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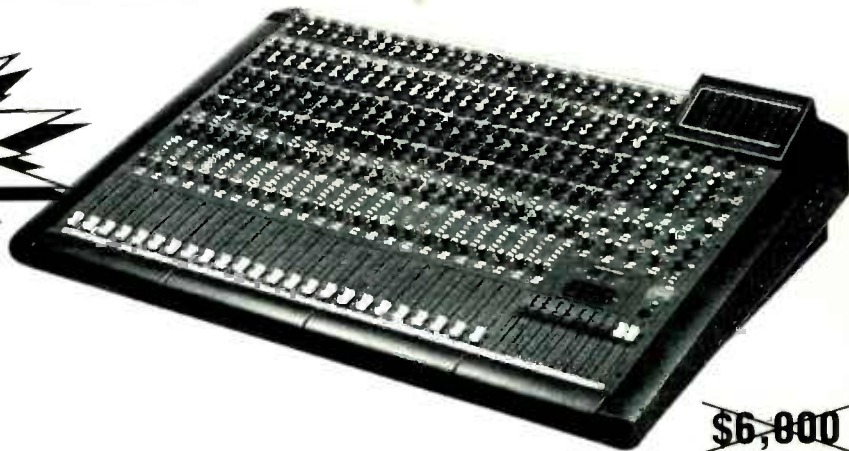
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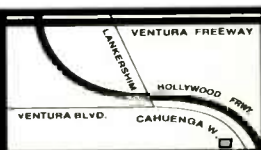
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J. Michael Dolan
E. Eric Bettelli

GENERAL MGR./ADVERTISING DIR.

E. Eric Bettelli

EXECUTIVE EDITOR

J. Michael Dolan

SENIOR EDITOR

Kenny Kerner

ASSOCIATE EDITOR/NEWS

Michael Amicone

ART DIRECTOR

Dave Snow

ADVERTISING/PROMOTION MANAGER

Billy Coane

ADVERTISING/PROMOTION

Jonathan Grell

Richard Imamura

OPERATIONS MANAGER

Trish Connery

PRODUCTION

Augie Alvarez

ADMINISTRATIVE ASSISTANT

Randy Coleman

SHOW BIZ

Tom Kidd

SONGWORKS

Steven P. Wheeler

NIGHT LIFE

Rock: Tom Farrell Western Beat: Billy Block
Jazz: Scott Yanow Urban: Juliana "Jai" Balden

TECH EDITOR

Barry Rudolph

CONTRIBUTING WRITERS

Billy Block, Chuck Crisafulli, Sean Doles, Sam Dunn, Tom Farrell, Sue Gold, Carla Hay, Harriet Kaplan, Tom Kidd, Michael Kramer, John Lappen, John Matsumoto, Karen Orsi, Scott Schalin, Jonathan Widran, Scott Yanow.

PHOTOGRAPHERS

N. Azzaro-Millet, Steve Cordova, Tom Farrell, Heather Harris, Toni C. Holiday, Jeff Levitt, Blake Little, Anna "Flash" Luken, Caroline Pataky, Chris Russell, Donna Santisi, Michelle Schwartz, Helmut Werb.

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MAIN OFFICES

6640 Sunset Blvd., Los Angeles (Hollywood), CA 90028 213-462-5772
FAX: 213-462-3123

E-Mail Internet Address: muscon@musa.com

24 Hour Free Classified Hotline: 213-462-3749

Member:



FEATURES



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MEGADETH

On Halloween day, Megadeth will release their follow up to the platinum plus *Countdown To Extinction* album. Always controversial and always quotable, band leader Dave Mustaine talks about the new project (*Youthanasia*), as well as his disdain for Los Angeles.

By Tom Farrell



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TOP GROSSING BANDS

With no new album or video, Metallica remains the top grossing metal band by virtue of their sold out shows across the country. MCs concise Guide To Top Grossing Rock & Metal Bands gives you a clear picture of who's hot and who's not on the concert trail.

Compiled by Karen Orsi

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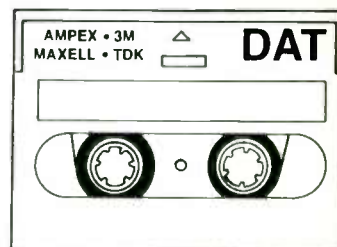
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By Trish Connery

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

Current

The Vocal Point has another four-week intensive course for singers coming up in September. 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, and reservations are required. Call the Vocal Point for class dates and times at 310-285-5054.

Los Angeles vocal instructor, Jodi Sellards, who specializes in the Seth Riggs method, will be conducting two, four-week vocal workshops emphasizing the Riggs method. The workshops are separate for men and women, and the classes for both will encompass range, bridge vocal breaks, stamina, singing without strain, and more. The first series begins Wednesday, September 21, 6:30-8:00 p.m. (women's class); 8:30-10:00 p.m. (men's class). The series will be repeated again on Saturday, September 24, 2:00-3:30 p.m. (women's class); 4:00-5:30 p.m. (men's class). The fee is \$100 for four weeks and enrollment is limited to ensure individual attention. For more information, call 818-786-4234.

National Academy of Songwriters will be hosting a new evening seminar, "Everything You Should Know About Music Publishing But Were Afraid To Ask" on Monday, September 19, 6:30-9:30 p.m., at Largo Pub, 432 N. Fairfax in West Hollywood. Lynn Robin Green, President of Winston/Hoffman House Music Publishers and entertainment attorney Daniel Hayes will provide a "crash-course" on the business end of songwriting, presented in a way to help participants understand and utilize the information more effectively. The fee is \$25 for NAS members; \$40 for non-members, and registration is limited. Call 213-463-7178 for reservations or for additional information.

Also from National Academy of Songwriters in September: the monthly Acoustic Underground/Writers In The Round scheduled for Monday, September 12, 8:00 p.m., at the Troubadour, 9081 Santa Monica Blvd. in West Hollywood. The Acoustic Underground portion of the evening will feature City Folk, Alisa Fineman, Susan's Room, Marc Platt, Lary Poor, David Zasloff & the Whole Band. The Writers In The Round session will feature hit songwriters Bonnie Hayes (Bonnie Raitt's "Have A Heart"), Tom Kelly (the Bangles' "Eternal Flame"), Barry Coffing (Jamie Walters' "How Do You Talk To An Angel"), and Larry Tagg (Eddie Money's "After This Love"). Admission is \$10 for the public and \$5 for NAS members. Contact Brett Perkins for additional information at 213-463-7178.

The Jeffrey Allen Studio has a new, six-week class coming up, "Secrets Of Singing," beginning Tuesday, September 20,

7:00-10:00 p.m.. Students will receive personalized instruction while learning breathing, focus, resonance, blending, registers, diction, phrasing, and much more. The class takes place at California State University in Northridge, and the fee is \$175. Contact Joyce Gerritsen at 818-885-CSUN for additional information.

Re-Caps

The Songwriters Guild is sponsoring a new eight-week course, the Jack Segal Songshop, scheduled to begin Thursday, September 29, 7:00-10:00 p.m. This course is designed to help songwriters turn their good songs into great songs and is not to be missed. The fee is \$170 for SGA members; \$225 for non-members. Auditions and reservations are required. Call the SGA at 213-462-1108.

The Los Angeles Music Network has announced that its next networking meeting will be held on Thursday, September 29, 6:00 - 9:00 p.m., at the Derby, 4500 Los Feliz Blvd. in Hollywood. LAMN, now in its fifth year, is an organization specifically for music industry professionals, designed to promote networking, communication, information and career advancement. Contact Sandra Archer for additional information at 310-212-7905.

The Los Angeles Songwriters Showcase, in addition to the many services they provide, is also the host of the weekly Tuesday night Cassette Roulette/Pitch-A-Thon sessions. Cassette Roulette, which begins at 7:00 p.m., is a session in which a publisher critiques your song. Pitch-A-Thon, starting immediately after, at 9:00 p.m., is a screening session in which a producer, record company A&R representative, manager or artist screens songs for a specific recording project. This event takes place at the Women's Club of Hollywood, 1749 N. La Brea in Hollywood. Call 213-467-7823 for upcoming guest information or to obtain LASS membership information.

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The legendary Boz Scaggs (right) has a new album and tour. Boz stopped in to West L.A. Music to talk with General Manager Rick Waite (left).

Gary Katz (left), Steely Dan producer, at West L.A. Music to talk about upcoming projects with the store's very own Than Silverlight (right).

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CLOSE-UP

The Diamond Club

By Karen Orsi

"Real rock for real people" is how you'd describe the Diamond Club, filling the spot where Spice used to be on Hollywood at La Brea. You can trace the real rock quality of the club to its founding fathers, Jeff "Skunk" Baxter (Doobie Brothers, Steely Dan), Slim Jim Phantom (Stray Cats) and club guru Steven J. Scarduzio (Studio 54, Spice, China Club). The facility is comprised of the Diamond Club Lounge (with a bar and full dinner menu), the VIP room, where comedy and spoken word events are held, and the Diamond Club, which is where the main stage area is, a second bar and some pool tables.

Here are the rules, according to Baxter: "Number One, no disco music when we play rock & roll. Number two, only one horn player allowed onstage at any time. And three, it's cigar friendly, so that people can come in and feel comfortable, because I like to smoke cigars and I find that a lot of my friends do, too." Baxter says the partnership was formed because they all agreed on what they liked and didn't like about clubs. "This is the neighborhood bar where people can sit and have a cigar on the sofa. If you have a CD you want to hear, you hand it to Jules the bartender and he puts in on for you." The club also features an art gallery on its walls, many pieces of which have rock themes or feature rock faces. "I like to sponsor local artists," says Slim Jim Phantom, who got involved through Baxter. "He's been my big brother for about thirteen or fourteen years now," he says. "We've got to do everything together. It started when Steven was here as the manager of Spice and we were all jamming here—Baxter, myself, all the Stray Cats guys. It was our favorite club. That was the one night that my wife knew I would be home at five in the morning. The opportunity came for Steven to take over the club, we all got involved and the thing snowballed. I knew Steven from the old days in New York, and then he came out here. He knows the nuts and bolts of the whole thing—like how many napkins you order and how much you can yell at the bartenders until they quit and stuff

like that. It's a really good team." Phantom says, "this seemed like a way to kind of stay home and do something I've always wanted to do. And we can play here as much as we want. Thursdays we'll do our rock & roll jam, which is songs we really wanted to do. It's not the songs they usually play at other jam sessions. We're also having a country and western night with Libby Hurley, a vocalist who got Newcomer of the Year a couple of years back."

Steven Scarduzio is a native of New York and former actor who supported himself by working in nightclubs. He began working in the hottest clubs in New York, starting with Studio 54, Club A, Heartbreak and China Club. Scarduzio was working on the soap *All My Children* in New York and came to Los Angeles to pursue a film career. "I came out here and couldn't get an acting job to save my life," he says. "So I wound up getting even more heavily involved in the nightclub business out here. I worked with Vertigo when it was in its original location, I also ran the Palace in Hollywood, running it in the black when it was in its bankruptcy for the Federal Court. I was the general manager of Spice for almost five years. I left for a year and a half and then came back and bought the thing with Jeff and Jim." The trio plans to open a Diamond Club in New York in eighteen months and another in London in 36 months.

So far, the tentative weekly lineup goes this way: Thursday is the Classic Rock Jam with the Gladiators featuring members of the Doobie Brothers, Stray Cats, Guns N' Roses and special guests. There is also poetry and spoken word by Tantrum in the theater area, and Thursday has comedy in the theater area and Area 51, featuring local Hollywood bands in the lounge. (Country and Western Night's day will be announced.) Friday is European International Discotheque night, featuring DJs from London, Paris and Brazil, and Saturday is Saturday Night Fever.

The Diamond Club is located at 7070 Hollywood Blvd. For more information, call 213-467-7070. **MIC**



Slim Jim Phantom, Steven J. Scarduzio and Jeff "Skunk" Baxter

Electronic Music Courses

Fall Quarter 1994

The Digital Musician: Tools for Making Music in the MIDI Era

Demonstrating the newest techniques used to make music with computers and electronic instruments, this hands-on course teaches participants how to put together and operate a music system that will serve virtually any application—from amateur to professional.

Discussion and class participation exercises address such topics as MIDI, the use of computers for composition and production, music hardware and software, assembling a MIDI studio, synchronization, and a look at the future of electronic music production.

The instructor is **Kevin Laubach**, software developer, musician, and composer. Mr. Laubach has done extensive work for Yamaha as a product developer, creating Mac-based programs for education, sound design, and audio-mixing automation.

Wednesday, 7-10 pm,
October 5-November 9
UCLA: B648 Schoenberg Hall
Fee: \$260 Reg# M8522G

MIDI Sequencing I

The home MIDI studio has become a haven for songwriters to compose, arrange, demo, and even record their music. The basic tool for this is the MIDI sequencer, which is integral to the production of much of today's popular music as well as commercials and soundtracks for film and television.

This hands-on course leads students through every step of using the wide array of stand-alone and computer-based sequencers for their own music, including the basics of MIDI and sequencing, as well as advanced features and techniques for creating music at home. Discussions, demonstrations, and class exercises help students in choosing the best system for their own needs from the many hardware and software systems available today.

The instructor is **Lee Curreri**, songwriter/producer, arranger, and keyboardist, whose credits include works by Natalie Cole and Phil Perry.

Tuesday, 7-10 pm,
October 11-December 13
Venice: Address mailed upon enrollment
Fee: \$275 Reg# M8524G

Macintosh for Musicians

The Macintosh is the computer of choice for many musicians. This hands-on course teaches participants the basics of Macintosh operation and analyzes a cross section of available software and hardware products for music-making.

Topics include terminology, hard drives and printers, disk management, MIDI interfaces, sequencers, librarians, and such non-music applications as word processors, mailing list programs, graphics, and design programs.

The instructor is **Geoffrey Ryle**, composer, writer, musician, consultant, and *Keyboard* magazine columnist. Through his company, Creative Input, Mr. Ryle has worked with such artists as Lee Ritenour, Dave Grusin, Jeff Lorber, and film composer Hans Zimmer on MIDI and computer systems.

Tuesday, 7-10 pm,
October 4-November 8
UCLA: B648 Schoenberg Hall
Fee: \$260 Reg# M8523G



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Entertainment Studies

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HL B78



New Adult Album Alternative Station Reenergizes SoCal Radio

By Sean Doles

Labels view newly christened KSCA (formerly KLIT) as a great new promotion avenue for underexposed or hard-to-break artists

Los Angeles—Three months ago, KLIT (101.9-FM), which has just changed its call letters to KSCA, sat at the bottom of the Adult Contemporary radio market in Southern California and showed little prospect for improvement.

But on July 1, 1994, the station's parent company, Golden West Broadcasters, made the decision to switch to the newly heralded Adult Album Alternative (Triple-A) format, and in little more than a month, the station's fortunes have dramatically changed for the better.

Suddenly, listeners both old and new have generated a groundswell of support for the new station, inundating the phone and fax lines with positive responses. And artists long overlooked by other radio formats have found a comfortable home on the new 101.9-FM.

"I think the main distinction is that we try not to be limited in the scope of the style of music that we play," says Program Director Michael Morrison. "So, while you might hear a lot of rock, you'll also

hear some blues, some reggae, some international music, some folk, some new things and some old things. Radio pretty much ignores these people because their music doesn't fit into one of the very strictly defined radio formats. We're a station for people who are into music, for those who want to hear something new and aren't satisfied with hearing the same old bands and the same old songs over and over."

A random sampling of the station's playlist confirms this, as a typical block of music might include cuts by such critically acclaimed but underexposed artists as Richard Thompson, Los Lobos and Elvis Costello, young acts such as Freedy Johnston, the Wild Colonials, Sonia Dada, Toad The Wet Sprocket and Mazzy Star, AOR stalwarts such as Neil Young and the Rolling Stones and new traditionalists like Harry Connick, Jr.

According to Nick Bull, RCA Records Vice President of Promotion, the Triple-A format has been around for more than a decade in

various incarnations, such as Boulder's KBCO. But only recently have record companies seized upon it as a new avenue to market music.

"It's not really a new format, it's just a newly accepted format," Bull says. "It has been around for 20 years, but this is pretty much the new AOR, or how AOR used to be. It's just a very open-minded format. What's new is the emphasis by record labels. It's more like a feeding frenzy. When I first got a job at RCA, I used to call KBCO all the time. And it was great, because we had a number of artists which they would play such as Bruce Hornsby and Michael Penn. They wouldn't just play the single off the record, which is all AOR would play. They'd play the whole album to death, so it was an outlet for record labels to get a lot of stuff played where it couldn't be played.

"Tracy Chapman, about six or eight years ago, broke open a whole new mold in terms of what alternative radio could play, and Melissa Etheridge and the Indigo Girls came along," he continues. "But there was still a plethora of singer-songwriters who had no home. You either broke a record through marketing, or you didn't break it at all. With all the new Triple-A stations opening in the last year and a half, including the one in L.A., this finally provides a home for all these music-intensive bands."

Judging by the tremendous show of support, Robert Lyles, KSCA Director of Advertising & Promotions, says there are a lot of listeners in Southern California who aren't satisfied with the status quo.

"We have, literally, thousands of faxes that we've been receiving on a daily basis from listeners who have found us through our advertising or just happened to punch the button and find us. There's this grass-roots thing going on here like I've never seen in all my years in radio."

Lyles says the strength in his station's format lies in its willingness to take chances with artists and go deeper into an album.

"With Triple-A the song titles may not be as familiar, but the artists are always recognizable and critically acclaimed," he says. "Take Lyle Lovett, for example. A lot of people don't know where to put him because he's not really country or rock & roll. And there's a list of great music like this that nobody's playing."

The wide-open format has not only opened new avenues for marketing an artist's music, but it's also

blown open the A&R landscape for labels big and small.

"It's a great opportunity for the industry to bring in bands that maybe wouldn't have been signed," says Chuck Gullo, President of Scotti Brothers/Street Life Music Group, whose fledgling act, the Young Dubliners, has already garnered Triple-A airplay around the country. "And as it opens up opportunities for the labels, it will open up opportunities for new artists. And ultimately, it's the music fan who benefits."

But Gullo adds that, like other niche formats, Triple-A is only a beginning. To become a major hit, a record needs to crossover to other formats. "I think the key for the format is to see what it's going to evolve into, since it's pulled from Adult AOR and Adult Alternative," he says. "The key for the record companies is to figure out where a record can go from the format."

RCA's Bull acknowledges the difficulties in breaking a record exclusively through Triple-A, but he says the album-oriented format offers a more comfortable home than most for nurturing an artist's career.

"There's two main ways to break a band these days: One is through Top 40 radio, one is through alternative radio," Bull says. "Triple-A is a great way, but the problem is that they play so many songs and their library is so deep, it's very difficult to get more than 25 spins a week. A new rock station might be playing it 60 times a week. Also, what you might get is more of a spread of songs being played from an album instead of just one single."

For Golden West Broadcasters, the format change may be just the right prescription to revitalize the ailing station with large doses of advertising revenue. "We get these faxes from presidents of companies and heads of industry and we use them as sales collateral because it tells a great story," Lyles says. "We had to get another fax machine because we couldn't use the one we had because so many faxes were coming in."

Lyles says he hopes those faxes translate into higher revenue for the station. "We already have a lot of new advertisers because the buyers who place the orders absolutely love the radio station themselves, and they all feel it's going to be a winner," he says. "We feel like we're doing the right thing. Everyone is telling us that, so we've got our fingers crossed that we've got a winner here."

TOP HONOR



RCA act ZZ Top was recently inducted into Hollywood's Rock Walk. Pictured putting their hands in cement are Dusty Hill, Frank Beard and Billy Gibbons.



Benefit Concert to Aid Families of Alcoholics

By Carla Hay

Women artists will stage concert benefiting CLARE Foundation at LunaPark

Santa Monica—In an effort to aid victims of alcoholism and domestic violence, a group of local artists will stage a benefit show called "Women For Women" on September 14th at LunaPark. The show, which will feature acoustic country music, benefits the CLARE Foundation, a non-profit organization in Los Angeles County that assists families of abusive alcoholics.

"This all came about because I wanted to do something for battered women," says Patricia Zehentmayr, the singer-songwriter who organized the event. "I play around town all the time anyway, so I decided, 'Why not play for a good cause?' I contacted the CLARE Foundation, called some of my friends to get involved and booked a club for the event."

Along with Zehentmayr, other artists scheduled to appear at the benefit show include Karen Tobin, Reeva Hunter, Judy Toy, Amilia K. Spicer, Jo Anne Montana, Jill Block and other special guests.

"As women," Zehentmayr continues, "we feel it's comforting to know there is support from other women when it is necessary."

The CLARE (Community Living for Alcoholics by Rehabilitation and Education) Foundation was founded in 1971 and has three loca-

tions in Santa Monica, Culver City and Venice. The organization aids women who are recovering alcoholics or have left a relationship with an abusive alcoholic. Self-help counseling, medical referrals and job training programs are provided, with an emphasis on breaking the alcoholic cycle in families.

The CLARE Women and Children Living Center in Culver City also provides residence for financially depleted mothers with young children who are recovering from the effects of alcoholism. Proceeds from the benefit show will go specifically to the Living Center.

"This is an issue that's really important to me," says Zehentmayr. "I found out that there are ways of helping a cause like this even if you can't be there to answer phones or counsel people."

"It wasn't that hard to put an event like this together because all the people involved—the CLARE Foundation, the club, the people performing—have been so supportive. This show is an example of how you can do something that you love and help people at the same time."

The event will begin at 8 p.m. (admission: \$10.00). Donations can also be sent to the CLARE Foundation at 1871 Ninth Street, Santa Monica, CA 90404. **MC**

GATHERING NO MOSS



Celebrating the opening night of the Rolling Stones' current concert trek are (L-R) President/CEO of EMI Music Jim Fifeild, Executive VP of Virgin Music Group Worldwide Nancy Berry, Chairman/CEO of Virgin Music Group Worldwide Ken Berry, Charlie Watts, Mick Jagger, Keith Richards, Ron Wood and President/CEO of Virgin Records America Phil Quartararo.



By Michael Amicone



Jon McHugh

A&M Records has announced the appointment of **Jon McHugh** to the post of Director of Film Music. McHugh, who was most recently the label's Marketing & Operations Manager, will perform his duties out of the label's Hollywood offices (213-469-2411).

Up-and-coming indie reissue label **Razor & Tie** has announced the appointment of **Marc Fenton** to the post of Director of Publicity. Previously the Director of Marc One Media, an indie PR company based in New York City, Fenton has plied his PR wares during stints with Epic and RCA. He will be based at the label's New York headquarters (212-473-9173).

MCA Records has announced the promotion of **Larry Jacobson** to the post of Director of Recording Administration. Jacobson, who joined MCA as a Project Coordinator in 1990, will work out of the label's Universal City offices (818-777-4000).



Eileen Thompson

Leading indie PR company **Rogers & Cowan** has promoted **Eileen Thompson** to the post of Associate Director. Thompson's resume includes stints with Solters/Roskin/Friedman, Warner/Chappell, NARAS and ASCAP. She will continue to perform her duties out of the PR company's Los Angeles offices (310-201-8800).

Warner Bros. Records has named **Jo Lenardi** to the post of Vice President of Alternative Marketing. Prior to her new promotion, Lenardi, who will perform her duties out of the label's Burbank offices (818-846-9090), began her tenure with Warner Bros. in 1986 as Alternative Marketing Manager for the Midwest.

Veteran attorney **Angela M. Valente** has announced the opening of her own

law practice, based in Petaluma, California. In addition to copyright, trademark and entertainment law, Valente represents clients in business matters, ranging from contracts to business planning to bankruptcy litigation. She can be reached through Aarvak Marketing Communications (707-766-9548).

Atlantic Records has promoted **Jason Linn** to the post of Director of College Marketing. Based at the label's New York headquarters (212-275-2000), Linn will develop specialized artist campaigns geared toward the college marketplace.

TBRC Records (213-876-1256) has signed **Mark Damian** to a five-album deal. Damian's MDB Records will also be distributed by TBRC/HINES/INDI.



Pepper Williams

Rogers & Cowan has promoted **Pepper Williams** to the post of Associate Director. Williams, who has worked for A&M Records, Don Cornelius Productions and Quincy Jones Productions, will continue to work out of the company's Los Angeles offices (310-201-8800).

Bill Kennedy has been named to the post of National Sales Director of **Liberty and Patriot Records**. Kennedy, who will be based at the label's Nashville headquarters (615-269-2000), began his career with Liberty in 1990 as the label's Regional Sales Manager.

Virgin Records has named **George Maloian** to the post of Director, Creative Projects. Maloian is based at the label's Beverly Hills offices (310-392-3777).



Joanne Gardner

The **National Academy of Recording Arts & Sciences (NARAS)** has announced the appointment of **Joanne Gardner** to the post of Director of Special Projects. An award-winning director and producer of over 300 music videos, Gardner can be reached through NARAS' Santa Monica headquarters (310-201-8816). **MC**



Richard Landis

Title: Head of A&R
Duties: Talent Acquisition & Production
Years with company: 6 months
Company: Giant Records/
Nashville
Address: 1514 South St.,
Nashville, TN 37212
Phone: 615-256-3110
FAX: 615-259-4011



I acquired and produced *Desmond Child & Rouge*. Then the label moved me to California with the same title. There were two records that really got me rolling: I produced Red Rider's *Lunatic Fringe* and then I met Juice Newton.

"Juice had made two albums for RCA and three for Capitol but nothing was really working. I think Juice was just waiting around to satisfy her recording obligation and then get out of there. So Rupert Perry suggested that she work with me. It was a very funny meeting, actually. Here is this girl with a country background asking to hear what I've done, and I'm playing her all of this quasi Steely Dan meets Earth, Wind & Fire stuff. She told me she wanted to remain true to her country audience, which, at that time, was a very small sales base. I went to Nashville and found a couple of songs, but I really wanted her to cut 'Angel In The Morning.' She thought it was too pop so we made a deal. If she recorded 'Angel,' I'd let her record the country songs from Nashville. So we cut 'Angel,' and even in its rough-mix form, it buzzed through the building at Capitol. And it was the first time I got taken seriously. They released 'Angel In The Morning,' which took off very quickly, and followed that with 'Queen Of Hearts.' Both singles went

Top Five and were gold.

"By the time 'Queen Of Hearts' was released, Juice had approached me to leave Capitol and become her manager. I think she liked the Peter Asher/Linda Ronstadt style where her producer was also a business man and her manager. I managed her for six years, eventually moving her over to RCA where I struck up a relationship with their Nashville division. And that really opened up many opportunities for me. I wound up recording Vince Gill, Ronnie Milsap, the Oak Ridge Boys and Kenny Rogers. One day Bob Buziak suggested that I move to Nashville to live and work, and I took him up on that. One of the first acts they gave me to produce was Lorrie Morgan—and we had a pretty good run together.

"Then I moved over to a label called BNA and Lorrie moved over with me. While there, I signed an artist named Doug Supernaw, and we're now celebrating his gold record award. I left BNA and remained independent for almost two years when my very dear friend, James Stroud, invited me to head the A&R department at Giant where I'll start by producing some new baby acts for them."

Giant Country: "Giant Records has had two very successful country albums during the last year. They had the *Common Thread: Songs Of The Eagles* tribute album and we had a new artist named Clay Walker who just went platinum. In this time, when everyone is trying to get a piece of the country pie, I really think that Giant has stuck its head above water by signing a crop of young, talented country acts."

'Queen' Secrets: "I heard two versions of 'Queen Of Hearts.' I heard versions by Dave Edmunds and by Rodney Crowell. Neither one had very much commercial success, but they were both good records. I thought one of the hooks on that record, and the one most people mention to me, is the hand claps. I copped them from Fleetwood Mac's song, 'Second Hand News.' The

other interesting thing about that record is that I actually sang all of the background parts. But my voice wasn't right for a country record, so I took Juice's boyfriend, who was also her lead guitarist, and I had him double all of my vocal parts, and then we erased me from the track, leaving him. The other piece of magic on that record was that the guitar solo went up a whole step and then back down a whole step into the vocals. The entire record, from start to finish, took less than four hours. I had a lot of great people working on that record."

Nineties Country: "One of the reasons for the popularity of country music is that people don't like the alternatives that are given to them. They're tired of hearing machines and sequencers and want to hear some real organic music. In Nashville, we usually cut tracks with a seven-piece band: an acoustic, an electric, piano, bass, drums, steel guitar and fiddle. The whole thing goes down in one shot with very little overdubbing. And if you've got a really good singer, you can also do live vocals. When I produced pop and rock records, that never happened. You'd cut all the stuff live just hoping to get good bass and drum tracks. Then you'd sit there and methodically replace every single track. That took the heart out of the performance. Here, we make music on the spot. Consider that the real mushy country music of a decade ago is gone. Also, the way we record leaves all of the heart and magic in a song. And let's not forget that we have a tremendously gifted writing community here. So often, those writers make such incredible demos that the good producers know when to leave it alone. And they'll virtually make the demo over with better audio."

Recording: "Records happen really quickly. I'm going in with James Stroud and the tracks we cut will be completed in four days. We'll start at 10 a.m. and work until 1 p.m. Take a lunch break and then work 2-5 on Mondays, Tuesdays, Wednesdays

Dialogue

Background: "I began my career as a musician. My educational background includes the High School of Music & Art in New York and the Manhattan School of Music. I majored in theory and arranging and was later in an Army band in Vietnam.

"I started as the piano player in the Spencer Davis Group after Steve Winwood. Then, as a recording artist, I made an album for ABC/Dunhill which I co-produced. I really always wanted to follow the path of the producer—that was always my goal. My first real production that was released was by Peter Allen. It was an album called *Tenterfield Saddle* for Metromedia Records.

"After producing a bunch of records and hanging out and meeting people, that finally led me to sending in a resume to Capitol Records. And after a long series of interviews, I became the Director of A&R, East Coast for Capitol, where

BACK TO FRONT



Sponsored by local radio station KDF-103 in Nashville, Tennessee, this billboard promoting the just-released album from Jackyl, didn't take long to set the local telephone lines on fire. Featuring lead singer Jesse James Dupree baring his backside, the Nashville Department of Transportation practically forced the billboard company to place a black bar over Dupree's bottom. All of this hoopla to promote the new Jackyl album *Push Comes To Shove*.



More and more these days, labels are snapping up groups that have a built-in sales base. Such is the case with the recent announcement that Zoo Entertainment has signed Little Feat to a recording deal. Shown above, in a lineup too large to mention, is the band, along with Zoo President Lou Maglia, A&R VP Bud Scoppa, manager Peter Asher and various Zoo staff members. The band is currently on a two-month tour after which they will record their label debut for a spring '95 release.

and Thursdays, at the end of which we will have eleven or twelve tracks and almost all of the overdubs done. A big budget down here is about \$150,000. If the scheduling is done correctly, that amount is enough to make a record with anybody. The advances we've made here in audio are incredible. Amy Grant, for example, is having pop hits from down here."

Country & Pop: "If you could somehow get the country records out to the public, I'd be very curious to see how they react. You have radio consultants and very fragmented radio and there's so much country music available that it would be impossible for them to play another format. I just spoke with a Program Director the other day and he had 41 records from credible labels sitting on his desk but he only had room to add two new records. In the good old days of WABC-AM in New York, you heard everything—you heard Steve Miller and then Bob Seger and Wings and then Gladys Knight."

Nashville Cats: "There's a lot of talent from a lot of different places here. The other day I visited the studio and saw a Vince Gill session going on and the drummer was Carlos Vega, from Los Angeles. And John Hobbs, a famous piano player, is also moving here from L.A. I can also see that financial hard times in other markets have made people take a look at working in Nashville. A lot of people are coming in and they're unqualified—they haven't done their homework and don't know how the game is played here. I've seen everything from studio owners coming in and setting up their recording studios to record producers who have never made a country record. Without mentioning names, there have

been a few of those experiments that haven't worked so well."

Giant Focus: "We really want to stay with real country music. We've seen other labels trying to make fringe country or almost country or rock country records and they're not enjoying success. We're not going to slant the roster with too many females or duos or groups; we want a fair sampling of all of them as long as it's pure country."

Advice: "The successful records that

are made down here are done by people who have the patience to find the great songs. They don't let their schedules dictate to them; they really have to hold out to get the great songs. And that could be a long, long process. I would also advise anyone coming into the format to not overlook the smaller publishers. You just never know where the next hit song will come from. Also, if you don't have a background in country music, I'd certainly listen to a pile of it before coming out—both for the education and the evolution of it."

Grapevine

Hot on the heels of their tribute to the Bee Gees called *Melody Fair*, Fullerton-based **eggbert Records** is preparing for a **Hollies** tribute with such bands as **Material Issue**, **Sugar**, **Posies**, **Loud Family**, **Steve Wynn**, **Mitch Easter & Tommy Keene** already lining up. Release date is early next year. The label can be reached at 714-990-5652.

One of the most anticipated tribute albums, *Nativity In Black—A Tribute To Black Sabbath*, the premier alliance between Columbia Records and Concrete Marketing, is set for a September release and will feature a solid lineup of metal artists, including participation from original Sabbath members **Ozzy Osbourne**, **Geezer Butler** and **Bill Ward**. Other tracks will be recorded by **Megadeth**, **Ugly Kid Joe**, **White Zombie**, **Biohazard**, **Corrosion Of Conformity**, **Bruce Dickinson**, **Sepultura**, **1000 Homo DJs**, and **Type O Negative**.

DGC's original plans to release a double **Nirvana** album have changed. Instead, the label will issue a single album of the band's entire MTV Unplugged performance plus two additional songs recorded for that show. The album is being compiled by remaining Nirvana members **Krist Novoselic** and **Dave Grohl** and A&R Rep **Mark Kates**. Look for a November release.

Manager **Kelly Curtis** has confirmed that **Pearl Jam** drummer **Dave Abbruzzese** has left the group. No plans to replace him were revealed at presstime.

MC's Nightlife editor reports that **Janie Lane** and some new members comprising **Warrant** have signed to **CMC International Records**. MC

GOLDEN VIBES



Prior to a recent San Diego Padres/Beach Boys concert doubleheader (before the baseball strike, that is), fans were treated to a special ceremony at which the Beach Boys were presented with an award signifying the gold certification of their box set, *Good Vibrations: Thirty Years Of The Beach Boys*. Pictured at the Home Plate ceremonies (L-R) are: Beach Boys manager Elliott Lott; Al Jardine & Bruce Johnston of the Beach Boys; Phil Sandhaus, Capitol Records VP of Strategic Marketing; and Beach Boys Mike Love and Carl Wilson.



New Songwriter Showcase

The world famous Palomino is mounting a comeback, courtesy of Sherry Thomas, whose family has owned the landmark club since 1952. In addition to restoring the club cosmetically, Thomas is reinforcing the Palomino's legacy of discovering new country music talent.

"Songwriters Round-Up" began Sunday, July 24th, and occurs every other Sunday, spotlighting singer-songwriters from the country music field. Thomas says, "The Palomino is bringing a Nashville tradition to the West Coast. We're once again creating a venue for singer-songwriters to play live and interact with other writers in front of a live audience." Interested songwriters can contact Sherry Thomas at 818-764-4018 for further information.

BMG Acquires Atmosphere

BMG Music Publishing recently acquired Atmosphere Music, one of the U.K.'s top companies in the production music library field. This acquisition is just another step in BMG's continuing international expansion.

Nicholas Firth, President of BMG Music Publishing Worldwide, says, "With our first British acquisition in this important area, BMG now has a vital presence in this major market. It is our intent to keep Atmosphere's management and structure intact as it moves on its very successful track. This is another step in reaching our goal of becoming a major international player in the production music library business."

BMI PROMOTION



BMG announced the promotion of Barbara Patralites to the post of Associate Director, International Research & Analysis for the performing rights organization. In her new position, Patralites will continue to analyze foreign radio and television programs to assure that performance of BMI music is properly represented in BMI's foreign revenues.

SONY'S FLOWER POWER



Sony Music Publishing recently inked a worldwide co-publishing deal with Wild Orchid, and several of the publishing executives joined the trio to celebrate the signing. Pictured (L-R) are: Marta Marrero, Wild Orchid's manager; Kathleen Carey, VP, A&R, Sony Music Publishing; Stacy Ferguson, Wild Orchid; Scott Aronson, VP, Business Affairs, Sony Music Publishing; Renee Sands, Wild Orchid; Richard Rowe, President, Sony Music Publishing; Sandy Fox, attorney; Stefanie Ridel, Wild Orchid; Jim Vellutato, Director, Creative Affairs, Sony Music Publishing.

Atmosphere Music will retain the leadership of founder John Lee, and through this deal with BMG will expand into new areas and territories. Atmosphere will now represent the Killer Tracks and BMG Italian libraries in the U.K.

Warner/Chappell News

Warner/Chappell Music has acquired the second largest U.S. printed music operation CPP/Belwin Inc., and in the process Warner/Chappell has now become the world's largest publisher of printed music.

This acquisition adds representation in the U.S. and Canada of the print rights to the catalogs of Zomba, Chrysalis, Irving/Almo, Peermusic and Opryland Music Group.

Warner/Chappell Chairman and CEO Les Bider remarked, "Acquiring the CPP/Belwin operations is consistent with our worldwide strategic goal of being self-contained in every element of the music business."

Warner/Chappell's print operation—Warner Brothers Publications—will consolidate its facilities by relocating to the CPP/Belwin facility in Miami. Warner Brothers Publications Senior VP Sy Feldman, along with selected personnel, will move to the Miami location.

Jay Morgenstern, Executive VP and General Manager of Warner/Chappell, as well as President of the Warner/Chappell Printed Music Group, will serve as CEO. Sandy Felstein will serve as President/COO. Michael Lefferts, who is currently Senior VP/GM of CPP/Belwin, will continue in the same capacity under the Warner Brothers Publications banner.

All Nations Music Promotions

All Nations Music Publishing recently announced two in-house promotions. David Bishoff was appointed to the post of Creative Director, where he will handle song exploitation. The former Manager of Administration and Special Markets will continue to be involved with song placement regarding compilation companies and advertising agencies.

In addition, David Quan was also named Creative Director for All Nations Music. Formerly the Professional Manager for the company, Quan will focus on the exploitation of the country catalog, as well as the film/television division. All Nations Music can be reached at 310-657-9814.

ASCAP & BMI Go Hi-Tech

BMI recently announced that the performing rights organization has jumped onto the information superhighway with the construction of bmi.com, an interactive domain on the Internet. The announcement was made following an agreement between BMI and On Ramp, Inc., the company that will build and manage the domain.

Millions of Internet users worldwide will have access to the bmi.com domain, which will feature a state-of-the-art audio/visual interface encompassing searchable databases, photos and graphics, text, interactive request forms and e-mail addresses to communicate directly with BMI executives. Internet users will have the ability to search through lists of BMI award winners, informa-

tional brochures, event photos, press releases, as well as BMI workshop, showcase and event announcements.

BMI President and CEO Frances W. Preston says, "As the information superhighway rolls out, there is no better way to serve our songwriters, composers, publishers, our customers who use BMI music and all of the entertainment industry than to be right in the center of it all on the Internet." For further information, interested parties can contact BMI's New York offices at 212-830-2528.

HART JOINS BMG



Randy Hart has been appointed to the position of Senior Director, Creative for BMG Music Publishing's Nashville Division. Hart, who is the former Vice President of Famous Music's Nashville Division, will be responsible for overseeing the activities of the creative department, working closely with BMG's roster of writers, as well as actively signing new ones.

J.J. CALE

The man who wrote 'Cocaine' and 'After Midnight' returns with a new album for Virgin



Ever since 1980, after every album, I'd say that's my last record," says the easy-going and soft-spoken Oklahoman, who now resides in a remote farming community outside of San Diego. "Hell, I'm 55 years old and there's a lot more to life than trying to make pop records, ya know. There have been times where I've said, 'Screw it,' and thought about getting out of this business and selling shoes and finding a life without so many demands. Then again, I've been in this business so long, I really wouldn't know what to do if I couldn't go out and play or write songs."

That's how the legendary guitarist and songwriter explains his lifelong love/hate relationship with the business where his muse has been much more accepted than his reclusive reputation. "I sell enough records to pay my rent, and I've got what they call a 'cult' following in Europe, and a little bit here in America. I've always felt that my own recordings were a little too crude and not accessible enough for commercial success. I've always felt that I've been making demos for other musicians, who needed material."

Nearly a quarter of a century since the release of his 1972 debut, *Naturally*—featuring the classics "After Midnight" and "Call Me The Breeze," which Eric Clapton and Lynyrd Skynyrd would turn into rock staples—Cale's career outlook hasn't changed with the release of his masterful Virgin Records' debut *Closer To You*. "To me, this is just another album," Cale says quietly, before laughing and adding, "that's kind of a negative way of putting it because people think, 'Oh, he really doesn't like this album.' But with my little quirky style, all eleven albums are really the same. The only difference is how many songs on each album will pop up and catch somebody's ear."

Which is exactly what happened back in 1970 when Eric Clapton came across a single that Cale had recorded for Liberty Records in the late Sixties. The song was "After Midnight" and Clapton turned Cale's world upside down when his blistering version went screaming up the charts.

At the time, Cale had moved to Los Angeles and was keeping busy as a professional recording engineer and working musician. In fact, Cale admits that songwriting was never a serious occupation until 1970. "I kind of wrote songs every now and then, but when Clapton cut 'After Midnight,' I figured out that's what I was supposed to be doing." Cale lets out a laugh, before continuing, "Success kind of shows you the way. So I thought, 'Well, maybe I should let the engineering thing go, and maybe I should let the bandleading and bar band stuff slide, and move into the songwriting business.'"

When it comes to his roller coaster recording career, Cale again insists that his records are merely widely-distributed songwriter demos. "The modern artists have to sell themselves as much as the songs. I've always considered myself to be a songwriter and my albums just a way to sell my songs to other artists, who are willing to sell themselves."

Releasing an album's worth of material would surely seem a more attractive way of pitching songs. "Yeah, when I was living in Nashville in the early days, I used to approach people to record my material but I didn't have a whole lot of success at that. So once I started making albums, that's how I hustled my songs. I mean, there's no way that you can walk down a street in Nashville and reach as many people as having an album out all over the world [laughs], so I figured that was the best way to go."

As for his writing technique, Cale would only say, "I've tried writing songs all different ways over the years. I've recorded the track and written the words later, I've sang and played a guitar into a tape recorder and had the band play to that. The only thing is I'm not a poet, so I've never written the lyrics down and tried to put the music to it. Either the music's there and I put the words to it, or the words and music come out together."

As for his latest batch of "demos," *Closer To You* features some of Cale's strongest material to date, including the jazz-tinged "Slower Baby," the powerful "Showbizz Blues" and the future Cale classic "Devil's Nurse."

When it comes to his 30 years in the music business, Cale replies, "No, I don't have any regrets. I have managed to stay in a very youth-oriented business for four decades, which is no easy feat. I've been very lucky. Even when I thought the hype in the early days was going to make me uncomfortable I was able to back away from it, which is how I think I got the 'recluse' reputation. I never wanted to be super, super famous because that just eats your life away. You can't have fame and privacy, so I consider myself to be very fortunate because I've had a 30-year career in the music business and I've still maintained my own self."

Cale can be reached through Virgin Records at 310-278-1181.



Legendary blues guitarist and commercial rock star Steve Miller recently entered the box-set wars when Capitol Records released *The Steve Miller Band Box Set* (a 64-song, three-CD set, celebrating Miller's quarter of a century with the label). In conjunction with the release, Miller also inked a worldwide administration agreement with BMG Music Publishing for his extensive catalog and future compositions. Ironically, this is the first U.S. publishing deal that Miller has ever had. Pictured at BMG's New York offices are (L-R): Nicholas Firth, President, BMG Music Publishing Worldwide; Steve Miller; Linda Komorsky, VP, International Acquisitions and Marketing, BMG Music Publishing.

Not to be outdone, ASCAP has also decided to take a drive on the information superhighway. ASCAP has announced that it will contribute to *Entertainment Drive*, a new global entertainment forum exclusively on CompuServe, the world's leading online service for personal computer users.

Starting immediately, anyone with a modern-equipped personal computer can join CompuServe's two million subscribers in having direct access to important ASCAP information: events, membership updates, workshops, showcase dates, press releases. In addition, subscribers will have the ability to communicate directly with ASCAP representatives via a message board.

ASCAP President Marilynn Bergman—who was also recently appointed to the U.S. Department of Commerce's Advisory Council, which is studying issues raised by the new revolutionary technologies—issued a statement that said, "The future is upon us. ASCAP intends to utilize the best online services available to ensure that our membership and customers receive

the greatest benefits possible." Bergman adds that ASCAP plans on initiating a series of live online interviews with notable ASCAP members that will "allow music lovers the opportunity to pose questions directly to their favorite songwriters and composers." You can contact the ASCAP offices by calling 213-883-1000.

Industry Grapevine

MCA Music Publishing recently announced two promotions in their Motion Picture/Television/New Technologies Department. Donald Kennedy has been named to the position of Manager, Music Clearance, where he will be responsible for the negotiation of music synchronization rights in the department areas. Kate Scott-Douglas has been appointed to the newly created position of Associate Manager, Special Markets, where her duties will include exploiting the MCA Music catalog and negotiating music uses in the areas of reissue recordings, printed publications and book permissions.



HERE HE IS!



EMI Music songwriter Glenn Jones is pictured with his EMI backers at a New York party to celebrate the release of his album, *Here I Am*. Pictured (L-R) are: Brian Jackson, Creative Manager, East Coast, EMI Music Publishing; Louise West, Jones' manager; Glenn Jones; Evan Lamberg, VP, Creative, East Coast, EMI Music Publishing.



RECORD PLANT: Jay Landers and Dave Reitzas, completing mixing chores for Barbra Streisand's upcoming live album of tracks culled from her recent concert trek...The cast album of Andrew Lloyd Webber's latest musical extravaganza, *Sunset Boulevard*, featuring Glenn Close, was recently completed, with Nigel Wright producing the sessions and Robin Sellers providing the engineering expertise, assisted by Brandon Harris...Guns N' Roses fretman Slash and producer Mike Clink, working on tracks for Slash's upcoming solo project...Producer Toby Wright and Black Sabbath, working on tracks for a new Sabbath album...Wright and assistant Brian Pollack, also engineering Slayer's new opus, produced by American Recordings guru Rick Rubin.

SUNSET SOUND: MOR king Barry Manilow and veteran producer Phil Ramone, mixing and overdubbing for Manilow's upcoming album, which pays tribute to big band music, with Don Murray adding the mixing expertise and Mike Kloster and Brian Soucy assisting; additional recording handled by Alan Abrahamson and Don Hahn, assisted by Mike

NANCY WITH THE LAUGHING FACE



Ice queen Nancy Kerrigan and producer Michael Jay are pictured at Capitol Records' Studio A during sessions for a possible album project.

Piersante and David Glover...Tom Jones and producers Richard Perry and D.J. Rogers, recording vocals for a new album, with sonic expertise supplied by a plethora of knob-

turners, including engineers Kevin Becka, Alex Rodriguez and Steve Churchyard and assistants Mike Piersante, David Glover and Brian Soucy...Artist/producer Lee Ritenour

and Larry Carlton, working on tracks for a project together, engineering expertise supplied by Don Murray and assistant Mike Koster...Ugly Kid Joe and producer Howard Benson, cutting tracks with engineer Ryan Dorn and assistant Brian Soucy.

WARNER REPRIS VIDEO: Warner Reprise Video has announced the release of *3 Chains Of Gold*, a new long-form video compilation by the artist formerly known as Prince. The new video features eleven video clips made for his last platinum selling album, all of them tied together with a storyline featuring mysterious Paisley Park maven Mayte. The home video is being released concurrently with *Come*, the last album recorded by the artist formerly known as Prince under his old Prince moniker. The videocassette version of *3 Chains Of Gold* retails for \$19.98, and the laserdisc for \$29.98.

DINO M. II RECORDING FACILITIES: Irish harmonica player extraordinaire Don Baker and producer Dino Maddalone, recording tracks for his first U.S. album. (Baker made is acting debut in the Daniel Day Lewis film *In The Name Of The Father*.)

IN THE STUDIO



Duran Duran and rap founding fathers Melle Mel, Grandmaster Flash and Rahiem, Kid Creole and Scorpio of the Furious Five are pictured during recent sessions for Duran Duran's newly delayed album of covers, *Thank You*. Melle Mel, Grandmaster Flash and Rahiem of the Furious Five collaborated with Duran Duran on a version of Grandmaster Flash and Melle Mel's early rap classic, "White Lines." Shown: (L-R): Rahiem, Melle Mel, Duran Duran's Simon LeBon and John Taylor, Grandmaster Flash, Duran Duran's Warren Cuccurullo, Kid Creole, Duran Duran's Nick Rhodes and Scorpio.

THE FUTURE LOOKS DARK



Timbuk3 is pictured during sessions at Brooklyn Recording. A six-song EP, *Looks Like Dark To Me*, containing a new version of "The Future's So Bright I Gotta Wear Shades" and a sequel, is set for a September release on High Street Records. Pictured (L-R): mix engineer Jim Scott, High Street/Windham Hill A&R Director Bob Duskis, Timbuk3's Barbara and Pat MacDonald and assistant engineer Ronnie Rivera.

YAMAHA MULTIMEDIA FORUM

**MULTIMEDIA ALERT:
YAMAHA TG300**

**TONE GENERATOR BOASTS
456 PRE-SET VOICES, KILLER
SOUND AND 32 NOTE POLYPHONY**

What modern studio setup would be complete without a personal computer? And what good would that computer be without a tone module as a sound source for original music making? Designed especially for synth and computer users, the Yamaha TG300 is

a General MIDI compatible, high-performance tone generator for use with MIDI keyboards and synthesizers.

A staggering 456 pre-set voices provide a variety of orchestral, band, jazz and rock instruments, including nine drum kits. Thanks to the Yamaha second generation Advanced Wave Memory (AWM2) technology, the TG300 delivers more dazzling and true-to-life-sounds than you've ever experienced.

In addition to the many percussive and rhythmic sounds, 128 editable in-

ternal voices also make the unit ideal for home MIDI music production systems. It's a practical way to expand your sound library, and it's ideal for use with a MIDI sequencer, offering 32-note polyphony (16-part multi-timbral), for simultaneous use of voices and drum kits.

The pint-sized-powerhouse weighs in at under five pounds yet offers a hefty six megabyte waveform ROM, enough capacity for creating realistic and intense sound.

Digital reverb and delay effects are

provided by a custom Yamaha Digital Signal Processor (DSP) chip for up to three simultaneous digital effects. And, advanced programmable digital filters allow you to customize the TG300's sound.

For more information on the TG300, write Yamaha Corporation of America, Audio, Guitar and Synthesizer Division, P.O. Box 6600, Buena Park, CA 90622-6600, or call (714) 522-9011.

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DWAYNE PERRIMAN

Perriman parlayed working under top video director Marcus Nispel into his own burgeoning career

By Jonathan Widran

All too often in the music industry, the people who make it to the top rely on luck and serendipity rather than the virtues of talent and hard work in their quest for success. But Dwayne Perriman's burgeoning career in the video directing world takes on a more refreshing angle: His skills evolved through lower-rung toil, great ambition and a multi-faceted background in visual performing arts. It also didn't hurt to work for one of the top directors in the business, Portfolio Artist wunderkind Marcus Nispel.

After beginning his professional career as a standup comic, Perriman opted for a life behind the scenes and rose in the ranks of stage management. Though he worked on numerous Broadway plays and ran the theatre department at the renowned Actor's Studio, Perriman eventually tired of the "night after night, same thing" grind and decided that film might leave a more lasting impression.

"I wanted to do something where I could work on a project, then watch what I had just done," he recalls of his humble beginnings in the video industry as a production assistant, then a jack-of-all-trades assistant director. "And my theatre background was great preparation. I had to be on my toes all the time, controlling lights, changing visuals constantly, supervising the images to the story onstage...certain aspects definitely translate."

Perriman was so dedicated to a career change that he actually turned down a stage manager job on the Broadway version of *Sarafina!* to work in a glorified gofer capacity at Portfolio. "I wanted to learn the business," Perriman says, "and Marcus was the guy to watch."

The up-and-comer did everything from chauffeuring artists to sweeping floors before Nispel assigned him the task of casting videos. Perriman put every ounce of effort into his work, even securing 2,000 people (including a band of Hare Krishnas) for a project. He also did casting for videos with Sheila E. and Aretha Franklin before getting his break as an Assistant Director for the likes of Mariah Carey.

"The A.D. really takes care of all the pertinent details," he claims, "handling the execution of the storyboards, the story structure, crew management, the shooting schedule, second unit directing, basically running the entire shoot. As Marcus kept getting work, I benefited from working right alongside him."

Perriman was having fun but wasn't content to stop there. He kept bugging Nispel for a chance to direct his own project. "And when I did," Perriman laughs, "it was a total disaster. I knew all about structure and details, but knew nothing about important things like lighting or visuals." He realized he would need a reel to have any real chance of making the big leagues, so he took some time off to shoot several commercials, purely on spec.

All that baiting finally ended when Perriman hooked up with the Jamaican group Shoreline Gang. The video he shot for them prompted Portfolio to sign him as a full-time hotshot. Since then, he has done projects with Father MC, Invisible Men and most recently, the rap-reggae ensemble Red Dragon.

"My professional reel isn't as long yet as I'd like it to be, and I'd like to work on songs that are more socially significant than simply sexy and romantic," he says. "But everyone I work with—especially the artists—has been blown away with my visuals. Hopefully, this will lead me to more mainstream artists and larger budgets. The crews I hire are good, but more money gives you top of the line talent and more possibilities."

Perriman works like most other directors, creating a film in his mind before setting out on a collaborative process. "First, I create the imagery and work on a treatment," he explains. "Then I run those ideas by the artist and mold the treatment around their feedback and the way they visualize themselves and the song. I make sure they have a lot of input. The whole little movie begins with the beat. I follow the rhythm, which helps me piece images together. It's like embellishing a certain memory you have: Each time you tell the tale, you think of something else which makes it seem more glamorous."

Perriman acknowledges he's still very much at the beginning of the most rewarding of his varied careers, but he has already learned the key to successful video making: guts. He adds, "Having conviction, vision, knowing what it takes to make a certain statement, that's what making these projects is all about. It's just instinct after a while. My job is bringing to life a certain artist's appeal, mixing promotion with art, blending my vision with his or hers. I must also pay attention to their special traits and skills, playing off their strengths and weaknesses. You have to know what they groove on. You get your best shot at a strong profile that way."

He can be reached through Portfolio Artists Network (212-633-6030). 

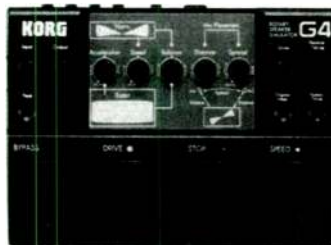


TubeMan Plus

TubeMan Plus is a performance oriented version of the original TubeMan recording amp/preamp. Essentially similar to the TubeMan, the TubeMan Plus is a rack-mounted unit with MIDI as well as footswitch capabilities.

The Plus includes a metal footswitch to change channels from clean to crunch to lead to separate lead. The Plus incor-

porates the Hughes & Kettner Red Box cabinet simulator and the H&K MSM-1 MIDI module. All the footswitch functions are duplicated via MIDI. The TubeMan Plus sells for \$449 retail and for more about it, write or call Hughes & Kettner, Inc., at 4009-C Market Street, Aston, PA 19014. Phones are 800-452-6771 FAX 610-859-0123.



Korg's New Guitar Processors

Korg U.S.A. has three new guitar processors that are all foot-controlled, floor models. The G1 is called a Guitar Distortion Processor and contains eight internal effects with a new, patented hybrid gain structure for improved overdrive and distortion. There is fuzz, pedal control for a wah-wah, delay, EQ, speaker simulator, noise reduction and either guitar amp or direct line recording outputs. There are nine user programs, a compare function and a headphone jack.

The G4 Rotary Speaker Simulator will work fine for guitar and keyboards. It has separate controls for both the upper and lower rotors with speed, overdrive, bypass and rotors off foot-switching. You can change the speed, balance, weight,



Pearl's New Drum Racks

Both the Masters and Prestige Series drum kits are now available as packaged sets with the DR-50 and DR-110 Drum Racks. The suffix "R" in the model number designates these features. The DR-50 rack would go with a five-piece set that might consist of: 16"X22" kick, 10"X12" and 11"X13" rack toms, 16"X16" floor tom and a 6.5"X14" snare drum. A six-piece kit would use the DR-110 rack and might look like: 16"X22" bass drum, 10"X10", 10"X12", 12"X14" and 14"X16" rack toms and the 6.5 inch snare drum. Both the DR-50 and DR-110 racks are made from square tubing so all attached drums, cymbals or accessories cannot rotate.

For more about it including pricing, contact Pearl Corporation at 549 Metroplex Dr., Nashville, TN 37211 or call 615-833-4477 FAX 615-833-6242.

distance, spread (which is stereo mic placement) and drive amounts. The G4 also has a headphone jack and stereo in and output jacks.


The Korg G2 Acoustic Guitar Processor has seven internal effects: limiter, EQ, 12-String Guitar effect, chorus/delay, delay/reverb, notch filter and chromatic tuner. There are nine user programs with compare function, stereo outputs and headphone outputs.

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



Carvin's New AC175 Electro-Acoustic Guitar

The new Carvin AC175 has a body that is hollowed-out from a piece of mahogany for the best possible tone. There is a choice between a thin spruce or figured maple top making the whole guitar weigh less than six and a half pounds. The ebony bridge has a piezo-electric pickup with active electronics for complete control over bass, treble and volume. Sperzel locking tuners are used on a flatter neck that has a 25 inch scale ebony fretboard and fifteen inch radius.

The AC175 sells for \$799 retail and for more about it, contact Carvin at 1155 Industrial Avenue, Escondido, CA 92029 or call 619-747-1710 or FAX 619-747-9065. 



Attention boomers! V.I.E.W. Video has a little reminder of the way we were with their *Flashbacks* series. Featured on the three-volumes are such must-haves as the Ike & Tina Turner Revue bringing down the house with "Proud Mary," a youthful Linda Ronstadt belting out "Long, Long Time" and Kenny Rogers with dark hair performing "Take It Easy." There's lots more faces from our collective youths—Jim Croce, Tom Jones, the Carpenters, Sonny & Cher—all of it worth having for the nostalgia value alone. Of the three titles (*Easy Lovin'*, *Pop Parade* and *Soul Sensations*), Show Biz found the latter most exhilarating but we think you'll like all three. These should be available wherever fine videos are sold. If they're not, call 800-843-9843 for a catalog.

Four years after last hitting the big screen, Cher is returning to work in front of the camera. She will star in *Faithful* as a woman who seduces an intruder in her home. Cher's co-stars in the picture now in production are Ryan O'Neal and Chazz Palminteri, who wrote the screenplay. The flick is due out next summer.

The Disney Channel presented the exclusive world premiere of the third annual *Disney's Young Musicians Symphony Orchestra*, a classical concert featuring 75 prepubescent musicians from across the country performing a collection of international compositions. Robert Guillaume hosted the one-hour special, which aired on August 25 during the channel's free fall preview. Guests appearing with the orchestra—comprised of members twelve



Robert Guillaume and members of Disney's Young Musician Symphony Orchestra



years old and under—included Itzhak Perlman, John Williams, Jerry

Goldsmith and actor Elijah Wood, who will narrate *Peter And The Wolf*. Auditions were held earlier this year with winners attending a ten-day music camp at Mount St. Mary's College in Los Angeles. The concert is fine time spent even if you're not into classical music.

Congratulations to the Tokens wherever they may be. Thanks to the success of Disney's *The Lion King*, their #1 hit based on a Zulu folk song, "The Lion Sleeps Tonight," is being re-released as a single by RCA 30 years after its pop debut. The song, which isn't on Disney's soundtrack, was brought to attention not just by its inclusion in the film, but also because it was used in a Burger King commercial featuring the movie's animated characters.

Intrada Records has the soundtrack for Pauly Shore's latest *In The Army Now*. Signing up for a hitch in the Army Reserves to cash in on the great perks, pacifist Pauly proves a military misfit, forced to battle everything from rules and regulations to power-hungry authority figures and would-be world dictators. Show Biz finds the film good escapist fun. We find the soundtrack, with

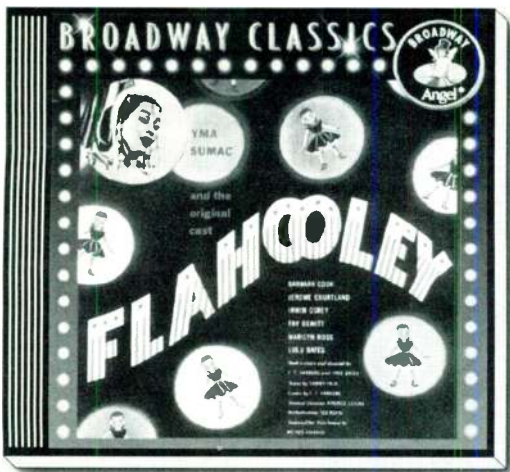
cuts by the Gigolo Aunts, Dramarama and George Thorogood, to be better than most. *In The Army Now* is in general release.

Today, more than ever, our consciousness is vibrating, nearly out of control. The root cause of this, writes Screaming Mad George in the liner notes to his *Transmutation* collection, is the unprecedented fear which accompanies the end of a millennium. If you're worried, *Transmutation* may not be the disc for you. George and his band *Psychosis* play to your fears, not against them. This disc plays like a lyrical horror film soundtrack mixing influences such as Gothic, punk, industrial and new age into an experimental and, occasionally, danceable mix. The man behind the madness is a surrealist multi-media artist born in Osaka, Japan. He worked as a special make-up effects artist for films such as *Poltergeist II* and *Big Trouble In Little China* before directing his first feature film, *Guyver*, a live-action adaptation of a popular Japanese comic book. No matter what the medium, George's art is always intense, interesting and not for the squeamish. Contact him at 818-767-1631.

Justice Records is set to release *The Papal Concert To Commemorate The Holocaust*, the soundtrack to the landmark April 7 concert of the same name. The audio recording,



Pauly Shore is *In The Army Now*



For almost 25 years, the original Broadway cast recording of *Flahooley*, released by Capitol Records shortly after the show opened in 1951, was a rare bird indeed. This CD release on Capitol's Broadway Angel label should fix that, good news for fans of Yma Sumac's legendary four-octave voice and Broadway completists.



Will Downing and Jamie Foxx

due in stores September 6, and video documentary, out October 26 on Rhino Home Video, documents the event that underscored the Catholic Church's recent official recognition of the state of Israel and its acknowledgement of the Holocaust. The concert featured the Royal Philharmonic Orchestra of London and the Choir of St. Peter's Basilica singing in Hebrew for the first time. Pope John Paul II hosted the concert before over 200 Holocaust survivors from twelve countries and an invited audience of 7,500.

Loyal reader, local studio owner and producer/songwriter David Waterbury has eight of his songs placed in a new show called *Q.U.A.C.S.* The soon-to-be-series is being produced by Vista St. Pictures. Contact Waterbury for other projects by calling 818-909-9092.

By now you've surely read the reviews of *Color Of Night*, Hollywood Pictures' stab at an erotic thriller. Only you know whether it's worth your seven bucks to see Bruce Willis in the buff. Only you know, after putting up with a mediocre movie to see him thus, you want a memento of the event. Just in case you do, Mercury Records has the soundtrack. We recommend it, not because we liked the film, but because it contains a new track, "Just To See You," performed by Show Biz faves Lowen and Navarro.

E.Y. Harburg provided the music and Sammy Fain the music for this anti-establishment musical about dolls which ran for a measly 40 performances in 1951. Best cut here is the gleefully demented "You, Too, Can Be A Puppet"—a perfect cover tune candidate if there ever was one. Angel also has the soundtrack for *Top Banana*, a Phil Silvers vehicle set backstage at a burlesque. Though dated on arrival (burlesque had all but disappeared when *Top Banana* bowed on Broadway in 1951) the play played better than *Flahooley*. There were 350 performances of *Top Banana* and Silvers won a Tony Award for Best Actor in a Musical.

Hollywood Records has Mark Isham's soundtrack for the Robert Redford-directed motion picture *Quiz Show*. The disc features Isham's compelling jazz arrangements, performances and compositions ranging from big band swing to intimate jazz combo explorations designed to capture the mood of New York City in the late Fifties. The film starring John Turturro, Ralph Fiennes, Rob Morrow and Paul Scofield examines the true-to-life scandal surrounding the nationally televised quiz show *Twenty-One*. Available wherever fine soundtracks are sold.

If you're planning to be on the east coast soon, *Mass Produced* is looking for you. The cable access pro-

gram which airs in and around Woburn, MA invites you to send them a demo tape, video, and bio so they can invite you to perform. Write to them at P.O. Box 2885, Woburn, MA 01888.

Hats off to Jamie Foxx. Fox Records has just released his debut, *Peep This*. The actor/singer is seen being congratulated recently by fellow recording artist Will Downing during a record release party here in Los Angeles.

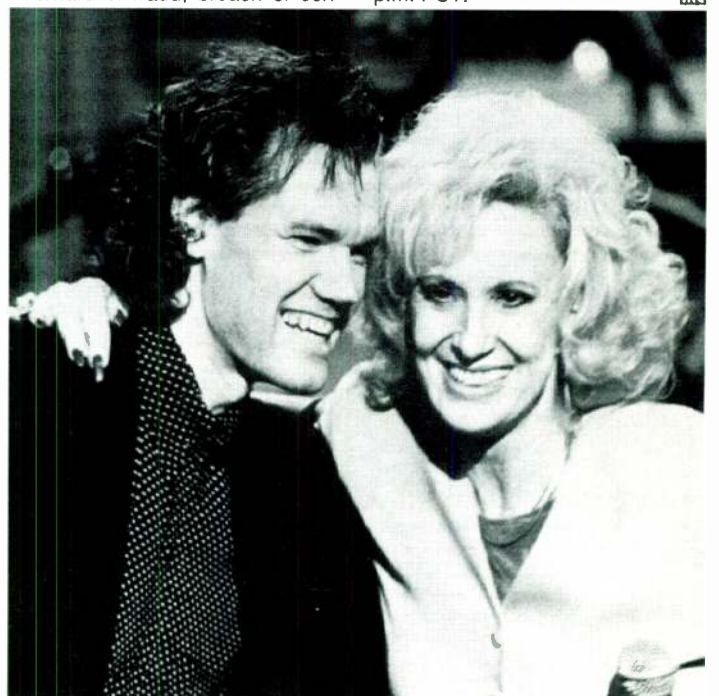
The Judds are back together—in court. Naomi and Wynonna Judd have re-teamed to sue a former business partner, accusing him of siphoning off money belonging to them. The lawsuit against Steven D. Pritchard, a partner in Pro Tours Inc., a booking agency the Judds formed for themselves, accuses Pritchard of fraud, breach of con-

tract and unjust enrichment and seeks unspecified damages. Pritchard became the Judds' agent in 1982.

The Nashville Network has a new one-hour weekly series called *The Legends Of Country Music*. Tammy Wynette, known as the First Lady of Country Music, hosts the first six programs with Willie Nelson taking over for the next seven installments. The format of the new program has the stars inviting their favorite artists to perform with them and talk about their music. Wynette greets Loretta Lynn and newcomers John Berry and Joy Lynn White on the September 29 program. On October 6 she hosts Randy Travis, Mark Gray and Bonnie Cryner. Stand by your TV for *The Legends Of Country Music* every Monday at 5 p.m. PST.



Jane March and Bruce Willis star in *Color Of Night*



Randy Travis and Tammy Wynette in TNN's *Legends Of Country Music*



THE SURF KINGS: The King of the Surf Guitar, Dick Dale, is pictured during his recent performance at the Santa Monica Pier, part of the pier's annual outdoor music festival. Dale, who also appeared recently at Jack's Sugar Shack, performed a finger-blistering set of old favorites and selections from his new album, *Unknown Territory*, on HighTone Records. The show also featured veteran surf music band the Surfaris (if you were in a garage band during the Sixties, you had to play their surfing anthem, "Wipe Out," with its famous tom-tom hook; in fact, the show featured a "play the drum solo with the Surfaris onstage" contest. For a career overview, check out Varèse Vintage's reissue, *Wipe Out!: The Best Of The Surfaris*.) Shown (above): Dick Dale playing his upside-down-stringed left-handed guitar and (top left) the Surfaris.

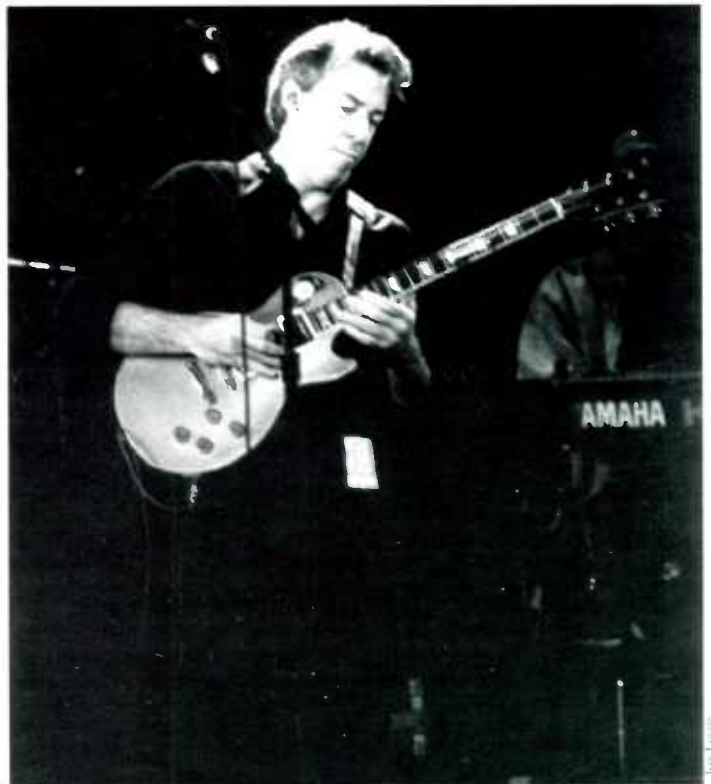


HDT AUGUST NIGHT: Traditional-pop-purveyor-turned-blue-eyed-soul-man Harry Connick, Jr. was presented with a crystal bowl commemorating his recent sold-out performance at the Hollywood Bowl. Pictured: (L-R): promoter Bill Silva, Jill and Harry Connick, Jr., promoter Andrew Hewitt, CAA's Mitch Rose and Tom Ross and Anne Marie Wilkins of Wilkins Management.



JETT LANDING: The original riot grrrl, Joan Jett, and her band of musical marauders, the Blackhearts, played the Roxy recently in support of her new Warner Bros. opus, *Eye To Eye*. Shown flanking Jett are (L-R) Warner Bros. National Alternative Promotion Director Jim Dickson, National Promotion Director Dave Lombardi, Senior VP of Promotion Stu Cohen and VP of Promotion Kenny Puvogel.

ALICE AWARD: Shock rock king Alice Cooper will receive a lifetime achievement award during this year's edition of the annual hard rock/metal convention Foundations Forum, to be held at the Burbank Hilton on September 8th, 9th and 10th. The ceremony—Guns N' Roses guitarist Slash and Concrete Marketing President Bob Chiappardi will present the award—is slated for Saturday, September 10th, at 2:30 p.m.



SCAGGS SHDW: Former disco prince Boz Scaggs, who achieved his greatest commercial success while riding the crest of the Seventies disco wave with *Silk Degrees* in 1976, is pictured during his recent House Of Blues appearance. Scaggs was in town to promote his latest release, *Some Change*, his first for Virgin. The show—part of his first U.S. tour in fourteen years—featured elements from all phases of his career, from the roots rock of his early years to his smooth urban Seventies soul.

HERE COMES THE SUN BOX: In September, Rhino Records will release a three-CD set profiling Sam Phillips' legendary Memphis-based Sun Records, the label launching pad for two of the biggest figures in rock & roll music, the King and the Killer, Elvis Presley and Jerry Lee Lewis. In addition to the classic cuts made famous by those rock & roll cats, *The Sun Records Collection* will include seminal sides by Carl Perkins, Johnny Cash, B.B. King, Howlin' Wolf and Roy Orbison. Sporting 74 tracks in all, *The Sun Records Collection* marks the first time that tracks from one of rock's most important labels have been gathered together for a domestic box set.

HEARTACHES, HARMONIES AND LABEL COOPERATION: It took the leading reissue label in the business to get all the pertinent labels to cooperate, but finally there will be a definitive Everly Brothers box set on the market. Slated for a mid-October release, the four-CD, 102-track set *Everly Brothers: Heartaches & Harmonies* includes recordings from all their label homes—early Cadence classics such as "Bye Bye Love" and "All I Have To Do Is Dream," tracks from their Warner Bros. output, including the great "Cathy's Clown," and selections from stints with RCA, Passport and Mercury—as well as four unreleased tracks and many rarities. *Everly Brothers: Heartaches & Harmonies* promises to be one of the most exciting and essential reissues of the year.



BEACHED BANDS: Three fledgling local bands have won top honors in MTV's Beach House Band Search. To enter the contest, which received close to 2,500 entries, bands submitted a video of an original, unpublished song. In the Best All-Female Band category, the nod went to the four-member Table Talk. In the Best Acoustic Band category, five-piece outfit the Uninvited walked away with top honors. And in the Best All Thirteen & Under Band category, the winner was Van Nuys-based three-member group Upchuckbunuk. All three bands will receive new instruments.



STARRY, STARRY NIGHT: The stars came out in force for noted soundtrack maven Gary LeMel's recent one-night performance at Hollywood's Cinegrill. In attendance—in addition to such filmland luminaries as Warren Beatty (LeMel is overseeing the soundtrack to *Love Affair*, Beatty's upcoming remake of *An Affair To Remember*)—was the Chairman of the Board himself, Frank Sinatra, who could be seen snapping his fingers in approval. LeMel, who has helped shepherd soundtracks for *The Big Chill*, *Batman*, *Maverick* and *With Honors*, crooned a competent set of celluloid classics, including renditions of "The Way You Look Tonight" and the show closer "How Do You Keep The Music Playing?" (LeMel's new Blue Note album, *Romancing The Screen*, is a salute to big screen music.) Pictured (L-R, top left): Barbara and Frank Sinatra and Gary and Maddy LeMel, (above) Marilyn Bergman, LeMel, Beatty, Randy Waldman and Alan Bergman.



CORNERING COLLINS: In town for his recent performance at the Great Western Forum, Phil Collins dropped by the Hard Rock Cafe to present staffers with an autographed platinum album. The Hard Rock Cafe catered the after-show party following Collins' Forum performance.

TAYLOR-MADE SOUL: Motown has dusted off several worthy titles in their storied vaults, including the 1968 self-titled album by Bobby Taylor & the Vancouvers, an overlooked gem featuring strong-voiced leader Bobby Taylor (in the vein of an Edwin Starr) and a young Tommy Chong, who would later achieve fame as one-half of spaced-out, cannabis-fueled counterculture comedy team Cheech & Chong. For this Canadian-bred salt-and-pepper sextet's debut album, the label pulled out all the stops, with Motown headman Berry Gordy himself producing several of the album's tracks—including the Vancouver's biggest hit, "Does Your Mama Know About Me," co-written by Chong, a song which, along with Janis Ian's "Society's Child," is a classic interracial love lament—and Smokey Robinson co-writing and co-producing one of his patented gems, "Malinda." Though the album's original liner notes boasted that the group would be around for a long time, they inexplicably failed to capitalize on their early success and are more known to trivia experts for Chong's future comedic exploits and the fact that, while performing in Gary, Indiana, Taylor saw a fledgling Jackson Five and recommended them to Motown (though regrettably no new liner notes point out either fact). Motown has also released a nine-track compilation, *Earth Tones: The Essential Rare Earth*, profiling one of the few white bands signed to Motown and their most successful (there was even a label called Rare Earth, Motown's foray into the rock arena). Their funky, muscular takes on Motown classics "Get Ready" and "(I Know) I'm Losing You" and their party anthem, "I Just Want To Celebrate," have become oldies radio staples, and this reissue, which contains the unedited versions of their best cuts, is a good overview of their blue-eyed funk.



MUSIC CONNECTION Tidbits from our tattered past

1983—WHERE'S THE MEAT: Jim Steinman, the songwriting brainchild behind Meat Loaf, is currently all over the charts. At one point, he had the top two songs on *Billboard*'s singles charts, Bonnie Tyler's "Total Eclipse Of The Heart" and Air Supply's "Making Love Out Of Nothing At All." Now he's the author of Barry Manilow's new single, "Read 'Em And Weep."

1986—IN THE 'YEAH, RIGHT' DEPARTMENT: Rock good guy Ron Keel has been making lots of statements lately about how he doesn't get off on going to bed with all the pretty little girls that he meets on the road. Ron's latest sermon is as follows: "I don't get off on abusing teenaged girls. A lot of times at parties, I see lots of fourteen-year-old virgins and I tell them to go home and even give some of them their cab money."

MEGADETH

By Tom Farrell



Marty Friedman, Dave Ellefson, Nick Menza, Dave Mustaine

For eighteen year-old Minnesota outcast Dave Ellefson, who found himself amongst the rank and file musicians that flock to Hollywood like Knights of the Round Table questing for the Holy Grail, a beer request turned out to be more consequential than just quenching his thirst. Call it what you want—fate, karma, whatever. But when an underaged Ellefson knocked on the door of Dave Mustaine, who moved into the apartment above him after leaving New York City, things started to fall into place.

Ellefson remembers it like it was yesterday. He can even tell you what brand of beer and the street address of his former Hollywood abode.

Talking via telephone from his new home in Scottsdale, Arizona, Ellefson has finished his chores for Youthanasia, the sixth album by the group whose seeds he planted over ten years ago.

Since then, Megadeth has navigated a few lineup changes and chemical dependency problems that insure you won't hear requests for beer from any of the two Daves.

But some things haven't changed. Megadeth's music is still heavy enough to anchor a ship. Mustaine is still the band's frontman and he still slams doors. Along with guitarist Marty Friedman and drummer Nick Menza, Ellefson and Mustaine are preparing for the Halloween release of Megadeth's new album *Outing*.

We spoke recently with both Daves—first, Ellefson, who rolled the clock back eleven years to shed light on Megadeth's birth and gradual ascent. Two hours later, guitarist/vocalist Dave Mustaine took a break from mixing Youthanasia and gave us a call from Fat Planet Studios where he co-produced the album with veteran metal producer Max Norman. Norman designed the studio on his computer and had the components brought out to a warehouse in the triple-digit Arizona heat, relates Mustaine, who sounds like he's been burning the candle at both ends.

After making sure his son was asleep, Megadeth's outspoken frontman talked about Youthanasia and everything else under the hot Arizona sun.

'Hey dude, can you buy me some beer?' isn't exactly going to parallel 'Dr. Livingston, I presume' as one of the great opening lines, but it's words to those effect, followed by the sound of a door slamming, that Megadeth would probably list in Act One, Scene One of their life story

MC: How did Megadeth get together?

DE: Here's how it went down: In April of 1983 Dave left Metallica and got back to Los Angeles [from New York] and was looking for some new musicians. I moved out to L.A. in June of 1983 and met Dave. I moved out there with some buddies of mine from Minnesota, and they eventually all moved back. I knocked on Dave's door when he lived in the apartment directly above me. We were living on Sycamore, near Hollywood & Franklin. I was only eighteen at the time, and I was looking for someone to buy me some beer! He looked at me like I was crazy. I think he slammed the door in my face at first [laughs]. Next thing you know, we headed down to the corner liquor store at Hollywood and La Brea and bought a case of Heineken! We went back to his apartment and he was telling me about Metallica, which didn't even have an album out back then; all they had was a demo. Anyway, Dave picked up his guitar and started playing me some of the songs he was working on. At that time, he had riffs for "Devil's Island," "Set The World On Fire" and a couple

of other things. I was really blown away.

MC: How did you get the attention of Combat Records?

DE: We made a three-song demo. Back in those days, you'd make a demo, and friends would copy it, give it to their friends, who'd mail it to a friend in England, and so on. There was a huge underground heavy metal trading circuit, which was really big back then. That's how bands would become known worldwide, just off of an unreleased demo. That's how we got our buzz going. People were interested all around the world. We had a fan club going before we ever had a record out. I was getting letters from Poland, Russia and all over the place. We started out as a worldwide band from the start. We got press from fanzines all over the world.

We started getting attention from indies, and we signed with Combat [a New York-based indie metal label which is still in existence] in 1984, a year after we formed. We had a game plan. Dave is very much a visionary. Even back in those days, a lot of it was kind of "fake it till you make it" as far as knowing what you're doing. People would come along and try to persuade us into doing things against what we wanted to do, especially in Hollywood. Back in those days, a little white powder went a long way, as far as persuasion [laughs]. When you're starving, broke and you don't have a pot to piss in and someone offers to buy you a cheeseburger, that's enough to make you reconsider what you're doing, 'cause someone's going to do you a favor. A lot of people and a lot of things tried to knock us off axis, and we managed to survive through it. But after a year and a half, we were up in Indigo Ranch, the old Moody Blues studio in Malibu, in December of 1984, recording

Killing Is My Business... And Business Is Good. The album came out in 1985. Then we toured across America and Canada in our van, playing support for a band called Xciter [not the same Xciter that Dokken guitarist George Lynch was in, Ellefson stressed].

MC: And then you inked with Capitol.

DE: We actually got the money from Combat to record *Peace Sells... But Who's Buying?* After we finished recording it, Capitol picked it up, and we spent about \$15,000 dollars to polish it up. Actually, Combat still has *Killing Is My Business...* and just a few months ago we were talking about going in and repackaging the record and remixing it, but I don't know if it's part of the game plan to do it.

MC: Your first tour was with Alice Cooper.

DE: Yeah, we toured the U.S. with Cooper. He took a liking to us. We toured in support of *Peace Sells* for a long time. We were actually on the road for about 72 weeks. We toured in Europe, as well. The audience reaction was a bit mixed. We were, well, let's just say our live performance was a bit inconsis-

tent back then. But we've gone over to Europe several times to make good on it, and we go over pretty well in Europe these days.

MC: Isn't that when Megadeth began to suffer internal problems?

DE: Yeah. By the end of the tour, Dave and I were doing the interviews and the other guys weren't even showing up for soundcheck and barely making it to the shows. We just weren't getting along anymore as a result of people's personal lives. That's the diplomatic way of putting it. I don't want to get into a big drug-a-log about it. Then we added on Chuck Behler and Jeff Young to do our next album [to replace drummer Gar Samuelson and guitarist Chris Poland]. It was a funky situation for everyone involved, and people's personal problems were getting worse and worse. After our Castle Donnington show in England, which was like at the end of 1988, we decided to take a serious look at ourselves and get a permanent band instead of a revolving door policy. That's when Nick and Marty came in. We made *Rust In Peace*, and we



Tom Furell

**“The White House isn't what it's cracked up to be. There's this little hole right above the toilet, so I think Hillary was checking out my unit when I was pissing.”
—Dave Mustaine**

toured our asses off. A lot of that tour was about us proving that we were still alive. Around *So Far So Good...*, we felt that a lot of our fans were disappointed in our revolving door musician policy, so we got the permanent lineup. Then we made *Countdown To Extinction*, which sold about three million copies around the world, and now, here we are, doing album Number Six.

MC: How does the band write songs?

DE: In the past, it's kinda been like, someone brings an idea in, and it's about, "Well, you wrote this song, and you wrote part of that song," and that kind of nit-picking mentality has kept us divided. In January, when we started up work on *Youthanasia*, it was almost like cafeteria style. We brought all of our stuff in, listened to all the tapes and put it all into a pile and took the best of what was there. There were maybe one or two things that were leftover from soundcheck, and nothing left over from previous albums. It's all new stuff. Our best song that we wrote during soundcheck on tour last year is now a B-side,

just to let you know how much better our material has gotten [laughs]! A lot of it came from us just jamming together. At one point we had 25 parts of songs, none of them complete.

A general day at the studio starts with Dave jamming on his guitar and coming up with something, and then the rest of us start jamming on it. There's usually two or three riffs put together, we come up with a couple more, and that's how we designate what's going to be a verse and a chorus. Then we get a bridge and a solo section after that. Then we work on the arrangements for a few more days so that it flows with an intro and an outro. We kind of start from the middle and work our way outwards. Lyrics are written to fit to the music. Sometimes the way a song sounds will inspire a concept.

MC: Why build your own studio?

DM: [Sarcastically] There's nothing more inspiring than having a studio manager coming and telling you that you have to leave because someone is coming in to do a soundtrack.

It's our environment here. People don't like it, we can throw 'em out. I've got my son here taking a nap on the couch, I had video games put in, a basketball hoop, I've been drawing on the walls with a felt tip pen, and part of the payoff is that we get to demolish the building when we're done, by blow torch, chainsaw, whatever.

MC: The whole band lives in Scottsdale, about five minutes from each other. Why did you leave L.A.?

DM: I was living out in Toluca Lake, but I got fed up with the traffic, the gang mentality, the crime, the cellars and needless to say, the smog and the earthquakes. I sold my house

one month before the quake. I needed to get away from L.A. It really turned my stomach after a while with all of the people who come from everywhere else around the whole planet. You know, you put a bunch of fleas on a dog and they go straight to the balls or the armpits. All the fleas of the world would crawl to L.A.

MC: On *Youthanasia*, can we expect more political messages?

DM: You know, I just gave up on the whole political mentality after seeing the inside of the White House [Mustaine was invited to the White House for his role in the Motor Voter Bill]. I realized that...put it this way: The White House is not what it's cracked up to be. You think of the White House as this great political emporium where everybody goes in and solves the problems of the United States. They've got fucking paper towels in there! Not even real towels! Plus, there's this little hole right above the toilet, so I think Hillary was checking out my unit when I was pissing!

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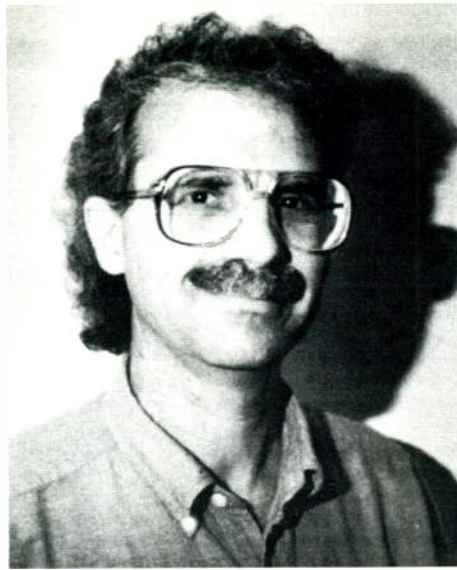


VARÈSE VINTAGE

Cary E. Mansfield

Director of Catalog A&R

By Michael Amicone



Heather Hooks

Dubbed "The Walking Phonolog" by amazed cohorts during his tenure in retail, reissue maverick Cary E. Mansfield has found a way to parlay his vast musical knowledge into a healthy career in the reissue arena.

Having co-shepherded reissue compilations for MCA and Motown—including Motown's excellent *Hitsville* box sets and *Smokey Robinson & The Miracles: The 35th Anniversary Collection*—Mansfield has established himself as one of the best in a mighty crowded field, and as a reward, has been recently installed as Director of Catalog A&R for fledgling reissue enterprise, Varèse Vintage, a division of veteran label Varèse Sarabande. There Mansfield has overseen recently released compilations profiling the American Breed, Mary Wells, Gene Chandler, surf instrumentalists the Chantays and the Surfaris, single album reissues by Eddie Holman and the Grass Roots (both with bonus tracks) and due in September, best-of's on Lou Christie and Neil Sedaka (his Rocket Records output).

Mansfield started his career in retail, managing famed record emporium Wallich's Music City (he has a brick from the now-defunct structure, which stood on the corner

of Sunset and Vine; "I'm very sentimental," says the reissuer) and as a singles buyer for once-formidable record chain Licorice Pizza.

Following his stint in retail, Mansfield spent the Eighties at MCA, first as Singles Coordinator for the West Coast and eventually landing in charge of inventory for UNI Distribution, where he dealt with buyers from all the labels, including Motown, making sure that there was enough stock to ship to accounts.

A friendship with Motown's Miller London led Mansfield into a field where he could utilize his formidable musical expertise—his record collection boasts 50,000 45's, 4,000 vinyl albums and 4,000 compact discs. "I started suggesting to London titles they should put out, so he would call me every once in a while when he had reissue ideas."

Another friendship, with Motown honcho Oscar Fields, and Mansfield was soon plying his wares as a catalog consultant. Working closely with Patti Drosins (he credits her as being a great help during his Motown tenure), Mansfield—whose resume already included sets on the Mamas & Papas (*Creeque Alley*) and Neil Diamond (*Glory Road-1968 To 1972*), which he co-compiled with MCA reissue maven and Mansfield mentor Andy McKaie—began fashioning the *Hitsville* box sets.

"The *Hitsville* project had been floating around there for two or three years," he explains. "I looked at the track listings that

people had done, and basically I thought that they were going in the wrong direction, which was how many hits can we put on a package? And they were only putting maybe ten songs on one disc. I said, no, that's definitely the wrong way. And I also felt it was important that we had to use the single versions of the hits, because most of the stuff they had put out had been the stereo versions, which are totally different than the single versions. I wanted people to have something that they heard on the radio originally.

"I took what they put together as sort of a basis," continues Mansfield, "and started talking to a lot of the Motown collectors and reading all the books—to be sure that I wasn't missing anything. I came up with a set where there were some rarities and songs that may not have been real big hits."

As he did on the *Hitsville* projects, Mansfield makes sure he gets knowledgeable input on the projects he oversees. "Take for instance the Gene Chandler project. I know Chandler's music, and I could've gone through the charts and found the hits, but I wanted to have the best possible collection, so I called somebody who knew more about him than I did. I feel that you only have one chance to do these things, so you might as well do them right."

With the *Hitsville* sets under his belt, Mansfield, who initiated the Motown Master Series, set about preparing the rest of that storied label's catalog for release, co-producing the excellent *Miracles* set (with Claudette Robinson) and two-disc best-of's on such Motown stalwarts as Martha & the Vandellas

"I'm not going to put something out because I love the artist and I don't care whether it's gonna sell. I'm aware that if this stuff doesn't sell, then we're not going to be doing this very long."

—Cary E. Mansfield

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and Mary Wells. But unfortunately, differing reissue philosophies resulted in a parting of the ways. "I'm not happy with all the reissues we put out after the box sets," he relates. "Motown's reissue department is going in a different direction now—and they have a right to go in any direction they want. Unfortunately, the direction they wanted to go in was not the direction I felt they should go in."

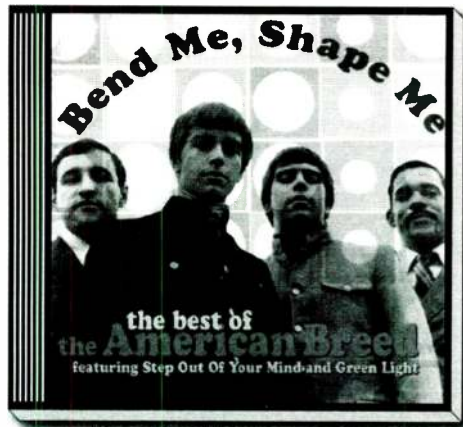
Mansfield was soon back in the reissue saddle with Varèse Vintage. With a keen eye for detail and utilizing a select group of talented cohorts (he uses one of the biggest names in the mastering business, Bill Inglot), Mansfield is hoping to carve a respectable niche in the reissue marketplace. "You just don't put out a release and all of a sudden sell a few thousand units," explains the bespectacled music professor. "It's gonna take time to build, and that's what we're working for right now, to build a reputation with the label."

"That's why I'm trying to work with some of the best people—not necessarily spending thousands of dollars on each project, but we're doing the best we can in terms of quality. For example, I brought in Bill Inglot, because I worked with Bill while at Motown. He knows the music as well as anybody—probably better—and he's relentless in making sure it sounds right."

With all the competitors, both major and minor, who see gold in them that reissue hills, Mansfield knows he has his work cut out for him. "I don't have a catalog, so what I have to do is look around and see what's not available. I look through a lot of books. Eddie Holman's album is a perfect example of some-

thing that I found in a book on soul recordings, that is highly regarded and was not available on CD, so I put it out."

Mansfield is also adamant about getting the artist involved, something which some reissuers frown upon, fearing that the artist will favor some dreadful personal favorite. "It depends on how you work with the artist. I



haven't had that problem. You have to be up front with the artist and not let him take control of the project. Tell him what you're looking for, and if they come up with suggestions that you don't think are right, tell 'em.

"For instance, Lou Christie gave me four new tracks for his compilation. Most of the tracks he recorded were great, but I gave my opinion as to which four I thought were the best ones to use, and if there was a particular track that I didn't feel was right, I told him

why. And artists appreciate that, too."

One of Mansfield's pet projects, and one sure to please fans of pure pop music, is a two-volume best-of bubble gum music collection. "We're getting all the original people involved with these packages. I'm also exploring the possibility of getting an all-star group of bubble gum artists together to record two new songs. Maybe do a new version of 'Sugar, Sugar' and maybe a bubble gum medley."

As far as the to-be-or-not-to-be-stereo debate (Sixties albums were released in mono and stereo mixes, sometimes in markedly different versions), Mansfield responds, "The important thing to me is not whether it's stereo or mono, but which is the right version of the song to use. A lot of people want just stereo or just mono, but to me, the important thing is how to best present the music."

Having come from the sales side of the business, Mansfield has his feet firmly on commercial ground when deciding which projects to pursue or nix. "The thing you always have to keep in mind is, you've got the collectors—which you certainly want to appeal to—but you also have the mass public. And if you don't appeal to the mass public, you're not gonna sell many discs. I'm not going to put something out because I love the artist and I don't care whether it's gonna sell. I'm aware that if this stuff doesn't sell, then we're not going to be doing this very long."

For catalog info or suggestions for reissues, write to Cary E. Mansfield at Varèse Sarabande/Varèse Vintage, 11846 Ventura Blvd. Suite 130, Studio City, CA 91604. **MC**

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The Local Ha

By Tom Farrell

I haven't heard someone say, "The L.A. club scene stinks" in almost a year now, so I know things are getting better. With artists like Beck achieving gold status, our city, currently known as the place with the riots, earthquakes, traffic jams, smog, graffiti, crime and a high amount of people who can't/won't speak English, is beginning to move back onto the musical map. Okay, Beck proved that the coffeehouses are alive and hip-hopping, but what about the hard rock scene? L.A. spawned some of America's biggest hard rock bands of the last decade, and with the exception of Tool and Green Jelly, we really haven't had a band or a movement like we did a decade ago to fire up our local circuit. And the next big wave? It's being skateboarded and surfed in by our neighbor to the south, Orange County, who proved that you don't have to become part of the L.A. hard rock scene to make it nationally, even if you are only one area code away.

For this year's overview, we'll be looking at some of the aspects that comprise the rock/metal genre.

Fashion

Over the last several years, the face of L.A. hard rock has polarized from a garish, epicene visage based on lipstick and mascara to a setting more suited for chopping down trees. Nowadays, the only things you'll see adorning the lip area of your average local hard rocker are the bottom half of a nose ring and varied styles of goatees. While some hold-outs still pout, "Glam's not dead, it just wears more make-up than a corpse," most hair architects have long since buried their blueprints and come to acknowledge that "Maybellene" is a wonderful song by Chuck Berry, and not something you smear on your face.

Most local performers seem to have taken full advantage of one of the better aspects of living in a free-willed society: the inalienable right to vandalize your own body. The current method of choice? Piercing, which joins tattoos as the body graffiti of choice. Piercing shops have sprouted up all along the trendy Melrose area, with your typical band member averaging three extra holes in his or her head



Eddie says you should not have to worry about image

than they had last year.

Hair, like trousers, is being worn shorter. Dye jobs are still in, but with colors leaning toward burgundy and more outre hues, with platinum blonde being reserved exclusively for ladies.

The back-to-basics look of grunge is still the predominant theme, while the hard-rock-goes-camping look of flannel seems to be withering away. Once again, Orange County and its skateboard rock appeal has crept in, with skate and surf brand labels of shirts and shorts being worn more and more. Still, most of L.A.'s hard rock kindred opt for a color scheme that that would make you think they just won Johnny Cash's wardrobe in a card game.

Not everyone thinks there should be so much emphasis on image and "looking the part." Van Halen, one of America's most successful hard rock bands to emerge from the Los Angeles club circuit, had to contend with the disco era in their pre-signing days. In his *Music Connection* interview last year, Eddie Van Halen gave this comment on the role of image on L.A.'s hard rock scene: "I think the problem is that it's too much of a

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Hard Rock Scene



Moshing at the Troubadour

Tommy Lee

scene. I think half of these guys are more concerned with how they look. To me, the music has to be there. If you can't make a show happen in your boxer shorts and your amp, then you don't belong up there."

The Clubs

The biggest change in the local club scene has come by way of the Sunset Strip, which was one step away from being the Bermuda Triangle for local talent. The Whisky pulled its long-running Monday night No Bozo Jam and replaced it with the new Bianca's Hole, which favors the alternative hard rock bands that would have previously only played venues like the Gaslight or Al's Bar. The Roxy followed suit with R.A.T. Roxy (Rockin' At The Roxy) on Tuesday nights, adopting a similar entry policy (free for over 21, \$3 for

under) and booking stance. Why the low ticket price? "It's a sign of the times, and we want people to come down and have a good time and see great bands," explains promoter Karen McGinnis, who is the first in-house booking agent the Roxy has had in nearly a decade. With less pay-to-play/pre-sell and more shows by alternative hard rock promoters like Goldenvoice on the Sunset Strip, McGinnis views L.A.'s hard rock scene as a "revolution," citing a higher sense of camaraderie, level of performance and consciousness amongst bands. One conspicuous note on the Sunset Strip: In spite of its historical significance and prime location, Gazzarri's has remained a vacant lot for nearly two years now.

It's quite a sad fate for the second oldest venue in the city, and one that listed Van Halen, the Doors and virtually every Eighties hard rock band amongst its clientele.

Going Underground

On the underground hard rock club circuit, many of the smaller venues are not enjoying the success of the alternative hard rock scene they helped to form, while the larger, more established venues that have adopted their booking formulas are doing considerably well. The sluggish economy is still the main story. Possessing a better advertising budget, P.A. and lighting system, stage and geographical location has favored the Sunset Strip, as well as clubs like the Troubadour, which has enjoyed an immense turnaround in the last couple of years. Johnny Vargas, a local promoter for over six years, books talent at Al's Bar, Blue Saloon and Bob's Frolic Room III. Stating that the local scene is "stronger and more focused," Vargas compares his role as a small venue promoter to that of a baseball farm team coach. "I help find/discover new talent, and help them develop." As for the new booking policies at many of L.A.'s more established hard rock venues, Vargas responds, "It hasn't hurt me at all. There's always new bands and talent coming along, and today's nobody is tomorrow's star." Vargas adds that his identity is integral to venues like Bob's Frolic Room III, which, despite its small size and questionable locale, is enjoying a large degree of success in attendance and band quality. Alongside Mary Nixon, (who books Tuesdays & Fridays at BFR III, as well as Monday's free show at Club Lingerie), Vargas cites his rapport with local bands throughout the years, and a reputation as treating local bands with fairness as the primary reason for

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cutting edge bands as the Melvins, Crash Worship, Ethyl Meatplow and Tacl), we kept our ticket price low, but couldn't make profits for the proprietor since we didn't have a liquor license." As far as the suspect location of many of L.A.'s underground hard rock venues, Biff doesn't feel that their bad locale plays a predominant role in their success or failure. "I believe, if there is a good band booked in any of those venues, the people who like these bands are adventurous enough to go."

The Bands

L.A.'s hard rock scene is still in a bit of a dry spell for signing and breaking bands on a national level, but things are getting better. Bruce Duff of Triple X Records comments,

"There's much diversity, with no single trend or band leading the way, so there's a lot of mediocrity, but also, isolated pockets of manic creativity." Groups like Ethyl Meatplow enjoyed a bit of success on the national underground level before their decision to split up. Zoo Entertainment's Tool garnered a large following on the local scene before achieving national success. Elektra Records snatched up industrial metal band Drown, who have just released their debut disc, *I Hold On To The Hollow*.

Chrysalis/ERG recently snatched up Butt Trumpet, and will re-release their *Primitive Enema* LP (previously on Long Beach-based Hell Yeah records). We spoke with other industry people, including promoters, A&R people and journalists who recommended the following as bands to look out for on L.A.'s hard rock scene: L.A.M.F, a hard rock

his success at BFRIII.

Still, many innovative promoters and/or venues haven't fared as well as Vargas. The earthquake sealed the fate of longtime alternative rock club Raji's, former haunt of bands like Jane's Addiction. A handful of Raji's personnel have sprouted Hell's Gate, a new venue in the rather undesirable Yuca and Cahuenga locale. The quake was also a contributing factor to the demise of the Auditorium, which specialized in all-ages punk rock shows. Despite the touting of its proprietor, the Auditorium failed to reopen its doors on its appointed mid-April date. The venue's former promoter, English expatriate Biff (who is active as a musician with his band Tunnelmental), feels "that the punk rock and industrial hard rock scene is beginning to turn the corner. With MTV and commercial radio stations like KROQ championing the cause of hard-core bands such as Green Day, Offspring, Nine Inch Nails and Killing Joke, the underground has now become the mainstream." In his role as a promoter, Biff cites, "I think there is a lack of support from the local hard rock community as far as all-ages shows go. At the Auditorium (which booked such

Drown: Signed out of the Teaszer



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band with punk/metal overtones; Dishwalla; Lutefisk, who are known for their energy and punk appeal; Loungety; Abe Lincoln Story, described as "an off-the-wall accordion band with silly songs"; Nameless; Chokebore, the only L.A. band to be signed to the Amphetamine/Reptile label (who originally signed Helmet); Lifter; and Further, who mix hard rock with college rock like Pavement.

Orange County

For the last several years, people on the L.A. hard rock scene have ridiculed Orange County as being caught in a time warp that still pays homage to our city's spandex clad hair farmin' heydays of the early Eighties. While hard rock venue after hard rock venue fell, a band called Offspring decided to carry the torch of Orange County punk bands like TSOL, Agent Orange and the Adolescents, even if no one saw the light. They avoided L.A.'s hard rock scene, instead playing at backyard parties, while still making the occasional foray into Hollywood's venerable punk venue, the Anti-Club. Now, Offspring sits at the top of a scene with their Orange County brethren NOFX, Gas Huffer, No Doubt, and Bad Religion, whose leader Brett Gurewitz will be down playing his band role to pay more attention to Epitaph records, the label that houses Offspring and many of their ilk. And all of a sudden, the eyes of L.A.'s hard rock community are shifting south.

L.A.-based manager Desi Benjamin (who

"These [Orange County] bands can make a living, play to tons of people and even get signed without ever having to enter the 213 or 310 area code."

—Desi Benjamin

Bands like Gas Huffer have A&R watching OC!

handles Mark Curry and Face-To-Face) carved a name for himself as a local club promoter who booked such acts as Guns N' Roses, Jane's Addiction and a slew of Eighties L.A. hard rock bands, feels, along with many others, that Orange County is the happening place. Many have stated that Orange County bands promote better, have more unity and are less jaded. Benjamin adds, "They spend more time within the Orange Curtain getting their act together before they descend on the record-buying public" There are those who feel that Orange County's vibe will rub off on the Los Angeles hard rock scene the way our Eighties hard rock movement rubbed off on them. Benjamin laughs, "Yeah, Hollywood copycats everybody! But, I don't think that the Orange County will want to deal with the Hollywood shuffle. These bands can make a living, play to tons of people and even get

signed without ever having to enter the 213 or 310 area code." So will Orange County be the Seattle of the Nineties, or the L.A. of the Eighties? "No, I think they'll be the England of the Sixties," Benjamin smiles.

Aside from the skateboard rock of Offspring, NOFX, etc., many Orange County bands have broken nationally. Stone Temple Pilots, which boasts members from San Diego as well, was a regular fixture on the L.A. hard rock circuit both under its current name and its previous moniker, Mighty Joe Young. Long Beach industrial hard rockers Rage Against the Machine add their name to a growing list of bands who have sprouted from a scene once viewed with ridicule. Keep your eyes out for Sixteen, Supernova and Korn, who have recently signed to the Happy Walter label, which is owned by members of N.Y.C. rap band House of Pain. MC



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HARD ROCK'S

By Tom Farrell

“When you label me, you negate me” —Jean Paul Sartre

We don't like to label you, either, but it sure makes going through the charts and record bins a lot easier. Things are getting pretty confusing. KROQ is now playing hard rock bands like Offspring, Ministry and Nirvana, because they're alternative hard rock bands. The fact is, hard rock is a vague, all-encompassing term. Its many offshoots include heavy metal, acid rock, punk rock, alternative hard rock, industrial, etc. With that in mind, we decided to compile a list of some of the more eminent bands that have broken onto the hard rock scene during the last two years; hard rock's new breed, if you will. Wherever possible, we've listed record labels, current album titles and total album sales.



OFFSPRING

Smash (1,300,000 worldwide)
Epitaph

Ignition (their 2nd release, also on Epitaph)

Via their smash hit “Come Out And Play (Keep ‘em Separated),” the Orange County-based band is leading the wave of skateboard punk rock to a global level. After ten years, the band has finally exploded to what most people will probably call “overnight success.” *Smash* recently broke the Top Ten on *Billboard's* Top 200. The band is currently on tour in Europe.



TOOL

Undertow (1,000,000 worldwide sales)
Zoo Entertainment

The L.A.-based quartet took the underground/alternative club scene by storm with their industrial/alternative metal. Their first album, *Opiate*, sold moderately, but the band picked up an important slot on the Lollapalooza tour in support of *Undertow*. Combined with solid video play for their first single, “Sober,” Tool's sophomore effort struck gold and nearly cracked the Top 40 on *Billboard's* Top 200.



STONE TEMPLE PILOTS

Purple (platinum domestically)
Atlantic

Easily the biggest band in hard rock's new breed, Stone Temple Pilots have conquered radio, video and the concert trail worldwide. As of this writing, *Core* (released September, '92) has been on *Billboard's* Top 200 album charts for over a year and a half, with a peak position of Number Three and has sold triple platinum. Their follow-up, *Purple*, debuted in the Number One slot!



GREEN JELLY

The Cereal Killer Soundtrack; 333
(due out September 27th)
Zoo Entertainment

Green Jelly's plans to release *Cereal Killer* only in an eleven-song video format changed when hard rock radio began to get heavy requests for the debut single “Three Little Pigs.” MTV followed suit with extensive airplay, and fans clamored to stores looking for an album which didn't exist. Green Jelly followed up the video compilation with a CD, cassette and video single, as well as a full-length album.



SOUL ASYLUM

Grave Dancers Union
(sold over 1,800,000 domestically)
Columbia

Although they've had a slew of indie releases, primarily in the college rock field, it wasn't until 1993 that the Minnesota-based Soul Asylum broke via their hard rock single “Somebody To Shove” on the Columbia label. Their rock ballad, “Runaway Train,” pushed the quartet over the platinum mark. Their follow-up is scheduled for a late '94/early '95 release.



COLLECTIVE SOUL

Hints, Allegations And Things Left Unsaid
(Platinum domestically)
Atlantic

With their single, “Shine,” Georgia-based Collective Soul's debut disc has stayed afloat the *Billboard* Top 200 for over eighteen weeks, where it peaked at #15. The band is currently on tour with Aerosmith, and recently played Woodstock '94. The band released their second single, “Reach,” in July.

NEW BREED



SMASHING PUMPKINS

Siamese Dreams (over double platinum)
Virgin

Currently headlining this year's Lollapalooza tour, Chicago's Smashing Pumpkins are second only to Stone Temple Pilots in the new alternative hard rock genre. Their next release, *Pisces Iscariot*, will feature B-sides and previous material from their debut on Caroline, *Gish*, re-released for the Virgin label in early October.



GREEN DAY

Dookie (1,200,000 domestic sales)
Reprise/Warner

Other releases: *Kerplunk* (their debut) and *39,000 S.M.O.O.T.H.* on the Lookout label. Berkeley-based Green Day's major label debut hit Number Five on the *Billboard* Top 200. According to their label, "Green Day is the best-selling hard rock/punk band on the Reprise roster."



CRY OF LOVE

Brother (200,000 units domestically)
Columbia

With music in the vein of Seventies hard rock, the Raleigh, North Carolina-based quartet released their debut disc for Columbia in Spring of 1993 and toured with everyone from Robert Plant to ZZ Top. They are currently at work on their second album, which is due out in the Spring of 1995.



JACKYL

Push Comes To Shove (almost gold)
Geffen

The Atlanta-based hard rock quintet represents to many the last of a dying breed of Van Halen-inspired, good times unabashed ass-kicking hard rock. Their self-titled debut sold over 1,000,000 units worldwide.



BROTHER CANE

Brother Cane (200,000 units domestically)
Virgin

The Southern fried rockers hit Number One on *Radio & Records*' Album Tracks chart with their single, "Got No Shame," and toured with Lynyrd Skynyrd, Robert Plant, Aerosmith and Bad Company. *FMQB*'s Number One Buzz Band of the Year for 1993.



HELMET

Strap It On
Amphetamine/Reptile

Past releases include *Meantime* (Interscope 6/92) and *Betty* (Interscope 6/94). The N.Y.C. quartet is one of a new breed of alternative metal bands. The band is currently on tour in Europe.



CANDLEBOX

Candlebox (1,800,000 domestic sales)
Maverick/Warner

Through extended video and touring exposure, Candlebox picked up from a sluggish start, and is still going strong. The album reached Number Seven on *Billboard*'s Top 200. The band is currently on tour with Metallica



LIFE OF AGONY

River Runs Red (150,000 worldwide sales)
Roadrunner

The Brooklyn-based quartet is one of the many new bands combining alternative elements with speed/thrash metal. A label rep calls them "alternametal," and credits their "fabulous live show" as the reason for their album sales.



NOFX

Punk In Drublic (180,000 worldwide)
Epitaph

Formed in Hollywood nearly a decade ago (with two members from the Bay Area), NOFX has enjoyed immense success in Europe, with their current *Punk In Drublic* album charting in Germany as an import. NOFX is part of the current skateboard punk scene exploding in the Southland. The band recently returned from a European tour.

TOP GROSSING ROCK AND METAL BANDS

By **KAREN ORSI**

The top grossing rock and metal tour acts over the last three months have more to do with what Los Angeles radio stations like **KLOS** are playing than what **MTV** is pumping out to its viewers. If you listen to FM radio, you won't be too surprised at the placement of these acts on our chart, but if you get your fix from **MTV** you will be surprised at what you're missing. Maybe you just need fewer pictures with real rock & roll.

Joel Amsterdam, Director of Press and Artist Development at Elektra Records, was at first surprised to find out Metallica had come out on top of our chart, but then, it all seemed to make sense. "The reasons, I guess, are kind of obvious. I think that when it comes to metal in 1994, Metallica are the reigning kings. Metallica has set the standard for the genre, and in fact, they've taken it to new levels that no one has ever gone to before and they keep going." He also cites the fact that Metallica fans are exceedingly loyal. "That's the whole reason why they went back on the road," Amsterdam says of the band. "They missed their fans. They wanted to be a band again and be on the road and see their fans. They have such a strong, cool connection with their fans, which is really something to behold. They wanted to get that fire back before they went back into the studio."

One of the most interesting things about Metallica's placement as the top grossing band on the chart is the fact that the band had no new album or tour to support. "The band had nothing new to promote. We [Elektra] basically had nothing to do with it," Amsterdam continued, "As far as this tour goes, it was up to the band and their management company. What was very interesting about this tour was that people were asking me why the band was going back out on tour. The reason is that they just like playing for their fans. For Metallica, the whole point is the music; it's the band/fan connection."

#1 - METALLICA



Label Elektra
 Average gross \$414,371
 Average tickets sold 18,390
 Cities on tour 27
 Booking agency QBQ Entertainment
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#2 - RUSH

Label Atlantic
 Average gross \$308,265
 Average tickets sold 12,610
 Cities on tour 10
 Booking agency ICM
 Phone 310-550-4000
 Management SRO
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#3 - STONETEMPLEPILOTS

Label Atlantic
 Average gross \$153,201
 Average tickets sold 9,478
 Cities on tour 13
 Booking agency William Morris
 Phone 310-859-4000
 Management Rhyme Syndicate
 Phone 818-563-1030



#4 - SOUNDGARDEN

Label A&M
 Average gross \$108,103
 Average tickets sold 5844
 Cities on tour 25
 Booking agency William Morris
 Phone 310-859-4000
 Management Susan Silver Mgmt.
 Phone 206-623-9268



#5 - PANTERA

Label EastWest
 Average gross \$106,873
 Average tickets sold 5246
 Cities on tour 16
 Booking agency Pinnacle Ent.
 Phone 212-580-1229
 Management Concrete
 Phone 212-247-8030



#6 - SCORPIONS

Label PolyGram
 Average gross \$74,105
 Average tickets sold 4106
 Cities on tour 12
 Booking agency William Morris
 Phone 310-859-4000
 Management McGhee Entertainment
 Phone 310-278-7300

#7 - NINE INCH NAILS

Label Nothing/TVT/Interscope
 Average gross \$61,605
 Average tickets sold 3155
 Cities on tour 11
 Booking agency .. Artists & Audience Ent.
 Phone 212-721-2400
 Management .. Formula/Susie Zimmerman
 Phone 212-941-9701

#8 - MOTLEY CRUE

Label Elektra
 Average gross \$53,806
 Average tickets sold 4,009
 Cities on tour 13
 Booking agency ICM
 Phone 310-550-4000
 Management Top Rock
 Phone 310-858-7800

#9 - TOOL

Label Zoo Entertainment
 Average gross \$51,497
 Average tickets sold 3676
 Cities on tour 14
 Booking agency William Morris
 Phone 310-859-4000
 Management Larrikin Mgmt.
 Phone n/a

#10 - ANTHRAX

Label Island
 Average gross \$26,509
 Average tickets sold 1,510
 Cities on tour 13
 Booking agency William Morris
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 Management Crazed Mgmt.
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- *Smitty Cook, Director of Marketing Admin. Motown Records*

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- *Fletcher Foster, Vice Pres National Public Relations MCA Records*

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◀ 23 Megadeth

MC: Who came up with the album title?

DM: I was watching TV and they were talking about Dr. Jack Kervorkian and he was talking about euthanasia and how he was being railroaded for helping people who were suffering, and we were actually going to have one of his paintings for an album cover or inner sleeve, but we decided not to. Nick wanted to call it *Youthinuniverse*, but I said, "Try saying that three times fast, you'll sound like Sylvester the Cat."

MC: What's the album like?

DM: I wrote the majority of the music, but the band members are all responsible for their perspective parts. Before, there would be a lot of veto power going on with parts that I felt weren't correct, but now I just say, "Show me what you got!" I've reserved the right to make the final decision and will continue to do so. But for the most part, these guys have had some really neat stuff up their sleeves. Marty has been a blessing, because he's been a plethora of knowledge about legal notes and illegal notes. Marty is the best thing to happen to this band since Max Norman. We've never had a guitar player better than Marty. He's almost playing rhythm like me, so pretty soon I'm going to have to fire him [laughs]!

MC: You've gone through a few people and developed a reputation as being someone who is difficult to get along with.

DM: I am difficult to get along with, 'cause I expect the best from my guys, and I protect them from the industry scumbags, and when they don't appreciate that, then fuck 'em. This band generates millions of record sales and



we play in front of millions of people, so if you'd rather play a nightclub than a soccer stadium, then more power to you! If you're anxious to get your dick sucked and sniff some coke, then that's what you're about. If you know what you want in music, then you play music and let the business heads handle things. I'm a business head. I know what has to be done to take care of the band, and when other people would challenge me, then...well, where are they now? Where am I? I'm out riding the crest of a tsunami; they're out playing in a piss-pool for little kids.

MC: You're not just referring to musicians?

DM: Oh, no! I'm not talking about any of the previous band members. I have good standing with all of the previous band members. Gar I love, Chris I like, Chuck I like, Jeff I like...who else did I fire [laughs]? We got rid of our agent, our merchandising company. It was time for us to get deloused.

MC: Why the decision to release *Youthanasia* on Halloween, at midnight?

DM: I dunno. It's some kooky record company marketing ploy. Who gives a fuck, anyway? You know what? Halloween is just a Satanic holiday, and it could be coming out on Easter for all I care [laughs]. The record just needs to come out. It's been a while since we've had a record out.

MC: Tell us about some of the subject matter on the new album.

DM: We have a song called "Family Tree," which is about incest; "Addicted To Chaos," which I wrote the day the guy who got me sober overdosed on heroin and died; and "Youthanasia" is about the condition of the world right now for young people and how we're getting hung out to dry by our predecessors and how they're overdrawing us at the bank. Growing up in this country right now, or in the world for that matter, is really fucked up. Global warming, nuclear holocaust, all this kind of stuff. I remember when I was growing up, things were pretty simple. There was no Nintendo. You did things like sports. Now, it's in the genes to be a couch potato.

MC: Any surprises on *Youthanasia*?

DM: Well, I feel that this is the lineup that I've been waiting for. I've even chortled to myself a few times about excusing the first five records in order to get to this stage in my career. [Pauses] That is a joke. I kinda question myself for taking so damn long to have the courage to sing the way I want to sing and write the way I want to write. We do what we want now. There's no limitations to this band now. MC

CLOSE-UP

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For a musician, more than anyone, hair loss is a steady, unrelenting emotional drain that knows no socioeconomic bounds. Waking up to another comb-full of lost hair can be devastating. Instead of simply a "bad hair day," you feel as if you're having a bad hair life. But if you've got something, anything at all growing up there, there is something you can do that will make a difference. It's called hair replacement. And according to Linda Pritt, owner and hair artiste of Scissor Wizards, it's apparently a lot more popular than anyone is willing to admit.

A lot of people, according to Linda, are finding that all the major medical miracles we've heard about for hair loss don't really work. That is why people like Elton John are having such a hard time. Linda says she has several clients, some very well known, that discovered the problem early, faced it head on and began coming to her to add hair to areas where it was receding or thinning. No one ever got a chance to notice that they were losing hair.

Replacement entails either a permanently attached hairpiece or strands of hair attached to a client's own locks here and there, or both. Using a fascinating variety of techniques, she can cover virtually any amount of scalp, or simply fill in what you've got to give volume and density. The process is permanently attached, requires "tightening" every five to nine weeks, and lasts from one to five years before it has to be replaced. Once the hair is attached, the client can do anything at all, including swim, shower or simply bang his head on his guitar for hours on end.

Linda uses real human hair. Some businesses that profess to do the same kind of work use oriental hair, which is cheap, overprocessed and badly colored and doesn't even come close to matching the color, texture and feel of the real hair of her Caucasian clients. Scissor Wizards uses the highest quality

European hair available. I have felt it myself - it is beautiful. It is real human hair, incredibly glossy, strong, and healthy.

The most amazing things you will find about Scissor Wizards are the "before" and "after" photos of clients who volunteered to model their locks knowing that the only folks who would see the photos would be others in the same boat. Not only is the replacement hair incredibly natural looking, but the expressions of the gentlemen I saw in the photos were the most telling clues that a deep transformation had taken place. Many of the "before" photos capture the pained expressions of someone who's been going through hell for a long time, and the "after" photos depict a man who's feeling virile, powerful, masterful and sexy. Linda says she's seen some of these clients get up from her chair with a new, confident walk and demeanor that was totally absent when they sat down. Linda is adamant about keeping her prices within the grasp of her musician clients. Serious hair replacement can cost between \$500-\$1600. Simply adding volume to hair starts at \$50.

Linda is a likable woman whose sensitivity to her client's needs is surely one of her greatest assets. She is also the femme fatale of the company's logo. Her consultation offices are upstairs in a business complex with just a number on the door. For this business, privacy is everything. Each client is serviced in a private office with a closed door. Everything is strictly confidential. For those who are really worried about being seen, they call ahead, make sure the place is empty, book the entire facility for the day and leave in a cloud of bodyguards. Linda has serviced clients on planes, tour buses and in hotel rooms. Some get extremely paranoid about maintaining the mythology of what a musician is supposed to be in the eyes of the public, but this is to be expected in a world where just about anything can make headlines.



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ALYX VOICIA

downset

Label: Mercury
Manager/contact: Vis-A-Vis
Address: P.O. Box 46130, Los Angeles, CA 90046
Phone: 213-852-6600
Booking: Mike Donovan/Agency Group
Legal Rep: N/A
Band members: Ares, James Morris, Rey Oropeza, Rogelio Lozano, Chris Lee
Type of music: Hip-hop metal
Date signed: December, 1993
A&R Rep: Alec Peters/Bob Skoro



Pam Springs/seen

Rosco Martinez

Label: Zoo Entertainment
Manager/contact: Richard Burkhardt at Stage Door
Address: 9107 Wilshire Blvd., #475, Beverly Hills, CA 90210
Phone: 310-274-6772
Booking: N/A
Legal Rep: Jody Graham
Band members: Rosco Martinez
Type of music: Pop
Date signed: June, 1993
A&R Rep: Lou Maglia

Florida-based Rosco Martinez, born in Cuba, comes from what in many ways is a typical Latin family. His mother saw his music as a hobby or just something he did for a good time. She wanted him to be a doctor.

Because his family is also typically tight-knit, he didn't go to medical school. Instead, he followed his brother William's interest in music and attended Atlanta's Guitar Institute of Technology. From there he joined the Latin rock ensemble Bandera, recording one album for Island in 1989. Through Jean Pierre Weiller, former President of Island Records, France, and President of Uno Mundo Records, he was introduced to Lou Maglia, then President of Island Records and now President of Zoo Entertainment.

"I was out in L. A. and I ran into my manager," the affable guitarist explains. "He was working with [producer] Peter Wolf. We hit it off and we laid down some tracks." They first sent off the package to Weiller's Uno Mundo label, but the project was deemed too big for their abilities. From there the package went to Maglia.

This time out, things would differ from the Bandera project. That CD was produced by the Jerks, the same team who oversaw and performed on the recordings of Gloria Estefan and Miami Sound Machine. The winner of the 1992 *Star Search* male vocalist semi-finals has nothing bad to say about the Jerks, it's just that he wanted to do something else. "The record was all done when I got there," he explains. "I added a little guitar. That's not what I wanted to do so I got out."

Maglia was much impressed with Martinez, and he now hopes Martinez will make a good impression on the rest of the world. "His greatest impact is when he sits down with a flamenco guitar and just sings," says Maglia. The CD has been finished in Spanish, (that version will be released in September) and is now being worked to the historically loyal Mexican market.

Through it all, Martinez has proudly retained the loyalty of his family. His mother no longer chides him about medical school. "After awhile she kind of gave up," he says. "She's my biggest fan. She goes to every one of my shows."

—Tom Kidd



Pushmonkey

Label: Sector 2
Manager/contact: Byron Hontas, Steve Bristo at TMG
Address: 6183 Fleury Lane, Woodland Hills, CA 91367
Phone: 818-716-7717
Booking: Pushmonkey
Legal Rep: Wofford Denius
Band members: Tony Parks, Howie Behrens, Will Hoffman, Pat Fogarty.
Type of music: Alternative
Date signed: Oct. 26, 1993
A&R Rep: Shawn Barusch

Pushmonkey didn't set out to get signed. They were used to doing things themselves. Will Hoffman, Pat Fogarty, Tony Parks and Howie Behrens first formed the band at the University of Texas in 1989, teaching themselves how to play and write songs. (Former drummer Rico Ybarra joined the band in 1992 and plays drums on *Maize*.) In early 1993, they earned a one-night-a-week gig at the Black Cat Lounge in Austin, playing three-and-a-half hour sets with no break. Eventually, through word-of-mouth, they became one of the biggest bands in town. From there, they booked 200 shows throughout Texas and Louisiana themselves.

When the band was first approached by Sector 2, it wasn't to sign a recording contract. "We just thought they wanted us to play a gig," Parks explains. Maybe they did. When Shawn Barusch first began talking to Pushmonkey, there was no label. There was, however, discussion about managing or promoting the band as there was also talk of providing the same functions for another band, Ice Cold July.

What would eventually lead to the release of the debut *Maize*, according to record producer David Eaton, was that soon-to-be label honchos Barusch and Kelly Brennan figured out that they could form a record label. Barusch had the West Coast connections, and Brennan had connections with money.

Pushmonkey had \$1000 they had won in a battle of the bands. They also had an attorney who would work for a flat fee. "We didn't expect to sign a recording contract," Hoffman explains. The band saw this as a learning experience. They kept sending the contract back trying to find a breaking point. They asked for concessions and safety catches. They got most of what they wanted.

What Pushmonkey wants is the same thing Sector 2 wants and that is to be bought out by a larger label. Virtually every label in the city was invited to see the band both at a recent Roxy release party and at a follow-up gig at the House Of Blues. Quite a few of them showed up.

What some lucky label will buy is a modern mix of rock, soul, funk, metal and rap. They will also get one of the hardest working bands in the country. Despite being signed, Pushmonkey still books all their own shows. They didn't expect to get a recording contract. They don't expect things to get easier now that they have one.

—Tom Kidd

The story of the signing of Mercury act downset began long ago. The hip-hop/hard-core quintet began its existence with gigs on the Los Angeles underground scene in 1987. This mix of former gang members, graffiti artists and college students was known as Social Justice then. "We didn't want anything to do with corporate," explains rapper and main mouthpiece Rey Oropeza. This was good, because, apparently, corporate music didn't want anything to do with them. "People were scared to book people like us," Oropeza says. "Nobody cared about anybody until Rage Against The Machine got signed."

The signing of Rage was a step toward the signing of downset. There is a distinct musical similarity—especially in their intensely, innately political lyrics—though there are also possible analogies to Consolidated and the Beastie Boys. Downset didn't so much jump into the mainstream as the mainstream jumped on them. The lines between musical styles are breaking down. "I see things...changing," says Oropeza. "The hip-hop scene is so prostituted. The same thing with metal, dude."

Downset's audience was filled with more than kids in baggy pants and head bands. During the waning days of Social Justice, a fair number of record industry folk had begun to surface at gigs. Oropeza doesn't know how they got wind of his band, but he figures it was because they got hold of one of the demo tapes floating around town. Those tapes were most likely circulated by his managers at Vis-A-Vis. Vis-A-Vis might also have sent copies of the band's previously-released indie 12" or 7" on the Abstract Sounds label, which they released through a hook up with members of Bad Religion's organization, but Oropeza isn't sure. He does know that Social Justice made one conscious decision to "get on a mainstream level." That was their name change.

"I never got up in the morning and wanted to get signed," says the San Fernando native. He had other things to think about, such as his continuing work with the community in general and gangs in particular. Oropeza was also watching the musical wave that would ultimately bring downset to national attention. "It was bound to happen," he says, as what he calls the KROQ generation tired of Depeche Mode and went looking for something harder and more global; something that contained both power and statement."

—Tom Kidd

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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.

Production 5
Songwriting 4
Vocals 4
Musicianship 5

Average

1 2 3 4 5 6 7 8 9 10

Comments: This band sounds like a collision between Green Jelly and the Chili Peppers. Bordering on being a novelty band (judging from their photo and lyrics), these guys might put on an exciting live show but might have some difficulty translating their music to records. The guys scored below average grades in almost every category, so it's somewhat of a moot point.



P.O.R.K.

Contact: Room O Doom
213-255-7998
Seeking: Label Deal
Type of music: Funk Rock

Production 6
Songwriting 4
Vocals 4
Musicianship 5

Average

1 2 3 4 5 6 7 8 9 10

Comments: After taking the trouble to print great looking band photos, it would have helped to put the band's name somewhere so industry personnel can identify you. You've gotta learn the basics, first! Very alternative material sung with power by Krystin Anderson. Weak material pulled all of the grades down. Very well-produced.



The Eccentrics

Contact: Eccentrics
310-440-3330
Seeking: Label Deal
Type of music: Alternative

Production 5
Songwriting 5
Vocals 4
Musicianship 5

Average

1 2 3 4 5 6 7 8 9 10

Comments: Moody material, soft, whispery lyrics and plenty of help from both humans and machines make for an interesting, albeit below par demo submission. This artist chose to send in a tape filled with ballads rather than mixing it up a bit. A bit of variety would have gone a long way in this instance. We suggest a new tape with stronger, more varied material.



Dark Daboe

Contact: Dyrk Jauernig
213-464-2075
Seeking: Label Deal
Type of music: Moody Ballads



Rooster

Contact: Rex Isaac James
213-465-9077
Seeking: Label Deal
Type of music: Funk Rock

Production 6
Songwriting 6
Vocals 6
Musicianship 7

Average

1 2 3 4 5 6 7 8 9 10

Comments: Apart from the pretentious, unnecessary intro to the opening number, everything else on Rooster's demo tape appears to be above average. The playing is tight and on the money while the songs themselves are reminiscent of Sly Stone. Strong lead and backing vocals and a powerful, upfront mix make for a tape that's clearly a step above.

Production 4
Songwriting 4
Vocals 4
Musicianship 4

Average

1 2 3 4 5 6 7 8 9 10

Comments: The fact that these players are all under 21 explains why their demo tape was below par. To begin with, the first two songs were virtually the same. Next, the production was way too top heavy and therefore difficult to listen to. The vocals were grovelly and growling and the playing was sloppy at times. More experience and better songs will certainly help.



dishwater

Contact: Face Management
415-221-3534
Seeking: Label Deal
Type of music: Alternative Rock

Production 7
Songwriting 5
Vocals 6
Musicianship 6

Average

1 2 3 4 5 6 7 8 9 10

Comments: Deborah's dance-oriented demo was expertly produced and received an appropriate grade. The songs, though, were a tad on the weak side, which is a shame since the vocals and musicianship categories were definitely above average. Some stronger songs (the ballad was a nice touch) will make all the difference in the world to this talented singer.



Deborah Poppink

Contact: Deborah Poppink
310-473-6420
Seeking: Label Deal
Type of music: World Music

Production 5
Songwriting 5
Vocals 7
Musicianship 5

Average

1 2 3 4 5 6 7 8 9 10

Comments: Former background vocalist Stephanie can step right up to the microphone now as she demonstrates, via her demo tape, that she can sing with the best of 'em. Though she earned only average grades, she excelled in the vocal category. A good producer and some hot material and Stephanie will have a solid career.

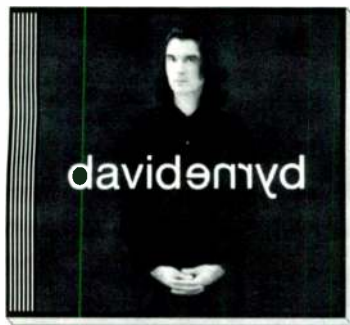


Stephanie

Contact: Michael Johnson
213-307-7086
Seeking: Label Deal
Type of music: R&B



DISC REVIEWS

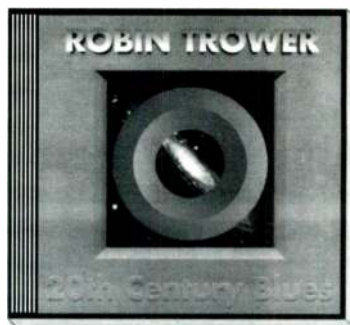


David Byrne
David Byrne
Sire

1 2 3 4 5 6 ★ 8 9 10

Producer: Arto Lindsay, Susan Rogers, David Byrne
Top Cuts: "A Self-Made Man," "Angels," "Back In The Box."
Summary: From his days leading the Talking Heads through his Latin-influenced solo work, this quirky observer of societal norms and behavior is always interesting and always stretching himself, both musically and lyrically. This is again the case with his current release, simply titled, *David Byrne*. More of a return to the sound of the Talking Heads, the main things differentiating this album from his past work is the stripped down arrangements and intimacy of the lyrics, conveying a more mature David Byrne.

—Michael Kramer



Robin Trower
20th Century Blues
V-12

1 2 3 4 5 6 ★ 8 9 10

Producer: Derek Sutton
Top Cuts: "Precious Gift."
Summary: The ghost of the living, that's what this is. Robin Trower reminds me of the Cream of Eric Clapton; Slowhand before he slowed down. Trower also conjures the ghost of Jimi Hendrix—particularly in the way "Precious Gift" sails along just like "Angel"—but that's a style of blues guitar that will never die. Trower reminds us of past musical journeys complete with their missteps. More importantly, he reminds us how timeless good music and musicianship can be. Hear for yourself how the spirit of blues rock lives on. V-12 Records, 7095 Hollywood Blvd., #757, Hollywood, CA 90028.

—Tom Kidd



Caifanes
El Nervio Del Volcan
BMG U.S. Latin

1 2 3 4 5 6 ★ 8 9 10

Producer: Greg Ladanyi & Caifanes
Top Cuts: "Afuera," "Avientame," "El Animal."
Summary: Whether you habla espanol or not, you'll find a lot to admire in this driving rocker more inspired by the progressive rock of groups like U2 than any Latin sounds you might be familiar with. The strength of the trio's passion lies in chief writer Saul Hernandez's passionate wail and Alejandro Marcovich's relentless guitar. Despite some distracting filtered vocal effects, Caifanes hits all the high commercial and artistic notes, and it doesn't hurt to have pals like Jerry Hey, Jerry Goodman, Stuart Hamm and Graham Nash along for the ride.

—Jonathan Widran



Tuff
Fist First
R.L.S.

1 2 3 4 ★ 6 7 8 9 10

Producer: Randy Cantor, Tuff, Scott Campbell
Top Cuts: "Electric Church."
Summary: Tuff finds their footing midway through *Fist First*. They end up sounding like a combination of some pretty obvious influences—Guns N' Roses, Cheap Trick, Ozzy Osbourne and Van Halen when David Lee Roth was lead vocalist—all of whom are paid (unintentional?) tribute during the CD's first few tracks. It's unfortunate that Tuff never concocts a voice of their own. This despite the ample chops of singer Stevie Rachele and some not bad musicianship. Got derivative commercial hard rock if you want it. R.L.S. Records, P.O. Box 371202, Reseda, CA 91337.

—Tom Kidd

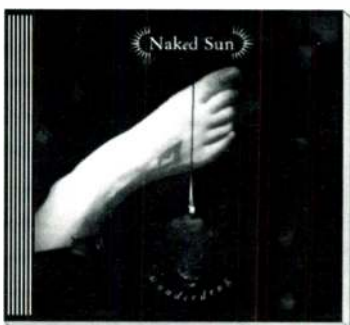


Dangerous Toys
Pissed
dos/DMZ

1 2 3 4 5 6 ★ 8 9 10

Producer: Billy Sherwood, Tom Fletcher.
Top Cuts: "Oh Well, So What!"
Summary: At heart, Dangerous Toys are nothing more than a kickass club band—in itself no mean feat—but it wouldn't be telling the entire story. What sets their rousing rock & roll apart from the pack are production values that add a depth seldom heard in this genre. Add to that creative, self-deprecating and downright funny word play and you've got a band as rowdy as the next bunch of tattooed rock boys but one that's lots more likeable. They've got great songs and they play 'em like they mean 'em. Dos/DMZ Records, 500 San Marcos, Suite 200, Austin, TX 78702.

—Tom Kidd



Naked Sun
Wonderdrug
Omni

1 2 3 4 5 6 ★ 8 9 10

Producer: Naked Sun.
Top Cuts: All.
Summary: Naked Sun sings a smart ass mock opera of angst and aggression as filtered through a head full of hallucinogens. Their songwriting is more current than their drugs. Their musical sensibility is more Seventies than Sixties with lots of time changes and mood shifts. *Wonderdrug* is not designed as radio fodder. Separating any one movement from the piece is near impossible and only serves to disassemble the whole. This is what might have been had Freddie Mercury interpreted *Quadrophenia* or had the Sweet gone sour and cynical. Approach only with a sense of humor. 1-800-GET-OMNI.

—Tom Kidd

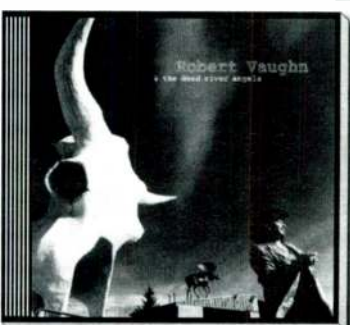


Ellis Paul
Stories
Black Wolf

1 2 3 4 5 6 7 ★ 9 10

Producer: Duke Levine, Ellis Paul, Mark Tanzer
Top Cuts: All.
Summary: These aren't stories so much as novels. In a bittersweet language one usually associates with modern folk but in reality seldom hears, Ellis Paul doesn't so much tell what happened in these tender accounts of life's little tragedies as how it made him feel. "If you could paint her, she'd be a Picasso. She's got a few things out of place," he sings in one of his wittiest passages. Paul's voice is intelligent, lyrical and compassionate and you'd have to own a heart of stone not to empathize with his tales. One of the year's best. Black Wolf Records, P.O. Box 2692, Cambridge, MA 02238.

—Tom Kidd



Robert Vaughn & The Dead River Angels
Robert Vaughn & The Dead River Angels
Miramar

1 2 3 4 5 6 7 ★ 9 10

Producer: Robert Vaughn, Ren Toppano, Mike Harris.
Top Cuts: "You Could Be Mine," "Upon This Lonesome Sea."
Summary: If I were a radio programmer in the AAA format I would rush San Diego native Robert Vaughn's pop-tinged "You Could Be Mine" or his psychedelic cover of "Have You Ever Seen The Rain" into heavy rotation. Since I don't work radio, I just play "Upon This Lonesome Sea" over and over again. This is one of those rare recordings, an expert version of what was good to begin with. It's the most intensely personal recording since Joe Cocker sang Jimmy Webb. Miramar Records, 200 Second Ave. West., Seattle, WA 98119.

—Tom Kidd



ROCK



TONY FARRAR

Marc Bonilla

Local guitarist **Marc Bonilla** recently completed recording a "for-radio only" version of Creedence Clearwater's "Commotion," which features his notable A through Z rock medley. The medley, one of the highlights of Bonilla's live performance, contains four bars of 26 famous guitar riffs played back-to-back. Bonilla opted to release the track to radio due to fan demand. Bonilla has spent most of his recent time working on the soundtrack to *Terminal Velocity*, which we hear was just completed. The score for the upcoming **Charlie Sheen** flick about skydiving was composed by **Joel McNealey**, with Bonilla handling the soundtrack's guitar work.

Goldenvoice shows why they're the best alternative (there's that word again!) promoter in town with a month's worth of heavy ass shows. At the **Whisky**: it's the punk rumpus of **Jawbreaker** and **Fluf** on the 18th; the **Selecter** brings their ska beat to town on the 21st. Up the Strip at the **Roxy**: the Inland Empire's **Face to Face** and **Jughead's Revenge** on

the 8th. The **Palace** welcomes: **Pavement** and the mindless din of **Drive Like Jehu** on the 15th; punk's venerable **Circle Jerks** on the 16th; **KROQ** faves **blur** on the 24th; experimental art popsters the **Fall** on the 25th; he's righteous, brothers!—it's the **Reverend Horton Heat's** full custom rockabilly gospel sounds on the 29th. Meanwhile, at the **Troubadour**: my pick for the gig of the month (a moment of quiet, please): **Ron Nasty & the New Rutles** bring their sidesplitting, well-researched Beatles parody stateside on the 8th (if you haven't seen the movie *The Rutles*, rent a copy).

Okay, also at the Troub: **Elektra's** industrial metal wonderkids **Drown** play on the 16th—get there early to check out **STS** and **Grinchfist**; and **Combustible Edison** do two shows on the 23rd. The big event for the Troubadour happens on the 27th, 28th and 29th, with the **4AD Records** event dubbed **All Virgos Are Mad**. The three-day event features live shows from 4AD artists **Throwing Muses**, **Lisa Germano**, **Red House Painters**, **Kristin Hersh** and **Pale Saints**. What? No appearance by **Lush**? Whatever. Also, **Toward The Within**, the live concert film by **Dead Can Dance** will be shown on simultaneous dates at the **Pacific Design Center's Center Green Theater**.

But wait—there's more! My other pick of the month: **Arista's** adorable Canadian siren **Sarah McLachlan** brings her alluring voice, rueful eyes (sigh...) and bewitching countenance to the **Wiltern** on the 28th. The **12th Street Grill** will be hosting **Post Modern Entertainment** night every Wednesday night, featuring a mixture of local post and progressive modern music. For more info call 310-330-8891. The 12th Street Grill is located at 304 12th Street in Manhattan Beach.

Edan Everly is leaving Los Angeles and heading to Kentucky for a solo career. Everly performed a farewell show at the **Coconut Teaszer** last month. —Tom Farrell



MICHAEL LEVINS

Edan Everly

WESTERN BEAT



BILLY BLOCK

Sherry Thomas and Muffin

There was a line around the building to get into the legendary **Palomino** as the **Ronnie Mack Barndance** celebrated roots and rockabilly music with a birthday tribute to **Gene Vincent** and **Eddie Cochran**. The artists performing constituted a who's who of L.A. roots music. Highlights included sets by **Big Sandy**, the **Dave and Deke Combo**, **Russel Scott**, **James Intveld** and the triumphant return of **Dale Watson**. Surprise guests included North Carolina's the **Belmont Playboys**, **John "Juke" Logan** with **Bill Lynch** and the rockabilly cat himself, **Brian Setzer**. Upcoming Barndance shows will feature the **Rhinestone Homeboys**, **Paul Inman** and a **Patsy Cline Tribute Night**.

Demo Alert: **Larry Dean** 818-704-6707 has recently produced an outstanding demo for female country artist **Pamela Sumlin**. Sumlin, who lives in Mobile, Alabama, is currently shopping this excellent tape for management and label interest. This project is right in pocket for hot country radio. Check it out.

Gram Parsons Tribute Benefit: Singer-songwriter **Eddie Cunningham** and **Rio Grande** frontman **Tony Wagoner** will host a star-studded day of music benefiting **Angel's Flight** foundation on Sept. 18th at the **Palomino** (6907 Lankershim

Blvd., N. Hwyd. 818-764-4010). Over 50 artists are scheduled to perform with festivities beginning at noon and carrying on into the wee hours. There will be BBQ with all the fixins, a special tribute to **Ronnie Mack** and a **Gram Parsons Tribute Jam**. Expect to see such local favorites as **Jim Lauderdale**, **Duane Jarvis**, the **Losin Bros.**, **Rick Shea**, **Don McNatt**, **Stanley T.**, **Karen Tobin** and the **Beat Farmers**. This promises to be an exceptional day of music benefiting a worthy cause. A donation of \$7 gets you in for the whole day.

A Voice Like Honey: That is how **Rosie Flores** describes the singing of **Patricia Zehentmayr**. Patricia recently played the **Fair City** and displayed that exquisite voice and her sensitive, personal songs. Her style could be compared to fellow singer-songwriters **Nanci Griffith** and **Iris Dement**. There is a uniqueness to her voice and a vulnerability to her presence that is very endearing. For more information on upcoming dates, contact 213-683-3556.

Attention Songwriters: Every Sunday night at the Pal is the new songwriters showcase hosted by **Muffin**. This new showcase is rapidly becoming one of the best nights in L.A. for original country music. Performances take place in the popular "In The Round" format and create an intimate musical environment. **Muffin** is an accomplished songwriter himself and an amiable host. Upcoming showcases will feature **Mark Islam**, **Jackson Claypool** and **Chad Watson**.

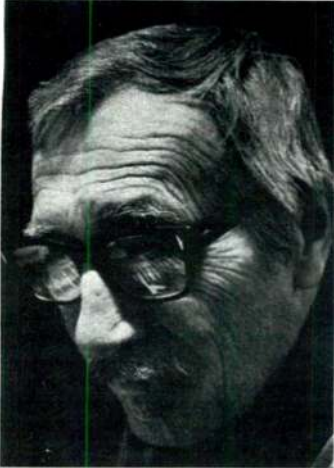
New Talent: Hot young country songstress **Katie Trickett** (310-823-1481) is putting the finishing touches on her first CD, *The Next Time*. Produced by **Chad Watson**, the CD features such heavyweight players as **Byron Berline**, **John Molo** (Bruce Hornsby), **Allan Rich** (Texas Tornados), **John York** (Byrds) and **Ed Tree** (Juice Newton). Recorded by **Richard Barron** at **Sonora Studios** in the classic Nashville style, this talented young artist is about to explode onto the country scene. She will appear at the **Hollywood Park Casino** on Sept. 12 with the **Chad Watson Band**. —Billy Block



BILLY BLOCK

Eddie Cunningham and Tony Wagoner

JAZZ



ST. JOHN'S

Jimmy Rowles

Jimmy Rowles was given a surprise party at the *Ventura Club* to celebrate his 76th birthday. The veteran pianist (who over the past half-century has played jazz and accompanied virtually every top singer) was genuinely touched by the show of love. Such pianists as Lou Levy, Brian O'Rourke, Mike Melvoin, Chris Dawson, Clare Fischer, Steve Allen, Ross Tompkins and Mike Lang performed a song apiece and even flutist Hubert Laws (owner of Rowles' new label *Kokopelli*) took a solo chorus. To conclude the night, Jimmy and his daughter fluegelhornist Stacy Rowles played a touching duet on "Lotus Blossom." A memorable evening.

Beth Oliver, one of the top blues bookers in L.A., presented four very different vocalists at *Jack's Sugar Shack* in a program titled "Women Who Cook." Although the pickup band that accompanied the first three singers was very erratic, the night was a success. Kate McGarry emphasized blues during her set but her soft sweet voice was also heard at its best on "East Of The Sun" and

"Just You, Just Me." Janiva Magness sounded fine on a variety of blues and the Billie Holiday-associated "Swing, Brother, Swing" and Julie Christianson displayed a lot of versatility on a set highlighted by Charles Mingus' "Orange Was The Color Of Her Dress" and a scat-filled duet with McGarry on "Billie's Bounce." The three singers had opened the show with the folksy "In The Arms Of Grace" and oddly enough finished their portion with the same song. Joanna Connor, a passionate blues singer and guitarist, wisely used her own band but did not get on stage until past 12:15 and had no interaction with the other performers. Her intense guitar solos were impressive (as heated as Stevie Ray Vaughan's) and proved a perfect foil for her singing but Connor should have been on in prime time.

The *Jazz Bakery* has finally moved! With a capacity of close to 200 seats, the new venue (3222 Helms Ave. in Culver City), one of L.A.'s top jazz clubs, is nearly twice as big as the original place yet it retains its intimacy and now Ruth Price is able to book top jazz artists six nights a week. The *Buddy DeFranco/Terry Gibbs Quintet* launched the new Bakery with style, playing their hyper brand of bop before an enthusiastic audience.

Upcoming: *Catalina's* (213-466-2210) hosts *Betty Carter* (through Sept. 11) and *Elvin Jones* (Sept. 13-18), the *Jazz Bakery* (310-271-9039) presents the *Clayton/Hamilton Orchestra* (Sept. 11) and *McCoy Tyner* (Sept. 13-17), the *Moonlight Tango Cafe* (818-788-2000) has *Maiden Voyage* (Sept. 13) and *Frank Capp's Juggernaut* (Sept. 20), on Sept. 14 the *Hollywood Bowl* boasts quite a triple bill with *Sonny Rollins*, *Grover Washington Jr.* and *Arturo Sandoval* and *Pedrin's* (818-289-0241) continues their worthy series of Saturday afternoon free concerts with *Abe & Sam Most* (Sept. 10).

—Scott Yanow

URBAN



DANIEL HARRISON

Gang Starr

UMOJA UNDERGROUND: Umoja is definitely the funkier nightlife deal around. This lowkey hotspot is located inside the *Gaslight* in Hollywood. Umoja happens Mondays, featuring DJs *Daz*, *Tomas* and *Orlando's* mix of rare grooves, fat ragga beats and underground jazz/funk. The *Umoja Quintet* has made this spot their home and brings their special brand of underground jazz here regularly.

I caught a nice set from local group the *Nonce*. Their performance was followed by a slamming open mic session, featuring a surprise appearance from *S.I.N.'s Medusa* and *Koko*.

LOCAL DIALECTS: Promising local group *Phunky Dialects* set it off at *Rude Boy Lounge* last week. This show featured lots of freestyle flow from *Phunk D* members *Zagu*, *Facts*, *Giz* and *Foe-Teen*, and carried a rather lifting basement/grass-roots vibe.

Several crews from L.A.'s 2000 *Crowes* posse were in the house including *Total Kaos*, *Natural Wonders*, *Race of Spades*, *Toxic Youth*, *MoFA*, *Afromaxx*, *Skank* and *Willy*. *Skank* and *Willy* are rolling with the 2000 *Crowes* clique by way of *Kingston*, *Jamaica*, and ripped this

function with some authentic, rough-neck raggamuffin style.

AROUND TOWN: *Gang Starr* blew up the spot at the *House Of Blues*. *Gang Starr's Guru* and *DJ Premier* have each made great strides as individual artists, and still remain tight as a group. *Guru's Jazzmatazz* project pushed hip-hop/jazz to another level with its plethora of respected musicians and vocalists. Now *Premier*, whose production is absolutely ruling the underground right now with bombtracks on *Jeru the Damaja* and *Big E. Smalls*, teamed up with sax master *Branford Marsalis* for *Buckshot LeFonque*, their jazz/hip-hop fusion project on *Columbia Records*. The lead single, "Breakfast At Denny's," only scratches the surface of incredible music to come from *Marsalis* and *Premier*.

Craig Mack's debut single, "Flava In Your Ear," blew up like an H-bomb, and drew large crowds out to see him do his thing at several local spots. Over the past couple of weeks, the *Bad Boy Entertainment* artist packed *Bizerk*, *Jamaica House*, the *Zoo* and *Unity*. Labelmate *Big E. Smalls* was in effect as well, making this round of club performances some of the year's most memorable.

The *Zoo* is a newer spot that has resuscitated the Thursday night slot on the urban scene. Some of you will reminisce on the days of *Paradise 24* as you visit the *Zoo*. Why? Because it is located inside the same venue which was once home to legendary *Paradise*, and has the potential to become as large as its predecessor.

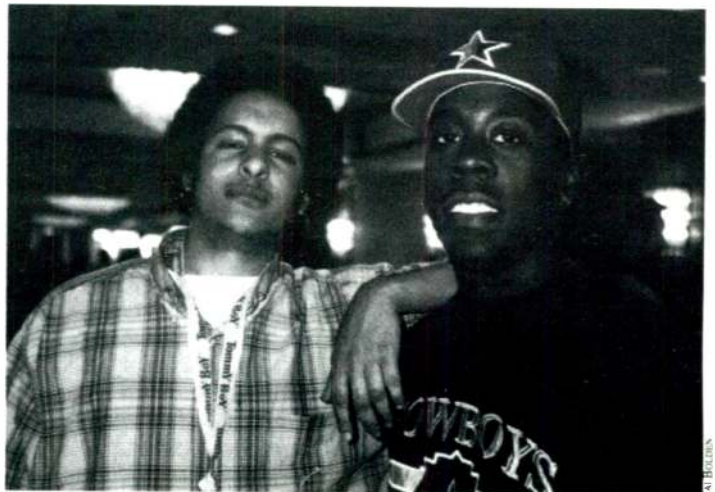
With turntable king *General Lee* spinning, a sizable crowd is sure to surface. Plus, the *Zoo* came out the box with substantial live entertainment from established and local groups as well. *Mista Grimm* is a local established artist we may see onstage real soon here. When I ran into this West Covina native and producer *Emmanual Dean* recently, I learned that *Grimm* is finally putting the finishing touches on his long-overdue debut album and is pushing to drop something fat before '94 is up... PEACE & PROGRESS!

—J.Jai Bolden



ERNE MARTIN

Joanna Connor



PH. BUCKNER

Mista Grimm and Emmanuel Dean

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CLUB REVIEWS

Freedy Johnston

Troubadour

West Hollywood

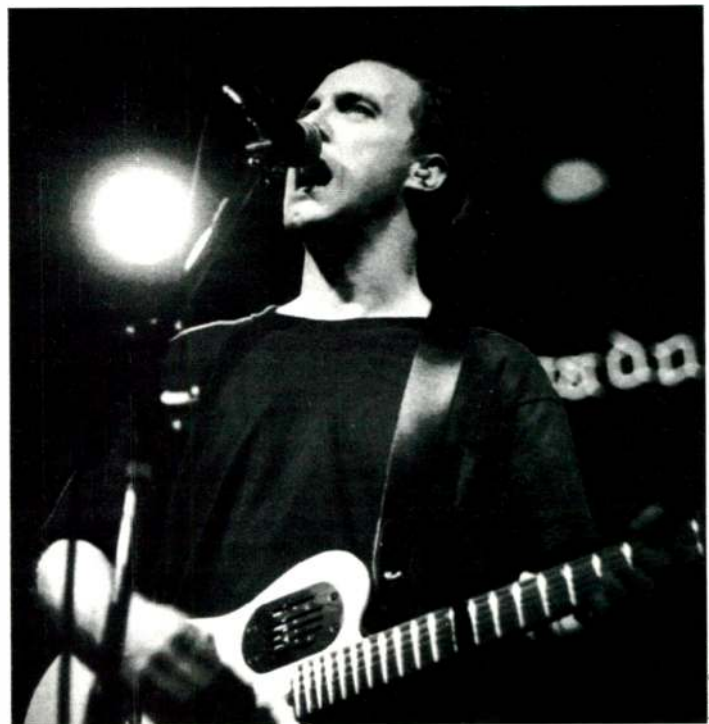
① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

Contact: Kathie Reed, Elektra
Records: 310-288-3809

The Players: Freedy Johnston, vo-
cals, guitar; Mark Spencer, guitar;
Graham Maybe, bass; Ron
Pangborn, drums.

Material: Freedy Johnston is one of
the better new songwriters on the
scene with a superb knowledge of
how to handle a lyric. Johnston's
material is the kind of touching, ach-
ing folk-rock which held sway in the
Sixties. The one difference is
Johnston has put a current spin on
the lyrics and occasionally rocks to a
different drummer. His choice of cov-
ering "Wichita Lineman" is great be-
cause it fits the quirkiness of his set
perfectly. Also, the title song from his
latest CD, *This Perfect World*, is a
slow, haunting ballad which could
wrench tears from a stone.

Musicianship: Freedy Johnston has
surrounded himself with some fine
musicians. Mark Spencer, who is a
member of Boston's the Blood-
oranges, is an innovative guitar
player with a great voice. Graham
Maybe, who is the bass player for
the Joe Jackson quartet, plays the
bass with a jazz sensibility. This play-
ing really works to the advantage of
the group, giving the music more of



JAMES H. BECKER

Freedy Johnston: Great Material.

a different sound. Ron Pangborn is a
very subtle drummer and knows how
to accent a phrase with just a brush
across one of the cymbals or a touch
on one of his toms. Johnston, him-
self, is a great rhythm guitar player,

but what makes him stand out is his
voice. It can go from sad, low moans
to a high pitched cackle and every-
where in between.

Performance: The performance is
what you would expect from this kind
of group. The only really interesting
thing is the between song patter by
Johnston, and during the tunes the
band just stands there playing their
instruments. With this kind of music,
this kind of presentation works, be-
cause the music is really the star.
The marvelous songwriting of
Johnston and the wonderful playing of
the entire band are more than
enough.

Summary: Johnston has really come
a long way and still has further to go.
If he delivers on the promise that he
has shown, there is no telling how
big he could get. The market is still
out there for this kind of music as
shown by the very large and appre-
ciative crowd at the Troubadour the
night Johnston played. Could it be
that we are in the middle of a singer-
songwriter revival? —Jon Pepper



TINA C. HILGREN

Shandi: A gifted performer.

Shandi

Luna Park

West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

Contact: Shandi: 818-985-8831

The Players: Shandi, vocals;
Malcolm Atterbury, Jr., piano.

Material: She's written and per-
formed material on numerous film
soundtracks, including the Grammy
Award winning "He's A Dream."
She's toured with the likes of Todd
Rundgren and Hoyt Axton. She's
appeared as a guest back-up singer
with David Letterman's band. Now,
Shandi has concocted the story of
her life in song and word titled "The



Thee Hypnotics: Lotsa attitude.

Long and Curvy Road." Using a mixture of Broadway and Jazz classics and original compositions, punctuated with humorous vignettes, Shandi moves the audience through the various stages of her life. The original pieces (co-written with Peter Andrews) blend amazingly well with classics from Sondheim and Kander and Ebb.

Musicianship: Malcolm Atterbury, Jr. provides the perfect backdrop for Shandi's vocals. His piano playing helped create the mood for each selection and allowed Shandi's interpretation of the material to shine through. And shine she did. Her emotionally charged, expressive singing is astounding. She moves from the expression of tenderness to the humorous to the risqué with spellbinding ease.

Performance: Shandi takes the crowd on a journey from Florida to New York City, then to South America, then on tour and beyond. The story is enhanced along the way with costume changes and some playful choreography. Her magnetic personality and confidence keep the audience enthralled throughout the show. Shandi is a truly gifted performer. The intimacy of this small venue made her brilliant performance that much more special.

Summary: Shandi is a versatile, talented singer and performer. This was her final performance in the cabaret setting. Her next endeavor will be working with a Jazz ensemble. Don't miss your chance to see this

exciting entertainer. She has come painfully close to stardom in the past. This time, Shandi is an odds on favorite to go all the way.

—J.J. Lang

Thee Hypnotics The Troubadour West Hollywood

1 2 3 4 5 6 7 ★ 9 10

Contact: Janeane Ardolone, American Recordings: 818-953-7910

The Players: James Jones, vocals, harmonica, tambourine, maracas; Ray Hanson, lead guitar, vocals; Will Pepper, bass, vocals; David Bush, rhythm guitar; Phil Smith, drums, vocals.

Material: Bands with a sound that's unmistakably influenced by early Seventies Rolling Stones can put themselves at risk of being laughed off as derivative retro imitators. But British rockers Thee Hypnotics, besides having above-average songs, bring something to their music that many other bands lack: an authentic attitude — the kind that isn't trotted out for stage purposes only, but lived and breathed with real-life abandon.

Musicianship: Thee Hypnotics seem to be the kind of musicians that are best appreciated in a live setting. Songs from their latest release, *The Very Crystal Speed Machine*, were stretched out and infused with a rawer, meaner gusto, filled with more spontaneous play-

ing and dynamic vocals from Jones, who epitomizes the skinny lead singer with a huge appetite for the blues and raunch'n'roll. Instead of reeling off four-minute ditties, the entire band had fun adding new takes on the music while keeping the musicianship tight and compelling to watch.

Performance: At times, the band's music sounded like early Aerosmith or the Black Crowes (not too surprising, considering that Black Crowes frontman Chris Robinson produced *The Very Crystal Speed Machine*), but those moments were fleeting and not enough to brand Thee Hypnotics as rip-offs. Visually, this group is a different animal than any other band that it might be compared to, and there was an unforgettable electricity in the air from the first note to the time Thee Hypnotics left the stage. As a vocalist and showman, Jones can clearly express himself in an uninhibited way, with his howls sounding like they came from the bottom recesses of the soul. Songs like "Caroline Inside Out" and "Heavy Liquid" were standouts, and even a slower number like "Goodbye," which could have sounded like sentimental garbage, had the credible feel of bitter heartache written all over it.

Summary: Musically, Thee Hypnotics may not be inventing a new and original sound, but when it comes to a bluesy barroom stomp mixed with good'n'filthy English decadence, there are few bands who do it better.

—Carla Hay

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Paul Norman

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CLUB REVIEWS

Is
The Whisky
West Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Cynthia Gardner, ABG Management: 818-856-3319

The Players: Chet Zar, vocals, guitar; Stephanie Webb, guitar; Errin Vasquez, bass; Budd Malchus, drums.

Material: Is plays a blend of funk, punk, Sixties garage rock and psychedelia which sounds truly original. These are not the hashed left-overs of so many bands. The songs, which range from pleas about abused children "Do You Know Where Your Children Are" to a tribute to a best friend called "My Friend Chris", all have a sense of freshness, with music and lyrics that are just slightly off. It is also good to hear a band with some sense of political acumen.

Musicianship: The first thing you notice about Is, is that you can actually hear the lyrics of songs. This is a rare thing in the current crop of local bands. Chet Zar has a pleasant voice and does his best to make every word understandable. As a lead guitar player, Zar does occasionally leave something to be desired in that department, but with the strong backing of Stephanie Webb on guitar most of this is compensated for. Errin Vasquez on bass and Budd Malchus on drums are both very talented at what they do and provide a very solid base for the melodies of Webb and Zar.

Performance: Some of Is' material is open for interpretation and Chet Zar does a good job of introducing this complex material without stooping to the lowest common denominator. At one point, Zar even used a quote from Socrates to introduce a song, but did so in a way that did not seem condescending or arrogant. Zar is also a very commanding presence as frontman for this band, but shares the spotlight with the other members of the band, allowing to step up and take frequent solos, and even handing the lead vocal chores over to Stephanie Webb on one song.



DAVID SPILLMAN

Is: Refreshing and original.

Summary: It is refreshing to see a young band that is thinking for themselves and willing to buck the establishment, at least a little. It may not be cool to quote Socrates in your stage patter, but it sets you apart from the rest of the mainstream bands. Also, it is nice to hear a band with something to say and to be able to decipher the message. Is brought back memories of the glory days of bands like X and the Talking Heads who broke the mold. —*Jon Pepper*

Flop
Fairfax High School
Los Angeles

1 2 3 4 5 6 7 8 9 10

Contact: Epic records: 310-449-2875

The Players: Rusty Willoughby, vocals, guitars; Bill Campbell, guitars, vocals; Paul Schurr, bass, vo-



FRANK WERTH

Flop: Great songs.

als; Nate Johnson, drums.
Material: Bubble grunge. Seattle-based Flop kick out high-spirited Seventies kitsch power pop tunes with names like "En Route To The Unified Field Theory" and "Mendel's White Trash Laboratory." Some of the tunes last about two minutes—sweet and to the point. The melody lines stick to you like gum to the bottom of your Converse, and then are pushed aside for another pop ditty that could have been recorded by the Brady kids. Lyrically, Flop is both cynical and clever, throwing out gems like "I haven't got a car/you haven't got an opinion." Think about that for a while longer—that might mean turning off your television for a moment.

Musicianship: What stands out most about Flop's sonic game plan is their nasal backing vocals, delivered a la John Lennon in "A Day In The Life." As a matter of fact, a noticeable portion of the Beatles mid-Sixties vibe has rubbed off on Flop. Sergeant Pepper's cloning pop dub bands.

Performance: Shoe gazers. Maybe it was the angst of having to play before the swarm of little girls who had come out to drool over Lemonheads' frontman Evan Dando (oooh, he's soooo sassy!). Perhaps it had something to do with being low-man on a three band totem pole. Whatever the case, the four guys (who look like extras for *My Three Sons*) totally blew their shot at closing the space between themselves and their audience by just staring down for most of the time. Boring.

Summary: Flop has great tunes, but when you offset that with a delivery that packs all the vim and vigor of an underpaid hooker, don't blame the audience for having less interest than you're showing. I left early, went out to my car, and put their tape in.

—*Tom Farrell*



CLUB REVIEWS



Ashen: Power-Pop-Funk.

Ashen Musicians Institute Hollywood

1 2 3 4 5 6 ★ 8 9 10

Contact: Roy Ashen: 213-243-5060

The Players: Joey Barclay, vocals; Roy Ashen, guitar; Christopher Maloney, bass; Andy Megna, drums.

Material: Ashen plays the kind of power pop that was very hip in the Seventies. Remember Boston, For-eigner and the Doobie Brothers? It's power pop with a funky rhythm and blues edge to it. This music can range from tedious to extremely fun. Ashen's material tends to be on the average side, with occasional flashes of brilliance. One highlight of the show was a medley of a song off their recent CD *Purple*, which combined "The Reason" with Stevie Wonder's "Superstition". If all the material rocked as much as this selection, it would be top-notch.

Musicianship: What saves Ashen from being just another band is the great playing of the members. Joey Barclay has a voice that gets down into the cracks on some of the grittier tunes, but also can be sweet and mellow on the ballads. Roy Ashen is the mainstay, with his guitar playing standing out, making runs that compare with some of the great jazz players such as Stanley Jordan. He plays with fire and intensity and has the skill to back it up. Christopher Maloney lays down a bopping bass line that has the entire room moving their heads in unison. Andy Megna has spectacular prowess on the drums, knowing when to attack and when to underplay.

Performance: Ashen puts on a very good show, with Barclay standing out front, moving across the stage and working the crowd. Roy Ashen steps up for his solos and can be

very flashy when he wants to be. Barclay and Megna play their roles with a great deal of energy and spark. This is a band who loves to play and it shows.

Summary: Ashen is a great band, but need some slightly better material to capture the attention of the masses. They have the skill, drive and verve, so hopefully their material will evolve to the stage where it equals their playing. —*Jon Pepper*

Duck Duck Goose Bob's Frolic Room III Hollywood

1 2 3 4 5 6 ★ 8 9 10

Contact: Tim Ferris: 310-829-2245

The Players: Jason Shapiro, vocals, guitars; Pauly Scali, drums; Tim Ferris, bass, backing vocals.

Material: Ex-Celebrity Skin members Shapiro and Ferris continue to

carry the pop music torch of their former employers. The tunes are crafted rather nicely, with more hooks than an all day fishing trip. Still, the tunes seem to need a bit more to get them to the finish line. If you liked Celebrity Skin, T-Rex or 20/20, you'll like Duck Duck Goose's material.

Musicianship: Shapiro's vocals have the basics to make Duck Duck Goose work, but aren't quite ready for radio, so to speak. As a lead vocalist, he doesn't quite hit the bullseye, needing a little more strength, control and conviction. His guitar playing is reminiscent of T-Rex, with punchy riffs and strong, vital hooks. Ferris' bass playing helps to fill in Duck Duck Goose's sound with unblemished meter and some quality fills. But still, the band's three-piece setup leaves their sound lacking in elements. Perhaps more backing vocals? A dual guitar approach? It just doesn't seem to clear the bar with three members, who sound like they're trying to be a quintet.

Performance: With Shapiro tied down to his mic, Ferris provided most of the visual attraction. Clad in a pair of velvet shorts and work boots (with a look that kind of screamed "hello sailor" in the most non-derogatory fashion...) Ferris bopped and hopped around the stage in a thoroughly unique and memorable style. His facial expressions and mannerisms are sort of like something you'd expect from a silent film performer. Think about it. Shapiro slunk into the occasional rock star pose in a manner that sidestepped pretension, opting for a bit of self-effacing humor instead. Duck Duck Goose should be seen and heard.

Summary: Duck Duck Goose has laid the foundation for gold records, videos, etc. But I don't think they'll be able to realize their full potential as a trio. With additional members, the group could flesh out their sound and look even better. Maybe it was just the spartan P.A. system at Bob's Frolic Room III—which only has two mics. Still, with three members, they're one of the better unsigned bands on the local circuit, and definitely worthy of your time. —*Tom Farrell*



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Yes

Greek Theatre
Los Angeles

One look at this year's rock concert schedule and one might think it's 1974 instead of 1994. Highly publicized tours by Pink Floyd, the Eagles, Traffic and the Stones, to name a few, certainly make it seem like a time capsule year.

And the recent two-night Greek Theatre stint by veteran British band Yes, who are still amazing after 26 years, is right near the top of the list. Led by original members Jon Anderson on vocals, keyboardist Tony Kaye and bassist Chris Squire, along with drummer Alan White and guitarists Trevor Rabin and Billy Sherwood, their two-and-one-half hour performance was a brilliant melding of classic prog rock done in the inimitable Yes-style and the band's current art-pop sound.

Opening with a teasing instrumental taste of "Starship Trooper" before segueing into the majestic "The Calling," Yes concentrated mainly on performing songs from its new Victory Music record, *Talk*, and the Eighties-era incarnation of the band. That made sense since it was the above-mentioned lineup that provided Yes with some of its most memorable material from that period.

And while Yes did perform timeless classics like "Roundabout," "All Good People" and "Heart Of The Sunrise"—and performed them with all the passion and style befitting an earlier catalog that is arguably the best ever among the prog rock genre—it was the stellar performance of the interesting new material that distinguished this show from being merely pleasant nostalgia to one that showcased the band as a viable Nineties rock force.

While all of the most endearing Yes qualities that have earned the group its legendary status were in evidence—the lengthy instrumental passages that highlight the individual members' still astonishing chops, the quirky, difficult time changes and the peerless vocal harmonies of Anderson and company—it was the subtler nuances of the music that was most intriguing.



Jon Anderson and Chris Squire of Yes

With their willingness to move forward and incorporate other influences and styles of music into their already intoxicating mix, Yes gave notice that there's plenty of life left in a still formidable band.

—John Lappen

Joan Jett and the Blackhearts *The Roxy* West Hollywood

Name any rock artist that's been in the public eye for nearly twenty years, and you're likely to get people rolling their eyes and muttering comments like "dinosaur" or "aging ungracefully." Well, Joan Jett has never been one to conform to the usual stereotypes.

As co-founder of the Runaways—the first all-female hard rock group to achieve national prominence—Jett and company challenged the status quo and most people's idea of what punkish hard rockers should look like when they burst on the scene in 1976. Even though the Runaways' existence was short-lived, it's hard to imagine what the fate of the Go-Go's, L7 and the riot grrrl movement would have been if the Runaways hadn't preceded them.

Simply put, Jett is one of those rare rock pioneers whose trademark no-nonsense style may not have changed much over the years, but it still sounds timeless instead of tired and outdated. Kicking off with "Spinner," a track from the current album, *Pure And Simple*, Jett plowed through an astutely chosen collection of songs that represent what she does best—play gritty rock & roll with liberal doses of punk and plenty of attitude.

Every song, old and new, was testament to how much good music Jett has packed under her recording belt. The Runaways sexual come-on "Cherry Bomb"—which Jett delightfully served up with the song's youthful braggadocio intact—was followed by the Springsteen-penned

powerhouse "Light Of Day," which segued quickly into the anti-stalking tune "Go Home."

The energy level started to rise even further as Jett led the crowd into a hearty repetition of "oh yeah" before launching into the rest of "Do You Wanna Touch Me." "Rubber and Glue" followed, along with the passionate tough-as-nails ballad "Little Liar."

Throughout the show, the Blackhearts provided a well-rehearsed compliment to Jett's rhythm guitar playing. Because she had to sing and play guitar at the same time, Jett wasn't bouncing all over the stage like most lead singers whose hands are usually unoccupied by an instrument. But that didn't stop her and the band from putting on a hell-raising, sweat-covered performance.

The best songs were saved for last. A blistering "I Wanna Be Your Dog" was the perfect lead-in to the classic anthem "I Love Rock 'N Roll," made all the better when she let loose on her signature bone-chilling scream. Then came a driving version of "Crimson And Clover," followed by another hit, "I Hate Myself For Loving You."

By the time the show ended with encores of "Bad Reputation" and "Everyday People," it was clear that Jett is part of an enduring legacy that proves you don't have to jump on bandwagons to stay relevant in rock.

—Carla Hay

H.O.R.D.E. Festival *Irvine Meadows* Irvine

The 1994 version of the H.O.R.D.E. Festival could best be described as the "anti-Lollapalooza." Instead of Lollapalooza's blatant selling of hipness, H.O.R.D.E.'s focus is primarily on the music. All the artists who performed wore their Seventies classic rock, blues-influenced style as a proud badge of honor, as if to say, "Trendiness be damned."

Singer-songwriter Sheryl Crow has a Bonnie Raitt-meets-Joni Mitchell style. Accompanying herself on guitar, Crow proved she has strong vocal sensibilities on gems like "Run, Baby, Run" and "Leaving Las Vegas." The next act, Big Head Todd and the Monsters, turned in a sparse, guitar-heavy set full of slow tempo, melancholy numbers.

The unofficial performance attitude at H.O.R.D.E. (which stands for Horizons of Rock Developing Everywhere) rejected flash and soapbox preaching in favor of just shutting up and playing. Blues Traveler was no exception.

The band is well-known for Grateful Dead-like spontaneous jams that can endure for more than twenty minutes. At times, Blues Traveler's elongated instrumentalisms wore a bit thin, but overall, the group showed plenty of talent to sustain a high level of creativity.

Other noteworthy H.O.R.D.E. bands included Austin-based Ugly Americans and Nashville's Screamin' Cheetah Wheelies, who delivered their lively brand of infectious boogie-rock on the concourse's second stage.

Despite the exemplary sets by the other artists, it was headliner the Allman Brothers Band that really stole the show. Yes, these veteran rockers did get to play longer—two and a half hours—than the acts that preceded them.

And yes, the Allman Brothers Band does have larger collection of classic songs to pick and choose from, but the way they played those songs would put most other bands to shame.

Performing older favorites like "Jessica" and "Midnight Rider" (which Sheryl Crow joined in for a stunning duet), as well as new songs such as "Soulshine" and "All Night Train," the Allman Brothers Band showed that the band still hasn't lost their touch for fluent, blues-based rock at its best.

Who cares what's hip in 1994? Good music never goes out of style.

—Carla Hay



Joan Jett at the Roxy

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LOS ANGELES COUNTY

ALLIGATOR LOUNGE

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

AMAZON BAR & GRILL

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

CLANCY'S CRAB BROILER

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

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

COCONUT TEASER/8121 CLUB

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

DISCAFE BOHEM

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

FM STATION

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

HENNESSEY'S TAVERN

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

Light-House Cafe, Attn: Billy, 30 Pier Ave. Hermosa Beach, CA 90254.

HOLLYWOOD MOGUL

1650 North Hudson, Hollywood, CA 90028
Contact: Shelly (213) 463-9487
Type of Music: All styles
Club Capacity: 350
Stage Capacity: 15-20
PA: Yes
LIGHTING: Yes
PIANO: No
AUDITION: Please Contact Shelly
PAY: Negotiable

PALOMINO

6907 Lankershim Blvd., N. Hollywood, CA 91605
Contact: Bill: 818-764-4010
Type of Music: Original, country, reggae, no T40
Club Capacity: 450
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call Bill at club for more info.
Pay: Negotiable

SEAWALK CAFE

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

THE WHISKY

8901 Sunset Blvd., W. Hollywood, CA 90069
Contact: Louie the Lip: 310-652-4202
Type of Music: All original, heavy metal, pop, funk.
Club Capacity: 400
Stage Capacity: 8-10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call or mail tape/promo pkg. to above address.
Pay: Negotiable: Must pre-sell tickets.

ORANGE COUNTY

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P.O. Box 586, Balboa, CA 92661
Contact: Kim or Jeff: 714-633-3201
Type of Music: Jazz-fusion/straight ahead
Club Capacity: Boat -100
Stage Capacity: 3
PA: No
Lighting: No
Audition: Send promo tape & package.
Pay: Negotiable

GOODIES

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

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

MARQUEE

7000 Garden Grove Blvd., Westminster, CA 92683
Contact: Randy Noteboom: 714-891-1971
Type of Music: Loud, long haired rock n' roll.
Capacity: 452
Stage Capacity: 12
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape, bio.
Pay: Negotiable

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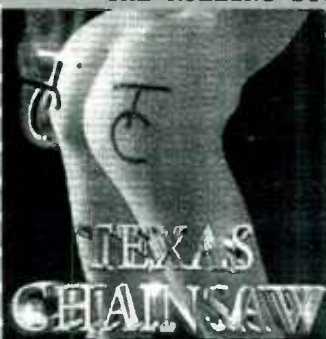
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FUNKY JIMMY BLUE - Producer MIDI 16 trk studio, MAC Performer 3.61, Roland R-8 and 106, Yamaha SY-22 and 99, Roland JD-800, Fender bass and guitar.	213-936-7925	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Top 20 singles, Top 40 album, B.E.T., Soul Train, VH-1, Club MTV, #1 hit potential. Musician, producer, arranger, composer, engineer, programmer.	Fully equipped studio, hip-hop, house, rap, gospel, exper. Additional phone #213-525-7240.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
CLIFF G. BRODSKY - PRODUCER/KEYS E-16, ADAT, K-2000 with sampler, Sound canvas, RM-50, D4, Proteus, DX-7s, RD-300, Juno-60 with midi.	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"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
BOBBY CARLOS - Slide Guitar 1930 National Tri-cone, 1931 Martin Hawaiian, 1934 Rick Frying Pan lap steel, 1961 Les Paul Special, 1962 Strat, 1963 Vox AC30, 1988 Honda	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"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
ROBERT COPELAND - Producer/Arr. 16 - 48 track, Mac Performer, Vision, Cubase, Finale, Linn programming, K-2000, Ensoniq, Sound Canvas, Proteus, M-1, Roland JV-80, R-8, EF-X.	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"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
JOE DEAN Fender Strat Plus, Ibanez Musician Guitars, Roland JC 120, Ensoniq TS10 Keyboard. Access to HD 3000 Harmonizer. Acoustics.	818-774-9681	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	10 years experience, good ear, quick study. Can sing lead/background vocals in tenor range. Strong lead/rhythm player with good instincts, read music. Worked with Visions (R&B), Moreno Lamberi (Latin), Murder She Wrote TV series. Skilled songwriter in all styles.	Professional, on time and ready to work. Versatile, easy going and no attitude. Lessons available. Tasty rhythm player ready to make it sound good!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
LISA FRANCO - Medieval Strings Renaissance harps, nylon or steel strings, mandolins, dulcimer, bouzouki.	818-569-5691	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	10 years pro studio and stage experience. Extensive European television and radio appearances, album credits, commercial credits, B.I.T graduate. Highly skilled in composition and arrangement.	Read charts, harp score not necessary. Mystic sound textures for rock ballads, also pop, folk, traditional classical and new age. Rates are reasonable and negotiable.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
PETER G. - Drummer/Vocals School of Hard Knocks graduate with Masters Degree in common sense & patience. Great drum sound, some percussion and 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"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
MAURICE GAINEN - Producer Fostex 16-trk, 40 ch mxr w/MIDI muting, DAT, sax, flute, Ensoniq EPS16+ samp, Alesis D4 drm mach, Korg M-1, etc. Acoustic piano. Atan comp.	213-662-3642	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Read music. Berklee College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist. LASS and NAS pro member. Lots of live and recording experience. Jingle and songwriting track record.	MIDI and studio consultation. Woodwinds, keyboards, arranging, composing. Complete demo and master production. Live sounding tracks. No spec deals, pro situations only.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
JOE GOFF - Drums/Drumset Yamaha drums, Zildjian cymbals, 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"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
THADDEUS GRAHAM - Bassist Fender jazz, Fender fretless. Custom 6 string bass, SWR/MESA amplifier, backup vocals.	213-962-9488	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	26 years old, 10 years experience recording and touring, good stage presence, reads charts, can play your arranged parts or create bass line. Good improviser, hard working.	Open to any music style, any venue, domestic or overseas, will work for peanuts.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
DENNIS GURWELL - Accordion/Keys. Sonola 3-reed piano accordion w/ musette, Hohner 4-reed piano accordion w/ musette, Hohner 3-reed button accordion w/ musette, Ensoniq EPS.	818-843-0514	<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"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
CARLOS HATEM - Percussion/Drums Percussion and drum-set. Acoustic Drums, Shakers, Bells, Whistles. Full MIDI gear.	213-874-5823	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Original music projects in the pop & dance field. Nat'l & 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"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
JIM HOYT - Producer 1/2" 8 Trk MIDI studio, 24-ch Soundcraft Delta 8, DAT Masters, Lexicon, Tannoy, Korg O1/W, Roland R-8, Mac, Fender/Martin guitars, tube mics.	213-466-9011	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	CD quality production. Proven record of success. Excellent songwriting and arranging skills. Access to great studio musicians. Comfortable, creative working environment. 100% satisfaction guaranteed. Nothing leaves my studio until you're completely satisfied!	I specialize in producing high quality recordings for up and coming bands and solo artists. My goal is to do great, original sounding work for all of my clients.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
CHRIS JULIAN - Producer Real cool Automated 48-Track studio overlooks Pacific from Malibu hills. MTR90II, Drums, Pno, Top Mics, Heavy Mid/Samples, History of Hits!	310-589-9729	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Young, skilled, fair \$\$, Dig Work! Over 30 Gold and Platinum. 1 Emmy, 3 Grammy Nominations! Credits w/ Warner, Sony, SBK, ABC, NBC, HBO, FOX TV, Elektra, Atlantic, 20th Cent. Fox. Many more. Chops on Gtr, Bass, Pno/Synth, Voice, MAC. Great attitude! Teach.	Inspired creative/technical - all styles. Learned from best - Don Was, Jimmy Webb, many legends. I am currently producing Art Garfunkel and looking!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
GARNER KNUTSON - Drummer Sonor drums, Zildjian cymbals, percussion and vintage drums.	310-457-6465	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Studied and toured internationally with Howard Curtis (NY session), Frank Spranz (former champion of U.S. rudimental drum), & George Carroll (World authority of ancient life and drum).	A good, overall, even touch. Works good with people.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

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BOB LUNA - Pianist/Kybds/L. Voc	213-250-3858	✓	✓	✓	✓	✓	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.	✓	✓	✓	✓	✓
LESTER MCFARLAND - Bassist	310-392-2107	✓	✓	✓	✓	✓	Thirty years of pro credits, albums, tours including /The Crusaders with Joe Sample, Larry Carlton, Jeff Lorber, John Scofield, Tom Grant, Robert Gray, Esther Phillips, Tony Williams, Eddie Henderson, Chick Corea, Patrice Rushen, Albert Collins, many others. Chittlin' 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."	✓	✓	✓	✓	✓
LISA ANNE MILLER	310-284-8144	✓	✓	✓	✓	✓	Specialize in horn and string arrangements for live musicians. Demo available on request. Numerous awards including Addy, New York Festival, and awards from ASCAP and BMI. Member of Society of Composers and Lyricists and Pacific Composers Forum.	Very professional results. Access to best studio musicians. Will work with any style of music. Dedicated to making your music stand out from the rest.	✓	✓	✓	✓	✓
PAUL MURPHY - GUITARIST	310-396-2123	✓	✓	✓	✓	✓	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.	✓	✓	✓	✓	✓
MARK NORTHAM - Pianist/Kybds.	310-476-5285	✓	✓	✓	✓	✓	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.	✓	✓	✓	✓	✓
CRAIG OWENS - Producer/Kbdst.	310-559-8403	✓	✓	✓	✓	✓	Countless studio sessions. Clients have gotten deals from my productions! Skills solicited for staff writing positions. Work includes albums, jingles, live performance, musical theatre etc. Access to excellent studio musicians.	Current sound. My tracks sound live, not synthesized. You don't need a band! Also hip/house/jack. Full master production.	✓	✓	✓	✓	✓
STEVE - Drums	805-297-1146	✓	✓	✓	✓	✓	Toured/recorded/performed with Quincy Jones Orchestra, Patti Austin, Grover Washington Jr, Peabo Bryson, Crystal Gayle, Doc Severinsen, Mel Torme, Jeffrey Osborne, Count Basie Orchestra, etc. Also HBO, CBS, ABC, PBS, Dick Clark Productions. Musical. Great sight-reader. Berklee honors graduate.	Tapes, videos, reviews on request. Highly skilled professional. Great reader/transcriber. Dynamic. NARAS voting member. Reliable & versatile. Also clinics, conductor lessons.	✓	✓	✓	✓	✓
DAVID PRESCOTT - Drummer/Comp.	310-640-9693	✓	✓	✓	✓	✓	Music 20 years. All styles. charts, click track. N I U 4 years scholarship. Studied classical percussion & music composition. Extensive live and studio experience. Writing, transcribing, and arranging for my own band and outside projects. Promo pack available.	World class. Versatile. Flexible. Unique style. Modern approach. Advanced D.B. bass concepts. Innovative rhythms. Contemporary songwriter, composer performer. Fast & professional.	✓	✓	✓	✓	✓
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 Helicasters. 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.	✓	✓	✓	✓	✓
EDDIE ROGERS - Drums/Perussion	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 (Smokey Wonder), Jon E. Love (Love/Hate). Drummer for: Sick Puppies (Independent CD) blah blah etc.	Urban/R&B/ Funk/Rap/Dance tracks are my specialty. Creative, fast and consistent. Album quality.	✓	✓	✓	✓	✓
DAVE SCHEFFLER - Producer/Proq	818-980-1675	✓	✓	✓	✓	✓	Expert midi programmer/arranger. 15 yrs as keyboardist, 8 yrs w/ midi production. Degree from Berklee school of Music. Recent credits include: The LA Boys, Mallia Franklin (Clinton/Parliament), Volume Ten, Steve Reid (The Rippingtons), TV: Paradise Beach.	Urban/R&B/ Funk/Rap/Dance tracks are my specialty. Creative, fast and consistent. Album quality.	✓	✓	✓	✓	✓
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.	✓	✓	✓	✓	✓
DAVE SPITZ - Bassist	818-569-5636	✓	✓	✓	✓	✓	20 years experience in all bass styles. Recorded and toured the world w/ BLACK SABBATH, GREAT WHITE, Nuclear Assault, White Lion. Accomplished professional & College graduate. Killer image, exceptional sound and great groove. Vast MTV credits, instructional videos, clinics, BIT visiting faculty.	Hard-hitting, great feel, fast and effective in the studio. Top-notch improvising, writing and arranging. Monster performer w/ groove and guts. Pro attitude - Killer results!	✓	✓	✓	✓	✓
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 Tubes, Harpeggio, Wayne Perry, Toungue Dance, Richie Owens & Big Sky, Lawnmower, Toss that Doll, Avany Dump.	20 yrs experience, 2 years Berklee College of Music, excellent live playing, recording, or programming.	✓	✓	✓	✓	✓
RICK STEEL - Drums	310-392-7499	✓	✓	✓	✓	✓	Full 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.	✓	✓	✓	✓	✓
"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, Rav Shankar School of Music, L.A. City College. Demo/bio available.	Easy-going, but fast in the studio. State of the art equipment. Digital signal processing, exceptional ear. Flexible rates. Let's make your music happen.	✓	✓	✓	✓	✓
"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!	✓	✓	✓	✓	✓
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.	✓	✓	✓	✓	✓
NEIL TURBIN - Vocalist/Writer	310-318-0814	✓	✓	✓	✓	✓	15 years Pro credits. Session and/or Albums & tours include: Anthrax, Kuni, with members of (Alcatraz, Quiet Riot, House of Lords, Blackthorne, XYZ). Sharp, quick learner, fast tracking, solid feel, stacked harmonies. EZ going, Pro attitude.	Extremely versatile styles; cover Mariah Carey/Michael Bolton ballads to speed racer hard n heavy. Also traditional blues, R&B, Funk & some country. Avail for commercials/voiceovers.	✓	✓	✓	✓	✓
WARREN WHITE - Drums/Perussion	818-420-3311	✓	✓	✓	✓	✓	16 years Professional experience. Int'l tours, BM North Texas State, Graduate Studies University of Miami. Recordings/jingles-NBC sports, American Airlines, Mary Kaye etc. Various name artists. Recently relocated to LA from Dallas, Texas. Entiendo Espanol. References, resume, demo available upon request.	Excellent time feel, reading, click tracks, authentic groove playing in acoustic and MIDI formats. Thorough knowledge of rhythm section styles. Southern gentleman.	✓	✓	✓	✓	✓



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2. PA'S AND AMPS

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- Carvin X1000s hd, early model. 100wtt, 2chnls modified. new tubes, includes foot switch & Boss EQ pedal. \$250 firm. Lv msg. 818-910-6078
- Fender twin reverb w/ 2 12" JBL spkrs & groove tube, in grt shape. \$600. Call 310-937-4585
- Galian Kruger 800RB 400 watt bs hd \$500. Patrick. 818-683-8495
- Gorilla practice amp clean & distorted tone. \$45. Randall RG20 practice amp grt carpet covering, line out, headphone jacks, built in overdrive. \$100. 818-902-1084
- Marshall 4x12 straight cab. 25 wt Celestions from 70's black grill now, not mint cond. but not too bad. \$300 firm. 818-780-4347
- Mixer, 8chnls & only one rck spc. including Paramtrc EQ & midi control. \$450 obo. Stu. 818-753-5635
- Peavey classic 20 w/tek grid amp. almost new, must hve. \$185 obo. Stephen. 818-608-4645
- SWR triad bs cab, 1-15" spkr, 1 10" spkr & horn w/cover. \$500. John. 310-390-2573

3. RECORDING EQUIPMENT

- Alesis 3630 8 track recorder. 8 tracks, gate, xint cond. \$300. Pat. 818-405-9247
- Tascam 388 studio 8. last of its kind. xint cond. stand & all accessories. \$1975. 714-495-4448
- Tascam 424 8 chnl 4 trk rcrdr/mixer, 2 ECs, aux, DBX, manuals, box, mint cond. \$475. Steve. 714-536-3451
- TXA3340S reel to reel 4 trk rcrdr, punch in foot pedal included, pro maintained in like new cond. \$550. 310-937-4565

4. MUSIC ACCESSORIES

- 3/4 upright bs gig bag. mint cond. comfortable & very protective design. list for \$400, will sell \$250. Zack. 213-874-5396
- Alesis micro verb d rcv reverb, stereo ins & outs. xint cond. \$80 firm or trade for rck mt stereo EQ. Lv msg. 818-810-6078
- Alesis SR16 drm machine, hrdly used. \$250. Doug. 818-305-5214
- Anvil styles road case for small box, plexy, 60's Marshall hd, \$125. Anvil style misc case, on wheels, 24x32x19. \$85. 818-902-1084

- DBX model 163X overeasy comprsr limiter, brnd new. \$50. Glen. 818-754-4345
- DOD comprsr limiter, rck mt, model R-825, mint cond. \$100. David. 213-664-4671
- Flight case for Ampeg SVG 8x10" cab, grt cond. \$250. 213-463-2265
- Ibanez tube screamer, orig model, not reissue, very grd cond. \$160. 818-780-4347
- Nd Mozright, luzzrigh fuzz pedal. Tony. 213-462-7004
- Roland R70 drm machine, brnd new, \$900. must sell \$550. John. 213-465-3903
- Spkr, mic & gut cable, 1-50' length, \$5-35. Switchcraft adapters & connectors. \$5 ea. Franz metronome. \$50. Headphones. \$50. 310-474-1286
- Yamaha RX8 dig drm machine, 2 RAM cards & manual included, like new in box. \$195. Matt. 213-460-4249

5. GUITARS

- 1980 Les Paul Custom Black Beauty. \$950. Murphy. 310-392-4994
- 73 Gibson RD standard, xint cond w/case. \$500 firm. Greg. 909-353-9507
- Avail. Off white Fender telecaster w/hrd case. \$250. Sampson wireless receiver, mint cond. \$50. Jeremah. 213-876-6407

- Awesome custom strat. 3/4" lame maple top. Floyd trim. EMG p.u., custom shape. Warmoth neck. stunning paint. gold hrdw. must sell \$800. Rex. 818-349-5651
- Bs gutt, Tune Bass Maniac w/active elacs, grt tone & feel. \$500 obo or will trade for Fender bs. Keith. 213-851-8745
- Cello, German, 1/2 size. 1920's. \$375. Brian. 310-390-4348
- Gibson Les Paul custom w/HSC, very grd cond. \$850 obo. Jeff. 818-348-6671
- Gibson SST, Chel Atkins model. steel string. acoustic/elec. solid body. Absolutely mint. grt lks. feel & sound. List \$1295. must sell \$600 obo. Bill Whiteaker. 818-764-4242
- Kramer Focus 3000 cream colored. 2 singles hmbcr w/coil switch. F Rose locking tremolo, xint cond. \$165. 818-780-4347
- Music Man Eddie VH model, black quilt beautiful birds eye select wood neck, collector spc. \$1100 obo. 818-452-1747
- Music Man Stingray bs. 4 string bmd new. \$900. Patrick. 818-683-8495
- Ovation custom Legend acoustic/elec cutaway. mint. must see mega inaid case & extra strings included. \$750. Chuck. 818-753-4332
- Ovation Elite 12 string cutaway black w/gold hrdw. mint cond. \$750 obo. Kevin. 213-467-3040
- Peavey Patriot, 2 p.u.'s, Fender strat body style, very grd



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*ESQ1 w/case, xint cond. ESQ vox 80 progrm cartridge included, \$500 Sherry or Jim, 213-932-1018
*Memory muc plus synth w/midi & built-in sequencer, road case, mint cond, \$1500 firm Greg, 909-353-9507
*Mirage rck mnt sampler w/disk & progrm book, \$300 Tom, 818-985-6290
*Profit 5, mnt cond, w/anvil case, \$2000 obo, Craig, 310-318-6934
*Roland JX3P synth w/PG 200 progrmmr in HSC, grt analog sounds w/midi, xint cond, \$400 David, 213-664-4671
*Yamaha DX9 midi synth in xint cond, \$599 310-474-1286

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*Ludwig 9x13 classic tom, white cortex, mnt cond, Ludwig mnt, \$125 firm, Jerry, 818-913-7913
*Pearl tom holder, model TH-86, \$20, Frank, 818-564-8056
*Premier floor tom, black w/sparkles, black hrdrw, \$135. Black cymbal boom, \$25, 818-951-4784
*Slingerland drm set & cymbals, bs, snare, 2 toms, floor tom, 2 cymbals & hi hat seat, \$700 Rick, 818-793-9315
*Sonar Force 2000 black 5 pc drm kit, 12", 13", 14", 16" & 22" Poplar shelves, Zildjian & Sabian cymbals, Tama hrdrw, \$1800 Tim, 213-932-6243
*Yamaha tour dbl bs kit w/tpw toms, white, mnt cond, drms only, \$1200 213-883-9578

9. GUITARISTS AVAILABLE
*Able orig gut, sngrwr skg persons or team w/same passion for grt sngs & willing to rock. Lacy, 310-306-0076
*Creatv ld, rhythm gut avail for demos & sessions. Retro or modern sound. Chuck Costarella, 818-771-5426
*Former Dread Zeplin ld gutt sks orig rock band, proj, Carl, 818-564-9545

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*Guit 27, sks band, Sks bst & drrw to jam Infi BB King, SRV, Arc Angels, 818-577-5931
*Guit avail for sessions, demos, etc. Styles R&R, blues & funk & little jazz Pay neg, 213-463-8963
*Guit avail, Infi Hendrx, Dillon, Marley, Who 818-846-5657
*Guit avail, Skinny, greasy hr'd Tom Petty, Mellencamp, Very today sounding sngrwr Ply Tele's & Les Paul's & accous. No forming bands pls 310-285-8217
*Guit, keybrdstr avail for cover band. Has pro equip. Michael, 818-878-9470
*Guit lkg for musicians. Hrd driving music only. No MTV clones, only call if you can play 818-752-4208
*Guit, sngr, sngrwr avail to join/form or create sngrwrtg partnership Meldc pop/rock Infi Crowded House, Jellyfish, Beatles, Sting Barry, 213-851-7695
*Guit sks mature, intelligent musicians for meldc, groove, altrntv HR band Q Rych, Extreme, Kings X Rock stardom, rock lks isn't prntly. Gd music is Tony, 213-413-2377
*Guit, sngrwr lkg to join/form hvy rock band New in area from E Coast. Infi Yngwie, Sykes, Howe, 818-766-0402
*Guit, sngrwr sks to join/form hvy, progrsv, crml HR band. Have pro gr, backup vocs, pro att & exp. Infi Dream Theater, White Snake, Kings X, KC, 818-955-8240
*Guit, sngrwr w/vocs sks band w/int sngs & vocs. Have pro equip, studio exp, trnsp. Pros sits only No grunge pls 213-876-5961
*Guit, sngrwr w/image, chops, equip & team att sks dark hvy band w/groove, chemistry, emotion, dive & desire Rex, 818-349-5651
*Guit, voc, 23, lkg to form ong groove, rock soul band, Infi Hendrx, Stones, Sly, Zep, Kravitz, Also recrdng, race & gender unmpornnt Deditd musicians 310-652-6450
*Guit, voc, male, 30, lkg to join/form band, Infi KISS, YNT, R, Trower Steve, 818-504-9627
*Guit avail, Pwrfl hr energy, HR, crml metal. No grunge, no altrntv. Pros only, Jeff, 818-762-5438
*Guit plyr, 26 yrs exp, lkg for ld bs plyr a la Who Robert, 818-797-4356
*Guit sks unq non-trend following. Hvy rockin' band. Snr orientd & competent musicians only. No grunge, thrash. Pros only. 818-783-9666
*Guit, sngrwr sks to join/form band w/blues & boogie foundations building onto rock, pop, soul, etc. Jeff, 818-349-6871
*Guit, voc w/lots of touring, studio, cst & club exp w/gd equip & tmosp lkg for wrking sit, Jim, 805-376-3094
*Guit w/ing hr image, pro gr & pro att sks estab rock band. Shaun, 818-505-9627
*Guit rhythm gut avail into HM w/industrial edge. Infi Sabbath, Ministry, NIN, KISS, Call after 5pm, Steve, 213-525-1558
*Guit, rhythm, vocs, sks 70's classic rock type band, Infi Hendrx, Page, Beck, Clapton, Lenny, 818-763-1202
*Meldc, agrvay gutt lkg for singr or band to complete musical expression of substance, Dynamic, eclectic rock, Doug, 213-851-1717
*Meldc blues gutt, wrtr sks pro wrking or recrdng grps. Currently doing studio in LA, 818-761-9354
*Pro gutt, specializes in learning your sngs fast, exp studio & live. Matt, lv msg, 818-287-3465

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 •Pro plyn, sngwtr w/maj credits sks alrtnv band 29c, image, feel, vocs Hendrix, Page Pearl Jam Jason, 310-581-4887
 •Pro rock guit plyn, 10 yrs touring & recrdng exp as maj label artist in Euro. Pro gr, xntl lks, pros only Nard, 213-653-3034
 •R&R, alrtnv ldr guit, voc, sngwtr for band w/organic roots Page, Ronsont, Westenberg, Nielson Tubes, wash, verb, tremolo, slide, tunings Vintage gr 310-376-2081
 •Remember bands who's sngs lasted through time? Verstl, bluesy hrd rocker nds to collab w/smiar bros. Dedicd pro musicl. Joe, 818-763-7496
 •Rhythm guit, HR groove, straight forward, Sabbath, Type O Negative, Cult, Zep, Helmet To join/form 213-620-8776
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 •"Slammin' soulfir pro guit w/Les Pauls, Marshalls, slide, gr lks & maj credits & comex, sks rock band w/a lot to offer. Doug, 310-798-0782
 •Two id guit, sngwtr's sks signed, maj label melde HR band Jackson guit, SIT string endorsees Avail for sngwring, albums, showcs's & nat'l w/ord tours 508-441-2118
 •Verstl, expressive, raw guit w/sngs, vocs, stage chops, contemporary lks sks enterprising sit w/grt plyrs Michael, 818-377-5189

9. GUITARISTS WANTED

•A #1 rhythm master wtd by band for live & studio. Must have groove that invade people's soul. Keys a plus. Studio in N Hilywd 805-298-1287
 •A1 diverse guit plyn who can ply ldr & rhythm nnd to complete diverse, hrd edge band Infil Seattle, Doors, Zep, No VH, no Aero 213-654-2825
 •A1 ldr & rhythm guit plyn nnd to complete diverse hrd edge band Infil Seattle, Doors, 310-208-0619
 •AA guit nnd for 3pc acous pop/rock band w/lem voc. Must sing backup 818-771-7733
 •Adventurous guit, ldr voc nnd. We are slaves to melody, but anything goes outside of that. A la Faith No More, Yes, Jellyfish Curt, 818-716-0106
 •Aggrsv guit nnd for estab pwr pop band w/ndie label credits Infil Beatles, Big Star, Rick, 818-547-5898
 •Alrtnv band infil Ministry, Jane's Zep, sks rhythm ldr to complete band & perfim pending showcs's image importnt Dave, 818-551-1820
 •Alrtnv fem or male ldr for dark groove orientd band Up & coming dedicd only 818-769-4448
 •Alrtnv guit plyn wtd into Lush, Ride, Pale Saints Echo Belly, Medicine Patrick, 213-255-9220
 •Alrtnv harmony band sks ldr guit vocs a plus Infil Beatles, Lemonheads Andy, 213-938-2909
 •Alrtnv orig rock band sks 2nd guit to complete band Infil Pearl Jam, Zep, U2 Steve, 805-579-8519
 •Alrtnv punk pop band sks insane 2nd guit w/tnpso & equip for immed gigs Male/fem, infil Pixies, X, Sonic Youth, Tool, 213-661-1826
 •Angry, hrd, hvy, bitter band sks guit for replacement a la Tool, Black Flag, Helmet, Sabbath. Must be very srs. Have

label intrst, lockout No 80's leftovers, 310-358-6142
 •Are you a guit who loves drugs, movie, idolatry, debauchery, narcissism & ear splitting intricate solos? PIs do not call! Still intrst? Ed, 310-301-3377
 •Band lkg for melody line ldr plyn. Must sing gr backups or ldr vocs. Band has CD, 24 hr lockout, intrst in Euro, Steve, 310-375-4634
 •Band w/maj label deal pending, publishing deal w/estab members, etc in hrd edged, alrtnv, pop yemssks guit w/nt, lks, gr, exp. Qualified only pls apply 818-753-6658
 •By the thickest trip in yrs, must have grt tm, gr & lks. We have lockout & tons of att. Rob, 213-876-6407
 •Christian guit wtd for PARADE. Dedicd, sngwring exp absolute necessary. Skg musicians for hi energy new sound. Mark, 818-894-0711
 •Estab band lkg for rhythm guit w/strong vocs a la Aero, Stones. Image importnt, pros only, 213-883-9639
 •Ex-Naughyde lounge guit wtd for possible reunion. Rick, Ygil & Mike only Bnan, 805-269-0917
 •Fem alrtnv rock, blues sngtr, sngwtr w/loads of energy & motivation sks band Tasha, 818-567-0738
 •Fem guit wtd for band Infil A/Chains, Jane's Have mgnt & tour Shery, 818-769-2738
 •GRACE PERIOD is reforming w/orig sngtr & guit, lkg for guit a la Page, Perry, Hendrx, Slash, 90's att band w/soul, 213-469-6835
 •Guit plyn wtd, Equip, Trnspco, exp. Infil Danzig, NIN, Motorhead, Sabbath, Bob Sexton, lvs mgnt, 213-462-5171
 •Guit, sngwtr sks 2nd guit to estab progrs w/nt HR band Infil Q'Ryche, UFO. If you worry about nationality, don't call. Srs only, 213-353-4773
 •Guit sought for estab alrtnv band, KLOS mts KROQ Groove orientd dance rock. Label, atty, gigs, etc. Must have chops, dedicd, pro. X-Ray, 800-230-ROCK
 •Guit, voc nnd for travel gg to Hawaii, Mexico, Euro, etc. Alrtnv, classic rock covers. Pro image, vox, abtl. att. S, adventures, fun Matt, 619-465-8093
 •HR band w/financ bckng nds K/A guit plyn w/image a la earty GNR, Crue, Aero 818-552-8730; 310-398-0522
 •Human waste proj, pro murder music Guit wtd for intense, modern, hvy, melde, groove orientd xperimntl rock. Estab, infil Jane's, NIN, Tool, 310-281-6882
 •Hungry, soulf, diverse 2nd guit nnd. Sngwring a must Aggrsv, moody, always emotional. Perceptive, vocs a plus. Emotionally intact & confident. Humorously twisted 818-901-7102
 •Hvy guit plyn wtd for industrial band w/equp Infil Ministry, NIN, Crue, Pantera Chrs, 818-785-2420
 •Insane guit, infil Skrew Driver, Danzig, Ministry Russ, 213-599-9125
 •JUSTICE LEAGUE sks guit w/pro gr, Trnspco & aggrsv stage presence Living Colour, Peppers, Body Count. Srs calls only. Jeff Peterson, 818-943-7771
 •LA SWIRL, fem band on indie label, sks creaty fem guit for upcoming shows. Psychdc edge w/swrtly grooves. Stacy, 213-666-8979
 •Ld guit plyn, 26 yrs exp, lkg for ldr bs plyn, ldr sngtr & dmr to form classic 60/70 s English pop band for gigs, Infil Who,

Beatles, Gabriel Robert, 818-797-4356
 •Ld guit, voc sks rhythm guit plyn in KISS, C Trick, Joan Jett Mark, 818-858-8896
 •Ld guit w/strong ldr vocs wtd by estab T40 band. Must have grt vocs & gd image, \$120-350 weekly Bill, 909-392-0912
 •Ld guit wtd for recrdng, forming cntry rock band. Infil Tritt, Ketchum, Carpenter Private rehrl, 27-35, no smoking or drugs, 818-557-8393
 •Ld guit wtd for melde rock band Infil early Bowie, Velvet Underground. Label intrst. Robbie, 213-654-8436
 •Lkg for guit plyn, Boston based band relocated to LA Infil Megadeth, Badlands, Rage/Machine, Mike, 310-474-2246
 •Male voc, lyricst sks to collab w/verstl guit for flawless all op HR proj, Infil Queen, Journey, Foreigner, Stripper Chlp, 818-701-7513
 •Musicians from famous bands lkg for aggrsv usefult guit plyn, 18-30, Infil early Bowie, TRex, Pumpkins, Suede, Beatles, Stones. Call 818-908-8924
 •OWNHEADS sk monster guit plyn, ldr voc w/grt sngs that rock & say something. Over 25 for edge tm, no smoking. Pros only 805-269-2706
 •Pedal, steel plyn nnd for THE NADINE AUTRY BAND. Permanent position. Another instrmnt a plus. Cntry, rock ongs. Nadine, 310-858-0849
 •Pop rock guit, sngwtr, fem voc a la Lennox, Benatar, Maniacs, skt guit into rhythm textures, sparse lds a la Edge, Summers to complete band. Kris, 818-348-3733
 •Punkheads alrtnv band sks guit for immed recrdng & gigs. Cooperative att, fem pkr but not req. Infil Hole, L7, P!nkies, Tracy, 213-953-3683
 •R&R god wtd. Must have it all 213-876-2275
 •Rhythm guit, keybrd plyn wtd for post-grunge band 805-966-0730
 •Rhythm guit, voc, 16-19, wtd for unig thrash metal band. Complicated, intrcate, melde music. Infil Forbidden, Sinc, Rush. No drugs Aldwn, 310-549-3504

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 •Sngtr, sngwtr w/strong vocs & matr sks expressive guit, for acous based sngs w/tude Spin Doctors, Cheryl Crowe, Violent Femmes. Robbie McDonald, 213-482-8869
 •Soon to be wrking blues band sks guit. Must have blues chops & be complete plyn. Infil Albert King, Clapton, Freddie King, Allman Brothers. No flakes, team plyrs Nathan, 213-666-9542
 •Srs jazz guit plyn w/CD, plyg LA & surrounding area. Lkg for dedicd rhythm guit. Lvs mgnt, 213-423-9365
 •Strong id guit wtd to form band, Infil Kravitz, U2, The Energytic & wnt to go far, 22-27, Opher, 213-511-5422
 •Stuart Coplin, HR skt Hendrx for unlimited funk, rock, alrtnv band. Love's Pain, 213-991-2695
 •SUNDAY DRIVER nds 90's guit plyg, God fearing hook machine. Vehicle runs on REM, C. Crowes, Cracker & Blossoms type fuel. Mark, 310-422-2163
 •TEN JINN sks pro guit plyn. Progrsv rock infls. We have indie deal w/matl distribution, in house rehrl studio, tour pending. John, 818-783-4818

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#AAA amazing, awesome, astounding, incredible, world famous, world class, grammy nominated bst sks pro sit. Carl, 213-663-4218
#Always avail for paid gigs, touring, recrdng & live wrk. Pro appearn, att & equip. Call w/fax# to receive resume, photo. Leo Lawson, 714-373-1400
#Blues, jazz, funk, R&B. Also dark, acous sounding fretless for folk altmty gigs. Hot musicians only. Music first, image last. 818-344-8306
#Bluesy, sleazy, low slung, HR, lng hr bst into GNR, Crue, Skid. Join band or drmr's only. Hilywd area. 310-358-6982
#Bs avail for HR, altmty band, lng hr image. Infil Ramones, Pistols, Costello, STP. Lv msg, Randy, 310-840-4063
#Bs plyr, all styles, sings, sks T40, csl or other pro gig. Tony, 818-340-6777
#Bs plyr avail, all styles, plys fretted & fretless, upright & keybrds bs. Mainly lkg for paid sits, but open to anything. Mark, 310-391-5223
#Bs plyr avail for dance onnd, industrial band. 808 mts Pantera. Tim, 818-313-1984
#Bst & guit skg exp musicians to collab w/. We have grt matrl & pro chops. Infil Metal Church, Testament, Priest, King Diamond, Ray. 818-709-5572
#Bst avail for recrdng & perfomg. All styles, fretted/

fretless, jazz, funk, blues, sight reading, etc. Pros only. 818-377-9832
#Bst avail for industrial, punk, pop rock band. Pros pls. 213-463-7521
#Bst avail for F/T wrk. Altmtv, classic rock, Travel, image, equip, vocs, att. Xlnt gicg connex in Hawaii, Mexico, Alaska, US. Matl, 619-465-8093
#Bst. ex Nickel Slick, Naugahyde Lounge, hellion sks 2 guit pro rock band. No projs, no dynasties, team plyrs only. Bryan, 805-269-0917
#Bst skg HR altmty band. Infil Rage, Skid. Have pro equip, image & chops. Call 213-876-7172
#Bst sks band w/atmospheric grooving wall of sound. Infil NIN, Jesus/M/Chain, Killing Joke, 213-874-1837
#Bst, engwrtt w/maj label recrdng & touring exp sks signed or managed band. Styles of A/Chains to Metallica. 310-515-3988
#Bst, voc, instrmntlst, snwrtt to join/form theatrical, org HR band. Equip, lks, exp. Infil Rush, KISS, Boston, 70's. No drugs. Eric, 818-956-8322
#Industrial bs plyr lkg for broken machine. Young gods, godflesh. 213-655-9125
#Infil Latin jazz bst plyr. 27 y/o. Srs only. Antonio, 818-403-5903
#Realistic bst w/industry label & recrdng exp into music w/ melodies, harmonies, noise, 60's altmty, lkg for pro sit. Gary, 619-296-5532
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Gd level, dedictd. 310-208-3772
#A1 bst ndd to complete estab hvy progrsv rock band w/ inl fan base & mgmt. Metallica, Deep Purple, O'Ryche, Allan, 818-785-9012; band sample, 213-856-6281
#A1 classic rock bst wtd for snwrtng & possible band. Srs student OK. Music 1st, image later. Gary, 310-458-0365
#Accomplished bs plyr w/bckup vocs for orig rock proj. Xlnt matrl w/grt hooks. VH mts Extreme w/fem singr. Dave, 818-768-5260
#Accomplished groove orientd bst wtd. Infil Zep, Kravitz, Crows. Young & dedictd, deal in progress. 213-368-8990
#Acous, elec bst plyr ndd for orig acous rock proj. Infil Matmas/Papas, Beatles, Fleetwood Mac. Bob, 818-901-7040
#Aggrv bst w/solid techniq. Infil Pantera, White Zombie, Megadeth, Slayer, Anthrax. Pros only. Label intrst, gigs & recrdng pending. Rob, 310-541-6051
#Altmtv bs plyr wtd a la Lush, Ride, Echo Belly, Pale Saints, Medicine. Patrick, 213-255-9220
#Altmtv hip bs plyr wtd by KROQ type band. Writing abil, ear for altmty & bckups a plus. We have lint, grt tunes, dedictn. 213-876-7309
#Altmtv rock band on small indie label wrta new rhythm section. Energetic, eclectic, male/fem bst. Call 213-856-2503
#Anyone can join a band, but musicl collab is much cooler. Versil, classic HR guit nds you. Call for demo. Joe, 818-763-7496
#Are there any bs plyrs left here? We're doing something nine tons hvy & twisted to dance. Think beyond today's music. 213-525-8200
#Asian or ethnic bst wtd for altmty music. Responsible & skilled, but no pro att pls. Frank, 818-574-8501
#Atty shopping maj deal. Pro band sks bst w/vocs for gigs & shows's. We have it all. Infil S'Garden, STP, A/Chains. 310-474-1286
#Black bst a la Bootsy w/Hendrx, old Prince image wtd for glitter funkadic mob. Hendrix, early Pnce. No dread or bald heads. 310-372-3208
#Bs plyr ndd for showcngs org rock band w/fem vocs. Melid, bluesy, orig music. Srs & dedictd only. 818-772-2280
#Bs plyr ndd. Ong rock w/altmty edge. Must sing bckup, create pro only, but no mercenaries. We have snng, contacts, rehrl studio. 818-883-7094
#Bs plyr wtd for hvy groove band. Tour, showcngs & recrdng. Must be able to tour. Audifns nightly. Dave, 714-240-1379
#Bs plyr wtd for Madonna cover band. Ron, 310-538-8959
#Bs plyr wtd for org altmty band, ages 23-29. Infil Police, Spin Doctors, U2, Blossoms. Eric, 310-827-4896

#Bs plyr wtd by wrking T40 rock grp based near Corona. Must sing & learn fast. 909-679-7755
#Bs plyr wtd for creatv, aggrsv rock band. All ong. Srs, reliable, diversified muscl tastes, pro equip. Hose, 310-278-3072
#Bs plyr wtd for orig band. Infil Toad, Grays, Squeeze. Andy, 818-240-3033
#Bs plyr wtd for music w/funky R&B verses that melt into full on rockn' choruses. If you can hang & cover the spectrum, call. 23-650-7053
#Bs plyr wtd to form band. Infil Kravitz, U2. The The. Energetic & wnt to go far. 22-27. Opher, 213-851-5422
#Bs plyr wtd by grp of poetic terrorists plyg jazz/punk. Have gigs, tape, intrst. Chaos never died. Lv msg, 213-368-6169
#Bst ndd for newly forming band. Pref fretless or extremely melidc for elec/acous proj, Bowie, Hitchcock. Steven, 213-953-1267
#Bst sought for psychdlc HR trio. Hendrix, Nirvana, Doors, Pumpkins style music. 310-399-6528
#Bst, voc wtd for rock altmty adult contemporary band. 10 yrs exp a must. Have intrst & contacts. Pro plyrs in band. Pref pic & bio. Paid gig. 818-341-8423
#Bst wtd, bckng vocs helpfl. Dedictn & drve. Hrd, melidc, dynamic, Pixies, Beatles, Blur, David, 818-762-6971
#Bst wtd by uniq altmty band w/CD. Maral, 818-549-9639
#Bst wtd by pot notch guit for surf/guit instrmntl grp. Gigs pending. Rod, 213-850-0189
#Bst wtd for forming band. Must be verstl, willing to do covers as well as orig. Infil world & spiritl. Robert Carrillo, 213-871-8055 x608
#Bst wtd for active growing band, love the Breeders, Lush, Stereolab, Salern 66, Jefferson Airplane, Pumpkins. Bckng vocs/fem pref'd. 213-665-4878
#Bst wtd for orig socially & spiritually aware band. Very uniq style, blues, jazz, rock infls. Quality demo avail. 310-392-6913; 818-557-0758
#Bst wtd for altmty rock band w/fem frontperson, demo, maj connex. Must be srs, dedictd, creatv, reliable, over 25. 310-274-4580
#Bst wtd for band. Infil Pantera, Peppers, Fusion. Demo pending, gigs pending. Pref black, Asian, Hispanic. 213-931-9095
#Bst wtd, rock image, pro equip & att, hrd, hvy, loud, 2 guit sound. Infil Skid, Maiden, Ozzy, Metallica. Call for details. 818-784-2869
#Bst wtd to complete org band w/pro att & direction. Exp, team wrk essential. Music a la Toad, Costello, C.Crowes. 310-375-7530
#Bst wtd to complete band w/indie deal. If you ply a Fender & are inl'd by JPU, call. Rich, 310-453-1090
#Bst wtd to sub-fill in w/4 pc ensemble in Hilywd Protestant church. Readers pref'd, various contemporary styles. No pay but grt fellowship. Call for audin. Mark or Sonia, 213-938-9135
#Bst wtd to complete orig band w/pro att & direction. Exp, teamwrk essential. Music a la Toad, Costello, C.Crowes. 310-375-5730
#Christian bst wtd for PARADE. Dedictn, exp absolute nessry. Skg musicians for hi energy new sound. Mark, 818-894-0711
#Cmrc'l rock solo act lkg for image conscience, friendly, polished pro bst w/bckng vocs for shows's, demo, etc. Srs & dedictd only. Hilywd area. Rudy, 213-878-2533
#Creatv, tastfl bst wtd by modern rock band. Infil Cult, U2, INXS, Daniel, 818-861-7217
#DEBBIE ROCK CONSPIRACY, a rock duo, lkg for you.

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10. BASSISTS WANTED
#1 bst wtd for estab grp. Groove orientd, aggrsv, hvy altmty. Development deal w/A&M. Pros only. Paul, 213-655-4346
#1 hrd plyg bs wtd for hvy groove a la hvy aggrsv GNR. Srs only. Kevin, 818-361-4121
#20-25 y/o to complete John Bush vocs, Tommy Lee drums, guit type of band. Image not importnt! Trnspo, equip & gd music is. Steve, 818-560-7319
#A #1 bs plyr wtd for modern rock band w/upcoming CD.

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***DEEP UNDERGREEN** sks creatv, aggrsv bst w/soul & insight. Vocs & wrting a plus. Career ready only. Mike, 818-957-3826
***Diverse & creatv** rock band sks skilled & dedictd bs plyr. Superior songwrng, rehrls spc w/huge PA. Jay or Doris, 818-352-3398, Milton, 818-951-4368
***Eclectic** guit & dmr w/Robert Frito mind set nd bs plyr to rehrls 3 times week w/perfomns being the motive. Ad'dl abil on other instrmnts wd. Pasadena area. Call 6-9pm, 818-957-7078

***Eclectic** pop rock, not metal, not grunge, not funk. Bckup vocs, pro a must. Beatles, Toad, Steely, Police, Rush, Gigs, recrdng, tour. Mark, 909-823-0396

***Estab 90's** HR act sks bst. Alt & dedictd are #1 concern. Kevin, 818-503-5561

***Estab** band lkg for bs plyr w/strong vocs a la Aero, Stones. Image importnt, pro only. 213-883-9639

***Estab** uniq 70's inf'd band, dynamics & soul, wd bs plyr. Big tone, vintage gr, pocket, chops, vocs, team plyr. 25+. Dan, 818-760-2279

***Fem** altmvt rock, blues singr, songwrtr w/loads of energy & motivation sks band. Tasha, 818-567-0738

***Fem** bst wd for band. Infl Rage/Machine, Peppers, Beastie Boys, Hole. 213-871-5855

***Funky** bs plyr w/vocs nrd by guit, dmr team to form band. Infl Living Colour, Kings X. Lv msg, 213-463-8032

***Geddy, Buzz, Fiest, Trujillo, Clarke, Jaco**. Your name here! Must unsigned artist nds you for demo, band. Kevin, 213-465-4615

***Glam** band sks bs plyr. Must have lk, equip, tht & desire. Infl old Crue, LA Guns, Hanoi, Floyd Robert, 909-687-1698

***GRACE PERIOD** is reforming w/orig singr, guit & dmr. lkg for kickin' bst a la Aero, Hendrix, GNR, Kravitz. 90's alt w/soul. 213-469-6835

***Grooving** bst wd to complete soulf rock band w/edge. No creatv limitations, team plyr. Dean or Paul, 909-945-2897; 818-915-3031

***Guit** lkg for bs plyr to write w/ Form orig sounding band lkg for deep, hvy sound. Mike, 714-827-2253

***Guit** sks mature, intellgt muscians for meidc, groove, dance HR band. Q'Ryche, Extreme, Kings X. Rock stardom, rock lks isn't priority. Gd music is. Tony, 213-413-2377

***HR** band w/inanc'd bking nds K/A bs plyr w/image a la early GNR, Crue, Aero. 818-552-8730, 310-398-0522

***HR/HM** band, many infs, sks ars bst. Must have own gr, tmspo. No ego, drugs, alcohol! Liana, lv msg, 213-243-7877

***Hungry, intellgt** bs plyr nrd. Emotionally infact. Confident, humorously twisted, diverse songwrting capabilities, aggrsv, moody, mellow Vocs a plus. 818-901-7102

***Hvy groove** band sks bs plyr immed for Japan tour, showncng & recrdng. Infl S'Garden, STP, Pumpkins. Auditts nightly. Michael, 909-597-1592

***Hvy groove** orientd bs plyr wd to complete the bckbone of our twisted grp. Hvy w/dash of dance. Call now. 818-980-3123

***Hvy slow** grunge grooves to gentle, sensuous, mellow moods. Genuine people w/something different to offer. Gd natured, th'd bs plyr. Dave, 818-244-7713

***Jazz** bst wd for real book fun Jam sessions, improv in W.L.A. Debra, 310-473-6420

***JUSTICE LEAGUE** sks bst w/pro gr, tmspo & aggrsv stage presence. Living Colour, Peppers, Body Count. Srs calls only. Jeff Peterson, 818-843-7771

***Ld** guit, voc sks bs plyr into KISS, C.Trick, Joan Jett. Mark, 818-858-8896

***Mature** pro bs plyr wd for fem fronted orig band. Team plyr a must. Gigs & industry intrst. Call for auditt, info. Debbie, 909-949-0326

***Metal** band, Pantera, Fight, old Crue, Skid, sks bs showman. Exp pros only, must fit lng hr, skunny, non grunge image. 21-29, no industrial or altmvt. 818-985-1139

***Nd** guit into all Zappa, Extreme. Pnmus for startup rock proj. Nuno fans, where are you? Athena, 310-208-6896

***Orig** R&B, blues R&R grp sks bst w/blues & R&B roots to complete band, MY GROOVY FRIEND. 615-251-9095

***Pro** acous, elec bst wd by altmvt cntry/rock band w/ instrt. Srs only. Annie, 213-656-2266

***Pro** blues plyr wd for local dates. Ong & cover tunes. Some pay, steady wrk. 213-656-5227

***Pro** male bst w/killer groove, chops, equip, att, dedictd for estab, intense, hrd edged Christian minded band. Andy, 818-772-6907

***Pwr** groove guit & dmr team w/feel & dynamics sks bs plyr w/same. Must groove & feel it. Alice to Zep. Mark, 213-931-7718

***Rhythm section** wd by estab guit & voc team. Music a la Priest mts Q'Ryche. 310-376-7934

***ROAD ANGEL** lkg for aggrsv HR bst w/exp, equip, tmspo & att. We have lockout, demos, gigs. Call 818-753-1282; pager, 818-608-9818

***SG** lkg for fem bs plyr to complete band. Wrking on setting up touring & other projs. Must be fun to be around & exp. Call 310-289-4734

***Signed** meidc HR band sks pro meidc bst w/bkup vocs. Bs style Daisley, Jacobs. Send pkgs, Takara, 11585 Riverside #7, N. Hilywd, 91602

***Singer, guit** sks bs plyr to rebuild band. Style Sabbath, Nirvana, Color Fast, Dino Jr, etc. Have demo, snags, equip, etc. Srs only. Chris, 213-851-6150

***Singer, songwrtr** w/strong vocs & matrl sks expressive bst, for acous based snags w/tude. Spin Doctors, Cheryl Crowe, Valerie Fennes. Robbie McDonald, 213-482-8869

***Srs** jazz guit plyr w/CD, plyt LA & surrounding area. Lkg for dedictd bs plyr. 213-243-9365

***Srs** orig hvy, mellow band skg kind hearted, sick freak to aid in assulting all that is conventional. Friendship first, maybe more. Ray, 818-500-1282

***The** Crowe bst wd to join/form semi-industrial groove hybrid band w/image. Direction & pro att a must. Call 213-853-4578

***WORLD JUNGLE** sks bst. Gigs pending. S'Garden mts Sabbath. N.Hilywd rehrls. Pat, 818-346-7849

11. KEYBOARDISTS AVAILABLE

***Ace** keyboardist who has it all skg orig touring acts. I have pro chops, gr, image, vox, guit & more. Stu, 818-753-5635

***At** the edge of the event horizon are the sounds of the future. Call now for directions. Aaron, 310-372-3358

***Former** keyboardist w/Peter Wolf & Sass Jordan, ply B3 piano, dfl on rhythm guit, avail for pro recrdng projs. Greg, 909-353-9507

***Guit, keyboardist** avail for cover band. Has pro equip. Michael, 818-878-9470

***Keyboardist** avail, fem, much exp, into KROQ, new age. Melinda, 310-642-4952

***Keyboardist, guit** w/voc abil & rock image sks band w/ melody, diversity & texture. Existing grp w/mgmt &/or album or tour. 310-937-4565

***Keyboardist, piano** & Hammond avail for wrking sits. Plys blues, rock, all roots styles. Tom, 818-985-6290

***Keyboardist, programr** avail for studio, demo, arrangmnts, Korg M1, Akai cubase, R8M, etc. Extensive exp, no gigs. Enc. 310-208-3772

***Keyboardist, saxophonist**, fem, w/touring & perfming exp sks wrking grp. Tours welcomed. 213-368-4757

***Pro** accompanist, formerly w/Sarah Vaughan & Joe

Williams avail for singrs projs. Herb Mickman, 818-990-2328

***World class** keyboardist, songwrtr lkg for pro sits only. Have grt chops, equip, snags, image & studio. Also arrange & program all styles. 909-396-9908

11. KEYBOARDISTS WANTED

***A+** keyboardist, classic jazz bckgmd prof'd to complete orig pop, rock band. Gigs, CD, bking. Team plyr. Irene, 213-344-3868

***A1** classic rock keyboardist wd for songwrting & possible band. Srs student OK. Music 1st, image later. Gary, 310-458-0365

***AAA** keyboardist nrd for 3 pc acous pop/rock band w/fem voc, Must sing bckup. 818-771-7773

***Are** you lkg for a side gig? Guit & bst lkg for verstl keyboardist to form rock fusion band. Infl Eric Johnson, 94.7 Wave. Arman, 818-242-6391

***B3** plyr wd who can dfl on acous guit for THE NADINE AUTRY BAND. Cntry rock orig, xntl opportunity. Nadine, 310-858-0849

***Blues** keyboardist wd for wrking act. Mostly piano & B3 sounds. Traditional, modified, orig tunage. Paying gigs & recrdng scheduled. Willy Tate, 310-397-3309

***Christian** keyboardist wd for PARADE. Dedictd, songwrting exp absolute necessary. Skg musicians for hi energy new sound. Mark, 818-894-0711

***Cmtrl** rock solo act lkg for image conscience, friendly, polished, pro keyboardist w/bkup vocs for showes's, demo, etc. Srs & dedictd only. Hilywd area. Rudy, 213-878-2533

***Keyboard plyr**, sampling exp to complete signed band. Record in can waiting on you for release & tour. Garage, synth, punk, broad & ironic. Molly, 818-340-4165

***Keyboardist, compsr** wd by lyricst, poetist into jazz, funk, Latin, for record proj & live perfmnacs. Must be verstl, creatv & dependbl. Suzanne, 818-500-0734

***Keyboardist** nrd for elec/acous proj. Currently in studio. Dolby, Gary Newman, Gabriel. Elec music, hrd to explain. Steven, 213-953-1267

***Keyboardist, programr** wd to melt the thinning boundaries of deeply hvy groove rock & hrdcore dance. Tomorrow's music today. Joe, 818-980-3123

***Keyboardist, programr** wd for altmvt pop dance proj. Rehrls & showes. Stereo MC's, Ace/Base. Must be srs, no flakes. Craig, 213-851-2436

***Keyboardist, voc** for orig progrsv rock band. Infl Yes, Kansas, Rush, Toto. Must be avail for recrdng, touring, full commitment. Matt or Mark, 819-564-5935

***Keyboardist** wrd: Are there any production orientd plyrs out there that are willing to get involved? Orig jazz funk rock proj. Pts srs only. Robbie, 310-392-5282

***Lkg** for pro techno music creator, DJ, perfmer w/quality, stage & recrdng equip. Touring out of cntry. For details, pls call 213-654-9064

***NONON** sks keyboard plyr. Infl Faith No More. DJ scratcher a plus. Orig, altmvt hvy music. Anthony, 818-761-2703

***Planiat** wd by singr, songwrtr for showes & recrdng. Infl Costello, Cole Porter, Squeeze, C.House, Gershwin. Cabo, 818-287-2203

***Pop** rock guit, songwrtr, fem voc a la Lennox, Benatar, Maniacs, skg keyboardist into textures, sparse lds a la Edge, Summers to form band. Kris, 818-348-3733

***Pro** keyboardist sought for T40 duo. Lisa, 310-207-1839

***Signed** meidc HR band sks pro keyboardist w/xint image, bckup vocs. Style meidc rock. Send pkgs, Takara, 11585 Riverside #7, N. Hilywd, 91602

***Soullf** male voc sks keyboardist for partnership & collab for demo proj, cabaret & club gigs. Jazz, R&B & pop styles. Allan, 310-478-0490

12. VOCALISTS AVAILABLE

***Attractive** fem voc w/wide range & gd credits, specialty R&B, soul, pop, T40 & jazz. lkg for paid gigs only w/estab grps & recrdng wrk. Tape avail. Susan, 818-762-0583

***Attractive** fem voc skg piano or jazz bio for perfmg jazz standards a la Ella, Anita Oday, etc. Pro only. Kelly, 213-937-5088

***Attractive** male voc lkg for wrk. Demos, recrdngs, album projs, etc. Pop, R&B, gospel, T40. \$75/bckgmd. \$90/d. Ron Love, 213-504-5370

***Dark** male voc, infl Ministry, Skrew Driver, Danzig. 213-599-9125

***Deep, creatv, charismatic, soullf** music. Plenty matrl. Infl Beatles, Doors, Floyd, Hendrix, STP. Eric, 213-465-4081

***Exp** pro fem voc, songwrtr skg altmvt band, recrdng proj. Pref unplugged, meidc, bluesy edged, Cheryl Crow. Srs only pls. Zoe, 818-509-0518

***Fem** pro voc avail for sessions & demo wrk. Lds & bckgmd. Paula, 818-843-2727

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•Fem singr, dancer, sngwrtr skg prodcr, sngwrting partner w/studio & real connex to collab & put together a grt demo. Pop, R&B, Joan, 818-905-7668

•Fem singr, dancer sks prodcr w/studio access. Funky dance style, maj record labels intrstd. 310-281-7174

•Fem singr, sngwrtr sks collab w/grt ear on orig sngs for Brazilian jazz sound. Infi Kenya, Diane Reeves. 310-591-1843

•Fem singr w/recent TV & recrdng credits avail for studio & live wrk. 818-971-0437

•Fem voc, 26, avail. Sks altmtv rck, cntry band. Emotional, grt range. 818-725-3865

•Fem voc avail for sessions, demos, T40, showcs's. Lds & bckgrnds, tape avail. Jennifer, 818-769-7198

•Fem voc avail to sing bckup for gigs. Pref pop or rock. 818-771-7733

•Fem voc skg orig rock band. Rock, blues orientd, strong vocs. 805-527-9616

•Fem voc sks musicians to collab & start band. Estab band ok too. Call for details. 818-764-2977

•Fem voc sks band w/musical abil of Mr. Big. Infi Ann Wilson, Jeff Tate. Strong sngwrting abil a must. 310-301-0794

•Fem voc sks wrking T40 band. Rock & classic rock. Renee, 818-752-9047

•Fem voc, sngwrtr srching to collab w/plrs. Style like Indians, Tony Amos. 213-655-9125

•Frontmn avail, exp, R&R image & att, sks aggrsv HR band. Many infs. Image, att & direction a must. Srs only. Call 213-660-7637

•Frontmn, singr sks T40 rock band. I'm relocating to So.CA. 12 yrs club exp from Vegas to Wikaki. Will mail portfolio. Terry, 707-422-1071

•Ld voc w/mid-lenor range vocs, trained & ready to go, skg right hand. Have gd lks. Infi Paul Stanley & Roger Daltry. Hvyly dedictd. Must be pro. KC, 310-947-8131

•Male, 25 y/o, lng hr, model image, lkg for estab band. Hip hop, R&B, rap. Pros only. Infi CC Music. Rob, 818-556-8308

•Male pop singr avail for demos, jingles & session wrk. Exp, thnd, most styles covered. When you nd a real singr, call me. Steven, 213-876-3703

•Male voc sks R&B, pop band. Infi Chaka Kahn, T. Turner. Dale, 213-874-5342

•Me, vox & words. You, music & melody. We both communicate well & see the world from different perspective. Scott, 310-798-0582

•Hcredible fem ldr voc, sings all types of music, avail to do studio wrk, demo wrk. Very uniq, pwrfl vox. Ginger, 310-275-6372

•Intr'ly known fem voc w/wide range avail for demos. Pro recrdng session sits, can learn quick. Call 310-289-4734

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

•Ld voc, gutt, male, 30, skg to joinform band. Infi KISS, YNT, R. Trower. Steve, 818-504-9627

•Ld voc sks hrd, meikc, rock band or plyrs w/metal edge. Infi Journey, Boston, Scorpions, etc. Pro plyrs only. Sean, 818-990-4737

•Ld voc w/all trks, revenue, income, record sales, music videos, performance, maj recrd label contacts, recrd manufacturing, avail for mgmt. Frederick, 714-537-3335

•Ld voc w/enor vocs, trained & ready to go, skg right hand w/lks & flash. Infi Paul Stanley, Roger Daltry, Lou Graham. Heavily dedictd. KC, 310-947-8131

•Lkg for authentic Sabbath copy band. Tony, Bill & Geezer, where are you? Pros only pls. 714-579-0724

•Lkg for me? Voc avail for demos or pro band sit. Somewhere between Chris Robinson & Chris Cornell. Lv msg, Rick, 818-755-9114

•Male ldr voc sks estab band, black or white, for club dates &/or recrdngs. Into light R&B, some jazz, pop. Myron, eves, 213-667-2544

•Male pop singr avail for demos, jingles & session wrk. Exp, thnd, most styles covered. When you nd real singr, call me. Steven, 213-876-3703

•Male tenor voc, pro exp, most styles, avail for demos, sessions, jingles. JR, 818-880-4506

•Male voc, exp frontmn, range & sound like Elton John. Infi REM, U2, Spin Doctors. Lkg for orig band. Also ply elec violin. Jim, 818-793-8526

•Male voc, lyriscst sks to collab w/verst gutt for flawless all orig HRproj. Infi Queen, Journey, Foreigner, Striper. Chip, 818-701-7513

•NY voc, former band inf'd, REM, DePeche. Can no longer write that trash. Skg band w/sngs to collab. Infi

Craw, Mark Market, Nirvana, Quicksand, Jason, 213-650-6028

•Obsessed fem voc sks estab band or prodcr a la Etheridge, Heart, Hendrix. Dakota, 310-820-7479

•Passionate, apiritual singr, sngwrtr in rock, folk, reggae style. Souff, bluesy vox a la Hanley, Adams, Marley. Guit & keys, tape. Skg production support, collab. Scott, 310-826-8883

•Pro black fem ldr & bckgrnds enhancer. R&B, jazz, blues, gospel, salsa, rock, rap, pop, scat & cntry. Concerts, studio & demos only. No clubs or drugs. K.C., 213-704-1426

•Pro fem voc avail for session wrk, showcs's & demos. Paid sits only. Styles R&B, blues, rock, funk & jazz. 818-563-3524

•Pro male voc, strong gospel, R&B, pop, lkg for studio wrk. Chuck, 310-675-5349

•Pro voc, sngwrtr, lyriscst lkg for estab orig cmrd rock band, Perfimg & recrdng exp. Infi Plant, McCartney, Perry, Collins, Anderson. 714-937-5424

•Psychdelicly inf'd by Doors, Joplin, Hendrix. Lkg for band that can push art to a new realm. 818-753-4870; pager, 818-819-7820

•Pwrfl fem voc w/stage, studio exp skg meikc rock band w/exp plyrs. Infi old Heart, Kansas, Boston. 310-216-2502

•Singr avail for demos, recrdng sessions. Will wrk for free, just wrt to keep chops up. Infi Sting, Bowie, David Ballard, 213-934-0049

•Singr, dmr skg gutt, bst into black leather, old Poison, Floyd, Angel, C.Trick, Hanoi, 100% dedictd to the music a must. Lk, equpt. Billy, 909-734-8245

•Singr, gutt avail to joinform band. Style Sabbath, Nirvana, Color Fast, Dino Jr. Have demo, sngs, etc. Srs only. Chris, 213-851-6150

•Singr lkg for band or musicians to form band. 70's style C.Trick, KR00, Johnny, 213-969-9372

•Singr, sngwrtr & dmr avail for pro sits only. Singr hi tenor, trained, gd lks, unmatched team. Srs only pls. 818-324-7109

•Skg oldies, but goodies band that's traveling out of cntry. Blues trained pro. Infi ZZ, Heal, Marvin Gaye, R&B, Jesse Turner, 213-876-0595

•Sober fem voc sks down to earth band, rock, blues or altmtv. Verst & s. Kimberly, 213-874-0454

•Voc avail, yrs exp in recrdng & live perfrmcs. Sounds

like Cornell, Tyler, Vedder. Currently in local band. Sk session wrk or proj. Pay neg. 818-842-9361

•Voc, lyriscst w/exp & vox avail to joinform band. Srs musicians only. Into Pumpkins, STP, Tool, Kravitz, David, 213-653-8109

12. VOCALISTS WANTED

•B1 aggrsv voc wtd for 2 guits. Hvy, meikc, not fast. We nd creativity & moody style. We're ready, are you? Kevin, 818-361-4121

•Adventurous ldr voc, gutt ndd. We are slaves to melody, but anything goes outside of that. A la Faith No More, Yes, Jellyfish. Doug, 818-716-6225

•All types of sngs ndd for a sngwrtr. Must be srs only. 310-572-4173

•Altmtv band w/uniq sound & style sks voc. We have sngs & lyrics. Infi DePeche, NIN, New Order, Pierre, 818-240-5977

•Baritone w/lush, clear vox. Souff sngs stylist, Corie Glover, Chaka Kahn, gospel infir singr for 90's rock band. Pure melodies, smart. No pop, metal. 213-969-4093

•BLACK TIME sks HR frontmn w/voc style of Haggard, Coverdale, Menikett. We have grt sngs, bckng vocs & lockout rehsl w/P.A. Pros only pls. Michael, 818-906-2505

•Black fem bckgrnd voc ndd for orig funk proj. Sessions in SFV. Gary, 805-287-3561

•Black fem R&B singr for grp. Full pro band w/mgmt, label intrst. Abil to harmonize, take directions, share ld w/other sngs. Contact 213-666-6826

•Blues brother soulmn voc who can also rock & is verst wtd by ld gutt, sngwrtr to joinform band. Jeff, 818-348-6671

•Creatv, uniq male voc w/pwr, range & ideas ndd by pwr groove gutt & drtmeant. Sing it, feel it & mean it. Mark, 213-931-7718

•EMERALD CITY sks pro voc. Must have xlnf vox & image. Rob, 310-594-6176

•Estab hrd groove altmtv rock sks pro minded voc. Intensity, rage, image, att, will & dedictn. No metal screamers. Your best offer. Vincent, 310-402-7794

•Expressive, ethnic sngs, African, Asian or Latin ndd for upcoming world beat proj. Zoran, 213-934-0338; Boro, 213-931-2446

•Fem R&B voc wtd for altmtv band. Xlnt sngs, ready to shop demo, grt opportunity. Must relocate to Santa Barbara. Wayne, 805-563-6080

•Fem singr ndd for studio & live wrk. Dedictd & cynical about L.A. Elec/acous altmtv. Tony Amos, J. Mitchell, Kate Bush. Steven, 213-953-1267

•Fem singr sought by gutt for new adventures in noise, pop. If you've heard of Sonic Youth, don't call. 818-752-0885

•Fem voc, keybrdst, 23-27, dedictd & gd at essential. Infi Tears/Fears. Mark, 818-952-7239

•Fem voc /lyricst wtd to collaborate on Curv, Bjork, Sundays, Coteau Twins, Kate Bush-like project. Eric 213-669-1562

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***Fem voc** ndd for co-ld singing in grp. Lots of soul & dedictn. Styles Marvin Gaye. Pete, 213-865-2072
***Fem voc**, under 25, w/ing hr, very sexy lks wtd for funkadic thing, Parliament, old Prince, Hendrix. 310-372-3208
***Fem voc** w/soull blues, gospel, R&B style wtd. Orig mair. Have mgmt, studio time, demo avail. Polished pros only. Dan, 310-273-8882
***Fem voc** wtd for punk, pop, industrial band. Aggrsv, melic voc style. Singr must write lyrics. Band has snqs. Inl NIN, Hole, Curve. 213-622-9825
***Fem voc** wtd for altrny band. Must relocate to Santa Barbara. We have demo & ready to ply. 805-562-8705
***Funky singr** wtd by guit, drm team inl by Living Colour, Kings X. Lv msg, 213-878-2216
***Gdt soul!**! Smooth & gritty pwrfl melic, emotive singr ndd by best unsigned artist for demo, band. Funky, progrsv HR. Kevin, 213-465-4615
***Guit, sngwrtr** sks pwrfl voc to estab progrsv int'l HR band. Inl Q'Ryche, T.Lizzy. If you worry about nationality, don't call. Srs only. 213-353-4773
***Hungry, Intellignt** frontmn ndd, 20 something Amazing vocs w/pwr, soul & fire. Emotionally intact, confident, humorously twisted. 818-901-7102
***Intense HR** band sks singr lkg for challenge. 213-461-6323
***Lain fem** voc for collab on bilinquel snqs. Contemporary, modern style. 818-899-6053
***Laino male**, 18-22, wtd for 4 member harmony grp. Contact 213-878-0758
***Ld guit** sks creatv & passionate voc w/rock image for pro HR, blues based prj. Raspy, sweet to scream style prf. Pete, 818-762-5438
***Lkg** for black fem voc for T40 band. Paid gigs, shows upcoming. Kenny, 310-984-7511
***Lkg** for the next HR singr that will do whatever it takes, won't be stopped & can reach the top. Chns, 818-783-7935
***Lkg** for voc, pref male, for HR band. Any style. Mike, Scott or Bobby, 213-461-6861
***Male & fem** vocs ndd by keybrdst, arrangr for demo wrk on spec. Jeffery Osborne, Whitney Houston style. Aaron, 213-893-1786
***Male** voc wtd for wrking show band. Must be strong in blues, soul & R&B & exp frontmn. Pros only pls. 818-884-8686
***Now forming** multi-cultural pop. R&B voc grp. Srching for bright tint, dedict, healthy spirted Ready to make difference. Mr. St. John, 310-390-9796
***Origentatling** voc personality wtd by orguit, sngwrtr wia passion for grt snqs. Lacy, 310-306-0076
***Orig R&B**, blues R&B grp sks id voc w/blues & R&B roots to complete band. MY GROOVY FRIEND 615-251-9095
***Poetic visionary** frontmn w/wing voc style for futuristic soul band inl funkadelic, Jane's a la Perry, Hendrix, Sly, Zep. 213-651-0135
***Pro singr** wtd for altrny hrdcore grunge band. Inl Metallica, Fight, Pantera, Tony, 818-708-8906
***Pro** voc wtd by cmrl HR band. Must have xint voc & image. Pros only pls. Rob. 310-594-6176
***R&B**, hip hop sngwrtr, Midi musician sks black, fem voc. Warren, 213-851-8674
***Rock band**, ESSENCE, auditing male voc. Nd rock strong tenor w/capabilities at both smooth & sharp attacks. Hi energy, melic HR. Clayton 818-999-1893

***Singr wtd** for aggrsv, melic, texturizing band. Simon, 310-820-9837
***Singr wtd**, male/fem, for elec band. Gd voc, gd words, Infl Police, Queen, VH, Metallica. Paul or Mark, 213-465-8778
***Sngwrtr & keybrdst** sks attractive fem hip hop & soul voc, dancers for ong funk prj. Kevin, 310-604-1710
***ORIGINAL SIN** sks pwrfl voc. HR/HM, whatever. Inl whatever. Have endorsements, record intrst, mgt mgmt, grt tunes. Andy, 818-888-2562
***Our first** singr was stupid, our 2nd immature, our 3rd you'll find out later. Are there any nice, sensible, gutsy, xpenimtl fem singrs? Sayne, 818-794-8143
***Pro** voc wtd by estab toung rock band w/CD & mgmt. 714-631-2269; 714-262-1587
***R&B**, soul singing grp sks fem singrs or rappers for demo snqs or creatv ideas. Kevin, 310-604-1710
***Seattle** band sks voc. Atmospheric, industrial, altrmv, hvy, uniq music. Your inlts NIN, Cult, P. Murphy, Bono. Must have demo. Enc, 206-232-1157; 206-649-0231
***Soull** voc wtd to complete grove orieatd altrmv rock band. Doors, Jane's, James Brown, Seattle. Paul, 909-945-2897; Dean, 818-915-3031
***Tall, lng hr**, singing machine wtd for HR band into Pysucal, Crue. No grunge. 213-731-7519
***Tenors & bs** wtd for pop gospelchord, HEAVENBOUND SOUND, for concert & recordings. Alan, 818-765-1487
***Three fem** voc ndd to form pop, R&B grp. Will be future recdng prjcs. RC, 818-973-3133
***Travel** to Hawaii, Mexico, Euro, etc. Male/fem altrmv classic rock covers, ongs. Pro image, vox, att, wrk ethic. S. adventure, fun. Matt, 619-465-8093
***Two black** fem singrs wtd to form a nt singing grp. Must commit to a rehrst schedule. Srs only. Miss Lee, 310-973-1229
***Voc, singr** who can sing, must have gd range & be able to sing, ndd by orig altrmv band. Must have trnspo. Inl KROQ, Craig, 818-843-4344
***Voc wtd** for band w/label intrst. Moody, aggrsv, melic, sng onentd w/lots of dynamics & textured sound. Simon, 310-820-9837
***Wld** crzy frontmn, GNR, Skid, Crue type band. Must sing well & have image. Under 30, no grunge. 310-358-6982
***Xint** sngwr w/rt range & presence ndd for hvy melic progrsv band. PIECES OF EIGHT. Inl Dream Theater, Q'Ryche, Boston, Matt, 818-985-3380

13. DRUMMERS AVAILABLE

***A determined** srch for the ultimate grooving, funk band by slammng funk drmr. Pro, estab. incredibly dedictd. Tower/Power, Peppers, Christopher, 818-766-1716
***A1 drmr** w/endorsement, read music, ply all styles, click trk no problem. For studio, album, demo, etc. Paid sits. Brian, 818-919-5987
***Drmr** avail for int'l wrk, all styles, strong groove, fully endorsed, road ready. Call for pkg. 714-661-0997
***Drmr sks** estab complete band w/aggrsv, angry, raw,

orig, non-cmrl underground sound ala Quicksand, Helmet, Sabbath, Prong, Michael, 818-752-7308
***Drmr sks** hvy edged band, muscilly open minded w/ gothic bondage or trashy image. Pros, 25+, no hype or flakes pls. 213-983-9578
***Drmr**, voc avail for wrking rock, blues, R&B or cntry covers or orig. Very muscily, very reliable. Chris, 310-915-0691
***Hand percussnat**, congas, timbales, hand toys, sks org wrking band w/vision, goals & purpose. Pros pls. 818-890-2708
***Hvy rock** drmr skg pro gig, extensive live, studio, toung endorsements, pro gr. energetic, att. Recrdng, toung, mgmt or label acts only. Mike, 310-730-3261
***Jazz** drmr avail. Trio wrk during L. Beach Jazz Festival. Also big bands w/members of Tonight Show/bands. Callum, 213-467-9319
***Monstr** pro drmr w/int'l credits avail for studio wrk or on-call status. Extremely verstl, friendly, pro gr. acous drms. Bobby, 818-584-0192
***Pro drmr**, MI grad, sks gigging cover or orig rock band. Have equip, tint, image. Inl KISS to Rush. Jason, 310-451-2509
***Pro** maj label drmr, formerly of JUNKYARD, avail for well estab rock act. Pro sit only. 310-652-8774
***Verstl** groove drmr avail for live & studio gigs. Gretsich endorser. Inl Steve Gadd, Bonham, Bozzio, Bruford, etc. Paid sits only. Paul, 818-985-3700; pager, 818-423-1800
***Xint** funky groove drmr sks fun sit that pays. Inl PFunk, GNS, UWF, all R&B, all reggae. Grt gr. ready to go. Jonathan, 310-477-4314

13. DRUMMERS WANTED

***#0** hrd hit, grooving drmr wtd to complete R&B band a la Bonham. Have lockout. 818-785-5095
***#0** tall, lng hr image w/tmspo only. Wrking Hillywd based HR band into Skid, Zombie, GNR, Garden. Have free lockout. 310-358-6982
***#1** drmr ndd. Inl Jane's, Peppers, Living Colour, motown.

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***#1** pwrhouse drmr wtd for loud, hvy rock band. Must have pro equip, pro att & lng hr image. No grunge. Enc, 714-960-3799
***A** real conscience person that plys drmr w/hyponic grooves that invade your soul. We are a band w/honest vision. Studio in N.Hillywd. 805-298-1287
***A1** classic rock drmr wtd for sngwrtr & possible band. Srs studnt OK. Music 1st, image later. Gary, 310-458-0365
***Accomplished** drmr, hrd hitg w/lnesse for orig rock prj. Xint snqs w/grt hooks. VH mts Extreme w/fem singr. Dave, 818-768-5260
***Aggrsv** drmr ndd for estab pwr pop band w/indie label credits. Inl Beatles, Big Star, Rick, 818-547-5898
***All** pro HR band sks drmr a la AC/DC, Cult, Zep. Must have solid meter, gd att, equip & exp. No junkies or grunge. Drew, 818-781-5199
***Altrmv** drmr wtd into Lush, Ride, Echo Belly, Pale Saints, Medicine. Patrick, 213-255-9220
***Altrmv** harmony band sks drmr. Must ply w/fleeing & also rock. Inl Beatles, Lemonheads, Andy, 213-938-2909
***Altrmv** hip drmr wtd by KROQ type band. Ear for altrmv & backups a plus. We have tint, grt tunes, dedictn. 213-876-7309
***Altrmv** pop rock band sks grt drmr w/image, 18-30. Band has label deal & upcoming shows. Call 213-851-1680
***Are** you lkg for a side gig? Guit & bst lkg for verstl drmr to form rock fusion band. Inl Eric Johnson, 94.7 Wave. Arman, 818-242-6391
***Asian** or ethnic drmr wtd for altrmv music. Responsible & skilled, but no pro att pls. Frank, 818-574-8501

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 •Dbli bs showman wid for Pantera, Fight, old Crue, Skids. Exp d pros only. must fit lng hr, skinny, non grunge image. 21-29. no industrial or altmrv. 818-985-1139
 •DEBBIE ROCK CONSPIRACY, a rock duo, lkg for you. If you are lkg for grt opportunity, dependbl. can ply for real. 818-505-0749
 •Dmr, lyrstc wid to complete progrsv rock trk. Vocs a plus. Inlf Rush, Kings X, Zep, Al, 818-508-9561; Dan, 714-826-8252
 •Dmr ndd by pro band. Young & deditd. Deal in progress. Inlf Zep, Crowes. 213-368-8990
 •Dmr ndd. Orig rock w/altmrv edge. Must sing bckup, creatv pros only, but no mercenaries. We have sngs,

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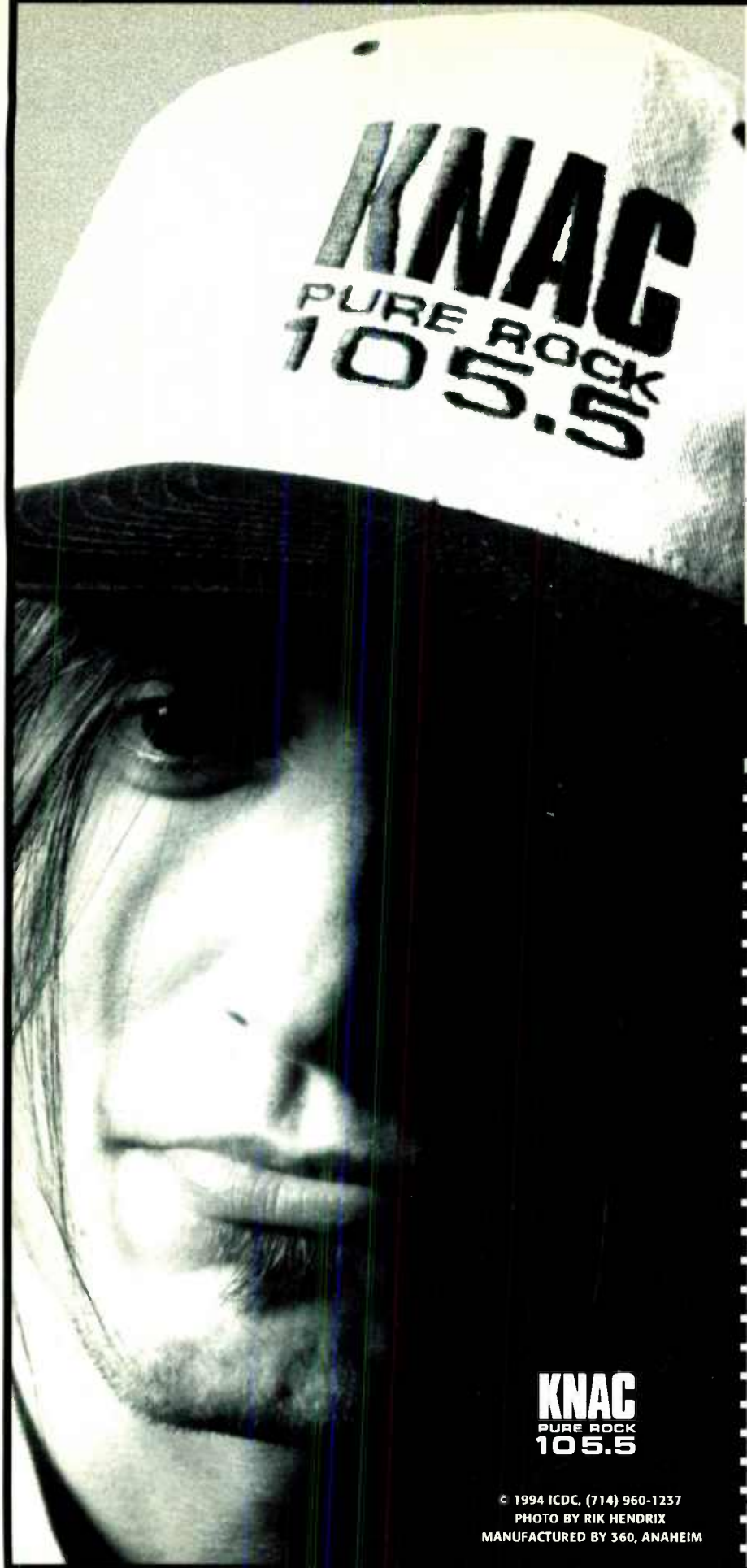


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