasonable rates, casuals, club work, touring and substituting.	Versatile player, multi-purpose image. Demo and resume available. Very strong in variety of styles.	<input checked="" type="checkbox"/>						
OENNIS GURWELL - Accordion/Keys.	818-843-0524	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Many years experience club and casual work. Good ear. Sight read charts. Recent work with Fox Television's Culture Clash comedy group. Session work for the Disney Channel.	It sounds OK, but it would sound a lot better with an accordion.	<input checked="" type="checkbox"/>						
CARLOS HATEM - Percussion/Drums	213-874-5823	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Original music projects in the pop & dance field. Nat'l & internat'l touring exp. Television performance credits. Soundtrack percussion. Music production. Drums & percussion on Paul Rodriguez Show, MTV Artist Of The Year award winner on ABC Television series Bravissimo. Fluent Languages: English & Spanish.	Good ears, good hands, and a pro attitude. Available for lessons.	<input checked="" type="checkbox"/>						
PHILENTI LEVO - Producer	213-599-0809	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Producer/arranger with songwriting, drum programming and composing experience.	Great attitude, loves collaboration. Will work with you to achieve common goals.	<input checked="" type="checkbox"/>						
BOB LUNA - Pianist/Kybds/L. Voc	213-250-3858	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Arranger-composer in all styles of music. Grove graduate, disciplined classically, strong rhythmic grooves, read music. Strong background in orchestration. Lead sheets, take downs, horn/string arrangements at reasonable rates. Piano instruction available.	Strong soloist. Excellent ear. Quick learner. Musical director for numerous artists. Lead vocalist/tenor range. Rehearsal pianist.	<input checked="" type="checkbox"/>						
LESTER MCFARLAND - Bassist	310-392-2107	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Thirty years of pro credits, albums, tours including The Crusaders with Joe Sample, Larry Carlton, Jeff Lorber, John Scofield, Tom Grant, Robert Cray, Esther Phillips, Tony Williams, Eddie Henderson, Chick Corea, Patrice Rushen, Albert Collins, many others. Chitlin' circuit alumnus.	Specializes in developing material, players and arranging music. Reads music, plays by ear, loves to teach. Cited in "Downbeat" and "Bass Player." Aka The Funkmaster.	<input checked="" type="checkbox"/>						
PAUL MURPHY - GUITARIST	310-396-2123	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Established pro guitarist. Berklee grad. excellent reader, good ears, very versatile. Performances with Latoya Jackson, Merv Griffin, Toni Childs, Jerry Vale, The Drifters etc (Assistant to Jamie Glaser's musician career super charger system). Pager # 310-585-0311.	Great attitude and equipment, all styles, career oriented lessons available. TV/Movie sessions experience. Sessions, Demos, & Show Cases etc.	<input checked="" type="checkbox"/>						
MARK NORTHAM - Pianist/Kybds.	310-476-5285	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Film, TV, album credits - over 15 years experience. Play and read all styles. Perfect pitch. Current work includes HBO series, many demos, arrangements/charts, jingles/ad music and albums. Also live performances. Pager # 310-917-1616.	Professional attitude - quick results. Excellent sight reading, great ears. Professional results - the first time.	<input checked="" type="checkbox"/>						

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

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Qualifications (40 words maximum) _____

Comment (25 words maximum) _____

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

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NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	TV/MOVIES	QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY	
WILL RAY - Country Producer/Picker	818-848-2576	✓	✓	✓	✓	✓	Many years country exp incl TV & recording dates. Worked with Carlene Carter, Steve Earl, Joe Walsh, Tom Jones, etc. Can produce 16 24 32 trk master recordings. Access to the best country musicians in town for sessions & gigs. Currently a member of the Hellcasters. Friendly, professional, affordable.	Cow thrash, farm jazz, prairie metal, nuke-a-billy I specialize in country music, both as a producer & session guitarist. I love to discover new talent and work with established giants as well. Let's talk.	✓	✓	✓	✓	✓	western beat range rock
EDDIE ROGERS - Drums/Drum prog.	818-985-8078	✓	✓	✓	✓	✓	Degree in Drums & Engineering (Berklee College of Music). Demo's for: Steve Vai, Mark Wood (BMG Records). Session work for Roger Powell (Utopia) & Rob Arbiter (Steve Wonder). Jon E. Love (Love/Hate). Drummer for Sick Puppies (Independent CD) blah blah etc.	You signed? Me Drummer!	✓	✓	✓	✓	✓	
DERF SCRATCH - Producer	818-546-1161	✓	✓	✓	✓	✓	The money and the chicks come after we get the stars out of your eyes! A good producer is honest. If a good producer is what you're looking for, read the other ads first, then find your phone - let's talk.	20 years experience! Ex FEAR bassist. Published songwriter - Movie sound tracks - Highly skilled professional.	✓	✓	✓	✓	✓	The art of manipulating
LARRY SEYMOUR - Bassist	818-840-6700	✓	✓	✓	✓	✓	Toured &/or recorded w/ Rod Stewart, Billy Idol, Tom Jones, Martin Chambers and the Committee U.K. Mansella, Jingles for Revlon, Sunkist, Pepsi, etc. Recorded w/producers Trevor Horn, Keith Forsey, Bill Dresler, Eddie King, etc. MTV '91 Grammy Awards. <i>Arsenio Hall</i> , <i>Taxi</i> , various albums, demos, musical clinics, clubs.	Extensive musical education, creative harmonic & rhythmic approach w/ exceptional sound & feel. Highly proficient at grooving/improv/writing parts/sight reading/slap. Accepting students.	✓	✓	✓	✓	✓	versatile all styles
BILL SPOKE - Drummer/Drum prog.	213-874-7118	✓	✓	✓	✓	✓	Performing and recording credits include: Ecstasy, Centaurus, Broken Dreams, Gail Sonders & Hot Ice, Studio Cats, The Pastels N V S, Daddy Joe, Monty Mann, Big City, J.J. Jackson, The Tubas, Harpeggio, Wayne Perry, Toungue Dance, Riche Owens & Big Sky, Lawnmower, Toss that Doll, Avant Dump.	20 yrs experience. 2 years Berklee College of Music, excellent live playing, recording, or programming.	✓	✓	✓	✓	✓	World class song drummer
RICK STEEL - Drums	310-392-7499	✓	✓	✓	✓	✓	Fully endorsed TV performances, video, clinician, producer, clinic road work with Bill Ward (Black Sabbath). Music minor. Very visual, insane performer.	Very loud, strong drummer. Uses toms melodically. Pro attitude. Fast learner. Reads and transcribes. Odd time, no problem. African rhythms. Many different sounds. Very creative.	✓	✓	✓	✓	✓	Huge drum sound.
"STRAITJACKET" - Violinist	818-359-7838	✓	✓	✓	✓	✓	20 years experience on violin and electric violin in all styles. Quality vocals. Fast and effective in the studio, a madman on stage. Record producer/arranger. Wayne State University, Michigan. Ravi Shankar School of Music, L.A. City College. Demo/tape available.	Easy-going, but fast in the studio. State of the art equipment. Digital signal processing, exceptional ear. Flexible rates. Let's make your music happen.	✓	✓	✓	✓	✓	A rocker at heart.
"TAKA" TAKAYANAGI - Kybds/Prod.	213-878-6980	✓	✓	✓	✓	✓	Written/produced songs for Peabo Bryson, Angela Bofill, Whispers, Nancy Wilson, Shalamar and Main Ingredient. Top 10 hits and film credits.	Producing, arranging, playing keyboards, lessons, good ears and good business. Give power to music in any style.	✓	✓	✓	✓	✓	Pop, R&B ballads
DEBRA TAYLOR - Vocalist/Arranger	818-905-3271	✓	✓	✓	✓	✓	Excellent ear. Quick study. Lead or backup vocals and vocal arranging. Accomplished session vocalist and powerful live performer. 10 years studio recording experience. Live shows with west coast bands.	Professional, reliable. Special rates for NARAS and LASS members.	✓	✓	✓	✓	✓	Soft, melodic to wailing.
TOM TORRE - Violin, /Fiddle Guitar	818-340-6548	✓	✓	✓	✓	✓	Many years experience Sessions and Clubs. Schooled but not stiff. Demo available on request.	Quick ear and quick study. Good stage presence, can read. Tasty melodic improviser, creator and arranger.	✓	✓	✓	✓	✓	Swing styles a specialty

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- #### 2. PA'S AND AMPS
- Ampeg 412 cab. 12" celestion spkr. jd cond. \$400 obo. Ron. 213-707-4939
 - Boogie MKII C head & 1x12 cab. All options. Cocobolo wood cab. 100 wts. vinyl & anvil cases. Supreme cond. \$1100. Edward Jones. 818-980-4685
 - Carvin DCA300, 310 wts. \$300. 250-9433
 - Legend spkr cab. nat'l oak wood finish. 12" Celestion spkr. \$75. Darryl. 213-874-4501
 - Mesa Boogie 400. \$800. 2 Ampeg 810 spkr cabs. \$500 ea. 1 ADA MB1 pre amp. \$600. 1 anvil 12 spc ATA flight case. \$400. Craig. 818-508-6951
 - MPI for sale. xint cond. Asking \$425 obo. Eric. 213-876-1294
 - Peavey 210 wtt bs amp. 4x12 cab. 2 chnls, EQ, xint cond. sacrifice. \$400. Frank. 818-564-8056
 - Peavey bs amp. TNT130 modified w/ 15" Emmentent spkr. Loud & reliable. \$250. Call Joe. Iv msg. 818-597-9029
 - Trace Elliot 410: cab. top quality. pro sound. \$450. Call Joe. Iv msg. 818-517-9029

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- Yamaha EM300B & 2 Yamaha S4115H spkrs. Big sound, grt cond. Sacrifice. \$800. Dale. 310-987-1050
 - Akai DR4D 4 trk digital recdr. Includes 200 meg hrd disk. Xint cond. in box. \$1800. 818-386-5901
 - Porta Studio for sale. 6 trk w/8 chnl stereo mixer. \$1500 obo. Tim. 213-650-8622
 - Tascam MSR-24 trk recdr. \$8500 obo. 619-448-1717
 - Tascam TSR8 1/2" 8 trk w/DBX. Xint cond. \$2200 obo. 818-508-6511

- #### 4. MUSIC ACCESSORIES
- 1 anvil type wardrobe. light case, 51" tall, 25" wide, 25" deep. \$200. Frank. 714-968-0502
 - 10 guit books, mint cond w/music stand. \$20. Or trade for dbl guit stand or mic boom stand. Hillywd area. 310-358-6982
 - Ampex 996 tape avail. 2 rolls. 2" tape. \$125/roll obo. 213-654-2610
 - Boss SD 1 Super Overdrive. \$35. HM2 Heavy Metal. \$40. 213-690-5818

- Digitech Harmonizer. IPS 33B, does real harmonies, delay & chorusing. Xint cond. \$350. Al. 818-965-1307
- Hill Multi Mix. 16 chnl mixer w/phantom pwr supply & 3 band EQ. Rick mmbi. xint cond. \$650. 310-583-2090
- Ibanez PT3 guit multi fx. programmbl. distortion, chorus, reverb, delay & more. New. \$200. Frank. 818-564-8056
- Mac SE30 computer w/40 meg hrd drive & 5 meg RAM. Includes keybrd, monitor, mouse. Very fast. xint cond. \$690. 818-386-5901
- Mark of the Unicorn Performer softwr. Bmd new, never installed. \$250 obo. Sebastian. 818-769-7239

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•Roland TR707 Rhythm Composer, mint cond, inb ox. \$175 Dale, 310-987-1050
 •Roland wireless systm, \$125, Digtch 28 band EO. \$300. Boss contrlr pedals, \$175. Korg D1 in rck tuner. \$250. BBE Maximizer 420A, \$200 818-763-3744
 •Samson Stage II wireless mic, \$200 Call Roger, 818-704-9232
 •Soundtracks Solo Midi 16x8 mixing console w/Midi automation, brnd new shape. \$2200 JBL 4410 studio monitors, \$325/pair Dave, 714-502-0143
 •9pk, mic & gut cable, 1 ft thru 50 ft lengths \$5-\$35 Switchcraft adapters & connectors, \$5/ea Franz metronome, \$50 Tuning forks, \$5/ea 310-474-1286
 •Wireless guit systm, SamsonSR22 True Diversitysystm, w/DBX noise reduction, Still in box, used twice \$150 firm Dave, 818-700-8623
 •Wtd. Guit case for Kramer Striker. Will pay up to \$45. Rachel, 213-979-2030
 •Yamaha RX8 digital drw machine, 2 RAM cards & manual included. Like new, in box \$225 Matt, 213-460-4249
 •Yamaha TXO-5 sound module & 8 trk seqncr. New, sacrifice, \$175 obo Brian, 310-390-4348

5. GUITARS

•1970 Gibson SG dbl neck, elec, 6 & 12 string w/HSC Like new, all orig, \$1500. John, 213-462-4385
 •Acous bs, Kramer, xint cond, \$350. Tim, 213-650-8622
 •Carvin V220T w/pro Kahler, white w/gold hrdrw, 24 frets, dual hmbckrs w/splitters, HSC, very gd cond \$280 Cliff, 818-980-4655
 •Charvel Star w/Duncan & EMG p/u's, F.Rose trem, custom Strat neck & paint One of a kind Xint cond, including gig bag, \$600 obo Ron, 213-707-5939
 •Epiphone Coronet, 1965, dbcutaway, solid body, single P-90 pu, 6 underside tuners. \$625. Darryl, 213-874-4501
 •Fender P-Lyte bs, xint cond, sounds grt. \$400 obo. Tim, 909-628-8216

•Gibson Hummingbird, unused, circa 1972, stored, superb sound, \$12,500 obo. Elliot, 805-493-4443
 •Gibson L37, 1937, archtop, flat back, acous gut w/HSC. \$675 obo. Jim, 310-390-4978
 •Ibanez bs, FDGR1000, aqua blue, gold hrdrw, active p/u's, xint cond w/case \$425 obo 818-508-6511
 •Ibanez bs, Sound Gearseries, model SR800LE, metallic grey, active electrics, xint cond w/HSC \$350 Matt, 213-460-4249
 •Palmer 6 string regular acous gut, nice cond, \$75 obo or trade for elec gut, any brand, Hillywd area 310-358-6982
 •Precision bs for sale Has '64 refinished body, '68 Tele neck, DeMarzio p/u's Mint cond, w/HSC, \$550 obo. Brian, 310-390-4348
 •Rickenbacker 4001 bs gut, 1974, cherry sunburst, Seymour Duncan p/u's, insanely low action Plys like butter \$625 Joe, iv msg, 818-597-9029
 •String bs, 3/4 round back, big, clear tone, \$1800 818-990-2328
 •Wtd. Custom Gibson Les Paul w/tobacco sunburst. Must have all orgn parts & frets in gd cond. Year unimportant 818-841-4761
 •Yamaha ATX912 blue burst, grt cond, acous/elec, 12 string, \$400 obo, w/case 213-920-6342
 •Yamaha limited edition Attitude bs, maple neck w/case, stereo p/u's w/Hip Shot deluner, stereo chorus, \$800 obo, 818-563-3524

6. KEYBOARDS

•Akai S900 digital sampler. Samples for 60 seconds. Includes disk drive, 20 disks, grt sounds, perfct cond Cost \$1500, sell for \$650, 310-583-2090
 •Baldwin baby Grand, vintage 1956, Model R, mint cond, gorgeous tone, plyd by Horowitz \$13,000 obo. 213-461-7889
 •Kawai K4 Midi synth keybrd workstation, w/case & stand Xint cond, \$750 obo. 818-508-6511
 •Korg Wavestation SR rck mnt synth w/32 vox's, 365

samples & fx. Perfct cond in box, \$850 818-386-5901
 •Roland D10 sound module w/card, \$250, Frank, 714-968-0502
 •Yamaha BX9 Midi synth in xint cond. \$650, 31-474-1286
 •Yamaha PFP 1500, AWM pro home style amplified electric piano, 5 sampled sounds, 88 weighted keys 3 yrs old Paid \$2500, sacrifice \$975 obo. Jim, 310-390-4978

7. HORNS

•Bach Pro trombone, Stradsvarius Model 12, w/out F attachment \$425 obo Jim, 310-390-4978
 •Bass clarinet for sale Evette Intermediate, composite material, made in France, \$375 obo. Brian, 310-390-4348

8. PERCUSSION

•5 pc DW drm set, mint cond, black oyster. Includes hvy duty stands, pedals & anvil cases. \$2500, Frank, 714-968-0502
 •Drum riser, Bx8x2, pro, mint cond, must see to appreciate Folds through \$400 obo Andy, iv msg, 714-288-0589
 •Pearl MLX Series, white, 24", 13", 14", 16", 18" toms, 8x14" floating snare, Paiste & Zildjian cymbals, hvy Pearl hrdrw, hardly used, pro set, \$3500 firm 818-966-6556
 •Slingerland 5 pc drm set, xint cond, bmd new Pearl hrdrw w/cases, \$800 obo. Peter Kelly, 818-702-0532
 •TR808 drm machine. In fair condition. \$800, Topeka, KS, 913-234-5173

9. GUITARISTS AVAILABLE

•2 Id guit/sngwrtrs sks signed, maj label, meldc HR band Jackson guit/SIT String endorsed. Avail for sngwrting, albums, showcs & nat'l/world tours. 508-441-2118
 •A diamond in the rough to ply 2nd fiddle, out of the limelight, into the groove, Sing harmony & some keybrds. Steve Conn, 503-585-8063
 •A pro plyr sks a pro proj, Cmrcal rock ala Extreme, Giant, Estab acts or artists only Glen, 818-846-6511
 •A1t guit skg HR band or individuals to form band. 818-774-9171
 •Bart Walsh of Lancia & Atomic Punks, sks signed, paying or grt killer ggg, 818-759-3688
 •Blues style gut avail Inlf Derek & Dominos, Stones, Blues Breakers. Pros only 310-276-8652

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 •Cntry picker for all pro sessions & gigs. Music position only. Call Mackay, 818-881-3314
 •Dbl blues plyr nds real band w/guts. Everything is in place on my end. Sky, 818-558-6983
 •Extremely dedictd fem gut sks killer 2 gut band, Melcd HR w/groove. Have xint image, equip, vocs & alt. No grunge, alt/rm or thrash 818-841-4761
 •Former Mary's Danish gut plyr/sngwrtr lkg for a band. Let's jam! Matt, 818-761-9231
 •Grt gut avail for in yr face. K/A, R&R band. Inlf early Mike Tyson, Bruce Lee, Sugar Ray Leonard. Jack, 213-368-6427
 •Guit & bs plyr team now avail to start or join R&R band 818-248-9397, 213-851-3327
 •Guit & bst sk pro metal band &/or muscians to collab with. We have matrl & chops, but no patience for weak plyrs. Ray, 818-709-5572
 •Guit & bst sk pro metal band or muscians to collab. We have matrl & chops, but no patience for weak plyrs. Ray, 818-709-5572
 •Guit avail to join/form metal band Inlf Metal Church, Armoured Saint, Megadeth. Srs inquries only Dno, 213-549-0974
 •Guit into Bowie, U2, Smiths, Simple Minds, Eves Plus, Curve, etc. sks band/voc w/real passion. 805-966-9730
 •Guit lkg for muscians or musion to collab. form hvy rck act ala Ozzy, Extreme, Skid 818-752-4208
 •Guit plyr w/chops, taste & snags lkg to join/form band Inlf Pnest, Zep, O'Ryche, old Rainbow. No grunge sings Tommy, 818-992-0400
 •Guit sks alt/rm pop band w/grt snags. Inlf include Sugar, Replacemnts, Material Issue, old C Trck. Lv msg. 213-953-1164
 •Guit w/tones sks hvy rock voc & rhythm section. Have free 24 trk rcrding time avail. Ply my tunes, recrd your band. 310-495-0147
 •Guit, 15 yrs exp, lkg for wrkg or jam band AC/DZ to ZZ Top. 818-763-2028 x 4021
 •Guit, 23, sks band or plyrs into grt snags w/mprom mentalty. Very soull, very dedictd, David, 818-793-8285
 •Guit, 28, all styles, lkg for paid gigs. 2 nites per week, in or out of town. Drug free & very reliable. Paul, 213-461-3848
 •Guit/sngwrtr sks fem voc/instrmntlst to collab with & form uniq & inspired band. Primarily inlf by KXLU & folk stuff. 213-876-3772
 •Hvy, agrsvr rhythm gut avail to join band w/styles of Pantera, Suicidal Tend, Orange Co area. 714-840-2599
 •Ld gutt & voc team sk to join/form agrsvr, straight forward, HM band. Must be success movltd. No losers or flakes. 310-376-7934
 •Ld gutt sks hvy edged, sng orientd band. Emphasis on musicianship, creativity, direction. Have xtensv studio, live exp. Pro sits only. No grunge, thrash 818-783-9666
 •Ld gutt sks real muscians to top outstanding, B/A HR band Inlf are old HV, GNR, Skid, Sean, 818-781-3099
 •Ld gutt, HR to progrsv, xint equip, chops & lks. Will travel, tour, etc. No kids, pls. 805-250-9433

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- Ld gult/sngwrt/voic w/melodic hrd edged ongs, focus, energy, trnsps, equip, a clue, obsessed w/success, wnts commtd, FT band 619-789-0358
- Ld gult/voic w/lots of tour, studio, casuals & club exp, w/ gd equip & trnsps, lkg for wrkg st. Call Jim, 805 376-3094
- Ld/rhythm gut avail. Into industrial w/hvy metal edge. Infi Sabbath, Ministry, NIN, Kiss. Call after 5 pm Steve, 213-525-1558
- Left handed gut, Randall Marshall equip'd, skg hvy groove, aggrsv HR, 2 gut band White Zoumo, Love/Hate sound Greg, 781-1973
- Me, vox & words You, music & melody We both communicate well & see the world from a different perspective, Scott, 710-796-0582
- Multi styles, well seasoned gut, sks gic whrd edged, groove orientd matrl Infi Love Bone, Rage Zombie 213-962-8981
- Pro Id/rhythm gut lkg for wrkg, classic rock band. Have killer equip, sng bckups, have lots of stage & studio exp. Very reliable Pro only, pls 310-944-4606
- Pro rhythm & blues gut plyr Very souflr. Lkg for pro proj 818-386-0914
- Rhythm gut avail Intense, aggrsv, signature style w/ studio & live exp Skg band w/label & mgmt st Infi Megadeth, Slayer, Pantera Robert, 310-598-9930
- Rhythm gut sks band or collab. No stage exp, but total team plyr Anthrax, STP A/Chains, Pumpkins, Bob, 213-874-1802
- Texas born gut plyr, slide lap steel, vocs world class credits & endorsemnts, sks touring &/or recrdng w/signcd act 213-441-1018
- Verstl pro avail for paid sits. Appears in Guitar World & Guitar Player magz. Much exp, reliable 818-382-4522
- Verstl, xpressv rock gut w/sngs, vocs, stage, chops, contmpyrlks, sks enterprising/stl/wgrt/plyrs Michael, 818-377-5189
- Voc/gult/sngwrt, no trnsps & gear, avail for studio, live or K/A HR/HM band, Kiss, old Crue No drugs Tracy, 213-845-9549
- Xintl gut w/bckup vocs, grt perfrmr. Sks HR, sng orientd band w/xintl vocs. Very melodic plyr Tony, 714-529-0843

9. GUITARISTS WANTED

- #1 gut nnd Infi Jane's, L Colour, Motown, Peppers 310-998-5271, 818-752-9907
- #1 gut w/vocs nnd by rock band. Call for mgmt msg & music sample 310-535-3855
- 2nd gut plyr nnd Cmrcly set HR band w/connex, label ntrst, own studio VH Whllesnake Ken 818-769-0573
- 2nd gut wtd by gut/dmrr team to help complete HM band Infi Metal Church Armourd Saint, Megadeth Srs inqurines only Dimo, 213-549-0974
- 2nd gut wtd for extnc melodic HR band Infi MSG, O'Ryche, Dokken & Firehouse. No grunge, no Metallica Lng Bch area. Brian, 310-425-6061

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- A voc lkg for gut to form modern, psychdlc proj. Infi Nymphs, Guit, Souvsev, Jane's, Call Brian, 818-766-5042
- Acous partner wtd for coffee house acts. Infi Simon & Garfunkel, Charles Manson, Beatles. Strong sngwrt Mark, 818-905-7527
- Adventurous star gut wtd. Perfrmng & wrting. Ply anytime, anywhere, acous/elec. Infi Hendrix, Raitt, Heart Alina, 310-820-7479
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- All orig altmrv band w/strong melodic matrl sks dedctd gut for shows & recrdng 818-377-9541
- Altmtv band nnd by Ministry, Jane's, Zep, nds rhythm'ld gut to complete band & perfrm pending shows's Image importnt. Dave, 818-551-1820
- Altmtv band Infi STP, Pumpkins, U2, A/Chains, NIN Must ply raw & subtle. Ndd for CD proj & gigs 818-957-8707
- Altmtv beast? Ld gut wtd for KROQ style band. Infi Pumpkins, Screaming Trees, NIN, Pearl Jam Prosit. 818-752-2786
- Altmtv gut wtd The strummy sounds of Johnny May & the echo & delay of the Edge. Infi Hendrix, Raitt, Heart Alina, 310-820-7479
- Altmtv punk/pop band sks insane gut & plys & immed recrdng. Male or fem. Infi X, Pixies, Sonic Youth, Toof, 213-661-1826
- Altmtv rock band sks ld gut. Infi Beatles, REM, Pearl Jam. Grt demo, grt press & gigs. LAX/So Bay area 310-841-5608
- Altmtv to what? Gut, bckng voc wtd, either gender, for humorous, KROQ type rock band w/many sngs Theatrl, many genres. Rehstr in N.Hllywd 818-766-2623
- Austin blues style band lkg for gut plyr Infi Ian Moore, SRV, Arc Angels Shows upcmng Call Bob, 818-506-1043
- Bootsy, Hendrix, Funkadelic, 2nd gut w/old Prince Mazerati image wtd for glitter funk mob 310-372-3208
- Christian gut wtd for PARADE Dedctn, exp absolutely necessary. Skg muscians for high energy new sound. Mark, 818-894-0711
- Comedy rock proj nds gut/bckng vocs. Ongs, parody sngs Coffeehouse gigs, etc Call George, Wednesdays after 7 pm, 818-843-5707
- Confident gut w/trench exp wtd for Aero, Bowie, Fugazi, Cult Cooper, Jawbox hybrid. Nick, 818-508-6820
- Elec gut wtd to duet w/elec gut, 23. Very spacey, xpressv, souflr, mellow dream music. To write sngs to ply live David, 818-793-8285
- Eatab post altmtv band sks gut w/past plus present equals future mind set. Big band vibe. Holocost sound Remember R&R? 213-469-7005
- Fem gut wtd by bst. Grt lk, grt vox, for immed recrdng. Sal, 462-2545
- Fem voc & male rhythm gut forming hvy, melodic band Hoping to find plyrs that are focused & dedctd Tint, image

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- Guit wtd by fem voc to collab on wrting sngs & formng band Infi Velvet, U2, S'Garden, 4 Non Blondes Pro exp. 213-850-0167
- Guit wtd by non fem voc/lyncst to create sngs with & to join/form band. Infi Infi 4 Non Blondes, STP, S'Garden, Maureen, 310-478-5925
- Guit wtd by prolific singer/sngwrt to form band for demo & shows. Infi Doors, Crowded House, Costello. Ask for Cabb, 818-287-2203
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- Guit wtd to form orig roots rock band. Kind of Eagles, Springsteen, Dire Straits, 818-763-2908
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- Ld gut wtd for cntry rock band Infi Tntt, Ketchum, Mavericks, Private rehrs. 27-35. No smoking or drugs. 818-557-8383
- Ld gut wtd for form new rock band 310-827-2289
- Ld gut wtd. 20 something. Pro gut good, bckng vocs. For estab LA altmrv bnd/grt rock/pop band Infi Ride, REM, Beatles, Church 213-664-2641
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- Pro gut plyr wtd for straight ahead rock band. Must be dedctd, ready to rock. Lng hr image pref'd 213-876-2275
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- Rhythm gut w/bckng vocs wtd by ong, altmrv band. Infi KROQ. Must have reliable & have trnsps Dave, 818-708-9171
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 •Bs plyr, 25 y/o, lkg to join band that plys funk, acid jazz Paid sits, pros only, pls. 310-392-8121
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•Fem bat wtd for grooving altmvt band. Giggling non. Ready for studio. Meltd, positive vibe. Jolynn, 310-944-7107

•Fem singer/sngwrtr/guit sks bst for trio band. Orig music. Infl Grace Slick, Toni Childs, M.Etheridge, etc. 213-969-4044

•Fem voc & male rhythm guit forming hvly, meltd band. Hoping to find plyrs that are focused & deditcd. Tint, image & drive. Srs only. 310-470-5069

•Fem voc putting orig live rock proj together. Srs only. Call for info. Michelle, 818-894-0204

•Forming R&R band nds bs guit. 213-622-9673

•Glam bst wtd in the vein of Anna Black. 818-594-1031

•Glam bst wtd. Infl Pussycat, Hanoi, LA Guns, old Crue. 818-594-1031

•Glam bst. You're note in the two happening bands in LA. We got our stuff together. Call or move out of the way. 213-883-9578

•Groove orientd HR band sks exp bst w/gt dynamics & bckng vocs. Must ply rock & funk. Infl Pearl Jam, Zep, Aero & L.Colour. 818-773-7625

•Help! Our new snags have no bottom. Groove orientd HR band w/indie CD sks verstl bst w/gear, feel, dynamics & bckng vocs. 818-603-5679

•Hot bs plyr intrsd in forming partnership to perform lush jazz stndrds for classy gigs & private parties on casuals basis. 818-509-8354

•If you ply a Fender P. & you ply like JP Jones, call me. Rich, 310-453-1090

•Lkg for bst to form or write orig music for band to come out. Infl several. Mike, 714-827-2253

•MAGPIES sks bs plyr w/strong bckng vocs. We have proctn deal. No metal. Infl Stones, Petty, Kinks, Crowes, Just R&R. Danny, 818-766-5696

•Modern rock band between DePeche & Lords/New

Church sks gd level & motivtd bs plyr. 310-208-3772

•Musicians. Wnt to jam? Beginning fem dmm lkg for open minded musicians to ply at coffeehouse open mic nights. Will learn music. Valley area. 818-513-2389

•Pro bat for rock, jazz, instrmntl band. Showcng & recrdng w/top prodr. Monster Plyrs. Larue. All sessions paid for. 818-506-6423

•Pro young bs plyr wtd. Infl Zep & Stones. Wolf, 818-779-1219

•Progrsv Jazz/fusion. Bs plyr ndd for estab, orig proj. Must have exp w/complex harmony & unusual rhythm concept. 805-722-9823

•Rhythm section ndd for estab sit w/indie. Infl PJ Harvey, Nirvana, Pretenders, Beck. 818-771-7870

•SONIC DISCIPLES nds bs plyr to complete format. Shows, mgmt. Dolls, Stones style. 818-901-9737; 213-850-5211

•Soufl, altmvt style band w/orig sound, pro att, snrg & direction, sks quality bst. Gd att & equip a must. Teri, 310-375-5730

•Stage ready band nds new bst, 21-27 y/o, who uses a tech. Agrsv R&R band. No thrash or metal. N. Hillywd based. PEACEMAKER, 213-957-0633

•Sting mnt Clayton Infl U2, Police. 213-782-9588

•Upright bat wtd for cntry style, orig, altmvt band. Smutty, where are you? Call Jack, 213-650-2779

•Very young, responsible, fem or male bst wtd to form 3 member band. Infl Rage, Peppers, Beatles. 213-871-5855

•Voc sks bs plyr to tum poetry into Janis Joplin type rock w/olk edge. Contact Katy, 818-956-2237

•We are a fem voc & male rhythm guit forming hvly, meltd band. Hoping to find plyrs that are focused & deditcd. Tint, image & drive. Srs only. 310-470-5817

•Well connected, sleazy pop/rock band w/killer tunes nds bsplyr for big gigs & recrd deal. Rehrls in N Hillywd. Pros only. 818-509-8434

•WILLOW WISP sks bst for hrdly weird, premier, gothic, altmvt, punk band. Must be willing to sell your soul for success. Tony, 213-467-6360

Williams. Avail for singrs proj. Herb Mickman, 818-990-2328

•Pro rock keybdst w/5 recent albums, MTV videos, world tours, sks career move w/maj act. Recrdng or toung. Paid sits. Phillip Wolfe, 818-776-9279

•Tally pro, extremely verstl keybdst currently skg signed artist for world tour, maj toung/recrdng act. Xmi SOA Mldi ng, Hammond C3, any style. 818-386-9984

•World class keybdst/sngwrtr lkg for pro sits only. Have grt chops, equip, snrg, image & studio. Also arrange & program all styles. 909-396-9908

11. KEYBOARDISTS WANTED

•A1 piano plyr, rhythm guit, must sing. Supertramp, Billy Joel, Beatles, Sieve, 310-470-7167

•Ambient keybdst wtd to form techno band. Infl Pet Shop, New Order, Opus III, Matt, 310-474-4110

•Band sks keybdst who is very creatv & very confident w/ themselves. No ego. Infl Bauhaus, Damned, Siouxsie, Doors, Dead Kennedys. 818-728-4751

•Christian keybdst wtd for PARADE. Deditcd, exp absolutely necessary. Skg musicians for high energy new band. Mark, 818-894-0711

•Creatv keybdst wtd to form complete rock act. Cool, theatrl image, must sing harmonies. Kiss, Queen. Have equip, goals. Under 25. Lv mrg. 818-366-4372

•Deditcd perfrm, jazz, pop, R&B, pro lem singr skg proj keybdst for paid wrk in clubs, lounges & casuals. Mltzi, 818-907-7079

•Denver based nat'l toung band sks keybdst, deditcd, open minds only. Hip hop, metal. No boundaries. Sampler, seqncng a must. Hrd core, political. 800-864-1408

•Electric pop/dance. Synth artist wtd by 23 y/o male voc for orig snrg. Infl Pet Shop, DePeche, Duran, etc. Call William, 213-483-8665

•Keybdst wtd for wrkg orig Southern rock proj. Male or fem. Vocs a plus. Infl Allman Bros, B.Raitt, Clapton. Srs musicians only. Mike, 805-499-3927

•Keybdst wtd w/grt ear to help fem singer/sngwrtr to collab on ong snrg. Jazz, R&B, pop & even altmvt. 310-591-1843

•Keybdst wtd, 20-25. Infl Queen, Duran, Boing, INXS. Huge harmonies, have lockout studio. Vocs & deditcd a must. Rob, 818-752-7555

•Keybdst/pianist wtd for wrkg orig jazz, funk, Latin proj. Infl Brand New Heavies, Steely Dan, Santana, Twr of Pwr. Mike, 805-499-3927

•Keybd plyr intrsd in forming partnership to perform lush

11. KEYBOARDISTS AVAILABLE

•Christian keybdst/sngwrtr sks band or musicians to form hvly rock band. Infl Zep, Floyd, Hendrx, Jane's. 213-876-8705

•Former keybdst for Sass Jordan & Peter Wolf, plys B3, piano, rhythm guit. Avail for pro sits. Pros only. Greg, 909-353-9607

•Intermediate level, avail for rock/pop band. Ongs & covers. Journey, DH, Foreigner. Bckup vocs. Scott, 818-886-6556

•Keybrd plyr/programr avail for studio, demo, seqncng for keys, drms, bs. Atari Cubase, Korg M1, R8M, etc. 310-208-3772

•Pro accompanist, formerly w/Sarah Vaughan & Joe

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•Keybrd plyr wtd. B3 to trippy synth sounds. 213-462-0752

•Keys ndd for jazz, blues gigs immed. Charts provided. Commitmt req'd. Call Simon, 310-392-6542

•Piano plyr who can ply rhythm guit ndd for 4pc rock band. Lennon or McCartney will go. Must sing & have passion. Pros only. 213-851-6165

•Pro bs plyr sks lem, 18-30, for Euro travel & album deal. 213-779-3245

•Pro keybrd for jazz, rock, instrmntl band. Showcng & recrdng w/top prodr. Monster plyrs. Smoking chops. All sessions paid for. 818-506-6423

•Textural keybdst ndd. Infl Floyd, Zebebel, Echo, reverb. Call machine to hear samples. 818-786-4287

12. VOCALISTS AVAILABLE

•2 famous adult film stars, lem ld vocs w/young recrd deal, skg R&R band w/orig mat'l for recrdng & toung partnership. 310-289-3129

•24 y/o singer/sngwrtr w/5 oct range & hi energy stage perfrmnc, sks estab band. Arriving Aug 5. Call Jay, 808-327-7332

•A girl who sings w/testosterone, passion, agrsvn & soul lkg for deditcd band or prodr. Infl Stones, Joplin. 818-352-2513

•AAA, spiritual grunge, altmvt voc. Call Infinity, 213-969-9959

•Agrsv, emotional singr w/3 oct range, dbls on guit & keys, sks pro sit ala NIN, Beatles, Eric, 818-901-9265

•Attractv fem voc lkg for wrk. Immed. Demos, recrdng, album proj, etc. Music styles pop, R&B, soul, funk, gospel, etc. Tara Word, 213-756-8416

•Attractv fem voc w/wide range & gd credits, R&B, pop, T40, dance & jazz. Lkg for estab band w/paid gigs. Also paid sessions wrk & live gigs. Susan, 818-762-0583

•Deditcd, pro, verstl fem voc w/strong vox & presnc ala

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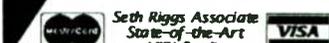
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- Fatten yr sound. Bckng voc avail for paid wrk. R&B, pop, rock, dance, reggae. Also ply percussn & drms & can coast Jamaican style. Jonathan, 310-477-4314
- Fem cntry singr/sngwr/sks wrkg cntry band or artist. Covers & ongs. Into Trisha Yearwood, Kathy Mattea, also Bonnie Raitt. Hall, 818-761-4254
- Fem singr w/mny yrs exp srching for estab Italian or Jewish wedding band for weekend wrk. Pls contact Donna, after 7 pm, 818-763-1285
- Fem voc sks estab band w/label intrst, mgmt. Acous to elec, grt vox, gd lks. No drugs. egos. Donna, 310-545-3062
- Fem voc, 24 yo, avail for ong pop/rock proj & paying gigs. Strong front grt w/dance exp. Call Lisa, 818-712-1292
- Grunge, punk, rock, funk, mutant voc. Infl: Lennon, Morrison, Cobain. Non toxic. Nonsuicidal. Truth, profanity. Many snags. Wrk everyday. Jeff, 310-207-3590
- HI! R U lkg for sensuous fem id bckgmd w/v? love to rock the cntry & cry the blues. Wnt S. Pro. Christine, 310-837-1712

- Hot & sexy singr/lyricst, pro att, avail for csis & demo wrk. Ld & bckgmd. Will trade, pref paid sits. Mikael, 818-509-8354
- Hot fem voc/lyricst, R&B, jazz, w/live & studio exp, skg prodcr/co-writer w/connex, studio & dedictn. Malia, 310-437-7820
- Incredibl fem ld voc, sings all types of music. Avail to do studio wrk, demo wrk. A very unq, pwrlf vox. Contact Ginger, 310-275-6372
- Irish born world class singr, swing to easy rock, pop & ballads. Most unq & bankable vox. Recrd & travel. Derek P. Finan, 213-877-1937 x 373
- It's time. Voc w/grt lyrics sks band or gut w/abil to communicate. 2 words, honest & grounded. Peal Jam, REM, U2. Scott, 310-796-0582
- Ld singr w/att & vox lkg for deadly srs band of stars. Hilywd area. Infl Queen, Pretenders, C.Trick. Dan, 213-368-6153
- Ld singr, grt MC, 26, sks wrkg or soon to be wrkg T40 cover band. 70s & 90s rock pref'd. Will travel. Call Jonathan, 213-994-4737
- Lkg to join/form Q'Ryche tribute band. Sean, 213-466-6940
- Male tenor voc, 3 plus oct, pro exp, most styles. Avail for demos & sessions, jingles. Call J.R., 818-880-4506
- Male voc avail for demo sessions. Pop & R&B Infl. Ala Johnny Mathias, Luther Vandross, Peabo Bryson. Jimmy, 213-254-5171
- Male voc sks melcd rock, funk band. Infl are Tina Turner & Chaka Khan. Dale, 213-874-5342
- Male voc sks rock band. Gd muscians. 818-703-0627
- Male voc sks wrtr/wrtrs to collab. Infl DePeche, Cause & Effect, Pet Shop. You have slamming trks. I have

- melodies, cool lyrics. Frank, 213-651-4344
- Non pro fem voc/lyricst avail for collab on snags & to join/form band. Infl 4 Non Blondes, S.T.P. S'Garden. Maureen, 310-478-5925
- Passionate, spiritual male singr/sks Generation X band. Infl U2, Kings X, Beatles, Gabriel, Crowes, Gd muscians, no drugs. Dave, 818-703-0627
- Pro black fem ld & bckgmd enhancer, R&B, jazz, blues, gospel, salsa, rock, rap, pop, scat & cntry. Concerts, studio & demos only. K.C., 213-704-1426
- Pro fem voc avail for session & wrk, demos, shows's. Paid sits only. Styles R&B, blues, rock, funk & jazz. 818-563-3524
- Pro male voc, strong gospel & R&B styles, avail for sessions. Call Chuck, 310-675-5349
- Pro tenor voc w/3-1/2 oct range avail for sessions, singwrtr, lyrics, grp sits & touring. Rock solid. Dedictd to the arts. Pro minded muscians only. 818-765-4684
- R&B & gospel voc lkg for band w/soul & spirit. Infl White, Bailey, Vandross. Pros only. Let's get the msg across. Ray Vincent, 213-254-6860
- Singr avail to join/form emotional, atmshrc band. Bowie, Nick Cave, Bauhaus. 818-447-0174
- Singr sks Resevior Dog sick boys to ply cntry, punk, gospel, R&B. Have snags & vision. Nd plyrs. All instrmnts. Call Phil, 213-851-1433
- Singr/guit sks bs, drms, guit, for dark, angry, gothic tinged rock Infl old Cult, Type O Negative. Have snags, PA, srs, Robert, 714-522-3553
- Singr/lyricst sks compsr/musicn for collab on C&W, R&B, jazz, to make spec demo & promote. Cara M, 818-785-5691
- Soullf male singr sks hot band craving stage exp. Infl Counting Crowes, Dead, Allman Bros & Blues Traveler. Also rhythm guit. Scott, 310-390-0844
- Soullf, male, hrd edged pro plyrs w/image wtd by fem voc ala GNR, Aero, Zep. Les Pauls pref'd. 310-398-0522
- Super pwrlf voc lkg for the ultimate band or person to write with. Must have drive. No flakes or lazy people, pls. Mark, 818-892-6844
- Veteran voc/sngwrtr/rhythm guit sks band. Have ongs ala Petty, Springstein, etc. 310-839-9125
- Voc & ld gut team sk to join/form agrsvr, straight forward, HM band. Must be success motivd. No losers or flakes. 310-376-7934
- Voc avail for recrdng & jingles. One take Michael. Hagar.

- Perry, Anderson, Plant, Coverdale, 818-951-6039
- Voc avail to join/form band. Infl Birthday Party, Fall, Can, Gernis, Pixies, Joy Div & more. 714-229-0885
- Voc/acress/sngwrtr/keystbd. lkg to collab w/band. 213-307-0798
- Voc/guit/sngwrtr, no tempo & gear, avail for studio, live or K/A HR/HM band. Kiss, old Crue. No drugs. Tracy, 213-845-9549
- Voc/ld rhythm gut sks muscians for collab & forming of band. Infl Doors, Who, Zep, Hendx, Mark Knopfler. 310-214-9813

12. VOCALISTS WANTED

- 2 soullf bckup vocs nidd for retro rock band. Infl Jellyfish, Beatles, Kravitz, Cooker. Have bookings & label intrst. Brendon, 818-403-1595
- Alliteration & melody my job, pitch & voc quality your job. Infl Toad, Zep. Tony, 818-880-2291
- Atrmtv HR band w/mgmt sks melcd, soul singr. Cornell, Glover, Chaka Khan, Vedder. Big vox, pitch, improv skills. Us, grt snags. You, intellgnt, committmt. 213-969-4093
- Atrmtv music proj nds singr. Must have dynamcs, emotion, tune & lyrics. Infl Ocean Blue, Trash Can Sinatras, etc. Srs only. 805-963-6582
- Apology free band sks charsmic singr. Hrd, sort of blues based, melcd, dynamic rock. Tim, 818-367-4353
- Are you a altrmtv fem voc w/srong vocs, character & spirit? Are you ready to express? No delicate flowers nd apply. Joanne, 818-556-3783
- Awesome frontm/voc wtd by HR/HM band. Org w/lookouts. 20-30. Call Johnny, 310-927-6644
- Band sks intense individual w/vocal stylings ala Cory Glover, Doug Pennick, for hrd grooving rock band. L.Colour, Kings X. Lv msg. 213-878-2216
- Band sks intense voc ala Cory Glover, Doug Hennick, for hrd grooving rock band. L.Colour, Kings X. Lv msg. 213-463-8032
- Black fem bckgmd voc wtd for orig funk proj. Gary, 805-287-3561
- Blues god, sleazy, lng hr punk ndd. Into GNR, Skids, Aero, Raspy vox pref'd. Must sing well. Hillywd. 310-358-6982
- Character vox's/sings wtd for spec children's albums, especially Latin, cntry, rock. Future income potential. John, 310-832-0896
- Molts members. Atlantic recdrs, sk charsmic frontm. No screamers or grungers. Big gigs deal by Dec. 818-509-8434
- Demanding music demands verst! singr. Don't call if you can not sing. Chris, 818-783-7935
- Dinosaur singr wtd. We can bring you back to life. Must be melcd, creatv & open minded. Dio, Coverdale, Dickinson. 213-461-6323
- Estab HR band sks male voc. All orig. Transpo, image & gd wrkg att. Pros only. Request pkg. Mike, 818-357-7428; Bobby, 818-914-2882
- Estab hrd groove atrmtv rock band sks pro minded voc. Intensity, rage, image, att, will & dedictn. No metal

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 *Fem dmr lkg to collab w/sngr/musicians for open mtg/ coffeehouse. Straight & groovy, simple & commid Valley area. 818-513-2389
 *Fem jazz voc wtd. Studio wrk for exp proj. Traditl 40s style. Gd pay. Send tape to PO Box 15693, Bev Hills CA 90209. Peter Wilson, 310-285-8032
 *Fem voc w/R&B, gospel, blues style wtd. Ong matf Have mgmt, studio time, demo avail. Polished pros only. Dennis, 310-985-3168
 *Fem voc wtd for unplugged classic rock, acous folk band, covers & ongs. Instrmtl abtl a plus. Jeff, 213-463-1417
 *Fem voc, under 25, w/ing hr, attractv image, wtd for 70s flavored funk, disco, rock proj. Donna Summer & Zep mt Bowie. 310-372-3208
 *Fem voc/perfmr wtd. VERY souflr for 70s mts 90s funk band. Heart & gd lks a must. 818-766-1936
 *Frontm wtd by hrd, psychdlc blues & southern soul rock band w/album credits & tint. Must sing black & lk cool. Under 30. 310-374-9878
 *Funky fem nrd for dance, funk rcdng proj. Label bckng lks & att a must. 213-554-7917
 *German based rock band w/individual style sks pro signature singr/frontm w/bals. We'll K/A, we'll rule the business. Phone/fax #0049 511 131 6785
 *Glam voc wtd in the vein of Anna Black. 818-594-1031
 *Glam voc wtd. Infl old Crue, Hanor, LA Guns, Pussycat 818-594-1031
 *Glam voc. Two cool bands in LA. You're not in them. Got the goods? Call or keep standing in the crowd. 213-883-9578
 *GRANDPA MOSES sks voc Meldc groove onentd rock Set finished. 3 ang demo complete. No job, no car. don't call. Rod, 818-771-0538; Mark, 818-347-1922
 *Guit sks pwrfl id voc to form altmvr, HR band. From A/ Chains to old Aero, but mostly anything w/an att. David, 818-366-7416
 *Guit w/tunes sks hvy rock voc & rhythm section. Have free 24 trk rcdng time avail. Ply my tunes, recrd your band. 310-495-0147
 *Guit, drms, bs, progrsv, sks singr/sngwrtr w/pwrfl vox & gd melody. Infl Rush, A/Chains, Yes. James, 805-945-0501
 *Guit/sngwrtr sks tem voc/simrmtlst to collab with a form unq & inspired band. Primarily infl by KXLU & folk stuff. 213-876-3772
 *HM band sks voc. Equip & trmpso a must. Mgmt & label mtrst Srs only. Infl Metallica, Megadeth, Maiden Glen, 310-835-7680, John, 310-316-8346
 *LA K/A band skg to put Seattle to shame. Don't call if you

can't sing. Music is very demanding. Chns, 818-783-7935
 *Ld voc w/xcapntly gifted abtl on ld/rhythm gut nrd by grry ready, groove onentd rock band w/24 trk demo. Jay or Dave, 310-925-9830
 *Ld voc wtd for rock, altmvr, adult conlpry band. Lkg for singr between Crowded Hs & S'Garden. Pay for singer on EP. Pro plyrs in band. 818-341-8423
 *Ld vocs nrd mmed to complete HR act. Immed rcdng on paid 6 sng demo. Band has mgmt & atty. Lv msg. Tommy, 213-876-8044
 *Lkg to put Seattle to shame. Skg voc. Do not call if you can't sing. Must be versl. Music is demanding. Chris, 818-783-7935
 *Male & fem voc nrd by keybdst/arrangr for demo wrk on spec. Jeffery Osborne, Whitney Houston style. Call Aaron, 213-883-1786
 *Male & fem vocs wtd for funk, jazz, blues, Latin proj. Infl Brand New Heavies, Sade, Steely Dan, Twr of Pwr. Srs only. Mike, 805-499-3927
 *Male voc wtd by fem guit to form meldc, HR band w/ groove. Xint wring skills, HR, lng hr, thin image a must. 818-841-4761
 *Male voc/lyncst wtd by guit to form band. Infl Mellencamp, Stones, Crowes, etc. Exp & pro att req'd. Michael, 213-939-7761
 *Meldc HR band sks voc/lyncst infl by Tony Hamell & Enc Martin. Jason, 818-708-9383
 *Ndd, voc 35 or older, for upcmng gigs. Must know 50s & 60s music. 213-733-4740
 *Pro singr wtd for funk, hrd core grunge band. Infl Metallica, Fight, Pantera. Call Tony, 818-708-8906
 *Rock grp w/compng shows & lockout sks singr. You possess gd image, vox, lyric skills & something to say. Call for audtin, 818-241-4435
 *Sngtrs wtd for the HEAVEN BOUND SOUND, a progrsv

gospel choir for concerts, tours & rcdng. Pls call Allan, 818-765-1487
 *Sngwrtr lkg for singrs. Must be srs. Lv msg. Michael, 310-572-4173
 *TV star audting 2 hot fem voc to complete wrkg cntry band. Top LA plyrs involved. If you sing & lk grt, call Scotty, 818-608-0303
 *Voc glant wtd by hvy groove 90s rock band. Currently in studio rcdng CD. Style, Cornell, Plant, Gillan. Pros only. 310-370-1957; 310-543-1885
 *Voc wtd by hvy, agrsv band. We have studio, PA, w/ music styles of Pantera to STP. 310-364-2301
 *Voc wtd for forming band. Must be versl, willing to do covers & ong tunes. Infl world & spirit. Robert Camilo, 213-871-8055 x 608
 *Voc wtd for HR band. Styles include Axl & S.Bach. For rcdng & possible band sit. 818-386-9221
 *Voc wtd for thrash band w/indie deal & current Euro distribution. Jack, 619-441-9972
 *Voc wtd. Ong, pwrfl, mid-range. Style & character. No screamers. From the heart. HR, hrd groove. If you can't sing, don't call. 818-398-1884
 *Voc/front person wtd by ong, altmvr band. Infl KROQ. Must have gd vox, range & be able to sing. Nd trmpso. Dave, 818-708-9171
 *Voc/lyncst wtd by sngwrtr/guit to start band & recrd. Infl Pomo, Alghan, Pumpkins. Lv msg. Mike, 310-395-6839
 *Voc/lyncst wtd for estab HR where melody matters. Must be versl w/abl to arrange strong melodies. Infl Coverdale, Jack Russell, Hagar, Craig, 818-353-5145
 *Voc/sngr who can sing, I mean really sing, wtd by ong, altmvr band. Must have gd range. No microwaves. Infl KROQ. Craig, 818-848-4344
 *Wtd, Al Jorgensen, Trent Resnor, Timothy Leary crossbreed. 818-346-8692
 *Young, tall, lng hr voc only for HR band in Hillywd. Into

13. DRUMMERS AVAILABLE

*All pro, in the pocket dmr, all styles, w/feel, gd att, avail to join/form w/wrkg grp. Paid sits only. Mike Graves, 818-980-8940
 *Awesome dmr, 18 yr veteran, recrd credits, image, 18 pc custom kit, sks complete hvy groove band w/maj mgmt or deal only. Pete, 213-464-2677
 *Boston groove party. Dmr, voc avail for niteclubs, casuals, etc. Jim, 818-841-1026
 *Dbl bs dmr, hrd htr, xint gear & chops. sks HR band. Call Bob, 818-760-4425
 *Dmr avail for blues, classic rock, T40 or casuals wrk 16 yrs exp. Quick study. Wrkg bands only. Phil, 310-925-3446
 *Dmr avail. Grt groove, time, sense of dynamics. Skg create, srs props. Duane, 818-768-1318
 *Dmr avail. Pro HR/HM dmr sks the last real R&R band. Have lks, chops, pro att & equip. Very srs inquires only. Richie, 213-876-9647

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•Drmr avail. R&B, new jack swing, T40, blues, funk, reggae, Latin, jazz, rock, techno, house music, Grt att. Solid pocket. Have passport, Cheron Moore, 213-957-0442

•Drmr or percussnt w/vocs avail for jazz, world music proj. Infl are Paul Motion, Manu Kache, Eldon, Paul, eves, 310-657-4902

•Drmr sks complete, estab band w/angry, agrsv, raw, ong, non cmrcl, undergrnd, evil sound Infl Quicksand, Heimel, Prong, Sabbath. Call Michael, 818-752-7308

•Drmr w/Int meter, chops, image, sks hvy rock outfit w/ sngs, desire, dedicnt & att. Srs only. Enc. 818-753-9634

•Drmr, 22, w/13 yrs plyng, sks estab band w/ipro musicns

who have recrdng & live exp Infl from L.Colour to old Primus to Faith, 310-835-9600

•Drmr, pro plyr, well versed in all styles of music including Latin, jazz, rock, cntry, blues, folk or any. Avail for any wrkg sit 818-364-1787

•Drmr/percussnt avail for live or studio gigs. 24 y/o, college music grad w/grt att. Exp in all styles. Call Pete, 818-727-1627

•Drms & bs sk funky, jazz, psychdc hrd core. Have studio, sngs & ideas Must be dedicnt. 310-475-6018

•Exp funky rock drmr, vocs, versl, reads, Capella endorsee, PA, van, solid, studio. Paying gigs, negotiable. Jerry, 213-585-7114

•Fem drmr sk estab band. Male/fem Into 7 Year Bitch, Life of Agony, Danzig, Dead Boys. Agrsv, hrd hting, 310-836-1298

•Groove orientd drmr, album & tour exp, skg right sit. Ray, 213-663-9546

•HR drmr avail w/5 limbs, but I only jam w/4. Scott, 213-650-BEAT

•Percussnt avail for paid wrk. I have congas, timbales, bells, blocks, etc. Grt Latin & funk grooves. Also sing bkups Jonathan, 310-477-4314

•Percussnt, Congas, timbales, hand percussn & toys Sks orig band w/vision, goals & purpose. Strong matrl, pls. Pref pros. 818-890-2708

•Percussnt, congas, dbls on flute & marimba. Exp in

reggae, funk, pop, jazz, etc. Lkg for wrkg band. Hubie, 818-366-0777

•Pro drmr sks lrg, perfrmnc onentd, funk & soul band w/ horns & zany stage antics Infl James Brown, Parliament, Starsky & Hutch, Call Mr. Bill, 310-276-5652

•Pro drmr, 20 yrs exp, sks blues based, hrd edged, hi energy rock band. Grooves & dynamics imperative. Infl Pace, Mitchell, Moon, Pert, Bonham. 310-214-3050

•Pro quality drmr, 18 yrs exp, sks estab, pro level wrkg T40 cove band. Tastell, killer chops & master of the blues Can do it all. Brad, 818-707-1804

•Smashing rock drmr, slamming sngrwr, awesome drt kit. Skg bst w/vision, total commitmt to greatness, big gear, big voc, big image Drug free 213-624-1998

•Soul, funk, hip hop drmr, big sex groove, signature sound. Exp plyrs, pls J.T., 213-257-4251

•Versl groove drmr avail for live & studio dates. Gretsch endorsee Infl Gadd, Bonham, Bozzio, Bruford, Paid sits only. Paul, 818-985-3700; pager 818-423-1800

•X-Berklee pro drmr, 25 yrs exp, rock, blues, jazz, soul, pop. For live, studio, perfrmnc Call Doug, pager #310-556-6152

•XInt funky groove drmr sks fun sit that pays. Infl P-Funk, GCS, Sly, EWF all R&B, all reggae Grt gear, ready to go. Jonathan, 310-477-4314

310-998-5271; 818-752-9907

•#1 pwrhouse drmr w/d by GLASSSHADOW for loud, hvly rock band. Must have pro equip, pro att & lng hr image. Enc. 714-960-3799

•A#1 funky, bluesy drmr for 60s psychdc, harmony, funk band. Kravitz mts Beatles. Call Jonathan, 213-994-9133

•A1 drmr nnd ASAP. Must have heart like Ringo, & soul like Bonham & passion like Moon. Must sing & be musicl. Pros only 213-851-6165

•Absolutely cool HR vox, gut, gutting wrng trio sks drmr master w/voc, mind, sns of humor. Tim, 213-662-5269

•Ace #1, red hot rock drmr w/d for cmrcl rock band w/5 maj albums. Must be pro, Joe, 310-375-4209

•Adventurous, big, loud, hvly edged, sng onentd R&R band. Complete except for intrstng drmr. 818-789-1042

•Agrsv, sng plyng drmr w/d by bs plyr, voc, gut team. Infl Beatles, Bonham, back breaking, punk rock, melody Vocs a plus. Mark, 818-905-7527

•Altrntv band nds trntd & skillfl drmr. We believe in melody, harmony & yes, dynamics. We're sending off demos Plenty of toys. Nat, 818-980-6452

•Altrntv rock band sks drmr. Infl Beatles, REM, Pearl Jam. Grt demo, grt press & gigs LAX/So Bay area 310-841-5608

•Altrntv to what? Drmr w/d, ether gender, for humorous, KROQ type rock band w/many sngs. Theatrlc, many genres. Rehrsl in N Hillwyer, 818-765-2623

•Are you lkg for a side proj? Gut & bst lkg to complete rock fusion band w/grt matrl. Joe Satran, Eric Johnson, 94 7 Wave 818-242-6391

•Band sks drmr. Must be confident & creatv. No kenneds. Infl Bauhaus, Danned, Siouxsie, Doors, Dead Kennedys 213-728-4751

•Band w/mgmt & label intrst, ages 18-22 Infl Zep, Cure, Stone Roses, Kravitz. Call Marty, 818-304-1070

•Blues based org rock band sks straight forward, dynamic drmr for gigs & recrdng. Tom, 310-452-5098

•Cmrcl, Spanish rock band nds drmr to join for RCA intrst. 818-765-2179

•Contmpry loud band, specializing in sonic shrapnel & sludge, sks drmr into same. Into all things hvly, soft, ugly, pretty. Be creatv. 213-469-3044

•Copeland mts Mullen stylistic drmr wedge 213-782-9588

•Daring drmr w/d for unusual org band. Crimson mts spoken word at the Circus. Music is intellnt & intrstng. No hired guns 213-466-1338

•Dbl bs drmr. Infl Slayer, Fight, Anthrax, Metallica, Megadeth, etc. Odd trme signatures, pros only, label intrst Dave, 310-829-3098

•Death metal, hrd core jazz, progsvr drmr, sought by estab band. Gigs, demo, showngs, fun. Gd att a must

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•#1 drmr nnd Infl Peppers, L Colour, Motown, Pornos

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 •Drmr ndd by signed rock act Recrdng album followed by tour Must be willing to relocate for recrdng Send tape/bio to PO Box 1052, Meridian, ID 83680 208-342-3432
 •Drmr ndd for noisy pop band Gd meter, dedicatn a must Call 24 hr band hotline Rachel, 213-368-6598
 •Drmr wtd by altrntv band, male or fem, Infi Sonic Youth, Nirvana, Gun Club & Iggy Pop 213-464-7007
 •Drmr wtd by bs/sngtr & guit to form orig hrd edged, open minded rock band. Call Eric or Derek, 818-292-1670
 •Drmr wtd by fem muscns for dark, hvy rock mts punk trn Danzig, Zombi, Pistols, Sabbath, Misfits, Reliance, no drugs 818-752-8016
 •Drmr wtd by vocld rhythm guit for forming band & studio wrk Infi Zep, Who, Doors, Call Hans, 310-214-9813
 •Drmr wtd for 70s mts 90s funk proj. Live, theatrcal performc outft Jazz, funk, Heavies inft, Call Dave, 818-766-1936
 •Drmr wtd for all black funk/rock band Must be dedictd w/ trnspo & equip, 213-935-7761, 213-342-9323
 •Drmr wtd for altrntv pop band Replacemnts inft w/inde Call Bill, 818-848-4278
 •Drmr wtd for cntry style, ong, altrntv band Call Jack, 213-650-2779
 •Drmr wtd for crackling, cntry, psychdlc band Simple kit, gd meter, the Breeders, Stones 213-525-0525
 •Drmr wtd for hvy, soultl, bluesy rock band 310 431-0877
 •Drmr wtd for punky, pop type band, THE DIX, Inft Ramones, Dream Date, Rose Tatro, Srs & dedictd inquries only 213-782-0223
 •Drmr wtd for rock in Spanish prj, Carlos, 310-316-4844
 •Drmr wtd for sng onemid band Must be srs & stable Inft Pretenders, Sundays, Costello, Smiths, REM Call Tom, 818-594-0911
 •Drmr wtd for srs proj, Porno, Pumpkins, Jane's, Sugar Tool Hvy yet sng orientd matr. Ready to gig & recrd Wade, 818-988-5713
 •Drmr wtd for srs proj, Porno, Pumpkins, Jane's, Sugar Tool Hvy yet sng orientd matr. Ready to gig & recrd Wade, 818-988-5713
 •Drmr wtd to complete band Inft from Otis to Jane's to Zep to H Williams, Rich, 310-453-1090

•Drmr wtd to complete gd altrntv rock band, Club ready Inft Counting Crows The Grays, Floyd, Practice near Dodger Stadium No drink, no drugs, Richard, 222-0585
 •Drmr wtd to form new rock grp 213-622-9673
 •Drmr wtd w/groove & gd time for srs, rock band into everything w/CD recrdng & videos & label intrst Joe, 213-261-9533, Jeff, 310-823-7003
 •Drmr wtd, 21-29, young, energetic, orig rock band Inft Smithereens, Hendrix, Vaughan, Blossoms, Richard, 818-585-2322
 •Drmr wtd, Inft early U2, Gd human being Pls call Dave, 818-883-1247
 •Drmr wtd Inft Floyd, Zebebel, reverb, echo, Nd top notch plyr Call machine, hear samples, 818-786-4287
 •Drmr wtd, Inft include REM, Lou Reed & Replacemnts. Must be avail for lots of gigs, 818-953-8522
 •Drmr wtd Solid meter w/groove for verstl, altrntv band w/ CD, video & label intrst, 213-261-9533; 310-823-7003
 •Drmr, Must sing Other instrmt a big plus, Beatles, C.Trck, Police Pros only Steve, 310-470-7167
 •Drmr/percusnst nnd to compliment acoustic, progrsv band called THE CHANEYS Must be creatv, dedictd & artistic, Call Shawn, 310-455-8726
 •Drmr's Orig proj srching for a peasant soul w/tnl, commtnl & dreams We have mgmt, pics, demos, Inft 10,000 Maniacs Piper, 818-988-8537
 •Dynamic groove HR dmr for promising proj to shows & possibly recrd, Mke, 213-462-8196, Danny, 818-353-1761
 •Estab band w/demo, gigs & following, Inft Rush, Jane's, King Crimson Call Ted, 818-285-7376
 •Fem dmr wtd for fem HM band, 818-501-0567
 •Fem percusnst nnd to complete grp, Must have equip Inft Latin, Afncan rhythms 213-665-2072
 •Fem percusnst wtd by internatl pop band w/mny gigs for concert dates & social functions There is pay Rob, 213-962-2926
 •Fem voc putting ong live rock proj together Srs only, Call

for info, Michelle, 818-894-0204
 •GRANDPA MOSES sks dmr, Meldc groove orientd rock, Set finished 3 sng demo complete, No job, no car, don't call, Rod, 818-771-0538; Mark, 818-347-1922
 •Guit sks dmr to form altrntv, HR band, from A/Chans to old Aero, but mostly anything w/an att, David, 818-366-7416
 •HR dmr into Skid, Zombi, Garden, GNR, We have gigs, tree lockout, image, pro equip, Mid 20's, Hillywd area, 213-731-7519
 •HR hitng, grooving dmr wtd to complete K/A, back to basics R&R band, Pros only, Ken, 818-785-5095
 •Larry Mullen, Bonham, wtd Pwrfl, dynamic, eloquent, unique, fierce, smooth, tribal, spiritual, U2, Pearl Jam, Jane's Dan, 213-462-3583
 •Lkg for the next Alex VH w/hnt of J. Bonham & Mick Brown, Dave, 818-783-4380
 •Loud, Intense, hvy, hrd core, punk, grind core band sng dmr Inft 6L6, Fudge Tunnel, 16, Leprosy, Downset, Call Trevor, 818-248-2093
 •Male dmr wtd by fem muscns for dark, hvy rock trn, Sabbath, Danzig, Metallica, early Maiden, Srs, reliable, no drugs 818-752-8016
 •Pro band sks dmr Have matr, charisma, grt vocs & guit Former members of the Whites & Scanner, 818-951-6039
 •Pro band w/label intrst & gigs pending, sks dbl bs dmr for recrdng & touring Inft Pantera, Fight, Megadeth, Anthrax

Rob, 310-541-6051
 •Pro estab HR band w/Warner & Columbia intrst sks dedictd dmr to complete band, STP, Nirvana, Mike, 818-880-1269
 •Pro rock band skg dmr, Bonham, Aldndge, Dunbar, Smith, Winkl w/Carmen Appice, Carl Anderson Have mgmt, 310-433-0013
 •Pro young dmr wtd, Inft Zep & Stones Wolf, 818-779-1219
 •Progrsv instrmntl, diverse, tnld dmr nnd Inft Pert, Portnoy, Bozzio 818-771-7489
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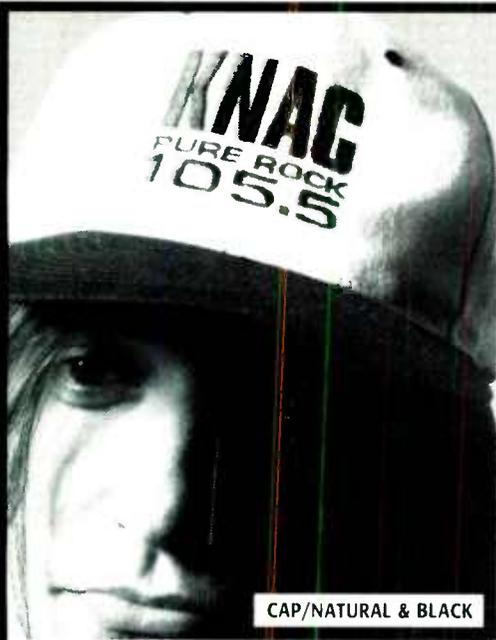
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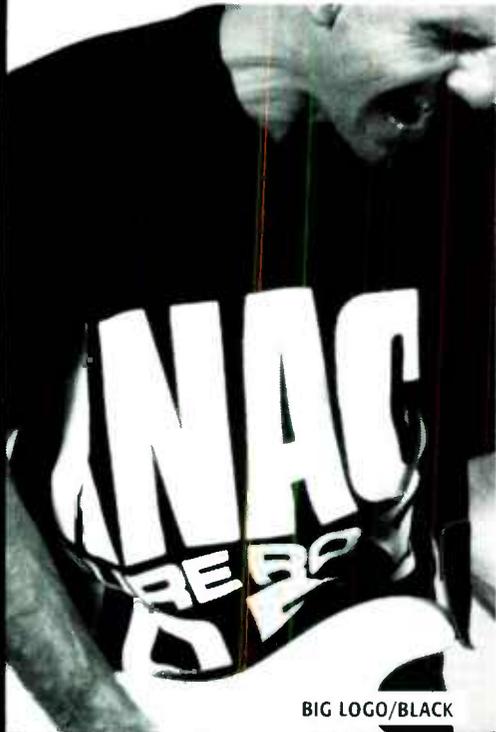
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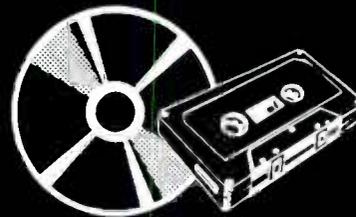
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