

# 14TH ANNUAL GUIDE TO MUSIC PUBLISHERS

Vol. XVIII, No. 22 10/24/94 to 11/6/94

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# MUSIC CONNECTION

THE WEST COAST MUSIC TRADE MAGAZINE™

## 8 Publishing Deals & How They Work

### RHINO RECORDS

#### Celebrating Their Sweet 16th

VIDEO DIRECTOR CROSSTALK:

### MARIAH BOYDSTUN

(P  
Thomas Dolby)

SONGWRITER PROFILE:

### BRAD ROBERTS

(Crash Test Dummies)



Harvard Grad Opts  
For Jazz Stardom

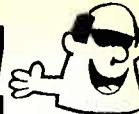
### JOSHUA REDMAN

(The Complete Interview)



Bob  
Seger  
25 Years  
Of Hits

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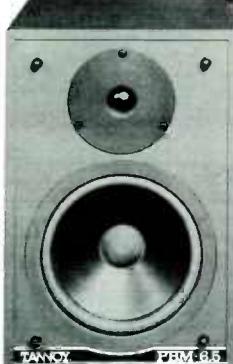
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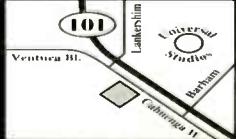
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World Radio History



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(See answer below)



**Answer:** A. Leonard Cohen, B. Carole King, C. Warren Zevon,  
D. Jimmy Buffet, E. Joshua Kadison, F. John Hiatt,  
G. Cliff Eberhardt, H. Nanci Griffith, I. Kris Kristofferson,  
J. Joan Baez, K. Jimmie Dale Gilmore, L. Jude Cole,  
M. Richard Thompson, N. David Wilcox, O. Indigo Girls,  
P. John Prine

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PUBLISHERS

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 Immura

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: Juliania "Jai" Bolden

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 Lappin, John Matsumoto, Karen Orsi, Scott Schalin, Jonathan Widran, Scott Yanow.

PHOTOGRAPHERS

N. Azzuro-Millet, Steve Cordova, Tom Farrell, Heather Harris, Toni C. Holiday, Jeff Levitt, Blake Little, Anna "Floss" Luken, Caroline Patoky, 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@mnusa.com](mailto:muscon@mnusa.com)  
24 Hour Free Classified Hotline: 213-462-3749

Member:



# FEATURES



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## BOB SEGER

Raised in Detroit, Bob Seger first hit the Top Twenty in 1969 with "Ramblin' Gamblin' Man." Since then, it's been a steady stream of hits, and twelve Seger favorites are gathered together on a new greatest hits package. Seger talks to MC about his career and future plans.

By Steven P. Wheeler



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## RHINO RECORDS

Founders Richard Foos and Harold Bronson are celebrating the sixteenth anniversary of the quintessential reissue label—Rhino Records. These two music enthusiasts trip down memory lane with MC and talk about the nuts and bolts of the reissue process.

By Michael Amicone

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Cover photo: Brad Stanley



## FEEDBACK

### Great Scott!

Dear MC:

In reference to your recent interview with dada (Vol. XVIII, #20), I would just like to state the following:

When David Bowie got his vocal tracks in one take he didn't have to do another fifteen takes.

When Jeff Beck, Terry Bozzio, Stanley Clarke, Billy Cobham, Warren Cuccurullo, Steve Ferrone, Mark King, John McLaughlin, Steve Morse, Patrick O'Hearn, Simon Phillips, Tony Thompson or Mick Ronson got good performances, we may well have tried one more take, just for the hell of it. Who knows what you might get?

I can only suppose that working with artists of this caliber has made my standards a lot different from those of Joie Calio.

I wish dada all the success they deserve, and yes, Mike Gurley is a great guitarist (maybe that's why I didn't feel the need to tell him every note to play).

Ken Scott

KoMos Productions  
North Hollywood, CA

### More Scott Praise

Dear MC:

This is a response to the interview with dada's Joie Calio and Mike Gurley (Vol. XVIII, #20). Many people who were around during the recording of the first record, remember what Joie Calio has obviously forgotten. Ken Scott helped make a record for dada and I.R.S. on the thinnest of budgets. Ken was there when scant few cared at all about the future of dada. It is my opinion, and one held by some others who were around at the time, that Ken helped dada in taking a mass of ideas and crafting them into a credible record. It was Ken who, in the face of complete opposition, lobbied endlessly for the release of "Dizz Knee Land" to radio. Shame on Ken for being right, dada is lucky to even have a record deal. Why Joie Calio finds it necessary to take this opportunity to attack someone who was nothing but good for and to him is beyond comprehension. What could Joie possibly have been thinking he would gain through this petty, arrogant and ugly remark? This kind of remark is typical of artists who become "full of themselves." In this particular instance, I'd say Joie is not just full of "himself." If during the entire course of Joie Calio's career, he can make one tenth the contribution to music

that Ken Scott already has, I'll be astonished.

Wyn Davis

Total Access Recording Studio  
Redondo Beach, CA

### Validate Me

Valient  
Inglewood, CA

"My opinion is a concern of being a validated member of the music industry. I would like to know how many organizations I have to join, how many memberships I have to pay for, how many publications I have to subscribe to in order to be considered a legitimate industry person. I'm an avid reader of your magazine, and maybe someone can tell me which organization I should belong to and which publication, in addition to MC, I should subscribe to. So then I can understand what it takes to be in the music industry."

### Indie Gratis

Steve  
North Hollywood, CA

"I just want to thank *Music Connection* for their fifth annual guide to Everything Indie. The names are right, the numbers are right, the addresses are right and now its up to me and my ability. But thank you very much, that's all I could ask for."

### Techno Talk

Christopher Curtis  
Hollywood, CA

"I'm a fairly regular reader of your magazine and I was just wondering why there are never any features on techno music or any kind of underground dance music, which is still a pretty big scene here in Los Angeles. There are also several labels like Planet Earth and Moonshine Music that are based here, but a lot of the guides in your magazine don't really apply to musicians who just create music at home and don't play live, so it seems that there are some special tips that could be offered to people that are interested in pursuing a career in dance music. Perhaps you could give it some coverage in the future."

### CORRECTION:

Due to a printing error in our last issue, a portion of the Joshua Redman feature was inadvertently omitted. We've printed that feature in its entirety beginning on page 32 of this issue. Our sincere apologies for any inconvenience.

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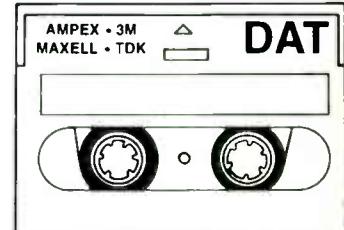
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## CALENDAR

By Trish Connery

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

### Current

The next Songwriters Guild Ask-A-Pro/Song Critique will take place on Wednesday, October 26, 7:00 p.m., at the Guild's Hollywood office. The evening's special industry guest will be Greg Knowles, President of Helion Group. Seating is limited, so reservations are required. Call 213-462-1108 for more information.

Choreographer Zonnie Bauer has a new workshop designed to help singers overcome performance and movement problems while on stage. The class, Stage Performance Workshop, takes place on Thursday, October 27, 7:00 p.m., at the Church of Scientology Celebrity Centre International, 5930 Franklin Avenue in Hollywood, will show singers how to avoid being stiff on stage, and how to increase their confidence for performance. The fee is \$20. Call 213-960-3100 to register.

Singing For A Living, now in its third year, is a one-day seminar sponsored by Los Angeles Songwriters Showcase on Saturday, November 5, 9:00 a.m.-6:00 p.m. at the Hollywood United Methodist Church (Highland and Franklin Avenue) in Hollywood. This event presents classes, panels and workshops for aspiring and professional vocalists. Guest speakers include professional studio singers, vocal contractors, agents, producers, record company A&R reps, performance coaches, managers and more. The cost of the event is \$75 in advance, \$65 for LASS and NAS members, \$85 at the door. Contact LASS for more information, 213-467-7823.

The final L.A.'s Finest for 1994 will take place in December on a date to be selected later. The showcase is a Roger Burnley-produced event and is designed to give performers of various styles access to the A&R community, while at the same time allowing industry execs an opportunity to see original talent in a concise and controlled setting. Auditions for the showcase will be held at the Singing For A Living seminar on November 5 (see above listing). Call Roger Burnley at 213-850-4404 for more info.

UCLA Extension, in conjunction with *New Media* magazine, will present a one-day workshop, "A Buyer's Guide To Multi-

Media Tools" on Saturday, November 12, 9:00 a.m.-5:00 p.m. at UCLA, 4000A Math Sciences. This class is geared for both the novice and the computer and video professional to provide guidance to plan or upgrade a multi-media studio. Leading experts from the multi-media hardware and software industries will discuss computers for multi-media; desktop video and compression, storage and capture; analog and video equipment for input and output; audio for video; graphics hardware and peripherals; and software for authoring, graphics, animation, non-linear editing and audio and music editing. The fee is \$125. Call UCLA Extension at 310-825-9064 for additional information.

### Re-Caps

Once again, Tutt & Babe Music will be offering its one-day workshop in demo production and home studio recording techniques for singers and songwriters. The workshop takes place on Monday, October 24, 7:00 p.m., and will be repeated on Tuesday, October 25, 8:00 p.m. This three hour class will include song evaluation, presenting a professional demo, getting the best possible sounding demo from your four and eight-track recorders, vocal arrangements, equipment and more. Classes will be taught by producer/songwriter and Musicians Institute guest speaker, Guy Marshall. The fee is \$45 and reservations are required. Call 310-395-4835 for additional information or to reserve your seat.

The Steven Memel Studio announces two new Vocal Performance Workshops and Showcases beginning this fall. Students can opt for a Monday or a Wednesday night class, both of which take place 7:00-10:30 p.m. Students will perform in each class, and receive personal attention on their performance in the areas of communicating their material, staging, stage presence and power, mic technique, personalizing arrangements, and also will learn techniques for dealing with stage fright, performance anxiety, and other blocks. In addition, emphasis is placed on building repertoire and preparing for auditions and gigs. The fee is \$150 per month. Call the Steven Memel Studio for starting dates at 818-789-0474. MC

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## CLOSE-UP

# TAXI



## The Independent A&R Vehicle

By Karen Orsi

Taxi, the independent A&R vehicle, is a new concept for getting your tapes shopped to industry reps. The "Rules Of The Road" booklet distributed to subscribers features the following introduction: "Welcome to Taxi. Whether you realize it or not, you are now one giant step closer to realizing your dreams than millions of other songwriters and artists out there. You have taken the initiative, and you are doing something about pursuing your career. The vast majority of musicians never will. They live in a world filled with fantasy and self deception. They really believe they are so talented, that the movers and shakers from the music industry are going to seek them out no matter where they live and sign them to multi-million dollar contracts. That couldn't be farther from the truth. The industry will not come to you. You must go to the industry."

Taxi is called Taxi because, as founder Michael Laskow puts it, it is "the independent vehicle for the music industry." The concept for the service literally came to him in a dream one night, after which he turned to his wife, woke her up and said, "Taxi. The independent vehicle for the music industry," then promptly turned over and went back to sleep.

Taxi is a service you subscribe to and download through America Online. Once you "log on," you become privy to a list of "wants" by A&R reps from record companies. However, the list of wants is anonymous—you must first send your tapes to Taxi, where they are screened and then sent to the appropriate label contact. This is how the labels keep from being bombarded, and also how Taxi stays in good graces by making sure that their members submit quality stuff. Taxi minimizes and streamlines the submission process and tracks tapes effectively to protect all parties involved from possible copyright infringement lawsuits. If your tapes are forwarded by Taxi, they are treated as solicited material by the label.

Taxi was founded in 1992 by vet-

eran engineer/producer Michael Laskow. "Taxi is an independent A&R company that specializes in finding new bands, artists and songwriters for major labels, publishers and film and TV music supervisors and instrumental music libraries," Laskow explains. "Major labels and publishers call us up directly and tell us what they're looking for. We then tell our subscribers what's being looked for, but without mentioning the company's names. The company's identity is never divulged. Therefore, they don't get bombarded with unsolicited tapes. Instead, our subscribers submit their materials to Taxi, who has its own A&R staff and prescreens all the tapes submitted for that company's listing. We then find the material that's right on the money stylistically and is of good enough quality and send those tapes directly to the A&R person who requested them."

Taxi's screeners have worked an average of seventeen years in the music industry. "The people who are screening tapes at Taxi," Laskow says, "are all heavyweight industry veterans. People like Thom Trumbo, who was VP of A&R at MCA." Also on board at Taxi are Ritch Esra, former head of A&R West Coast at Arista, and Jamie Cohen, best known as a VP of A&R for Columbia and a VP for Private Music. Seline Armbeck Beauvoir, Director of A&R at SBK, and Doug Minnick, former Creative Director at SBK, are also included among Taxi's 22 screeners.

The process allows A&R reps to receive solicited tapes from across the nation without being flooded with tapes. Taxi works with over 80 companies including A&M, Arista, Atlantic, Columbia, EMI, Epic, Geffen, MCA, Mercury, Motown, RCA, SBK and Virgin. According to Taxi, subscribers have had luck with music licensed for cable, and record company acceptance. Others report solid interest and phone calls.

For more information, call Taxi at 800-458-2111.



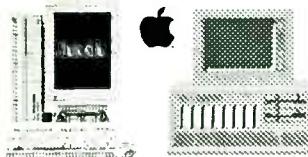
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# Alpert and Moss Return with New Almo Sounds

By Steven P. Wheeler

*Former A&M founders Herb Alpert and Jerry Moss are back in the record company trenches with a new label venture through Geffen*

**Los Angeles**—Five years after selling A&M Records to PolyGram, and a little more than a year since they officially exited the company, Herb Alpert and Jerry Moss have ended rumors about their future by announcing the formation of a new record label, Almo Sounds.

The label, which signed a North American pressing and distribution deal with Geffen Records, is expected to release their first three albums by mid-1995. The Almo Sounds label is a division of Almo Sounds, Inc. However, because Alpert and Moss are the owners of Rondor Music International, Inc., which includes the formidable music publishing companies Almo Music Corp. (ASCAP) and Irving Music, Inc. (BMI), the record company will be utilizing the Rondor offices and staff for the immediate future.

The agreement with Geffen Records is a testament to the 30-year friendship between Alpert, Moss, Geffen Chairman David Geffen and Geffen President Ed Rosenblatt. Initially, Geffen Records will supply marketing, sales, promotion, media and artist relations and creative support to Almo Sounds, which reserves the right to contract independent consultants to supplement the efforts of Geffen.

In a prepared statement, David Geffen said, "These are extremely talented people with an incredible history of success in the record business. Eddie and I have known them for many years, and we're truly excited to be working together with two of the very classiest people in the industry."

Rosenblatt, who was hired by Moss as an A&M sales manager back in 1967, says of Moss and Alpert, "They share our belief that great records are made in the studio, not at the marketing meeting. They had the ultimate boutique record company, and there's no doubt they'll continue to have great success."

Moss adds, "This is a real friendship kind of deal, with an unlimited

term. We'll be here as long as we're welcome, and we're looking forward to having some big hits together."

Howard Thompson, former A&R executive at Elektra Records, will head the East Coast A&R Department for the new label and will be assisted by Bob Bortnick. On the international side, Alan Jones has been named the Managing Director of Almo Sounds, U.K., where the company has concluded a distribution deal with Pinnacle.

In keeping with his previous title at A&M, Herb Alpert will serve in the capacity of Vice Chairman, while Jerry Moss will take the title of Chairman and President of Almo Sounds.

In explaining the origins of the new label, Moss said in a prepared statement that the two industry veterans wanted to expand their operations outside their ownership of Rondor Music. "We have a very successful publishing company, which is doing extremely well, but I like making records and I love working with musicians. The industry is in great shape and growing

## ROSEN HONOR



LINDA COHEN

Ticketmaster President/CEO Fred Rosen is pictured during ceremonies honoring him with the City of Hope National Medical Center's "Spirit of Life" Award. The ceremonies, hosted by Joe Smith, took place on September 28th during the Music & Entertainment Industry Chapter Oinner and were held at Universal CityWalk. Pictured (L-R): Warner Music Group Chairman Robert Morgado, Joe Smith, MCA Entertainment Chairman/CEO Al Teller, City of Hope President & CEO Dr. Sanford Shapero, B.B. King, Rosen, City of Hope Chairman Richard Ziman, President of the Music & Entertainment Industry Chapter/MCA Senior VP/GM of Special Markets Product Bruce Resnikoff, Chairman of the Music & Industry Chapter/MCA COO Zach Horowitz and Giant owner Irving Azoff.

bigger and bigger. It's a great time to start a new record company, which is one of the few businesses in the corporate world where an individual human being can make a difference in the lives of so many people."

In October of 1989, Alpert and Moss sold A&M to PolyGram for an estimated \$460 million, yet both men were retained to run the company until their departure last summer.

Rumors have been rippling throughout the industry over the past year about Alpert and Moss' impending return, yet it wasn't confirmed until earlier this month.

With several artists already signed to the Almo Sounds label,

speculation is that the first three album releases will be from San Francisco alternative band Angel Corpus Christi, New York rock group Rake's Progress and Los Angeles R&B singer Sherree Ford-Payne. These diverse acts seem to reflect Moss' contention that the Almo Sounds' roster will embrace a wide array of musical styles, including R&B, rock and country.

For the present time, Almo Sounds will be based at the Rondor Music offices in Los Angeles at 360 N. La Cienega Blvd., and in New York at 111 West 57th Street.

The label's Los Angeles offices can be reached at 310-289-3500, and the New York offices at 212-265-8866.

MC

## Sweet Relief Reaches Initial Fund-Raising Goal

By Carla Hay

*Fund co-founded by Victoria Williams raises \$100,000 to aid musicians with medical crises*

**Los Angeles**—The Sweet Relief Musician's Fund, which was established last year to aid musicians facing medical crises without health insurance coverage, has reached its initial goal of raising \$100,000.

Support for the fund began when the music industry rallied around L.A. singer-songwriter Victoria Williams, who was diagnosed with multiple sclerosis but had no health

insurance to pay her mounting medical bills.

A series of benefit concerts were staged in Williams' name, raising more than \$20,000. In addition, *Sweet Relief*, a benefit album featuring artists performing a selection of Williams' songs, was released to critical acclaim.

Artists who appeared on the compilation included Soul Asylum, Pearl Jam, Lou Reed, Evan Dando and Matthew Sweet.

In addition to the \$100,000 already raised for the fund, industry and public support has resulted in \$100,000 in pledges.

Jill Berliner, Sweet Relief board member and partner in the music department of the law firm Mitchell, Silberberg & Knupp, announced plans to continue the fund-raising efforts through more events.

"We're working with promoters and are very close to lining up some performances by bands willing to donate significant dollars to Sweet Relief. Now that the funds are there, our next step is to distribute them to musicians that qualify for assistance."

Williams, whose new Mammoth/Atlantic debut is entitled *Loose*, co-founded the nonprofit fund.

For more information about the Sweet Relief Musician's Fund, call 310-207-3361.

MC



# Artists Band Together for Anti-Drunk Driving Campaign

By June Casagrande

*Eddie Money, L.A. Sno and Ricky Van Shelton join forces with the Century Council for 'You Lose It' anti-drunk driving campaign*

**Los Angeles**—Rocker Eddie Money, rapper L.A. Sno of Duice and country star Ricky Van Shelton are doing something Jim Morrison and John Bonham could never do: They're setting an example for driving sober and getting the word out to young people. "If you drink and drive, you lose it."

The three artists have teamed with the Century Council, an agency that fights alcohol abuse, for a new anti-drunk driving campaign. The radio, television and theater spots, which will also be shown in sports bars and college campuses, targets young male drinkers with an innovative approach. Through rap, rock and country music themes, each public service announcement will use peer dialogue to get the message across.

"Personally," says L.A. Sno, "if I had a choice between listening to a Ph.D...he actually can't tell me more than a crackhead or an alcoholic off the street can tell me. You know, experience is one of the best teachers there is."

Sno's own experience has turned him off to alcohol and into a powerful voice against irresponsible drinking. He was in the military and studying to become a physical therapist when a drunk driver ran a red light and changed his life. He was temporarily blinded in one eye, received partial brain damage and permanent back pain. A longtime ac-

tivist for Mothers Against Drunk Driving (MADD), Sno is now using his rapper status to reach even more young people.

"When I'm talking to kids, a lot of the terms I use are graphic. I think there's too much sugarcoating on these things. The laws they have now are too lenient. The guy who hit me had been D.U.I. three times and was on a revoked license."

Eddie Money also speaks from experience. As a young teen, he watched his best friend die before his eyes at the hands of a drunk driver. The two friends were crossing the street when a speeding car tragically ended the thirteen-year-old's life.

His story illustrates the difficulty of reaching young people: Despite this experience, Money went on to become an alcohol and substance abuser.

When he got sober, Money began putting his experience to music. His song, "No Control," is a first-person account of a drug overdose. With the lesser-known song, "Big Crash," Money saw the rewards of speaking out. "I got a letter from a girl in a detox center who told me that the song saved her life. It really hit home, just to reach that one girl. The more people I can reach, the more lives I'm going to save."

For more information, call (213) 624-9898. **MC**

## GRAMMYS COME HOME

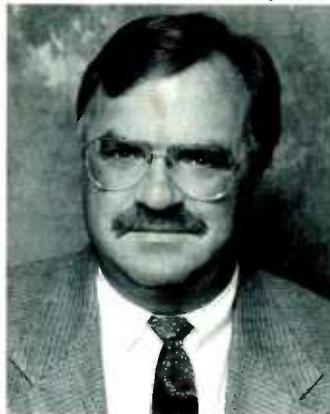


L.A. Host Committee Co-Chairman/MCA President Richard Palmas, NARAS President/CEO Michael Greene and City of Angels Mayor Richard Riordan are pictured at the recent press conference announcing the return of the Grammys to Los Angeles. The 37th Annual Grammy Awards show will take place on March 1st at the Shrine Auditorium.



## SIGNINGS & ASSIGNMENTS

By Michael Amicone



**John Murphy**

**Sony Music Distribution** has announced the appointment of **John Murphy** to the post of Senior Vice President, Sales and Distribution. Murphy, who was previously the company's Senior VP of National Accounts, a post he held since 1993, will continue to perform his duties out of the company's New York offices (212-833-8000).

MTV has announced several new appointments: **Rich Eigendorff** has been named Executive Vice President, Business Operations; **Doug Herzog** has been appointed Executive Vice President, Production and Programming; and **John Cannelli** has been appointed to the newly created post of Senior Vice President, Music Program Development. They can be reached through the network's New York offices (212-258-8000).



**Eric Levine**

Leading gold CD company **Mobile Fidelity Sound Lab** has announced the appointment of **Eric Levine** to the post of Executive Vice President/General Manager. In this newly created position, Levine will help guide the business and legal affairs of the company, working closely with company President Herbert Belkin. He can be reached at the company's Sebastopol, California headquarters (707-829-0134).

**EMI Records Group North America** has named **Briggs Ferguson** to the post of Senior Director, Strategic Marketing. Based in New York (212-492-1700), Ferguson will develop and coordinate U.S. marketing strategies and activities.

**Geffen/DGC Records** has appointed **Sue Naramore, Tracy Skelly and Gabrielle Skolnek** to the posts of Adult Alternative National Director, Regional Promotion Manager/Los Angeles and Adult Contemporary/NAC/Jazz Manager, respectively. They will perform their duties out of the label's Los Angeles offices (310-278-9010). **MC**

Leading CD company **Disc Manufacturing, Inc. (DMI)** has announced the appointment of **Tony Montgomery** to the post of Vice President of Audio Disc Sales. Montgomery, who will perform his duties out of the company's New York offices (212-599-5300), was formerly Senior Director for Dance/Single Sales for RCA Records.

**Warner Bros. Records** has named **Peter Rauh** to the post of Product Manager. Rauh moves over to the label following a stint with Gold Mountain Management, where he worked with such artists as Sonic Youth, Beastie Boys, Meat Puppets and Gigolo Aunts. He is based at the label's Burbank offices (818-846-9090).



**Melisa Wolfson**

**Priority Records** has named **Melisa Wolfson** to the post of Director of Marketing & Creative Services. Wolfson can be reached at the label's Los Angeles offices (213-467-0151).

**Rhino Entertainment** has announced an all-new Kid Rhino staff: **Torrie Dorrell** becomes the new Director of the label, **Robin Frederick** is the new Director of A&R/Production and **Robyn Davids** is the new Marketing Coordinator. They can be reached at Rhino's Los Angeles offices (310-474-4778).

**A&M Records** has appointed **Karen Walker** to the post of Designer. Walker, who is based at the label's Los Angeles offices (213-469-2411), will oversee packaging design for select upcoming releases.



**John Hagelston**

**Rhino Records** has promoted **John Hagelston** to the post of Senior Manager of Press & Editorial. Hagelston will continue his duties, including writing the monthly new release booklet, sticker copy and the occasional press release, and will perform his duties out of the label's plush Los Angeles confines (310-474-4778). **MC**



## John Broaddus

**Title:** A&R Coordinator  
**Duties:** Talent Acquisition  
**Years with company:** Two  
**Company:** Ichiban Records  
**Address:** P.O. Box 724677  
 Atlanta, GA 31139-1677  
**Phone:** 404-419-1414  
**FAX:** 404-419-1230



ICHIBAN RECORDS, INC.

**Label Focus:** "We are actually becoming less specific and more diversified. We've got a pretty big pop and alternative hit now with a group called Deadeye Dick. Last year, we had 95 South which also crossed over to pop. We also bought Sky Records last year. They are a regional indie label. Ichiban itself has an alternative label called Naked Language with the Fleshtones on the roster. We also have a new release coming from Millie Jackson which is going to go rock—almost like a Tina Turner record. So, if anything, we might even be leaning more toward the pop side of things."

**Indie Prominence:** "I think the indie labels have become prominent over the past few years because of their ability to find and sign new talent. The majors see a trend and jump on the bandwagon. Meanwhile, it's the indies who are starting that trend. I never thought, three years ago, that Nirvana would be on commercial alternative radio. Or that the bands on Epitaph would become as big as they are. Maybe now, the majors are taking notice of the music that the indies started."

**Finding Talent:** "John Abbey, the owner, is the head of A&R and he pretty much makes all of the decisions. The talent gets to us in many different ways. Everyone here in-

volved in the A&R process listens to every single thing that comes in. Some things come in unsolicited and others come in recommended by artists, people who work here or even attorneys. We're not like the majors in that we don't go out and drool over someone that we're after. We don't go out and aggressively try to find the Next Big Thing. We're a very down to earth kind of company."

**Competitiveness:** "Let's take Deadeye Dick, for example. They've had offers from almost everybody for this record. They did the record themselves. They paid for it and pressed a bunch of promo copies which were sent out to some radio stations across the country. The big commercial alternative station out here in Atlanta, 99X, picked up on the track 'New Age Girl' and within a couple of weeks it became the Number One song. Last year, a guy who worked here, brought the Deadeye Dick record to the attention of some of us at the label and it just kinda sat around. As soon as the record started hitting, he brought it back to the attention of Nina and we were able to jump on it. I think they signed with us because we were the first people there to offer them something and they felt comfortable with us in knowing that if they had a problem, they could pick up the phone and speak directly to the president of the label. They felt we were accessible. It's like a family around here, it really is. And that appeals to a lot of our bands."

"The Funk Junkies are another example. They had a record out with us about two years ago and then felt that they wanted to leave and try it

with a major label. Nina said, 'Fine, we'll let you go and check it out.' The band left and checked things out for themselves and sure enough, they came back. Now it looks like we're going to do another record with them. We never try to make people do things against their will or try to keep an unhappy situation going. People know that they can talk to us and we will listen. We also give a lot of opportunities to people when others won't."

**Unsolicited Tapes:** "We do accept unsolicited tapes. They should be sent to the same address as is listed at the beginning of this interview. If it's a rock or alternative tape, send it to my attention; if it's urban, send it to John Abbey."

**Signing Ingredients:** "The kind of music that I like is more on the harder edge side. More like Fugazi or the punk bands. So I like to see a good, tight band; a band that performs with a lot of energy. Not necessarily one that draws a big crowd, because bands that are starting out aren't going to do that. I do a lot of producing and engineering also, so a tight band is very important. I also want to know if the band can duplicate their live performance on record. After a show I like to talk with the band and find out if they're nice guys. And basically, it all boils down to whether or not they rock me. The bottom line is—do they make me move?"

**Atlanta Clubs:** "To be perfectly honest, the Atlanta club scene right now is pretty mediocre. A lot of the scene is a metal scene with hair bands. I went out recently and saw the Stanford Prison Experiment. A great.

## PLATINUM PILOTS



While in New York recently making an appearance on the *MTV Video Music Awards Show*, Atlantic recording artists Stone Temple Pilots were presented with their RIAA double platinum awards for their second album *Purple*. Shown during the presentation, backstage at the famous Radio City Music Hall, are (from left) STP manager Steve Stewart; Warner Music-U.S. President/COO Doug Morris; A\*Vision Entertainment President Stuart Hersch; STP members Robert DeLeo, Dean DeLeo & Scott Weiland; Atlantic President Danny Goldberg; Atlantic A&R Rep Tom Carolan; STP's Eric Kretz; Warner Music-U.S. Executive Vice President Mel Lewinter; Atlantic Senior VP Jason Flom; Atlantic Executive Vice President/General Manager Val Azzoli and Atlantic Vice President/Video Promotion & Media Development Linda Ferrando.



**Penelope Ann Miller**, star of the hit movies *The Shadow* and *Carlito's Way*, is shown above with Arista's West Coast A&R VP Lonn Friend. Miller is a big fan of New York-based band the Bogmen who were recently signed to Arista by Friend. Their album will be released next year.

great, great band from Los Angeles. They somehow got booked in this metal club and after the opening act, another hair-metal band, almost the entire audience left the club and never got to see a really great act. That was kinda depressing. This great band comes to town and nobody supports them. People here aren't really adventurous when it comes to seeing bands. They don't seem very serious about their music."

**Advice:** "I think it's important to meet as many industry people as possible. In this business, it really comes down to who you know. And, of course, you need to write good songs. If you write good songs and make yourself known, then somebody's gonna see you. I don't think you have to worry about producing your own CD—just a good sounding demo tape will get the job done."

## Grapevine

*Jurassic Park*, the video, broke all sales records by selling an astounding 18-21 million copies during its first day on the market.

Local L.A. band Lifter has signed with Interscope Records. The band regularly performed at Bob's Frolic Room III.

The new Publisher 411 is hot off the presses, brought to you by the same group that gave you the A&R 411. This new industry tool lists all of the major and large indie publishing companies in New York, Los Angeles, Nashville, London and Canada. Get complete addresses, telephone numbers and contacts. It costs \$50

and can be ordered by calling 213-850-8946.

Multi-platinum rock group Slaughter split with Chrysalis Records and is now seeking a label deal through

## CMC RISING



At a recent music industry convention, artists and personnel representing CMC International Records, one of the more successful indie labels, had a unique opportunity to pose for this label photo. Shown at the gathering are (kneeling in front) Warrant's Rick Steier and Jerry Dixon. Second row (L-R): CMC Director of Publicity Laura Kaufman; CMC Europe Special Assistant Sandra Hauser; Al Pitrelli (Widowmaker); Bob Kulick (Blackthorne); James Kottak (Warrant); CMC Label Manager Tom Lipsky; CEO CMC Music, Ltd. Louis Bischoff and Warrant manager Obi Steinman. Pictured in the third row are Rolf Baerle (Roba/CMC Publishing); Graham Bonnet & Jimmy Waldo (Blackthorne); Mark Russell, Joe Franco & Dee Snider (Widowmaker); Yngwie Malmsteen; Christoph Berger (Director CMC International); Dan Russo (CMC Director of Promotions) and Warrant's Erik Turner.

their managers, Budd Carr & Wil Sharpe. The band's self-produced third album, *Fear No Evil*, was scheduled for a late fall release.

**Cinderella** is looking for a new drummer. L.A. rock skinman **Anthony Focx** would fit perfectly.

The new Hole bassist is **Melissa Auf Der Maur**, replacing Kristen Pfaf who overdosed recently.

**Lethal Records** has a new address. You can reach them at P.O. Box 14868, Long Beach, CA. 90803-1414. The label contact is John Gelldbach and they do accept unsolicited material via mail.

## Chart Activity

Tom Petty's Warner Bros. debut, *Wildflowers*, his second solo effort, was produced by Petty, Rick Rubin & Mike Campbell. The album features several guests, including Ringo Starr, Carl Wilson and orchestration expert Michael Kamen. Initial single is "You Don't Know How It Feels." Petty's last solo album for a different label, was one of his strongest ever.

Pick up a copy of the new album from Little Texas called *Kick A Little* on Warner Bros. Records. It's a monster and certain to be remembered at next year's Grammys.

Look for a new record from the Beatles at the end of 1995.

November 8th is the date **A&M Records** will be releasing the long-awaited *Fields Of Gold—The Best Of Sting 1984-1994*. Package will include two new tunes—"When We

Dance" and "This Cowboy Song."

Also in November, expect the retrospective box set from **Capitol Records** honoring the **Band**. This three-CD set will feature classics plus never before released tracks with Ronnie Hawkins & the Hawks and Bob Dylan with the Hawks. Naturally, Band favorites such as "The Weight," "Tears Of Rage," "To Kingdom Come," "Rag Mama Rag," "The Night They Drove Old Dixie Down" and "Up On Cripple Creek" are all included. Set will be enclosed in a padded, brown leather-style case and will come with color booklet. Talk about the perfect gift for the holidays.

## On The Move

**Sean Carasov** has been appointed to the position of Vice President of A&R for **Atlantic Records** and will be based at the record company's Los Angeles offices. In 1989, Carasov moved into the A&R department at Jive Records where he either signed or worked with such acts as A Tribe Called Quest, Too Short and Spice I.

## Deals

**Eleven Records** has been formed as a joint venture between **Geffen Records & McGhee Entertainment**. The new label, to be headed by **Doc McGhee** is located at 9145 Sunset Blvd., Suite #100, Los Angeles, CA. 90069. Telephone number is 310-278-7300. MC



## 'STAY' AT THE BOTTOM LINE



Flying high on their hit single, "Stay (I Missed You)," from the *Reality Bites* soundtrack, singer-songwriter Lisa Loeb and her band Nine Stories are pictured at New York's Bottom Line after a recent performance. Pictured (L-R) are: Juan Patino, producer; Jeff Cohen, BMI; Joe Quigley, Nine Stories; Lisa Loeb; Tim Bright, Nine Stories; Jon Feinberg, Nine Stories.

## NAS News

As 1994 begins to wind down, the National Academy of Songwriters is still in full swing with workshops and live performance opportunities for songwriters interested in furthering their knowledge of the music industry and their careers.

Accomplished songwriter **Pete Luboff** continues his weekly "Song Evaluation Workshop" every Monday at 6:00 p.m. in the NAS conference room. This enduring workshop is a chance to not only look for collaborators, but to also receive feedback on your completed songs or

your works in progress. Call the NAS offices at 213-463-7178 for further information.

The next NAS "Open Mic" will take place on Tuesday, October 25th, at Highland Grounds in Hollywood. This is a golden opportunity to land yourself a spot on NAS' renown "Acoustic Underground" Showcase and a great opportunity to meet other songwriters and to get further involved with L.A.'s songwriting community. Sign-ups for this show begin at 7:00 p.m., with performances to begin at 7:30 p.m. Call the NAS offices at 213-463-7178 for further information.

"Songs For Social Change" will meet on Wednesday, October 26th, at 7:00 p.m. This workshop is run by NAS member **Carl Gunther**. You can call Gunther at 310-657-9296 for further information.

Platinum songwriter **Harriet Schock**'s "Songwriting Critique Workshop" continues on the second and fourth Thursdays of the month. The next workshop is scheduled for Thursday, October 27th, at 7:00 p.m., in which Schock will professionally critique your song and give you hands-on exercises to help improve your craft. Call the NAS offices at 213-463-7178 for further information.

The next "Saturday Song Pitch" will take place on Saturday, October 29th. This weekly event gives songwriters a chance to pitch a song to industry professionals in-person in the NAS conference room. The 29th session will be with Miles Ahead's **Miles Grayson**, who is looking for R&B, hip-hop and ballads with "unpredictable titles and lyrics for the urban contemporary market." Interested parties will need to bring a cassette or CD of one song and a typed copy of the lyric. Call the NAS

offices at 213-463-7178 for further information.

Another "K.A. Parker Workshop" is scheduled to begin on Sunday, October 30th, and will continue every Sunday until November 20th. The topic of this course is "The Business Of Songwriting." Call 818-377-9730 for further information.

Veteran industry guru **Barry Kolsky** continues his "Mentor Program" at the NAS offices every Wednesday between 12:00 and 5:00 p.m., in which Kolsky will provide individual instruction to help gifted songwriters get their tunes connected with publishers, managers, and A&R reps. Contact the NAS offices at 213-463-7178 to set up an appointment.

## Bug Music News

Bug Music's extensive catalog captured the eyes and ears of legendary rocker **Eric Clapton**, who has covered four Bug songs (Willie Dixon's "Groanin' The Blues," "I'm Your Hoochie Coochie Man" and "3rd Degree," as well as **Muddy Waters'** "Stand Around Cryin'") on his latest blues collection, *From The Cradle*.

Bug also announced the following signings: **Mark Huff**, **Frank Christian**, **Bob Jones**, **Susan Graham White**, **Ty Tyler** and **Wildcat Recording Corporation**. Bug Music can be contacted at 213-466-4352.

## Centium News

**Centium Entertainment** continues its rapid growth process by announcing that it will be opening another regional office in Toronto, in an effort to find and sign writers and artists in the Canadian territories.

## W/C PROMOTION



Lisa Lake/Courtesy

Warner/Chappell Music announced the promotion of Brad Rosenberger to Vice President, Director, Film/Television. Since arriving at Warner/Chappell in 1990, Rosenberger has had success getting the publishing giant's songs on such multi-platinum soundtracks as *The Bodyguard*, *The Crow* and *Sleepless In Seattle*.

The Toronto office will open its doors on November 1st and will be located at 1 Yonge Street, Suite 1510, Toronto, M5E 1E5 Canada. Interested parties should write to Gee Choy at the above address.

Centium has also announced a worldwide deal with **Mable John's Otis Music Company**. John, the sister of the legendary Little Willie John—who has been forever memorialized by Robbie Robertson in his hit "Somewhere Down The Crazy River"—was the first female artist signed to Motown Records, and she continues to write songs in the gospel genre. The Otis Music catalog

## MARKELL'S METHOD



PolyGram Music Publishing's **Dan Markell**, who works as the company's Creative Manager, Film/Television, was able to get his own song, "Don't Let Yourself Grow Tired," into the current Charlie Sheen action film *Terminal Velocity*. The song, which Markell also performed, is his first to be selected for a film.

## EMI APPOINTMENT



**David Ellner** has been named Vice-President of Finance, North America for EMI Music Publishing. Prior to this appointment, Ellner worked as VP of Finance and Operations for PolyGram Video.



**Songwriters Rick Nowels and Ellen Shipley recently got together with Elektra recording artist Anita Baker to celebrate the Top Ten success of the Nowels/Shipley hit "Body And Soul," which is the first single off Baker's current album, *Rhythm Of Love*, which debuted at Number One on the R&B Album Chart. Pictured (L-R) are: Rick Nowels, Anita Baker, and Ellen Shipley.**

includes approximately 2,000 songs, and is another step in Centium's aggressive acquisition program.

Centium has also inked a co-publishing deal agreement with songwriter/producer/arranger Michael Binikos. Centium Entertainment can be reached at 310-854-4966.

Finally, **Stephanie Perom** has left her post as Administration Manager at Centium to pursue her own activities as music publisher and artist manager. However, Perom's **Shayna Music** has signed a worldwide administration agreement with Centium. Interested parties should note that Shayna Music is seeking pop, dance, R&B and adult contemporary material. Shayna Music, 2461 Santa Monica Blvd., Suite C331, Santa Monica, CA. 90404.

## Songwriter Signings

**EMI Music Publishing** has signed a worldwide agreement with Matador/Atlantic Records' band **Bettie Serveert**. The deal includes the band's critically acclaimed U.S. debut *Palomine*, as well as their forthcoming follow-up due out next year.

## Songwriter Activities

Congratulations to **BMG Music Publishing** songwriter **Hugh Prestwood**, who recently earned an Emmy Award for "Outstanding Individual Achievement in Music and Lyrics" for his hit, "The Song Remembers When," which was initially a smash for country star **Trisha Yearwood**.

"An American Hymn," written by local songwriters **Molly-Ann Leikin** and **Lee Holdridge**, was chosen by teenage ice skater **Michelle Kwan** as the music for her skating program at this summer's Goodwill Games, in which Kwan won the Silver Medal.

## Industry Grapevine

Nashville-based publisher **Bluewater Music** recently announced the promotion of **Pat McMurry** to the position of Vice-President, Creative Services. Formerly the company's Creative Manager, McMurry will continue to be responsible for developing new talent and creating new markets for the company's established songwriters and artists, including **Jim Lauderdale, Al Anderson, Kim Richey, Sandy Knox, Chris Knight and David Lynn Jones**. You can contact Bluewater Music at 615-383-2425. MC

## BMI PROMOTION



**Michael McLaughlin** has been promoted to the post of Manager of International Documentation at BMI. Prior to joining the performing rights organization in 1993, McLaughlin worked with the Shearson Lehman Brothers stock brokerage firm.

# BRAD ROBERTS

**Crash Test Dummies singer-songwriter Brad Roberts is basking in glow of platinum success**



**A**s the architect and focal point of the Canadian band Crash Test Dummies, 30-year-old Brad Roberts has led this obscure quintet into America's mainstream with the multi-platinum *God Shuffled His Feet*.

A phenomenal feat when one takes into consideration that this was one group that never imagined such numbers when Roberts and company started out as a bar band in Winnipeg. "I was going to college working on a degree in English Literature and Philosophy," explains Roberts. "I put together Crash Test Dummies as a thing that we did on the weekends, which involved drinking beer and playing cover songs in a little cafe that was open until four in the morning."

While there was no money involved, the band gained some local fans with their bizarre blend of Alice Cooper hits performed acoustically, along with Irish传统和television theme songs.

In fact, the band never performed originals. It wasn't until Roberts decided to look for gigs outside the Winnipeg area that a twist of fate changed the course of the band's destiny.

"When I graduated from college, I made a demo tape of some original material that I had written," says the man with the identifiable baritone. "I demoed the songs for a couple of reasons; partly for my own pleasure and partly because I wanted to do a few gigs outside of our home base. So I sent that demo tape to promoters, and the tape started getting circulated around the Canadian music business, and suddenly we started getting record deal offers. It sounds a little coy to say I wasn't after a record deal when it happened, but it's true."

Much like the bidding war that broke out of nowhere, Crash Test Dummies has now crossed over from its alternative beginnings to the mainstream. Yet Roberts admits that he is just as surprised as anybody else when it comes to the band's success.

"First of all, I thought my singing voice would be a hindrance or a barrier. The only reason I sang the songs was that I wrote them, but I didn't really have any commercial aspirations anyway. When we started making records, I was so completely naive about how things worked that I didn't even think more than one week in front of me."

With regard to his songwriting, Roberts says that he didn't really feel any more pressure after signing his record deal with Arista Records and a publishing deal with PolyGram Music.

"Songwriting didn't change for me when I got signed," relates Roberts, before laughing and adding, "because I was still the same anal-retentive, uptight guy, I had always been. Even when I was writing songs for pleasure in the beginning, it was still a structured activity that involved me applying my rational mind to the task at hand."

With the phenomenal success of the hit single "Mmm Mmm Mmm Mmm" came many misinterpretations, something that Roberts admits that he has contributed to during the band's current tour.

"There's many stories about the chorus of that song, and some of them I've fabricated for the sake of attempting to get a few laughs during the course of our live shows. Like all of my songs, 'Mmm Mmm Mmm Mmm' began as a melody. When I wrote the lyrics, I originally intended for there to be some kind of lyric in the chorus, but I came to the conclusion that in the case of this particular song, something else worked better than singing some actual words. I felt that the verses pretty much did the job on their own, and to try and repeat some theme in the chorus, that tied all the verses together just didn't seem to work."

As for his other compositions, Roberts points out that songwriting for him is more of a chore than an inspirational luxury. "My method basically involves writing the melody first, where I hum a melody line from beginning to end, with a chord-progression flowing underneath, without even knowing what the lyrics are going to be."

Roberts goes on to say, "The reason I do it that way is that if I write a lyric first, you end up getting saddled into writing a melody that might not be as intrinsically powerful as it would be without having those restrictions. I like to write lyrics later on. I have a diary that I write notes in, and it basically comes down to writing a bunch of garbage and doing a bunch of editing. I do many, many drafts before a lyric is finally finished. It never pours out. God knows, I wish that it would, but songs just don't pour straight out of me."

*Brad Roberts can be contacted through PolyGram Music Publishing at 213-856-2776.* MC



**SKIP SAYLOR RECORDING:** Imago artist John Waite, mixing his upcoming opus with producer/engineer Mike Shipley and assistant engineer Eric Flickinger...Capitol act Duran Duran, mixing tracks for their upcoming *Thank You* album, with Ken Kessie manning the boards, assisted by Eric Flickinger...Baseball/baseball and now fledgling recording artist, Deion Sanders, working on the single "I'm Comin'" for Death Row/Interscope Records, with DJ Quik overseeing the sessions and Chris Puram supplying the sonic expertise...MCA recording artist Gat, mixing the single "Feelin' Blue," with Crazy Toons producing the sessions and Chris Puram behind the boards, assisted by Daemon Garro...Hiram Records act 4-Bidden, working on several tracks with producer H.O.P., engineer Warren Wood and assistant Eric Flickinger.

**NRG RECORDING SERVICES:** Atlantic recording act Hootie and the Blowfish, finishing tracks for their new album, *Cracked Rear View*. CSN's David Crosby contributed background vocals to "Hold My Hand," the first single culled from the album.

**GROUND CONTROL STUDIOS:** This Burbank facility hosted the start

## MUFF SESSION



Warner Bros. artists the Muffs are pictured at NRG Recording Services during recent sessions. Producing the sessions was Green Day producer Rob Cavallo. Pictured (L-R): drum tech Mike Fasano (shown holding a copy of MC, probably hoping that this shameless display of self-promotion would compel us to run the pix; he was right!), bassist Ronnie Barnett, drummer Roy McDonald, guitar tech Andrew Buscher, singer/guitarist Kim Shattuck, producer Rob Cavallo, engineer Jerry Finn and (bottom) NRG Assistant Engineer John Ewing, Jr.

of audio post-production for Arch Stariton Pictures' *Brute Force*, Over Seas Film Group's *Fist Of The North Star*, Prizm's *Decoy* and K.M. Pro-

ductions' *Kissing Maranda*. Ground Control has also recently finished post-production chores on Miramax's *Children Of The Corn III* and God's

Army and New Line Cinema's *Nature Of The Beast* and *Father And Scout*.

**STONES SHOW:** VH-1 will present the premiere of *Conversations With The Rolling Stones* on October 27th at 10:00 p.m. This 30-minute special, which features the Stones in separate interviews, discussing their youth, success and the departure of original bassist Bill Wyman, was produced by Maysles Films, Inc. and Albert Maysles, who, along with brother David and co-director Charlotte Zwerin, produced and directed *Gimme Shelter*, the infamous concert film depicting the Stones' 1969 tour and the ill-fated Altamont concert.

**WARNER REPRISE VIDEO:** Warner Reprise Video has announced the release of two new titles: *Kick A Little* and *Toward The Within*. *Kick A Little* contains all of Little Texas' hit videos laced with exclusive interviews with the Nashville group, and *Toward The Within* profiles 4AD/Warner Bros. act Dead Can Dance and contains a private performance recorded at the Mayfair Theatre in Santa Monica. *Kick A Little* is currently available, and *Toward The Within* is scheduled for a late October release.

MC

## STEEL SESSION



David Hinds of Steel Pulse and actor Wesley Snipes are pictured at Precision Mastering in Hollywood. Snipes dropped by the facility where Hinds was putting the finishing touches on the band's new album, *Vex*.

## SWEET SESSION



Owner David J. Longueau and former Stryper singer/songwriter Michael Sweet are pictured during recent sessions at Public Recording.

# Award Winning 380S From Fostex

Combining Dolby S NR with high speed tape operation, a 12 input/8 channel mixer with in-line monitoring, stereo XLR mic inputs and sweep EQ in the midrange--and it's no wonder that the Fostex 380S cassette multitracker has earned the coveted Editors' Choice Award of 1994 by *EM Magazine*.

There are two locate points, return to zero, plus another pair of memory points. By combining both sets of memory markers, you can establish pre and post roll conditions along with auto punch-in/out. Use the Auto Play and Repeat functions when you're rehearsing your punch, and view all status functions on a large, comprehensive fluorescent display.

If you work with MIDI, you'll really like the dedicated Sync In/Out terminals for sequencer lockup and the flexibility of the 380's integrated mixer. Featuring three band EQ with sweepable mids, two auxiliary sends, in-line monitoring and a logical, intuitive layout, you'll work faster and better than you ever thought possible. In particular, acoustic recordings are sensational with Dolby S NR, high speed operation, XLR mic inputs and sweep EQ in the midrange. The sound quality is damn near digital!

For further information on the 380S and other Fostex recording solutions, contact Fostex, 15431 Blackburn Avenue, Norwalk, CA 90650 • (310) 921-1112.

**FOSTEX**



## MICHAEL BOYDSTUN

**This acclaimed director (Thomas Dolby, Pantera) has been at the forefront of computer animation**

By Carla Hay

**W**hen people think of the latest technology in the visual arts—particularly the booming computer animation field—they're more likely to think of recent examples in the movies and television commercials than music videos.

Michael Boydston, however, is part of a small but influential number of video directors that is going beyond the status quo and changing the way people think about music videos by working almost exclusively with computer animation. In Boydston's videos, the artist isn't necessarily the "star" because the artist often doesn't even appear in the videos. Instead, the artist's music serves as a complement to the myriad of computer graphics and state-of-the-art animation.

"Each project I've worked on has been cool and different," says the 37-year-old director. "I've been known mainly for dealing with new age or synthesizer instrumental music, so when the Pantera video came along, that was really a change of pace for me and the band."

That video is for "Planet Caravan," which may be familiar to regular viewers of MTV's "Headbangers Ball." A cover of the classic Black Sabbath song, Pantera's "Planet Caravan" features a slower tempo and a low-key acoustic treatment than the band's trademark abrasive and testosterone-driven metal sound. The band doesn't appear in the video (except for a brief still photo shot in the beginning and the end), and the video's 3-D visual images are a continual eruption of nature and interplanetary space, ranging from trees sprouting rapidly from scattered origins to multi-colored explosions throughout the universe.

"Working on the video was a little scary at first," Boydston admits. "I knew this video was going to be seen by a totally different audience and, in the beginning, the band and I were struggling with how this video was going to be presented. There was the constant question of whether something or some idea would ruin the integrity of the video. But somewhere along the way, our ideas just clicked."

"Dimebag" Darrell is the most visual person in the band. He has a natural sense of making videos, about what looks good and the timing you need. A lot of the ideas in the 'Planet Caravan' video were his. I'm also lucky to have incredible animators who do the actual graphics and special effects."

Another recent project that Boydston said he's proud of is his collaboration with Thomas Dolby on the long-form home video *The Gate To The Mind's Eye*, the third in a series of computer animation-driven music videos that began with *The Mind's Eye* (featuring the music of James Reynolds) and continued with *Beyond The Mind's Eye* (featuring the music of Jan Hammer). The *Mind's Eye* video series, which has already garnered multi-platinum sales (in excess of 300,000 each), feature a mind-boggling array of special effects and imagery set in a cyberspace netherworld.

"Thomas Dolby was a dream to work with because he's very savvy in knowing how music works with pictures," Boydston enthuses. "Some artists come into making music videos with the attitude, 'Don't mess with my song,' but he would work with my suggestions, take my rough cuts and come up with something creative. He has no oversized ego and he's super-talented."

Interestingly enough, even though Boydston works with some of the most technical aspects in visual media, he didn't take the formal training route—going to film school first, which is favored by many of today's video directors.

"I used to be a bass player in a band," he explains. "Years ago, we'd sit around sometimes when we were bored, we'd crank *Dark Side Of The Moon* and put on these amateur light shows along with the music. Keep in mind this was way before MTV existed. After a few years of touring in bands, I realized that I liked putting music and pictures together better than playing music."

After leaving his life as a touring musician behind, Boydston had various stints at TV stations in different parts of the country before finding himself behind the camera in the mid-Eighties at a fledgling music video program in Seattle. When the show went off the air, some of the staffers went on to form Miramar Productions, the current home of Boydston's video projects.

"I guess you could say I did almost everything behind the scenes at one time or another—camera person, editor, director, producer. It's funny, but before I joined Miramar four years ago, I got accepted into film school. I had a choice of either going to film school or taking this job. Ironically, I know someone who graduated from the same school I was thinking of going to and he called me up recently looking for a job."

*He can be reached through Miramar Productions at 206-284-4700.* MC



**dbx 286 Microphone Processor**

A new tool I have been wanting and waiting for someone to make is the dbx 286 Microphone Processor. Kinda a "Swiss army knife" for the studio, the 286 has a mic pre-amp, compressor, de-esser, spectral enhancer and expander/gate all organized in a one-space rack mount unit. This eliminates the need to tie up several pieces of equipment to accomplish only one task. You are also spared patching and adjusting all these separate pieces into a workable and optimized sounding system.

To begin, the 286 has a mic pre-amp that has an input gain control, phantom mic powering and an 80Hz. high-pass filter that helps to reduce room rumble or air-conditioner noise. dbx has thought to include an insert jack after the mic pre so that you can insert an external processor (like maybe your favorite equalizer) before the rest of the 286's processing. Also plugging into the 286 at this insert point lets you use the rest of the 286 for processing an already

recorded track or line level signal just like any other limiter or gate unit. Next in the processing chain is an Overeasy® compressor that is simple to adjust with the aid of a gain reduction LED display. The following de-esser section removes unwanted high frequency sibilance common to close-miked vocals and cymbals while the HF (high frequency) detail control on the subsequent enhancer section lets you add sparkle and crispness. The enhancer's SLF (low frequency) control affects low frequencies which is useful in recording a bass instrument. The final section in the processing chain is the expander/gate. This section has a threshold control for setting the level at which expansion or gating begins and an expansion ratio control that adjusts this circuit from either a hard gate action or a less severe downward expander. Finally, the dbx 286 will work with either balanced XLR mic or 1/4 inch TRS (tip-ring-sleeve) phone jacks.

For more about it, contact: dbx Corporation at 8760 S. Sandy Parkway, Sandy, UT 84070.



**Yamaha's Acoustic/Electric Jazz Guitar**

All of my guitar player friends are already lustful after the new Yamaha AEXI 500 jazz guitar because this guitar embodies many of the desired traits of famous Gibson instruments such as the ES 175, 125 and L5. The craftsmanship, excellent quality control and modern features belie the suggested retail price of \$1,799 making the AEX a obvious alternative choice over other so-called "classic" jazz guitars.

The AEXI 500 is a traditional jazz guitar in design, execution and manufacture. It is fashioned as a single cutaway

with a slightly smaller hollow body that is easy to hold and play right up to the highest fret. The maple neck is traditionally wide and flat with a short, 20 fret scale. The tuning machines work smoothly without binding and the intonation seemed perfect. All hardware is gold colored with matching tone and volume controls. The top of the body is laminated sycamore...the one I tried has a zebra striped figured top. Finishes offered are: Antique Stain, Faded Burst or Natural.

An important modern asset to this guitar are the pickups and electronics that come with it. The AEX has both a floating, Howard Roberts style mini-humbucker that is attached to the neck to allow the guitar top to vibrate freely and a piezo-electric pickup mounted in a bone and ebony bridge. Separate controls for the pickups consist of a three-band equalizer with a variable mid-range and a tone control for the humbucker. The equalizer shapes the tone from the piezo while a mix control permits blending of both pickups together. There is also a three-way conventional pickup switch. The entire electronics package, which is said to make the guitar feedback resistant, is powered by a single nine-volt battery encased in a clever and easy-to-change compartment. A smart, "low battery" warning LED is also provided.

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



**Stereo Volume Pedal from Rolls**

The RFX402 Stereo Volume Pedal requires no power supply or batteries to run and is especially suited for both keyboard players and guitar players. The stereo volume channels may be used separately since the unit also features CV (control voltage) outputs for multi-keyboard setups. Made in the U.S.A., the unit is available from Rolls Corporation at 4711 Holladay Blvd., Salt Lake City, Utah 84117. Call them at 801-272-9711 or FAX 801-272-9534.



Judith Owen

It was at "a horrible venue," London's Chelsea Harbor, where London-born Judith Owen met Derek Smalls, the mustachioed Spinal Tap bassist. She threw him a tape. He listened to it over and over during the 6,000 miles home and called her from the airport. She flew to L.A. at his invitation, married his bandmate Harry Shearer—who she describes as a cross between Donald Fagan and Groucho Marx—and began to manage the colorful parody group. With her pedigree intact, Owen is now re-establishing her solo career with a beautifully melodic tape that should be welcome wherever people like the style and voice of Tori Amos but are bothered by her lyrical content. Owen isn't signed yet. It will be but a matter of time—moments probably—before some-

one gets smart. If that's you, call **Harriet Sternberg Management** at 818-906-9600 to experience this wonderful new artist.

**Chet Zar** from Los Angeles' own Is, isn't here right now. He's been in Seattle working on the forthcoming **Warner Bros.** movie **Katie** where, putting his trade as a special effects expert to use, Zar is responsible for the make-up effects on the film's simian co-star. He has sculpted, painted the face, hands and feet of the gorilla and, as a puppeteer, helps to operate the creature's facial movements. He has also recently completed work on the **MGM/UA** movie, **Tank Girl**, where he worked alongside Ice-T and, as head of special effects, created armor and helmets for the mutant kangaroo-type creatures. Look for both films early in 1995 or hire Zar yourself by calling 310-214-6846.

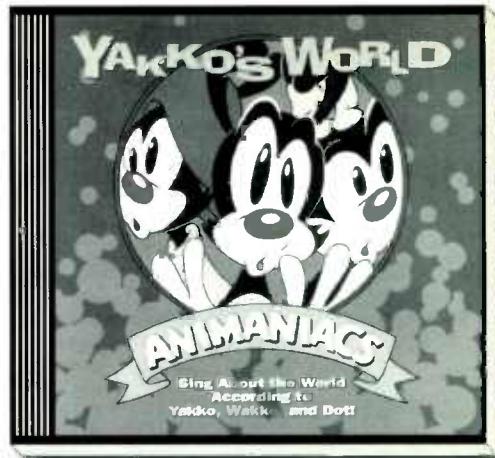
**A&M Records** has released **Andrew Lloyd Webber's Sunset Boulevard—The American Premiere Recording** featuring the original U.S. cast of the musical including **Glenn Close** as faded movie legend Norma Desmond. The recording, produced by Andrew Lloyd Webber and **Nigel Wright**, comes with a 44-page collector-quality booklet with the complete libretto, detailed stage directions and color photos from both the stage production and studio recording. "I think that the most important thing going into the recording ses-

sion was that I wanted to get this album as close to performance level as possible," said Close. "I was very happy when I was told that we were recording to a live orchestra and not a tape, because then you have the spontaneity of a live performance." **Sunset Boulevard** premiered in London on July 12, 1993. The American version bowed December 9, 1993 at the specially reconstructed **Shubert Theatre**, just a mile from the mansion depicted in the original film.

**Gary Toberty** is fulfilling a lifetime dream by returning to Lake Havasu City where he is producing a new film called **Havasu Heat**. Toberty is not only the driving force behind this action/adventure film, but also stars as Jack Branson, a former LAPD detective investigating the murder of a longtime friend. The title cut is by the multi-talented **Alexandra Seelye**, a Los Angeles-based singer, songwriter, model and actress who does many a coffeehouse gig. Seelye sounds like a cross between Stevie Nicks and Janis Ian but looks like a young, blonde Sophia Loren. If you can believe your eyes and ears, call 213-467-9651.

**And So Much More** is the new **Angel** recording from **Linda Eder**, a talented singer who doesn't mind being compared to Judy Garland and Barbra Streisand. Hers is a warm and expressive voice, well-supported here on her second solo album by lush, timeless orchestral arrangements. Eder was also heard on **Romantic Highlights From Jekyll & Hyde** and **The Scarlet Pimpernel**, two pre-cast recordings from the **Frank Wildhorn** shows in which Eder appeared. Best here is the title cut but also of note is "Someone," a duet with Michael Feinstein. Pick up **And So Much More** wherever you buy cabaret or contact Eder through W3 Public Relations, 213-852-1043.

**Kid Rhino** has the second **Animaniacs** collection, **Yakko's World**, which every fan of the Steven Spielberg production will want to have.



Though the scripts of **Animaniacs** animated series aren't supposed to make much sense, there is always an underlying intelligence to them. This manner is carried over to the lyrics sung by **Warner Bros.**' Yakko and Wakko (Jess Harnell and Rob Paulsen) and the Warner sister Dot (Tress MacNeille). School teachers should check out "Yakko's America," a recitation of all 50 states and their capitals set to "Turkey In The Straw," or "Yakko's World," a like musical interpretation of the nations of the world. Want to teach the kids about the United Nations? What causes earthquakes or rain? It's all here, thanks to Spielberg's talented crew. Since its debut in September, 1993, **The Animaniacs** has been the Number One animated kid's strip in America. Wherever childrens' music is sold.

**Jabberjaw: Good To The Last Drop** is the new compilation **Mammoth Records** recently released to pay tribute to the world's premier live rock coffeehouse. On the disc are

ANDREW LLOYD WEBBER'S NEW MUSICAL

10086+

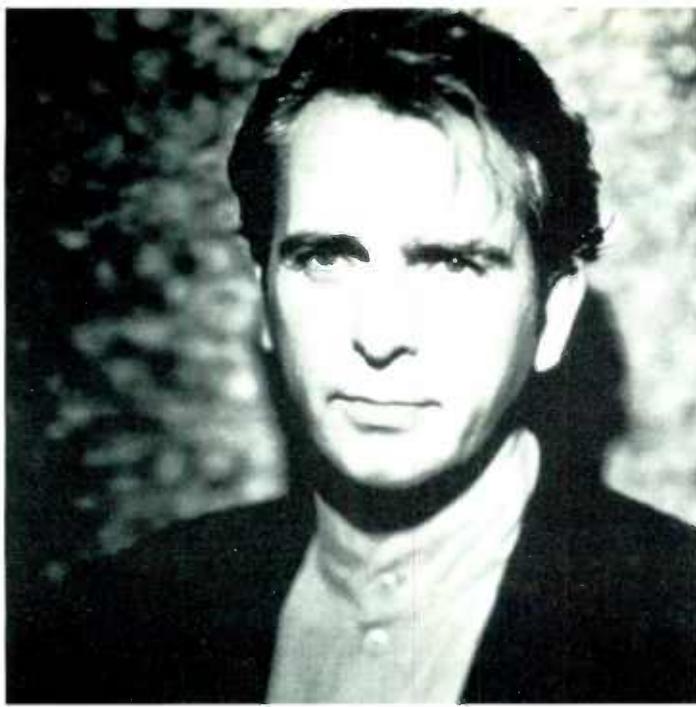
SUNSET BLVD

GLENN CLOSE

AMERICAN PREMIERE RECORDING



Linda Eder



Peter Gabriel

seventeen previously unreleased tracks by Hole, Beck, Teenage FanClub, Helmet, Surgery and other alternative favorites who began their careers at the hot spot. Benefits from CD sales will go to help the club move from its downtown location at Crenshaw and Pico Boulevards to bigger digs in a safer neighborhood. Jabberjaw opened its alleyway entrance in 1989, and was, according to 24-year-old co-owner Gary Dent, the place where Kurt Cobain met Courtney Love in 1991. Jabberjaw is located at 3711 W. Pico Blvd., Los Angeles. Call 213-

732-3463 for more info

If you missed last month's debut of the Disney Channel's special, *Peter Gabriel's Secret World*, be sure to catch it in reruns. The exclusive special features an up-close look at Gabriel's recent concert tour, featuring some of his greatest hits and songs from his most recent album, *US*. Though the special does not give the viewer a feeling of being there, it is, nevertheless, a beautifully filmed representation of Gabriel's marriage of art and rock music. Songs include "Steam," "Sledgehammer" and "In Your Eyes."

Check your guide  
for show times.

Be sure to check out *Dressing Room Divas* at the Actors Circle Theatre in Hollywood. The show has impersonations of Elizabeth Taylor, Joan Collins, Meryl Streep and Bette Midler as the four leading ladies locked in a dressing room together, held hostage by a handsome but deranged gunman. Of particular interest is **Franny McCartney** as Midler. Her portrayal is dead-on which is no surprise since McCartney was once one of Midler's infamous Harlettes. For tickets and info, call 213-882-6805.

Paul McCart-

**ney** recently returned his razor, shaving cream and other **Gillette** products to the company's headquarters in Boston to protest its practice of testing products on animals. In a letter to company chief executive **Alfred Zeien**, McCartney wrote, "As a friend of animals, I am not only unsatisfied, but outraged. Please send me a refund as advertised on your products, which I intend to donate to **People For The Ethical Treatment of Animals**." The letter was released publicly by PETA.

Line dancing and country dancing are the focus of **Wildhorse Saloon**, a series just launched on the **Nashville Network**. A 30-minute offering, hosted by veteran **Katie Haas**, aims to try dance nationwide. **Kevin Hale**, TNN's and General Manager, says **Saloon** will continue showcasing some of the best in the country. "Our dance fix at 2 p.m."

**Ted Nugent** is not just shooting off his mouth when he says he's ready to become the Rush Limbaugh of the hunting world. "Next year, I'll have a radio show on 300 stations projecting knowledge and caring about wildlife and telling the truth about hunting—just watch me," said the 45-year-old rocker and hunting advocate. Nugent went on to say he was tired of hunters "falling into the abyss of self-denial."



Katie Haas

The Paxton Recreation Center in the San Fernando Valley neighborhood, where **Ritchie Valens** was born, is to be renamed in his honor, according to a Los Angeles city commission. Valens was born Richard Valenzuela in Pacoima before gaining fame with such hits as "La Bamba." He died at the age of seventeen in a 1959 plane crash that also claimed the lives of **Buddy Holly** and **J.P. "Big Bopper" Richardson**.

Varese Sarabande has the soundtrack for the latest Hollywood Pictures release, *Terminal Velocity*. The film stars Charlie Sheen as a skydiving instructor who falls into a world of intrigue while investigating the death of a student (**Nastassja Kinski**). **Rosie Flores**' cut "Dent In My Heart" is the one that makes this soundtrack worth having. **MC**



Franny McCartney



**Charlie Sheen and Nastassja Kinski flying high in *Terminal Velocity***



## LOCAL NOTES

—MICHAEL AMICONE

**AGGRESSIVE COMMENTS:** Prioritity artists Engines Of Aggression, currently promoting their new album, *Inhuman Nature*, have compiled a list of the Top Thirteen people "whose lack of good human nature and tolerance has made the world a scarier place to live." Heading the list is Puck of MTV's *Real World*, who is described as being "completely self-centered every waking moment of his life." Rounding out the list are portly conservative Rush Limbaugh ("the difference between Rush Limbaugh and the Hindenburg is one is a fat, gaseous, Nazi airbag and the other is a dirigible"), Erik and Lyle Menendez ("for introducing the shotgun as a tool for family counseling"), Howard Stern ("he preys on the fears, prejudices and misconceptions of society"), Whitney Houston ("the amount of times radio played 'I Will Always Love You' was about as inhuman as you can get"), Governor Pete Wilson ("the only thing that messed up Los Angeles worse than the Northridge earthquake") and Engines Of Aggression ("for resorting to using celebrity lists to promote an album").



RON WEINER

**COUNTRY STARS:** Reba McEntire and fellow country superstar Vince Gill, who garnered three awards during the Country Music Association's 28th Annual Awards show, including Entertainer of the Year, recently stopped by Country Star, a House Of Blues for the country sect which the two co-founded with Wynonna and TV personalities Lorianne Crook and Charlie Chase. The restaurant, located on Universal's CityWalk, is the flagship venue for the projected chain of country-themed restaurants (the next one is slated to open in Las Vegas). Shown: Reba McEntire dons her Country Star leather, and Gill is fed a "Vince Gill's Favorite Cheeseburger" by *Mike & Maty* co-star Maty Monfort.



**CLOSER TO CALE:** Virgin staffers and bandmates gather round veteran singer-songwriter J.J. Cale following the reclusive artist's recent LunaPark gig, during which Cale treated the crowd to selections from his current album, *Closer To You*, and favorites from his rich catalog. Shown (L-R): Virgin VP of Sales Joyce Castignola, Point Blank Records VP of A&R John Wooler, Cale, band member Christine Lakeland, manager Mike Kappus, band member Jim Karstein and Virgin Product Manager Margi Cheske.



**RHYMES WITH GRIGOROV:** Composer and keyboardist Mario Grigorov recently performed at the Warner Bros./Reprise headquarters in Burbank. Pictured with the Bulgarian-born and Vienna-raised Grigorov, whose new album is entitled *Rhymes With Orange*, are various label execs.



**SNIDER SHOW:** Fledgling Margaritaville/MCA artist Todd Snider recently performed a showcase for West Coast label staffers at the House Of Blues. His debut is entitled *Songs For The Daily Planet*. Pictured (L-R): MCA Executive VP of A&R Ron Oberman, MCA Music Entertainment Group COO Zach Horowitz, Snider, MCA VP of Business & Legal Affairs Michael Ostroff, MCA Executive VP of Marketing Randy Miller, Margaritaville President Bob Mercer and Margaritaville VP of Creative Development Shellie Erwin.



**SAMPLE SHOW:** Associates and members of What Are Records? act the Samples are pictured at the Palace. The band recently performed at the venerable Hollywood venue in support of their latest opus, *Autopilot*. The show, which also featured Munkafust, was co-promoted by student tours and events organization L.A. Ski & Sun Tours. Pictured (L-R): L.A. Ski & Sun Tours Director of Concerts and Music Promotions John Boyle, producer Kevin Lyman, Andy Sheldon of the Samples, What Are Records? General Manager Jim Lewi and Sean Kelly, Jeep MacNichol and Al Laughlin of the Samples.



**CHANTMANIA:** The Benzedrine Monks Of Santo Dominga are pictured during their recent in-store performance at Tower Records on Sunset. Their new Rhino CD, *Chantmania*, is a spoof of the multi-platinum album *Chant* by the Benedictine Monks Of Santo Domingo De Silos.



**NAKED SHOW:** Toronto-based ensemble Barenaked Ladies recently performed a special mini-concert on the patio of Warner Bros. Records' Burbank headquarters. Label staffers and radio station 101.9 contest winners were on hand to hear the band plow through tracks from their current Sire release, *Maybe You Should Drive*.



**SUN SET:** Rhino's three-CD set, *The Sun Records Collection*, profiling one of the most influential labels in rock history, has just been released, and it's sure to find a place under many a Christmas tree. Owned by legendary record man Sam Phillips, the Memphis-based Sun Records was a hotbed of great talent during the mid-to-late Fifties, releasing seminal sides by Elvis Presley, Carl Perkins and Jerry Lee Lewis and blues greats Howlin' Wolf and B.B. King. With a 36-page booklet featuring a new essay by noted author Jimmy Guterman, an interview with Sam Phillips and many rare photos, as well as a list of rock standards led by "That's All Right," "Rocket '88" (arguably the first rock record), "Blue Suede Shoes" and "Whole Lot Of Shakin' Going On"—*The Sun Records Collection* is one box that can truly lay claim to the tag "essential."



JOHNNY CASH



**HANGING TEN AT TOWER:** Veteran Del-Fi President Bob Keane is pictured with his pink Surf Hearse (a converted Cadillac hearse) during a recent promotion reprising Keane's original "Surf's Up!" campaign. Accompanied by Oel-Fi Surf Queen '94, Keane and his surf mobile toured several Tower Records SoCal sites to promote Oel-Fi's reissue series of classic early Sixties surf rock, which includes original albums by the Surfaris, Dick Dale and the Lively Ones. Pictured (L-R): Tower's Todd Meehan, Keane, "Surf Queen" Tipsy La Fabula and Tower's Jay Smith.

**BOOK BENEFIT:** On November 1st, the newly opened B.B. King's Blues Club on the Universal CityWalk will host a publication party for *Musicians As Artists*, a collection of visual art by 55 contemporary musicians, including David Bowie, John Lennon, Jerry Garcia and Ron Wood. A limited edition of 100 copies, individually numbered and autographed, is being made available for the event at \$1,000 a pop. The hefty price tag also includes admission for four to the private evening, which will include a silent auction, cocktail reception, a buffet dinner and surprise musical performances. The profits from the 100 leather-bound and gold-leafed books will be donated to MusiCares. For more info, call MusiCares at (310) 392-3777.

**TICKETMASTER SHOWCASE:** The Second Annual National Ticketmaster Music Showcase comes to the Palace on October 27th. Five unsigned bands will vie for a one-week package donated by Seattle recording studio Bad Animals. Tickets are \$5.00.

**THIRD TIME'S THE CHARM:** "Out Of Tears," a stately ballad from Voodoo Lounge that features Jagger's best vocal in years, may finally be the pop hit that has eluded Virgin Records and the Rolling Stones so far. The first two releases, "Love Is Strong" (which bombed on the pop charts) and "You Got Me Rocking" performed well on the AOR charts.



## MUSIC CONNECTION

### Tidbits from our tattered past

**1984—THE DISCO DUCK QUACKS AGAIN:** KIIS-FM's wacky morning man Rick Dees has released a comedy album, entitled *Hurt Me Baby, Make Me Write Bad Checks*, which at press time, had sold more than 50,000 copies. Dees, who has the largest morning audience of any L.A. radio station, first came to national attention as the creator of that immortal mid-Seventies sensation *Disco Duck*, which swept the disco generation off of its webbed feet. He now hopes to repeat that success with his new release, which mixes masochism and felony. Who says this ain't a crazy business?

**1989—HOTLINE TO THE KING:** Speaking of Elvis, gonzo rock humorist Mojo Nixon is using the rumors that Elvis is still alive and the current rash of Presley sightings as a promotional gimmick. Nixon as set up the "Is Elvis Alive?" hotline. Just dial 619-239-KING, the title of Nixon's latest single, and leave a message regarding any close encounters of the Presley kind.

# Bob Seger

By Steven P. Wheeler



A new greatest hits collection, featuring many, but not all, your Seger favorites, should make it ten platinum albums in a row for the blue-collar rocker

**S**ince he scored his first hit single, "Ramblin' Gamblin' Man," back in 1969, 49-year-old Bob Seger has epitomized the blue-collar work ethic that is as American as baseball and apple pie.

A native of Michigan, Seger would get a brief taste of stardom with "Ramblin' Gamblin' Man," but it wasn't until 1976, with the releases of *Live Bullet* and *Night Moves*, that Seger finally became a star. And he hasn't looked back since, accumulating nine consecutive platinum albums.

Now, with the release of his new *Greatest Hits* album (due in late October), fans can get a glimpse of Seger's diversity in one package. Ranging from the 1975 live version of "Turn The Page" to 1991's "The Fire Inside," as well as two new cuts, this collection is certain to keep his platinum streak alive.

But, while twelve classics may be enough to sum up some careers, it only hints at the songwriting prowess that Seger continues to possess. In fact, some of his most well-known

songs and live staples, including "Beautiful Loser," "Katmandu," "Travelin' Man," "Rock & Roll Never Forgets," "The Fire Down Below" and "Feel Like A Number" are sorely absent.

Because of this, these are turbulent times for Seger loyalists, who for years have been clamoring for a box set. In addition, it's been three years since his last studio effort, and there have only been two albums released since 1983.

Seger himself doesn't seem to recognize the possibility of fan discontent, as he is currently putting the finishing touches on his next, as-yet-untitled, studio effort. As a matter of fact, the unofficial spokesman for Chevy trucks sounds as if he's at the pinnacle of his personal happiness with a new marriage, his first child and another on the way.

We spoke with the gregarious rocker from his Michigan home and discussed the current album, his songwriting methods and future plans.

**MC:** When we spoke with you in '91, you said you were against the principle of greatest hits collections. What changed your mind?

**BS:** Since we've had so many hits over the years, my manager [Punch Andrews] has always wanted me to make two greatest hits albums—one that went up to 1981 and one from '81 to the present, but I never liked that idea. So, this past April, I was shuffling along with the new album, which is virtually done, but I was really buried in it and kind of losing my objectivity. So Punch said, "Why don't you take a break and make the greatest hits albums?" And I said that we had already been through that and I didn't want to do it. So he said, "Why don't you just make one, then?" We had never discussed that possibility before, and it seemed like a good idea. Our main goal with this project was to try and keep the price down, so we wanted to hold it to twelve songs, plus the two new ones.

**MC:** How did you select the material?

**BS:** The real nightmare was whittling the songs down. Actually, the songs we chose were not the most successful hits. We've never really been much of a "singles" band, although we had quite a bit of Top Ten success. But as far as being a real pop band, our guys had to really work to get us in the Top Ten [laughs]. The two most successful singles we've had were "Shakedown" [from the *Beverly Hills Cop II* soundtrack], which went to Number One, and "Shame On The Moon," which went to Number Two. But we left both of those off because we didn't feel that they were really signature Bob Seger songs.

**MC:** There are two new songs on the album—a cover of Chuck Berry's "C'est La Vie" and "In Your Time," an ode to your son, Cole. Were these recorded for this project?

**BS:** I wrote "In Your Time" during a period in March and April earlier this year in which I wrote five songs for the next studio album. The other four will be on that album. When Punch brought this idea up, I started looking at the new material, and "In Your Time" struck me as being the one.

Punch and I have been together since 1965—29 years. I think that's a world's record for a manager and an artist [laughs], and he was really pushing for me to do Chuck's "C'est La Vie." We actually recorded that song during the sessions for *The Fire Inside* in

early '88, when the band and I were just kind of warming up, trying to get our chops up by playing a bunch of old rock & roll tunes for fun. Punch really loved that song because of the way my piano player [Craig Frost] played on it. So that song was his contribution to this album. The thing that I like about that song is that it's so loose—no overdubs, totally live and kind of reckless.

**MC:** Since your new studio album is almost completed, why didn't you finish that one and release it instead?

**BS:** I'll tell ya, at that point in April, I was ready to do anything to get out of the studio and away from the new album for a while [laughs]. The greatest thing in the world for me was getting away from it and regaining my objectivity. The new album could possibly come out as early as March, but it might get held up until after summer because my manager thinks you lose sales if you release an album before summer. I hope we release it in March, because I can't stand to sit on an album because I'll start thinking too much and I'll wanna change it [laughs]. We'll have to put it in a safe somewhere, so I can't get at it.

**MC:** There has been talk of a box set project for years. Has the box set been shelved?

**BS:** No, I think that might come out as early as next Christmas [1995], because the new album is virtually done. It's just a matter of re-recording a few, re-singing a few and changing a few lyrics here and there; just the touch-up stuff. We're looking at a possible tour next fall, and then we would do the box set with all the oddities and the rare tracks and all the stuff that the fans have been wanting for years.

**MC:** You're one of rock's most respected songwriters. What songwriting techniques do you employ?

**BS:** There really isn't any set way I write songs. They come all different kinds of ways. I would say that 60 percent of the time, I'll sit down at a keyboard or pick up a guitar and play for a while, or sometimes I'll even work out a drum pattern on a drum machine. Then what I do is, I'll just sing stuff off the top of my head and then walk away and have a cup of coffee. After fifteen minutes or so, I'll go back and listen to those two or three things that I did, and if I don't hear a germ or a flare of an idea, I'll just keep plugging away.

Lyrical, what I'll do a lot of the time is, I'll try to come up with the refrain or the title section and then back up and write the story through the verses. A lot of the time, the mood of the music that I'm playing—whether it's high-energy, medium tempo or dead slow—will determine the direction. If it comes together with a lyric line or a chorus line, then I'll kind of know where I'm going with it. There have also been times where I've written a bunch of verses before I even know what the title is. That's what happened with "Like A Rock." I wrote the first three verses of that song before I even knew where I was going. Then one day, I just fell into the "like a rock" thing, and I thought it worked. It comes all different ways; there's no set method I use. Mostly, it's just kind of like work, but it's cool work because it's exciting.

**MC:** Do you ever give up on a song if you feel that it's going nowhere?

**BS:** Not really. I try to be a "finisher." I probably finish way too many songs, because I've found that when I don't finish them, that's when I lock up. I keep getting all these "starts" piled up, and then I get paranoid and I can't even start a new song. I'll finish songs even though I know they're barely above-average.

**MC:** Have you ever taken lines or verses from some of those "below-average" songs and incorporated them into better songs?

**BS:** Absolutely. You can come up with what my friend Don Henley calls a "rhyme with dignity." You want to try to hang on to those phrases. Don does that by writing them in books. I'll go see him, and he'll have books and scraps of papers piled up on a table, and he uses those as a resource for ideas.

I don't do that. If I can remember something in my head for five or six days, then I'll know that there's something there. More often than not, it's usually "close, but no cigar." Otherwise, we'd all write hits every single time [laughs]. What usually happens is that I'll walk away from a batch of songs, and usually the one that keeps creeping into my head after I walk away is the song I'll pursue.

**MC:** Do you write continually, or do you set time aside for composing?

**BS:** I'll write in streaks. I'll do three or four

**"Some of my melodies are good, and some of them aren't so good. But I think I've been blessed with a voice that can put across certain things when I get into trouble."**

—Bob Seger

weeks where I'll try to come up with four or five songs and then I'll give it a rest. It is hard writing the lyrics, and it's my experience that only two out of five songs I write are going to make the cut. But you try just as hard with every single one, and you fall in love with all of them, but ultimately three out of five songs will disappoint me for a variety of reasons.

**MC:** Do you bounce songs off other people when you're not sure of things?

**BS:** I used to bounce my songs off Glenn [Frey] and Don [Henley] a lot, but now I'm 49 years old, so I'm a little more content to lay my reputation on the line and follow my own instincts. This time I'm going to wait until the whole thing's done, and I'll probably play it for Glenn and Don, and if they hate anything, I might do something about it [laughs]. That's usually how we predicate everything that we play for each other, "Do you hate anything?"

**MC:** One of your most memorable lyrical lines is "wish I didn't know now what I didn't know then," from "Against The Wind." You've been quoted as saying that the line bothered you when you first wrote it.

**BS:** Oh, yeah [laughs]. Actually, the only thing that bothered me about that phrase was the grammar. It sounded grammatically funny

to me. I kept asking myself, "Is that correct grammar?" I liked the line, and everybody I played it for—like Glenn Frey and Don Henley—were saying, "That's the best line in the song," but I couldn't shake the feeling that it wasn't right. But I slowly came around [laughs]. You have to understand that songwriters can't punctuate anything they write. I work in such a narrow medium that I tend to second-guess things like that. As a matter of fact, I've seen that line in a few other songs since I came up with it, so I guess it was okay after all.

**MC:** What do you feel are your strengths as a songwriter—melody or lyrics?

**BS:** I think my lyrics are stronger than my melodies. I wish I was as strong a melodist as Paul Simon; I think he's remarkable. I'm not a bad melody guy, but I'm not as good as others. I'm also not as good lyrically as people like Leonard Cohen, Tom Waits or Don Henley. There's also a lot of great cats out there like Tom Petty and Jackson Browne. I think I'm just in-between somewhere. Some of my melodies are good, and some of them aren't so good. But I think I've been blessed with a voice that can put across certain things when I get into trouble.

**MC:** You definitely have an identifiable voice. Have you ever had problems with it?

**BS:** No, I've never really had any problems with it. As a matter of fact, I did this thing about three years ago where they put this camera down your throat and look at your vocal chords, which are only like six centimeters long. They look like two little railroad tracks. Knowing my history and after listening to a few of my records, the doctors were very surprised to discover that I've still got the vocal chords of an eighteen-year-old [laughs]. I think I was just very gifted in that I have been able to sing real hard and not damage them. But you've also got to understand that I've always taken really good care of my voice, too. I don't party at all on the road. The vocalist in a band can never do that. You can't stay out. You've got to get a lot of rest and drink a lot of water.

**MC:** Probably your most notable collaboration was the Eagles' Number One hit, "Heartache Tonight." Are collaborations something you don't engage in very often?

**BS:** If I felt that I needed to pursue that avenue I would, but I've never really felt that need. Although I have been writing a little bit with my keyboard player, Craig Frost, and a guitar player named Tim Mitchell. What they do is write these big powerhouse rock grooves and they send them to me. We all get together and put chords to those grooves and come up with a song. We've done about five things for the next record, and probably one or two will make the album. It's a fun thing to do because they write grooves that I wouldn't write. But I still find that I write better stuff working alone.

**MC:** What are the most important elements to sustaining a career as a songwriter?

**BS:** Effort is important, and consistency is important as well, because if you don't write, you start thinking that you'll never write again. I guess it's like being an actor, where if you



## The leading reissue label is honking its own horn with a sweet sixteen anniversary campaign

By Michael Amicone

**J**ust a few blocks east—but a corporate world away—from where the first Rhino retail store still operates, sits the plush headquarters of its label namesake, the music industry's premier music archivist.

With revenues reaching 60 million dollars this year and a whole floor of well-designed, worker friendly space to show for it, Richard Foos and Harold Bronson, collectively known as the "Rhino Brothers," have come a long way from the days when Foos sold used records out of the trunk of his car. Starting life as a small record store on Westwood Blvd., the label, which opened its first headquarters on Pico, has outgrown several locations since its late Seventies beginnings, prompting Bronson to observe that when the label changes offices, they move north. "Next time," he quips from Rhino's offices overlooking Santa Monica Blvd., "we'll probably be on Wilshire."

Wherever their next move takes them, it's a safe bet that it will be successful. From their first tongue-in-cheek releases (*Some Kazoos* by the Temple City Kazoo Orchestra, featuring a Kazoo-driven rendition of Led Zeppelin's



Rhino Brothers Richard Foos and Harold Bronson

"Whole Lotta Love") to the impressive slate of frontline reissues currently pumping through the WEA pipeline, Foos and Bronson have shaped Rhino Records—which now boasts a bountiful 2,000-title catalog—into the standard by which all other reissue labels must be measured.

Holding court in Bronson's well-appointed office (it features a beautiful custom-made guitar-shaped coffee table) President Richard Foos and Managing Director Harold Bronson are putting another candle on the birthday cake. Currently celebrating their "sweet sixteen" anniversary with a third and fourth quarter promotion campaign, Rhino has as impressive a batch of releases as ever in the stores or on tap, including *The Sun Records Collection*, the long-overdue *The Everly Brothers: Heartaches & Harmonies*, the ambitious six-CD *R&B Box: 30 Years Of Rhythm & Blues* and the label's CD reissue series of classic Monkees albums.

The lineup is all the more impressive when you consider how crowded the reissue field has gotten in recent years, all vying for a chunk of the consumer's almighty dollar. During most of the Eighties, Rhino rode the wave of a reissue craze they virtually invented. Now, with most labels and distributors boasting their own reissue divisions, Foos and Bronson and A&R guru Gary Stewart must use all their reissue smarts in order to stay a horn ahead of the competition.

"The initial reaction is to feel threatened," says Bronson. "Because of the other labels being so active, certain albums that we might have wanted to put out are not available to us. But it's also a good thing, because it's energized us. It's forced us to be more creative. A lot of the compilations and series that we've done—*Super Hits Of The '70s*, the *Billboard*

series and *New Wave Hits Of The '80s*—are reflective of us rising to the challenge."

And because of the reissue glut, compilers are beginning to scrape the bottom of the musical barrel. "There's no doubt about it," chimes in Foos, in his shy but studied tone. "I wish some of the labels were a little more selective about what they put out, because we certainly are."

It's these tough standards, whether applied to what titles to reissue or to track selection and packaging, that have kept Rhino's impressive growth on track, with the company going from raking in \$26 million in 1989 to \$60 million this year.

But things weren't always so rosy. According to Bronson, Rhino's second full-fledged year of business was a rude awakening. "Initially, in our first year, 1978," says Bronson, "we did fairly well with novelty records. KROQ was supportive and they played many of those releases. Then the next year, radio throughout the country, including KROQ, tightened up considerably, and we were putting out these novelty records that nobody was playing."

"The second year was definitely tough, because the first year we did extremely well from the back room of the retail store, so we kind of had no expenses. And then in 1979, we went into our own location. A lot of our early successes in the first year were with novelty records, and we did what we thought were better, bigger budgeted novelty records, which because of the change in airplay, bombed. But we had a couple of profitable albums toward the end of the year, and that really saved us."

During those early years, Foos and Bronson did most of the compiling themselves. "We used to compile close to a hundred percent of

**"The philosophy with a lot of our reissues is to have all the hits that everybody knows and wants, but to also turn people on to new songs that they might not have heard the first time around."**

—Harold Bronson,  
Managing Director

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everything we put out, because it was just the two of us doing it. And at a certain point, Gary Stewart became a dominant factor. He worked with us, learned how we did it and sort of took the ball."

And how did Foos and Bronson, both self-avowed music enthusiasts who are quick to wax rhapsodically about pop's past, learn the tricks of the reissue trade? "When we started the label," states Bronson, "we were obviously working in the store and we were acutely aware of what was available and what wasn't available, because we used to see everything. And we not only had our own opinions, but we used to talk to our customers, and I think that that really gave us the vision and the insight. So, when we started a reissue program, it was like a second sense to us as far as how the stuff should come out."

Knowing how the stuff should turn out is only half the reissue battle. After deciding on a project and coming up with a projected list of song titles, they must then license said tracks from the respective record companies, something which isn't always an easy task. "In the case of the Everly Brothers set," remarks Foos, "it wasn't that difficult, even though it did take four or five years. But it's not uncommon for us to take four years to work on a project. We'll wait and wait and wait till we can get the tracks we want."

"There was one time," recalls Bronson, "we were ready to go with the Righteous Brothers *Anthology* and there was some sort of hang up where the Righteous Brothers were auditing their label or something similar to that. And after taking us two years up to that point, rather than abandoning the project, we waited until the time was right and we came out with the set maybe two years later. So that project probably took about four years."

For Rhino and fans of the blue-eyed soul duo, it was a package worth waiting for. Helped by the prominent placement of the Righteous Brothers' 1965 hit, "Unchained Melody," in the mega-hit movie *Ghost*, the two-disc compilation was the second album to go gold in Rhino history. "At This Moment," by Billy Vera & the Beaters, which also benefited from some great exposure (it was used on the hit TV series *Family Ties*), was Rhino's first big success, going all the way to Number One on the singles charts, with the album from which it was culled, *By Request*, becoming Rhino's first gold album.

But, if these were among the label's most successful titles, then what were some of the disappointments? "I put together this series of vinyl albums, which was an expanded *Nuggets* series," explains Bronson. "The philosophy with those albums and a lot of our reissues is to have all the hits that everybody knows and wants, but to also turn people on to new songs that they might not have heard the first time around. And I remember, the three volumes which had the bulk of the hits

were the ones that sold much better. The disappointment of hoping that people would trust you and trust Rhino.... It's not only the sales and whatever profit comes to us, it's also wanting to turn people on to the music."

A few disappointments aside—and Rhino's new music label, Forward, which has released new albums by Todd Rundgren, NRBQ and Richie Havens, has certainly not performed up to expectations ("It's really tough for us to compete with the majors," says Bronson)—Foos and Bronson have had an uncanny ability to make sound business moves. In 1990, anticipating the Seventies revival, Rhino told us to "have a nice day" with five volumes of the hits you hate to love in a reissue series that would eventually top out at 22 volumes. And in 1992, foreseeing that labels would begin emulating Rhino, Foos and Bronson inked a fortuitous distribution pact with Atlantic and its distributor, WEA, something they're still reaping the reissue benefits of, having already plundered Atlantic's storied vaults for Otis Redding and Aretha Franklin box sets and other vintage Stax/Volt and Atlantic titles.

"We had anticipated that the major labels would start reissuing their own records," explains Foos, regarding the switch from Capitol/CEMA to Atlantic/WEA. "We really needed for our next distributor to be someone who would help us and give us a catalog to work with."

"With Atlantic," adds Bronson, "their position was, Rhino does the best reissues in the business and we have this really great catalog, and we want them to do this, because they can market it better than we can. Capitol's point of view was seemingly, rather than letting us do it, they wanted to do it themselves. It was as if they were seeing how well we were doing and saying that they could do that, too."

Rhino has not only made the reissue business look easy, but their Rhino Home Video division has also carved out a unique niche, mirroring the label's sense of the serious and the absurd, releasing some of the best "bad" movies of all time and serious titles such as *The Panama Deception* (a co-production that won an Academy Award) and a multi-volume series culled from Sixties music variety show *Shindig!* There's even a new documentary profiling famed "bad" director Ed Wood, entitled *Ed Wood: A Look Back In Angora*.

And what does the future hold for these two avid music lovers who have seen their wildest dreams come true, 60 million times over? "We definitely see ourselves getting more multi-media—some interactive titles," says Foos. "And we see many more years of reissues and basically doing the same thing that we are now: preserving pop culture in an archivist's manner."

*Rhino Records can be reached at (310) 474-4778.*

## FUTURE DISC SYSTEMS

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# MUSIC CONNECTION DIRECTORY: MUSIC PUBLISHERS

This year's list of publishers is the most extensive to date, covering virtually every musical style. Just because a company is on our list, don't consider that an open invitation to put them on your mailing list. Always call before submitting material to make sure company personnel have not changed and that your musical style is what they need at the moment. Our apologies to any companies who may have been inadvertently excluded.

## Compiled by Tom Kidd and Carla Hay

### ALSHIRE INTERNATIONAL

1015 Isabel St.  
P.O. Box 7107

Burbank, CA 91510

213-849-4671

Contact: Dick Sherman

Styles: Pop/concert music

### ALL AMERICAN COMMUNICATIONS

#### ALLAM SONGS

2114 Pico Blvd.

Santa Monica, CA 90405

310-450-3193 FAX 310-452-9053

Contact: Karen Bock

Styles: All

Published: AZ-1, G-Wiz, Mam May, Shiro, Tag, Truck Stop Love

### ALL NATIONS MUSIC PUBLISHING LTD.

8857 W. Olympic Blvd.

Beverly Hills, CA 90211

310-657-9814 FAX 310-657-2331

Contact: Billy Meshel, David Bishopoff,

David Quan, Barry Kolsky

Styles: All

Published: Johnny Angel, Greg Barnhill, Dean Gant, Preston Glass, Graham Goble, Calvin Hayes, Jay King, Jeff Knight, J.P. Pennington, Steve Plunkett, Jesse Saunders, Jeff Silbar, Terry Wilson

\*Does not accept unsolicited material

### ALLSEASON'S INTERNATIONAL MUSIC

879 West 190th St., 4th Floor

Gardena, CA 90248

310-217-4077 FAX 310-769-1785

Contact: Erik Christopher, Judith Bolle,

Suzanne Christopher, Craig Friberg

Styles: Country, film scores

### AMADEUS PRODUCTIONS

256 S. Robertson Blvd., Suite 111

Beverly Hills, CA 90211

310-455-1067 FAX 310-455-1067

Contact: Wolfgang Aichholz, Laurene Williams, Nils Jipiner

Styles: Dance, R&B, pop, jazz

### AMIRON MUSIC

20531 Plummer St.

Chatsworth, CA 91311

818-988-0443

Contact: A. Sullivan

Styles: Rock, Top 40

### ARISTA MUSIC PUBLISHING

8370 Wilshire Blvd., 3rd Floor

Beverly Hills, CA 90211

213-655-9222 FAX 213-658-8535

Contact: Judy Hicks

### ATV MUSIC GROUP

9255 Sunset Blvd., Suite 801

Los Angeles, CA 90069

310-247-8170 FAX 310-247-8175

Contact: James Leach, Martha Williams

Styles: R&B, hip-hop, rock, country, pop

\*Does not accept unsolicited material

### AUDIO MUSIC PUBLISHERS

449 N. Vista St.

Los Angeles, CA 90036

213-653-0693

Contact: Len Weisman

Styles: R&B, soul, dance, pop, rap

### AVI MUSIC PUBLISHING GROUP, INC.

10390 Santa Monica Blvd., Suite 210

Los Angeles, CA 90025

310-556-7744 FAX 310-556-1331

Contact: Patricia C. Drosins

Styles: Blues, gospel

### BAL & BAL MUSIC PUBLISHING

#### BAL WEST MUSIC PUBLISHING

P.O. Box 369

La Canada, CA 91012-0369

818-548-1116

Contact: Adrian P. Bal

Styles: Mostly MOR, country, rock and gospel

### BLACK STALLION COUNTRY PUBLISHING

P.O. Box 368

Tujunga, CA 91043

818-352-8142 FAX 818-352-2122

Contact: Kenn Kingsbury

Styles: Bluegrass, country, R&B

### BMG MUSIC PUBLISHING

8370 Wilshire Blvd., 3rd Floor

Beverly Hills, CA 90211

213-651-3355 FAX 213-655-8535

Contact: Danny Strick, Margaret Mittleman, Deborah Dill, Art Ford

Styles: R&B, rock, pop

Published: John Hiatt, Rhett Lawrence, Michael Penn, Beck

### BOB-A-LEW MUSIC

11712 Moorpark St., Suite 111

Studio City, CA 91604

818-506-6331 FAX 818-506-4735

Contact: Ronda Espy

Styles: Pop, country, blues

### BUG MUSIC

6777 Hollywood Blvd., 9th Floor

Hollywood, CA 90028

213-466-4352 FAX 213-466-2366

Contact: Fred or Dan Bourgoise, Temple Ray

Styles: All

Published: Dave Alvin, Arc Angels, T-Bone Burnett, Peter Case, Roseanne Cash, Concrete Blonde, Cry Of Love, John Lee Hooker, Lemonheads, Los Lobos, Sam Phillips, Iggy Pop, Sugar and the estates of Willie Dixon, Del Shannon and Muddy Waters

### BUZZART ENTERPRISES INC.

169 Pier Ave., Top Floor

Santa Monica, CA 90405

310-392-3088 FAX 310-392-0931

Contact: Arthur T. Berggren, Buzzy Linhart

Styles: AC

### CANDY CASTLE MUSIC

8000 Beverly Blvd.

Los Angeles, CA 90048

213-852-1500

Contact: Ronnie Dashev

Styles: Pop, R&B, rock

### CENTIUM ENTERTAINMENT, INC.

373 S. Robertson Blvd.

Beverly Hills, CA 90211

310-854-4966/310-854-3966

Contact: Arthur Braun

Styles: All

### ANDY CHAPMAN MUSIC

270 N. Canon Dr., Suite 1518

Beverly Hills, CA 90210

310-278-6484 FAX 310-278-6485

Contact: Andy Chapman

Styles: Pop, rock, R&B, ballads

### CHEDDAR CHEESE MUSIC

#### LE GRANOE FROMAGE MUSIC, INC.

8739 Sunset Blvd.

Los Angeles, CA 90060

310-659-9820

Contact: Jan Rhee, Macey Lipman

Styles: All

Published: Kurt Farquhar, Chris Bordman,

Steve Lane, Annie Rusk

### CHERRY MUSIC

8360 Melrose Ave., Suite 202

Los Angeles, CA 90069

213-782-1077 FAX 213-782-1088

Contact: Jolene Cherry, Daniella Capretta

Styles: All

\* Does not accept unsolicited material.

### CHRISTMAS & HOLIDAY MUSIC

3517 Warner Blvd., Suite 4

Burbank, CA 91505-4636

213-849-5381

Contact: Justin Wilde

Styles: Christmas & Hanukkah music only

### CHRYSTALIS MUSIC

9255 Sunset Blvd., Suite 319

Los Angeles, CA 90069

310-550-01671

Contact: Tom Sturges, Antony Bland,

Denise Rendal, LaRhonda Sutton, Mike Fink

Styles: All

Published: Billy Burnette, Simon Climie, Andy Hill

### CLING MUSIC PUBLISHING

P.O. Box 7731

Beverly Hills, CA 90212-7731

310-338-9976

Contact: Tina Thompson

Styles: Blues, rock, country, jazz, rap

### CRHyme CARTEL MUSIC PUBLISHING

176 N. Swallow Dr.

Beverly Hills, CA 90211

310-657-2776 FAX 310-657-0345

Contact: Mitchell Newberger

### CRITERION MUSIC CORP.

6124 Selma Ave.

Hollywood, CA 90028

213-469-2296

Contact: Bo Goldsen

Styles: All

Published: Lyle Lovett, Hugh Moffatt, Rodney Crowell, Jenny Yates

### DE WALDEN MUSIC GROUP

11324 Ventura Blvd.

Studio City, CA 91604

818-763-6995

Contact: Christian de Walden

Styles: Anything international

### DIRECT MANAGEMENT GROUP

#### DIRECT WORLD MUSIC

#### DIRECT PLANET MUSIC

947 N. La Cienega Blvd., #G

Los Angeles, CA 90069

310-854-3535

Contact: Martin Kirkup, Steve Jensen

Styles: All

### WALT DISNEY MUSIC COMPANY

#### WONDERLAND MUSIC COMPANY, INC.

500 South Buena Vista St.

Burbank, CA 91521

818-567-5307 FAX 818-845-9705

Contact: Susan Borgeson, Brian Rawlings

Styles: Movie soundtracks and children's music

### DRIVE ENTERTAINMENT

10351 Santa Monica Blvd., Suite 404

Los Angeles, CA 90025

310-553-3490 FAX 310-553-3373

Contact: Don Grierson

Styles: All

### E STREET MUSIC

421 N. Rodeo Dr., Suite 15-5

Beverly Hills, CA 90210

818-840-0868 FAX 818-558-7745

Contact: David Federici

Styles: Rock, contemporary jazz, country

### EMANOELL TUNES

#### BEN-LEE MUSIC

#### BIRTHRIGHT MUSIC

10220 Glade Ave.

Chatsworth, CA 91311

818-341-2264 FAX 818-341-1108

Contact: Leroy C. Lovett, Jr.

Styles: Inspirational, contemporary gospel, country, pop

### EMERALD FOREST ENTERTAINMENT

10675 Santa Monica Blvd.

Los Angeles, CA 90025

310-441-1200 FAX 310-441-0300

Contact: Linda Blum-Huntington, Marla McNally

Styles: All

\* Does not accept unsolicited material

### EMI MUSIC PUBLISHING

8730 Sunset Blvd.

Los Angeles, CA 90069

310-652-8078

Contact: Jodi Gerson

Published: Desmond Child, Holly Knight, Scott Cutler

### EMI VIRGIN MUSIC

827 N. Hilldale Ave.

Los Angeles, CA 90069

310-858-8727 FAX 310-858-1320

Contact: Stacy Leib, Sharona Sabbag

Styles: All styles of popular music

Published: Nirvana, Ozzy Osbourne, Jellyfish, Clivilles & Cole, Michael J. Powell, Rick Nowles, Franke Golde

### FAMOUS MUSIC CORPORATION

10635 Santa Monica Blvd., Suite 300

Los Angeles, CA 90025

310-441-1300 FAX 310-441-4733

Contact: Ira Jaffe, Bob Knight, Robyn Roseman

Styles: Pop, R&B, rock, dance

Published: Steve Dorff, Phil Gladstone, Puff Johnson, Marti Sharron, Melissa Ritter, Marsha Malamat, Laney Stewart, the production team of Tricky, Sep, Kuk and Nick.

\* Does not accept unsolicited material

### THE ROBERT FITZPATRICK ORGANIZATION

P.O. Box 667

Sunset Beach, CA 90742

714-840-0014 FAX 714-840-1844

Contact: Robert Fitzpatrick, Raymond Tomlinson

Styles: All

### LEN FREEDMAN MUSIC

123 E Paseo

Santa Barbara, CA 93101

805-966-6999

Contact: Len Freedman

Styles: All

\* Does not accept unsolicited material

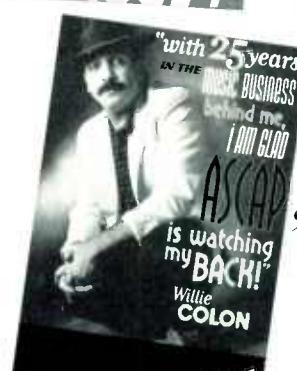
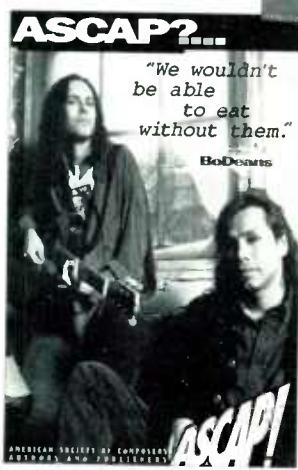
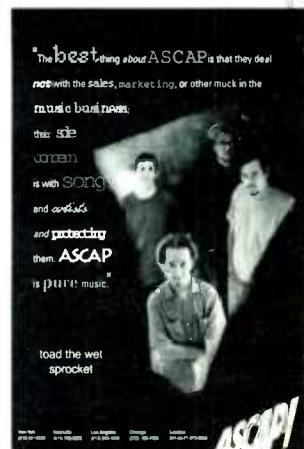
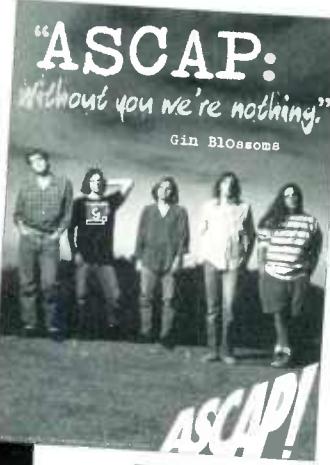
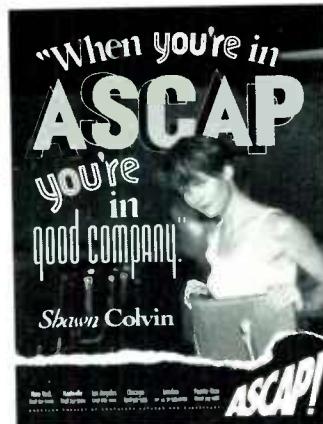
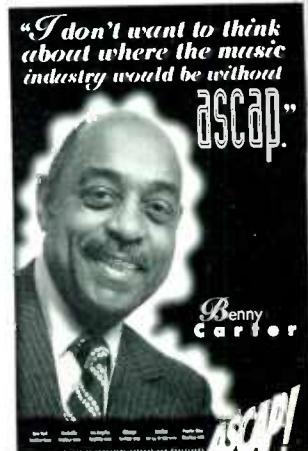
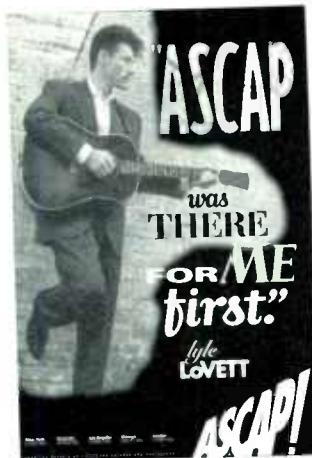
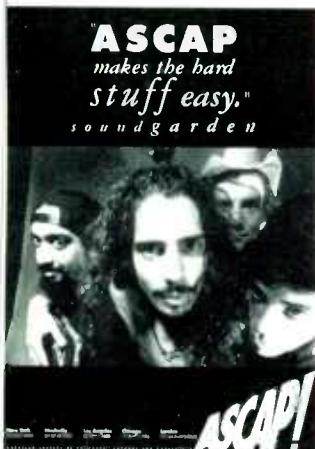
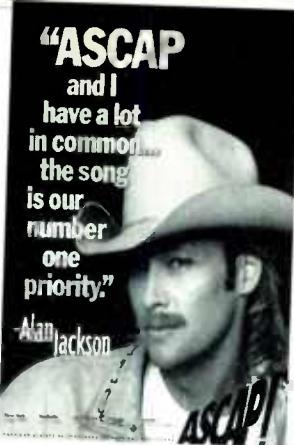
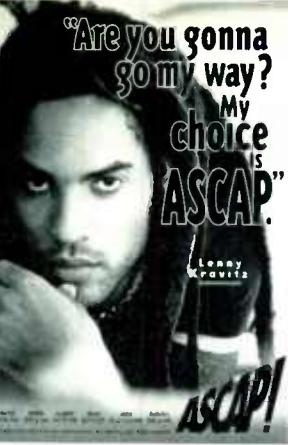
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# MUSIC CONNECTION DIRECTORY: MUSIC PUBLISHERS

## GBD MUSIC GROUP

P.O. Box 780  
Venice, CA 90292  
310-828-1881 FAX 310-273-0052  
Contact: Gina Deeming, Carlos Kitzinger, Deirdre Nicole  
Styles: Primarily music for children

## GFI WEST MUSIC PUBLISHING

6201 Sunset Blvd., Suite 440  
Hollywood, CA 90068  
310-281-7454  
Contact: Janet Jeffrey  
Styles: Everything with an emphasis on children's and instrumental music  
\*Does not accept unsolicited material

## GIANT PUBLISHING

8900 Wilshire Blvd., Suite 200  
Beverly Hills, CA 90211  
310-289-5523  
Contact: Dale Kawashima  
Styles: R&B, pop, rock  
Published: Chuckii Booker, Terry Koffey and Jon Nettlesby, Tony Haynes, Alton "Wokie" Stewart, Terry Steele, Meech & Noel Wells, Blacktovan

## HAPPY HOUR MUSIC

2410 Del Mar Ave.  
Rosemead, CA 91770  
909-621-9903, 818-571-1214  
FAX 818-288-7461  
Contact: Wan Seegmiller  
Styles: Jazz and Brazilian instrumentals

## HARMONIOUS MUSIC

AVC Music  
6201 Sunset Blvd., Suite 200  
Los Angeles, CA 90028  
213-461-9001 FAX 213-962-0352  
Contact: James Warsinske  
Styles: Rock, pop, rap, R&B, alternative

## INTERNATIONAL MUSIC NETWORK KENWON MUSIC/TWEISS TUNES

3151 Cahuenga Blvd. West, Suite 300  
Los Angeles, CA 90068  
213-882-6127  
Contact: Michael Carey Schneider, Shelly Weiss, Ken Weiss  
Styles: Pop, R&B, others  
Published: Frank Wildhorn, David Harvey, Michael Carey Schneider

## INTERSCOPE MUSIC

10900 Wilshire Blvd., Suite 1000  
Los Angeles, CA 90024  
310-208-6547  
Contact: Ronny Vance, Liz Redwing, Lloyd Winston  
Styles: All  
Published: Brian Alexander Morgan, 2PAC, the Toadies, David Elliot, others

## I.R.S. MUSIC

3520 Hayden Ave.  
Culver City, CA 90232  
310-785-1281 FAX 310-838-7411  
Contact: Daniel Graff, Kristin McCloud  
Styles: All  
\* Does not accept unsolicited material.

## JOBETE MUSIC CO., INC.

Stone Diamond Music Corp.  
6255 Sunset Blvd., 18th Floor  
Hollywood, CA 90028  
213-461-9954  
Contact: Lester Sill  
Styles: Pop, rock, pop/R&B  
Published: Alan Roy Scott, Jeff Silverman, Ron Dante, Ron Miller

## JUNGLE BOY MUSIC

1230 Hill St.  
Santa Monica, CA 90405-4708  
310-452-7004  
Contact: Robert Anderson  
Styles: All, except classical  
Published: Paul Sabu, Soul Brothers

## LARGO MUSIC CO., INC.

606 N. Larchmont Blvd.  
Los Angeles, CA 90004  
213-464-8321  
Contact: Glenn Friedman  
Styles: Hard rock & roll, street R&B

## LEEDS ENTERTAINMENT

11999 San Vicente Blvd., Suite 210  
Los Angeles, CA 90049  
310-440-0140  
Contact: Amy Goodfriend  
Styles: All  
Published: Billy Crain, Tom Grant, Abbey Lincoln, NRBQ, Soul Asylum, Wrensong

## LEIBER & STOLLER MUSIC PUBLISHERS

9000 Sunset Blvd., Suite 1107  
Los Angeles, CA 90069  
310-273-6401 FAX 310-273-1591  
Contact: Randy Poe, Helen Mallory, Ed Arrow.  
Styles: Oldies

## MAVERICK MUSIC

8000 Beverly Blvd.  
Los Angeles, CA 90048  
213-852-1500 FAX 213-852-1505  
Contact: Lionel Conway  
Styles: Pop, R&B, rock, country.  
\* Does not accept unsolicited material.

## MCA MUSIC PUBLISHING

70 Universal City Plaza, Suite 425  
Universal City, CA 91608  
818-777-4550  
Styles: All  
Published: Glen Ballard, Saigon Kick, Bobby Brown, Marcus Miller, Shep Pettibone, David Lynch/Angelo Badalamenti, DJ Mugs

## MEADOWLARK MUSIC

Hillary Music  
1608 Argyle  
Hollywood, CA 90028  
213-462-6614 FAX 213-462-6197  
Contact: Lew Bedell  
Styles: All

## STEVE MOIR COMPANY

16101 Ventura Blvd., Suite 325  
Encino, CA 91436  
818-995-8707  
Contact: Kaylin Frank  
Styles: Alternative bands, pop writers  
Published: Tony DeFranco, Rick Hahn, Ron Baldwin, Phil Leavitt (dada), Adam Weiner, Curlass Boone, Fred Maher

## MUSIC ROOM PUBLISHING GROUP MRP MUSIC

P.O. Box 219  
Redondo Beach, CA 90277  
310-316-4551 FAX 310-540-3532  
Contact: John Reed  
Styles: Pop, rock, R&B, music for film

## NEM ENTERTAINMENT

8730 Sunset Blvd., Suite 485  
Los Angeles, CA 90069  
310-652-8320  
Contact: Jose Murillo  
Styles: All  
Published: Brian O'Doherty, Chuck Cymone, School Of Fish, Wailing Souls

## O'LYRIC MISC

1837 11th St., Suite 1  
Santa Monica, CA 90404  
310-452-0815  
Contact: Jim O'Laughlin, Kathryn Haddock  
Styles: Everything from rock to rap  
Published: Cactus Choir, Rick Bell, Monie Love

## PEERMUSIC

8159 Hollywood Blvd.  
Los Angeles, CA 90069  
213-656-0364  
Contact: Kathy Spanberger, Nanci M. Walker, Gigi Gerard  
Styles: All

**Published:** Jud Friedman, Greg Smith, Craig Cooper, Jeanette Kat, the Spent Poets, the Williams Brothers, Miki Howard, Graciela Carballo, Jorge Larra, Roberto Livi, Dania Castilla, Aka Carla, Rozalla, Suzanne Rhatahan

## POLYGRAM MUSIC PUBLISHING

1416 N. La Brea  
Los Angeles, CA 90028  
213-856-2776  
Contact: John Baldi, Danny Benair, LaToya Green, Dan Markell, Jim Moreno, Linda Newmark, Michael Sandoval, Lily Trevisick  
Styles: All  
Published: k.d. lang, INXS, U2, Beastie Boys, Sir Mix-a-lot, World Party, Bon Jovi, Robert Cray, Jeff Paris, Jimmy Webb, Jackyl

## PRESSMAN-CHERRY MUSIC

445 N. Bedford Drive, Penthouse  
Beverly Hills, CA 90210  
310-271-8383  
Contact: Jolene Cherry  
Styles: All

## PRIMAT AMERICA

6534 Sunset Blvd.  
Hollywood, CA 90028  
213-957-4455  
Contact: Holly Camp  
Styles: All  
Published: Dick Winzeler, Dennis Lambert  
\* Does not accept unsolicited material

## RONDOR MUSIC INTERNATIONAL INC.

360 N. La Cienega Blvd.  
Los Angeles, CA 90048  
310-289-3500  
Contact: Barbara Vander Linde, Candi Brown, Andy Olyphant  
Styles: All  
Published: Kevin Savigar, John Dexter, Melissa Etheridge, Bryan Adams, Extreme, Howie Tee

## SHANKMAN, DE BLASIO, MELINA, ANDERSON, INC.

PLAYHARD MUSIC/PLAYFULL MUSIC  
2434 Main St.  
Santa Monica, CA 90405  
310-399-7744  
Contact: Louise Everett  
Styles: All popular styles  
Published: Douglas Dee, Junior Reid, Nu Soul Habits, Sister Double Happiness, Cherish, Greg Lawson, Jeremy Lubnick, Michael Jay, Gina Gomez, the Soup Dragons, Big Cat, Billy Bragg

## SILVER BLUE MUSIC

5370 Van Alden  
Tarzana, CA 91356  
818-345-2558  
Contact: Joel Diamond, Scott Gootman  
Styles: All

## SNOW MUSIC

8803 Appian Way  
Los Angeles, CA 90046  
213-654-0755  
Contact: Tom Snow

## SONIC IMAGES

P.O. Box 691626  
W. Hollywood, CA 90069  
213-650-1000 FAX 213-650-1016  
Contact: Jonathan Platt, Brad Pressman.  
Styles: All

## SONY MUSIC PUBLISHING

2100 Colorado Ave.  
Santa Monica, CA 90404  
310-449-2545  
Contact: Kathleen Carey, Justin Goldberg, Jim Bellutato, David Landau  
Styles: All

## SUPREME ENTERPRISES INT'L CORP.

Fuerte Suerte Music  
12304 Santa Monica Blvd., 3rd Floor  
Los Angeles, CA 90025  
818-707-3481

Contact: Lisa Lew  
Styles: Latin pop, reggae in Spanish and English

## SWEET GLENN MUSIC SWEET KAROL MISC

P.O. Box 1067  
Santa Monica, CA 90406  
310-452-0116  
Contact: Mr. Friedwin  
Styles: Spoken word  
\* Does not accept unsolicited material

## DALE TEDESCO MUSIC CO. TEDESCO TUNES

16020 Lahey Street  
Granada Hills, CA 91344  
818-360-7329 FAX 818-886-1338  
Contact: Dale Tedesco, Betty Lou Tedesco  
Styles: All, including instrumentals

## TRANSITION MUSIC CORP. CREATIVE ENTERTAINMENT MUSIC PUSHY PUBLISHING

6255 Sunset Blvd., Suite 705  
Hollywood, CA 90028  
213-463-9780  
Contact: Kim Lyles  
Styles: R&B incl. hip-hop, ballads, dance  
**TCF MUSIC PUBLISHING**  
**FOX FILM MUSIC CORP.**  
P.O. Box 900  
Beverly Hills, CA 90213  
310-203-2541  
Contact: Mary Jo Mennella  
Styles: All

## TWIN TOWERS PUBLISHING CO.

8833 Sunset Blvd., Penthouse  
Los Angeles, CA 90069  
310-659-9644  
Contact: Michael Dixon, Chris Kinsman  
Styles: Mostly pop, rock, R&B

## WARNER/CHAPPELL MUSIC

10585 Santa Monica Blvd.  
Los Angeles, CA 90025-4950  
310-441-8600  
Contact: Leslie Bider, Rick Shoemaker, Jim Cardillo, Rochelle Fields  
Styles: All

## WEMAR MUSIC PUBLISHING

16200 Ventura Blvd., Suite 416  
Encino, CA 91436  
818-501-4985  
Contact: Joe LaChance, Stuart Wiener  
Styles: Contemporary R&B, pop, country

## WINDSWEEP PACIFIC

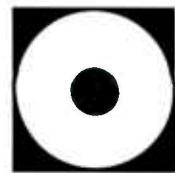
9320 Wilshire Blvd., Suite 200  
Beverly Hills, CA 90212  
310-550-1500  
Contact: Evan Medow, Jonathon Stone, John Anderson  
Styles: Standard hits, everything

## WORLD'S END TIX MUSIC HOLLYLODGE MUSIC

183 N. Marcell Ave., Suite 270  
Los Angeles, CA 90036  
213-965-1540  
Contact: Diane Medak, Eileen Grobe  
Styles: All  
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# Publishing Deals: How They Work

Just like record deals, publishing contracts are complex and varied

By Carla Hay

**N**ot all songwriters have record companies, but almost all songwriters have songwriting material. And with this songwriting material comes the responsibility of deciding who will own and who can use the songs—the reasons why publishers exist. Without publishers, songwriters risk not getting paid if their songs are recorded, used or reprinted by other individuals. And without publishers, songwriters have even more difficulty taking legal action if their songs are stolen by other individuals.

Many songwriters act as their own publishers, but other songwriters decide to go to outside publishing companies, especially when these artists don't want to handle administrative and legal affairs themselves. Ira Jaffe, President of Famous Music Corporation, explains why songwriters may be better off signing with an outside publishing company rather than forming their own: "Songwriters who want 100 percent ownership of their songs often don't have the perseverance an experienced publisher has to sell their songs or make sure they get the proper payment. Songwriters who may have been interested in selling their songs one year may have given up if they're busy trying to write hit singles for another year. What publishers can do is continue to work the catalog along with the newer songs."

So what does a songwriter who has never before hooked up with a publishing company do? Above all, songwriters should be aware of what kinds of deals publishing companies offer and go with the deal that best suits the songwriter's needs. In seeking a deal with an outside publishing company, songwriters must be prepared to sign over copyrights for the songs which they want the company to handle, as well as split the income and/or profits (usually a fifty percent split between the pub-

lisher and songwriter) made from the songs. The company then assumes the right to license the songs to those who ask permission to use them (in whole or in part) and collects fees for the use of those songs. Cover versions, sampling and songs used in the movies, books or television are all examples of music that needs to be cleared through a publisher first. The publishing company also assumes the right to take legal action against those who use the publishing company's songs without permission.

## TERM SONGWRITER DEALS

One of the most popular publishing deals, a term songwriter deal (aka term songwriter agreement) allows a songwriter to sign with a publishing company, typically for one year, but this term can widely vary. Under the agreement, the songwriter—which can be an individual, duo or group—gives any songs written during the agreed period over to the publishing company.

Depending on the size of the publisher,



**Neil Portnow**  
Vice President  
West Coast Operations



**"We don't have a million copyrights like some of the corporate publishers do. We emphasize quality not quantity."**

who the songwriter is and what the songwriter needs, the publisher may give advances to the songwriter to fund writing costs. Obviously, major corporate publishers and superstar songwriters often deal with advances in the five- or six-figure range. Independent companies and songwriters without track records have much smaller and, in some cases, no advances as part of their deals.

Some publishing companies prefer songwriters who perform their own songs, while other publishers tend to sign songwriters who specialize in writing songs for other people. Still, other publishing companies have no preference, but consider other factors, such as if the songwriter has a record deal, if the songwriter has a track record or if the songwriter produces a style of music that suits the publisher.

"We sign a lot of groups and artists who write their own songs," explains Neil Portnow, Vice President of West Coast Operations at Zomba Music Publishing, home of such artists as R. Kelly, A Tribe Called Quest and Buddy Guy. "We're very selective about who's on our roster. Zomba is one of the largest independent publishers in the world, but we don't have a million copyrights like some of the corporate publishers do. We emphasize quality not quantity." Zomba also houses Jive Records and Silvertone Records, and as Portnow notes, "The majority of Jive and Silvertone artists have publishing deals with Zomba. But many Zomba artists aren't Jive or Silvertone artists."

Zomba is fairly unique because not all large publishing companies have artists that tend to be affiliated with the parent company's label. For example, at PolyGram Music Publishing, the majority of songwriters on the roster do not have a label deal with PolyGram or PolyGram-affiliated labels. Record con-



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tracts and publishing contracts are two separate entities, but to those unfamiliar with the workings of the music business, it may appear that publishing and recording deals come in the same package. In other words, a songwriter signed to a BMG label is usually under no obligation to sign with BMG Publishing. However, the relationship between a parent corporation's record label and publishing company can have this effect on songwriters in

some cases: If a songwriter is signed to a publishing company that shares the same parent with another label, the writer's songs may be licensed to that label at a discount, meaning less income for the songwriter. Again, it's up to the songwriters in the first place to seek out the deals that work best for them and to get solid legal advice before any contracts are signed.

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## DO'S AND DON'TS OF GETTING A PUBLISHING DEAL

Publishing deals may come easier to songwriters than record deals, but that doesn't mean that a songwriter should take publishing deals less seriously. The following are some basic guidelines to use when shopping for a publishing deal.

- **Find out what publishers specialize in before you approach them.** As noted before, some publishers specialize in developing singer-songwriters, while others are more interested in catalog acquisitions. Some publishers deal only with certain kinds of music, while others take all genres. Services offered by some publishers may be limited (for example, some publishers may not do their own administration), while other publishers offer a wide variety of services.

- **Even if publishers accept unsolicited material, call and ask around before you send anything to them.**

It's important to ask questions if you don't know anything about the company. Find out what kind of package to send (some publishers like photos and bios included; others don't), who to send it to and when the best time is to make follow-up phone calls. Ask other people in the music business about the publisher's track record. Above all, find out what legal right publishers have if unsolicited material ends up in their hands. Many lawsuits claiming that an artist or publisher stole a songwriter's material can be traced back to a songwriter sending unsolicited material.

- **Don't underestimate the unpredictability factor.**

There is no clearly defined set of directions to go about getting signed to a publishing company. What worked for one songwriter may not work for another. And as Criterion Music's Bo Goldsen puts it, "I work off a lot of impulse and intuition. A person may have a good tape, but if I don't feel personally connected to it or passionate about the music, then that tape won't interest me. I've turned down a lot of catalog deals that could have been profitable but I just didn't like the music."

- **Make sure the publisher is associated with a legitimate performance rights society, such as ASCAP or BMI.**

This guideline should be applied especially if the songwriter is considering signing with a small, unknown publisher. If performance rights societies ASCAP, BMI or SESAC don't know that a writer's publishing company exists, then the songs aren't recognized by performance rights societies, which means the writer runs an extremely high risk of not getting paid when someone else performs those songs.

- **Don't sign any contract without legal advice from a legitimate music attorney.**

This is a much-repeated "golden rule" in the music business, but it's often ignored by people who think it isn't necessary if the publisher they are dealing with is small and/or operated by a family member or friend. When it comes to signing over song copyrights to another party, there should be no such thing as an "informal agreement."

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# Joshua Redman

By Scott Yanow



Marc Hersh

The success of Joshua Redman as a jazz tenor saxophonist is one of the more unlikely stories of the past decade. Accepted to Yale Law School in 1991, he entered the Thelonious Monk International Jazz Saxophone Competition almost on a lark and won. The resulting publicity and the wide range of offers he received led to a last-minute career change, and within a short time, he was considered jazz's newest sensation.

A surprisingly mature improviser with a fairly original sound who takes his time during solos, Redman went from being a sideman in a wide variety of contexts, to putting together his own impressive quartet and eventually signing with Warner Bros. His recent *MoodSwing* release, comprised entirely of originals, is his third as a leader and finds 25-year-old Redman continuing to evolve and grow.

"*MoodSwing* took just two days to record," says Redman. "One of the things that makes

this recording different than all of the other records I have been on either as a leader or as a sideman is that it features a band that existed for quite awhile before we recorded. We had achieved a high level of group interplay and had developed a sound as a band. That is rare in jazz because a lot of recording dates tend to be all-star sessions that are thrown together. One of the things that makes jazz special is that musicians can come together, having never played together before, and make quality music. But I think when musicians have the opportunity to work with the same people night after night and get to know each other well as players and as people, it becomes possible to establish a collective identity.

"To me, each of the players I use [pianist Brad Mehldau, bassist Christian McBride and drummer Brian Blade] is among the best of the young musicians on his instrument. One thing that they all have in common is that,

Once a law student, this saxophone sensation is now a respected musician who has taken the jazz world by storm

they all have a deep understanding of the jazz tradition and a great knowledge of the jazz idiom, they all are very open-minded; they are willing to go in any direction. The record represents a lot of different styles, although all within the jazz idiom. There's some funky stuff, some modal tunes and some bluesier material. The musicians have the ability to play in those different styles and make them work without losing their individual and collective identities."

Joshua Redman was born on February 1, 1969, the son of the great tenor saxophonist Dewey Redman and Renee Sheddoff, a dancer and a librarian. "My mother had very eclectic tastes in music, so I grew up hearing this broad spectrum. She loved jazz, classical, Indian music, African music, soul, rock, Indonesian music and some folk. Because of that, I never thought of music in terms of style, I thought of it as music."

While his mother was a driving force behind his life, Joshua rarely saw his father. "He was an inspiration to me as a musician but not as a father. I never lived with my father, and he never married my mother, so I'd see him once a year at the most. But I listened to him just as I did to Sonny Rollins or John Coltrane or Dexter Gordon."

Redman played a bit of guitar and piano, starting on tenor when he was ten. "I always wanted to play the tenor saxophone. I was drawn to its sound and to its versatility. Even when I was dabbling with other instruments, I would pick up the tenor now and then."

As a teenager, Joshua's main musical preferences leaned toward the pop and R&B music of the era. At Berkeley High School he played with the school bands, but his studies took precedence over music. After graduating at the top of his class (with straight A's), Redman entered Harvard in 1987 as a pre-med honors student. "At the time, I thought of becoming a doctor, but I chose a comprehensive social science major. That major led me

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toward focusing on urban issues and contemporary social problems, and the more I studied, the more my career goals changed to wanting to be a civil rights advocate, so I decided to go to law school."

Music took a back seat during this period, although Redman did gig occasionally, most notably with trombonist Delfeayo Marsalis. Graduating Summa Cum Laude from Harvard, Redman was accepted to Yale Law School. And then, in November of 1991, came the Monk contest. Performing "Evidence," "Soul Eyes" and "Second Balcony Jump," the 22-year-old Redman impressed the five great saxophonists who were the judges—Benny Carter, Jimmy Heath, Frank Wess, Jackie McLean and Branford Marsalis.

"It was such a surprise to me to have won. It wasn't just winning the Thelonious Monk contest that made me decide to switch to music. What changed my mind more than the competition itself were the opportunities that arose, the chances to play with such masters of the music as Charlie Haden, Jack DeJohnette, Pat Metheny, Billy Higgins, Milt Jackson, Clark Terry, Elvin Jones and Paul Motian, all of whom I performed with the first year after winning the competition. That is what inspired me to choose music."

Throughout the sudden acclaim, Redman kept a level head. "After I won the Monk competition, there was a lot of interest from many record companies, but I decided to bide my time and see what kind of opportunities would come up. It was very important for me to play with other musicians and gain a lot of experience as a sideman before I

signed a record contract. I felt like a beginner, so I took my time and concentrated on getting gigs with people who I idolized. The more that happened, the more confidence I gained."

In late 1992, Redman signed with Warner Bros. "They gave me the freedom to do what I wanted to do," he says. Thus far, he has released three albums—*Joshua Redman, Wish* and *Mood Swing*.

In recent times, Redman has been extremely busy with his quartet. "We have been touring

without my instrument and see what they are really like!"

What does he think can be done to increase the accessibility of jazz to younger audiences? "The fact that there are younger musicians such as myself out here playing the music should be able to attract more young people to jazz. When they see other people of their generation into something, they can see that it is a viable alternative to them. I think a lot of young people have the impression that jazz is this great intellectual elite high art form and that the way to appreciate jazz is strictly through your head. They think that it is something you have to decipher and analyze in order to understand. It is true that jazz is an intelligent music and a knowledge of it will eventually aid in one's appreciation of it, but what is overlooked is that jazz is also a very emotional music that can make you feel many different ways. Ultimately, the reason we play the music is because we are trying to communicate something emotionally."

"Jazz musicians have to realize that different people are going to get different things out of your music, and as long as your music has touched some people, it is a positive experience. We should feel blessed that we are able to do this and make a living off of it. I never expected to become a professional jazz musician, let alone one who has been fairly successful. It still comes as a shock to me because most of my life I have actively made choices that were leading me away from a career in music. So whenever I start to get annoyed with anything, I always can check myself by realizing how lucky I am."

MC

**"One of the things that makes jazz special is that musicians can come together, having never played together before, and make quality music."**

—Joshua Redman

almost nonstop since April, with just a couple of weeks off. It's very tiring. We've been to Europe, Canada and all over the States and will be playing in Brazil soon. The fun of it is playing music, but the rest of it is, quite frankly, work—riding on airplanes, trains and vans, hanging out at airports, checking in and out of hotels, trying to get naps when we can. I've been to so many different places and yet there is very little I could tell you about any of them because we did not get to see anything. One day I'd like to go back to those places

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## ◀ 23 Bob Seger

stop acting, you start thinking that you'll never work again.

**MC:** Since you write on both guitar and piano, would you say that you write all your ballads on piano and the rockers on guitar?

**BS:** Not all of the time. "The Fire Inside" was written on piano. "Brave Strangers" and "The Fire Down Below" were also written on piano. But yeah, more often than not, the ballads will come from the piano, and more of a rock thing will come from the guitar.

**MC:** You mentioned that you feel your strength as a songwriter is as a lyricist. How do you compose them?

**BS:** I've never written the lyrics and tried to build the music around that. It's usually a feel or a verse or a chorus, and the lyrics will come after I've decided that a certain pattern or groove or rhythm is cool. Then I'll start singing gibberish over that and just find a lyrical idea that fits the ideas that I started out with. Other times I'll just sit down and say, "I wanna write a song called this." That's how "Beautiful Loser" happened. I just loved the title, which I got from a book of poetry from Leonard Cohen called *Beautiful Losers*, and I thought it was a really cool title. Actually, I wrote three or four songs called "Beautiful Loser" until I came up with the one that worked. But that's a pretty rare thing.

**MC:** Using "Beautiful Loser" as an example, many people thought you were singing about yourself in that song. Are your songs autobiographical?

**BS:** No, I write about things I see—observations of what's happening around me. Early on in my career, I found that if I tried to write something very personal, it seemed to me that it became overwrought and melodramatic. So I try to transpose those feelings on a situation and make it a more universal thing. That was the case with "Beautiful Loser." It was not an autobiographical song.

I was trying to write about a state of mind that I had seen or read about other people being in. I read a lot. In fact, I wrote a song for the next album called "Crossfire," which came completely from an article I read in the *New York Times*. I remember that when I wrote "The Famous Final Scene," all my friends asked me if I was breaking up with my girlfriend. It just seemed like a rich and dramatic topic, and I just tried to imagine what it would be like when a relationship is really over and how terrible that must feel. I find that when I use my imagination, I don't get as melodramatic.

**MC:** Do you pore over your lyrics until you feel that you've said what you wanted to say in a song?

**BS:** "The Fire Inside" is a perfect example of that. I thought the second verse about the club scenes was a killer, and the last verse worked, but I started to realize that the original first verse of that song was not nearly as strong as the others. So I wracked my brain for a long time on that song. It's like you'll work and

work and work, and then three weeks later, the answer will just pop into your head. It's funny, I've learned to sometimes let my subconscious do the work. I mean you can beat your head against the wall and just come up with nothing. I've found that that's a good way to do it. You just have to be patient. You have to learn to put it aside and work on something else when you hit a brick wall.

**MC:** You didn't really start garnering critical respect as a top-flight songwriter until *Beautiful Loser* in 1975, which was your eighth album. What happened to help turn the tide?

**BS:** Confidence and also taking more time were big factors in the improvement of my songwriting. We used to play 250 to 275 nights a year, so there really wasn't much time for songwriting. So, when we trimmed that down to 100 or 125 shows a year, I suddenly had the time to do it right. It also had to do with the example that Glenn and Don set when they hit big with the Eagles. Glenn came to me when I had finished *Beautiful Loser* and said, "Now you've got it, now you're getting it."

my role in life. However, I still love to play guitar and piano onstage, and I've still got a Neanderthal rip-and-tear approach that I like to show off every once in a while [laughs].

**MC:** The Silver Bullet Band had a reputation as the quintessential touring band. Did you find it difficult to write on the road?

**BS:** I hardly ever wrote on the road. I was more of a field general, and there wasn't a whole lot of time for writing on the road back then. The only two songs that I can think of that I wrote on the road are "Turn The Page" and "Night Moves," but those were basically cases of getting an outline of verses over three-hour periods. The songs weren't totally finished until I had a week or two off the road to really knock down on them.

**MC:** It's been seven years since you were last on the road. Why did you give up touring for so long?

**BS:** It's really been a series of personal things that have kept me off the road. After the Like A Rock Tour in '87, my mother was ill for a couple of years, and I took care of her. When she died in '89, I took a little break, because

it was a sad time. My marriage broke up, then I got married again and my son was born after *The Fire Inside* album was released. At that point, I was going through a little period of soul-searching and building a new base. Plus, throughout that period, the guys in the band were raising kids, so things were just not right for any type of touring plans. But I must admit that I'm starting to feel the itch again.

**MC:** Did you ever imagine that you would still be doing this as you creep up on your 50th birthday next year?

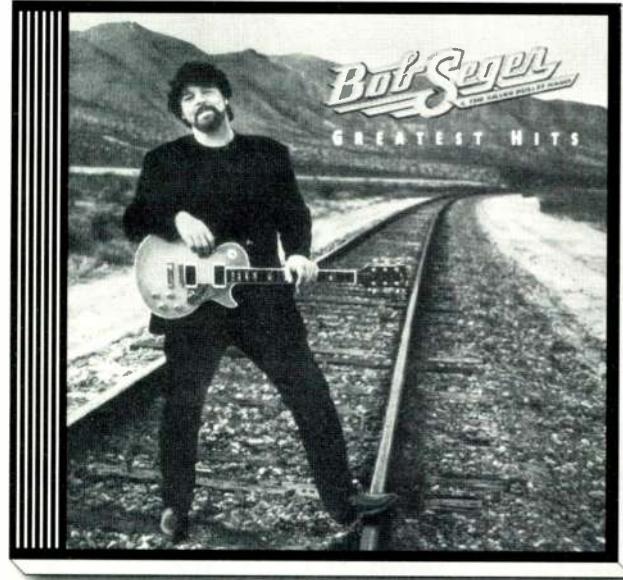
**BS:** Absolutely not [laughs]. When *Night Moves* came out in '76, I was 31-years-old, which was considered old at that time! After we first hit big in '76, with both *Live Bullet* and *Night Moves*, it was really a full-force gale until 1983. We were thinking to ourselves throughout that time,

"How far can we take this, people aren't gonna like us anymore because we're getting older." We felt that we had to get it in while we could, so we worked like crazy people for eight straight years. The guys in the band started having kids in '85, and since then, it's been more like "can we rest for a minute" [laughs]?"

**MC:** Has fatherhood affected your career?

**BS:** It's really been a shocker for me. I'm the late bloomer in the band. Alto [Reed] had his kids during our last tour, Chris [Campbell] had one after that tour, and Craig [Frost] had one in the oven during the last tour.

I hate to use it as an excuse, but when my kid came along, it was like, wow, what an eye-opener. At first, you're a little resentful because you start thinking, "Hey, I can't do all my work," but then you realize that this is better than your work. This is my reward for doing all that work all those years. It's definitely been a period of adjustment, but I think that next year is going to be quite a big year for Bob Seger & the Silver Bullet Band. **MC**



**MC:** Prior to that, you were also working as the lead guitarist, lead vocalist and chief songwriter in your various bands. Did you make a conscious decision to focus your talents in a more specific way?

**BS:** Yeah, I did. Dropping the lead guitarist role was a major factor in my career, because I was a real prisoner. It took away from my voice, and it took away from my songwriting, too. I wanted to write everything like Eric Clapton or Jimmy Page, you know, everything with great riffs. But to me, that was somewhat of a cop-out because I was building songs around a riff, and that's all there was. So it was much more difficult for me to write songs that had melody and chordal structure and interesting structures. I began to really work on the craft of songwriting. I couldn't really do that and also be a player. I've never really been a great player of anything. I play well enough to write songs. That's one thing I've been a little sad about, because I do love playing, but I've accepted

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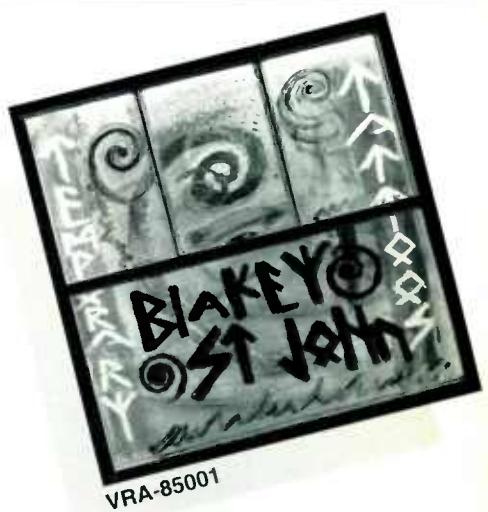
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## ◀ 31 Publishing Deals

### DEMO/DEVELOPMENT DEALS

What if a songwriter doesn't have a record deal? Or what if a songwriter doesn't have anyone to perform or record his or her songs? Numerous publishing options are still available to unsigned and unproven songwriters, including the option to have publishers shop demos to labels, artists or producers, as well as the option for publishers to develop songwriters' careers.

"I actually like to work with unsigned artists because you get to be involved more creatively," says Stacey Leib, VP of Creative Services for EMI Virgin Music Publishing. "Even though Virgin was acquired by EMI, we're still independent in spirit. We're very service-oriented and artist development-oriented."

"It's easier for songwriters to get signed to a publishing company if they're attached to some kind of project," she continues. "Generally, if someone is just writing songs and not doing anything to promote those songs, they tend to get passed over."

If an unsigned artist-songwriter secures a record deal through a publishing company, generally, the publishing company recoups the cost of shopping the demo (which is usually not included in a publisher's regular administrative fees) from any income the artist-songwriter receives from the songs which were shopped.

### STAFF WRITER DEALS

Staff writer deals are a form of term songwriter deals but usually imply the signing of a songwriter who writes songs for other people to perform. In this case, the staff songwriter is paid a flat monthly or weekly salary to write songs that the publisher hopes to sell to an interested artist or label.

But as Leib points out, "So many artists are writing, producing and performing their own material, that the market is shrinking for non-performing songwriters. The only area where I see a boom in non-performing songwriters is in country music because many country artists still don't write their own songs."

### FOLIO AND SHEET MUSIC DEALS

When songs are sold in printed form (folio and sheet music) through retailers or wholesalers, the income due to songwriters is cal-

culated differently. Royalties from folios and sheet music are based directly on retail and wholesale prices (as opposed to royalties from songs that are covered by another artist). For folios, the writer typically gets 10-12 percent of the wholesale price, while the publisher gets 10-12 percent of the marked retail price. For sheet music containing one song, royalties vary widely, depending on the stature of the writer, but generally, the writer gets five to seven cents per copy, while the publisher usually gets 60-70 cents per copy.

### ONE-OFF SONG DEALS

These deals involve the buying and selling of only one song. Both songwriters and publishers rarely engage in these deals. Why? As EMI Virgin Music's Leib explains, "The amount of time you could spend on one song from a songwriter is better spent developing that songwriter's career, which could produce many other marketable songs." In addition, the songwriter who is shopping for a publishing deal most likely has more than one song to offer a publishing company and wants an ongoing relationship with the company—a relationship that one song usually can't provide in quite the same way as multiple songs. On the rare occasion that a one-off song deal does occur, it's usually when a writer or writers are commissioned to write a song for a special project or when the song is considered extremely rare.

### ADMINISTRATION DEALS

Some publishers specialize in the business of administrating songs, not staff writer deals or development deals. For example, let's say there are some songs that copyrighted with Publisher X and someone asks to use those songs. Publisher X has the option to give Publisher Y (a company that specializes in administration) the right to administer those songs to the person requesting to use them. Publisher X still keeps the songs' copyright, but Publisher Y is the one that acts on the protection of that copyright. A simple way of thinking about administration deals is that they include all the paperwork involved in licensing a song to another party. The only difference is that Publisher Y (the administrator) usually can administer the songs for a certain period of time (generally less than five years), which means the administrator doesn't permanently own the copyright.

Bug Music is an independent publisher that generally acts as an administrator. Steve Toland, Bug's Vice President of Administration, elaborates: "We do the work once the project is rolling. We encourage artists to start their own publishing companies. We also like to see people put out their own records and start the buzz on themselves."

### CATALOG ACQUISITION DEALS

Now, another major trend has grown in publishing: catalog acquisition. Popular music (particularly rock & roll), having flourished since the early days of the music industry, has largely affected this evolution, making the buying and selling of many popular songwriters' catalogs even bigger business. EMI Virgin Music Publishing's Leib observes,

### Steve Toland

Vice President  
Administration



**"We like to see  
people put out their  
own records and start  
the buzz on  
themselves."**

"Publishing has become so acquisition-oriented, that it's harder and harder for artists to get signed to development deals." In other words, it's becoming more common for publishing companies to invest more money acquiring catalogs from songwriters (usually proven songwriters) than finding and developing new talent.

Of course, catalog acquisitions aren't limited to international publishing corporations with scores of personnel. Songwriters who act as their own publishers are often major players in the catalog acquisition game—noteable examples being Michael Jackson acquiring the Beatles' publishing catalog or Paul McCartney acquiring Buddy Holly's catalog. The bidding wars surrounding catalog acquisitions are usually much higher than the ones surrounding other deals, since catalogs usually come with some Top 40 hits or frequently covered songs.

All Nations Music is one publisher that is following this catalog acquisition trend. Says All Nations' President Billy Meshel: "Our company currently isn't looking for any more songwriters—we have enough for our personnel to handle. We're concentrating on administration and acquisition of catalogs. The songwriting situation is pretty touchy, and we don't chase after songwriters who already have a record deal because we don't want a co-publishing deal with a label."

### CO-PUBLISHING DEALS

Co publishing deals are fairly common and come in many forms. Here are some examples: If a songwriter signed to one publishing company collaborates with a songwriter who's signed to another publishing company, if an artist's record label claims a portion of the copyright or if there are two or more collaborating songwriters, with one party writing the lyrics while the other party writes the music.

Co-publishing deals, like record contracts, vary according to the individual songwriter. There is no precise "formula" that can be applied in all cases.

However, the nature of a co-publishing deal will be greatly determined by factors such as the stature of the songwriter (the bigger the songwriter, the better the songwriter's negotiating power), the involvement of record labels and how many songwriters are collaborating.

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# SUBMISSION GUIDELINES

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

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

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



## Brave New World

Contact: 10 West Productions  
818-752-3000  
Seeking: Label Deal  
Type of music: Hip-Hop Jazz

Production .....	7
Songwriting .....	6
Vocals .....	n/a
Musicianship .....	7

Average

1 2 3 4 5 6 ★ 8 9 10

**Comments:** This has to be one of the more impressive demos we've received all year. Apart from getting unusually high scores (the musicianship and production were both top-notch), the opening track, "Rumjungle" sounds like a radio ready hit outta the box. It's catchy, bouncy and memorable. Label A&R reps should take time out to call for a copy of this.



## Al Shinkle/Scene Of The Crime

Contact: Al Shinkle  
310-379-2285  
Seeking: Label Deal  
Type of music: Rock

Production .....	6
Songwriting .....	4
Vocals .....	4
Musicianship .....	7

Average

1 2 3 4 ★ 6 7 8 9 10

**Comments:** Though this demo was written, arranged and produced by Al Shinkle, the guitarist in particular steals the show by virtue of his tasty licks and soaring solos. Otherwise, the vocals and songcraft need lots of work. The tunes are very moody with intros that take too long to develop. In its favor, the production was well above par and professionally handled.



## Rot

Contact: Wade Kindel  
307-577-8400  
Seeking: Label Deal  
Type of music: Metal

Production .....	5
Songwriting .....	3
Vocals .....	3
Musicianship .....	4

Average

1 2 3 ★ 5 6 7 8 9 10

**Comments:** With lyrics about rippling flesh and chainsawing bodies, Rot kinda reminds me of early Slayer on an off day. As is typical of these tapes, the production is cluttered and muddy, the vocals filled with gutteral growls and screams and the songs, anything but memorable. Metal bands have got to spend more time learning to write solid songs. You can't just rely on speed.



## Earlydawn

Contact: Stephen Staats  
310-395-0114  
Seeking: Label Deal  
Type of music: Rock

Production .....	4
Songwriting .....	5
Vocals .....	4
Musicianship .....	5

Average

1 2 3 4 ★ 6 7 8 9 10

**Comments:** The production on this tape was very poor. We cranked the stereo and still barely heard the music. Occasionally we heard a nice guitar riff but on the whole this band needs plenty of work. The vocals and songs were both generic sounding and lackluster. Not good in this competitive business. Back to the drawing boards and work on your writing.



## L.A. Cowboy

Contact: Mona Lisa Productions  
612-944-6809  
Seeking: Publishing/Label Deal  
Type of music: Modern Rock

Production .....	7
Songwriting .....	4
Vocals .....	2
Musicianship .....	5

Average

1 2 3 ★ 5 6 7 8 9 10

**Comments:** A little Allman Bros. and Charlie Daniels and lots of monotony in the vocal and song departments. This cowboy has a very limited vocal range. Perhaps someone else should do the singing? We were given no clues as to who wrote the songs that were submitted, but they certainly need plenty of overhauling. On a positive note, the production was pro sounding.



## Soul de Sire

Contact: Great Central Sun Prod.  
310-288-5009  
Seeking: Management/Label Deal  
Type of music: Religious Rock

Production .....	7
Songwriting .....	4
Vocals .....	5
Musicianship .....	6

Average

1 2 3 4 ★ 6 7 8 9 10

**Comments:** According to this band's bio, the name Soul de Sire actually means Soul of the Lord. Regardless, the band attempts to mix the spiritual with the sensual and comes up sounding too much like Prince. Alternating male and female lead vocals is a nice touch, but stronger, more cohesive material would have helped. Players produce some tight, danceable tracks, but it's not enough.



## True

Contact: Alison Stern  
213-871-1362  
Seeking: Label Deal  
Type of music: Alternative Rock

Production .....	6
Songwriting .....	7
Vocals .....	7
Musicianship .....	6

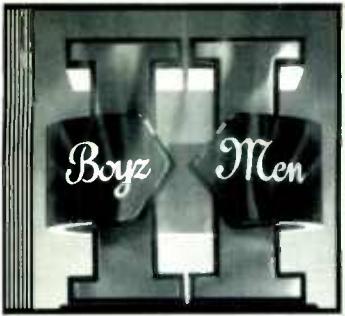
Average

1 2 3 4 5 6 ★ 8 9 10

**Comments:** This was a pleasant find for the Demo Critique committee. Here's an alternative act with melodies and song structure and a certain vocal uniqueness that should get them plenty of industry phone calls. There are some excellent and imaginative lyrics and the lead voice is recognizable. What more can you ask from a band and a demo? Call for a demo and give it a listen.



## DISC REVIEWS



**Boyz II Men**

*Boyz II Men II*

Motown

1 2 3 4 5 6 7 ★ 9 10

**Producer:** Various

**Top Cuts:** "Jezzabel," "On Bended Knee," "Trying Times."

**Summary:** The Boyz are back in town, and their numerous imitators will blush and step aside when they hear this perfectly realized blend of hip-hop rhythms, street-corner seduction and late-night grooves. The quartet's harmonic genius is a given, but something special's going on in the tune department when the Boyz' own contributions are on equal par with the sure fire hits crafted by Babyface and Jam & Lewis. Those who want to find fault with the slick production will zip their mouths when the Boyz roll out the lush for the a cappella magic of "Yesterday."

—*Jonathan Widran*



**Crosby, Stills & Nash**

*After The Storm*

Atlantic

1 2 3 4 5 ★ 7 8 9 10

**Producer:** Glyn Johns

**Top Cuts:** "Panama," "Street To Lean On," "It Won't Go Away."

**Summary:** Always a treat to hear from three of our favorite harmonic songbirds, even if they don't always treat us to consistently engaging material. Whether trading off lead vocals or joining forces like an intricate mosaic, CSN more often than not invoke great memories. But the songs just don't catch emotional fire when they're supposed to. With the exception of the playful "Panama," the romances here fall a bit serious and flat. On the other hand, the blues-rock infused social commentaries play with more bite, indicating that CSN can still be a somewhat relevant group.

—*Nicole De Young*



**Amy Grant**

*House of Love*

A&M

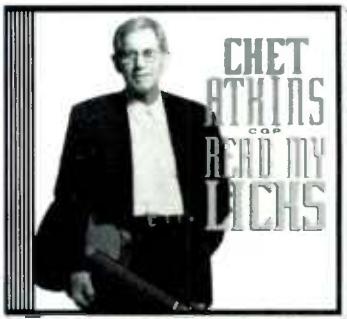
1 2 3 4 ★ 6 7 8 9 10

**Producer:** Keith Thomas and Michael Omartian

**Top Cuts:** "Big Yellow Taxi," "House Of Love," "The Power."

**Summary:** Tasty production values and Grant's cheerful vocal excitement can't quite pave over the fact that some of these tunes are bland, overly sing-songy, lyrically corny, fluffy or all of the above. The same kind of hooky charms worked better on her last outing. Fortunately, there are a few redeeming tracks, including an acoustic Joni Mitchell gem, a gospel turn and a potent duet with Vince Gill. Widescale pop success seems to have made Grant complacent, but it's still hard to come away from the record feeling pessimistic.

—*Jonathan Widran*



**Chet Atkins**

*Read My Lips*

Columbia

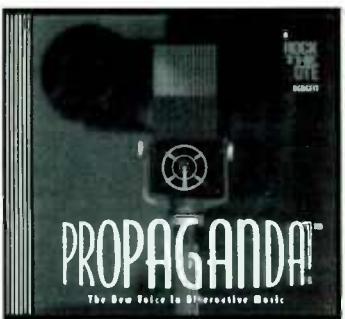
1 2 3 4 5 ★ 7 8 9 10

**Producer:** Chet Atkins, George Benson.

**Top Cuts:** "Mountains Of Illinois," "Every Now And Then."

**Summary:** Something for everybody, but not enough for anyone. Legendary country picker Chet Atkins gives us a tad of jazz, a little blues, a touch of bluegrass and a cut of country. He conjures up images of Ravi Shankar ("Norway") and Dire Straits ("Around The Bend") and even comes dangerously close to elevator music in "Dream." He wets our lips, but leaves us thirsting for what he does best—wistful, sliding-across-the-dance-floor swooners like the album track "Every Now And Then."

—*Heidi Nye*



**Various Artists**

*Propaganda!*

Phisst

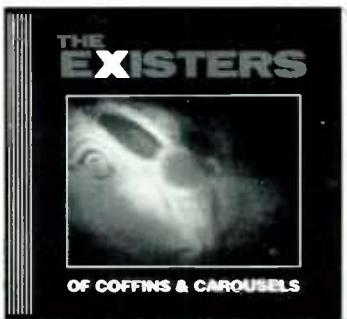
1 2 3 4 5 6 ★ 8 9 10

**Producer:** Aaron Ray, George Teleagadis

**Top Cuts:** "Start All Over Again," "Wanna Be Yours."

**Summary:** *Propaganda!* is a compilation of eighteen artists benefiting the Rock The Vote Education Fund. The bio calls the featured bands "underground," though they are so only because none of these alternative/commercial acts is yet signed to a major label. Seattle's Life Like Feel has the lead single, the fine "Start All Over Again," though there are plenty of other great cuts here. *Propaganda!* should reach a wider audience than the "underground" label suggests. Everybody needs to vote. 1630 NW 1st Ave., #14481, Gainesville, FL 32604.

—*Tom Kidd*



**Existents**

*Of Coffins & Carousels*

Skeleton Music

1 2 ★ 4 5 6 7 8 9 10

**Producer:** The Existents

**Top Cuts:** "Letter From David."

**Summary:** J.D. McKean is the musical and lyrical force behind the Existents. On this, his third collection, he has attempted to marry dark lyrical sentiment with upbeat circus ambiance. It's a tragic mistake. As a lyricist, the talented McKean revels in life's darker side. A couple of times he even makes death sound good. Then, he undermines his own ample-if-depressive talents with the trivial sounds one associates with a cut-rate circus. *Of Coffins & Carousels* should have been as shocking as finding razor blades in cotton candy. This is not so scary as it is inappropriate. P.O. Box 9078-150, Van Nuys, CA 91409.

—*Tom Kidd*



**Producer:** Vandal

**Top Cuts:** "White Lies."

**Summary:** Indecipherable lyrics, a lead singer who shouts rather than sings, self-indulgent guitar solos and a no-let-up bass. Sound familiar? Vandal isn't awful, it's just that they don't give us anything new. Even social problems are given clichéd setups and resolutions, as in "White Lies" in which a ten-year-old runs away from an alcoholic mother and a womanizing father. In the end, the child commits suicide and the mother, now sober, grieves the loss of "her baby." Better to grieve the loss of the trees and petrochemicals that went into making this CD. The Underground Network, 170 E. 60 St., Hialeah, FL 33013.

—*Heidi Nye*

**Vandal**  
**Julian Day**  
The Underground Network

1 2 3 4 ★ 6 7 8 9 10



**Unity**  
**Natural World Peace**  
Arena

1 2 ★ 4 5 6 7 8 9 10

**Producer:** None credited

**Top Cuts:** None

**Summary:** Take "Kumbaya," that sickening sweet camp song with as many verses as you can stomach, and add some "everybody's beautiful" lyrics that must have been written during a long month on a deserted island. What have you got? Unity—but with what is anyone's guess! Certainly not their audience! "Dream away the day/Dream away/Love to feel this way," drips—surprise, surprise—"Dream Away The Day." If you don't want to be jolted back to kindergarten, skip the first ten tracks and just fast-forward through the next ten—instrumentals of the same songs! Arena Records. 800-737-9752.

—*Heidi Nye*



## NIGHTLIFE

### ROCK



Traci Guns of L.A. Guns

**STILL LOADED:** We hear that L.A. Guns is still a band, and is now on A&M Records, with product due out early next year.

**ORANGE COUNTY 101:** Oops. Looks like I pulled a D-in geography with my *L.A. Rock Overview* story in issue #19. I erroneously listed NOFX, Bad Religion and Gas Huffer as Orange County bands. A quick phone call to Epitaph Records (the Hollywood, not Orange County-based label started by Bad Religion guitarist Brett Gurewitz) shed some accuracy on the matter. First up, NOFX was formed and signed out of Hollywood. Gas Huffer is, in fact, from Seattle. Bad Religion, who may be thought of as part of that whole Orange County sound and scene, is actually from the Valley. Mea Culpa.

**HE'S A LITTLE BIT COUNTRY:** If you thought Ministry's Al Jourgensen was a bit idiosyncratic with his C&W-tinged side project Buck Satan and the 666 Shooters, wait until you hear *Hanky Panky*, the new album by England's critically acclaimed tape-loop pioneers The The. Due for release on the Sony 550 label early next year, the album will be a compilation of covers

by Hank Williams. The primary Matt Johnson explained, "There are few songwriters this century who have expressed the deep ache of loneliness and the longing for love as darkly and sweetly as Hank Williams," who died at age 29 after a six-year recording career.

**INDUSTRIAL BLIGHT AND TRAGIC:** Before the fourth reich and roll of Ministry and the nouveau industrial nihilism of Nine Inch Nails, there was England's Killing Joke. Check 'em out at the Palace on November 15th.

**SPACE MUSIC, THE VINYL FRONTIER:** Hearts of Space Records has released some product that is definitely worth your time. Get yer mitts on *MBNT—A Proto-Ambient Recollection*, which features eleven top-notch tracks of music in the ambient vein. FYI: ambient music was invented/discovered by England's electro-vet Brian Eno, who, as the story goes, put on a cassette of harpsichord music to relax while recuperating from a car accident. Apparently, Eno failed to turn the volume up to a loud enough level, and the music blended in subtly with the sound of the falling rain outside. Eno went on to put out a few albums of ambient music, which is sort of like non-obtrusive background music. Hearts of Space Records, as well as their highly successful radio show of the same name (which provided the inspiration for the label and can be heard locally at 10:30 p.m. on Sunday nights on KUSC 91.5 FM) have been playing this blend of music for years. Also, check out Tim Story's *The Perfect Flaw* (on HOS Records) and Lightwave's dark, compelling *Tycho Brahe*, on HOS's new sub label, Fathom Records.

**HIT THE ROAD, JACK:** Jack's Sugar Shack has relocated to 1707 N. Vine Street at the corner of Hollywood and Vine (the former site of one of the many Brown Derby offshoots) from its former Pico Blvd West locale. It will be interesting to see how the Sugar Shack fares considering that it's in the immediate proximity of the Gaslight, Club Linerie and the Palace. —Tom Farrell



Jack's Sugar Shack

### WESTERN BEAT



Richard Barron

**For The Record:** Richard Barron, owner and chief engineer at Sonora Recorders, has had a variety of country, R&B and alternative acts in his comfortable, southwestern style studio in recent weeks. Counting Crows engineer Pat McCarthy was in with Mammoth Records artist Joe Henry for an album project. Producer Edward Tree is working with Alan Whitney on his project. Country singers Katie Trickett, Julie Taylor and Lisa Haley have all enjoyed visits to Sonora. R&B artists Dewey Terry and Charles Wright of the Watts 103rd St. Rhythm Band are currently overdubbing in the big room. Sonora Recorders is conveniently located at 3222 Los Feliz Blvd. For more info, call 213-663-2500.

**Acoustic Artist of the Year:** The National Academy of Songwriters held their Acoustic Artists competition at the Troubadour last week and the event was a huge success. Everyone nominated was really a winner and those taking awards are to be congratulated. Nominees in-

cluded Joe Hill, Laura Lees, Lany Poor, Yvonne de la Vega, Michael McNevin and the Chaney's. Winners in the band category were Through The Woods, female artist Amilia K. Spicer and male artist Martin Sexton. Sexton also walked away with Artist of the Year honors and will appear at the NAS Salute to the American Songwriter concert at the Wilshire Ebell Theater honoring CSN in December.

**Journey to Nashvegas:** Three Of Hearts has recently returned from a week of showcases and meetings in Music City. Reports are good with all the details forthcoming. Three Of Hearts will perform in Las Vegas for the National Fair Buyers Convention in December.

**Palmdale Fall Festival:** The annual Palmdale Fall Festival offered a virtual cornucopia of talent from all over California. Hit songwriter Steve Seskin who has enjoyed mega-success from cuts with John Michael Montgomery, played for the fifth year in a row, while Laura Bowley enjoyed her first visit. L.A.'s own hot folk rock ensemble Naked To The World and Santa Barbara's Jill Knight shared the world music stage and attracted large numbers of listeners. Well worth the trip over the mountains. Don't miss it next year.

**The Song Is The Star:** The next Western Beat American Music Showcase will bring new and familiar faces together for another incredible gathering of L.A.'s songwriting community. Scheduled to perform at Highland Grounds on Nov. 3rd are former Youngblood Jerry Corbett, NAS' Band of the Year Through The Woods, the sensitive songwriting of Mark Islam, the return of Jamie Houston, Chad Watson and Pam Loe, Patricia Zehentmeyer and open mic all-star Chris Laterzo. Former NRBQ guitarist Al Anderson will be in town and could very well make a guest appearance, along with some other very special guests. Open mic sign-up is 6:00 p.m. with the show starting at 8:00 sharp. —Billy Block



Amilia K. Spicer

## JAZZ



Benny Carter

The Los Angeles Jazz Society's 12th Annual Jazz Tribute and Awards Concert honored a wide variety of important contributors to jazz including the remarkable altoist **Benny Carter** (who first recorded in 1927 but is still in his prime!), composer/arranger **Lalo Schifrin**, vibraphonist **Red Norvo**, singer **Ernie Andrews**, writer **Zan Stewart**, entrepreneur **Vicki Pedrini** (who gave a touching speech) and young pianist **Donald Vega**. The lengthy concert was highlighted by ten saxophonists performing the debut of Carter's "Alto Ego"; other musical highlights included Ernie Andrews' jubilant set and some stunning **Roger Kellaway** piano.

The **Jazz Bakery**, now comfortably settled into its new location at 3233 Helms in L.A., presented two major artists in recent times. **McCoy Tyner**, one of the most influential pianists of the past 30 years, performed with his trio (featuring bassist **Avery Sharpe** and drummer **Aaron Scott**). Strong as Tyner's many recordings are, one has to see him live to fully appreciate the power and virtuosity of his music. On his solo feature "We'll Be Together Again"

McCoy Tyner's technique (on the level of Art Tatum) was often astounding. **James Moody** switched between tenor, alto and flute during his **Jazz Bakery** performance but the music was hampered somewhat by the insensitive drumming of **Terri Lyne Carrington** who sounded as if she were dying to play funk; her lack of dynamics was quite surprising. But with Moody humorously yodeling through "Moody's Mood For Love," happily singing "Bennie's From Heaven" and playing some heated solos (and getting more sympathetic support from pianist **John Beasley** and bassist **Kenny Wild**), the music was still worthwhile.

**Leonard Feather**, the most famous jazz critic in the world, recently passed away at the age of 80. His accomplishments, which include writing about jazz continuously since the late Thirties, authoring at least ten books and penning an estimated 4,000 liner notes, completely overshadowed all other writers in his field. Feather, a modest pianist, was actually proudest of the many recording sessions he produced and of his songwriting abilities which included composing "Evil Gal Blues," "How Blue Can You Get," "I Remember Bird" and "Blowtop Blues." Because he was not a fan of dixieland, fusion or the avant-garde, Feather was controversial throughout his long career, but his invaluable contributions (especially *The Encyclopedia Of Jazz*) cannot be overlooked. He will be greatly missed.

Upcoming: **Catalina's** (213-466-2210) features **Benny Carter** (through Oct. 23) and the **Benny Green Trio** (Oct. 25-30), the **Jazz Bakery** (310-271-9039) features the **Warren Bernhardt Trio** (through Oct. 22) and **Ruth Price** (Oct. 26). **Cathy Segal-Garcia** will be at **Common Grounds** in Northridge (818-882-3666) on Oct. 23 and singer **Jim Britt** is at **Melrose Place** (650 N. La Cienega) each Wednesday night.

--Scott Yanow



James Moody

## URBAN



Clever Jeff

### FILTHY FRANK COMES CLEAN:

Los Angeles-based rap artist **Filthy Frank** is donating 20 percent of the retail sales royalties from his **G-Vine Records** debut single, "Luv N Da Hood," toward the building of a new computer learning center near his hometown of Watts. Frank and **Stan Sheppard** of the local indie label G-Vine are currently in discussions with **Senator Diane Watson** and **Senator Theresa Hughes** with regard to the building plans for the center.

Frank was inspired to take on this endeavor while writing "Luv N Da Hood," which addresses the detrimental impact of gang violence on communities. Since this hard-edged storyteller had been caught up in gang culture, he seems to truly understand that gangbangers must be shown viable work alternatives and lifestyles. Otherwise, they will continue to use the need to "get paid and survive" as a justification for their actions.

"Frank came to me and said that he wanted to 'put his money where his mouth is,'" Sheppard explained. "So we are building this center in our area for disadvantaged teens to learn some badly needed computer skills and better prepare themselves for their entry into the job market."

### BOOGIE-MONSTROUS BEATS:



Boogiemonsters

On the heels of their successful debut single, "Recognized Thresholds Of Negative Stress," the **Boogiemonsters** have been running around L.A. promoting their new album, *Riders Of The Storm: The Underwater Album*. Since I nearly cracked my neck bopping to their first single, I jumped in the jury box quick and put the Boogiemonsters' album on trial. My verdict? Guilty of dropping a solid hip-hop collection, laced with funk and jazz. The funk is in their moog-like bass and accents. The jazz is in their vocal styles and some instrumental elements as well.

Trumpets and vibes set "Muzic Appreciation (Sweet Music)" in motion with an irresistibly mellow groove. The Boogiemonsters show some lyrical depth and creativity on the stirring "Old Man Jacob's Well." The song follows the gruesome path of a serial rapist-murderer, and may remind some of De La Soul's "Molly Pulled A Pistol On Santa." Fattest cuts overall include the house-rocking "Bronx Bombas," the *stressless* remix of "Recognized Thresholds..." and "Salt Water Taffy (Slo Jam)."

Local unsigned artists and bands of all genres may be inspired by the Boogiemonsters signing story and be relieved to see that all those talent showcases and music conferences can actually pay off. The crew landed their deal with Pendulum/EMI shortly after winning a new artist showcase at Howard University's annual hip-hop industry convention in Washington, D.C. Having rocked a gazillion local talent shows, these Virginia State University students arrived in D.C. with a nice buzz. They invested their showcase winnings in studio time and recorded the demo that secured their Pendulum deal.

**AROUND TOWN:** Beautiful songstress **Chante Moore** performed at the prestigious **City of Hope** dinner in Los Angeles. Moore's sophomore set on **Silas/MCA, A Love Supreme**, will drop later this fall... **Qwest** and **Michael Nixon's N5 International** held a "Greet & Eat" at **Larry Parker's Restaurant** for **Clever Jeff**. Jeff, who describes his sound as "jazzhopsoul," produced his debut set with **Dave G.**, a respected producer-talent scout based in the Bay Area... **PROPS & PROGRESS**. —J. Jai Bolden

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## CLUB REVIEWS



Alice Donut: Serious punk.

venue for the louder, trashier punk and psychedelia which is their other stock in trade. Wherever Blur decides to perform in the future, they should consider working closer with the sound engineer to get a better mix.

—Harriet Kaplan

### Alice Donut

The Whisky  
West Hollywood

1 2 3 4 5 6 ★ 8 9 10

Contact: Chris Dodge, Alternative Tentacles: 415-282-9784

The Players: Tomas Antona, vo-

cals; Sissy Shulmeister, bass, vocals; Richard Marshall, guitar, vocals; Michael Jung, guitar, vocals; Steve Moses, drums, trombone.

**Material:** Alice Donut plays hardcore punk music with a very quirky edge to it. This is music that follows in the footsteps of another great punk band, the Dead Kennedys. While at times there are echoes of DK and other classic punk bands, Alice Donut has gone to the next step and created music that has more texture to it than just the three-chord thrash of standard punk. One brilliant choice of material is the cover of "Helter Skelter," where Steve Moses plays the lead on trombone, only after play-

ing what could only be called a free-jazz solo.

**Musicianship:** The real musical star of this band is Sissy Shulmeister and her bass. With a deep, solid bass line, she anchors the spacey guitar lines of Richard Marshall and Michael Jung to the floor, keeping the music from drifting off into Grateful Dead-like jams. Also, the vocals of Tomas Antona help drive another stake through the harmony and into your heart.

**Performance:** The performance of Alice Donut is pretty typical of most punk bands, with band members swaying back and forth in time to the music and frontman Antona flailing about wildly. The one difference that Alice Donut has is that sometimes Antona steps aside and lets others into the spotlight. The best example of this is on "Helter Skelter" and also the song where Shulmeister wailed on lead vocals.

**Summary:** This is the kind of band you would expect from a label put together by the ex-lead singer of the Dead Kennedys, Jello Biafra. It is a band that not only plays some serious punk music, but that is not afraid to take some risks and make some unusual choices. With album titles like *Dry Humping The Cash Cow—Live At CBGB's and Buckets Full Of Sickness and Horror In An Otherwise Meaningless Life*, could you expect any less? —Jon Pepper



Gigolo Aunts: Intense and active onstage.

### Gigolo Aunts

The Troubadour  
West Hollywood

1 2 3 4 ★ 6 7 8 9 10

Contact: RCA Records: 213-468-4000.



**Love Spit Love: Distinctive vocals.**

**The Players:** Steve Gibbs, guitar, vocals; Phil Huney, guitar; Steve Huney, bassist; Paul Brouwer, drums.

**Material:** Golly gee, there's nothing really wrong with this band, but nothing that sets your booty on fire, either. You can't hate them; they're not miserable. They're just...nice. What they are is that laid-back, I'm-the-cool-guy-in-my-small-college-town band that is neither really mad or really glad about anything. Kind of like the Buck Pets, maybe, or the Grapes of Wrath, except slightly more flannel at the edges.

**Musicianship:** They got guitars that jingle, jangle, jingle as they go singing merrily along. Seriously folks, this band can't be called a bunch of slackers—they definitely do work hard at being tight, hitting right notes and writing songs with catchy, neat-o lyrics (none of which can be easily recalled, even five minutes after you've left the gig). Gibbs has a good pitch, and the Huney brothers themselves do a fine vocal turn on a couple of numbers. Brouwer is a good working-class kind of drummer—nothing flashy, but nothing left desired, either.

**Performance:** Somebody put a damn muzzle on Gibbs before they're allowed to play live again. That boy can talk and talk and talk between numbers—a veritable verbal Eveready bunny. This would be okay if he lived by the motto, "Say something, but nothing stupid," but of course, he doesn't. What's more, he talked about how he talks too much!

He's a self-admitted goober who never got any attention in high school and freely says that the stage is where he takes revenge. You can imagine how great this situation is for the pacing of their set. Gibbs can make 40 minutes the longest of your life. On a more hopeful note, the Hunneys are intense and active, balancing out Gibbs' rather mealy presence with a rubber-ball sort of high energy.

**Summary:** Evidently these guys are going over big in Britain. God bless 'em.

—Sam Dunn

### Love Spit Love

*The Troubadour*  
West Hollywood

1 2 3 4 5 6 7 ★ 9 10

**Contact:** Imago: 212-246-6644.

**The Players:** Richard Butler, vocals; Richard Fortus, guitar; Frank Ferrer, drums; Tim Butler, bass.

**Material:** If you think you recognize Richard Butler's name, you're right. He was the singer in the Eighties pout-pop band Psychedelic Furs. Love Spit Love's material is neither a conscious departure from nor a tribute to those once famous songs. Butler shows a greater range of emotion than he did in younger years; when he sings now about going to the edge and coming back, you believe him. The driving "Seventeen" packs a little metal moxy, while "Codeine" is a kind of hypnotic pharmaceutical love song.

**Musicianship:** LSL sound like they've been playing together for years. No one player's chops leap out of the mix at you. It's nice to hear musicians who are willing to play what fits and then shut the hell up. Tim and Frank lay down solid, somewhat predictable, grooves, while Fortus thrills with well-placed, tasty riffs that are never too excessive or "rock God"-like. Richard Butler has one of the most distinctive and ultimately listenable vocal styles anywhere, and he seems in perfect control of his instrument's emotion and intensity.

**Performance:** Richard Butler is a consummate showman—he's the New Wave era's David Bowie. He's constantly touching and extending himself to the crowd without ever seeming to pander. Fortus, dressed in black latex, serves as the brooding, dangerous presence onstage, who seems just always at the point of boiling over. A little more energy from the bassist would have completed the energetic, professional front LSL puts forth. In fact, the live show adds a spark to the material which isn't conveyed on the recording.

**Summary:** It's a nice surprise when a veteran artist can reinvent himself convincingly, and Butler has done just that. While the material isn't earth-shattering, it still shows some kind of a progression and has all the trappings of an honest effort. If you thought Butler was Pretty in Pink, he's worth a second look.

—Sam Dunn

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Earnest lead Crow Adam Duritz at the Greek

## Counting Crows

Greek Theatre  
Los Angeles

Expectations always run high anytime a new rock phenomenon makes its local major venue debut, and the Crows—I counted up to seven, though the core group is five members—took no chances, making sure to hook their mostly twenty-something audience immediately, choosing their breakthrough hit, "Mr. Jones," as the second song in their set. It says something about the depth of a band's material when said lyric heavy smash isn't anywhere close to the most crowd-involving song. If we can count on anything, it's that charismatic, rambunctious lead singer Adam Duritz and company will prove to be more than a one-shot wonder.

Though the Crows' melodic, Southern-strained, guitar-oriented material was the real star, the dreadlocked Duritz—who is prone to passionate mic stand hugging and wild shaking fits—made the tunes a blast to both watch and listen to. His scratchy, though wide-ranging voice comes across as plaintively as the lonesome lyrics, and his frequent fits of improvisation galvanized his songs beyond their performances on *August And Everything After*. Particularly soul-triggering was his seemingly off the cuff inclusion of the "Eleanor Rigby" riff at the tail of the album's most passionate cut, the regret-filled plea "A Murder Of One."

The Crows' music comes in two waves. There are the uptempo, light rockers ("Rain King") and then more subdued emotion showcases like the opener, "Mercy." Each tune paints

thought-provoking images heavy on life's frequent lack of fulfillment. David Byron's stark guitars combined with Duritz's involving mood swings grab on and won't let go. Adding depth and regional flavor to the music is Charlie Gillingham's Hammond B-3 and accordion, as well as a thoughtful mandolin. The mandolin received full glory on the song it was invented for, a rousing cover of Rod Stewart's rejection classic, "Maggie May."

There is one drawback to a live show featuring a band whose success is as much lyrical as musical. Though the sound was generally good, Duritz's best emotions came on the ballads when we could catch every phrase. Too often on the rockers, his message was obscured by the hefty mix of electric guitar.

No one seemed to mind too much, however. The audience can simply go home, read the stories in the songs in the CD insert and connect on many different levels long after the music stops.

After this auspicious debut from the Emperor's new band, it seems a safe bet that listeners will do just that.

—Jonathan Widran

## Sarah McLachlan

Wiltern Theatre  
Los Angeles

Sarah McLachlan will never be accused of taking life lightly. Her music is deadly serious, and her presentation so politically correct, even placards announcing souvenir T-shirt prices (\$20 for short-sleeves) had a disclaimer that read, "This

sign made of 100% recyclable material."

Thus, one might anticipate that this singer's somberness would overwhelm the celebration of her first large venue showcase in Los Angeles. Surprise, surprise. The predominantly female crowd gave this Canadian-born singer a hero's welcome, screaming, "We love you Sarah" and "You're beautiful Sarah," even after songs like "Ice," a stark depiction of AIDS decay. In McLachlan, women have found a hero whose songs speak of sisterhood and the (feminine) search for love and understanding.

A genuinely moved McLachlan responded with an astonishing vocal performance that shifted from a dainty lilt to deep-throated tremolos befitting each song's particular mood.

After three albums, McLachlan has emerged as one of folk-pop's strongest songwriters, in the Suzanne Vega mold. Like that New York artist, McLachlan possesses an uncanny ear for vivid metaphors detailing love and loss. Unlike, Vega, however, McLachlan was backed by a surprisingly raucous five-piece band that exuded a personality of its own, despite the singer's obvious spotlight.

Although "Possession" gave McLachlan a radio hit this year, her well-rounded show and variety of material, both loud and lucid, suggest that, unlike flash-in-the-pan soloists Edie Brickell or Alannah Myles, McLachlan can now cruise comfortably into the next, higher phase of her music career.

—Scott Schalin

## The Moody Blues

Hollywood Bowl  
Hollywood

During a recent interview, Justin Hayward was commenting on how devoted and hard-core the Moodies' fans are.

Apparently, the band must take care that nothing is remixed or changed or there will be angry calls to their record company.

Such is the burden of being a legend. The risk of failure is a great one, and the extent to which the

Moody Blues did their legacy justice with the Los Angeles Philharmonic in tow, should be enough to make everyone look askance at MIDI until the end of time.

The Hollywood Bowl show opened with the full-blown "Tuesday Afternoon (Forever Afternoon)." The band was in great shape, and the vocals were spot on. Of course, they slipped in a newer song right off the bat, "Eternity Road," which wasn't bad, and it certainly whet our appetite for the good stuff, such as "The Story In Your Eyes," which went off without a hitch.

Even some songs that serve less time on the classic rock radio circuit, such as "The Other Side Of Life" and "Say It With Love," kept the Hollywood Bowl audience's interest as we waited impatiently for "Nights In White Satin" and, of course, "Ride My See Saw."

After awhile, shouts of "See Saw! See Saw!" came after every single song, like echoes from a sanitarium for aging hippies, and when it was finally performed, you were righteously pissed off that it took so long to get to. If they had skipped it, I feel fairly sure that some angry thirty and fortysomething patrons would have rioted.

One memorable moment that took some of the heat away from the building mini-revolution surrounding "See Saw" was the incredible live performance, strings and all, of "Nights In White Satin." It was a stellar performance, and one that carried you away.

On a more ominous note, I found myself seated dangerously close to the Moody Blues Fan Club. They came from many different states, some were nearly as old as the band members themselves and they all shook it down in the aisle. Although they were as thrilled as we all were to hear "I'm Just A Singer (In A Rock And Roll Band)," the full impact of the lyrics seems to have escaped these fan clubbers.

Ah well, if anyone deserves a faithful legion of fans, no matter how apparently oddball, it would be the Moody Blues.

Vanguards of the British Invasion never die—their fans just start looking really weird.

—Karen Orsi



McLachlan at the Wiltern

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Lighting: Yes  
Piano: Yes  
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PA: No  
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Audition: Call or mail demos w/ self-addressed stamped envelope to: Alex, P.O. Box 996, N.

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

**NUCLEUS NUANCE**  
7267 Melrose Ave., Los Angeles, CA 90046  
Contact: Susan DuBoise: 213-652-6821  
Type of Music: Jazz, blues, Monday night jam session  
**Club Capacity:** 150  
**Stage Capacity:** 6  
PA: Yes  
Lighting: Yes  
Piano: Yamaha Baby grand.  
Audition: Send tape to club care of Susan.  
Pay: Negotiable

**ST. MARKS**  
23 Windward Ave., Venice, CA  
Contact: Elizabeth: 818-506-3219  
Type of Music: Jazz, R&B and salsa  
**Club Capacity:** 150  
**Stage Capacity:** 10  
PA: Yes  
Lighting: Yes  
Piano: Yes  
Audition: Call Elizabeth for more information.

**SUNSET**  
322 Sierra Madre Blvd., Sierra Madre, CA 91024  
Contact: Richard: 818-575-4732, Rich Prod. Mon. & Tue, from 4 p.m. to 6 p.m.  
Type of Music: Hard rock, alternative, blues  
**Club Capacity:** 248  
**Stage Capacity:** 8  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Send tape, bio and photo to above address, c/o Richard and Bob.  
Pay: Negotiable

**TILLY'S CLUB**  
1025 Wilshire Blvd., Santa Monica, CA 90401  
Contact: Hughes Lavergne: 310-837-5535  
Type of Music: World beat, african, reggae  
**Club Capacity:** 120  
**Stage Capacity:** 4 - 6  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Send tape, bio and photo to above address.  
Pay: From the door

**THE TOWNSHOUSE**  
52 Windward Ave., Venice, CA 90291  
Contact: Frank Westhoff: 213-392-4040  
Type of Music: All types (danceable)  
**Stage Capacity:** 12  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Send promo package.  
Pay: Negotiable

**TROUBADOUR**  
9081 Santa Monica Blvd., West Hollywood, CA 90069  
Contact: Lance Hubz, Zack Zalon: 310-276-1158  
Type of Music: All types  
**Club Capacity:** 450  
**Stage Capacity:** 8  
PA: 36 input Venue Board, EAW 4 way concert system, independent 16x8 monitor mix, complete effects system, house engineer.  
Lighting: Yes  
Piano: No  
Audition: Send tape and bio.  
Pay: Negotiable

**WESTSIDE WOK**  
12081 Wilshire Blvd., West Los Angeles, CA 90025  
Contact: George Fan or Bob Bell: 310-914-1766

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PR firm in Hollywood is looking for reliable/enthusiastic people for internship. Great opportunity to gain first hand experience.  
**Call 310-659-6400 ext.228**  
for more information

Type of Music: Jazz fusion blues (No hard rock)  
**Club Capacity:** 120  
**Stage Capacity:** 8-10  
PA: Yes  
Piano: No  
Audition: Send tape & bio, call George or Bob.  
Pay: Negotiable

**12th STREET GRILL**  
304 12th St., Manhattan Beach, CA  
Contact: Roland Baker: 310-330-8891  
Type of Music: Alternative & other. Live Music on Wednesdays only.  
**Club Capacity:** 150-200  
PA: Yes  
Lighting: No  
Audition: Call  
Pay: Negotiable

### ORANGE COUNTY

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

**LINDA'S DOLL HUT**  
107 South Adams, Anaheim, CA 92802  
Contact: Linda: 714-532-5639 or Dirk: 714-758-9669  
Type of Music: Original alternative, rock, blues, rockabilly  
**Club Capacity:** 50  
**Stage Capacity:** 6  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Send promo package to Ignore Us Promotions, PO Box 8485, Anaheim, CA 92812-0485.  
Pay: Negotiable - NO PAY-TO-PLAY!

### MISCELLANY

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

**MUSIC CONNECTION** seeks Administrative Assistant/Receptionist. Part-time, Mon-Fri, 11:00-5:00, \$7/hour. Must have excellent communication, typing and Mac skills. Must have transportation, be flexible & able to handle a wide variety of tasks. Call Trish, 213-462-5772.

**MUSICAL INSTRUMENT** retailer seeks responsible person to do cashiering and accessory sales part time. Call Terri at Guitar-Guitar 818-789-1706.

**RESTLESS RECORDS** needs intern to assist President with administrative duties, a great opportunity w/ possible advancement. Nancy at 213-957-4357 or fax 957-4355.

**PUBLISHER SEEKS** secretary/assistant 10am-2pm M-F, \$7.50/hr. R&B, Rap, Pop research, promotion, various projects. College grad or currently enrolled 213-463-2137.

**RECEPTIONIST NEEDED** for busy Mgmt. Co. A personable & bright individual, responsible & has good phone manners. Room for advancement. Andi 818-789-9822.

**P/T GO-4/P/I** needed! References, reliable transportation and three month minimum commitment required. Some Pay! Call Goodnight Kiss Music 213-883-1518.

**INTERN WANTED** for well known Indie music publicity firm with high profile clients. Organization a must. College students preferred. No pay/great exp. Jon 213-655-4151.

**INDIE LAB** seeks P/T interns for marketing/general office help. Trans. & computer skills required. No pay/good experience. Fax resume to Sharon at 818-981-3680.

**CASSETTE/CD duplicator**: Looking for f/t office help w/ technical knowledge of recording, mastering, duplicating. Customer svc., phones, & computers. 818-700-1542.

**MUSICAL EQUIPMENT** and delivery tech. Also audio tech. Apply SIR 7950 Sunset Blvd. after 4pm Wed-Fri ask for Robert.

**DAY TIME** assistant to producer/composer. Perfect opportunity for the right person. Call 818-768-4962.

**COLLEGE STUDENT** wanted for unpaid internship at busy publicity/public relations firm. Interested parties contact Hillary at 213-381-2277.

**INDIE RECORD** distribution company seeks interns for radio/video promotions dept., media relations dept., retail dept., & mgmt. division. Elysia at 818-752-9930.

**INTERNS WANTED**: for busy personal mgmt. office. Great opportunity! Learn from industry pros. Work w/ artists preparing for record releases. Molly at 818-340-4165.

**MAJOR ENTERTAINMENT PR** firm seeks a motivated and responsible intern. Great opportunity to learn the business. No pay. Must be enrolled in school. 213-651-9300.



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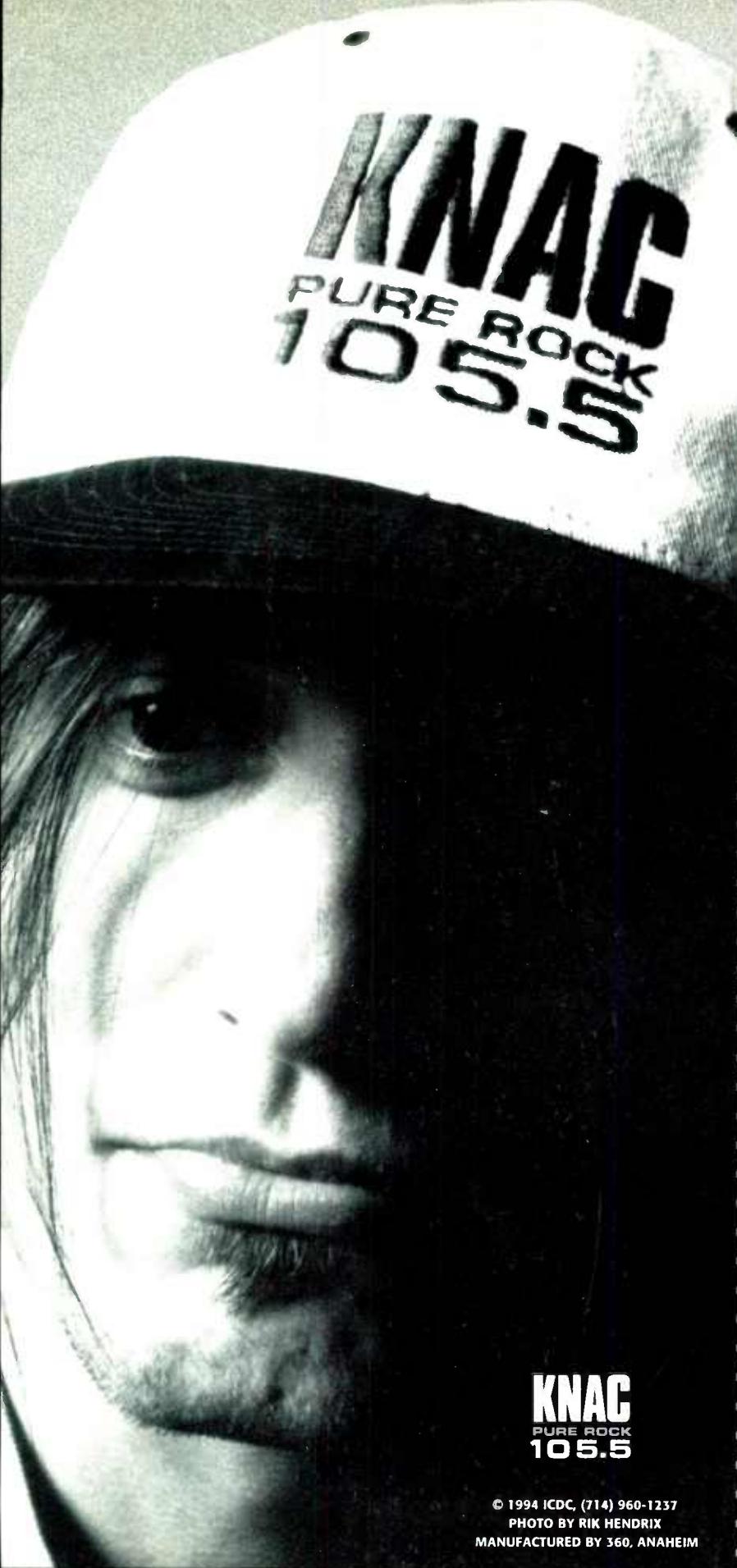
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**Description: "Emblem cap w/stack logo"**

- Item #:**  **70010B: BLACK**  
*(CHECK ONE)*
- 70010N: OFF WHT & BLK**  
*(SEE PHOTO)*

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*CA residents add 8.25% tax:* \_\_\_\_\_

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PRO PLAYERS EXPERT TALENT FOR HIRE		AVAILABLE FOR SESSIONS TOURING CLUB WORK PRODUCTION TV/MOVIES	MUSICIANS: GET PAID FOR YOUR TALENT! RESERVE YOUR PRO PLAYER AD NOW - ONLY \$25 CALL (213) 462-5772		NEXT DEADLINE Wednesday, Oct. 26 12 Noon	MUSIC STYLES ROCK POP R&B JAZZ COUNTRY
<b>FRANCIS BENITEZ - Female Vocalist</b>	805-252-7257	✓✓✓✓✓	Over 15 years of experience in the Hispanic Market, both live and studio performances. Numerous album credits. Background vocals for Placido Domingo, Julio Iglesias and Raphael among others.	Music is my passion, great personality, easy to work with, very professional and very fast. Resume and demo available. Experience as a contractor.	✓✓✓✓✓	If it is hot I can do it!
<b>DELUXE RHYTHM MASTERS</b>	818-761-3000	✓✓✓✓✓	110 years combined, rock-solid professional experience playing music that sounds great and locks in the pocket. Extensive studio and live experience playing, singing, songwriting and producing. Full credits on request. Great sounding gear.	Easy to work with. Positive, creative, inspired input. Additional players available on request.	✓	The Real Feel
<b>CLIFF G. BRODSKY - PRODUCER/KEYS</b>	213-469-4981	✓✓✓✓✓	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.		Intuitive capable versatile, reliable
<b>JUSTIN LEE BROWN - Female Vocalist</b>	818-783-0150	✓✓✓✓✓	All Pro. No Tude. Good Ears. Quick Study. Easy to Work With in Studio or Live. Lead & Background Vocals with Dynamic 3 Octave Alto Range. Love to Sing the Blues & More.		✓✓✓✓✓	you say. I sing
<b>MY'KILL CALDERON - Eng./Prod.</b>	818-372-8284	✓✓✓	Mix/Recording Engineer. Gold/Platinum Credits include Indo Smoke, 2 Pac, Ice Cube, Kokane, Another Level, KAM, Brand Nubian, Eric Sermon, Ice T, Big Daddy Kane, Funkdoobiest, Threat, King Tee, Da Lench Mob, NWA, Nu Soul Habits, Poetic Justice, Color Me Badd, Pharcyde, Funkadelic, Eek-a-Mouse, Daddy Freddy.	Rap, Hip Hop, Reggae, Top 40, R&B, Mixes for recording projects. Access to all major studios. DA PHATT M12-IX serious artist/A&R only.	✓✓✓✓✓	Gold/Platinum credits
<b>BOBBY CARLOS - Slide Guitar</b>	310-452-2868	✓✓✓✓✓	Recordings with Julia Fordham, Moon Martin, Smitty Smith and John Keane. 1930 National Tri-cone, 1931 Martin Hawaiian, 1934 Rick Frying Pan lap steel, 1961 Les Paul Special, 1962 Strat, 1963 Vox AC30, 1988 Honda.	Solo and fill specialist.	✓✓✓✓✓	Film and TV soundtracks.
<b>D. SEARS - Drummer/Percussionist</b>	818-769-3366	✓✓✓✓✓	Studied formally with Ginger Baker and Ed Shaughnessy. Road work with shows, groups, and revues. Recording original & corporate. Vinyls, C.D.'s, soundtrack percussion for films, T.V. documentaries & commercials. Read and compose drum charts Available on 4 or 14 piece drum set.	Pro attitude in the studio. Hard hitter w/ sense of dynamics. Sound samples for your visual project. Will and can get the feeling, mood for your music. Live "Let's do it."	✓✓✓✓✓	Chick Webb to Primus
<b>ROBERT COPELAND - Producer/Arr.</b>	213-217-8469	✓✓✓✓✓	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, meticulous working environment. Available for albums, scoring, artist development.	MIDI oriented with extreme live appeal! Heavily on good vocal production to showcase the artist, not the producer. Very positive, constructive atmosphere.	✓✓✓✓✓	Ballads, dance, rap and funk.
<b>CATHLEEN CRONE - Voc/Orc/Arrngr</b>	310-453-4692	✓✓✓✓✓	Film/TV Sessions, Live performance, Demo's, Showcases, Musical Theatre, Casuals. Extensive Education - Reasonable rates. Complete MIDI Studio, Mac, Performer 42, Orchestrations, Arrangements, MIDI Synth score, also original score, Vocal arrangements.	Ultimate quality. Preparation, Positive and Professional results. Energetic and Pro-attitude dedicated to making you sound your best. PAGER # 310-888-7318	✓✓✓✓✓	Bringing you Excellence!
<b>BRYAN FOUGNER - Bassist/Vocalist</b>	818-715-0423	✓✓✓✓✓	18 years experience, 3 independent albums. Extensive touring, live performance and stage experience. BIT Honor Award Graduate, Finalist Midwest Best Bassist Contest. Studied reading with Putter Smith, Jim Lefield. Also studied with Tim Bogert, Steve Bailey, Gary Willis. Excellent vocals.	Always listening. Very professional attitude. Solid player yet inventive when needed. Love live performance, w/an extensive repertoire. Ready to tour anytime. Also studio, casuals and Top 40.	✓✓✓✓✓	A rocker at heart.
<b>LISA FRANCO - Medieval Strings</b>	818-569-5691	✓✓✓✓✓	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.	✓✓✓✓✓	Old instruments, modern sound
<b>PETER G. - Drummer/Vocals</b>	818-761-9081	✓✓✓✓✓	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. Overducks 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.	✓✓✓✓✓	Just do it.
<b>MAURICE GAINEN - Producer</b>	213-662-3642	✓✓✓✓✓	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.	✓✓✓✓✓	New Jack Swing, MIDI rock
<b>JOE GOFF - Drums/Percussion</b>	310-577-0004	✓✓✓✓✓	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.	✓✓✓✓✓	Making a band groove
<b>CARLOS HATEM - Percussion/Drums</b>	213-874-5823	✓✓✓✓✓	Original music projects in the pop & dance field. Na'l & intern'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.	✓✓✓✓✓	Dance music, Latin styles
<b>JIM HOYT - Producer</b>	213-466-9011	✓✓✓✓✓	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.	✓✓	Singers/Songwriters
<b>CHRIS JULIAN - Producer/Writer/Eng</b>	310-589-9729	✓✓✓✓✓	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 Gr. Bass, Pro/Synth, Voice, MAC, Great attitude! Teach	Inspired creative/technical - all styles. Learned from best - Don Was, Jimmie Webb, many legends. I am currently producing Art Garfunkel and looking!	✓✓✓✓✓	Developing artists, Scoring
<b>DAVID KAUFMAN - Vocalist</b>	818-982-8708	✓✓✓✓✓	16 years live and studio experience, sight read or by ear. Lead/background vocals done fast, done well.	Good range note-wise and emotion-wise, endurance, personality, versatility, speed.	✓✓✓✓✓	Also gospel
<b>JAMES LOWNES - Bassist</b>	818-841-1041	✓✓✓✓✓	15 years exp. B.A. in music. Studied w/ John Scavo, Jim Lefield, Putter Smith, Alphonso Johnson. Extensive studio work with wide variety of artists, including Bruce Hornsby, Darius, Peter Snell and David Zink. Currently doing T.V. work. Demeter guts, fretless w/Demeter guts, Chapman Stick, Vocal-tenor.	Influences: Charlie Haden, Eddie Gomez, Mingus, Alphonso Johnson, Putter Smith, Tony Levin, and artists like Petey Gabriel, Kate Bush, etc. Paid sessions only.	✓✓✓✓✓	*Teaching available.
<b>BOB LUNA - Pianist/Kybd/L. Voc</b>	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.	✓✓✓✓✓	Extremely versatile

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Comment (25 words maximum) \_\_\_\_\_

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PRO PLAYERS EXPERT TALENT FOR HIRE		AVAILABLE FOR SESSIONS TOURING CLUB WORK PRODUCTION TV MOVIES	MUSICIANS: GET PAID FOR YOUR TALENT! RESERVE YOUR PRO PLAYER AD NOW - ONLY \$25 CALL (213) 462-5772		NEXT DEADLINE Wednesday, Oct. 26 12 Noon	MUSIC STYLES ROCK POP R&B JAZZ COUNTRY
NAME	PHONE		QUALIFICATIONS		COMMENT	
<b>LESTER MCFARLAND</b> - Bassist	310-316-2107	✓✓✓✓✓	Thirty years of pro credits albums, tours including The Crusaders w/ Joe Sample, Larry Carlton, Jeff Lorber, John Scofield, Tom Grant, Robert Cray, Esther Phillips, Tony Williams, Eddie Henderson, Chick Corea, Patrice Rushen, Albert Collins, many others. Clinton circuit alumnaus.		✓✓✓✓✓	Makes your sound better
Electric fretless bass guitars, 4, 5 and 6 string. Some keyboards. Tenor vocals cross between Philip Bailey/James Brown						
<b>GABY MICHEL</b>	818-247-4372	✓✓✓	15 years vocal training, loads of studio experience, club and stage as well. I have great vocal control and get the job done quickly - saving you time and \$\$\$		✓	Can't wait to talk!
Vocal Range - I do Lead Background Vocals. Both Live and Studio. Very rich voice - Incredible range High and Low						
<b>LISA ANNE MILLER</b> - Orchestrator	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.		✓✓✓✓✓	Making you sound better
Will orchestrate for live musicians and conduct your music. Also will provide MIDI synth orchestrations. Reasonable rates						
<b>PAUL MURPHY</b> - 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		✓✓✓✓✓	Want to help you
Tom Anderson Strat, Martin 6 string, Yamaha APX-6N classical, Daquisto custom jazz guitar, loaded rack Peavey Classic 50 etc.						
<b>MARK NORTHAM</b> - Pianist/Kybd.	310-476-5285	✓✓✓✓✓	From TV album credits - over 15 years experience. Plus, and read all styles. Perfect pitch. Current work includes HBO series, many demos, arrangements, chart jingles ad music and albums. Also live performances. Pager # 310-917-1616		✓✓✓✓✓	Taking care of business
Platinum, keyboardist and arranger producer. Complete digital MIDI studio with samplers, synths, DAT						
<b>GEORGE PATRONO</b> - Prod./Drums	310-314-9664	✓✓✓✓✓	Two time Grammy nominated Artist-Producer 90-92. Worked with Misha Segal, Che Corea, Mark Isham, Randy Crawford, Michael Dunlap, Commercials, Tylenol ABC, KNBC ESSO Tic Tac, Nissan, Ethnic scoring, Heart of Darkness, Ice Runner African Lions (CNN), Languages: English & Spanish		✓✓✓✓✓	Gabriel Depeche
Yamaha Recording, Remo timbales, Octapads, trigger pedal, MIDI studio, Adat, Mic, JV-80, M1, EPS sampler, Proteus, Kawai, D4, Ethnic Samples						
<b>DAVID PRESCOTT</b> - Drummer/Comp.	310-610-0693	✓✓✓✓✓	Music 20 years. All styles, studio, rock, funk, R&B, 4 years scholarship. Studied classical percussion & jazz composition. Extensive live and studio experience. Writing, transcribing and arranging for my own band and outside projects. Promo pack available.		✓✓✓✓✓	Making the music happen
Acoustic and electric (Professional Instruments) Marimba. Fully blown Midi studio MAC, Vision & Professional Composer Software						
<b>WILL RAY</b> - Country Producer/Picker	818-848-2576	✓✓✓✓✓	Many years country exp and TV & recording dates. Worked with Carlene Carter, Steve Earl, Joe Walsh, Tom Jones, etc. Can produce 16-24 track master recordings. Access to the best country musicians in town for session & gigs. Currently a member of the Hellbenders. Friendly, professional, affordable.		✓	Western beat range rock
Electric & acoustic guitars, mandolin, lap steel, vocals. String benders and slide rings on both hands make my guitar sound like WWII thru a Fender						
<b>Brad Ross - Shiloh Musicians Service</b>	805-259-5645	✓✓✓✓✓	20 years experience recording and live dates with Rock, Country, Punk, Jazz and Church Ministry bands. References available.		✓✓✓✓✓	Country Rock, Jazz Fusion
Drums, Percussion, some vocals						
<b>CARL RYDLUND</b> - Guitarist/Comp.	818-440-0624	✓✓✓✓✓	12 years experience. TV Film sessions, Shows (Cars, Westside Story etc.) great ears. Clubs. Classical. Excellent Reader. Composer, Orchestrator, Arranger, Copyist, Conductor. TV Commercials (Frito Bell, Chevy etc.). Teacher. Bio resume tape upon request, lessons available.		✓✓✓✓✓	Great reader & Transcriber
Custom Strats, Telecaster, Les Paul, Gibson Jazz guitar, Guild Steel String, Classical, Banjo, Mandolin, Dobro, Custom Rack, Vintage Amps, Effects						
<b>DAVE SCHEFFLER</b> - Producer/Prog	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, Mall Franklin (Clinton Parliament), Volume Ten, Steve Reid (The Rippingtons), TV Paradise Beach		✓✓✓✓✓	But is it Funky?
24-48 track automated production, large midi setup w/ lots of loops, samples, and drum sounds. Trident board, best mics, outboard galore						
<b>DAVE SPITZ</b> - 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 producer & College graduate. Killer image, exceptional sound and great groove. Visit MTV credits, instructional videos, clinics, BIT visiting faculty.		✓✓✓✓✓	Rhythmic groove and timing
Gibson Les Paul Basses, Spectors, Kubicki, Fretless and Fretless with low D, Steinberger Trans Trem, All Ampeg SVT Amps and Cabs						
<b>BILL SPOKE</b> - Drummer/Drum prog.	213-874-7118	✓✓✓✓✓	Performing and recording credits include Eric Clapton, Broken Dreams, Gail Sonders & Hot Ice, Studio Cats, The Pastels N.V.S., Daddy Jim, Big City J.J., Jackson, The Tubes, Haripaggo, Wayne Perry, Younge Dance, Richie Owens & Big Sky, Lavenmower, Toss that Doll, Avant Dumper, The Redhot Blues		✓✓✓✓✓	World class song drummer
Sonor acoustic drums, Paiste & Zildjian cymbals, Sunair Pearl & Tama hardware, Remo heads & Vic Firth sticks, Roland R-8 drum machine						
<b>RICK STEEL</b> - Drums	310-392-7499	✓✓	Fully endorsed TV performances video clinician producer clinic road work with Bill Ward (Black Sabbath) Music minor. Very visual, insane performer		✓	Huge drum sound
12 piece Ludwig, full cage, double bass, 20 Zildjian cymbals						
<b>"STRAITJACKET"</b> - Violinist	818-359-7838	✓✓✓✓✓	20 years experience on violin and electric violin in all styles. Quality vocals. Fast and effective in the studio, a madman on stage. Record producer/arranger. Wayne State University, Michigan, Ravi Shankar School of Music, L.A. City College Demo bio available.		✓✓✓✓✓	A rocker at heart
Acoustic violin, electric violin, digital signal processing. Vocal range: tenor						
<b>"TAKA"</b> 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.		✓✓✓✓✓	Pop, R&B, ballads
Complete MIDI studio, keyboards, sampler, drum machine, DAT, 8-track						
<b>TOM TORRE</b> - Violin / Fiddle, Guitar	818-340-6548	✓✓✓✓✓	Many years experience Sessions and Clubs. Skilled but not stiff. Demo available on request.		✓✓✓✓✓	Swing styles a specialty
Electric and Acoustic Violins. Midi violin set up for programming or live work.						
<b>WARREN WHITE</b> - Drums/Percussion	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 Kay etc. Various name artists. Recently relocated to LA from Dallas, Texas. Entiendo Espanol. References resume. demo available upon request.		✓✓✓✓✓	Southern roots R&B/latin funk
Acoustic drumset, perc, latin perc. MIDI drums/perc. Yamaha/Gretsch, LP, Roland TD-7, KAT, EMU, Korg, Alesis, MAC Performer-based MIDI sys						

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## 2. PAS AND AMPS

•JBL 2441 2 throat horns drivers in road cases for sale. \$550. Artie: 310-559-5050

•Biampl 1221 mixer 12 chnl stereo. 2 monitor sirs per chnl. xint cond. \$675 or trade. Soundtech A300 pwr amp. \$450. Bryan: R05-269-0917

•Fender Super 6 reverb early 70's 100 watt super reverb w/ 610s, all orig. min cond. \$600 or trade for quad reverb

Billy: 213-939-3025

•Fender twin reverb w/ 2x12 JBL speakers & groove tubes, in grt shape. \$600 obo. 310-376-6238

•Marshall HD8000 hrs. 2 avail. 100 watts ea. \$400 firm. Call 818-980-0574

•Marshall slant cab. xint cond. \$450 obo. Eric: 714-841-6468

•MeBo Boogie 1x15 hrs cab. 400 watts in flight case. \$250. Thomas: 213-874-7378

•MeBo Boogie Mark IIIC hd. 1x12 cab, all options including exotic woodgrain vinyl covers & Anvils for ea. extremely gd cond. \$1100. Cliff: 818-980-4685

•Mixers w/EQ & one rck spc. 2 avail. \$350/ea. Stu: 818-753-5445

•Musicman HD212 combo amp. 130 watts RMS. w/2 100 watt Celestion speakers. qd cond. \$300 obo. Brian: 310-390-4348

•Peavey 1510 hd. new cond. foot switch sounds even better w/ new groove tubes. \$150 firm. Joe: 310-826-3369

•Peavey MDX pro stereo mixer, 8 chnl. ft loop, reverb separate monitor mix. over \$800 new. selling for \$360. 818-995-1139

•Randall RG20 practice amp. gray carpet covering. line out & headphone jacks. 1x10 built in overdrive. \$95. 818-902-1084

•SWR SM900 hrs. amp. perfct cond. w/ foot switch. \$1300. John: 310-390-2573

•TDA 1515 sub woofers system. 2 avail. 240 watts continuous. \$175 obo/ea. Jim: 310-390-4978

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•ART Elite midi fxr. practically untouched. over 250 presets. grt for creative quiet rks. \$200. Kenny: 818-990-2824

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•Soundcraft Delta 8 mixer. 20 chnl. 16 mono, 4 stereo. 8 bus. 4 band EQ. 6 vox sends full multiband bridge. mint cond. \$7000 obo. Jim: 213-466-9011

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•3/4 acous upright bs gig bag, mint cond, comfortable & protective design. list for \$400. Zack: 213-874-5396

•Anvil bs case for full scale acous. upright bs. \$250. Laura: 818-507-9252

•Anvil style road case for small box. plexy. 60's Marshall hit. \$125. Anvil style misc case on wheels. 24" tall. 32" wide. 19-1/2" deep. \$85. 818-902-1084

•Awesome deal. still in box. used twice. Sampson stage 22 VHF wireless w/truly diversity & DBX noise reduction. sacrifice \$150. Dave: 818-700-8623

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•Pioneer CD player model #PD-4100 single disk xint cond. \$150. Dawn: 213-667-2792



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• Roland SDE1000 delay. \$125 obo. Call 818-980-9574  
 • Roland stereo signal processor. RSP550, reverb delay EQ, like new. \$390. Mark of the Unicorn interface, new. \$190. Cubase core sequencer, S390. \$18.985-8112  
 • Yamaha TQ5 3-trk sequencer & sound mod. \$125. Yamaha PG-1 studio pre-amp. \$200. Jim. 310-390-4978

### 5. GUITARS

• Acous. guitars, acous. Yamaha w/tasto. \$200. Steel string Spanish guitar. Montoya no case. \$150. Nylon string d. 3/4 size fletch guitar. \$80. 213-969-4093  
 • Aria Pro II model 2 hmbckng plus xltcond w/hrd case. \$150. H18-780-4347  
 • Charvel guitar, black, custom maple neck, org Floyd Duncan HSC, grt tone & low action. \$280 or trade for tube pwk amp. Joe. 310-826-3369  
 • Gibson 1935 L37, arched top, flat bck w/HSC, gd cond. \$500. Brian. 310-390-4348  
 • Gibson Epiphone Les Paul standard xlt cond plys & sounds grt very nice tiger striping w/hrd case. \$350. 818-902-1084  
 • Gretsch duo jet mind cond. black, reissue 1 yo. Bigsby. Kade mod. stays in tune paid \$1700 sell \$1200 obo. 310-444-9315



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 • Kramer Barretta, xltl like new, white. w/F Rose Anderson pu, deep sound, grt grunge only. \$450. Bob. 818-566-9985  
 • Peavey TL-6 6 string bs, top of line neck thru flame top active/passive, big sound mint w/case. \$850. Thaddeus.

• VH signature guitar signed by Eddie Alex Sammy Fender bult w/HSC. \$1000. Chad. 714-499-0478  
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 • Kurzweil Pro 76 best piano samples. 100s of sounds midi fully adj parameters grt cond. w/case pedals book \$200. Bill. 310-436-6684  
 • Mellotron Marvial, dual manual keybrd. Very rare. Only 1 in US. Brnsl. chuir strings flutes cellos New tapes \$4000 plus shipping. Gary. 206-784-3562  
 • Yamaha SY99 wrk station & Akai S1000HD sampler for sale, both like new w/manuals. \$4000 obo. Brian. 818-705-3905

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 • Yamaha 2-24x16, 14x12, 13x11, 16x16, some hrdw tour series, white, new cond w/factory hd. \$1200 or trade 213-883-957

### 9. GUITARISTS AVAILABLE

• 22 y/o very soulful blues, rock, reggae, reggae & exp from Texas. sks & great! managed to very srs band. Infl Jimmy Page, Sabbath, Hendrix, Lee Jackson. 818-755-9161  
 • A1 rhythm, Id dance party guit sks wking 740 band. Grt lbs. sks. Avail immediatly for fill-in or permanent positions. Paul Heft. 818-766-2888  
 • Ambitious guit, voc sks studio wrk & pro band. Uniq style very versit 90s sound, xltl equip, pay neg. Pros only pls. Keith. 310-397-2212  
 • Brutal Id rhythm guit sks srs musicians to jam form thrash death metal band. Have exp gr demo dedictn Infl Morbid Angel, Exodus. All shredders call 310-477-8175  
 • C5ts to entry Id. 32 sks estab ls band. No startups pls. Rock oldies. Gary. 213-368-6680  
 • Expressive soul, proguil Grears, gd equip, gd att skg sessions. 310-398-1221  
 • Extremely raw, soulful vintage gr. Marshall sound sks dark, hvy sounding band w/direction & soul. Infl Quicksand, Sabbath. Rollins Kevin. 213-467-3040  
 • Extremely versit H.R. bluesy guit avail for bros not intreldy lads, but sks & goal oriented music Bands or whatever. Joe. 818-763-7496  
 • Fem artist, Id guit w/Cream U2. Trudell infl orgs sks drmr, band. Over 30+ no habits, have tape. 818-969-3878

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• Fem funky rock guit, voc avail for paying gigs. 310-394-6996

• Guitt 22, lkq to form theatrical metal band w/futuristic sounds & lks for new century. KISS, Priest, Ryan. 310-459-2661

• Guitt, 23, avail for spacy atmospheric rock sit. Wnt to write music in one guit band. Commtly only. David. 818-793-8285

• Guittall to join band. Infl Stones, early Who Birds, Jam blues. Equip & vocs. Tom. 818-841-5367

• Guitt, Player mags ultimate rock guitar competition winner, featured in Spin Light endorsements. avail for hvy band. Fight Chains, Rage Machine. Al. 818-965-1307

• Guitt, over 15 yrs exp., some vcs sks classic rock cover band. John. 818-763-2028 x4021

• Guitt, singr, singwrk avail to join form altrity band. Infl Stones, Bowie, David. 310-824-1131

• Guitt sks psychobilly blues rock band. Grt ldy plyn, grt equip. Infl CCR, Rock Pile, Cream. 310-659-5754

• Guitt sks seasoned, intelligent expressive musicians for altrity groove HR band. O'Riley, Pumpkins, Kings X, DRN. Rock stardom, image isn't priority! GD music is. Tony. 213-233-2777

• Guitt sks unq hvy rockin band. Sing orient & competent musicians. Different creative direction. No grunge or thrash. Pre sks only. 818-793-9666

• Guitt, singwrk, 23, lkq to form hvy rock band. New in area from E. Coast. Infl Yngwie, Sykes, Howe. 818-766-8963

• Guitt w/xint mat a la S.Garden. Candybox ST sks stndnt band or singr Melodic hard groove orient style of music pref. Scott. 213-962-0347

• Hip hop, R&B mts HR guit avail for pro quality org proj. Hwy in ms. 213-368-8951

• Jazz intl R&B plyr lkq for cover, org or recording sit. Exp. equip. Infls. Pay neg. Kenny. 213-665-3044

• Ld guitt avail. HR, no grunge, no altrity. Skid. Lynch Mob. Hardline. Pros only. Jeff. 818-762-5438

• Ld guitt, 26 yrs exp. lkq for ld bs plyn. Infl Who, Brattoli. Pasadena area. Robert. 818-797-4356

• Ld guitt sks srs musicians to join form org band to be above the rest. Infl Zep, Hendrix, Kings X. Pros only. 310-450-5537

• Ld guitt, singwrk sks to join form band w/blues & boogie foundations building onto rock, pop, soul, etc. Jeff. 818-348-6671

• Ld rock guitt, cmrc to hvy recrdng or perfrmg. Darryl Spencer. 310-699-1166

• Motley Crue tribute. 1982 era. guit sks Nicki, Vince

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**Pro guitar**, Id/rhythm, vocs. extremely versatile to collab w/Have extensive studio & live exp. gd equip. Eric, 213-463-0958  
**Pro guitar**, grt singr, dbls on pedal steel & mandolin. avail for session & live performance. Pros only. Kirk, 818-353-2444  
**Pro rock guitar** avail. 10 yrs touring & recording exp as major label artist in Euro. Pro gr. xlnt lks. Nard, 213-653-3034  
**Rhythmic guitar**, acoustic electric, Id & backup tenor vox sks estab wrking cover band or duo. Pro att & exp grt. Tom Murray, 310-394-4890  
**Rhythmic guitar** avail to join hvy aggrssive groove band. Infl Bio Hazard. Con w/prop edge. OC area. 714-840-2599  
**Rhythmic guitar** lk to join any hot rock band. Infl VH O'Riley. Striper. Pro equip. Pre Christian rock band Harvey 818-766-6089  
**Session guitar** avail for demos. Styles include pop rock current KROQ modern country. Pro grl sound pro att pls. Joe 818-954-0742  
**Singr, singwrtr**, guitar player w/ pop studio & grt singr lkgs for rhythm section players or band. Mark, 818-360-2341  
**Straight forward**, HR groove, rhythmic guitar. Sabbath, Helmet, Prong, Pistols, Type O Negative 213-620-8776  
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**Versitl guitar** into rock, jazz, funk, blues, sks wrking band. Pay next. Joe 310-391-7364  
**Versitl** pro avail for paid sits. Appearances in Guitar Player & Guitar World mags. extensive pro exp & credentials 818-382-4522  
**Xint bluesy guitar** lk to live & studio gigs. Infl R&B jazz funk rock. Gil, 310-476-6274

**9. GUITARISTS WANTED**

**2nd rhythm** guitar w/ a la Antrax Misfits Metallica Big sound a must. 310-473-5752  
**'90's rock band** sks pro Id guitar w/ backup vocals. Roots rock fire & soul. rhythm as important as Id. groove is key. Reed 818-386-5808  
**AAA guitar** addl for 3 pc acoustic pop rock band w/len vocs. Must sing backup. Infl Blonde, Joni Jett. 818-771-7733  
**Acoustic, elec** orig projns creative Id guitar. Styles a la Richard Marx, Don Henley, Toad Scott. 818-753-1133  
**Acoustic, elec** rhythmic guitar w/ vox abil wtd. Infl rock folk blues. 213-368-8990  
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- **Aggressive guitar** sks Id play a la Chains, Rhodes. Have recording studio, shows room, grt tunes & grt prys. Exp pros only. 818-509-2989
- **Album release** January LA rock band needs guitar w/strong vocals & image. 20-30 yrs. 310-535-3855
- **All female band** still auditioning guitar. No srs alcohol or drug problems. Srs only. For local shows, record label shows. Possible movie soundtracks. 310-289-4734
- **Alt/rock band** infl Ministry, Jane's Zep, Metallica, sks rhythmic guitar to complete band & perf pending showcas. Image important. Dave, 818-551-1820
- **Alt/rock band** big band sks guitar. Funk, soul, rap & jazz. Zoe, 213-727-0246
- **Alt/rock band** available to join any hot rock band. Infl VH O'Riley. Striper. Pro equip. Pre Christian rock band Harvey 818-766-6089
- **Session guitar** avail for demos. Styles include pop rock current KROQ modern country. Pro grl sound pro att pls. Joe 818-954-0742
- **Singr, singwrtr**, guitar player w/ pop studio & grt singr lkgs for rhythm section players or band. Mark, 818-360-2341
- **Straight forward**, HR groove, rhythmic guitar. Sabbath, Helmet, Prong, Pistols, Type O Negative 213-620-8776
- **Two Id guitars** singwrt sk signed maj label mlecd HR band. Sonar guitar. SIT string endorsements. Avail for singwrt albums shows s & nati'l world tours 508-441-2118
- **Versitl, expressive**, rock guitar w/ songs vocs stage chops contemporary lk. sks enterprising s/w grt play. Michael 818-377-5119
- **Versitl guitar** into rock, jazz, funk, blues, sks wrking band. Pay next. Joe 310-391-7364
- **Versitl** pro avail for paid sits. Appearances in Guitar Player & Guitar World mags. extensive pro exp & credentials 818-382-4522
- **Xint bluesy guitar** lk to live & studio gigs. Infl R&B jazz funk rock. Gil, 310-476-6274

production deal. Must have pleasant att, team prly, pro chops & grt. Ellie, 818-832-1935

• **Bst into Crue, Ministry, Pussycat.** NIN forming single guitar band only. Have sngs, gr. tall, skinny. Img hr, dark image. Hillywood, 310-358-6982

• **Combo rhythm** Id prly. Infl Petty, C Crows, Toad/Sprocket to form band. Have prodcr waiting. Srs only. Nick, 818-373-9015

• **Estab** funk thing sks guitar, vocals a plus. Eric, 213-721-5922

• **Extremely guitar** w/ passion for music & instrmnt add for eccentric singwrt. Chad, 805-263-0634

• **Fem guitar** wtd by estab L band into KROQ Melinda, 310-642-4952

• **Fem Id guitar** add for hvy, aggressive fem band w/production deal & label inst. Pros only. 818-762-8681

• **Fem singr, keyboard** lk to form rock band w/whry piano infl. Covers & orgs. Absolutely no drugs. Wendy, 818-753-5933

• **Fem singr, singwrtr** w/ vision & drive sks solid, creative guitar to make passionate music, record, tour. Eclectic blues Shows booked 310-205-2617

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• **Forming new** ong band. Pocket guitar for grunge type rock. Rafael, 818-403-9851

• **Frontman**, 25, Christian, w/demo, studio & connex, sks guitar w/lnkt image & att. Infl Journey mts U2. Allan, 213-939-8357

• **Glam guitar** wtd w/ sleazy image & hvy crunchy, raunchy sound to form ultimate 90's HR glam band. Call 310-358-6761

- **Guit brother** wtd who plays like Robert Cray, Jimmy or BB to join multi-ethnic artist w/mgmt & showcas. Derek, 310-915-7027
- **Guit** nrd to form HR homosexual band. Singr, singwrtr nrd music, collab for HR. Ricky, 213-664-3102
- **Guit nrd** to bckup band w/fem Id guitar, voc. Hrd edged rock w/soul & passion. S'Garden, Kravitz, Joan Jett. Bibi, 310-854-4983
- **Guit** nrd to complete proj & showcas. Maj label intrst. Pros only pls. We don't have time to waste. 310-300-1080
- **Guit** prly nrd for pop rock band. Dean, 310-289-7948
- **Guit** prly wtd for HR band w/mgmt. Call 818-380-1260
- **Guit, voc** wtd by fem voc to form acoustic duo or trio for local performances. Styles vary. Indigo Girls, REM, Beatles, anything goes. 818-884-8332
- **Guit, wrtr** wtd for fem artist working w/publish. Must be srs, fiery, exp. Cull Stones, Diana, 818-997-0729
- **Guit wtd** by singr to start band & demo imminent. All original tunes. Infl Aero, Zep, Crue, GNR. Under 26, no poser. egos. flakes. 213-463-5937

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**Guit wtd** for HR metal band Infl Rush. Sabbath, Kings X Hendrix. Pantera. Pro sit. So Bay location. Pager 213-707-5939  
**Guit wtd** for altrnly pop band on the accous side 213-222-1133  
**Guit wtd** for eclectic, melodic & spacious grp. Must be skilled wifx. Infl Chameleons. Dead Dance. NIN. Judy 805-522-6447

**Guit wtd** for estab altrnly band. Must be able to color the vibes, have gd art & be pro. Hole mts Zep. 818-781-5995

**Guit wtd**. Estab. hvy edged. HR, blues bands sks guit w/ chops, image & att. We have maj connex. free rehrls. Raile. 213-469-6835

**Guit wtd.** Infl Sabbath Jane's GNR. Upcoming shows. many sing. Chris. 213-933-0709

**Guit wtd.** Infl Insect Surfers. Tom Verlaine. Link Ray David. 310-391-7035

**Hvy groove** estab band sks rhythm. Id guit. Gigs. mgmt, label instl. Call 213-465-2266

**Ld & rhythm guitars** sought by singr. singwrt. guit & drmr w/ extremely coolngs at a TRex. early Bowie. 213-931-5995

**Ld guit** plrd to form org band. InfI The Kravitz U2. Ages 22-28. Opher. 213-851-5422

**Ld guit** 26 yrs exp. lkg for ld psr. Id singr & drmr to form 60's 70's British American rock band for gigs & parties. Int'l Who, Gabriel, Beatles. Robert. 818-797-4356

**Ld guitar** to form new sound band. Must have equip. trnspr. dedictn. ms. drugs. 21-29 213-851-8084

**Ld guitar** wtd for cover band. Some orgs. Fem voc. Aero Zap Sabbath. Ozzy. Call 213-465-3676

**Ld guitar** wtd for band w/med singr. Open to all styles of rock. For shows & covers. Robert. 310-864-1268

**Ld guitar** wtd for recrdng, forming entry rock band Brooks, Kelchum. Trnt style. 28-35 no smoking or drugs. 818-557-0722

**Ld guitar** wtd for altrnly pop rock band w/ma label publishing deal & maj label record deal pending w/ well known members. InfI Toad Sprocket. Beatles. C Trick. Petty. Lv msg. 818-753-6558

**Ld guitar** wtd for estab band w/gtr singr. Must be creative & open minded. InfI 60's thru 90's. Jason. 818-982-1392

**Ld plry** for forming a band. Jazz blues, rock. Male/fem. vocs too. Steven. 213-962-2769

**LIFE ON MARS** ntd. id. rhythm guitar. Mgmt, deal pending Pearl Jam, Pumpkins, S Garden. Young & hungry innovative. Can't commit. don't call. 818-752-8144

**Lkg for cowboy gtr** w/voxs. No punks or frustrated rockers. Must know about current entry music. 818-753-9810

**Lkg for guitar** collab on demos. Folk, blues, rock. Nds some exp. Trent. 310-273-1616

**Lkg for natural rhythm guitar** for soul rock band w/o ring sound & dope sing. Call. Lv msg. 213-460-2873

**Lyricst, voc lkg** for on the edge. 90's meldc pro musicians for collab. Toppen, Morrison, Hugh? Hugh. 310-915-9462

**Male entry** voc lkg for org entry band or musicians to form one. Have demo & grt sing. Avail for all pro sit. 818-548-5160

**Melodic guitar** hero wtd who can jam like Clapton, Hendrix, Garcia. Wtd for band w/mgmt & maj label showcs s. Lee. 818-788-0388

**MEXICAN CLEANING LADIES** sks Id guit for Latin rock comb. John. 818-788-4466

**MOTHER EARTH**, all fem band, sks Id rhythm guit. We have int'l nat'l radio test coverage. Nd dedictn. down to earth musician. 408-248-5200

**Psychic Idguitar**, vintage grifret, Gretsch, Gibson Bigsby vox. Fender type. Valley rehrls. Sonny. 805-493-2387

**Punk band** sks fem guit, anti-TC, Agro, melodic old school style. in your face, UK infI d'punk rock. Don't call if you can't tour. 213-851-1961

**Rhythm guitar** keybdrst w/bckng vox ndd for estab HR band. Have release on indie label. Must be team playr who has trnspr. 818-753-9589. 909-597-3973

**Rockband, gallopin'** Id guit ndd for recrdng & tour. Must be a cat & be avail. Steven. 213-935-6636

**Singr, singwrt** w/strong vox & malef sks creative guit. InfI Pinnies. Spin Doctors. Robbie. 213-482-8869

**Skg acoustic** guit plry to perform in coffee houses. Possible pay Music a la Kravitz. Maggie's Dream. Seal. B. 310-438-6815

**Skg guitar**, singr for band a la Replacements. The Big E. Etc. Respond 213-650-9016. 310-478-1236

**Tastef, melodic**, modest rhythm guitar wtd for post grunge, post alt'n'r (2nd guitar). Creative, intelligent unselfish playr ndd. 805-966-0730

**THE WHARF RATS** sks Id guit. Paul. Lv msg. 818-358-6863

**Verstl., pro** guit, singwrt sks accus electric guitar & vocal. 90's alt'n'r acoustic rock, blues & folk. Eric. 310-420-2087

**Voc w/dark lyrics** lkg for guitar w/srps chops to start controversial HM band. Infl Pantera. Dream Theater. 213-580-5584

**Wtd 2nd Id** guitar to form band into Rush. Boston. Dream Theater. Kansas. Melodc plrys committed to getting signed No drugs. Tallahassee FL. 904-681-3664

### 10. BASSISTS AVAILABLE

**#1 prob** stick & bass. Sks Id guitar & bass. Paid recrdng & live wrk. Pop rock. Do it. Do it. Free rehrls. Joel. 213-851-9006

**#15 yrs exp.** int'l Warner. Sony. Avail for pro paid sit. Studio live. fretless. fretted. 5 string. pro gr. vocs reading. all styles. Mike. 213-848-8311

**#19 yrs exp** psr avail for paying sit. studios, touring. clubs. T40 & rock bands. 4 & 6 string bs. SWR gr. Joseph. 818-715-0423

**All bst & drmr w/album credits & killer sound** into Zep, Creedence, Kravitz. Sly. Sk artist w/connex. label instrl & grt sing. 213-653-7480

**All bst** very versfl in all styles of music. Rock, jazz, funk. 6 string fretted & fretless bst. For more info. call Joseph. 818-715-0423

**Blues, jazz**, funk bst. Also dark, acous sounding fretless for lekk, alt'n'r gigs. Hot musicians only. Music first. image last. 818-344-8306

**Bs & drm avail.** Psychd, altrnly acid rock blues based. Call for disclaimer. 310-777-5254

**Bs plry**, 25 yrs avail for alt'n'r band w/tln. connex & vision. Pro att. gr. trnspr. Bob. 310-544-1031

**Bs plry** avail. all styles. Lkg for pr sit only. Ralph. 213-731-2021. Lv msg. 213-662-1374

**Bs plry**, exp. sks band. Infl old KISS. 818-755-4575

**Bs** in mid 30's sks 2 guitar rock band. Pros only. No projs. no dynasties. Santa Clarita, Palmdale area. Bryan. 805-269-0917

**Bs plry**, studio, touring, clubs, elec frettet, fretless or upright. exp pro. read, listen, solid support, groove, blues, jazz, rock. R&B etc. Hank. 310-398-5922

**Bs**, to put your body in park. hip hop only. Chris. 213-258-8052

**Bst avail** for jazz gigs. Srs & dedictn. 818-761-6942

**Bst avail** for recording & performing. All styles. Irritated, irrelless, jazz, funk, blues, sight reading, etc. Pros only. 818-377-9832

**Bstavail.** Versfl pro quick learner sks wrkg band or sitns. Read music. Many styles. Paid sitns only. Bill. 805-250-1408

**Bst, drmr** team avail for live studio sitns. All rock styles. We have gd gr. gd trnspr. gd atts. Chris. 818-848-4342

**Bst, pro**, sks singr for working hys. metrc, altrnly rock band. Pros only. pls. Have credits. 213-462-7327

**Bst** sks HR, altrnly band. InfI Rage. Skid. Offspring. Have pro equip. image. Cops. 213-876-7172

**Bst, voc** avail for eccentric singwrt. InfI Cure. Floyd. Dream Theater. Chad. 805-263-0634

**Bst, voc/wlks**, equip, exp. still lkgr for org. versfl HR band. Plsy grt sing. no drugs. Eric. 818-956-8322

**Bs** plry lkg for bluesy, groovy. 70's style HR band. 310-216-2502

**Exp** bst sks wrkg band into Killing Joke. Croy. 213-874-8946

**Fretless & upright bst** stylistic, srs, dedict & supportive ready to teach & to be taught. Avail also for tour or cruise gr. Zack. 213-874-5396

**Groover lkg** for soul, fun loving, brass family to write & grow together. Send tape to John. 12115 Magnolia. #177. N Hlywd. 91607

**HR bst**, tall, skinny. Img in hr image. Joni from GNR. Floyd. Ministry. Oliver. 213-874-8946

**Mega glam**, purple hr, pierced face, hi heels & skirts. Will not shave beard. Pin Wheel Jr. II. 818-380-1241

**Pro bst** avail. InfI Midnight Oil, Cracker, REM, Blossoms. Have toured w/Island recording artist. Pros only pls. 310-379-7915

**Seasoned** pro bst for hire. Studio & club wrk. Pop, jazz blues, ctry. R&B. Always in pocket & grooving. 310-205-0857

**Smooth, modern** elec bst, 26 y/o. Fretted & fretless, exp recording & touring. Sks smooth, jazzy proj. Thadeus. 213-962-8488

**Solid, groove** orientd bst avail for hr wrkg. Sks band. Funk, rock. R&B. David. 213-650-2059

**World class** bs, strong vox, image, gr. sks signed bands. Paid sitns. Creative groove, extensive credits. team playr. 213-204-2980

**World class** bst, strong vox, image, gd gr. sks signed bands. Paid sitns. Killer groove, creative responsible team playr. extensive credits. Tad. 818-240-2980

**World class** bst, int'l album & touring credits. strong vox & image. sks signed band or paid sit. Grt att. grt gr. Steve. 310-543-5093

**10. BASSISTS WANTED**

**#1 bst** Just finished indie record. Have label instrl & upcommg shows. Soul Asylum. REM. Beatles. Pearl Jam. Estab & ready to happen. Corp. 310-841-5608

**#11 prob** w/blk vlls who can sing wtd by positive grt. Grt image. old VH style band. Pros only. 213-935-4348

**#20-25 y/o** to complete Tommy Lee drms. John Bush vox & Pantera guitar type band. Image not importnt. Trnspr. equip & gd music are. Steven. 818-560-7319

**#A #1 bs** plry wtd for modern rock band w/upcommg CD. Gd level. dedict. 310-208-3772

**#A #1 bs** plry wtd for Tommy Lee drms. John Bush vox & Pantera guitar type band. Image not importnt. Trnspr. equip & gd music are. Steven. 818-560-7319

**#A #1 bs** plry wtd for modern rock band w/upcommg CD. Gd level. dedict. 310-208-3772

**#A #1 bs** plry wtd for Tommy Lee drms. John Bush vox & Pantera guitar type band. Image not importnt. Trnspr. equip & gd music are. Steven. 818-560-7319

**#All dedict** bs into JPJ. jamming out. cover tunes. Jazz. Have life together. Spacy grooves. earth itself. 818-762-2762

**#Acous, elec** org projnd creative bs. Styles a la Richard

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**Bst wtd** by top notch guit & dmr for surf. guitar instrmntl grp Gigs pending. Rod. 213-850-1019  
**Bst wtd** for cover band w/med vocs & guit. Some orgs wrking towards being pro original. Infl/Aero Zep. Sabbath Call 213-465-3676  
**Bst wtd** for边缘ed pop grp w/psychic ling Harmony vcll. No slapping. Eric. 213-874-2906  
**Bst wtd** for wild band. Band. Arie. 310-599-5052  
**Bst wtd** for estab rock grp. D.F.M. Hwy groove style/wton of att. Must have bckng voc abil. Tracy. 818-980-3931  
**Bst wtd** into B.Crowes. SRV. acous blues. Call 213-368-8990  
**Bst wtd**, male fem. no exp necessary, but must be very srs. Have gr & lmp. We have studio. Inspired by Pumpkins REM Concrete Blondes No prob. Frank. 818-564-8056  
**Bst wtd**. Rock image pro att. equip. Hrd hvy. loud. 2.guit sound. Infl Maiden, Skd, Ozzy, Metallica. Call for details. 818-784-2869  
**Chop master** bst wtd for pro instrmntl proj. Modestly paid rehersls & recording sessions. Clark LaRue & Sheehan rolled in one. 818-506-6423  
**Drm** sbs bst for foundation of hvy edge dynamic sounding xperimentl band w/dark glam gothic, bondage, trashy image. Pros. 25. 213-883-9578  
**Eclectic pop** rock, not metal, not grunge, not funk. Bckup vocs pro a must. Beatles. Toad. Steely. Police. Rush. Gigs recrdng, tour. Mark. 909-823-0386  
**Elec** & upright for forming band. Jazz, blues, rock, male/fem. vocs too. Steve. 213-962-2769  
**Fem fronted** altvtrm trio bks bs plyr for immed recrdng & gigs. Infl TJ Harvey. Hole. Pixies. Call 213-874-5306  
**Forming new** org band. Pocket bst for grunge type rock. Rafael. 818-403-9851  
**Guit** & drmr sbs bst for bar gigs & endless jams. Sng remains the same soundtrk mts band of gypsies Redondo Beach. Mike. 310-377-3172  
**Guit**, 23, sbs bst & drmr. To write music for space, atmospheric rock sit. Committed only. David. 818-793-8285  
**Guit** sbs seasoned intelligent expressive musicians for altvtrm groove HR band. O' Rhyde. Pumpkins. Kings X. DRN. Rock stardom. image isn't priority! Gd music is. Tony. 213-413-2377  
**HR/HM band** now holding audtins for bs phys. Liana. 213-243-7877  
**HR/HM band** sbs bst to complete lineup Brad. 310-672-4544  
**Hrd. hvy** bst wld by id quit to write sngs. form band Maiden. Metallica. Ozzy genre. Have lots of matrl. Ed lv msg. 310-836-8416  
**IT'S STILL** nbs bst. Production deal & rehersl spc. Alice. S.Gardens. Floyd. U2. STP. Marq. 310-398-5676  
**LIFE ON MARS** nbs bst. Mgmt deal pending. Pearl Jam. Pumpkins. S.Garden. Yngw. innovative. Can't commit. don't call. 818-752-8144  
**Lkg** for bs plyr. NY Dolls. Pistols. GNR. John. 213-876-1572  
**Marshal** sbs entry rock bst. Paying gigs forthcoming. 818-752-9810  
**MESH** OF MIND nbs bst plyr into hip hop. acid jazz. funk. 70's sbs. R&B. pockets. Must have trnspr. Permanent position for right play. Manni. 818-753-7985  
**Old school** punk rock nbd to complete estab band lineup. PIs. 213-933-5406  
**ONLY THE BRAVE** sbs Native American Indian bs plyr. Pros only. Shana. 818-995-6503  
**Orig** mild mannered bst w/g dreams special tint. stud & exp. Must love your instrmnt. Anthony. 818-792-5124  
**Premier** HR band sbs bst. Att & dedictn most importnt. 818-503-5561  
**Pro** sbs plyr. Must sing & have pro equip & att. Infl Rush VH. U2. Floyd. Theo. 213-933-2190  
**Pro male** bst w/killer groove. Chops. equip. att. dedictn. Infl old Rush. Ryche. Theater. Andy. 818-772-6907  
**Pro musicians** only. Hvy groove. tribal driven band auditing bs for paying shows. Prodcd in coop w/lce. Tea. Moss Hudson. 213-427-8052  
**Punk maniac** bst wld by frenked punk band w/rd singr

Must have incredible chops. This is not a slouch band. Big equip nessry. Chops. chops. 301-289-0280  
**Pwr trio** sbs pro bst. Have pro demo. Sng label & mgmt deal. Must have pwrl bs w/att to drive 90's style rock band. Vocals a plus. Dan. 714-992-6055  
**RASINHEAD** + aggression Style w/lf Megadeth, Pantera. Rush. Prosit. Don't call if just learner. CDs & gigs pending.  
**Signed** guit nbs bs & drms immed to start recrdng album for very well known indie label. Fast, loud, crazy music. John. 213-939-7976  
**Signed** meldc HR band sbs pro meldc bst w/bckup vocs. Bssle Daisley. Send pkgs. Takara. 11585 Riverside #7 N Hollywood. 91602  
**Signed R&B** sbs bs ks bks prly. Vocals a plus. Immed recrdng. Must be ready to go. No metal. Infl Stones. Petty. Crowes. Danny. 818-766-5696  
**Singr** & gut wrgt sngs sbs bst for dark, hvy band w/direction. Infl Danzig, NIN. S.Garden. Metallica. etc. 213-851-4850  
**Singr, singwrt** w/strong vocs & matrl sngs bst for accous based sngs w/tude. Infl Femmes. Robbie. 213-482-8869  
**SONIC DISCIPLES** sbs bs prly. Hanor. Prmal. Scream. Thunder. 818-901-9737 x1  
**Swedish gut** plgr & singr w/own matrl sngs bs prly w/own personal style. No rap, no grunge. Infl U2. Police. Floyd. Hendrix. Bowie. Thomas. 310-358-1920  
**THUNDER ROAD** auditing bs plys w/bckng vocs. 21-29 only. no drugs. Org rock band lookout. Hendrix. Vaughan. Smitherines. 818-565-2322  
**Tlnft singwrt** dsk bks bst to take into studio & circuit. Bokj ticket on magic carpet! Lew. Kevin. 213-654-3087  
**Wid bs** prly for Queen tribute band. Pad gigs. Must be a Queen fan. Steve. 213-874-9950 Jeffrey. 818-986-4448  
**YOU KILL** ME sbs bst & drmr. New formed proj. hrd, altnrv dynamic, moody rock. Nds uniq rhythm section w/ diverse. 213-993-7143

## 11. KEYBOARDISTS AVAILABLE

All styles. studio, stage, live. studio sits. Playing sngs. 818-752-9810. Date. 310-398-854  
**Former keybrdst** a Peter Wolf & Sasse Jordan. ply B3 piano, rhythm guitt, sing bckup. What more do you want. Greg. 909-353-9507  
**Keybrdst**, Id vco, to form/join band. Intelligent, diverse, enthusiastic. Randy. 213-876-6009  
**Keybrdst, programr** avail for studio, demo, arrangmnts. Kong Mt. Alari Cubase. R8M, etc. Extensive exp. no gigs. Eric. 310-208-3772  
**Planiat, singr, singwrt** w/2 albums avail for band w/maj label deal. 818-342-3100  
**World class** keyboard, singwrt lkg for pro sites only. Have grt chops, equip. image, production & sng skills. Also arrange & program all styles. 909-396-9908

## 11. KEYBOARDISTS WANTED

**AAA** keybrdst nbd fo rock band. CD completed, prep for tour. m/song, rear. Sing. Ts. Punctually a must pay. Greg. 909-353-9507  
**Keybrdst, Id vco**, to form/join band. There is pay. 818-315-5456  
**Keybrdst** wtd to form orig hip hop. R&B mts HR proj. Henry. lv msg. 310-247-7010  
**Keybrdst wtd** w/dark & aggrs v sound. Infl NIN. Type O Negative. Upcoming studio proj. Alex. after 6pm. 818-761-5248  
**Keybrdst wtd**. Plus if dbl on sax. but not required. Infl C House. Toad Sprocket. C.Crowes. Ruben. 818-287-4720  
**Keybrdst wtd**. Young. ong. session plyr keybrdst into org dance. pop, altnrv pop. Infl Erasure. Eurythmics. Diva. Paul. 310-559-2189  
**Lkg** for keybrdst for soul rock band wrong sound & dope sngs. Call. lv msg. 213-460-2873  
**Lyricst**, voc lkg for on the edge. 90's pro musician for collab. Toppen. Morrison. Hugh? High. 310-915-9462  
**Poet** sbs industrial keybrdst to collab. provide bckgrnd

**AAA keybrdst** nbd for 3 pc accous pop rock band w/ern vocs. Must sing bckup. Infl Blondie. Joan Jett. 818-771-7733

**Amibitious** pro keybrdst wtd for currently showcasg meldc rock band w/strong fem vocs. Recrdng & rehersl studio. Team prlys only. Bckup vocs pls. So Bay area. 310-676-6009

**BM publishd** pop, rock band a la Lennox, Banerat. au/lng pro keybrdst. Must have pro gr & bng orient. Chris. 818-348-3733. 818-906-7130

**Fem artist** wrking w/publshr lkg for Euro gothic wrtr. Must be sng. exp. Diana. 818-997-0727

**Funkified** thd. sample monster. swamp rat. skg to chance the musical planet. Srsly bent & dedictd only. Brett. 805-254-7174

**Genius keybrdst** wear for gospel, R&B, harmonies for writing, arranging w/possibility of recrdng. Pat. 818-834-6858

**Honky tonk** keybrdst who can dbl on something nbd for hot cntry band. All orgs, some gigs & recrdng. Nadine Autry. 310-772-8124

**Jazz** fem vocs sbs jazz pianist to develop gigs. No drugs or alcohol. 310-827-5976

**Jazz pianist** nbd for jazz tho for possible gigs. Dana. 213-469-4845

**Keybrdst** plyr nbd for forming pop music proj. Pro equip. srs only. Harry. 818-766-6089

**Keybrdst, guft** nbd to complete maj altnrv rock grp a la U2. DePeche. NIN. Have label instrl. indie record, team bckng. Ndq equip. vocs. image. 18-25 yrs. 213-469-8836

**Keybrdst nbd** to form HR homosexual band. Singr. singwrt rds music. collab for HR. Ricky. 213-664-3102

**Keybrdst nbd** to complete proj & showcasg. Maj label intrst. Pro only pls. We don't have time to waste. 310-542-1080

**Keybrdst, programr** wld for dance record Russell. 310-493-2100

**Keybrdst wtd** for live shows for tem solo artist proj. Signed to indie label w/upcoming album. 310-281-0709

**Keybrdst wtd** for org proj. Recrdng. live shows. Also B3 plys for recrdng. Jonathan. 310-477-4314

**Keybrdst wtd** for wrking pop band. There is pay. 818-315-5456

**Keybrdst wtd** to form orig hip hop. R&B mts HR proj. Henry. lv msg. 310-247-7010

**Keybrdst wtd** w/dark & aggrs v sound. Infl NIN. Type O Negative. Upcoming studio proj. Alex. after 6pm. 818-761-5248

**Keybrdst wtd**. Plus if dbl on sax. but not required. Infl C House. Toad Sprocket. C.Crowes. Ruben. 818-287-4720

**Keybrdst wtd**. Young. ong. session plyr keybrdst into org dance. pop, altnrv pop. Infl Erasure. Eurythmics. Diva. Paul. 310-559-2189

**Lkg** for keybrdst for soul rock band wrong sound & dope sngs. Call. lv msg. 213-460-2873

**Lyricst**, voc lkg for on the edge. 90's pro musician for collab. Toppen. Morrison. Hugh? High. 310-915-9462

**Poet** sbs industrial keybrdst to collab. provide bckgrnd

noise to poems. No gigging. just recrdng. Danny, after 5pm. 818-985-1537

**Progrys** gut & drmr into Beck. Crimson sks keybrdst to rehers 3 times a week for gigs. Simple reading help!, integrity a must. 818-957-7078

**Psychic** keybrdst wld w/B3 & string sounds into Floyd. Dead. Doors to join band w/mgmt & showcasg's Derek. 310-915-7027

**Signed** meldc HR band sks pro keybrdst w/xlt image, bckups vocs. Style meldc sks pdngs. Takara. 11585 Riverside. 818-91602

**Singr, singwrt** lkg for keybrdst. 805-297-0318

**Souffl** keybrdst brother w/B3 sound & trppy string sounds to join multi ethnic artist w/mgmt & showcasg's Lee. 818-712-0838

**Wtd keybrdst** plyr. Jazz, funk, hip hop unit. TC. 714-268-4799. Larry. 714-671-4135

**Wid keybrdst** to form band into Rush. Boston. Dream Theater. Kansas. Meldc phys committed to getting signed. No drugs. Tallahassee FL. 904-681-3664

## 12. VOCALISTS AVAILABLE

**art** heard by m. tons vcs, w/hones, a la Madonna, guts like Time. heart like Lenox. h. like Manah. low like Aretha. Inf. like no other. 310-289-4734

**A1 baritone** avail for every singl st. No hi volume condns pls. Shows to studio. Paul Helt. 818-766-2888

**Altrnrv** pop fem lvd. formerly signed to maj label. sks gigging or near gigging org band. Dedictd musicians only pls. Rachel. 213-663-1344

**Attractive** fem voc for Recrdng, demos, album proj. etc. Music styles pop, R&B, T40, funk, jazz, gospel. Bckup Sngs. Id Sngs. Tarawood, 213-756-8416

**Attractive** fem voc. toured w/Ray Charles. lkg for pro paying live gigs. Jazz standards. pop. Have own equip. Tracey. 310-836-8406

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

**Christian singr**, singwrt sks band or plyrs to collab & form mix style band. Vince. 818-901-1817

**Edward Mozambique**, voc & harp, sks guft plyr. bs plyr for urban blues proj. 213-732-3306

**Exp fem** id vco. trumpet plyr. elec bs, attractive, sks energetic & focused pro site. Funk, pop, 210, rock & org music. Heidi. 310-281-8630

**Exp, pwrl**, angry dark, meldc singr/sks intense band Infl Danzig. Cornell. 213-851-4850

**Extremely creative** musician skg tour or paid recrdng sessions. Pros only. Brian. 310-455-0385

**Fem** chtr western singr, singwrt a la T Yearwood.

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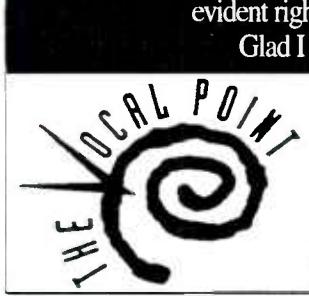
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## FREE CLASSIFIEDS

P. Tillis, sks musicians for girl sounding band for live gigs & studio wrk. Denise, 310-285-4628

•**Fem Id** voc, lyricst sks accus based band to wrk w/ Infl Etheridge. Dedicn. 310-826-3369

•**Fem singr**, dancer sks prodcr w/studio access. Positive, funk, dance style & ballads. Maj record labels intrstd. 310-281-7174

•**Fem singr**, rapper, wrtr avail for gd gig asap. Exp. Vina. 818-786-4520

•**Fem voc** avail for sessions, T40 & shows w/ Lds & bckgrnds, tape avail. Jennifer, 818-769-7198

•**Fem voc** avail to form band, collab w/musicians styles. Patti Smith mts Johnny Thunders. 818-819-8779

•**Fem voc lkg** for form band. Voc. infl Concrete Blonde, Janice Joplin, Pretenders. No T40 Art before image. Jennifer, 213-935-4395

•**Fem voc**, lyricst sks guitar or keybrd, compsr for all types music for spec dems. Will promote. Cara, 818-785-5691

•**Fem voc** skg band. Rock or blues orientd. Strong vocs for id voc. 805-527-9616

•**Fire & soul**, eclectic, dynamic voc sks those into gospel, Nirvana, Doors. Wrk. hrd, have fun, ply. live, attack. Absolutely srs pls. David, 213-268-9275

•**Frontmn**, 25, Christian, w/demo, studio & connex, sks musicians w/xint image & att. Infl Journey mts U2, Allan, 213-938-8357

•**Guit, singr, wrtr lkg** for wrkaholic rhythm section to

create HRI altrnv band of 90's. Scott, 213-993-7143

•**Hrdcore, black** fem singr, sngwrtr sks HR/HM musicians to form band, male/fem. Srs only. Infl old Sabbath, Danzig, Caithley, 213-850-8216

•**In'tlly known** fem voc w/lots of fire & range avail for demos, recording sessions, any sit. Pro & fairly gd trk record

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

•**Label signed** singr, sngwrtr avail for new proj. Call for CD Scott, 818-513-5847

•**Ld voc** wirecords, sales, revenue, income, production, performance, hi bred, greenock mattt, resources, manufacturing, may record company contacts, avail to prudent, astute mgmt. Shivers, 714-537-3335

•**Lyrict, singr**, trained vox, tenor, exp in musical theater, NY/LA. Infl Van Morrison, Yes, Maniacs. Sks guit or keyboard for collab on sngs. Jeff 818-761-3410

•**Male entry** voc lkg for org entryband or musicians to form one. Have demo & gtrs sngs. Avail for all pro sit. 818-548-5160

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

•**Male voc**, not to proud to be pop. sks musicians to collab. Infl G Michael, Elton John, jazz, soul. Gib, 310-281-8147

•**Male voc**, very srs, trained, image, youth & energy sks groove, melodic, sing based band. Infl Pumpkins, Tesla,

Aero, Todd, 213-876-2794

•**Pro black** lem ld & bckgrnd enhancer. R&B, jazz, blues, gospel, salsa, rock, rap, pop, scat, country. Concerts, studio & demos only. No clubs or drugs. K.C., 213-704-1426

•**Pro fem** artist w/sngs forming band. Sks srs musicians w/ same. Altrnv edged melodic groove. Eve's Plum, Nirvana, Nymphs. Concrete Blonde, 818-982-8450

•**Pro fem** voc, 3-12 oct range, strong, sight singr, pop, country, blues, jazz, broadway incl, avail for live band, session wrk. Have dems. Mitz Albert, 818-907-7079

•**Pro male** voc, 30, join form blue rock band into Clapton, Crowes, Vaughan. Have sngs, pa, trnspr. Ply gut. Lew, 213-654-3087

•**Pro male** voc, frontmn avail for estab altrnv rock band. David, 818-315-8546

•**Pro phr** wrtd for Journey tribute band. Must know Journey to a tea. Tony, 818-889-6858

•**Pro singr** skg working band. R&B, blues style. 805-254-6849

•**Pro voc** sks modern, dark, hvy, melodic, altrnv band. Infl A/Chains, Cult, NIN, STP, etc. Dedictd. focused only Jonathan, 213-882-6941

•**Pro voc**, sngwrtr sks pro sit. Lkg for cutting edge band w/ record deal & tour. Shaurin, 818-955-6503

•**Proflem** voc w/stage, studio exp sks melodic rock band Infl old Heart, Boston, Kansas, 310-216-2502

•**Prflm heart** voc, baritone w/o opera training & modern jazz training plus natural. Nds to release lnt before explodes Christian Battle, 213-463-6442

•**R&B, gospel**, pop fem voc lkg for sngwrtr & prodcrs for record deal. Margie Garcia, 213-367-3085; after 6pm, 909-465-0747

•**Sing, sngwrtr**, guit plry. Punk, grunge, folk, altrnv, very dynamic lkg for prodcrs &/or band, pwrl trio, possible 2nd guitar. Open minded, no phobias. Beep me 714-806-8309

•**Singr, sngwrtr**, guit plry w/demo studio & gri sngs lkg for rythm section phys or band. Mark, 818-360-2341

•**Singr, sngwrtr** lkg for cntry band. Tnt, Brooks/Dunn, Frank, 310-479-1181

•**Singr, sngwrtr** lkg for individuals w/versitl styles of music. James, 909-546-3503

•**Srsly minded** lem singr sks investors to help w/finished product. You only. Infl std. pls call, 310-936-6206

•**Tired of the sing & dance?** Pro singr, sngwrtr lkg to advance. Plys sax, percussn & more. Ken, 818-990-2824

•**Voc avail** for studio or touring. 10 yrs exp. Blues singr w/ gd references. Jamie, 213-874-5815

•**Voc avail** for join new sound band. Must have equip, transp, dedictn, no drugs, 21-29, 213-851-8084

•**Voc, guit**, label exp, sks band, musicians for pop, punk band. Grlyncst, collab. Figs, Replacements, C Trick, Phil, 213-773-7738

•**Voc, guit, sngwrtr** lkg for collab. Rock, pop, creative. Over 10 yrs live, studio exp. Maj credit, pris only. Andy, 213-665-0227

•**Voc, lyrict** avail now for A/K band w/F/T wrk. Infl A-Z. Who care? You infl me. I sing Jeff, 310-207-3590

•**Voc, lyrict** lkg for estab band w/mgmt. Infl Dillon, Lennon, M.Starr, John, 310-867-0095

•**Voc, lyrict** w/exp & vox avail to join form band. Srs musicians into. Into Pumpkins, STP, Tool, Kravitz, David, 213-653-1809

•**Voc, sngwrtr** for srs sit. Versitl, pwrl, extensive training & exp. sing emotional sngwrtr. No grunge, punk, industrial, etc. Estab sits only. 818-842-7560

•**Voc, sngwrtr**, keybrdst avail for live gigs & other proj. Infl C Crows, Sting, Gabriel, Phil, 213-913-2009

## 12. VOCALISTS WANTED

•111 voc, showmn wrd. Grt image, positive, creative, energetic for org band w/image, sngs, vox, style, infl vch. Inf1 vh, U2, Zep. Srs pris only. Barak, 213-935-4348, Theo, 213-933-2190

•2nd tenor rdd for male gospel grp. Have gd ld in natural vox. Must have falsetto. Infl Sam Cook, Michael, M.F, 9-9, 213-292-9046

•A+ dedictd vocs rdd into spacing melodic grooves, earth,

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MONDAY, OCTOBER 24, 1994

10:00 A.M. - Female Singers, Singers Who Dance & Musical Theater Performers

2:00 P.M. - Female Dancers

TUESDAY, OCTOBER 25, 1994

10:00 A.M. - Male Singers, Singers Who Dance & Musical Theater Performers

2:00 P.M. - Male Dancers

4:00 P.M. - Musicians

All performers must be 18 or over. Bring picture/resume.

SINGERS should prepare two short vocal selections.

Bring sheet music; an accompanist will be provided.

DANCERS should bring dance attire and shoes; combinations will be taught.

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**A1 pwrlf**, emotional male vox: for melodic, diverse blues  
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Floyd. 310-837-2533

**Adventurous voc**, guid/desired No boundaries, no scared  
rabbits. Must be hungry & ready to wrk. Queen. Earth  
No More. Jellyfish. Curt. 818-716-0106

**Aggresv band vox** w/rd for melodic, well ranged vox. Infl Pantera.  
Megadeth. Deo. Prosit. CDs & gigs pending. Must have all  
applicable requirements. Greg. 818-895-2459

**All org hvy band** w/many infls sngc vox. Image isn't  
important. Infl Is. Have lookin studio. Adam. 310-544-3061

**All pro rock band sks frntmn**: vox who is tired of wasting  
time. Infl R'Yche, Kansas, Journey, etc. Call us now. 818-  
753-9565

**All types of singrs nnd for sngwrtr**: Must be srs. Michael.  
310-572-4173

**Alto fem**, baritone male frontmn sought by 90's rock  
band. Us. melodic sngs, intelligent. You. Eddy Vedder, Billie  
Holiday. prw vox styl, total commitment. 213-969-4093

**Ambitious sngwrtr** team lkng for fem singr w/out touch of  
romance. Vance. 310-337-7780

**Attractive black lem** singrs wld to form trio R&B singing  
grip. Must commit to reharsl schedule. Srs only. Miss Lee.  
310-793-1229

**Band w/label intrst**, moody, aggrsve, melodic, sng oriented  
w/textured sound. Simon. 310-820-9837

**Bckgrnd singrs nnd for crnc rock band**. Wrkng stl. 818-  
753-9810

**Black fem vox** for ld & bckgrnd wld for 60's review show.  
Orgs. For more info, lv msg. 213-874-5609

**Blues brother** soulmn vox who can also rock & versitl wld  
by ld gtr, singwrtr to join/form band. Jeff. 818-348-6671

**Bluesy, soufl, gruff**, Hrv vox wld by LA based band w/  
maj label. Have reharsl, recrdng studio. Grt sngs. 818-380-  
1540

**Christian fem vox** nd tones. Do you? BMI wrtr. Larry.  
818-700-0677

**Creative, emotional band sks tem voc**: Infl Floyd Jane's.  
Smiths. Doors. Low to mid 20's. Lv msg. Kane. 909-394-  
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bands? Call us. Accus to pop to rock to punk infls. Sayne.  
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**EMERALD CITY**, pro rock band, sks pro vox. Must have  
xint vox & image. Band reharsl in Long Beach. Rob. 310-  
594-6176

**Estab hrd groove altrnly rock band** sks pro mixed vox.  
Intensity, rage, image, att. will & dedictn. No metal  
screamers. Your best offer. Vincent. 310-402-7794

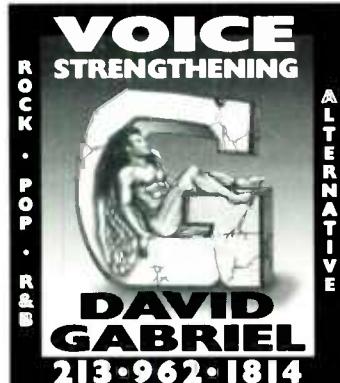
**Fem backup vox wld for Sting & Supertramp infl showcasng**  
& recrdng band. Frank. 213-782-0334

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**Rappers wtd** w/flow to form underworld. Chris. 213-258-  
8052**Singr wtd** for grt wrting sit. 3 pc band of freaks  
w/uniq view of music nds you. Chuck. 818-846-5720**Singr wtd** for band a la U2, Jane's. Doors. Joe. 818-843-  
3368**Skg vox**, gut for band a la Replacement. Morphine. The  
Big F. etc. 310-478-1236, 213-650-9016**THE MOTO-FLYS**, estab rockband w/credited musicians,  
sks org vox wistrong creative wrting skills. All styles  
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90's atmly accns rock, blues & folk. Eric. 310-420-2087**Visionary vox**, perfmer a la HR, Henry, Perry, Zach.  
Maynard wld for hvy, intense, riffy, rhythmic band. Aaron.  
310-207-2881**Voc, bs**, plyr wld for rock, groove, funk band. 1st priority  
to have fun/widere to ply club gigs. Allan. 310-578-7681**Voc, frontmn** nnd for grt sit, new innovative 3 pc proj.  
Hvy, pwrl, aggrsve, dynamic, grooving, sick. Wnt someone  
w/same characteristics. Srs, motivated proj. 213-662-  
8903**Voc, lyrst**, poet wld by sngwrtr to write & record. Band  
later. Many contracts. Must have edge & org. Infl Porno,  
S'Garden, Afghan. Lv msg. 310-395-6839**Voc, lyrst**, sngwrtr wld to form hvy groove feel, blues  
based, sng oriented band w/expt gut, sngwrtr. Infl Pantera,  
STP, Helmet, SRV, A/Chains. Vai. 213-368-6449**Voc wtd** by estab local band w/upcoming gigs, label intrst  
& lots of orig matl. Infl A/Chains, Pistols, Tool. Nat. 818-  
762-6310, Kenny. 818-760-2351**Voc wtd** by 36 yrs sngwrtr, lyrst, gut. Infl REM, Lou  
Reed, Matthew Sweet. 818-953-8522**Voc wtd** for Hvy groove, estab org band. Must have  
pwr & range. Image & att a plus. Srs only. Andy. 714-890-  
1579**Widely diverse**, hvy atmly band sks open minded voc w/  
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Theater, Kansas. Melodphys committed to getting signed.  
No drugs. Tallahassee FL. 904-681-3664**Wld voc** for blues based HR band. Must be soufl,  
creative pro. We have sngs. Infl Badlands, Zep, Saigon  
Kick. Steven. 213-969-8036

**Voc wtd** for hvy, emotionally dynamic band. Must be  
intense, frontmn, angry, soufl, vox 100% dedicated. Exp  
necessry. No flakes, liars or speedheads. Dave. 818-303-  
6521

**Voc wtd** for HR band w/mgmt. Call 818-380-1260**Voc wtd**. Must be org & uniq. HR, atmly style. Grt stage  
presence a must, no screamers. Totally pro, totally org,  
estab act. 818-398-1884**Voc wtd**. Rock image, pro att, equip. Hrd, hvy, loud, 2 gut  
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818-784-2869**Widely diverse**, hvy atmly band sks open minded voc w/  
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creative pro. We have sngs. Infl Badlands, Zep, Saigon  
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- **DEBBIE ROCK CONSPIRACY**, black rock duo, fem/male, sk agent, promoters, investors. Have video, lots of sngs, exec production. 818-506-0749

- **Fem dancers** wtd for hot hip hop, Latin, reggae artist. ELMESTR0. Must have own insp0 & speak Spanish. Upcoming show Oct. 14 at Disneyland. 213-312-0422

- **Guit, drm tech lkg for tour**. Have road exp, exp w/many LA bands. Avail now. John, 818-845-9004

- **Guit tech** avail for nat'l tour & local gigs. Pro att, hrd wrkng Harvey, 818-766-6089

- **Guit techs** red by rock band. Know basics of pro rck setups, gutt tuning, etc. Initial compensation small. Willness to grow w/band. Doc Jones, 818-980-4685

- **HOUSE ARREST** w/dance singl avail for promo & dist sks record companies, mgtrs or agents for immed consideration. Contact 818-904-3499 x456

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• Altrnv rock, funk gtr wrtr to collab w/voc, lyricst. Skrs srs minded only. Nelinha, 818-981-0029

• Arreglista y compositor hispano, busscantante para colaborar en proyectos de musica "pop" en espanol original. Mucho buenos contactos y una excelente actitud de trabajo profesional. Dejar nombre y telefono. Al, 213-664-6578

• Ctry slngr, singwrtr sks same for collab. Frank, 310-479-1181

• Ctry singwrtr, singr lkg to join/submit matrl to other bands. Brn, 310-390-4348

• Co-wrtr wtd. Intelligent, eclectic, rock, pop. Randy, 213-876-6009

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• Fem BMI lyricst, singwrtr w/album & soundtrack credits, sks muscl partner to collab. New entry, pop, rock tunes. Have xlt lyrics, melodies & contact. 818-509-7914

• Fem lyricst/lkg to collab. Strong on verse, chorus changes. Versl. Srs only. 310-641-5320

• Fem lyricst, singr sks guitar or keyboard, compsr for all types music for spec demo. Will promote. Cara, 818-785-5691

• Lkg for compsr, band to set music to lyrics. INXS Nick, 818-996-3638

• Lyricst ndd to write musicl. Have bkng. Call 818-503-6338

• Lyricst wtd by recrdng artist, pianist w/2 albums. Must have xlt connex to have songs placed or get staff deal.

• Native American Indian pro voc. singwrtr sks pro record deal & rmgmt. Shaun, 818-956-6503

• Nd wrtr for music score for a feature film. Pls send resume to Sarah Saman, PO Box 6716, Beverly Hills, CA 90212

• Singr, singwrtr sought by Yes mlf guit keybrdst, bst for collab & perfmcnc. John, 818-965-8140

• Singr, singwrtr w/credits skg musicians for funk band performing locally. Grtpay, much rehearsls. Infli Jane's Prince. Sly. Ace Michaels. 213-857-8004

• Singwrtr sks student entertainment attys to graduate school. Have demos. Paul, lv msg. 818-358-6863

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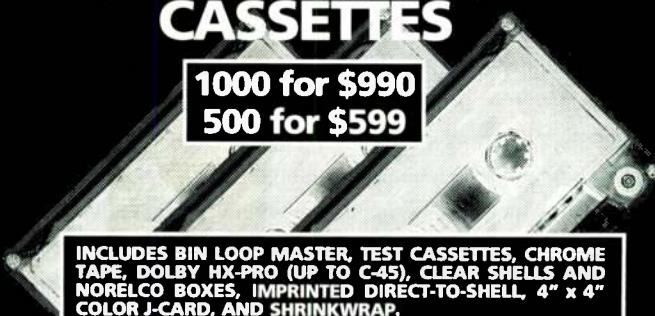
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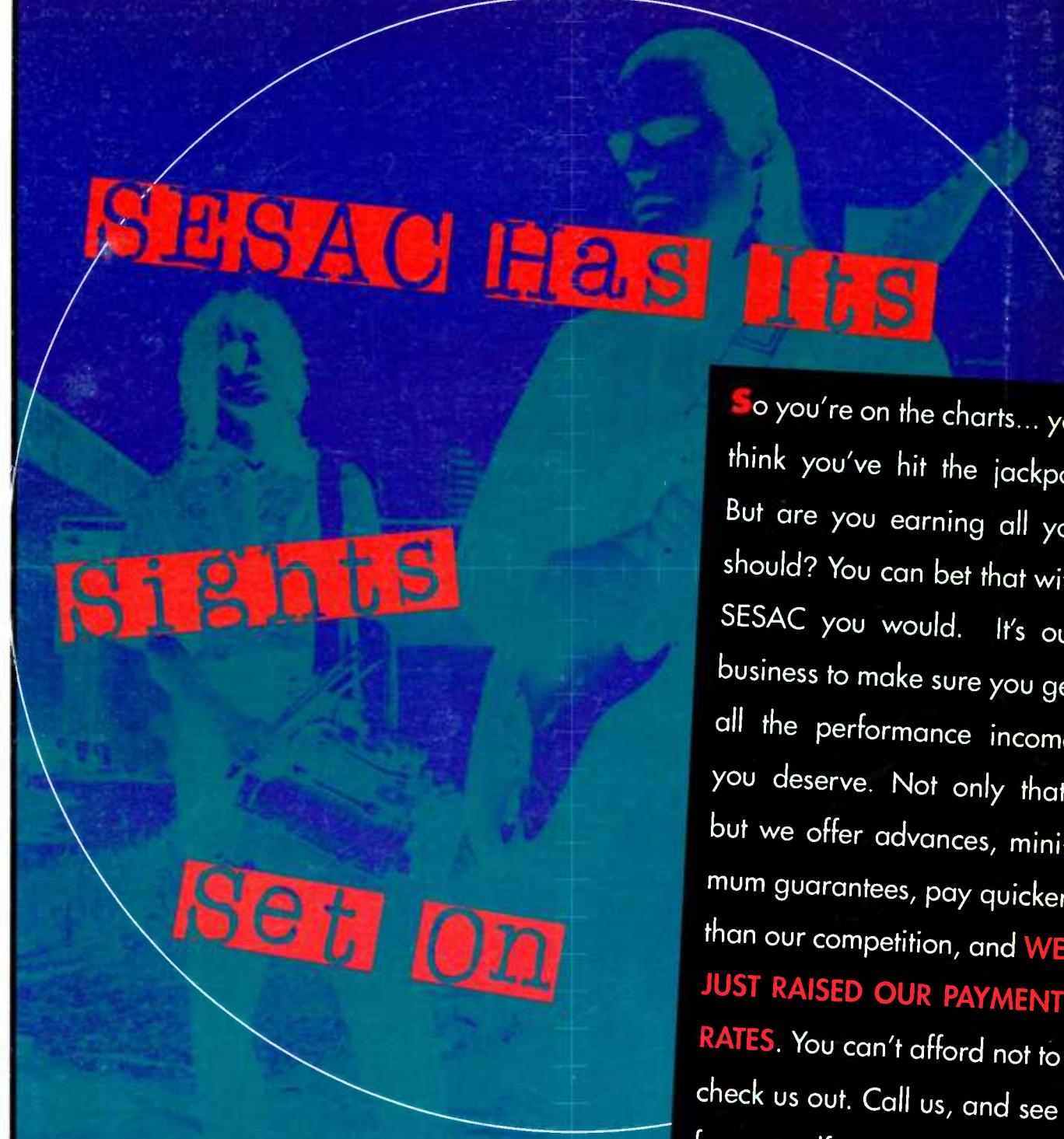
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