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Vol. XIX, No. 1 1/9/95 to 1/22/95

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# MUSIC CONNECTION

THE WEST COAST MUSIC TRADE MAGAZINE™

**EXCLUSIVE INTERVIEW:**  
**Why Geffen A&R Maven**  
**John Kalodner Followed**  
**Aerosmith to Columbia**

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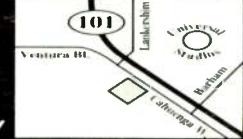
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# MUSIC CONNECTION

PUBLISHED EVERY OTHER THURSDAY SINCE 1977

Vol. XIX, No. 1 Jan. 8—Jan 22, 1995

PUBLISHERS

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E. Eric Bettelli

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FOR DISTRIBUTION AND NEWSSTAND DISTRIBUTION INFORMATION ONLY:  
Reader News 818-551-5000

COUNSEL: Mitchell, Silberberg & Knupp

**Manufactured and printed in the United States of America**  
**Music Connection** (U.S.P.S. #447-830) is published bi-weekly (on every other Thursday) except the last week in December by Music Connection, Inc., 6640 Sunset Blvd., Los Angeles (Hollywood), CA 90028. Single copy price is \$2.50. \$3.00 outside of California. Subscription rates: \$40./one year, \$65./two years. Outside the U.S., add \$25 (U.S. currency) per year. Second-class postage paid at Los Angeles, CA and additional mailing offices. We are not responsible for unsolicited material, which must be accompanied by return postage. All rights reserved. Reproduction in whole or part without written permission of the publishers is prohibited. The opinions of contributing writers to this publication do not necessarily reflect the views of Music Connection, Inc. Copyright © 1995 by J. Michael Dolan and E. Eric Bettelli. All rights reserved. POSTMASTER: Send address changes to **Music Connection**, 6640 Sunset Blvd., Los Angeles (Hollywood), CA 90028.

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# FEATURES

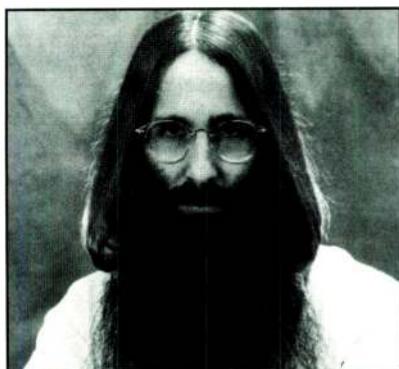


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## THE BEATLES

*Live At The BBC*, which collects 56 songs that the Beatles recorded for British radio (36 never put on vinyl), is the most significant cache of Beatle music to emerge in 30 years, and it's selling like hot cakes on both sides of the Atlantic. *MC* gives you the ABC's of the BBC's.

By Michael Amicone



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## JOHN KALODNER

In addition to talking openly about the behind-the-scenes decisions that have made him an A&R superstar, this twenty-year industry veteran gives *MC* the inside story behind his shocking decision to leave Geffen Records for Columbia.

By Steven P. Wheeler

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Compiled by Pat Lewis

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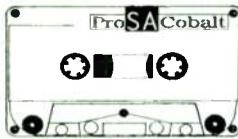
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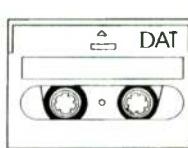


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## FEEDBACK

### ✉ Letter Of Love

Dear MC:

The unexpected death of Brazilian composer Antonio Carlos Jobim is a great loss to our world of music. We are all aware of his more popular commercial successes like "The Girl From Ipanema" which brought the Bossa Nova (literal translation, "new thing") to our shores, but his other compositions, "How Insensitive (Insensatez)," "Desafindo," and "One Note Samba" will never die.

His Sixties' albums, particularly the 1967 Grammy-nominated teaming with Frank Sinatra were superb. I had the privilege of preparing his RCA compact disc re-issues for release (a labor of love), and considered Jobim the 'Gershwin of the Southern Hemisphere.'

My life-long wish to see him perform was finally realized at the Hollywood Bowl. A jovial, worldly man, and a loving father, he was greatly concerned with the threatened ecology of his native Brazil. He recreated the sounds of rare native jungle birds on his later and largely experimental albums.

Thankfully Jobim's melodies will survive, but the music world has lost an extraordinary talent. Thank you, Antonio, for hours and hours of musical pleasure.

Don Wardell  
Palm Springs, CA

### ✉ MC Kudos

Dear MC:

For the last ten years I've been developing new rock talent in Hollywood. Your magazine has been invaluable to my clients, both to advertise their shows and product, and for unbiased reviews. They haven't always been rave reviews, but have always been uncannily accurate about what aspects of their

projects need more work. You unerringly find that thing that we don't like, but let slide. You keep us on our toes.

Occasionally I've lost an argument with one of my artists about something like the level of a mix, originality, arrangement, etc. Your reviews always catch these weaknesses. Unlike other publications however, you have the best interest of the artist at heart, you critique honestly to help them succeed, even though sometimes they're pissed off when you point out areas that need improvement.

I never take on an artist unless I believe they have something special. Sometimes what I see is not what they are, but what they could be with the proper guidance. *Music Connection* is the most important source of guidance in my Rolodex, as many times the artist doesn't believe me when I suggest a change, but comes around when they see the same advice in print from your prestigious review committee.

As I celebrate the February release of Animal Bag's album—produced by Terry Date (Soundgarden)—on Stardog/Mercury/PolyGram, I thank God you were available when we needed to place ads to attract labels and management to shows, and for the subsequent reviews that helped put them over the top in the "Signing Roulette." Being seen in your magazine identified them as legitimate contenders in the hallowed A&R hallways. I would advise any band serious about their career to take full advantage of all the resources available through *Music Connection*, they will benefit, as my artists have over the years. Thanks again for your honesty and support.

With gratitude,  
Meredith Day  
Studio City, CA

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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 Vocal Point's next four-week workshop is scheduled to begin Saturday, January 21. These classes provide a complete overview of vocal technique and performance, including breath control, placement, pitch, bridging the break, vowels and consonants, emotional phrasing, and more. The cost for all for four weeks is \$100. Call 213-938-7819 to register or for more information.

The Songwriters Guild Foundation has scheduled Lynne Robin Green, of Winston/Hoffman House Music Publishers, as the special industry guest for the upcoming Ask-A-Pro/Song Critique on Wednesday, January 18, 7:00 p.m. These regularly held events, which take place at the Guild's office, 6430 Sunset Blvd. in Hollywood, provide songwriters with the opportunity to interact with music industry professionals. Space is limited, so call to reserve your seat at 213-462-1108.

UCLA Extension has several new music industry related courses scheduled for the winter quarter, one of which is "The Independent Record Game: A Practical Guide to Releasing Records Through Independent Distribution." This ten-week course will be taught by industry expert Alan Melina, a partner with Shankman, DeBlasio, Melina Inc., and principal of the independent label group Sunset Boulevard Entertainment and its imprints, Playfull and Explicit Records. Program topics include "Setting Your Objectives," "The Creative Focus: Artists and Repertoire," "Taking Care of Business: Legal and Administrative Issues," "Manufacturing and Packaging," "Marketing," "Publicity and Promotion," "Domestic Sales and Distribution," "International Distribution," and much more. The classes takes place on Wednesdays, January 11 through March 29, 7:00-10:00 p.m., at UCLA, 329 Haines Hall. The fee is \$325 and students can earn 3.4 units of credit in Music. Call UCLA Extension (310-825-9064) for additional information. **MC**

can earn 3.4 units of credit in Music. Call UCLA Extension (310-825-9064) for additional information.

Dr. Arlo Gordin, D.C., known for his work with musicians' pain and playing problems, will present his seminar, "How To Play Better And Faster Without Pain" on Tuesday, January 27, 8:00 p.m., at Gordin Chiropractic, 3535 Cahuenga Blvd. West, #206, in Hollywood. Dr. Gordin, who has worked with such musicians as Billy Sheehan, Chick Corea, Beck and Ginger Baker, will discuss natural treatments for and prevention of Carpal Tunnel Syndrome and Tendonitis. Admission is free, but reservations are requested. Call Charla at 213-436-0303.

On January 27 and 28, M.E.N.T.O.R. Network will present the Third Annual Entertainment Networking Conference and Awards Luncheon, "Bridging the Gap Between the Information Superhighway and the Community: Entertainment, Technology and the Future." The conference will include exhibits, workshops on programming, interactive technology, film and television and more. The cost of admission \$125 for two full days, and the conference will be held at UCLA Sunset Village in Westwood. Call 213-891-0131 or 213-891-0124 for additional information.

The Church of Scientology is sponsoring a Film Composing Seminar, hosted by noted film composer Mark Isham, on Saturday, January 21, 1995, 1:00-6:00 p.m. at the Church of Scientology's Celebrity Centre International, 5930 Franklin Ave. in Hollywood. The seminar will cover the technical aspects of film scoring, as well as how to have success as a film composer. The admission is \$25. Call 213-960-3100 for additional information or to reserve your spot. **MC**

## WRITERS WANTED

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

- Must possess knowledge of the industry/local music scene.
- Local writers only
- Must be responsible and able to meet deadlines.
- Submissions on computer disk a plus. Send resumes and writing samples to:

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**CLOSE-UP**



**By Karen Orsi**

Now That's Music is the place where all your old records went to die. It is the only pop art boutique of its kind where old LP album covers (and the vinyl within) are considered to be high art.

The brainchild of Rich Aries, a real estate broker, and Sandi Bublitz, an investment advisor, Now That's Music showcases old album covers and the accompanying vinyl in frames, with a printed card stating the record's place in history.

"We felt that our generation—thirties, forties—was missing out on a lot of the album cover art that we used to enjoy and that brought back such great memories," says Rich Aries. "Now that they're virtually obsolete, the album covers mean so much to us and the art is so interesting, that we just kind of took it from there. Our stores feature original album cover art, mostly groups from the Sixties and Seventies, although we do have some from the Forties, Fifties, Eighties and Nineties as well. Jazz album covers from the Fifties are very popular. We don't pretend that this is living room art. But everyone who walks in our store walks out with a smile."

Anyone who might have dropped by the KLSX Rock Expo recently will have taken note: The prices that old vinyl command are staggering.

"Vinyl is becoming very hip now," says Aries. "But we started from the standpoint of, if you love Barbra Streisand, it would be a lot more interesting to have that in your office than it would be to have a poster of James Dean like everyone else. It has caught on and gotten bigger."

Bublitz agrees. "It's like a cross between animation art and baseball cards," she says. Aries adds, "But what we didn't realize, when we started a year and a half ago, is how rapidly collectible this stuff has become. A lot of albums are worth a lot on their own, framed or not."

The concept grew from just doing rock album covers from the Sixties and Seventies to jazz, R&B and now framed 45's, which are becoming more rare than LPs.

"A 45 with an original picture sleeve brings you back to a specific song," Aries says. "It could be the song you proposed to, the song you got married to, or whatever. Music has a way of bringing back good memories, not bad ones, for some reason."

The shop carries only vinyl al-



**Sandi Bublitz and Rich Aries**

bums and their covers, 45's with original picture sleeves or 45's with a picture of the artist or group showcased in the frame. Each framed record comes with a printed card containing information about the record, song or artist.

"For example," Aries explains, "we carry a framed 45 of 'Hound Dog' with a generic picture of Elvis and a short biography of the song and how it got to Number One in 1956."

The shop also carries framed 45's without pictures, but with biographies of the song or artist, such as "Can't Buy Me Love" by the Beatles, with a historic biography of the song framed alongside the vinyl. "We also have some original one-of-a-kind artwork, like the original artwork for Carole King's *Tapestry*," Aries points out. "We have the only artwork for the Beatles' *Abbey Road*, and that stuff is worth thousands."

Now That's Music also carries original gold and platinum records which were given to managers and record executives for *Sgt. Pepper*. "We also have a bunch of those that come in original 45's," states Aries, "like 'Why Can't We Be Friends?' by War. We just sold the Eagles' *Hotel California* to a guy in Australia last week."

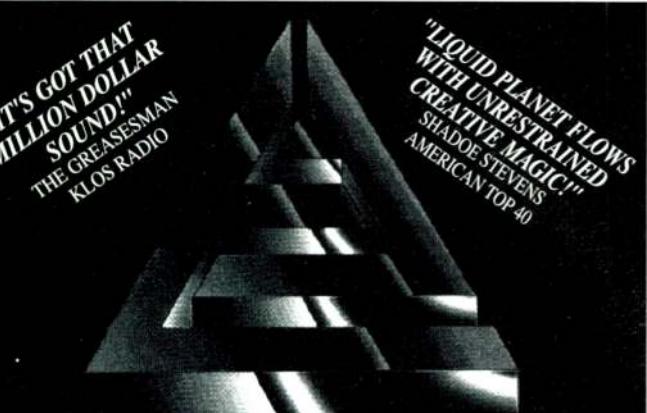
Now That's Music buys albums from all over the world in quantities. "Some of the albums from the Seventies you can buy in quantities of thousands," Aries says. "Some of those we can sell on a wholesale package level to places like K-mart, especially some of the more generic items, like a simple 45 of 'Can't Buy Me Love' with a generic picture of the Beatles and a biography about the song. We can get those in quantities of whatever you want."

Bublitz finds the record collector circuit to be intriguing and says, "What we've found is that the people who collect these things do it like a religion," she says. "They don't throw that stuff out. What we've done is, we've brought it to a place where the average person will go."

"If we're right," Aries adds, "this is what baseball cards were 25 years ago. If we're wrong, it's still great artwork, and it's still fun to have on the wall."

Now That's Music will get just about anything you want, ranging in price from \$59 to \$99 for most items, with rare and specialty items selling for more. They also customize.

**Now That's Music has three mall stores: Beverly Center (310-659-6605), The Oaks Mall in Thousand Oaks (805-449-9994) and Santa Monica Place (310-393-8894). MC**



# LIQUID PLANET

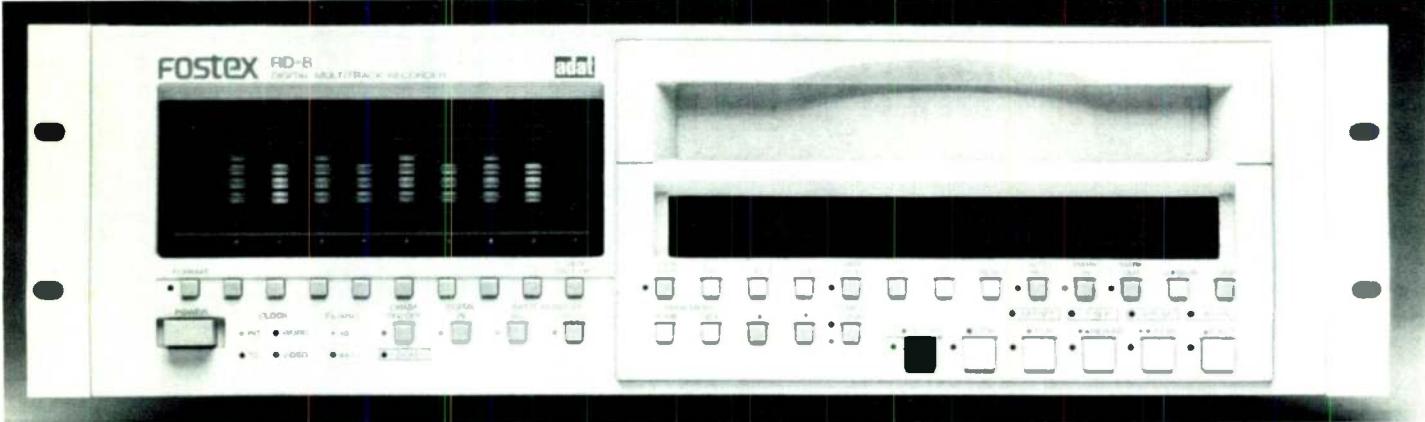
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# MCA Wins Settlement Against Charly Records

By Ernie Dean

*Latest verdict gives MCA a major victory in their ongoing battle against unauthorized use of the Chess catalog and trademarks*

**Universal City**—Following a May ruling by the California Court of Appeals, in which MCA Records' exclusive claim to the historic Chess Records catalog was reaffirmed, Charly Holdings and Charly Records International were recently ordered to pay a combined total of \$4 million in damages to MCA for unauthorized use of the Chess cata-

log and trademarks.

This recent court decision is the latest in a long series of legal maneuverings by MCA Records, who acquired the exclusive worldwide rights to the Chess catalog in 1985.

The legendary Chess catalog, which includes seminal works by such artists as Chuck Berry, Bo

Diddley, Muddy Waters, John Lee Hooker, Howlin' Wolf and Etta James, has been a point of much debate since the MCA acquisition a decade ago.

Since that time, MCA has been aggressively combating the unauthorized use of Chess material around the world.

This past May, the California Court of Appeals ruled that Marshall Sehorn and Red Dog Express, which had been licensing Chess recordings to a number of companies, never had any rights to the Chess legacy, thus upholding the lower court's permanent injunction against Sehorn and company, prohibiting them from licensing, distributing or selling the recordings or profiting in any way from the master recordings.

The latest court decision involv-

ing Charly Records International stems from the fact that Charly, a veteran reissue label, claimed to have rights to the Chess material due to a licensing agreement with Sehorn.

In any case, the May decision against Sehorn, seemed to have set the stage for MCA's victory over Charly.

Despite the stateside victory for MCA, legal actions against Charly are still pending in France, the United Kingdom and several other countries around the world.

Lawrence Kenswil, Senior Vice President of Business and Legal Affairs for MCA, said, "This multi-million dollar judgment for the U.S. only will have great value in MCA's ongoing legal actions against the various Charly companies throughout the world."

MC

## New Installment in AIDS Benefit Album Series Combines Jazz and Rap

By Tom Kidd

*'Stolen Moments'* is the fifth release in Red Hot's continuing effort to raise money and awareness in the fight against AIDS

**New York**—The New York-based Red Hot Organization has released *Stolen Moments: Red Hot + Cool*, an eclectic and diverse mix of jazz and rap.

*Stolen Moments* (GRP Records)—including tracks from US3, Digable Planets, MC Solaar, Guru, Incognito, Donald Byrd, Carleen Anderson, Don Cherry and Joshua Redman, Branford Marsalis and Pharaoh Sanders—is the fifth

project in a continuing series designed to raise awareness and money in the fight against AIDS.

Red Hot Organization co-founder John Carlin says, "For a long time we wanted to do a disc for people of color. The rate of HIV infection is rising five times faster among black people than among any other group in the U.S. We like to use this form of capitalism to get across messages middle America is

not comfortable hearing."

In keeping with the theme of the series, all proceeds raised through the sales of *Stolen Moments* will be used for providing funds to grassroots organizations dealing with AIDS on the street level, as well helping to support organizations that speak directly to African-American and Latin communities.

The *Stolen Moments* project, which is based upon a fusion of hip-hop and jazz, was actually born upon the death of a *Red Hot + Rap* album, which never really got off the ground. "We couldn't get a commitment from a lot of the main rap artists," Carlin explained. "There are still some problems with homophobia in that community. Rap tends to be misogynist and homophobic, though it's not true of everyone."

Many rappers, who were involved with the rap project, stayed on board for the *Stolen Moments* album, while those who did abandon ship were eventually replaced by jazz artists, who brought a whole new twist to the original musical concept.

Though Carlin maintains that he is proud of all the artists who contributed to *Stolen Moments*, he points to Me'Shell Ndegeocello's contribution as most emblematic of what the Red Hot album series and organization is all about.

"Me'Shell's a great figure for the Nineties," states Carlin. "Here's this militant lesbian with a kid, who's performing with one of her heroes [Herbie Hancock], and she comes up with a beautiful safe sex message. It's both physical and sexual."

In the five years since Carlin co-founded the Red Hot Organization with Leigh Blake, they have produced several albums which have sold well over two million copies, resulting in more than \$5 million being donated to support AIDS research and treatment.

The most successful album releases were Red Hot's initial offering, *Red Hot + Blue*, which featured a collection of artists singing the songs of Cole Porter, and the comparatively low-budget *No Alternative*.

With the release of *Stolen Moments* on GRP Records, the Red Hot Organization has now released one record on every major label that does not have formal policies forbidding charity releases.

It's this lack of continuing support within the recording industry that remains a sore spot for Carlin, who says, "The hardest thing is getting record companies to back the projects. The record industry doesn't like charity. They are not into responsibility, but if you're selling sex to kids, there needs to be responsibility. Our feeling in doing these projects and focusing on youth culture is, this is something that needs to be done."

In addition to the album, a one-hour video will air on public television stations across the United States, presented by the Independent Television Service (ITVS), after the accompanying visuals for *Stolen Moments* were turned down by the Public Broadcasting System (PBS).

For more information on the Red Hot Organization, call 212-343-0043.

MC

### LEIBER & STOLLER HONORED



The legendary songwriting team of Jerry Leiber and Mike Stoller were recently inducted into Hollywood's Walk Of Fame for their contributions to the rock & roll art form. The men, who were behind such rock and pop standards as "Jailhouse Rock," "Stand By Me," "Hound Dog" and "On Broadway," were honored following the premiere of *Smokey Joe's Cafe*, a musical tribute based on their catalog of hits. *Smokey Joe's Cafe* can be seen at the UCLA James A. Doolittle Theatre until January 22nd. For additional information, contact 213-365-3500.



# Rick James Forced to Pay Damages in Assault Case

By Paul Stevens

*Imprisoned funk star's legal troubles continue with new judgement ordering him to pay nearly \$1.5 million to beating victim Mary Sauger*

**Los Angeles**—Rick James, the 42-year-old funk star turned convicted felon, was ordered by a Los Angeles jury to pay 70 percent of \$1.8 million in compensatory damages to Mary Sauger, who was beaten by James at the St. James's Club back on November 3, 1992.

In September of 1993, James was convicted of assault and supplying drugs and sentenced to a five-year prison term.

Sauger, who was the key witness in the criminal trial, was represented by trial lawyers Paul Sigelman, James Wohl and William Blackwell, in an attempt to gain compensation from James, the St. James's Club and the hotel's security firm, BGM, after suffering psychological damage following the well-publicized incident.

On December 9, the jury returned with a \$1.8 million compensatory award after a two-day deliberation, and on December 12, they came back with an additional \$225,000 punitive award after a brief one-hour deliberation.

Of the \$1.8 million compensatory award, James is liable for 70 percent, the St. James's Club for 27 percent and BGM Security for the remaining 3 percent. James, himself, is liable for the entire \$225,000 punitive amount.

James' attorney and business manager, Gary Michael Walters, told *MC* that he will attempt to get a reduction on the figures awarded: "The jury admitted that they were confused over the punitive and compensatory damages."

Sauger's attorney William Blackwell told *MC*, "Certainly we will fight any appeal they make. The jury instructions were okayed by all the attorneys and the judge at the time. If there were any objections to the jury instructions, they should have been made prior to them being read to the jury."

James, who is currently incarcerated in California's Folsom Prison, gave a two-hour videotaped deposition before the jury and continued to deny Sauger's charges, despite his conviction in 1993. **MC**

## 'LIVE FROM THE HOUSE OF BLUES'



**Friday, January 27th, at midnight, marks the television debut of *Live From The House Of Blues*, a weekly concert series sponsored by Pontiac Sunfire and broadcast on TBS Superstation. If the premiere episode, featuring A&M's *Rookie of the Year*, Sheryl Crow, and Atlantic's burgeoning band, Hootie & The Blowfish, is any indication of things to come, this could very well prove to be a late-night ratings winner. Other artists scheduled to appear in the coming weeks are George Thorogood, They Might Be Giants, the Neville Brothers, Public Enemy, Marshall Crenshaw, Victoria Williams, Jeff Healey, Nanci Griffith and Spin Doctors. Pictured following Crow's sold-out performance are Michael Murphy, President, House Of Blues Productions; Eric Frankel, Executive VP, Marketing, Warner Bros. Pay-TV; Tom McMahon, VP, TBS Productions; Sheryl Crow; Al Cafaro, President, A&M Records.**



## SIGNINGS & ASSIGNMENTS

By Steven P. Wheeler

**Bob Krasnow**

**MCA Music Entertainment Group** and **Krasnow Entertainment**, a new entertainment company headed by **Bob Krasnow**, will team up to create a new record label under the MCA Records banner. Krasnow, who is the former chairman of Elektra Entertainment, will oversee the yet-to-be-named label from the MCA offices in New York (212-841-8000).

**Elektra Entertainment Group** has named **Seymour Stein** to the post of President. Stein was most recently President of Sire Records, the enormously successful independent label he founded back in 1966.

**Dynasty Records**, an R&B, pop, dance-oriented label and full-service management company, has named **David M. Bowie** to the position of Vice President, Marketing, for the Las Vegas-based record company (702-388-1393). Bowie previously worked as a consultant for the label.

Jive Records recently announced a slew of promotions and hirings: **James "Jazzy" Jordan** has been named Senior Director, Product Management; **Donna Moore** has joined Jive as the Associate Director of Artist Development; **Cheryl Brown** has been promoted to the post of Product Manager; **Kelly McCoy** was also promoted to the post of Manager, Video Promotion; **John McMann** has joined Jive's Pop Promotion Department as National Manager of Mix-Show/Street Promotion; **Juliette Jones** has joined Jive as the Mid-Atlantic Regional Promotion Manager; **Lori Landew** has been promoted to the position of Director, Business Affairs; and **Mara Tarnopol** was promoted to the post of Manager of Licensing, Business Affairs. All of the above will be working out of the company's New York offices (212-727-0016).

**Steven P. Wheeler**

**Music Connection** magazine has announced the promotion of **Steven P. Wheeler** to the position of Associate Editor. Formerly the Feature Editor for *Happening* magazine, Wheeler will continue to be *MC*'s Songworks columnist in addition to his new duties. He can be reached at *Music Connection*'s Hollywood offices.

**EMI Records** has promoted **Bob Cahill** to the position of Senior Vice President, Field Marketing. In this new capacity, Cahill will be responsible for maximizing the visibility of all EMI artists. Cahill will continue to be based out of EMI's New York offices (212-492-1700).

**Michael Amicone**

**Music Connection** magazine has announced the promotion of **Michael Amicone** to the post of Senior Editor. Formerly *Music Connection*'s Associate Editor, a post he held since 1988, Amicone will continue to perform his editorial duties out of the publication's Hollywood offices.

**GRP Records** has appointed **Jim Cawley** to the post of Senior Vice President of Marketing & Sales. He will direct GRP's efforts in the areas of marketing, sales, promotion, publicity and creative services. Cawley is based at the company's New York offices (212-424-1000).

**Columbia Records** has promoted **Rocco Lanzilotta** to the position of Associate Director, Product Marketing & Creative Planning. In this new role, Lanzilotta will be responsible for creating alternative and special marketing strategies for selected Columbia releases. Lanzilotta is based at Columbia's New York office (212-833-5133).

**Steve Ettleson**

**Remo, Inc.** has named **Steve Ettleson** to the post of Head of Artist Relations. Formerly the Head of Artist Relations for the Yamaha Drum Division, as well as Paiste America, Ettleson will also be involved in marketing, advertising, research and new product development for Remo, the world's leading manufacturer of drum heads. Ettleson will perform his duties out of the company's North Hollywood offices (818-983-2600).



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### Greg Jessie

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### Dialogue

**Background:** "I've been around the music industry my whole life because my father was a manager for artists like Johnny Taylor, Otis Redding, Ray Charles and Bo Diddley back in the Sixties, so I always had music around me. Starting in 1985, I was a DJ around L.A. at various hip-hop clubs, then I got into artist management and production in 1986. My first artist as a manager was Tone Loc, then I started my own management and production company and that really got going with the successes of DJ Quik, Second To None and AMG. Quik's first album went platinum, his second album went gold, Second To None's album went gold and AMG's album went gold."

"After doing these production deals and being on the management side, I wanted a little bit more control. So Anthony Lewis and I decided to start our own label, and that's what we've done with Outburst Records."

**Focus:** "Although Anthony and I have backgrounds in the rap genre, we're not only looking in that direc-



tion. Basically, we're just looking for hits, and we don't care if it's country & western. If we feel that it's a hit and something that we can work with, we're gonna go for it. We don't want to just stick to rap, we're trying to cover all musical genres."

**Indie Explosion:** "The reason for the indie label explosion is that indie labels work harder than the majors. The major labels have all the money, so a lot of them just throw the money out there and keep feeding their projects with money. On the other hand, the indie label has to think of really unique ways to work a record, to make a record happen and make an artist explode. The indie labels tend to be more focused than a major because they have to be. The majors tend to throw a bunch of records on the wall and see what sticks. The indie label has to have the philosophy of taking one group and making it happen."

**Breaking Records:** "The way we do it is that we work the records on the street before we even approach radio. We give a lot of product away around the country—T-shirts, tapes, etc.—to make people aware of the act, then radio follows. It's really important to get the music to the club DJs across the country, because that's where the kids are. We want to focus on where the action is. If kids hang out at a certain place during the week, we'll go out there and just feed them product and create that

buzz. You try to find the record pools [networks of club DJs] that have the hot DJs in the hot clubs around the country, because you obviously want your record to be heard by the most people. You don't want to bother with a DJ who's working in a club with 50 people. That's not doing you any good."

**A Day In The Life:** "Since we're an independent label and we have an open-door policy in terms of listening to unsolicited material, there's no telling what's gonna happen on any given day. You can plan your meetings but nothing's etched in stone as to how anything's gonna run on that particular day. You may have a meeting, then you may have a few people popping in wanting you to hear their demos, so it's wild. For example, I was in the studio doing a remix until eight o'clock this morning, but I've adjusted myself to this lifestyle."

**Distribution:** "Our first release was Domino, and we created such a buzz with that record that major labels had started a bidding war, wanting to sign us to a production deal. But we didn't want to do any more production deals, so we held our ground and said, 'We know that we're going to sell X-amount of records without a major and without much overhead. We'll take those 300,000 records that we might sell by ourselves, unless you guys want to come to the party and do things our way.'

"The thing is we're not out for a one-shot thing, we're trying to win at this; we're trying to establish a new record company. So we ended up getting distribution from Sony on the Domino record, which ended up selling about 800,000 records. That record was marketed through RAL [Rush Associated Labels], because they came up with the closest deal that we were looking for. RAL was associated with Sony, but they recently broke off and signed a deal with PolyGram, so our future releases are going to be distributed through PolyGram."

### GRP'S YOUNG LIONS



Leading jazz label GRP has signed several new young lions to its roster: saxophonist Teodross Avery, pianist Charles Craig and singer/pianist Diana Krall. Pictured (L-R): Charles Craig, GRP's Larry Rosen, Diana Krall, Teodross Avery and GRP's Dave Grusin.

**Talent Search:** "Since I've been in the business for a while, I've met a lot of people across the country, so people are always turning me on to things and you never know where that next hit is coming from, so I'm always listening to people. We try to find artists who have more than one hit song. There's a lot of albums out there that have like one good song, but when you hear the rest of the album, you wonder what these people were thinking about. We're trying to put more quality material together."

"We definitely take unsolicited material, because that's how you find things. You never know what you're gonna miss if you don't accept unsolicited material, so we encourage people to send us tapes. And if someone sends me a demo that's not that great, I never discourage them. I always give them constructive criticism. I'll tell them, 'Although I'm not God, this is what I would do if I were you. I'd work on this or that.' I talk to everyone personally."

**A&R Pros And Cons:** "The most frustrating thing is getting a tape or hearing an artist that you can't have. It's tough when you hear something that you know will be a big hit but you just can't come to terms with them because they've signed with a production company or a manager that is just too unreal in their demands."

"The most exciting thing in the world is when you've got something new and you know it's different, you know it's unique and you know it's gonna work, and you just can't wait to get it out. That's the greatest feeling there is for me. That's very exciting."

**Roster:** "We just released our second album, which is by an artist named La Rocko Tee, who is from Detroit. It's a rap record with flavor, and we knew that this was going to be a slow-build. Our next release is coming out in February, and that's three girls called Mokenstef, and we're really excited about that one."



**Chrysalis Records' new signee, Butt Trumpet, took time out to pose with their A&R rep, Duff Marlowe. The band features two bass players, which adds to their cacophonous garage punk sound. Pictured (L-R): drummer Jerry Geromino, singer Thom Bone, (kneeling) bassist Sharon Needles, bassist Bianca Butthole, Duff Marlowe and guitarist Blare N. Bitch. The band's current Chrysalis LP, *Primitive Enema*, was initially released on local indie label Hell, Yeah Records.**

We also have a guy named B.G. Knoccout coming out in the future.

**Advice:** "If you have a dream that you can be an artist or a writer, don't ever let somebody tell you that it can't happen. If it's a dream, it can happen. I've seen it happen."

## Grapevine

From the artist formerly known as Prince comes word that he has not yet removed the word "slave" that's written on his cheek. Apparently, the Purple One (and I don't mean Barney) is still peeved at Warner Bros. over his contract and wants to liken his plight to that of his forefathers. Maybe, the artist formerly known as Prince, who formerly had a lot of hits (his last Warner album, *Come*, failed to set the charts on fire), should stop worrying about his label and start worrying about his career.

The much-anticipated tour by founding Led Zeppelin principals, Jimmy Page and Robert Plant, is set to begin on March 1st in Atlanta. The show will most likely be modeled after the duo's current *No Quarter* CD (which has performed well on the charts, but not spectacularly). You can bet that this tour will be a very hot ticket.

Santa Barbara rockers Ugly Kid Joe are currently wrapping up recording chores for their second full-length album, due in April (they're recording in a five-bedroom hacienda called Palacio Del Rio, with the studio set up in the dining, living and family rooms). Song titles include "Suckerpath," "10 Out Of 10" and "Four Leaf Clover." To refresh your memory, the band's 1991 EP, *As Ugly As They Wanna Be*, containing the big hit "Everything About You," and their first full-length album, *America's Least Wanted*, released

in 1992, both went platinum. It will be interesting to see if the band is still a viable chart contender in 1995.

With Gloria Estefan, Barry Manilow, Kenny Rogers, Huey Lewis and Roberta Flack all having current albums in the stores on which they cover their favorite pop songs or standards, isn't it about time the industry stopped this wholesale plundering of pop's past and started trying to be more creative and original? Sometimes these albums mark a necessary holding pattern in an artists' career (giving he or she a chance to write new material), but more often than not, these albums are blatant attempts to jumpstart moribund careers and get more chart mileage out of someone else's original inspiration.

Acclaimed punk outfit Rancid has decided not to jump labels, contrary to published reports that the band would be leaving leading indie Epitaph, the label owned by Brett Gurewitz of Bad Religion fame, for the greener pastures of a major label (there was a rumored bidding war). In a prepared statement, the group explained: "We feel it's important to stay where your friends are. All the bands on Epitaph Records, including NOFK, Offspring, Pennywise and Total Chaos, are our family. For us, staying with Epitaph was a spiritual decision—one that's from the heart and not motivated by any financial stuff."

Rumors of vinyl's demise have apparently been greatly exaggerated. Not ready to slam the lid on vinyl's resting place just yet, labels are still pressing limited editions (alternative bands who grew up with vinyl still think it's hip). Vinyl editions of the Beatles' *Live At The BBC*, Pearl Jam's *Vitalogy* (which became the highest charting vinyl album since SoundScan began monitoring figures) and Beastie Boys' *III Commu-*

*nication* have all sold well. Apparently, vinyl will always have a niche market for collectors (actually, the only truly doomed format is the cassette).

## Chart Activity

Hornman Kenny G is the reigning chart champ for the month of December. Not only did his seasonal offering, *Miracles*, become the first Christmas album in 32 years to reach the coveted Number One slot, it also dethroned Pearl Jam, arguably the biggest rock group in the business.

After Eddie Vedder and company claimed the top spot from Kenny G, following the hornman's two-week stay at the top of the charts during the first half of December, everybody expected Pearl Jam to hold the top spot for several weeks, with only Garth Brooks' great hits package possessing the necessary sales clout to dethrone Pearl Jam, certainly not Kenny G.

Well, sales of the Kenny G album were so strong during the week ending December 18 that he reclaimed the top spot, dropping Pearl Jam to Number Two, with Garth Brooks having to settle for Number Three during his album's first week of release. But don't think that Brooks has lost any of his chart power because the country superstar flexed his chart muscles during the following week (ending Christmas Sunday), nabbing the top spot from Kenny G (who landed in second) and dropping Pearl Jam to third place.

## Deals

Veteran reissuers Razor & Tie have signed acclaimed singer-songwriter Graham Parker to an exclusive recording contract. Parker, who came into prominence in the late Seventies with a series of criti-

cally praised albums, *Heat Treatment* and *Howlin' Wind*, has not sold a lot of albums, even though he has released some masterworks (including *Squeezing Out Sparks*; there's also a great two-disc retrospective on Rhino). With his new album scheduled for a March release, Parker, who has not had the best of relations with former labels Mercury, Arista, RCA and Capitol (in fact, Parker recorded a vicious diatribe aimed at his first label, entitled "Mercury Poisoning"), will hit the road in mid-March.

Capricorn Records has signed Washington, DC-based Everything, and also Cake, a Sacramento-based alternative outfit. Everything will begin recording their debut early this year. A limited edition vinyl album of Cake's *Motorcade Of Generosity*, originally released in May of 1994, will be released by Capricorn on January 24, with the CD version following on February 7th.

## On The Move

Atlantic Records has appointed Bryant Reid to the post of Vice President of A&R, Black Music. Based at the company's New York headquarters, Reid was previously A&R Director for LaFace Records, where he worked with such artists as Toni Braxton and TLC.

MCA Records has promoted Beth Halper to the post of Manager of A&R. Halper will be responsible for finding and developing new talent for the label. Harper joined MCA Records in 1993 as an A&R representative.

Scotti Bros. has announced the promotion of Michelle Meena to the post of A&R Administrator. In her new position, Meena will work in conjunction with the label's A&R staff and will be responsible for cost projections, budgets, label copy and the mastering schedules. MC

## DOUBLE PLATINUM



**R&B vocal quartet All-4-One recently celebrated the double platinum success of their self-titled album, released by Blitz/Atlantic. Pictured (L-R): Alfred Navarez, Delious, Tim O'Brien (Blitz President and group manager), Tony Borowiak and Jamie Jones.**



## NAS HONORS SONGWRITERS



The National Academy of Songwriters' Ninth Annual Salute To The American Songwriter culminated with Crosby, Stills & Nash receiving the Lifetime Achievement Award. Pictured are (L-R): Graham Nash; Dan Kirkpatrick, departing Executive Director, NAS; Stephen Stills; Jackson Browne; Jeff Barry, songwriter and NAS President.

## NAS Salute

The National Academy Of Songwriters' annual year-end bash was once again a highlight for songwriting fans as such immortals as Burt Bacharach, the legendary team of Jay Livingston & Ray Evans ("Silver Bells," "Buttons And Bows") and producer/songwriter David Foster shared the stage with the chart-topping songwriting team of Billy Steinberg and Tom Kelly, soul legend Bobby Womack (who performed a great version of his classic song, "It's All Over Now"), as well as hit songwriter Dennis Morgan and Nashville's Gretchen Peters (somebody tell me why this lady

doesn't have her own record deal yet).

This was also the night in which the coveted Lifetime Achievement Award was presented to Crosby, Stills & Nash in honor of their great catalog of songs. Of course, David Crosby was recuperating from his recent liver transplant, but his absence inspired some of the evening's most moving moments.

One such moment came from an unannounced Art Garfunkel, who dedicated his impassioned rendition of Paul Simon's "Bridge Over Troubled Water" to Crosby, for which he received a spontaneous standing ovation. Soon after, Stephen Stills and Graham Nash gave their accep-

tance speeches before running through a makeshift set that included a haunting version of John Lennon's "In My Life," before being joined by Jackson Browne and all the evening's performers for a rousing version of Nash's classic "Teach Your Children."

Songworks would also like to extend its best wishes and give a special thank you to Dan Kirkpatrick, the longtime Executive Director of NAS who has been the guiding light behind NAS' growth over the past decade. Kirkpatrick will be sorely missed, but we are sure that he will be making his mark in whatever his future endeavors may be. Thanks for everything, Dan, and best of luck!

## SGT. MARTIN SHOCKS ASCAP TROOPS



Former Beatles producer George Martin stunned the participants of ASCAP's 1994 West Coast Songwriters' Workshop by showing up to be a guest speaker last month. This annual ASCAP-sponsored workshop brought together fifteen promising songwriters for eight weeks. Guest speakers included songwriter Bonnie Hayes, publishers Leeds Levy, Jonathon Stone, Danny Strick, Linda Komorsky, Donna Young and Art Ford, Sony A&R rep Bobby Colomby, manager David Gilbert and New Line Cinema's Dana Sano. Pictured with George Martin are the pleasantly surprised workshop participants and ASCAP's Brendan Okrent (seated to Martin's right).

## PUBLISHING PROMOTION



John Baldi is the new VP of A&R at PolyGram Music Publishing. Previously the company's Creative Director, Baldi will now oversee all signings and acquisitions out of their L.A. office.

The National Academy of Songwriters' Hollywood offices can be reached by calling 213-463-7178.

## ASCAP Showcase

ASCAP's successful "Quiet On The Set" showcase kicks off its 1995 season on January 17th at Largo Pub. Now in its fourth season of showcasing new and established talent in an intimate acoustic setting, this year's debut will feature L.A.'s own Patricia Zehentmayer, Seattle-based songwriter Karen Pernick (winner of last year's Rocky Mountain Folks Festivals' Songwriter's Competition) and Boston-based singer-songwriter Thomas Keene,

## POLYGRAM CELEBRATION



PolyGram Music Publishing Group held a cocktail reception at L.A.'s Cicada restaurant which afforded PolyGram's sub-publishing delegates from around the world the chance to press the flesh with music managers, attorneys and members of the film community. The evening also included special acoustic performances from PolyGram Music Publishing artists Jules Shear, Brian McKnight and Eddie Chacon. Pictured (L-R): Eddie Chacon; David Simone, President, PolyGram Music Publishing Group; Jules Shear; Bernie Taupin, Elton John's legendary lyricist and Cicada's owner; David Hockman, Chief Executive, PolyGram International Music Publishing; Brian McKnight.



**Warner/Chappell Music recently signed a worldwide deal with Norwegian instrumental artist Oystein Sevag, whose *Windham Hill* album, *Global House*, is set for a February release in North America. Pictured (L-R): Patrick Conseil, International Creative Services Director, Warner/Chappell, New York; Oystein Sevag; Steve Yanovski, Sevag's manager.**

who has opened for the likes of Roger McGuinn and Steve Forbert.

"Quiet On The Set" will also be hitting the road and traveling to this year's South By Southwest Convention in March, as they did for the first time last year. For further information on "Quiet On The Set," contact Brendan Okrent at ASCAP (213-883-1000).

## Signings

**EMI Music** has inked a worldwide publishing deal with New York-based singer-songwriter **Peter Stuart**. Stuart and his band, **Dog's Eye View**, will be releasing their Columbia Records debut in 1995.

**MCA Music Publishing** has signed a worldwide publishing deal with the award-winning songwriting team **Rice and Rice**. Together, **Bill** and **Sharon Rice** have penned hits for such artists as Reba McEntire and Mark Chestnutt. Last year, Bill Rice was inducted into the Nashville

Songwriter's Hall of Fame and over his career has received more ASCAP awards than anyone in ASCAP history.

**Warner/Chappell Publishing** recently signed a deal with Chrysalis recording act **D Generation**.

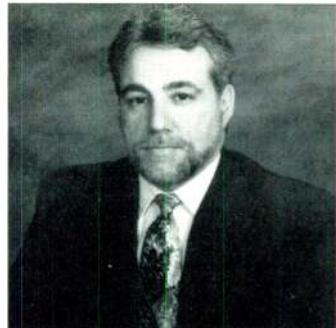
**Centium Entertainment** has acquired **O'Lyric Music**, which was founded by independent music publisher **Jim O'Loughlin** in 1980. This long-term co-publishing agreement gives Centium the right of first refusal for future projects and material. The O'Lyric catalog includes a very diversified blend of musical styles that includes 25 charted singles, nine of which were in the Top Ten on *Billboard*'s various pop, country, R&B and dance charts.

In other Centium Entertainment news, **Robert Djevalikian** has joined the company in the role of Professional Manager and Midi studio engineer, while **Kathe Osborne** has joined the company as Administrative Assistant. **MC**

## CROW WARS



**During her recent tour in support of her smash album, *Tuesday Night Music Club*, singer-songwriter Sheryl Crow was greeted by *Star Wars* mastermind and fan George Lucas following her performance at the Warfield in San Francisco. Pictured (L-R): Judy Stakee, VP, Creative Services, Warner/Chappell Publishing; George Lucas; Sheryl Crow; Barbara Cane, Assistant VP, Writer-Publisher Relations.**



# VINCENT CANDILORA

**As President/COO, Candilora has helped bring performing rights organization SESAC to a new plateau**

**W**hen songwriters and publishers think of performing rights organizations, the immediate names that come to mind are ASCAP and BMI. However, performing rights organization SESAC has been around since 1930, standing in the shadows, until a major overhaul in 1992 brought SESAC closer to the spotlight.

The largest players in the nearly \$800 million performing rights industry are ASCAP and BMI, who together control approximately 97 percent of the industry's license fees. But SESAC has carved itself a niche and has brought new technology to the industry. "In November of 1992, SESAC was purchased by a group of investors [Stephen Swid, attorneys/entrepreneurs Freddie Gershon and Ira Smith, as well as the banking firm of Allen & Co.]," says SESAC President/COO Vincent Candilora, who has been with the organization since 1969. "There was a tremendous change as they immediately poured capital into the company and upgraded our computer system. At the same time, we began looking at what areas or niches of music that we felt would be growing, as well as areas that were a little disenchanted with ASCAP and BMI."

The most notable surge for SESAC came when they formed a Latin music division, appropriately called SESAC Latina, which paid almost immediate dividends as SESAC has scored no less than six Number One hits in the Latin market since 1993. "We see Latin music as the one area, in terms of the American population and American radio, that has outgrown all other musical genres," says Candilora, before explaining why he feels that many Latin writers and publishers have come to SESAC. "Say you are a Latin writer named Juan Doe. You would find that ASCAP and BMI collect all the license fees from radio and put them all into a large pool and then they conduct their surveys on radio performances. Juan might feel that they're not surveying enough Latin stations and that his money is being thrown in with the money from pop stations. With SESAC Latina, we license radio stations in the Latin markets and all those monies are only distributed to Latin songwriters."

The other factor that has bolstered SESAC's standing in the industry is the fact that they are the first performing rights organization to utilize BDS (Broadcast Data System). "With approximately 350 Latin radio stations in the U.S., we felt that BDS would really be advantageous to us," states Candilora. "We entered into an exclusive agreement with BDS, and they are now monitoring about 200 to 250 Latin radio stations every day, 24 hours a day."

"This gave SESAC the ability to do something that had never been done before in the history of performing rights in America," continues Candilora. "Our writers and publishers in the area of Latin music receive a royalty statement, which lists the title of the work, the station that played the song and the number of times that station played that song."

As for SESAC's standing in the public's eye, Candilora says, "I would say that SESAC has definitely gone after specific markets outside of the mainstream, but I think it's important to note that, from 1930 to 1971, SESAC never offered affiliation directly to songwriters. At that time, SESAC was primarily a publisher-oriented performance rights organization, where a writer could not join us." Things changed in 1972. "That's when we started signing songwriters and competing with ASCAP and BMI," explains Candilora. "SESAC went after the Christian and gospel markets in the early days, which were areas that didn't have a high priority at either ASCAP or BMI."

Since that time, SESAC has been catering to songwriters in all genres, hoping to make a larger dent in the performing rights business. With their obvious strength in the Latin and jazz markets, SESAC has also fortified itself in the dance market with their affiliation with Candyland Songs (Jellybean Benitez's publishing company) and the country market.

Asked to give his best sales pitch for songwriters and publishers, Candilora said, "I think why many of our writers choose to be affiliated with us is because we are not the size of ASCAP and BMI. Our writers and publishers can get the attention they want, while also receiving competitive dollars. And one of the strongest things in our sales pitch is the fact that we are giving advances, which is something that the other two organizations have not been doing for some time."

"I think the only area of music where we've been somewhat deficient is in the area of rock music, and we'd love to talk with writers, artists and publishers in that genre."

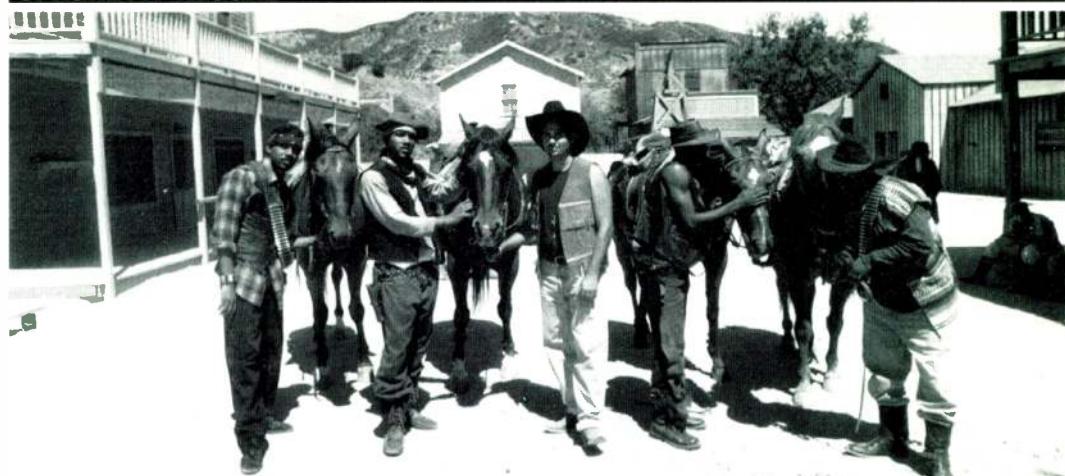
**SESAC's Nashville office can be reached at 615-320-0055 and their New York office at 212-586-3450.** **MC**



**MVPA AWARDS:** The results of the 1994 Music Video Production Awards are in, and the results are quite different from other popularity contests such as the MTV or Billboard Awards, as the MVPA nominees and winners are voted on by the creators themselves. The big winner for 1994 was Satellite Films, with directors Mark Romanek (Video of the Year and Alternative Video of the Year for Nine Inch Nails' "Closer") and Spike Jonze (Best Director for the Beastie Boys' "Sabotage") pulling in the big honors. Tom Foden won for Art Direction (Nine Inch Nails' "Closer"), Tina Landon for Choreography (Janet Jackson's "If"), Harris Savides for Cinematography (Nine Inch Nails' "Closer"), Eric Zumbrennen for Editing (Beastie Boys' "Sabotage") and Ian Byrd, John Wake, Kent Feeler and Stan Kellam for Special Effects (Soundgarden's "Black Hole Sun").

**SKIP SAYLOR RECORDING:** Sony Music act Fight, mixing their new album, with ex-Judas Priest frontman Rob Halford co-producing with Attie Bauw, who also engineered the session, assisted by Eric Flickinger... Rapper/producer DJ Quik, putting the finishing touches on his next Profile release, with Chris Puram engineering... Maverick Records' new artist Battlecat, working on his solo album, with Battlecat producing

## SPAGHETTI REGGAE



Dancehall reggae star Super Cat and brother DJs Nicodemus, Junior Demus and Junior Cat pack up their gear and get ready to ride into the sunset with director Daniel Zirilli after wrapping up the filming of their collaborative video, "Scalp Dem," from their Columbia album, *The Good, The Bad, The Ugly & The Crazy*. The video was shot in Los Angeles for Pop Art Film Labs. Pictured (L-R): Super Cat, Junior Cat, Daniel Zirilli, Junior Demus and Nicodemus.

and Julio Tortellini, Jr. engineering... Priority act the Pharcyde, mixing their new self-produced single "Pandemonium," with Rick Clifford engineering and Eric Flickinger assisting... Groovin' Records artist Roxi and producer George Mendoza, working on her single, "Big Booty."

with Chris Puram manning the console.

**AIRE L.A. STUDIOS:** Singer-songwriter Jeffery David was in recording and producing a batch of R&B songs, with En Vogue's Cindy Herron guesting on vocals. The sessions were engineered by David

Koenig and assisted by Luis Lopez. **VIDEO ACTIVITY:** Madonna's latest video, "Take A Bow," was shot in Spain by director Michael Haussman of the A+R Group. David Dobkin, also of the A+R Group, has directed the new video, "Hip Today," for A&M band Extreme. MC

## KENNY G MEETS THE PENGUIN



Grammy winner and chart champ Kenny G teamed up with Oscar-winning actor Burgess Meredith, best-known for his trainer role in the *Rocky* series and as the Penguin in the *Batman* television series of the Sixties, for a video of "Have Yourself A Merry Little Christmas," which appears on Kenny's recent holiday album, *Miracles*, for Arista. Pictured (L-R): video director Ken Nahoum; Burgess Meredith; Kenny G; and Len Epand, VP, Video Production, Arista Records.

## SANTA'S MAGIC TRACTORS



Arista recording artists the Tractors, whose debut release was certified platinum last year, were at the Wildhorse Saloon shooting a video for "The Santa Claus Boogie." Pictured on the set with a couple of Claus clones are (L-R) Steve Ripley of the Tractors and director Michael McNamara (High Five Productions)

# Two Digital Solutions From Fostex

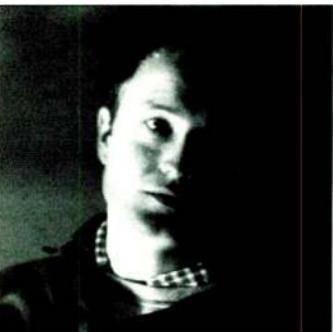
The RD-8 Digital Multitrack Recorder is an 8 track, digital linear system that is fully ADAT compatible while offering a variety of synchronization and remote control capabilities without the need for any additional hardware. The RD-8 incorporates MIDI Machine Control. If you work with video, the RD-8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

(ADAT is a registered trademark of Alesis Corp.)

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

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**FOSTEX**



## JAKE SCOTT

**This offspring of Ridley and Tony has helmed videos for R.E.M. and Smashing Pumpkins**

By Jonathan Widran

**W**hen it comes to creative endeavor, you just can't fight genetics. Being related to and growing up on the sets of two of the world's most acclaimed movie directors planted an artistic seed in Jake Scott which has helped him become one of the video industry's top creative forces. Jake, son of Ridley (*Alien, Thelma and Louise*) and nephew of Tony (*Top Gun*), went through a phase where he tried to fend off the instinct toward visuals, "but it ultimately rubs off on you no matter how you resist."

Accepting his fate as a behind-the-camera auteur and drawing on his background as an art director and maker of commercials, the younger Scott has compiled a list of accolades as impressive as the artists whose visions he has committed to film. Most notable were his Grammy nomination and a multitude of 1994 MTV awards for his clip of R.E.M.'s melancholy "Everybody Hurts," the Rolling Stones single "Out Of Tears" and his work with k.d. lang and Tori Amos.

Though the R.E.M. project established Scott as a major player, the British native fears that its success has typecast him as specializing in melancholy ballads. "Most of the songs I've done have been emotionally driven," he says. "Each time out, I try to do as many different things as possible, experimenting, but that simple emotion shines through. The one drawback is that most people send me tapes of ballads, and I'm trying to get away from that a little. I have no set way of doing things just yet, and I am open to all styles of music."

Several recent alternative projects have helped Scott overcome this categorizing. A huge fan of the genre, he relished the opportunity to direct the Smashing Pumpkins' "Disarm" (for which he received another MTV nomination) and the studio performance video of Soundgarden's "Fell On Black Days." While normally noted for incorporating the full range of emotion, humor and pathos with an original cinematic approach, the Soundgarden assignment gave Scott a chance to try out a new angle.

"Since this was strictly the band doing the tune straightforwardly in the studio where they first recorded it," he recalls, "it was not as involved creatively as most projects. I love the group and found it to be an intense exercise in minimalism. Without any crutches, no specific set design or point of view, the members were live and very passionate about their work."

On the other hand, Scott works aesthetic wonders when he attacks projects the conventional way. Gravitating from commercials to videos due to the greater amount of control and creativity the director receives, he finds the greatest reward is seeing his own vision and that of the artist become a shared experience. Whereas he would be second-guessed every step of the process in the advertising world, as his art improves, Scott finds that it's rare when either the record company or the artist offer much dissent in the end.

"Everything starts with the feeling of a song," he insists. "The record company will send the tape, either leaving it open conceptually or giving me some sense of what they are looking for in terms of format. I play the tape over and over and base a treatment on what I've been told. The best ones happen quick, when I have an instinctive feeling about it. With R.E.M., I felt the rhythm of the road, and that set the tone. They liked the idea, but had suggestions. Michael Stipe became very involved, like an actor going over notes. That one was a three-month process of meetings, watching film, trying subtleties, etc., but the end result was good work."

"Others aren't quite so smooth," he adds. "I was up with five other directors for the Stones video, and Mick Jagger didn't like what I came up with and asked me to rewrite it. Using only his suggestions that it be human, romantic and sad, I based my rewrite on that, and they eventually picked me."

While some video directors see the genre as their life's work, Scott's family ties run a bit too deep to get complacent in this format. While he had chosen Hunter S. Thompson's *Fear And Loathing In Las Vegas* as the project for his feature film debut, Scott eventually decided he couldn't do it justice, and so he is still searching for the perfect transition into the long-form. Whether it turns out to be a heavy drama or a light comedy, Scott is certain that his first endeavor will contain something to which he ascribes personal meaning.

"As with my videos, I hope to have a feature career full of quality and variety," he concludes. "Certain directors must do themes that pertain to their culture or some political views, but coming from a film family, I'm a storyteller, attracted to great tales which can be told with a strong narrative. As I get older and experience more things, my aspirations and interests may change, but all of the things I live through help my vision become more focused."

Scott can be reached through RSA (310-659-1577).

MC



**Drum Doctor's CD-ROM from Big Fish Audio**

Big Fish Audio introduces a new CD-ROM called "The Drum Doctor Does Drums." This CD-ROM was recorded and mastered by the respected Drum Doctor himself, Ross Garfield. Garfield, L.A. studio drum sound specialist and self-admitted vintage drum collecting nut, has worked with drumming giants such as Jeff Porcaro, Terry Bozzio, Jim Keltner, Chad Smith, Vinnie Colaiuta and Lars Ulrich.

This CD contains over 1,000 drum samples arranged into kits with banks mapped to the General MIDI specification. The sounds are available "as recorded" acoustic versions and then in various "filtered" versions that offer choices in both articulation and dynamics. The drums, percussion and cymbal samples all fully decay. All the sounds were recorded in the best L.A. rooms, using the best equipment, microphones and analog-to-digital converters. The CD is available as both a sampling audio CD as well as a CD-ROM for Sample Cell I and II, Roland S-700 series, Akai S1000 and S3000 samplers, EMU EIII and the NED Synclavier.

You can reach Big Fish Audio at 800-717-FISH for direct ordering of this disc. Drum Doctors drum services, studio teching and tuning, rental, cartage and storage is located at 11049 Weddington Street, North Hollywood, CA 91601; the phone # is 818-506-8123.

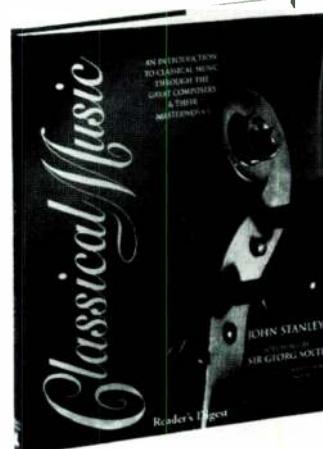
very interesting. Just as today, these kind of events sometimes influenced the style and composition of music. A composer, like any other artist, is a "mirror" of these developments, with many composers/artists exploiting modern trends to promote their music to a wider audience.

Biographies of classical composers are presented in a concise and entertaining manner, also offering a personal insight into some of their anomalous and idiosyncratic ways. Since this book assumes that the reader has no prior knowledge of the subject, author John Stanley keeps the text lively and engrossing to read.

The book's most practical use might be to assist the novice in the selection of available classical recordings. Under each composer entry, the book recommends specific pieces that are recognized as the composer's more celebrated works. Stanley then enlists the reference of *Gramophone Magazine*'s over 60 years of rating experience of new releases to suggest the best recordings of these works.

"Classical Music: An Introduction To Classical Music Through The Great Composers And Their Masterworks,"

authored by John Stanley, with a foreword by Sir Georg Solti, is a hard-bound, coffee table book and is available for a retail price of \$35 from Reader's Digest Books or at any book store. Write The Reader's Digest Association, Inc., Reader's Digest Road, Pleasantville, NY 10570-7000.



**Classical Music from Reader's Digest**

"*CLASSICAL MUSIC: An Introduction To Classical Music Through The Great Composers And Their Masterworks*" is a comprehensive and easy-to-use sourcebook that covers over 800 years of classical music by some 150 composers. *Classical Music* offers a good introductory course in classical music study, with worthwhile information about instruments, orchestras and the voice. Each classical period, from the Middle Ages to the 20th century, is covered. Some of the underlying political, social, literary and scientific developments that accompanied each of these periods are



**Stuart Spector Electric Basses**

Designated NS-94 and NS-95, these instruments were designed by Ned Steinberger and manufactured in limited quantities. They have a solid maple body and three-ply hard maple neck-thru-body construction. Neck reinforcement is via a pair of heavy duty high modulus composite rods and then a SSD dual action truss rod. The fingerboards are made from East Indian rosewood and the pick-

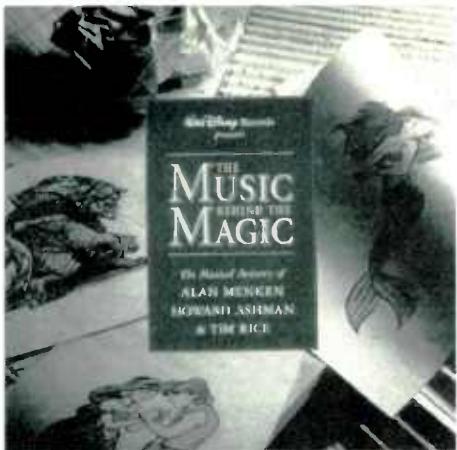
ups are SSD's own custom bass humbuckers. The electronic controls are bass, treble and two volume controls. You get a choice of black, red stain or blue stain finishes and both the NS-94 and NS-95 have black-chromed bridge and tuners.

For more information, contact Stuart Spector Designs at P.O. Box 142, Woodstock, NY 12498

MC



## SHOW BIZ



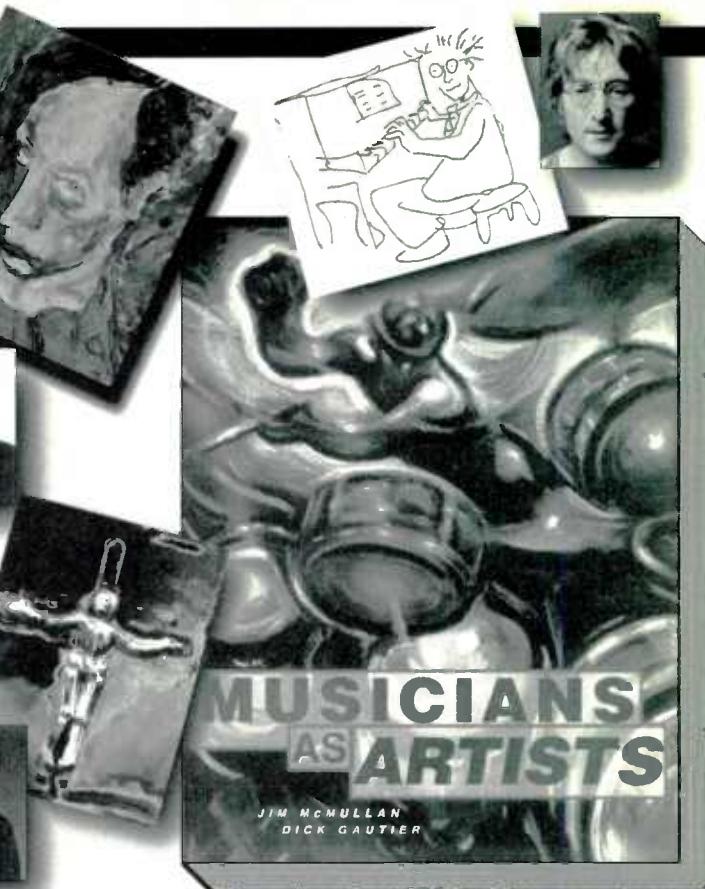
artist's other life. Authors **Jim McMullan** and **Dick Gautier** include most of the obvious cross-over artists such as **John Lennon**, **Graham Nash** and **David Bowie**, but they also present less celebrated artists. Put **Megadeth's Nick**

**Manza** in the latter category for his striking expressionist acrylics or **Tony Bennett** for his realistic oils. Also represented are **Johnette Napolitano**, **John Mellencamp** and **Roger Waters**. There are 100 full-color plates in all on 144 pages, with quotes and background information. Well worth the \$29.95 price of admission. Contact Charles E. Tuttle Co., Inc., 153 Milk Street, 5th Floor, Boston, MA 02109-4809.

After listening to film composers complain about how difficult it is to get their songs in films, composer **David Bell** decided to do something about it. His answer is in the just-published handbook, **Getting The Best Score For Your Film: A Filmmakers' Guide To Music Scoring**. Actually, there are many answers, as Bell explains, "The book was a challenge to write because I was trying to make generalizations, and there are lots of exceptions to the rules." The book is a how-to guide, outlining the production of the

music score for producers and directors. These are the people, as Bell explains, who most need to understand the composer's function, but most often do not. "It all boils down to two elements: time to write the score and the money to do it properly," says Bell. Recommended for established filmmakers, as well as those who are just starting out. Contact Silman-James Press c/o Samuel French Trade, 7623 Sunset Blvd., Hollywood, CA 90046.

They're a couple of Jewish guys who dig the blues. They helped popularize the distinct African-American sounds that carved the path for



It seems somehow appropriate to start the new year with a retrospective. From Walt Disney Records comes a fine example. A new boxed set, **The Music Behind The Magic: The Musical Artistry Of Alan Menken, Howard Ashman And Tim Rice**, traces the evolution of the songwriting process behind the animated blockbusters **The Little Mermaid**, **Beauty And The Beast** and **Aladdin**. The three-CD or three-cassette set features more than three hours of music, including never-before-released songs with the original soundtracks and actual composing work tapes. The package includes a full-color book of text, photographs and interviews with the composers, with an exclusive collector's musical recording of **Aladdin** as envisioned by the composers. A must for anyone interested in the mechanics behind the magic, and an especially fine find for everyone who loves Disney. Wherever you buy music.

**Musicians As Artists** is a beautiful, soft-bound coffee table book that collects everything you'd ever want to know about your favorite

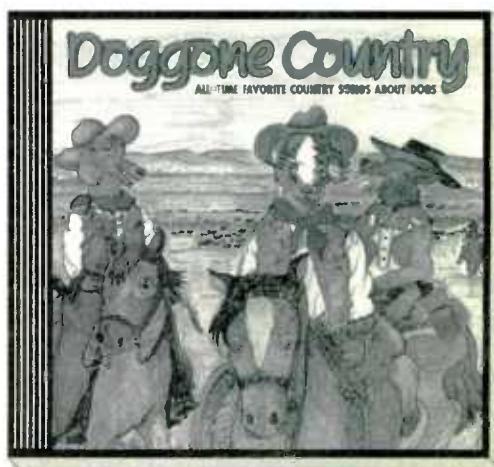
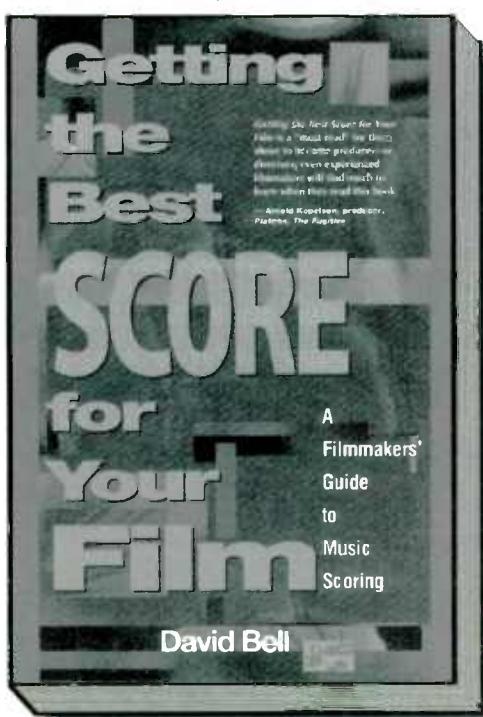
rock & roll. From "Kansas City" to "Stand By Me," lyricist **Jerry Leiber** and composer **Mike Stoller** have written hits. Now **Smokey Joe's Cafe: The Songs Of Jerry Leiber And Mike Stoller** brings those songs to the stage. The show is playing now through February at the Doolittle Theatre in Hollywood in a pre-Broadway presentation. It features 40 of the duo's greatest hits in a series of song-and-dance vignettes. Still active, Leiber and Stoller have recently contributed a song called "Style Is Coming Back In Style" to the soundtrack for **Robert Altman's Pret-A-Porter** and are writing music for the stage. See this show for yourself by calling 213-365-3500.

**CMH Records** has happily announced their pet album project, **Doggone Country...All-Time Favorite Country Songs About Dogs**. This campy collection brings together all those elements one usually associates with our canine friends: fun, humor and pathos. Recordings come from as long ago as the Twenties and include recordings of "Hound Dog" and "Where Has My Little Dog Gone?" by **Hoosier Hot Shots** and "I Found My Best Friend In The Dog Pound" by **Burl Ives**. Musicologist **Norm Cohen** provided the ample liner notes. A por-

tion of the proceeds from CD sales go to **Best Friends Animal Sanctuary** in Kanab, Utah, so we urge everyone to sit, stay and take a paws to listen to this collection. Order from CMH Records, Inc., P.O. Box 39439, Los Angeles, CA 90039.

**Mary Hart** has released a CD of lullabies. The **Entertainment Tonight** host and mother of two-year-old AJ sings "Hush Little Baby" and "Brahm's Lullaby" on **Mary Hart Sings Lullabies From The Heart**, despite a woman's 1992 claim that Hart's voice triggered epileptic seizures. "Believe me, I'm not sending the CD to her," Hart said. "That was the most bizarre thing that's ever happened to me." Most of the proceeds from the sale of the new disc benefit the March Of Dimes.

RCA hit platinum with their **Reality Bites** soundtrack, so why shouldn't they mine that vein again?



Cast of *The Gang's New Threads*

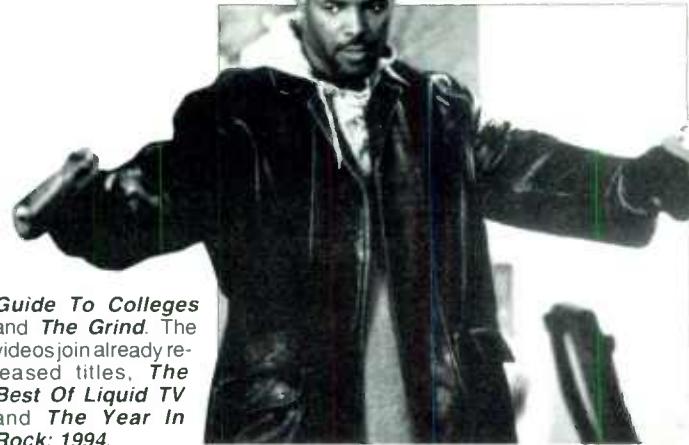
The label hopes to do just that with the soundtrack to *Dumb And Dumber*, the latest film from elastic-faced comedian Jim Carrey. The alternative-laden CD features the *Crash Test Dummies*' version of "The Ballad Of Peter Pumpkinhead" and the *Proclaimers*' "Get Ready" (both new recordings). One also finds such favorites as *Deadeye Dick*'s "New Age Girl" and *Green Jelly*'s "The Bear Song." Worth checking out.

Emmy-winning composer Dennis McCarthy makes his motion picture composing debut with the newest *Star Trek* installment *Star Trek Generations*, just released by GNP Crescendo. The soundtrack to the popular new film which unites the casts of both the first *Star Trek* and *Star Trek: The Next Generation* is the self-described "largest musical production

in the history of the series." It's a compelling theme, heavy on epic pretensions without being overbearing or cartoon-like. Recommended for trekkies and music fans alike. Wherever you buy movie soundtracks.

*The Gang's New Threads*, a contemporary musical set in an ultra-modern teen world of urban music and street fashions, has just ended its run at Theater 1110 in Hollywood. Loosely adapted from *The Emperor's New Clothes*, the play—set in the fictional Trendsburg—is a love story about the difficulties and rewards of being true to oneself. In this cast were rapper Novacain and singer Trina as the fashion-crossed would-be lovers. The play proved popular—one reviewer called it an "often hilarious, salty musical"—and shouldn't be away for long. Find out when it will be back by calling 818-905-5511.

In February, look for Sony Music Video and MTV to launch a new home video line based on MTV's most popular non-music programs. Look for two *Beavis and Butt-head* titles, each with eight complete episodes sans music videos plus offerings from *House Of Style*, *The Real World*, *MTV's*

Wayans stars in *A Low Down Dirty Shame*

*Guide To Colleges* and *The Grind*. The videos join already released titles, *The Best Of Liquid TV* and *The Year In Rock: 1994*.

A whole slew of big and small names sing in Caravan's new film, *A Low Down Dirty Shame*. The voices you'll hear in the latest from writer, director and star Keenan Ivory Wayans belong to such legends as *Jellybean*, *Tito Puente* and *Evelyn Champagne King*. Wayans stars in this action comedy as a private investigator with as little money as morals. The cast also includes *Charles S. Dutton*, *Jada Pinkett*, *Andrew Divoff* and *Salli Richardson*. The film is in general release. Also contributing songs are *R. Kelly* and *Smooth*, labelmates on Jive/Hollywood, who released the soundtrack.

Memories of the way she was didn't reach the auction block recently because a federal judge, U.S. District Judge Laughlin Waters, stopped the Los Angeles sale of six diaries written by *Barbra Streisand* in the Sixties. There is apparently some question as to who last owned the disputed diaries.

This season, look for *Andrea Abbate* on TV. Abbate co-stars with

Valerie Harper in a CBS mid-season replacement series, *The Office*, in which Abbate plays the secretary from hell. "My character has never worked in an office before. Her only jobs have been as a Club Med instructor and ski bunny," says the blue-eyed blonde. "But in the course of the pilot, she manages to set the office on its head and also resolve some of its problems." CBS was so taken with the multi-talented actress that they offered her the opportunity to write one of the show's twelve initial scripts, with an eye toward nurturing her along the same road as Roseanne and Ellen DeGeneres. Abbate previously appeared in guest spots on *Matlock*, *Murder She Wrote* and *Arsenio*, among others. She also wrote, produced and starred in her own CBS pilot, *Andrea*, a sitcom based on her stand-up routines about being a single mom in a duplicitous world and sold the script for a pilot called *Potatohead* to the same network. If you'd like to keep her busier, call 213-654-7491. MC



Andrea Abbate



**LETTING LOOSE THE DOGS OF GWAR:** Metal Blade's gory theatrical metal outfit, GWAR, is pictured with label president Mike Fahley moments before taking the stage at the Palace. The band has been quite busy in the multi-media arena with the release of *SKULPED...FACE!*, a Metal Blade released movie featuring cameos by Jello Biafra and Sebastian Bach. Also, Dave Brockie, who portrays GWAR's gruesome frontman, Oderus Urungus, just finished a Circuit City commercial promoting the new *Beavis and Butt-head* video game, which features the music and images of GWAR (the dimwitted duo try to crash one of their concerts!). And Danyell, who portrays Slymenstra Hymen (the band's female sidekick) has completed work on various photo and art-related projects with acclaimed artist H.R. Giger and is releasing a photo/poetry calendar. Pictured (L-R): Hymen, Jizmak Crusher, Fahley, Balsac the Jaws of Death, Flattus Maximus, Beefcake the Mighty and (kneeling) Techno Destructo.

—Tom Farrell



**IN MEMORY:** Diminutive DGC artist Beck is pictured performing during a recent show at Mr. T's Bowl, held in memory of Jac Zinder, a local journalist/promoter who was killed in a Thanksgiving night automobile accident (*LA Weekly* music editor Sue Cummings was also injured). Zinder, 33, was a regular contributor to *LA Weekly* and other publications and was also involved in promoting portable area nightspots such as Third Eye and Fuzzyland. Donations can be made to the L.A. Chapter of Mothers Against Drunk Driving (7285 Coldwater Canyon Ave., North Hollywood, CA 91605).

—Tom Farrell



**PUNCHY PARTY:** Mesa/Blue Moon recording act Boxing Gandhis held a well-attended record release party recently at Luna Park. Band leader David Darling (pictured) led his big band through a raucous set of funky numbers for a packed room of friends, fans and well-wishers. On hand were both Liza Minnelli, who once employed a Gandhi in her backing band, and Motley Crue's Nikki Sixx, reportedly dating the daughter of David's spouse, Gandhi vocalist Brie Darling.

—Tom Kidd



**BEATING ROUND THE BUSH:** Trauma/Interscope act Bush—currently supporting their debut effort, *Sixteen Stone*, which features "Everything's Zen," a single that is making waves on the nation's alternative charts—recently performed their first U.S. gig at Dragonfly. Shown (L-R): manager David Dorrell, band member Robin Goodridge, Trauma Records' Paul Palmer, Ted Field of Interscope and band members Dave Parsons, Nigel Pulsford and Gavin Rossdale.



**COMPULSIVE SHOW:** Kiss mainman Gene Simmons recently visited critically acclaimed punk quartet Compulsion following the band's recent Whisky gig. Compulsion is currently promoting *Comforter*, their debut disc for the Interscope label. Pictured (L-R): singer Josephmary, drummer Jan-Wilhelm Alkema, Simmons, bassist Sid Rainey and guitarist Garrett Lee.

—Tom Farrell

**BENEFIT SHOW:** Eric Moon, Terrence Elliot, Barth Beasley, Leonid Gortkin and backup vocalists Alan Roy Scott, Kathie Talbott and Johnny Britt are pictured performing during the recent *In Harmony With The Homeless* benefit show, held at the Troubadour. The show featured songs co-written by industry tunesmiths and aspiring homeless songwriters.



**GET FAT:** KROQ on-air personality Mike The Maintenance Man and various Fatburger execs mug for the camera during the recent grand opening of the new Burbank Fatburger (310 N. San Fernando Road). Shown (L-R, front row): Mike The Maintenance Man, Fatburger Purchasing/District Manager Victoria Nebre and COO Glen Hulhoff, (back row) Director Of Area Operations Ali Nekumanesh and Senior VP Bentley C. Hetrick.

**SHAKE, RHYTHM & ROLL:** MCA has released another great title in their Chess reissue series (MCA recently won a major victory in their ongoing campaign to rid the world of bogusly licensed Chess reissues. See news story, pg. 8). Entitled *Chess Rhythm & Roll*, the four-CD set is a companion piece to 1992's *Chess Blues* set and includes 30 Top Ten R&B chart hits, including seminal tracks by Chuck Berry, Bo Diddley, the Moonglows, Etta James and Clarence "Frogman" Henry, 39 rarities and 14 previously unreleased tracks (and 21 tracks previously unreleased on album). *Chess Rhythm & Roll* was produced by MCA reissue maven Andy McKaie, who compiled it with Peter Grendysa.

—Keith Bearon

**TUNES ARE FOR KIDS:** The first in a planned series of annual drives benefiting Toys For Tots by fledgling adult album alternative station KSCA FM 101.9 far exceeded expectations, according to station DJ and event emcee Nicole Sandler. "Our goal was 1,000 toys—we got that in Orange County alone," she said. The drive consisted of two concerts, each accessible to anyone bringing in a new unwrapped gift. Sound system gremlins hurt the first show, held at the Hard Rock Cafe in Hollywood, but the bugs were worked out by the time the revue hit the Newport Beach Hard Rock Cafe the following night. Sandler gives credit for the surprising turn out to the strong lineup of Dillon O'Brian, Boxing Gandhis, Wild Colonials and dada. In all, more than 1,600 toys went to needy children.

—Tom Kidd

**'TIS THE SEASON TO BE KROQ:** Over 12,000 fans turned out for the Fifth Annual KROQ Almost Acoustic Christmas shows, held over two nights at the Universal Amphitheater (thousands more heard the concerts via the radio). The show featured brief sets by many of today's leading artists, including Stone Temple Pilots (pictured above), the Black Crowes, Sheryl Crow, Simple Minds, hometown faves Weezer, the Cranberries, Hole (Courtney Love is pictured top, right), Veruca Salt (top, left), Live and Liz Phair (middle, right). The event, which benefited the L.A. Coalition To End Homelessness, also featured some backstage shenanigans. Apparently, Mazzy Star lead singer Hope Sandoval got into a lover's spat backstage with her significant other, William Reid of the Jesus and Mary Chain, who performed after Mazzy Star. When Reid pulled Sandoval's hair, Stone Temple Pilots singer Scott

Weiland intervened and the two got into a verbal tiff, with Reid accusing Weiland of being a sell-out and Weiland telling Reid to "write a hit song." The two ended the verbal sparring by calling each other "fat!"

—Tom Farrell



**BLACKOUT:** Warner Bros. Records staffers recently donned black during "Black Out Day," held at the record company's Burbank headquarters. This blatant publicity stunt (hey, it worked!) marked the release of Prince's (oops, I used his name) legendary *Black Album*, an album which the man with no name recorded in 1987 and scrapped at the last minute (the stock was destroyed, except for a few highly prized copies, and he released the lackluster *Lovesexy* instead). The album—which includes the great track "Bob George"—features some of his best latter-day funk (in the down n' dirty mode of the *Dirty Mind* album). The artist formerly known as Prince's *Black Album* is available for a limited time only (two months).



PHOTOS: TOM FARRELL

## MUSIC CONNECTION Tidbits from our tattered past

**1983—LABELING PLANT:** Robert Plant has been given his own record label, Es Paranza, to be distributed through Atlantic. The first release will naturally be Plant's second solo outing, *The Principles Of Movement*. So whatever happened to Swan Song, Led Zeppelin's custom label?

**1988—ROCKIN' OWN THE HIGHWAY:** The National Association Of Independent Record Distributors and Manufacturers has selected *Lord Of The Highway*, Texas rocker Joe Ely's first HighTone LP, as Best Rock Album of 1987 at their annual convention in New Orleans. The funky flatlander is currently at work on his HighTone follow-up in his Austin studio.

# RE-MEET THE BEATLES!

ELECTRIFYING BBC RADIO PERFORMANCES RECORDED OVER 30 YEARS AGO  
BY JOHN, PAUL, GEORGE & RINGO PROVE WHAT A GREAT LIVE BAND THEY WERE

By Michael Amicone



**O**n February 12, 1962, the Beatles—John Lennon, Paul McCartney, George Harrison and Pete Best—auditioned for the British Broadcasting Corporation radio program *Teenager's Turn (Here We Go)*. On the audition report, which still exists in the BBC archives, producer Peter Pilbeam, impressed by the group's musical ability, wrote: "An unusual group, not as 'rocky' as most, more country and western, with a tendency to play music." Concluding his report, Pilbeam wrote: "Yes. Booked for TT's 7 March 1962."

For the Beatles, who had failed their audition for Decca Records the previous month, securing BBC airplay was an important step toward achieving the fame that would sweep the world two years later. With their Parlophone contract still several months away,

the Beatles recorded shows for the BBC radio empire and received valuable exposure, four months before they entered Abbey Road to record their first single, "Love Me Do"/"P.S. I Love You." In fact, during 1963, the pivotal year in which the Beatles took their homeland by storm and sharpened their style, setting the stage for their eventual invasion of the colonies, they recorded four times as many finished tracks in BBC studios than they did at Abbey Road.

They were eventually featured on 52 BBC radio programs, aired between March 8, 1962, and June 7, 1965, recording 88 songs (nearly 300 total performances), including 36 covers they never committed to vinyl, and appearing on such shows as *Saturday Club*, *Easy Beat* and *Top Gear*. An important cornerstone in

the development of the Fab Four, the Beatles used their valuable BBC airtime to promote current singles, hone material (some BBC performances, such as "Slow Down" and "Long Tall Sally," predate their Abbey Road counterparts, the former being recorded nearly a year before) and, more importantly, capture on tape spirited versions of songs by the songwriters who influenced them. For fans of last year's motion picture, *Backbeat*, whose soundtrack featured a pickup band emulating the Beatles' Hamburg club days, this is the real thing.

Now, more than 30 years after the Beatles first crossed the Atlantic, the music they recorded exclusively for the BBC airwaves, the music they cut their professional teeth on, is making waves again.



The Fab Four share a laugh with host Brian Matthew during a session for *Top Gear*.

Released in the U.S. on December 6, 1994, Apple/Capitol's *Live At The BBC*, a two-CD/two-cassette set (also available in a limited double-LP vinyl edition of 25,000) containing 56 BBC performances, entered the *Billboard* pop album chart at a lofty Number Three, selling 360,000 copies during its first week of release, 268,000 copies the second week and 301,000 copies during the week ending Christmas Sunday, for a three-week U.S. total of 929,000 copies. And on the other side of the Atlantic, where it was released the preceding week, *Live At The BBC* entered the charts at Number One.

The album, which has been in the planning stages for several years, not only caught the industry by surprise, but its sales strength even caught the Beatles' own label a bit off guard. "We weren't totally unsurprised," states Bruce Kirkland, GM/Senior VP of Marketing for Capitol Records, "because obviously, we got back-ordered and we've been pressing to demand ever since. But I did think it would do great, because when we put out the Red and Blue albums [*The Beatles/1962-1966* and *The Beatles/1967-1970*, respectively] last year, they performed extremely well, and they were double records like this one is."

With distributors and retailers declaring the return of Beatlemania, Capitol and its distributor, CEMA, had to marshal their forces in order to keep racks full during the Yuletide gift-buying season. "We got into a back-order situation very quickly," explains Kirkland. "However, we had so little lead time to set this record up. It was pretty much the same way that the first Sinatra *Duets* album came down in 1993. We had a very short window of time to release the record. And what that meant was, to fulfill all the marketing demands there are on a record of this magnitude, we set up a task force. Every day we would meet, and because we were fully mobilized, we were in a position to monitor and deal with these things. The demand may have outweighed the expectation, but we were able to fulfill that demand."

"The people at CEMA, under Joe McFadden, did a stellar job, because as accounts were going out of stock, we were drop-shipping them direct. Normally, it would go from the CEMA warehouse to the retail chains' warehouses and into the stores. We were circumventing that process by drop-shipping accounts direct, and as a consequence of that, there were very few out-of-stock situations."

With an advertising campaign for the

Beatles' back catalog already in place to take advantage of the year-end buying rush, Capitol—who received the go-ahead from Apple a mere eight weeks before the release date—was able to shift their advertising support over to the BBC set. "In terms of reaching the widest base of consumers, we focused on television and retail, because at this time of the year, there is a lot of walk-through traffic," explains Kirkland. "There are people in the stores who aren't in stores at any other time of the year. What we felt was, if this record was visible, then it would be an attractive Christmas item, because people are in shopping for gifts. We did some research regarding the Sinatra record last year that suggested that up to 40 percent of the purchases on the *Duets* record were people buying it for other people."

Capitol also focused on the fact that these recordings offer a different side of the Beatles as live performers, away from the polish of Abbey Road. On these rocking little performances, the Fab Four proudly display their musical roots, providing fans with a valuable missing link in Beatle history. "During our task force meetings," recalls Kirkland, "we

focused on what's the spin here? What are we trying to sell? We focused on the fact that the Beatles have influenced so many bands, and this is sort of a tribute to their influences—and most of them were American musicians. We really picked up on that, and we tried to promote that as a theme in the PR campaign. This could've been misconstrued as, 'Oh, here's Capitol milking the catalog again.' But the reality is, this is a side of the Beatles we haven't heard—live, unencumbered by screams."

These tracks afford the listener a chance to hear a young Harrison assimilating his influences (Scotty Moore, Carl Perkins) and coming into his own as a lead guitarist, Lennon's always sturdy rhythm guitar, McCartney's melodic bass lines and Ringo Starr's patented backbeat (Starr's drumming is stellar throughout; check out the fills during "I'm Gonna Sit Right Down And Cry [Over You]") and best of all, the great rock voices of John and Paul, all in a live setting, without frenzied fans marring the performances.

And what the listener comes away with

26 ►

four songs—"Long Tall Sally," "Lucille," "Ooh! My Soul" and "Kansas City (Hey! Hey! Hey! Hey!)."

From one famous songwriting team to another, Gerry Goffin and Carole King (Lennon and McCartney once stated that they wanted to be the Goffin and King of England) were saluted three times—"Chains," "Keep Your Hands Off My Baby" and "Don't Ever Change"—and Leiber & Stoller are represented by "Kansas City" (Little Richard combined the duo's song with his "Hey! Hey! Hey! Hey!"), "Some Other Guy" and "Youngblood."

The song canon of Buddy Holly, a particular favorite of the Beatles, was plundered twice—"Words Of Love" and "Crying, Waiting, Hoping."

The Sound of Young America, Motown, was represented by "Please Mr. Postman," "Money (That's What I Want)" and "You Really Got A Hold On Me."

Three songs from Arthur Alexander's repertoire were given the BBC treatment—"Soldier Of Love," "Anna (Go To Him)" and "A Shot Of Rhythm And Blues."

Elvis' influence loomed large during the BBC years, with the Beatles recording four songs from his repertoire—"That's All Right (Mama)," "I Forgot To Remember To Forget," "I Got A Woman" and "I'm Gonna Sit Right Down And Cry (Over You)," the latter two gracing Elvis' first U.K. LP.

Obscure gems also did not escape the watchful eye of Lennon and McCartney, with Macca crooning the showy ballad "The Honeymoon Song," and Lennon offering a great, bluesy version of "I Just Don't Understand," a Top Twenty hit in 1962 for sex symbol Ann-Margret.

Of the 36 broadcast songs not included on any Beatles albums, six are also not included on *Live At The BBC*—"Lend Me Your Comb," "Beautiful Dreamer," "Besame Mucho," "Dream Baby," "A Picture Of You" and "I'm Talking About You." —Michael Amicone

## Fab Covers



Beatle favorites Carl Perkins and Chuck Berry during a press conference for *Live At The BBC*.

During their BBC career (1962-65), the Beatles took the opportunity to cover many of the classic songs that inspired them, as well as performing some of the current hits of the day. Following is a select list of the songwriters and songs that the Beatles deemed fab:

The Father of Rock & Roll, Chuck Berry, tops the list with nine songs covered—"Roll Over Beethoven," "Sweet Little Sixteen," "Johnny B. Goode," "Memphis, Tennessee," "Too Much Monkey Business," "I'm Talking About You," "I Got To Find My Baby," "Rock And Roll Music" and "Carol."

Next in line is rockabilly cat Carl Perkins, whose repertoire got the nod six times—"Lend Me Your Comb," "Glad All Over" and the Perkins-penned "Everybody's Trying To Be My Baby," "Sure To Fall (In Love With You)," "Matchbox" and "Honey Don't," the latter featuring a sassy vocal by Lennon (the song was eventually sung by Ringo on *Beatles For Sale*).

McCartney's favorite rock shouter, Little Richard, received the Beatle treatment on

# MUSIC CONNECTION DIRECTORY: SOUTHERN CALIFORNIA A&R

In keeping with our continuing commitment to arm the local musician with an arsenal of information about the music business, we present our annual Southern California A&R directory. This year, we're including major labels, as well as a select listing of independent labels with major distribution and East Coast-based labels. For a listing of independent record labels with indie distribution, see *Music Connection's* indie issue Vol. XVIII #20. Keep in mind, due to the volatile nature of the music business, this list may quickly become obsolete. So, it is advisable to call the label before sending out tapes to insure that the A&R rep is, in fact, still affiliated with that particular label. Also, remember that most record companies do not accept unsolicited material. We want to take this opportunity to thank all of the A&R reps and their assistants who provided us with this vital information and our apologies to those we may have inadvertently missed.

## Compiled by Pat Lewis

### J A&M (PGO)



1416 North La Brea Ave.  
Hollywood, CA 90028  
213-469-2411 FAX 213-856-2659

- ◆ David Anderle Sr. VP/A&R
- ◆ Mark Mazzetti VP/A&R
- ◆ Larry Hamby VP/A&R
- ◆ Teresa Ensenat VP/A&R
- ◆ Manny Lehman VP/A&R
- ◆ Jeff Suhy Director/A&R
- ◆ Emily Kaye Director/A&R
- ◆ Jon McHugh Director/Film Music/Soundtracks
- ◆ Lotti Kierkegaard A&R
- ◆ Jonathan Anderle A&R
- ◆ Lyn Weiner Director Finance/A&R
- ◆ Ann Lewis Director Administration/A&R

### AMERICAN RECORDINGS (WEA)



3500 West Olive, Suite 1550  
Burbank, CA 91505  
818-973-4545 FAX 818-973-4571

- ◆ Rick Rubin President/A&R
- ◆ George Drakoulias A&R
- ◆ Dan Charnas A&R/Hip-Hop

- ◆ Marc Geiger A&R
- ◆ Rob Kasino A&R
- ◆ Kimberly Jones A&R

### J ARISTA (BMG)



9975 Santa Monica Blvd.  
Beverly Hills, CA 90212  
310-789-3900 FAX 310-789-3944

- ◆ Jacquie Perryman VP/Soundtracks
- ◆ Joe Alvarez Coordinator/Soundtracks
- ◆ Lonn Friend VP/A&R
- ◆ Michelle Ozbourne A&R Coordinator
- ◆ John Rader Soundtracks/A&R Assistant

### J ATLANTIC (WEA)



9229 Sunset Blvd., 9th Floor  
Los Angeles, CA 90069  
310-205-7450 FAX 310-205-7411

- ◆ Sean Carasov VP/A&R
- ◆ David Foster VP/A&R
- ◆ Kevin Williamson A&R
- ◆ Tom Carolan A&R
- ◆ Tim Sommer A&R
- ◆ Jenny Price A&R
- ◆ Brandy Rosenberg A&R Assistant
- ◆ Bix Jordan A&R Assistant

- ◆ Stephanie Faraci A&R Administration
- ◆ Dave Jerden VP/A&R
- ◆ Jillian Bailey Production Coordinator
- ◆ Jolene Cherry Production/A&R
- ◆ Holly Hutchison A&R Scout/Research Associate
- ◆ Leslie Reed A&R Coordinator
- ◆ Andrew Leary VP/A&R/Multi-Media
- ◆ Kevin Weaver A&R Coordinator/Multi-Media

### J BIG BEAT (WEA)



9229 Sunset Blvd., Suite 401  
Los Angeles, CA 90069  
310-205-7450 FAX 310-205-5721

- ◆ Dave Moss Sr. Director/A&R
- ◆ Rita Ruvo A&R Coordinator

### J CAPITOL (CEMA)



1750 N. Vine  
Hollywood, CA 90028  
213-462-6252 FAX 213-469-4542

- ◆ Gary Gersh President/CEO
- ◆ Steve Ochs A&R Liaison/Assistant to President
- ◆ Tim Devine VP/A&R
- ◆ Colleen Hutchison A&R Assistant
- ◆ Kim Buie VP/A&R

- ◆ Perry Watts-Russell VP/A&R
- ◆ Matt Robinson VP/A&R
- ◆ Malia Levy Manager/A&R
- ◆ Craig Aaronson Manager/A&R
- ◆ Matt Aberle Sr. Director/A&R
- ◆ Robert Lavelle A&R Assistant

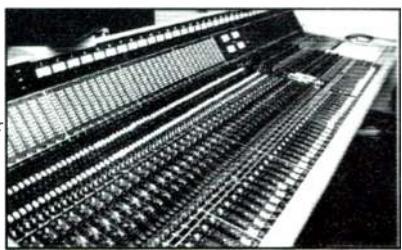
### J COLUMBIA (SONY)



2100 Colorado Ave.  
Santa Monica, CA 90404  
310-449-2100 FAX 310-449-2743

- ◆ John David Kalodner Sr. VP/A&R
- ◆ Leslie Lee A&R Coordinator
- ◆ Randy Jackson VP/Staff Producer, A&R
- ◆ Matt Jones Sr. Director/A&R
- ◆ Benjie Gordon Director/A&R
- ◆ Pam Turbov Associate Director/A&R/West Coast
- ◆ Al Pryor Director/A&R/Jazz and Progressive Music
- ◆ Chuck Plotkin Staff Producer/A&R
- ◆ Maureen Crowe VP/Soundtracks
- ◆ Michelle Belcher Soundtrack Coordinator
- ◆ Chantal Collier Administrative Assistant
- ◆ Bobbi Stevens Office Manager
- ◆ Lisa Frank-Ehrlich Administrative Assistant
- ◆ Debbie Dumas Administrative Assistant

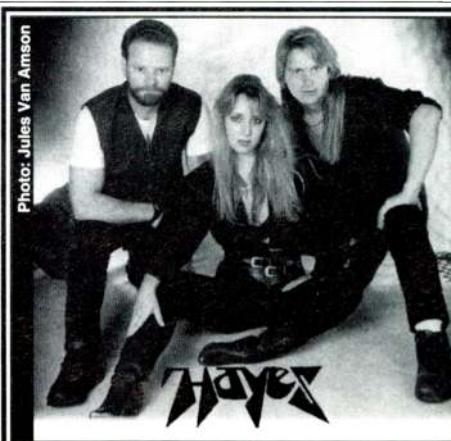
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Director/A&R
- ◆ David Levin  
A&R Assistant
- ◆ Lara Hill  
A&R
- ◆ Aaron Anderson  
A&R/Urban

## EMI RECORDS GROUP (CEMA)



8730 Sunset Blvd., 5th Floor  
Los Angeles, CA 90069  
310-659-1700 FAX 310-659-9008

## EMI RECORDS

- ◆ Bob Thiele  
Director/A&R
- ◆ Duff Marlowe  
Senior Director/A&R
- ◆ Andrea Torchia  
A&R Coordinator

## CHRYSTALIS RECORDS

- ◆ Duff Marlowe  
Senior Director/A&R

## EPIC (SONY)



2100 Colorado Ave.  
Santa Monica, CA 90404  
310-449-2100

- ◆ Roger Klein  
VP/A&R
- ◆ Victor Murgatroyd  
Director/A&R
- ◆ Judy Ross  
Manager/A&R

## FOX RECORDS (BMG)



10201 West Pico Blvd.  
Los Angeles, CA 90035  
310-277-2211 FAX 310-203-1516

- ◆ Wendell Greene  
Director/A&R

## GEFFEN/DGC (UNI)



9130 Sunset Blvd.  
Los Angeles, CA 90069  
310-278-9010 FAX 310-271-4563

- ◆ Tom Zutaut  
A&R
- ◆ Susanne Filkins  
A&R Assistant
- ◆ Chrissy Shannon  
A&R Assistant
- ◆ Denise McDonald  
A&R Assistant
- ◆ Ron Verica  
A&R
- ◆ Todd Sullivan  
A&R
- ◆ Cindi Peters  
A&R
- ◆ Mark Kates  
A&R
- ◆ Tony Berg  
A&R
- ◆ Debra Shallman  
A&R
- ◆ Mio Vukovic  
A&R
- ◆ Stephanie Avnet  
A&R Assistant

## GIANT (WEA)



8900 Wilshire Blvd., Suite 200  
Beverly Hills, CA 90211  
310-289-5500 FAX 310-289-7333

- ◆ Jeff Aldrich  
A&R
- ◆ Howard Benson  
A&R
- ◆ Kenny Ostin  
A&R
- ◆ Steve Pross  
A&R
- ◆ Eric Semel  
A&R
- ◆ Tim Riley  
A&R
- ◆ Dave Jacobson  
A&R/Urban
- ◆ Jeffrey Bowens  
A&R/Urban

## HOLLYWOOD (PGD)



500 S. Buena Vista  
Burbank, CA 91521  
818-560-5670/818-845-4313

- ◆ Bob Pfeifer  
Executive VP
- ◆ Bill Deutsch  
Director/A&R
- ◆ John Dee  
Director/A&R
- ◆ Kevin Estrada  
A&R
- ◆ Daniel Makagon  
A&R
- ◆ Paul Kremen  
A&R/Soundtracks
- ◆ Pam Hughes  
A&R Coordinator
- ◆ Dave Funken-Klein  
Director/A&R/Basic
- ◆ Casual-T  
A&R/Basic

## INTERSCOPE (WEA)



10900 Wilshire Blvd., Suite 1230  
Los Angeles, CA 90024  
310-208-6547 FAX 310-208-7343

- ◆ Tom Whalley  
A&R
- ◆ John McClain  
A&R
- ◆ Nigel Harrison  
A&R
- ◆ Tony Ferguson  
A&R
- ◆ Anna Statman  
A&R
- ◆ Chuck Reed  
A&R
- ◆ Ray Santamaria  
A&R
- ◆ Bryan Huttenhower  
A&R

## I.R.S. (CEMA)



3520 Hayden Ave.  
Culver City, CA 90232  
310-841-4100 FAX 310-838-4070

- ◆ Stevo Glendinning  
Senior Director/A&R
- ◆ Kelly Spencer  
A&R
- ◆ Brian Foyster  
A&R

## ISLAND (PGD)



8920 Sunset Blvd., 2nd Floor  
Los Angeles, CA 90069  
310-276-4500 FAX 310-278-5862

- ◆ Kevin Hall  
VP/A&R/Urban
- ◆ John Carter  
VP/A&R
- ◆ Lori Graves-Bartolini  
Manager/A&R
- ◆ Monica Tilk  
A&R Assistant
- ◆ Danny Holloway  
VP/Music Publishing
- ◆ Denise Williams  
West Coast Coordinator

## LIGHTSTORM MUSIC (SONY)



919 Santa Monica Blvd., 3rd Floor  
Santa Monica, CA 90401  
310-587-2512 FAX 310-393-3702

- ◆ Randy Gerston  
VP/A&R
- ◆ Scott Parker  
A&R Assistant

## MAVERICK RECORDS (WEA)



8000 Beverly Blvd.  
Los Angeles, CA 90048  
213-852-1177 FAX 213-852-1505

- ◆ Guy Oseary  
Director/A&R
- ◆ Julie Chamberlain  
A&R Assistant

## MCA (UNI)



70 Universal City Plaza  
Universal City, CA 91608  
818-777-4000 FAX 818-777-7116

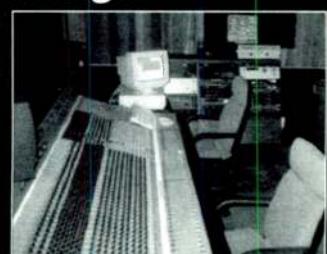
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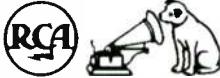
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Lennon films the other three Beatles during a session at BBC's Paris Studio in London.

#### ◀ 21 The Beatles

after hearing these great tracks is the fact that the Beatles, in addition to being an accomplished studio band, were a tight, self-contained rock combo who could blow their competition off the stage. Listening to the Beatles rock their way through great performances of "Sweet Little Sixteen" (with precision stops and starts), "Johnny B. Goode," (with Lennon emphatically shouting the chorus) and "Lucille" (featuring another great throat-shredding, Little Richard-styled vocal rave-up by McCartney), not only did they tear into these classics with the wild abandon of a band coming into its own, most of these performances rival or outdo the original artists' recordings.

And not only did they cover famous American hits, their repertoire reflected the lads' penchant for finding hidden treasures. "Clarabella," recorded in 1956 by the Jodimars of Bill Haley's Comets fame and featuring a scorching vocal by McCartney and some nifty harmonica work by Lennon, and "A Shot Of Rhythm And Blues," an Arthur Alexander B-side, are but two of the obscure gems that fleshed out early Beatles' sets.

"The Beatles used to compete with the other Mersey groups to get the most unusual material," explained BBC Senior Producer Kevin Howlett (he wrote the liner notes for the new set and unearthed many of these buried treasures) during a satellite press conference, held simultaneously in London and New York. "You'll find, on this disc, that they cover

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a lot of B-sides. Rather than just going for the obvious A-side of a record, they trumped rival groups by learning the B-side, just to have one over the others."

In addition to smokin' takes on the rockers that every self-respecting Merseyside band played ("Some Other Guy," "The Hippy Hippy Shake"), the BBC cache of recordings includes performances that sometimes trump their Abbey Road counterparts ("Rock And Roll Music," from the December 26th, 1964 installment of *Saturday Club*, is one example) and several unique performances, including a rare Beatle performance of the Lennon/McCartney original "I'll Be On My Way," a song they gave to Billy J. Kramer.

It's ironic, considering the value of these recordings, that the BBC "lost" all of the Beatles' performances except for a scant few. In the early Eighties, when the BBC wanted to put together a special marking the 20th anni-

versary of the Beatles' radio career, a clarion call was issued throughout Britain, asking for any tapes that private collectors had tucked away in their collections. In addition to private citizen's homemade recordings, over the years the BBC gathered everything they could from their own archives, as well as original transcription discs of the shows that had been sent out for broadcast and tapes from individuals who worked on the shows. Though diligent efforts have unearthed most of the recordings (in varying degrees of sonic quality) some shows still remain lost.

With a vast pool of performances to draw from (since the BBC limited the amount of discs that could be aired, the Beatles recorded new versions of their hits for every show), compiler George Martin made savvy choices and by sequencing the set non-chronologically, he was able to fashion a great

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## BEATLE CYBERCHAT

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*"I was able to buy the CD at midnight because the store opened to sell the Pearl Jam disc. The line was 97 Vedder fans and three Beatle fans. Pretty lonely, but at least I had a better haircut."*

*"I have not heard a lot of the stuff before—it's great to hear. There are a lot of wonders on the set—amazing how fully formed Lennon's voice was then. It felt good to buy a 'new' Beatles album for the first time in a long, long time. And yes, they could rock."*

*"The compilation, although missing some key selections, is very nicely put together, features some significant sound improve-*

*ments and has a nice booklet. No, it isn't anywhere near as comprehensive as the Great Dane set, but we all know that the EMI set was not really aimed at those of us who would purchase a nine-CD set of these recordings. Until Apple and EMI decide to make us happy, we could do much worse than this."*

*"I don't like the crossfading between several of the songs. I prefer song separation. I'm aware that a few of them were broadcast this way and those I have no problem with."*

*"Ringo Starr's drumming holds the band together. This surprised me, especially with some of the criticism I've heard about Ringo's drumming. But after listening to the songs, I'm convinced that Ringo anchored the Beatles."*

*"There's all this talk about George's singing and playing being painful at best on these tracks, and it surprises me—I've quite enjoyed both. Yeah, sometimes his solos were tense and labored, but they were always interesting. You can really hear that he was not just trying to cop people like Scotty Moore, but learning from them."*

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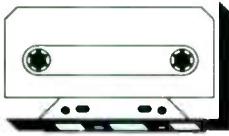
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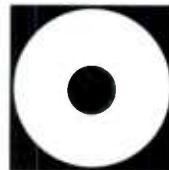
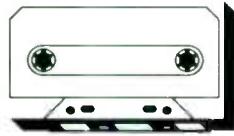


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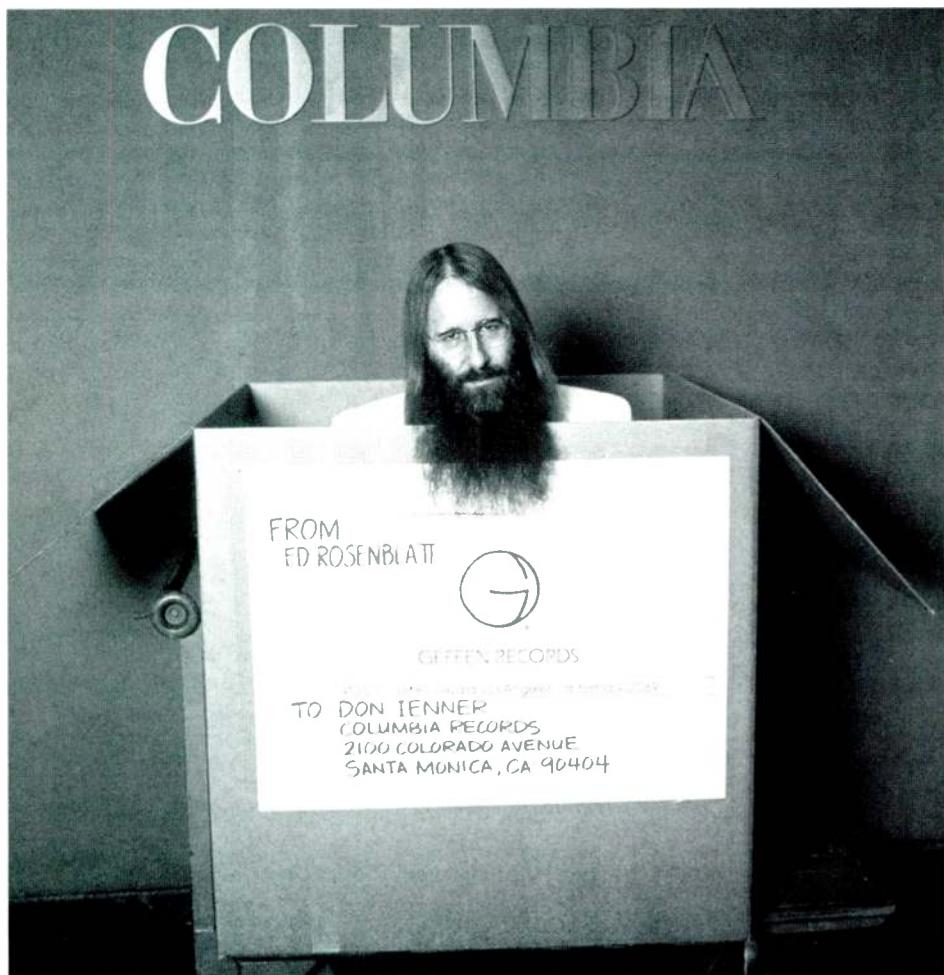
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# John Kalodner

By Steven P. Wheeler



**M**ore than twenty years after getting his musical feet wet as a photographer and critic, John David Kalodner, the bearded A&R guru—the man behind the stellar successes of such mega-selling acts as Foreigner, AC/DC, Peter Gabriel, Phil Collins, Aerosmith, Whitesnake, Asia, Cher, White Zombie, Jackyl, Sammy Hagar, Nelson, Wang Chung and Madness—has firmly planted his roots at Columbia Records.

Kalodner, whose name had become synonymous with Geffen Records, admits that Columbia Records was always the logo he hoped to find at the top of his paychecks. When Kalodner points out that his favorite album is Laura Nyro's 1968 masterpiece, *Eli And The Thirteenth Confession*, he notes that not only was the album released on Columbia, but Nyro's manager at the time was none other than David Geffen. Kalodner's career has clearly come full circle.

This self-assured A&R man, whose Apostle-like beard and hair brings nods of recognition within the industry, certainly doesn't need the work. His brilliant career at Geffen paved the way for financial security and independence, but the self-described music fan isn't done yet.

Perhaps best-known for signing Aerosmith to Geffen and helping to resurrect Tyler & Co.'s career (there has been speculation that Aerosmith's well-publicized signing to Columbia is somehow intertwined with Kalodner's latest career move, but Kalodner denies it), no A&R man has gone to the extremes that John Kalodner has in order to help an artist achieve success.

Whether donning a bridal gown in Aerosmith's hit video for "Dude (Looks Like A Lady)" or revamping Whitesnake's lineup, the man who equals himself (he's listed on album credits as "John Kalodner: John Kalodner") remains an enigma.

**MC: What was your first job at a record label?**

**JK:** The first opening I found was actually going to be at Columbia in the early Seventies. I met Al Teller [Chairman, MCA Music Entertainment], who was a Vice President with Columbia at the time, and he was interested in me. But just when I thought I had a job working for him, he left to become President of United Artists Records. So Danny Goldberg [President, Warner Brothers Records], who was then head of [Led

**This veteran A&R exec, formerly one of Geffen's legendary A&R triumvirate, has followed Aerosmith to Columbia Records. Kalodner candidly discusses his move, his past and future.**

Zeppelin's label] Swan Song, recommended me to Atlantic, telling them that I could take pictures and write. So they figured that at \$250 a week, they could save about a half-a-million dollars a year by not having to hire outside photographers and writers.

**MC: You moved to Atlantic's A&R department in 1975. Did you have any musical background as a musician or a songwriter?**

**JK:** No. I'm not a musician, a songwriter, a producer or any of those things. I'm just passionate about music and I perceive myself as somebody who thinks of music as something to enjoy and I think, would I pay money for this?

It's a simple, basic concept. I don't have any talent, and I just look at it like that. It's real simple. I don't have any theories about music or anything. It's just gut instinct. I mean, the second I heard Stone Temple Pilots, I said, "This is gonna be a big band." I heard Hootie and the Blowfish's "Take My Hand" when it first came out, and I said, "This is gonna be a big song." It's just an instinctual thing.

**MC: Who was the first band you signed?**

**JK:** Foreigner. I had signed AC/DC, but they were brought in by Phil Carson from England, so I just picked them up. I didn't spend a lot of time on that. My first real signing was Foreigner.

**MC: What do you look for in an artist or band?**

**JK:** It's not totally black and white, but I feel that something has to hit me pretty strongly right from the first. The times I've made mistakes—although I've made fewer than almost anybody else, but everyone has signed things that don't succeed—it's usually because the main front person in the band is not a star. That's the mistake I've made and tried to learn from. Other times, I've signed things that were ahead of their time—although there may have been a few things that were behind the times. I had this band at Geffen called Black N' Blue, and they were just two years too early. You can't control fate, and you have to learn to live with that as an A&R person.

**MC: What grabs your attention?**

**JK:** Usually I'm spurred on by somebody I really trust, or it can be by hearing a really

great or interesting demo. There's never any standard way that it works. It's very hard when I'm working with other artists, though. When I'm working on Aerosmith's record in the spring or anything else that comes up, I can't be totally focused on listening to tapes, which is a problem, because you're definitely going to miss something because of that.

**MC: Is "star quality" as important as songwriting?**

**JK:** They're equally important. If I had heard the Stone Temple Pilots' demo tape, I would have signed them. They have a couple of songs that are great, and the guy is a star. But it varies. Take Soundgarden, for example. Chris Cornell is a total star, but I don't know if their original songs are so good.

**MC: In terms of the songwriting, are you looking for a hit or are you looking for overall quality?**

**JK:** No, there just has to be a real solid song quality, because sometimes artists don't write their hits right away. It has to do with the quality of the songs and whether the front person, male or female, is a star, and the quality of the musicianship. Unfortunately, the musicianship doesn't seem to be that important right now, but it will be again. Most of the bands from the new era of music that I go to see are pretty pitiful as live performers. If people think they're great, then I just don't know what's wrong with them. They may have charisma, they may have some sort of anti-social stance or whatever, but they're certainly not great musicians. When I see some of these young guitar players being written up in some of these guitar magazines, I have to laugh. I actually think to myself, "I wonder what Eddie Van Halen and those people think when they read this stuff."

**MC: Do you think that most A&R reps are just after the short-term fix?**

**JK:** Yeah, that's why most A&R people aren't doing an interview with you twenty years after they started. They go for the flavor-of-the-month or the latest trend. They sign everything that sounds like what's coming out at the time. I mean, everybody signed what the Cars sounded like, everybody signed all those new wave bands and everybody signed five million Bon Jovi's. There can't be a thousand artists like R.E.M. or Hole. I mean, there are only a few stars out there.

**MC: Why did you leave Atlantic?**

**JK:** Jerry Greenberg left Atlantic in 1980 to start Mirage Records, and because I had a "key man" clause in my contract, I was free to leave. I wanted to stay at Atlantic, but I had a little disagreement about things, so I left. Actually Mickey Eichner, who was head of A&R at Columbia at the time, was trying to hire me. I was about ready to go to Columbia when David Geffen called me. So that was the second time I was almost working at Columbia Records.

**MC: You put together Asia and you broke Whitesnake in the U.S. after they had several unsuccessful albums on other labels....**

**JK:** [Interrupting] No, I didn't "break" Whitesnake, I signed Whitesnake! They had a deal before that, but it wasn't the Whitesnake that became huge. I changed all the players around [lead singer] David Coverdale. Essen-

tially I signed David Coverdale. When you say somebody broke Whitesnake, that's one of those bullshit industry terms, like when people change jobs, they say they worked with some artist. When you slave over an artist like I did with Whitesnake, I don't like people to say I broke Whitesnake. I mean, it was my fuckin' idea and I killed myself to get them to do the songs and to sing. I mean, Coverdale couldn't sing on his records.

**MC: Ever since you signed Aerosmith to Geffen in 1985, your name has become synonymous with the band. What do you think you did to help that band?**

**JK:** First of all, their manager [Tim Collins] got them off drugs, which is something that had to happen first. Then I made the first of their Geffen albums called *Done With Mirrors* [reached #36], which was totally their songs with Ted Templeman producing. That's when I saw that they needed outside influences,

**of your contracts. Is that true?**

**JK:** No, it was total coincidence. They made the deal with Columbia about three years ago because it was a great deal, and it just so happened that my contract was coming up at Geffen, and David Geffen was starting his new situation, whatever that may be. I went to him and said, "I feel that it's time for a change." And I discussed it with him and Ed Rosenblatt, and they let me go because they're good people. There was absolutely no connection, although I'm totally happy that I can continue to work with Aerosmith, but I didn't come here just to work with Aerosmith. There was absolutely no "key man" clause or anything like that.

**MC: You were, along with Gary Gersh and Tom Zutani, part of Geffen's star A&R trio. What was it about the three of you that worked so well?**

**JK:** We were totally into our own thing. David



**"The guys in Aerosmith are so talented, they just need different influences and outside input for their music. Most artists need that."**

**—John Kalodner**

and they needed a producer who was really musical but strict—which is Bruce Fairbairn. The problem is that bands don't like to change, they like to do what they want, but that's part of the whole A&R process.

**MC: Was it difficult getting an established band like Aerosmith to write with outside songwriters?**

**JK:** Yeah. The first person I called was Jim Steinman, but he said, "Well, they can come to my house," and I said, "Well, I can't get them to come to your house. I mean they've got a rehearsal hall [laughs]." The thing is, you have to go through things like that with people. So I got Jim Vallance, who I had worked with when he was young. But yeah, I had to talk the guys into working with different people. The guys in Aerosmith are so talented, they just need different influences and outside input for their music, and that's all it is. Most artists need that.

**MC: You surprised the industry by moving to Columbia. Many people felt that because Aerosmith signed with Columbia, there was some sort of "key man" clause in one or both**

Geffen set up a huge competition between the three of us. It was interesting, and it really worked at the time. It was a brilliant move on David's part. I always did my own thing at that company, so I'm just telling you what I saw from my perspective. After fourteen, almost fifteen, years at Geffen, I thought to myself, my contract's coming up in July, maybe I'll just retire. Then I started thinking about going somewhere else.

I owe a lot to David Geffen, because I don't really have to work now, if I don't want to. But this new job with Columbia makes me want to come here every day and sort of start over and make it for the third time. Most people never start over a second time, but I sort of want to do it one more time.

**MC: Did Gary Gersh's leaving Geffen to become President of Capitol Records have anything to do with your leaving?**

**JK:** Gersh and I always had a volatile relationship, but that's a very interesting question. [His departure] only made me start thinking of that because his leaving changed the balance of the company. It went from the three ►

A&R superstars to a more conventional A&R department format. Tom Zutaut and I hired a bunch of new A&R people—the best we thought we could find—but I didn't want to run an A&R department. I just wanted to sign bands and make records, and I could see that the company was heading toward a more conventional type of system. With all that said, I have to say that I had nothing but the best times of my life at Geffen Records.

People keep asking me why I left Geffen and what is the real story? The story is that there is no story. I talk to Ed Rosenblatt every week. I'm friends with every person at the company, with the exception of a couple people. I mean, there are always a couple of people at a big company that you don't get along with, but it was just time for a change. David and Ed were classy enough to let me out of my contract six or seven months early.

**MC: Did you honestly consider retirement?**

JK: Yeah, but Columbia Records offered me a great opportunity to work with some big artists. I was getting a little concerned because I didn't really want to start getting into bidding wars for alternative artists. If that was my only option, I might have retired or taken a leave of absence until the scene changes, because I didn't really want to get into that whole alternative thing.

**MC: So you will be working with Columbia's established artists, as well as signing new acts?**

JK: Yes, I'll be working with some of the established artists, although some of them are yet to be determined. Hopefully, I'll get to work with Michael Bolton, and some of the

younger rock bands like Cry Of Love want my help, and I'll be working with Aerosmith, of course. I'll also have some signings of some new artists again, when I think they're good. It doesn't matter what the current trend is. If I can find a band of 20-year-olds that's like the Nineties' version of Lynyrd Skynyrd or Foreigner, I'm gonna sign 'em. It doesn't matter

I never have a fear, I just hope that people who buy it, like it.

**MC: When do you get involved in a project and how heavily involved are you?**

JK: I try to help when they're working on songs, then I go listen at the rehearsal stage. I leave them alone during recording at the early stages, but I don't stay away too long. I come in like a listener, and I make comments. I don't wait until a record's done and turn around and say, "You've gotta go back and do this or that." Sometimes that happens, but that's because the producer, the artist and I missed something. The worst thing to do to a musician is to criticize them after they've finished their work. So I try to be involved all along the way of a project.

**MC: What's with your standard album credit of "John Kalodner: John Kalodner."**

JK: This goes back to when I was working with Foreigner. Mick Jones could never figure out what I was, although I was always on top of everything. He knew that I wasn't the producer and I wasn't the manager. So on their second album, *Double Vision*, he said, "Well, you're just you, so I'll put it twice." Then everybody else started picking up on it, and it really got developed in the mid-Eighties with artists like Cher and Whitesnake, because they really believed that everything I did was just being me. I never tried to produce them, I never tried to manage them, and I never tried to write songs. I was just being me; the pain in the ass.

*John Kalodner can be reached at Columbia Records (310-449-2100)*

MC

**"People keep asking me why I left Geffen and what is the real story? The story is that there is no story. David and Ed [Rosenblatt] were classy enough to let me out of my contract six or seven months early."**

—John Kalodner

to me if the entire chart is alternative.

**MC: Have you ever been afraid to sign an act, fearing failure?**

JK: I have no fear of signing or doing anything. I never had that. If you have that fear in this business, you will fail. You have to do what you think is best, and then see how people who have to pay money react to it. They're the people who matter, nothing else matters.

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## ◀ 26 The Beatles

listening experience (also included are great examples of the cheeky banter between the Beatles and the shows' various hosts, including Lee Peters, Rodney Burke and Brian Matthew).

Recorded as straight performances (instruments and vocals together), or, as they did on some songs, recording an instrumental backing or a backing track and a vocal and then bouncing that from one mono machine to another and overdubbing vocals, the capable BBC engineers were forced to balance the sound on the spot, with no chance "to fix it in the mix" later.

"You could say, I wish there were less drums on that one and more voice here and there," stated Martin during the *Live At The BBC* press conference, "but that's niggling stuff. Because knowing the way these tracks were recorded, I think it's amazing that they are as good as they are."

The sessions alternated between such London locales as the BBC Paris Studio, Maida Vale Studios and the Playhouse Theatre, usually without an audience, but sometimes with several hundred screaming fans, something which Brian Epstein, fearful of the boys' safety, eventually nixed.

Most sessions lasted several hours (dictated by the time constraints of having another group waiting in the wings to record), during which the Beatles would record a half dozen tracks (more or less), including any overdubbing that had to be done, and sometimes recording several sessions in one day (in separate intervals) and amassing enough material for several shows.

When Beatlemania exploded in 1964 and the demands on the Fab Four's time were even greater and the need for this kind of exposure diminished, the BBC shows became fewer and farther between, with the boys eventually recording their last show on May 26, 1965.

From that date until *Live At The BBC*'s December release, these recordings have languished in vaults and private collections, heard on a few BBC retrospective radio programs and a myriad of unauthorized releases. The first such set, *Yellow Matter Custard*, hit the underground circuit in 1971. Bootleggers upped the ante in 1980 with the release of *Broadcasts*, the first high-quality bootleg of BBC material. During the Eighties, enterprising bootleggers unleashed an important series of illegal reissues with the thirteen-volume set, *The Beatles At The Beeb*, albums which contained whole programs. But it was Great Dane's *The Complete BBC Sessions*, a comprehensive, exhaustively researched, beautifully packaged nine-CD set, released in 1993, that remains the granddaddy of all BBC bootlegs.

Now these fascinating performances are finally available on a legitimately sanctioned release, and in most cases, in vastly improved sound quality (these 30-year-old recordings were sonically scrubbed using Sonic Solutions). There are even three tracks that appear for the first time anywhere—"Dear Wack!" and "You Really Got A Hold On Me," from the August 24, 1963 installment of *Saturday*

*Club*, and "A Taste Of Honey," originally aired on the July 23, 1963 installment of *Pop Go The Beatles*.

And with *Live At The BBC*'s strong year-end sales performance pumping money into the Capitol coffers, the label is gearing up for a second promotional push. Those plans include a Valentine's Day campaign and possibly a single release including several non-LP B-sides. "The plan right now—and it's not at this point confirmed—is that 'Baby It's You' would be the single," says Kirkland. "Again, we're waiting on approvals from Apple. And there are four tracks that are not on the album that are available to us for use as B-sides. But again, this is being discussed as we speak."

If it's not "Baby It's You," the set boasts several other worthy single candidates, such as "Soldier Of Love" or the terrific perfor-

mance of "All My Loving," one of the great should've-been-singles orphaned from the Beatle years.

With the release of these performances, 30 years after they were aired, it's almost as if the Beatles' long and winding road has come full circle.

At the end of the Beatles' last movie, *Let It Be*, after they had finished their final live performance atop Apple's headquarters, John Lennon, with tongue firmly in cheek, thanked the crowd and asked, "I hope we passed the audition."

Hearing these great additions to the Beatles official legacy, I'd have to conclude my audition report with a resounding yes.

Contributing to this story were Peter C. Palmiere and Steven P. Wheeler. **MC**

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

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



## Dream Frontier

Contact: Steve Freedman, Forward Motion Management 213-750-7636  
Seeking: Label Deal  
Type of music: Alt. Rock

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

Average

1 2 3 4 5 ★ 6 7 8 9 10

**Comments:** This veteran SoCal outfit features some top-flight musicianship, yet there's something a bit too familiar about the sound and the songs. Whether echoing U2, Bryan Ferry or Talking Heads, Dream Frontier does not establish its own identity. The songs sport solid hooks and the band shows plenty of promise, but they need to find a more original voice.



## Fat Bulldog 50

Contact: 916-658-9250  
Seeking: Label Deal  
Type of music: Alt. Rock

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

Average

1 2 3 4 ★ 6 7 8 9 10

**Comments:** A heavy duty group made up of formidable players, this quartet displays solid chops and decent songwriting form. And while there's plenty of attitude to go along with it, one cannot help but feel that there's something a little too average here. Not much that will truly blow you away, but the time is right for a band like this to maybe catch some A&R ears.



## Jitterbug Webb

Contact: Willie Webb  
210-680-86180966  
Seeking: Label Deal  
Type of music: R&B/Blues

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

Average

1 2 3 4 ★ 6 7 8 9 10

**Comments:** This 52-year-old guitar-slinger from San Antonio has come up with a slick package, which showcases his seven-piece band, complete with punchy horns and professional tightness. However, the recording is a bit muddy, and despite the musical talent, the songwriting doesn't appear to be up to snuff, in terms of landing a major deal. Not bad for a Saturday night, though.



## Thimble

Contact: Jeff Ballard  
818-380-1519  
Seeking: Management  
Type of music: Alt. Rock

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

Average

1 2 3 ★ 6 6 7 8 9 10

**Comments:** Perhaps this hardrocking alternative quartet based in Los Angeles got a little ahead of itself with this mediocre demo. The production is the worst aspect, as the vocalist is continually buried in the mix, yet even when he occasionally comes to the forefront, there's not much to write home about. You've only been together six months, keep working on it, guys.



## The Xotix

Contact: David Fanelli  
818-985-8521  
Seeking: Label Deal  
Type of music: Alt. Rock

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

Average

1 2 3 ★ 6 6 7 8 9 10

**Comments:** Flashes of energy and attitude count for much in the metal/alternative genre, still songwriting and vocal personality must rise far higher than they do here to achieve any modicum of interest. The band is tight and furious, but the bash-and-crash approach leaves little room for diversity, which is what is most needed here. A tight band that needs some place to go.



## Unit One

Contact: Paul Wills  
213-292-0110  
Seeking: Management/Label Deal  
Type of music: Pop

Production ..... 6  
Songwriting ..... 5  
Vocals ..... 5  
Musicianship ..... 5

Average

1 2 3 4 ★ 6 7 8 9 10

**Comments:** Paul Wills is Unit One, and therein lies the rub. Having performed all the instruments, Wills would benefit from some raw musicianship to match the polish of his arrangements. The songwriting is catchy, while the Lennon/McCartney cover is completely pointless. Wills should have used this tape for publishing attention rather than label inspection. Much promise, though.



## Pryme Directive

Contact: Jay Anderson  
619-521-1473  
Seeking: Label Deal  
Type of music: Techno-Pop

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

Average

1 2 3 ★ 5 6 7 8 9 10

**Comments:** Here's a San Diego-based trio that, judging by the quality of the production, has some financial backing behind them. But money can't buy you a deal, and these guys definitely need some songs. Very simple, sometimes monotonous, techno-pop, which is marred by the fact that we're only dealing with two keyboard programmers and a vocalist. Needs some inspiration.



## DISC REVIEWS



**Madonna**  
*Bedtime Stories*  
Maverick/Sire

1 2 3 4 ★ 6 7 8 9 10

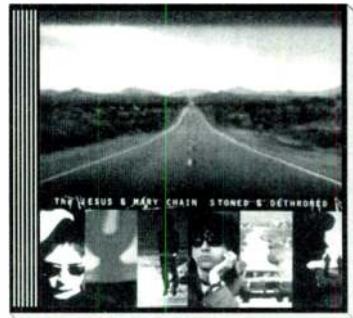
**Producer:** Various  
**Top Cuts:** "Survival," "Don't Stop," "Secret."  
**Summary:** Madonna bland? Never thought we'd see the day where the Maverick plays it so safe. *Erotica* was scattered between depth and obnoxiousness, but it grooved harder than this. A few mid-tempo dance gems get this story off to a quick start, and she and her bevy of producers work wonders with samples and cool urban effects, but too many of these songs are downright sluggish. Problem is, most of the tunes aren't sure if they're ballads or disco grooves, and they get caught in the middle. Nothing here is unlistenable; it's just not exciting enough.

—Jonathan Widran



**Bob Seger & The Silver Bullet Band**  
*Greatest Hits*  
Capitol

1 2 3 4 ★ 6 7 ★ 9 10



**The Jesus & Mary Chain**  
*Stoned & Dethroned*  
American

1 2 3 4 ★ 6 7 ★ 9 10



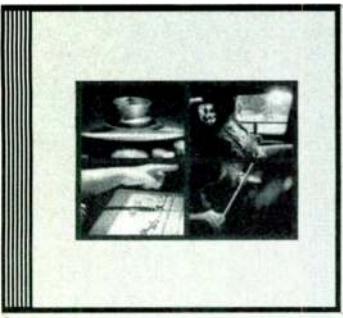
**Queensrÿche**  
*Promised Land*  
EMI

1 2 3 4 ★ 6 7 ★ 9 10



**Liz Phair**  
*Whip-smart*  
Matador

1 2 3 4 ★ 6 7 ★ 9 10



**Tom Petty**  
*Wildflowers*  
Warner Bros.

1 2 3 4 ★ 6 7 ★ 9 10

**Producer:** Rick Rubin  
**Top Cuts:** "You Don't Know How It Feels," "Honey Bee," "Cabin Down Below."

**Summary:** No amount of time or label change can disguise the fact that Petty is one of rock's most durable tunesmiths. But this time, with the perfectly placed help of Rubin, the Refugee takes his grit to a new level. Aside from displaying a more sensitive vocal style, he makes sure each cut is full of surrounding surprises, from Michael Kamen's lush orchestrations to organ, steel guitar and a tasty switch-off between acoustic and electric strings by T.P. and longtime cohort Mike Campbell. The rockers work best, but nothing disappoints at all.

—Jonathan Widran



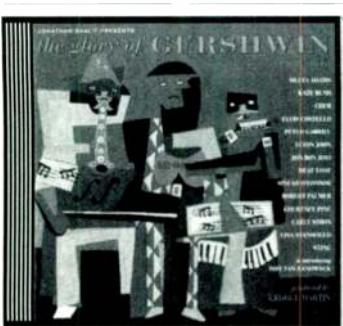
**Nirvana**  
*Unplugged In New York*  
DGC

1 2 3 4 ★ 6 7 ★ 9 10

**Producers:** Nirvana & Scott Litt  
**Top Cuts:** "Jesus Doesn't Want Me For A Sunbeam," "All Apologies."

**Summary:** The loss of one of rock's most tormented artists hits home on this engaging acoustic set recorded in November, 1993. Without the grungy electric explosions to hide behind, Kurt Cobain stood naked with simply fabulous melodies and a surprisingly heartfelt voice. Rather than simply jam on proven hits, he mixed the program with some provocative Meat Puppet gems and a Bowie classic. There are moments when you can hear the torture this confused soul was enduring, but his potent artistry and vision makes you long for a time we can never recapture.

—Wanda Edenetti



**Various Artists**  
*The Glory Of Gershwin*  
Mercury

1 2 3 4 ★ 6 7 ★ 9 10

**Producer:** George Martin  
**Top Cuts:** "I Got Rhythm," "Rhapsody In Blue."

**Summary:** A noble attempt to fuse legendary classics with an eclectic array of modern voices, but what emerges most is the thought that many of these singers—Peter Gabriel, Elton John, Sinéad O'Connor, Bon Jovi—don't really have a handle on the material. Too many arrangements are sluggish as well. All is not lost, however. The collection doubles as a showcase for legendary harmonica man Larry Adler. His blowing on the all-instrumental "Rhapsody" is brilliant and innovative, making the rest almost worth wading through. Almost.

—Nicole DeYoung

**Producers:** Various  
**Top Cuts:** "Roll Me Away," "The Fire Inside," "Old Time Rock & Roll."

**Summary:** It's so refreshing to see a Top 40 success story like this Detroit legend assemble a package like this. Rather than simply a compendium of smashes, he digs deeper into a handful of introspective oldies which reveal more of his heart than fluffy hits like "Shakedown" could. Gems which have become part of the bar-band rock landscape abound, but the real pleasures here lay in the non-hits like the cover of Chuck Berry's "C'est La Vie." And despite his cool, gruff voice and solid guitar work, it's really Seger's lyrics which cement his inspirational place in pop-rock history.

—Wanda Edenetti

**Producers:** William Reid/Jim Reid  
**Top Cuts:** "Dirty Water," "Sometimes Always."

**Summary:** Sounding like a cross between R.E.M. and the Archies, the Chain's latest offering successfully mixes Sixties pop sensibilities with intelligent alternative rock. While this is a fun, acoustic driven album, there's also an underlying darkness, both musically and lyrically, that will satisfy even the most cynical of the band's followers. Fueling this dark side is William Reid's *Abbey Road*-style electric guitar work. And lending her hypnotic vocals for one of the year's best duets is Mazzy Star's Hope Sandoval, whose voice blends perfectly with the band's casual drive.

—Michael Kramer

**Producers:** Queensrÿche and James Barton  
**Top Cuts:** "Bridge," "Lady Jane," "My Global Mind."

**Summary:** The "Silent Lucidity" quintet returns with some glistening corporate rock that has just enough edge to keep itself plugged into the Nineties. Despite the occasional onslaught of power guitars, simplicity and melodic straightforwardness work the most wonders here. The music and its atmospheric effects range from emotional to grating, but even an overblown affair like the title cut is saved by amazingly poignant lyrics, which are the disc's saving grace. If we could understand every word, this could be a great album. Since we can't... —Nicole DeYoung

**Producers:** Liz Phair, Brad Wood and Casey Rice  
**Top Cuts:** "Supernova," "Nashville," "Go West."

**Summary:** Apparently immune to the infamous "sophomore jinx," Liz Phair has put forth a perfect companion to her debut release. Filled with more gritty, Stones-influenced rock and street-savvy lyrics, the main difference between this album and *Exile In Guyville* is the strong presence of a backing band. While the demo feel of *Guyville* is gone, tales of sexual escapades in Phair's already trademark raunchy, honest manner are not. Although crudity is nothing new, it's still a little shocking, yet refreshing, to hear it from a woman.

—Michael Kramer



## NIGHTLIFE

### ROCK



**Pop Will Eat Itself**

If you missed either of **Pop Will Eat Itself's** recent **Whisky** shows, you missed a good one. Not just another British techno pop industrial dance rap band, PWEI surprised the audience by opening the set with their current single, "Ulch Bin Ein Auslander," and had the whole house doing the "pogo." Utter bliss.

Speaking of the Whisky, our apologies for a bit of misinformation on the venerable institution in our SoCal Gig Guide. (Hey, with the amount of information we packed into that article, it's bound to happen). The correct phone number for the Whisky is 310-652-4202, or you can fax them at 310-652-3238. The booking contact is **Kim Adams**, who earns my vote as one of the most promising and noteworthy bookers for 1994. (Adams books the popular Monday night *Bianca's Hole*, which replaced the long-running *No Bozo Jam*). By shifting the booking emphasis to the area's unsigned alternative talent, Adams has given scores of upcoming Southland artists a chance to play the Whisky, a club that many wrote off as a "pay-to-play-only" venue. Also, by dropping the ticket

price to zero for the over 21 crowd, Adams has established herself as one of the few local club bookers who realize that Los Angeles is still mired in the recession. The result has been a packed club every Monday night. **Goldenvoice**, who once again earns my vote as the best local promoter of 1994, books many shows at the Whisky as well. Fellow area promoter **Avalon** certainly can't be ignored—they've been booking a lot of significant gigs on the Sunset Strip as well, in addition to their normal regimen of concerts at some of the areas largest venues.

Okay, another error in the same issue. In the new club article, the writeup on **Bar Deluxe** erroneously stated: "There is a cover charge." Anyone who has ever been to the Bar Deluxe knows that there is never a cover charge. On the subject of Bar Deluxe, I caught this all-girl rockabilly quartet named **Whistlebait**, who you must see. The band looks like they should be playing in a David Lynch movie. Catch them every Wednesday at Bar Deluxe. After all, it's free to get in! For more info, call 213-469-1991.

Local glam band **Queenly Blast Pop** has changed their name to the **Distractions**.

It seems that rumors of the death of Irish hangout **Fair City** may have been exaggerated. Apparently, the venue plans to stay open, but one of the original owners, **Keith Roberts** (of **Young Dubliner** fame) has jumped ship over to neighboring Irish venue the **14 Below**, which, according to proprietor **Alan Miller**, "has never been stronger." Roberts' brother Carl books the **14 Below**, which you can reach at 310-451-5040.

**Killing Joke** made a Los Angeles stopover in support of their **Zoo Entertainment** debut, *Pandemonium*. The veteran English industrial band seemed to go over the heads of their American audience like socialism (and a really intolerable mix didn't help at all). But then again, the Palace wasn't exactly designed for this type of music. —*Tom Farrell*



**Jaz Coleman of Killing Joke**

### COUNTRY



**Rip Masters**

**PLATINUM PARTY:** L.A. honky-tonk hero **Dwight Yoakam** was honored by **Warner/Reprise Records** during a multi-platinum party at the world famous **Palomino**. Label execs were in abundance as Dwight graciously accepted his awards. **Mo Ostin** took the opportunity to make his last official Warners' function part of Dwight's tribute. Yoakam grinned continuously throughout his one-hour-plus set as he and his band blasted through some twisted versions of his classic tunes.

**CALIFORNIA COUNTRY:** Call it **NashVegas**. The first annual **Las Vegas Country Music Fanfest** featured several of SoCal's best country bands. Cross Three artist **Wylie and the Wild West Show**, **Karen Tobin** and the **Bum Steers** all performed sets on opening day. Wylie, who has just returned from a stint at EuroDisney, was minus drummer **Kenny Griffin**. Word on the street

has Griffin's band, the **Plowboys**, reuniting for dates in December and January. Tobin was in fine voice as she performed songs from her indie CD. The **Bum Steers** will be releasing their first collection on CD after the first of the year. L.A. monster vocal group **Meisner, Rich and Swan** were also featured at the MGM Grand's first country music fan festival.

**WIN FOR LOSIN':** The **Losin' Brothers** are making a great name for themselves around town. These musical and spiritual brothers conjure up images of their namesakes, Charlie and Ira. Their recent shows have displayed excellent musicianship and outstanding songwriting. Who knows? Genuine country music like this may come back into vogue. Check out the **Losin' Bros.** at **Linda's Doll Hut** (I-5 and Lincoln exit) in Anaheim, Saturday, January 7th.

**ELVIS' COUNTRY BLUES:** **Ronnie Mack** brings his **Annual Elvis Birthday Bash** to L.A.'s **House Of Blues**. The dynamite lineup includes **Dave Edmunds**, who is scheduled to perform at this annual music celeb fest, which takes place on Sunday, January 8th. For more info, contact Ronnie at 310-398-2806.

**NEW COUNTRY:** Hot young singing sensation **Katie Trickett** has released her new indie CD, *The Next Time*, on **Lawson Records**. A record release party is scheduled for January 19th at the **Cowboy Palace** on Devonshire in Chatsworth. The project was produced by **Chad Watson** and features **Byron Berline**, **Augie Meyer** and **John York**.

**ROCKABILLY COUNTRY HIPSTER:** **Rip Masters** has been readying his new country rock recordings with the help of drummer "Bermuda" Schwartz. Masters has been featured on the Barndance recently and is very popular in Europe with the rockabilly scene. Rip is an outstanding keyboardist and talented songwriter.

—*Billy Block*



**The Losin' Brothers**

## JAZZ



Tiger Okoshi

Three great trumpeters who play in very different styles recently passed through Los Angeles. **Arturo Sandoval**, who ranks with Wynton Marsalis as one of the top brassmen, obviously had a fun time performing with his Latin jazz group at **Catalina's**. He sang some salsa (a la Poncho Sanchez), energized the group with his timbales, scatted expertly on "Groovin' High" and even played some patterns on synthesizer. Although many wished that he would feature his trumpet more extensively, Sandoval made the most of each of his solos. With the fine tenor player **Kenny Anderson** challenging him in the upper register, Sandoval's trumpet flights were full of high energy and his remarkable virtuosity. He took a breather on the lyrical ballad "Some Other Time," but otherwise, every song was played at a rapid pace, wearing out the happy audience. Arturo is always worth seeing.

**Tiger Okoshi**, who records regularly for JVC, made a rare L.A. ap-

pearance at **La Vee Le** in Studio City. Joined by guitarist **Jeff Richman** (whose tone sounded a bit like John Scofield), electric bassist **Jimmy Earl** (from Chick Corea's Elektric Band) and drummer **Joel Taylor**—Okoshi mostly emphasized creative straight-ahead jazz, alternating originals with standards such as "On Green Dolphin Street" and an eccentric "Hello Dolly." Although his group could get very electric, their improvisations were chordal-based and a logical outgrowth of the tradition. As for Okoshi, he played with the power of the young lions and bowed a bit toward Miles, but displayed a fairly original conception of his own and was in fine form.

But actually the most exciting local jazz performance of recent times took place at the **Jazz Bakery**. Guitarist **Howard Alden** organized three nights of music: duets with fellow guitarist **George Van Eps**, a quartet with Van Eps, singer **Terri Richards** and cornetist **Warren Vache** and a matchup between Alden and Vache. I caught the latter show, a rare chance to see a full night of trumpet/guitar duets. Alden utilizes a seven-string guitar (with an extra lower string used for bass lines) and is a major talent. Warren Vache, one of the great swing trumpeters, never seemed to tire as the night wore on. Both Vache and Alden know a bountiful supply of tunes, so they emphasized hot obscurities such as "The Eel's Nephew," Flip Phillip's very tricky "The Claw" and a forgotten number from the film *High Society*. In addition to a few, more well-known numbers, highlights included Alden's unaccompanied rendition of "Lotus Blossom," Vache's effective vocal on "Pick Yourself Up" and the cornetist's gorgeous singing tone on "He Loves And She Loves." A memorable evening and some typically inspired booking by **Ruth Price**.

—Scott Yanow



Arturo Sandoval

## URBAN



Ice Cube

**AUDIO/VISUAL:** **Street Knowledge's** Kam is rumored to have a tight album dropping for the first quarter of 1995, featuring production by a host of West Coast notables such as **DJ Quik**. Kam's labelmates **Da Lench Mob** recently completed their "Chocolate City" video, directed by **Ice Cube** and shot on location around Century City.

**FIRST-CLASS TICKET:** **Club Renaissance** played host to a first-class affair when renowned vocalist **Gerald Alston** performed at the club, located on the Third Street Promenade in Santa Monica. Alston, who possesses one of the most beloved voices in R&B/pop music, led the Grammy-winning **Manhattans** to the top of our hearts and the charts with such classics as "Let's Just Kiss And Say Goodbye" and "Shining Star." His new album, released by Santa Monica-based **Street Life/Scott Bros. Records**, *1st Class Only*, marks a powerful return for the veteran and may see multi-format success. An impressive array of producers, including **Michael Powell** (Anita Baker), lent their talents to this set.

**AROUND TOWN:** Contemporary jazz favorite **George Howard** recently played **House Of Blues** in support of his eleventh hit album, *A Home Far Away*, and **Club Safe**

**Sex** hosted a listening party for sultry young diva **Shanice** at the **L.A. Tower** in West Los Angeles.

**Method Man** delivered a bomb show at the **Palace**, in spite of the ridiculous treatment their security buffoons were dishing out at the door. I ran into **Mista Grimm** that night, who told me that his new single, "Situation Grimm," is on filmmaker **John Singleton's** *Higher Learning* soundtrack. Grimm's track is thick with funk and deserves some spins.

**Ak Like Ya Know Marketing & Promotions** street soldier **Cedra Walton** just relocated to New York City. One of L.A.'s best-known street promoters, Walton has been instrumental in campaigns for urban/hip-hop music projects on **EastWest Records** and other labels and in the success of several area nightclubs. Walton, aka "Ced Boogie," will be sorely missed on the scene, but I expect the West Coast has not seen the last of this rising industry star.

**ON THE LOOKOUT:** Last year, **StepSun Records** gave the world **Race**, the debut album full of comedian **Paul Mooney's** eye-opening, often side-splitting commentary. Back for Round Two, Mooney's new album, **Master Piece**, should be in the stores soon and will surely bring us tears of laughter. I recall going through a few boxes of Kleenex the last time I saw this guy at the **Laugh Factory** on Sunset. And Pasadena-based **Aim Records** is trying to stir a buzz on a new single, "Ain't No Party," by hip-hop group **Base All Mighty**.

**COMING UP:** The **Dust Patients** (aka DJs **King Emz**, **Ralph M** and **Culture D**) are hosting **AJA**, a promising Tuesday night event happening at the **West End** in Santa Monica (1301 W. 5th St., near Arizona). Be sure to check out DJ **Al Jackson's** special mix of acid jazz, rare grooves and underground hip hop at forthcoming **Unity** engagements. The Great Western Forum is the spot for a sheer balladfest starring **Babyface**, **Boyz II Men** and **Tevin Campbell** in January.

—J. Jai Bolden



DJ Quik

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## CLUB REVIEWS



Gilby Clarke: Retro fits.

### Gilby Clarke

The Troubadour  
West Hollywood

**1 2 3 4 5 ★ 7 8 9 10**

Contact: Suzan Crane at S.C.P.R.: 213-655-4151

**The Players:** Gilby Clarke, vocals and guitar; Jo Almieda, guitar; Will Effertz, bass; Marc Danzeisen, drums.

**Material:** The latest Guns N' Roses defector has pieced together some good teeth-gnashing rock & roll, but the entire batch is utterly anachronistic. Somebody might want to remind Clarke that it's 1994, not '84. Clarke's influences are well-chosen. His cover of the Stones' "Dead Flowers" was faithfully re-done, as was his version of the Clash's "Jail Guitar Doors." Clarke is a rocker at heart,

but his music comes across as a tepid anthem to the Seventies and makes one yearn for the carnivorous strains of Foghat and Molly Hatchet. Clarke is definitely a budding songwriter, but he needs to invigorate himself if he intends to remain fresh.

**Musicianship:** In the great Los Angeles bell curve of musicians, Clarke is near the head of the class. His leads were exciting and, in addition to Slash's guest appearance, provided the only musical fireworks. Danzeisen is a qualified drummer, but he relied on the same open hi-hat beats too often. Effertz remained in the background for most of the show and was difficult to hear. Almieda was given room to shine, but never truly capitalized on it. Clarke's singing was effective, but there's nothing distinctive about his vocals.

**Performance:** This testosterone-laced show was clearly geared toward the head-banger in all of us, but landed short. The audience faithfully remained to the end, but they looked like a centerfold for Thorazine; nobody moved. Meanwhile, the band members merrily collided amongst themselves, strangling and abusing their instruments with bona fide nihilistic authority, all in an effort to get the audience going. Clarke repeatedly demanded the audience to get with it, but mostly to no avail. Understandably, the crowd came around when Slash joined Clarke onstage for his current single, "Cure Me...Or Kill Me..." and the finale, a cover of "You Can't Always Get What You Want." The show had plentiful doses of vim and vigor, but no spontaneity, which sadly doomed it in the end.

**Summary:** While Clarke is undoubtedly a committed and above-average performer, his songs don't really make a strong statement and hinder the impact of his live performance. Also, his whole persona has failed to evolve, taking you back to the halcyon days when bands inspired by Johnny Thunders roamed the L.A. nightlife. But then again, if that's your cup of tea....

—Dave Schimansky



Tree Of Love: Displaying their grunge roots.

### Tree of Love

The Whisky  
West Hollywood

**1 2 3 4 5 ★ 7 8 9 10**

Contact: Marele Clifford, Xposed P.R.: 805-522-2444

**The Players:** Geoff Ruble, vocals,



The Meteors: A hunk of burning punk.

bass; Jason Orme, guitar, vocals; Matt Blunt, drums; Kelly Vold, vocals.

**Material:** Basically, what we have here is formulaic grunge rock with some sweet three-part harmonies. The arrangements have some inspired moments, and the songs are seasoned with plenty of interesting breaks. But the vamps are sometimes plodding, weighted down by dull, simplistic bass lines. And when the vocal harmonies start to soar, the lyrics are often excruciating, pandering shamelessly to Generation X stereotypes. Many of their songs pivot around bland, familiar phrases. Furthermore, the sentiments expressed are often banal. Whatever your age, you've probably heard this before—and Tree of Love doesn't put a very original spin on it.

**Musicianship:** These guys are pretty damn good at what they do. Some very tasty guitar sounds erupted from Orme's wah-wah pedal, chorus and tube screamer. Ruble is punchy on bass and has a precise, powerful voice. Blunt's drum playing

was strong and steady, with interesting fills. Vold's backups lacked resonance, but were crisp and accurate. However, one problem occurred repeatedly when the vocal harmonies started to get complex: Ruble's bass playing often became monotonous. If Ruble has trouble playing bass and singing at the same time, that's no crime—but the songs should be arranged so this is less obvious.

**Performance:** Toward the end of the set, the guitar player's backing vocals drifted slightly off-key. But overall, Tree of Love put on a very strong show; they were tight and worked well together. They weren't flashy and didn't jump around much, but they had a restless energy that was engaging. They also earned applause from people who came to see other bands, which isn't always easy on a Monday night at the Whisky.

**Summary:** You can see why these guys are a popular local band in Simi Valley, and they'll probably do okay on the Hollywood club circuit. Their

sound might even be commercial enough to attract label interest or get them a little indie deal. But if Tree of Love wants to avoid the chainsaw, they should fatten up their vamps and rewrite most of their lyrics.

—Matthew Jansky

## The Meteors

The Troubadour  
West Hollywood

1 2 3 4 5 6 ★ 8 9 10

**Contact:** Big Spin Productions  
(Phone number not available)

**The Players:** P. Paul French, guitar, vocals; Wolfgang Hordemann, drums, vocals; Shakey Shaun Berry, bass, vocals.

**Material:** Many rockabilly punk bands sound monotonous because they play a lot of fast blues songs that are very similar. The Meteors avoid this trap because at least half of their set list deviates from the formula in some really cool way. And even their stuff that does stick to the program is powerful and exciting. Their covers of Nancy Sinatra's "These Boots Are Made For Walking" and the Stones' "Get Off Of My Cloud" were outstanding.

**Musicianship:** P. Paul French has got more than enough chops to carry all the lead guitar melodies, even in a power trio where he never really gets a break. His vocals have exactly the growling, staccato edge that the material demands. Hordemann's drumming style is pleasingly autistic; he frequently hits the snare and rack tom at the same time with each stick in a relentless, demented drone. This works well for this kind of music, though no one would have died from shock if he had varied the beat a little more or bashed the skins a bit harder. Berry plucked out powerful, loopy bass lines that wrapped nicely around French's guitar work.

**Performance:** It seemed like these guys were used to playing bigger shows to wilder crowds, and some fans may have been disappointed because the stage act had no props or pyrotechnics. French's guitar sound was also a bit thin; maybe this was because he was using borrowed equipment. But even on an off-night, the Meteors are a blast to watch. These guys have a rabid, psychotic edge that is hard to find anymore. French treats his guitar like a baseball bat; his cord is tangled in duct tape, and he drags his effects box around the stage like a dead dog on a leash. Hordemann stares off into space at an odd angle, his eyes glazed over like a serial killer. Berry looks like he's really nervous—not from stage fright, but because he's afraid the other two guys might go completely insane and attack him.

**Summary:** This band may be going through a difficult phase, but they're definitely worth checking out. Give the band a Friday night, Hordemann a dozen expressos and French his own equipment, and they could be dynamite.

—Matthew J. Jansky

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**CLUB REVIEWS****Butt Trumpet**

*Dragonfly*  
Hollywood

1 2 3 4 5 ★ 7 8 9 10

Contact: Kris Ferraro at Chrysalis Records 310-289-6471

**The Players:** Thom Bone, vocals; Blare N. Bitch, guitar; Bianca Butthole, bass; Sharon Needles, bass; Jerry Geronimo, drums.

**Material:** Butt Trumpet plays anthems that have been the staple of punk music since the days of the Sex Pistols. Songs are almost all under three minutes long, with screamed vocals and various obscenities thrown in for good measure and lyrics about group sex, funeral crashing and what an asshole everyone is. While this music is fun for the first several songs, it wears thin quickly unless the band has something to support it with, and Butt Trumpet has yet to find that something. Their songs are amusing and sometimes funny, but with one exception, "I'm Ugly And I Don't Know Why," all of the songs could be the same song over and over again in different keys. The idea of having two bass players is a step in the right direction, because it does make the music even more bass heavy and therefore more rhythmic.

**Musicianship:** What can you say about punk bands? Yes, drummer Jerry Geronimo can pound out a rhythm with a lot of intensity. The bass players, Bianca Butthole and Sharon Needles (and you thought Lee Ving was a clever name), both thrash out the bottom end. Guitarist Blare N. Bitch rotates chords at great speed, and vocalist Thom Bone screams and flails. This is what punk bands are supposed to do.

**Performance:** Butt Trumpet's show is the genuine article. This is five angry people who are making music for the sheer joy and aggravation of it and not trying to cash in on some trend. The band has great energy and in fact, the performance is probably the best part of the whole package.



**Butt Trumpet: Brassy punk.**

JON A. BARNETT

**Summary:** Butt Trumpet's show was fun for a while, but after the first couple of songs, the whole thing began to drag. What this band needs to do is come up with some more original material. With the amount of energy and creativity they display, this should not be a big problem.

—Jon Pepper

**Black Angel's****Death Song**

*Bob's Frolic Room III*  
Hollywood

1 2 3 4 5 6 ★ 8 9 10

Contact: Jim at 213-667-2678

**The Players:** Jack Gould, vocals, guitar; Jim Miller, vocals, guitar; Lisa

Nardoni, bass; Dave Webster, drums.

**Material:** Black Angel's Death Song plays a unique blend of post punk art-noise filtered through folk music and the Velvet Underground (their name comes from the old Velvet Underground song). While not all of the songs work, the material can be poignant at times, yet still have enough power to rock the room.

**Musicianship:** Miller and Gould are good guitarists and vocalists. Having them alternate their lead vocals really provided some striking contrasts. While both have similar vocal timbres, they utilize different deliveries—Miller, with his sleepy quality, and Gould, with a sense of urgency in his singing. Nardoni, who played drums on the group's album and recently picked up the bass chores from former member Bianca Butthole (now a full-time member of Butt Trumpet), knows how to keep a funky bass line going, even on the more folk-influenced songs. Webster provided rock solid support on the drums via a sparse approach that never overpowered the harmony.

**Performance:** BADS played a good set despite a small crowd (one band member quipped, "You're just clapping 'cause we have you outnumbered"). The meager turnout may have accounted for the group's slightly below-par energy level. Also, it was difficult to make out the vocals, which took away a bit of the punch from BADS' lyric driven music.

**Summary:** BADS has good, tight playing, good songwriting and an interesting sound, but they would be much better if they added more dash to their live shows.

—Jon Pepper

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**Black Angel's Death Song: Going Velvet Underground.**

JON A. BARNETT



Baby Lemonade: Juiced up and squeezing out sparks.

**Baby Lemonade**Dragonfly  
Hollywood

1 2 3 4 5 6 7 8 ★ 10

**Contact:** Jeff Davis, Highway Management: 310-393-4633**The Players:** Rusty Squeezebox, guitar, lead and backing vocals; Mike Randle, guitar, lead and backing vocals; Henry Liu, bass; David Green, drums.**Sound:** Neo-classical power pop. Let's just say these guys have a firm handle on their rock history—one can hear traces of Nick Drake, Love, the Beach Boys, the Replacements, Sons of Champlain, et al. in their Great Wall of Sound. Which is not to say that these guys are derivative, Karaoke Kings? Far from it. Unlike legions of so-called bands, Baby Lemonade is actually capable of writing songs with monster hooks that linger for days, with intelligible lyrics that are worth hearing.**Musicianship:** Stellar. Guitarists/vocalists/songwriters Randy Squeezebox and Mike Randle come on like a juggernaut, tearing through their material with feral, yet focused power. And here's a news flash for you—this is one L.A. band that can actually sing! Squeezebox handles the lion's share of the vocals, and for good reason—he's the superior singer. Randle is an adequate harmonizer, but songs featuring his somewhat flat vocals didn't come off nearly as well. Bassist Henry Liu and Drummer David Green were consistently in the proverbial pocket.**Performance:** The members of Baby Lemonade are anti-poseurs who refuse to hop aboard any image-enhancing bandwagons. So there are no sophomoric antics,

drunken verbal harangues or guitar-smashing hi-jinks to write about.

**Summary:** This band is simply a joy to hear live. Why they haven't yet heard the giant sucking sound of a major label is a mystery to me.

—Marc Weingarten

**E. Coli**Club Lingerie  
Hollywood

1 2 3 4 ★ 6 7 8 9 10

**Contact:** John Napier: 213-666-2314**The Players:** John Napier, vocals,

Guitar; Johnny Baker, bass, backing vocals; Denis Fleps, drums.

**Material:** There's nothing even remotely uplifting about E. Coli's lugubrious dirge-rock. The trio, featuring ex-members of Ethyl Meatplow, play droning tales of angst and anguish over a loping, funereal pulse. Buried beneath all that ennui and faux-nihilism, however, lurks some decent material.**Musicianship:** Although it's clear that the members of E. Coli are all proficient players, they have yet to coalesce as a unit, which is to be expected from a new band. Other than a few errant cues, however, the playing was solid. Guitarist Napier's power-chord bashing was effective, as far as that kind of playing goes. Baker and Fleps provided decent rhythmic ballast; however, bassist Baker's use of a bottleneck slide on one number supplied the only sonic variation of the evening. The band's vocals could be a little stronger—frontman John Napier possesses an impetuous, snotty snarl that vaguely resembles Alice Cooper, which isn't necessarily a good thing. And Napier should avoid singing in his low register, mainly because he has no low register.**Performance:** E. Coli's suit and tie wardrobe provided a tip-off to their musical approach—businesslike and dead serious. There were lots of Sturm und Drang, but not many musical sparks. It's a bad sign when the highlight of the evening turns out to be a cover song (in E. Coli's case, it was a Howard DeVoto tune).**Summary:** Promising, but not quite there yet. E. Coli boasts three strong players in desperate need of stronger material. The band has not yet developed a compelling sound that distinguishes them from the pack. It might behoove Napier and Co. to woodshed it for a while, because they haven't yet gained their sea legs as a band. —Marc Weingarten

E. Coli: Dirge overkill.

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## EMPLOYMENT

MUSIC INDUSTRY GIGS • 213-462-5772

### MUSICIANS

**Music Connection's Employment** listings are intended as leads for musicians seeking work and are not construed as endorsements of clubs or agencies. Be sure your music is protected and always enclose a stamped, self-addressed envelope when mailing promotional material you want returned. If you encounter difficulty with an individual or company listed here, or if you are confronted by a dishonest or "shady" operation, drop us a line informing us of the details so that we can investigate the situation. No phone calls, please.

### LOS ANGELES COUNTY

**ANASTASIA'S ASYLUM**  
1028 Wilshire Blvd., Santa Monica, CA  
Contact: Anastasia: 310-394-7113  
Type of Music: Rock, alternative, acoustic, jazz, C&W, world beat  
Club Capacity: 80  
Stage Capacity: 8  
PA: Yes  
Lighting: Yes  
Piano: Yes  
Audition: Send package to club: Attn. Anastasia, or call  
Pay: Negotiable

**CLUB LINGERIE**  
6507 Sunset Blvd., Hollywood, CA 90028  
Contact: Julie Moore: 213-466-8557  
Type of Music: Rock, alternative, acoustic, jazz, C&W, world beat  
Club Capacity: 333  
Stage Capacity: 15  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Send pkg to club or call.  
Pay: Negotiable

**COFFEE JUNCTION**  
19221 Ventura Blvd., Tarzana, CA 91356  
Contact: Sharon: 818-342-3405  
Type of Music: Original, acoustic, new age, jazz, folk, blues, rock  
Club Capacity: 50

Stage Capacity: 3-4  
PA: Yes  
Lighting: Yes  
Piano: Yes  
Audition: Call  
Pay: Tips and drinks.

**FM STATION**  
11700 Victory Blvd., N. Hollywood, CA 91606  
Contact: 818-769-2221  
Type of Music: All new, original music. All styles.  
Club Capacity: 500  
Stage Capacity: 10-12  
PA: 4-way concert system with 24-channel board with independent monitor mix system, full effects, houseman.  
Lighting: Yes  
Piano: No  
Audition: Send tape, promo pack. SASE.  
Pay: Negotiable

**FAIR CITY**  
5200 Wilshire Blvd., Santa Monica, CA  
Contact: Keith Roberts: 310-828-5549

Type of Music: Rock  
Club Capacity: 350  
Stage Capacity: 7-10  
PA: Yes  
Piano: No  
Lighting: Yes  
Audition: Call or mail promo.  
Pay: Negotiable

**CAFE CLUB FAIS DO-DO**  
5257 West Adam Blvd., Los Angeles, CA 90016  
Contact: Mickey: 213-464-6604

Type of Music: Blues, jazz, world, cajun, alternative  
Club Capacity: 100  
Stage Capacity: 10  
PA: Yes  
Lighting: Yes  
Piano: Yes  
Audition: Call Mickey  
Pay: Negotiable

**FROG'S**  
16714 Hawthorne Blvd., Torrance, CA 90310  
Contact: Tom: 310-371-2257  
Type of Music: All styles  
Club Capacity: 280  
Stage Capacity: 12  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Call or send pkg.  
Pay: Negotiable

### LA VEE LEE RESTAURANT

12514 Ventura Blvd., Studio City, CA 91604  
Contact: Vabois: 818-980-8158  
Type of Music: Jazz, blues, C&W, alternative.  
Tuesday night jam sessions.  
Club Capacity: 100  
Stage Capacity: 8  
PA: Yes, full  
Piano: No  
Audition: Send promo to club.  
Pay: Negotiable

### OYSTER HOUSE SALOON & RESTAURANT

12446 Moorpark St., Studio City, CA 91604  
Contact: Dan Singer: 818-501-1257  
Type of Music: Acoustic, jazz, folk, blues  
Club Capacity: 60  
Stage Capacity: 3  
PA: No  
Piano: No  
Audition: Call Dan  
Pay: Negotiable

### PIER 52

52 Pier Ave., Hermosa Beach, CA 90254  
Contact: Donna: 310-376-1629  
Type of Music: Classic rock (cover bands), top 40  
Club Capacity: 120  
Stage Capacity: 5  
PA: No  
Piano: No  
Lighting: Yes, stage lights  
Audition: Call Donna  
Pay: Negotiable

### ROXY THEATRE

9009 Sunset Blvd., West Hollywood, CA  
Contact: Karen McGuiness: 310-276-2222  
Type of Music: Rock, alternative  
Club Capacity: 500  
Stage Capacity: 15  
PA: Yes  
Piano: No  
Lighting: Yes  
Audition: Call Karen  
Pay: Negotiable

### 3RD STREET PUB AND GRILL

1240 3rd St., Santa Monica, CA 90401  
Contact: John Stapleton: 310-395-7012  
Type of Music: Acoustic acts, blues, unplugged rock acts  
Club Capacity: 150  
Stage Capacity: 4  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Send promo package to above address, Attn: John Stapleton.  
Pay: Negotiable

### THE WATERS CLUB

1331 S. Pacific Ave., San Pedro, CA 90731  
Contact: Tony: 310-547-4423  
Type of Music: Latin only  
Club Capacity: 890  
Stage Capacity: 12-15  
PA: Yes  
Piano: No  
Lighting: Yes  
Audition: Call or send promo pack.  
Pay: Negotiable

### ORANGE COUNTY

**JEZEBEL'S**  
125 N. State College Blvd., Anaheim, CA 90028  
Contact: John Schultz: 714-522-8256  
Type of Music: R&B, metal, original rock  
Club Capacity: 368  
Stage Capacity: 5-10  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Call for booking.  
Pay: Negotiable

### VENTURA COUNTY

**CHEERS (THE MAIN EVENT)**  
1308 Los Angeles Ave., Simi, CA 93065  
Contact: Bob or Mark: 805-581-2488  
Type of Music: Rock, blues, original & cover  
Club Capacity: 200  
Stage Capacity: 6-8  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Call or send promo pack.  
Pay: Negotiable

### MISCELLANY

Miscellany ads are free to businesses offering part- or full-time employment, or internships for music industry positions. 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. If space allows, ads will run for more than one issue. Please call when you wish your ad to be cancelled.

**INTERN WANTED** for independent music publicity firm with high profile clients. Excellent organizational skills a must. College students preferred. No pay, but excellent experience. Jon, 213-655-4151

**INTERNS WANTED**. Record label working with major labels & distributors. No pay, but great experience. Send resume to Jeff Peri, Polar Records, 270 N. Canon Drive, #1396, Beverly Hills, CA 90210-5323

**INTERNS NEEDED** for independent record company in college promotion department. Duties include calling radio stations, mailings, etc. Flexible hours. Sheri, 310-246-0091

**DAP ENTERTAINMENT** Group is currently seeking band booking agents. Must have intense knowledge of local music scene. Self motivated & professional only. 310-445-1414  
**24 TRACK** recording studio seeks interns. No pay, but will lead to P/T position. Engineering/musicianship preferred. Drivers license & insurance required. Tom, 818-760-7841, or fax 818-760-7930

**RECORDING ENGINEER** wanted for major studio. Analog, digital, Pro Tools/Sound Tools editing. Baraka, 818-985-2114

**HELP WANTED**. Telephone sales reps. Call before Jan. 9 to schedule an interview. Pete Busse, SST Records, 310-430-7687

**ROAD MANAGER/equipment tech** needed for seasoned band. Must have van/truck with insurance. Great P/T work. Approximately 7K/year. Some experience necessary. 213-931-3431

**TOURING INTERNS** needed. Live concert & recording group needs interns to learn sound & lighting, set up, connections, programming, mixing, acoustics, recording. Carol, 818-452-9101

**MAJOR ENTERTAINMENT PR** firm seeks a motivated & responsible intern. Great opportunity to learn the business. No pay. Must be enrolled in school. Elizabeth, 213-651-9300  
**24 TRACK** engineer needed at Burbank digital post facility. Protocols editing & management/sales experience a plus. Fax resume/references to Steven, 818-559-1412

**P/T INTERNS** needed for management company in Santa Monica. Must be in school & taking for credit. Non paying. Jenevieve, 310-450-0094

**MUSICAL INSTRUMENT RETAILER** seeks responsible person for P/T cashiering & sales. If you called last week, call again. We have another position. Terri, Guitar-Guitar, 818-789-1706  
**EXPERIENCED PRO** audio specialist F/T for retail music store. Must know DJ, live & recording equipment. Spanish very helpful. Excellent conditions & compensation. Greg, 818-789-1706

**RECORDING STUDIO** needs interns now! Very hands on. We want you to learn! Will lead to pay. Elvis, 818-769-9966

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Irwindale, CA 91706

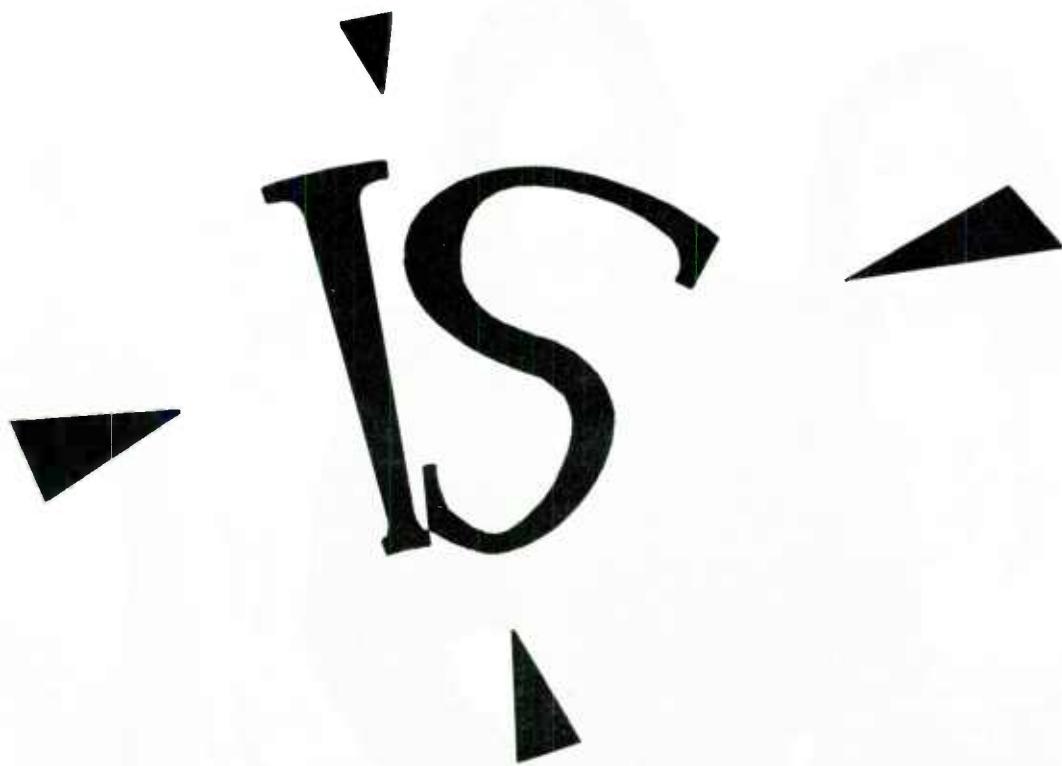
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**Fax 818.856.1736**

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You're knowledgeable about audio, especially recording. You know analog and digital technologies. You can be happy helping our customers troubleshoot problems.

You want a day job you can like doing. Yes? Send your resume to Maggie Watson. Don't try to call her; she's busy enough, already.

**Fostex, Dept. M**  
**15431 Blackburn Ave.**  
**Norwalk, CA 90650**



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- Sandi Salina Messana; *LA Village View*

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# PRO PLAYERS

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SESSIONS  
TOURING  
CLUB WORK  
PRODUCTION  
TV/MOVIES

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**NEXT DEADLINE**  
Wednesday, Jan. 11  
12 Noon

MUSIC STYLES  
ROCK  
POP  
R&B  
JAZZ  
COUNTRY

NAME	PHONE	SESSIONS TOURING CLUB WORK PRODUCTION TV/MOVIES	QUALIFICATIONS	COMMENT
<b>TOM ALEXANDER - Producer</b>	310-203-6399*	✓ ✓ ✓	Orchestra: 10 credits on Grammy winning album, platinum and gold records. Orchestrator, arranger, producer *Phone number listed is pager number.	Enjoy working with artists, transforming your musical imagination into a musical reality, anything & everything from beautiful lush strings to nasty rhythm tracks. Demo not spoken here!
State of the art 24-track automated 56 input Neotek top of line outboard gear, impeccably quiet, MIDI with 1000's of loops, samples & sounds.				Master tracks & grooves
<b>FRANK ANTHONY</b>	310-768-4109	✓ ✓ ✓ ✓ ✓	19 years experience, music degree with honors from Westminster College, PA. Credits include: Demos for (A&M) Records, Author Barrow (Billy Idol, Frank Zappa), Ozzy Osbourne.	Very Professional, reads charts, various sessions in New York and Nashville.
Drums - Percussion, Premier Endorsee, Paiste Cymbals, Roland D-10 Drum Machine, All Pro equipment.				✓ ✓ ✓ ✓ Easy to work with.
<b>FRANCIS BENITEZ - Female Vocalist</b>	805-252-7257	✓ ✓ ✓ ✓ ✓	Over 15 years of experience in the Hispanic market, both live & studio performances. Numerous album credits. Background vocals for Placido Domingo, Julio Iglesias, Raphael & others	Music is my passion, great personality, easy to work with, very professional and very fast. Resume and demo available. Experience as a contractor
I can do lead or background vocals for your productions in Spanish, or with a Latin flavor. Spice it up!				✓ ✓ ✓ ✓ ✓ If it is hot I can do it!
<b>FUNKY JIMMY BLUE - Producer</b>	213-936-7925	✓ ✓	Top 20 singles, Top 40 album, B E T, Soul Train, VH-1, Club MTV, #1 hit potential. Musician, producer, arranger, composer, engineer, programmer.	Fully equipped studio, hip-hop, house, rap, gospel, exper. Additional phone #213-525-7240.
MIDI 16-track studio, MAC Performer 3.61, Roland R-8 & 106, Yamaha SY-22 & 99, Roland JD-800, Fender bass & guitar.				✓ ✓ Dance music
<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.
E-16, ADAT, K-2000 with sampler, Sound Canvas, RM-50, D4, Proteus, DX-7s, RD-300, Juno-60 with MIDI.				Intuitive capable versatile reliable
<b>BOBBY CARLOS - Slide Guitar</b>	310-452-2868	✓ ✓   ✓	Recordings with Julia Fordham, Moon Martin, Smitty Smith & John Keane.	Solo & fill specialist.
1930 National Tri-cone, 1931 Martin Hawaiian, 1934 Rick Frying Pan lap steel, 1961 Les Paul Special, 1962 Strat, 1963 Vox AC30, 1988 Honda.				✓ ✓ ✓ ✓ Film & TV soundtracks
<b>CARL CARRELL - Drums/Vocals</b>	818-985-5657	✓ ✓ ✓ ✓ ✓	10 years playing experience. Pro references upon request. Writing, studio, travel & live experience. Special quality lies in feel, placement & arrangement of song. Can interpret vision & deliver performance exactly. Great live player, click track perfect, mid 20's.	Very vibe related, non "yo kat" (P.I.T.). Totally hip with the times. Only interested in inquiries that are ready to go with finances in tact
4 piece Ludwig vintage & 4 piece Pearl/Zildjian Paiste.				✓ ✓ ✓ Alternative, rap, & funk
<b>DORIAN CHEAH - Violin</b>	818-841-6800	✓ ✓ ✓ ✓ ✓	17 years performing & recording experience. 5 years of study at The Juilliard School. Have perfect pitch, excellent sight reading ability & excellent listening skills.	Creative, versatile & tasteful improviser. Natural born performer.
Violin, electric violin, electric guitar, arranger.				✓ ✓ ✓ ✓ ✓ Top quality professional
<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, yet meticulous working environment. Available for albums, scoring, artist development.	MIDI oriented with extreme live appeal. Heavy on good vocal production to showcase the artist, not the producer. Very positive, constructive atmosphere
16 - 48 track, Mac Performer, Vision, Cubase, Finale, K-2000, Ensoniq, Proteus, RM-50, Roland JV-80, R-8, EFX.				✓ ✓ ✓ Ballads, dance, rap & funk
<b>CATHLEEN CRONE - Voc/Orc/Arrngr</b>	310-453-4692	✓ ✓ ✓ ✓ ✓	Film/TV sessions, live performance demos, showcases, musical theatre, casuals, extensive education - reasonable rates.	Utmost quality, preparation, positive & professional results. Energetic & pro attitude dedicated to making you sound your best! Pager #310-888-7318.
Complete MIDI studio, Mac, Performer 4.2, orchestrations, arrangements, MIDI synth score, also original score, vocal arrangements.				✓ ✓ ✓ ✓ ✓ Bringing you Excellence!
<b>DELUXE RHYTHM MASTERS</b>	818-761-3000	✓ ✓ ✓ ✓ ✓	110 years combined, rock-solid, professional experience playing music that sounds great & locks in the pocket. Extensive studio & live experience playing, singing, songwriting & producing. Full credits on request. Great sounding gear.	Easy to work with. Positive, creative, inspired input. Additional players available on request
Top notch, time-tested, four-piece rhythm & blues rhythm section.				✓ The Real Feel
<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 Lacefield. Also studied with Tim Boert, 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 & Top 40
Custom 6 string, Yamaha, Hamer & Gibson 4-string. D-tuner. Lead &/or backup vocals. 3-octave tenor range.				✓ ✓ ✓ A rocker at heart.
<b>LISA FRANCO - Medieval Strings</b>	818-569-5691	✓ ✓ ✓ ✓ ✓	10 years pro studio & stage experience. Extensive European television & radio appearances, album credits, commercial credits. B.I.T graduate. Highly skilled in composition & arrangement.	Read charts, harp score not necessary. Mystic sound textures for rock ballads, also pop, folk, traditional classical & new age. Rates are reasonable & negotiable.
Renaissance harps, nylon or steel strings, mandolins, dulcimer, bouzouki.				✓ ✓ ✓ Old instruments, modern sound
<b>PETER G. - Drummer/Vocals</b>	818-761-9081	✓ ✓ ✓ ✓ ✓	Seasoned pro, over 12 years experience in studios, clubs & road work. Well rounded, very dynamic with great feel and time. Can take direction or improvise without hassles. Quick study, some reading. Overdubs & click tracks no problem.	Consistently smooth & solid. My personality & musicianship can & will unquestionably enhance any artist's performance, live or studio.
School of Hard Knocks graduate with Masters Degree in common sense & patience. Great drum sound, some percussion & vocals.				✓ ✓ ✓ ✓ ✓ 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 & NAS pro member. Lots of live & recording experience. Jingle & songwriting track record.	Complete demo & master production. Live sounding tracks. Keyboards, arranging, composing, & woodwind. Midi & studio consultation. No spec deals. Pro situations only.
Fostex 16-trk, 40 ch mxr, Mac w/Logic Audio, DAT w/editing, sax, flute, Ensoniq EPS16+ samp, Alesis D4, Korg M-1, FX Acc piano, Atari comp				✓ ✓ ✓ ✓ ✓ New jack swing, MIDI-rock
<b>DAVID GOLDMAN - Guitarist</b>	310-398-1221	✓   ✓ ✓ ✓	Best players... delight to listen to. Music Connection. Many years experience in all situations. Versatile styles. Read, charts or improvise.	Quick study, good ears, easy to work with. Professional all the way.
Strat, 335, Fender, Boogie, Bradshaw Board, Boss FX.				✓ ✓ ✓ ✓ ✓ Sessions, clubs, casuals.
<b>CARLOS HATEM - Percussion/Drums</b>	213-874-5823	✓ ✓ ✓ ✓ ✓	Original music projects in the pop & dance field. Nat'l & internat'l touring exp. Television performance credits. Soundtrack percussion. Music production. Drums & percussion on Paul Rodriguez Show, MTV, Artist Of The Year award winner on ABC television series Bravissimo. Fluent languages: English & Spanish	Good ears, good hands & a pro attitude. Available for lessons
Percussion & drum-set. Acoustic drums, shakers, bells, whistles. Full MIDI gear.				✓ ✓ ✓ ✓ ✓ Dance music, Latin styles
<b>JIM HOYT - Producer</b>	213-466-9011	✓   ✓	CD quality production. Proven record of success. Excellent songwriting & 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.
1/2" 8-trk MIDI studio, 24-channel Soundcraft Delta 8, DAT masters, Lexicon, Tannoy, Korg O/W, Roland R-8, Mac, Fender/Martin guitars, tube mics.				✓ ✓   Singers - songwriters
<b>CHRIS JULIAN - Producer/Writer/Eng</b>	310-589-9729	✓ ✓ ✓ ✓ ✓	Young, skilled, fair Ss. Dig work! Over 30 Gold & Platinum, 1 Emmy, 3 Grammy nominations! Credits with Warner, Sony, SBK, ABC, NBC, HBO, Fox TV, Elektra, Atlantic, 20th Cent. Fox, many more. Chops on guitar, bass, piano/synth, voice, Mac. Great attitude! Teach.	Inspired creative/technical - all styles. Learned from best - Don Was, Jimmy Webb, many legends. I am currently producing Art Garfunkel and looking!
Real cool Automated 48-track studio overlooks Pacific from Malibu hills. MTR90II, drums, piano, top mics, heavy MIDI/samples, history of hits!				✓ ✓ ✓ ✓ ✓ Developing artists, scoring
<b>BOB KNEZEVICH - Producer/Musician</b>	310-312-0125	✓   ✓	25 years playing, writing, recording, & teaching. Studio Music/Jazz degree, U Miami. Over 800 local & regional releases, arrangements, sessions, demos in Mid-Atlantic region. Fast, creative team player. Knows today's sounds. Studio opening in Westwood.	Songwriters song development through finished masters Bandmembers: Show your band exactly what you're hearing, not just a sketch to be butchered
Akai sampler, Panasonic DAT, TSR-8, Alesis/Tascam boards, Roland/JL Cooper seq. Equitek/Shure mics. D-40, Roland synth, many guitars/basses.				✓ ✓ ✓ ✓ ✓ Hot CD quality mixes

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Name \_\_\_\_\_ Phone (\_\_\_\_\_) \_\_\_\_\_

Instruments and/or vocal range (20 words maximum) \_\_\_\_\_

Available for:  Sessions  Touring  Club work  Production  TV/Movies

Qualifications (40 words maximum) \_\_\_\_\_

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

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



# PRO PLAYERS

## EXPERT TALENT FOR HIRE

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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, Jan. 11  
12 Noon

MUSIC STYLES  
ROCK POP R&B JAZZ COUNTRY

NAME	PHONE	SESSIONS TOURING CLUB WORK PRODUCTION TV/MOVIES	QUALIFICATIONS	COMMENT
<b>MICHAEL LIGHT - Vocals</b>	909-394-0256	✓ ✓ ✓ ✓	Pro musician since 1975. Over 2,300 live gigs. B.A. Music, 1984. Private vocal study, 3+ years. Command of harmony & vocal arrangement. Also plays keys, bass & percussion.	Natural feel. Big sound-small ego. Excellent ear. Works/plays well with others.  Package available.
<b>DANNY MAC - Producer</b>	714-891-1539	✓ ✓	Produced Top 10 club smash "Skin Party". Produced & programmed the album "Out of the Dark" for Quality/Testin. Produced Christian recording artist Dustin Simpson. Record projects for CBS, ABC, Triton Pictures, etc.	New edge producer, talented and verifiably qualified, select sessions only, must be extremely talented.  All styles.
<b>MICHAEL</b>	310-450-8100	✓ ✓ ✓ ✓	Lots of pro experience as player & writer/producer. Film scores, master & demo recordings. Excellent programmer.	Confident & competent with all styles & levels of production. Quick & reasonable.  Good attitude, great results.
<b>JEFF MCELROY - Bassist</b>	213-882-8453	✓ ✓ ✓	Has played most major venues. Radio City Music Hall, Budokan, Boston Symphony Hall, Universal Amphitheater, Waikiki Shell, Chicago Blues Festival, etc. Toured/played with Stan Getz, Bob Hope, Marvelettes, Woody Herman Alumni members, Kitaro world tour, BIT instructor.	Enjoy working with established acts as well as rising stars. First class sight reader. Big sound, meat & potatoes groove, upright doubler.  Egoless, creative.
<b>LESTER MCFARLAND - Bassist</b>	310-392-2107	✓ ✓ ✓ ✓	Thirty years of pro credits, albums, tours including /The Crusaders with Joe Sample, Larry Carlton, Jeff Lorber, John Scofield, Tom Grant, Robert Cray, Esther Phillips, Tony Williams, Eddie Henderson, Chick Corea, Patrice Rushen, Albert Collins, many others. Chillin' circuit alumnus.	Specializes in developing material, players & arranging music. Reads music, plays by ear, loves to teach. Cited in "Downbeat" & "Bass Player." Aka "The Funkmaster."
<b>LISA ANNE MILLER - Orchestrator</b>	213-650-9888	✓ □ ✓ ✓	Will orchestrate for live musicians & conduct your music. Also will provide MIDI synth orchestrations. Reasonable rates.	Very professional results. Access to best studio musicians. Will work with any style of music. Dedicated to making your music stand out from the rest.  Making you sound better.
<b>MUSIC CHANNEL</b>	805-257-0254	✓ ✓ ✓ ✓	The Music Channel has got outdoor concerts. If you would like to perform in a concert setting, call Shane between 8 am and 8 pm, Monday through Saturday.	Must be professional and positive.  And Gospel.
<b>MARK NORTHAM - Pianist/Keybds.</b>	213-650-9997	✓ ✓ ✓ ✓	Pianist, keyboardist & arranger/producer. Complete digital MIDI studio with samplers, synths, DAT.	Professional attitude - quick results. Excellent sight reading, great ears. Professional results - the first time.  Taking care of business.
<b>GEORGE PATRONO - Producer/Drums</b>	310-314-9664	✓ ✓ ✓ ✓	Two time Grammy nominated Artist/Producer 90/92. Worked with Misha Segal, Chic 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.	Drum lessons. MIDI studio available for programming, preproduction, great demos. Best ethnic grooves (African, Latin, Brazilian), alternative & beyond.  Gabriel Depeche.
<b>WILL RAY - Country Producer/Picker</b>	818-848-2576	✓ ✓ ✓ ✓	Many years country exp incl TV & recording dates. Worked with Carlene Carter, Steve Earl, Joe Walsh, Tom Jones, etc. Can produce 16,24,32-track master recordings. Access to the best country musicians in town for sessions & gigs. Currently a member of the Hellcasters. Friendly, professional, affordable.	Cow thrash, farm jazz, prairie metal, nuke-a-billy. I specialize in country music, both as a producer & session guitarist. I love to discover new talent and work with established giants as well. Let's talk.  Western beat, range rock.
<b>CARL RYDLUND - Guitarist/Comp.</b>	818-440-0624	✓ ✓ ✓ ✓	12 years experience, TV/film sessions, shows (Cars, Westside Story etc), great ears. Clubs, casuals, excellent reader, composer, orchestrator, arranger, copyist, conductor, TV commercials, (Taco Bell, Chevy, etc.), teacher. Bio/source/tape upon request. Lessons available.	Top quality, professional attitude & experience. BA Composition, Univ. of Colorado Composing/Arranging Program & Film Composition - Grove School of Music.  Great reader & transcriber.
<b>DAVE SCHEFFLER - Producer/Prog</b>	818-980-1675	✓ □ ✓ ✓	Expert MIDI programmer/arranger. 15 years as keyboardist. 8 years with MIDI production Degree from Berklee School of Music. Recent credits include: The LA Boys, Malia Franklin (Clinton/Parliament), Volume Ten, Steve Reid (The Rippingtons), TV, Paradise Beach.	Urban/R&B/funk/dance tracks are my specialty. Creative, fast & consistent. Album quality.  But is it funky?
<b>"STRAITJACKET" - Violinist</b>	818-359-7838	✓ ✓ ✓ ✓	20 years experience on violin & electric violin in all styles. Quality vocals. Fast and effective in the studio, a madman on stage. Recent producer/arranger. Wayne State University, Michigan. Ravi Shankar School of Music, L.A. City College Demo/bio available.	Easy-going, but fast in the studio. State of the art equipment. Digital signal processing, exceptional ear. Flexible rates. Let's make your music happen.  A rocker at heart.
<b>"TAKA" TAKAYANAGI</b>	213-878-6980	✓ ✓ ✓ ✓	Written/produced songs for Peabo Bryson, Angela Bofill, Whispers, Nancy Wilson, Shalamar and Main Ingredient. Top 10 hits & film credits.	Producing, arranging, playing keyboards, lessons, good ears and good business. Give power to music in any style.  Pop, R&B, ballads.
<b>TOM TORRE - Violin/Fiddle, Guitar</b>	818-340-6548	✓ □ ✓ ✓	Many years experience, sessions & clubs. Schooled but not stiff. Demo available on request.	Quick ear and quick study. Good stage presence. can read. Tasty melodic improviser, creator and arranger.  Swing styles a specialty.
Electric & acoustic violins. MIDI-violin set up for programming or live work. Electric & acoustic guitar.				



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### 1. MISCELLANEOUS

•Fret, ... Hip hop newsletter. Send a "sell addressed stamped envelope" to HQH, 2440 Seaside Drive, Room 11, Sacramento, CA, 95833

### 2. PA'S AND AMPS

•68 Marshall plexiglass, custom built by Hose, xint sounding hd, \$1300 or trade for Mesa Boogie. Tony, 714-529-0843  
•1953 Fender Pro, tweed, 1x15 Jensen bluebell, grt plyr, completely gone through, \$850 obo. 818-780-4347  
•1959 Fender Princeton tweed, spkr not org, sounds & lks grt. \$385. 818-902-1084  
•1965 Dan Electro DS50, 2 chnl, tube hd, reverb &

vibrato, xint cond, all gone through. \$185. 818-709-6068

•Acous brnd bs amp, spkr cab w/4-12" spkrs, \$350. Amy, 818-781-1827

•Acous bs amp, 125 rms pwr, cab w/one 15" JBL, \$375. 818-990-2328

•Amped SDT2 bs hd in 4 spc rck, new cond. \$800. Nat, 213-460-4249

•Anvil 18 spc rck, deep w/wheels. \$235. Conquest, 15x4 snake, \$250. Peavey CS 400 pwr amp. \$300. Bob, 818-566-9985

•Boogie Mark IIC hd & 1x12 cab. All options. Exotic wood, 100 wts. Vinyl & avil cases. Supreme cond, \$1100. Cliff Jones, 818-980-4685

•Carvin 1000 watt pwr amp, SAT 1000, brnd new, \$425. Al, 818-965-1307

•Demeter bs pre amp, Jensen XLR output, SOA,

paid \$750, asking \$500. Tad, 818-240-2980

•Fender 1965 bs mender hd. \$325 obo. Acous TC115 bs spkr systm, S225 Jim, 310-390-4978

•JBL MR 838 spkrs. 3 way w/18", 10" & horn. 275 wts at 8 ohms, 5 yr warranty. \$900/pr. Matthew, 714-937-3187

•Mark of the Unicorn, Systm 7s, 8 stereo chnls & only

1 trck spc w/midi control. \$299. Call 818-573-5635

•Marshall JMP 100 wtt hd. 1978 model, gd cond, must sell, \$500 firm. 818-577-5931

•Mesa Boogie Mark III 100 wtt, gd cond, sounds grt. 818-348-3733

•Trace Elliott GP11 bs pre amp, graphic EQ, pro

sound, pro sound, w/4 spc rck. \$250. Lv msg. Joe, 818-597-9029

### 3. RECORDING EQUIPMENT

•Pro DAT, Yamaha, \$490. Mics. Sure, Sennheiser, Buyers, \$50 & up. Pixel Vision camera & hrd shell, \$150. SVHS, monitors etc. Scott, 213-464-4072

•Soundcraft 2000 SR 16x4x4 console. Brnd new cond, must sell, \$1000. 213-931-8475

•Teac A3340S 4 trck recdr w/remote, 10" reels, multi

plyblk, bracket8, bracket input controls, \$1280. Akai M-8 stereo mono tape recdr w/tube amps, hvy duty

pro machine, portable, \$500. 415-331-7201

### 4. MUSIC ACCESSORIES

•Anvil style road case for small box, 60's style

Marshall hd. \$120. Anvil style misc case, on wheels, 24" tall, 32" wide, 19-1/2" deep, \$85. 818-902-1084

•Digitech harmonizer, IPF33B, does real harmonies, delay, chorusing, xint cond. \$325. Al, 818-965-1307

•Fender reverbr unit, blonde, January 1963, flat logo, lks grt. \$775. 818-780-4347

•Hrt disk, xint cond. \$175. 310-583-2090

•Hill multi mix 16 chnl rck mnt pro mixer, includes

phantom pwr. 3 band EQ, perf clean sound, xint cond. \$690. 818-774-0352

•Pioneer CD plry, single disk, asking \$100 obo. Xint cond. 213-667-2792

•Seqncr, Brother model MDI40, disk comprs w/disk

drive, perfct cond, in box, \$150. 818-709-6068

•Two road cases to house Marshall cabs, ea holds two 4x12 cabs. \$200/ea or \$350/both. Tony, 714-529-0843

### 5. GUITARS

•3/4 string bs, all handmade, adj bridge, big clear tone, \$3000. 818-990-2328

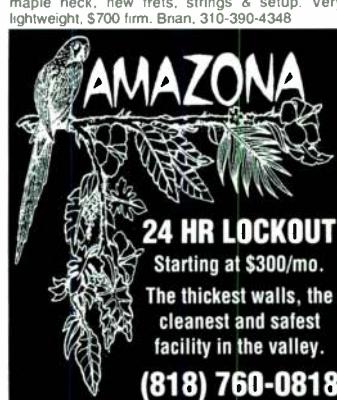
•Banjo, student model, 5 string, xint cond, w/case, \$150 firm. 818-780-4347

•Carvin V220P w/pro Kahler, white w/gold hrdwr, 24

frets, dual hmbckrs w/splitters, HSC, very gd cond, \$280. Cliff, 818-980-4685

•Fender 1962 strat reissue, tobacco sunburst, custom Fender shop model, in xint cond, must sell immmed. \$1100 or trade for Gibson Les Paul maple top. 818-577-5931

•Fender 1974 precision bs, all orig, light brown w/ maple neck, new frets, strings & setup. Very lightweight, \$700 firm. Brian, 310-390-4348





## FREE CLASSIFIEDS

•Fender guitar for sale. Classical guitar, handmade for 6 or 7 strings. Brazilian sides & back, made by Ron Carrau in 1969. \$500 obo Jim, 310-390-4978  
 •Fender Squire bullet strat, mid-late 80's, black, very gd cond, plays & sounds grt, no case, \$145. 818-902-1084  
 •Gibson Epiphone SG, cardinal red, xltnt like new cond, 2 p/u's w/wh case, \$255. 818-709-6068  
 •GML strat style, maple neck, jumbo frets. Duncan humbucker at bridge, \$250. Charlie, 310-823-1173  
 •Godin bs, elec, acoustic w/Baggs p/u's, black, like new, \$750. Eric, 213-851-6276  
 •Ibanez Destroyer 2Bs Explorer body, BADD-ASS Bridge DiMarzio p/u, coral red, perf cond, killer lk, \$350 obo. W/h/s/c, 818-980-9987  
 •Ibanez SG Series 1000 4 string bs, gd cond, hrdly plyd, \$625 obo Leo, 310-869-9416  
 •Kramer Beretta, xltnt, like new, white w/F. Rose, Anderson p/u, grt sound, a steal, \$450. Bob, 818-566-9985  
 •Marshall 8200 valve state hd, 200 watts, by chorus w/ foot switch, 3 months old, \$625. 805-579-8278  
 •Mini Gibson Flying V guitar, like new, xltnt cond, grt for kids, \$150. 213-461-2191  
 •Ovation custom legend acoustic/electric cutaway, mint, must see, case & extra string included, mega inlay, \$700. Chuck, 818-753-4321

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•Tobias 5 string bs, black on black, standard model, paid \$1500, asking \$750. Tad, 818-240-2980

### 6. KEYBOARDS

•Ensoniq EPS 16+ rck mnt sampler w/fully loaded memory & complete sound library on CD-ROM & hrd disks, perf cond, \$1490. 818-774-0352  
 •Korg 01W synth w/32 vox, 16 trk sequencer, fx, 200 programs, xltnt cond, \$1450. 310-583-2090

### 7. HORNS

•Bach 42B trombone w/F attachment, 12 y/o, mint cond, 2 mouth pcs, \$800 obo Brian, 310-390-4348  
 •Trumpet, \$150. 310-397-4379

### 8. PERCUSSION

•7 pc Tama Grandstar, rck systm w/rims mnt, Tama hrdwr, cases included, mint cond, \$2000 obo Robert, 213-969-9805  
 •Alex VH 9x14 snare drm, Joe Montinari custom, autographed, \$1000. 818-980-3822  
 •Pearl 8 pc drum set w/new hds, built in cymbals, grt sound, asking \$900 obo 310-402-8762  
 •Pro Pearl set, total custom, cymbs 8 pc, hrdwr, some Latin percussn. Muslim/black tie dye, total punk rock! Worth \$2500, sell \$950. Scott, 213-464-4072  
 •Roland KB7 kick trigger, in box, used 5 times, \$160. Call 818-243-2512  
 •Roland KD7 kick trigger, in box, used 5 times, \$160. 213-883-9578  
 •Thomas 16 pc drum set, gd cond, \$1000. 310-474-3373

### 9. GUITARISTS AVAILABLE

•15 yrs exp touring & studio wrk, grt chops, pros only, but will wrk in any sit. Ron, 818-935-2329

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•22 y/o blues rock guitar player w/twists of feel, exp. Infl S'Garden, Allman Brothers, Sabbath. Skg signed or managed band w/grt sngs. Lee, 818-755-9161

•Guit skg highly pro st w/mgmt. Grt rock play, grt blues play, grt writer. George, 213-773-9038

•Aggrs vld guitar sks prnt band that don't have record deal or mgmt, just trnspr. equip, jobs, dedicn. Infl Fight, Pantera, STP. Mike, 714-773-5050

•Ambitious guitar, voc sks studiowrk & proband UniQ style, very versit. 90's sound, xltnt equip. Pay neg.

Pros only pls. Keith, 310-397-2212

•Austin Tx guitar player, slide, lap steel, vocs, rockabilly, blues, country, tex mex, rock w/gold & platinum album & touring credits sks known or signed act, recrdng or tour. 818-761-4062

•Guit & drmr sks bst to form grp. Srs only. 818-577-5931

•Guit & singr w/Hillywood rehrls studio sk bst & drmr. No 818s, 714s, lies or drugs. Infl Zombie, Page, 213-962-9811

•Guit avail for studio sub fill-ins, showcs, demos. Gd w/dml machine, sng arrngmnt, mld production. Temp sits or perm for right one. Call pager, 213-882-2244

•Guit avail for org rock, jazz, blues proj. Infl Santana, Miles. Gary, 818-343-0410

•Guit avail to form/join creatv black rock band. Infl Macalpine, Howe, Reid. No flakes pls. OJ, 310-837-6631

•Guit avail, infl blues, R&R, reggae, folk. Mark, 818-762-2084

•Guit avail, R&B play, road & studio exp. Can play anything on the spot, country, funk, rock, raw play, no gimmicks. 818-366-0914

•Guit for band Rocking, funkng, bluesing, balladng, fusion, classic, grooving, feel, emotional, dark, sensitive, diversity, diversity, diversity is the game. Do you agree? Chad, 818-343-8606

•Guit, into Beatles, Bowie, Duran, Smiths, Curve, Radiohead, Anne Rice, Intelligent, provocative lyrics, sks missing link Johnny, 213-878-2359

•Guit, keybrdst, voc, avail for rock proj. Infls range from Lynch Mob to Brian Adams. Ken, 310-322-8833

•Guit, Id, rhythm avail for intelligent & srs band w/ desire to make gd music. Infl U2, REM, Nirvana, Dennis, 213-954-0306

•Guit play lkg for HM band, Trnspr, gd equip, image. Infl Pantera, Metallica, Sabbath, Mike, days, 818-783-5541, eves, 818-865-9550

•Guit sks unq, hvy, rockin' band. Sng orient & competent musicians. Different creatv direction. No grunge or thrash. Pro sits only. 818-783-3953

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•Guit, sngwrtr lkg for bros into srs, humorous, bluesy, altrntv HR. Many infls. Writing style like A/Chains. Zep, STP, Candlebox, Joe, 818-763-7496

•Guit, sngwrtr lkg to join/form hvy rock band. Infl Yngwie, Sykes, Howe, 818-766-0402

•Guit, sngwrtr, sks collab to form band a la Superchunk, Husker Du, Ross, 818-761-1005

•Guit w/melodic tone & feel, jazz funk overtones, avail for gigs, demos & shows. Pay neg. 213-463-8963

•Guit w/versit sound avail for demos & sessions. No jazz or crtry. Read charts, easy going & quick learner Dave, 818-985-4719

•Innovative Asian guitar, sngwrtr sks musicians or team to estab new progrss mlecd HR band. Infl O'Ryche, old UFO. Pros only. Howe, 213-353-4773

•Innovative guitar, totally org, space music. Infl Kings Crimson, etc. Recrdng Brian, 818-980-7453

•Ld guit, bck from Euro/Texas tour, lkg to join/form hvy, bluesy rock act a la Gary Moore, Kings X. Very pro only. Jeff, 818-700-0919

•Ld guit, play sngwrtr w/vision sks to join/form org band. Boogie blues, R&R, soul, etc. Jeff, 818-368-6671

•Ld guit, w/cvts of touring, studio, csl & club exp, gd equip & trnspr, lkg for working sit Jim, 805-376-3094

•Metal guitar avail to join/form extremely aggrs & innovative band. Have lots of exp. sngs, voc abil, pro equip, 100% dedictn. Dagwood, 213-368-6608

•Pro guit, keys, hvy, HR, extensive touring & studio exp, fully loaded, pro att & image. No BS. Rob, 818-380-1230

•Pro Id, rhythm guitar, sngwrtr w/voxs sks to join slammng HR hvy groove band. Styles A-Z. Aero to VH to Zep. Very versit. Have equip, image, trnspr. Mike, 818-761-4205

•Progrs rock fusion guitarists who can play in odd meter & read charts. Infl Dixie Dregs, Dream Theater, Jimmy, 818-786-7626

•R&R dark guitar, voc, sngwrtr to join/form, tour w/ band w/organic roots. Tubes, tremolo, verb, wah, vintage grt. 310-376-2081

•R&R guitar play lkg to join/form band. Obnoxious Les Pauls, Infl Aero, Stones, GNR, Vance, in msg. 818-762-4673

•Reggae, soca, jazz, rock, gulf, 35, album, tour credits. Ex-Bamboo, Sapidilla, Ras, Michael Upstream specs, etc. Pro only. Dale Hauskins, 310-696-7120

•Rock guitar, seasoned pro, 10 albums, world tours w/ major label bands, versit w/unique sound, xltnt lks, pros only. 213-969-4752

•Rockabilly, psychobilly guitar lkg for gig. The real McCoy, Stack Jones, 213-650-2779

•Seasoned guitar lkg for HR band. Must be sng orient & above average vocs. Very skilled, melodic play Tony, 714-529-0843

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• Studio Id, rhythm, acous guit BMI sngwr. Many production, arrangmnts credits Asset to any proj Rock, progrsv pop Dan Christopher, 818-702-7681  
 • Two Id guitars, sngwrts sk signed maj label mleic HR band Jackson quit SIT string endorsed Avail for sngwrtg albums showcs's nat'l world tours 508-441-2118  
 • Versitl, expressive rock guit w/sngs, vocs stage, chops, contemporary Iks sks enterprising sit w/gtr plrys Michael, 818-377-5189  
 • Xlt Id rhythm guit plyr avail for paid tours gigs, recordings Exp/w/gtr feel, groove gr att Rock, blues, funk 213-650-6147

## 9. GUITARISTS WANTED

• 90's rock bnd ('S'Garden, Alice, Pearl Jam) sks 90's guit for recrdng, gigs, showcs's Must have all the essentials Billy, 818-566-9743  
 • Accomplished rhythm guit w/some Ids for altrnrv pop band Eclectic & mleic For info, call 213-222-1133  
 • Altrnrv pop rock band sks guit Ld & rhythm Must have image no GIT, no geeks 18-30 Band has maj demo deal, gigs & tour 213-851-1680  
 • BACK ALLEY SALLY Have record deal Must have equip, image dedictd ready to tour Old school sound, Nazareth AC/DC, CCR No flakes 213-460-2825  
 • Band incl'd Beatles, Bowie, Stones sks rhythm Id, guitar John 818-288-2433  
 • Black Ing hr rhythm guit, under 28, w/Hendrix, old Prince image w/for funk mob Hendrix, Bootsie, early Prince 310-372-3208  
 • Christian cult gtr nrd to help complete altrnrv surf band Must possess unq sounds, lnt, sngwr capability, love for God & perfrrmg 818-848-5023  
 • Cntry rockabilly guit plyr w/d by singr w/production, publishing deal Andy, 714-840-4821  
 • Dmrr & bs plyr kg for guit plyr & Id singr to form HR/HM cover band. Pros only. Must have PA. Bill, 818-323-61  
 • ELOQUENTLY WASTED sklgut plyr. Brian Jones era, Stones, Prim Scream, infl. 818-985-5042  
 • Fem guit, voc wld. Drenched w/lx, willing to play styles ranging from harsh (Curve) to clean & atmospheric (Cocteau Twins). Eric, 213-639-1562  
 • Fem guit wld immed for all girl HR band. Tour pending, sry only Sheri, 818-769-1267  
 • Fem singr sks avenging guit to form pop punk band in LA area Infl Stooges, Breeders, PJ Harvey, Hole, Christian, 714-229-0885  
 • Fem singr w/mgmt sks pro plyr for paid gigs Must play acous & screaming Ids 818-260-2095  
 • Forming band sks rhythm guit plyr into KISS C Trck. Voc a plus. Mark, 818-858-8896  
 • Guit, creatv, wtd by singr, sngwr to form band Infl. Hole, Joplin, Nick Cave 310-659-3884

• Guit, drms, bs, keybrds. If you make demos forever & rehers endlessly w/no hope of success or gigs, come join our support grp It's free! 213-962-6442  
 • Guit, sngwrts w/own style wtd. Infl Stones, Alice, Nirvana 23-26 only no metal pls Team play, family vibes Jack, 310-649-5271  
 • Guit, sngwrts wtd a la Superchunk, Husker Du, Ross, 818-701-1005  
 • Guit wtd by singr & drmr. Progrsv band, pros only. Infl Fates, Watch Tower, Dream Theater Rick, 818-322-0393  
 • Guit wtd by hvy aggrsve groove band Style of Korn, Tool, Rage Huntington Beach area 714-840-2599  
 • Guit wtd by hvy aggrsve groove band Styles of Korn, Downset Huntington Beach area 714-840-2599  
 • Guit wtd for band INSECT SURFERS. Infl Linkwray, Dick Dale mts Puppets, Tom Verlaine Pls be srs about instrmlnt music David, 310-391-7035  
 • Guit wtd for OC based band, MIRADA. Infl late 80's pop rock style 310-696-8150  
 • Guit wtd for estab Chicago band 60's/70's flash image Music is funky, bluesy punk Tommy, 312-736-6368  
 • Guit wtd, young current hip by fem singr. sngwrts for accous duo & elec gigs w/band Grisings, contacts, label intrs. Westside 310-859-2231  
 • Hrd, loud & rude band sks 2nd gut Gr. Iks, trsns. No flakes, Infl Skid, A/Chains, Crue 213-655-3477  
 • KROQ type cover band sks replacement gut Youth OK No beer pls Nirvana, Helmet, Green Day, Ramones. Free rehstr storage Start immed Jay, 310-869-1695  
 • Ld gutt immed for all fem hvy rock band w/tour pending Frank, 213-851-5174  
 • Ld gutt wld for forming, recrdng cntry rock band. Infl Brooks, Ketchum, Carpenter Private rehstr, 27-35, no smoking or drugs Call 818-557-8383  
 • Ld gutt wld by keybrdst w/16 trk studio for writing, recording & org mleic HR band. Deep Purple, Zep, Extreme, NIN, Curt, 818-780-1846  
 • Lkg for Ing hr gut/watt & chops for STORM FRONT. Won battle of bands Paul, 818-881-5961  
 • Lkg for tnltd Id gut plyr who can play w/others. Creatv, Floyd, rock funk feel. Dedictd, honest, no drug problems Wizard, 818-764-8171  
 • MOTHER EARTH, all fem band, sks gut. We have nat'l/int'l press, radio & label intrst. San Jose/Bay area 408-248-5200  
 • Off the wall punk chick band sks one of a kind fem gut. If you can ply & own gut, call Brigid, 818-545-1002

• Orig band sks Id gut for all org music Altrnrv w/pop flare. Band gigs regularly Gina, 213-969-4044  
 • Poet, singr, sngwrts srchng for tech, gut to form band for shows. demos Infl REM, Boingo, U2, XTC. Crowded House Rich, 818-287-2203  
 • Punk band sks fem gut, anti PC Meidc, old school style, in your face. Utr, infl punk rock Wendy O mts Road Warner Image a plus 213-223-1000  
 • R&R & rockabilly gutt nrd. Must know these style, have proper lk & equip Wally, 213-257-0549  
 • Rhythm gutt plyr wtd to form mostly instrmlnt grp a la Sathra. Eric Johnson Sean, lv. msg. 818-398-7924  
 • ROADHOUSE, former nat'l act members, currently auditing 2nd Id gut for hvy blues based HR band infl Little Caesar, Junkyard. Cult Steven, 818-980-8807  
 • SG still mtg w/guit. No drug addicts or alcoholics. Have mgmt, legal, maj label intrst. Showcs. up for maj size concert event Pro & open minded 310-289-4734  
 • Shock rock band sks Id gut into black leather & Hillywood infl Old Crue, KISS, Floyd Must have musician integrity & emotion. Billy, 909-734-8245  
 • Signed altrnrv indie band sks Id gut Pro gr, att, maturity & abil a must Infl STP, Blossoms No flakes, we're srs Drew, 119-967-4249  
 • Very sick Id gut w/ning style Gibson, Marshall pref. Must be singl fanatic Early Alice Cooper, Monster Magnet, STP, Kerr, 213-466-2580  
 • Sngwrts, voc skg plyr for sing orgnnt sound Rehstrs in Encin & free 818-758-9310 ext 2  
 • T40 club band sks Id gut w/strong Id vocs. Sing large variety Jon, STP, motown, Offspring \$120-370 weekly Bill, 909-392-0912  
 • THE DEVILS PLAYGROUND sks hvy gut w/evil sound & gothic image No flakes, no GIT. Pager, 213-470-7087  
 • THE STEW, a hillbilly funk rock conglomerate, sks Id rhythm gut, voc. Send pkg to Charley Parker, PO Box 699, Ventura, CA, 93002  
 • Versitl gutt wtd for groove-based mleic, atmospheric pop band. Must be versitl, creatv, & dependbl. Prodrcd proj. 213-931-8475

• Aggrsve bs plyr sks mleic rock band Have xlnt matrl & equip. Voc must have extremely h range No metal, no rap. Joe, lv. msg. 818-597-9029  
 • Avail bst & drmr, 28, 29. album credits, grchemistry Infl Zep to James Brown B Crowes image Join form, tour Real int, real connex only 213-653-7480  
 • Avail bst. Very versitl in rock, jazz, funk & R&B All styles of music. 818-763-8078  
 • Bck in town bs plyrs wrkng cover band Eric, 310-679-4464  
 • Band sks aggrsve bst Johnny Cash mts Tool & Lemonheads. Vocs nice Production deal awaits your call. Grant, 213-930-1835  
 • Blues bs plyr lkg for gut Have Fender bs, Eden amp truck I'm ready Call, lv. msg. 818-821-4146  
 • Bs plyr avail w/vocs for wrkng classic rock, blues or cover band. Gd equip, image, Impso 310-530-6541  
 • Bs plyr avail, plys fretted, fretless, uprft & keybd bs. All styles. Paid gigs or signed proj. Mark, 310-391-5223  
 • Bs plyr skg very hvy groove orientd 2 gut, not always fastband. Have dedicdn, gr, trnspl Infl Helmet, Eyeheated God, Rick, 310-823-1770  
 • Bs plyr skg jazz or jazz fusion type of grp Into plyg orgs or covers No rehstr gtrs pls Leo, 310-869-9416  
 • Bst avail for altrnrv band w/punk & psycdchc edge infl Jane's, NIN, Peppers 213-878-0644  
 • Bst avail for recrdng & perfrrmg All styles, fretted, fretless, jazz, funk, blues, sight reading, etc. Pros only 818-377-9832  
 • Bst avail for FT wrkng band Playing sit only Rock, altrnrv, classic. Image, vocs, equip, travel, xlnt gig connex Matthew, 714-937-3187  
 • Bst, drmr team avail for live, studio sits All rock styles. We have gd gr, gd trnspl, gd atts Chris, 818-848-4342  
 • Bst, singr to join form top notch cover band plyg 2-3 nights per week. Rock based, exp, versitl Pros only pls. Mike, 909-394-0256  
 • Bst, wrtr, voc sks wrkng &/or signed act. Have exp & credentials. Sk older pros only Dan, 213-654-2826

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•Keybrdst avail. All styles, sight reader. Avail for studio sits, all paying sites, fill-in gigs, etc David, 310-399-8554

•Keybrdst, pianist for hire. Quick reader for studio sits. Paying gigs only. Can travel, lots of pro gr, 18 yrs plus most styles Barry, 818 766-7545

•Keybrdst, programmr avail for studio, demo, arranmmts. Korg M1, Atari, Cubase, R8M, etc. Extensive exp, no gigs. Eric, 310-208-3772

•Pro accompanist, formerly w/Sarah Vaughan & Joe Williams, avail for singrs proj. Herb Mickman, 818-990-2328

•World class keybrdst lkg for pro sits only. Have grt chops, equip, image, sngs. Also arrange & program all styles. 909-396-9908

•World class rock keybrdst avail for signed or soon to be signed band w/label instrl only. Have rock image, att & relocating to LA shortly 619-779-1434

## 11. KEYBOARDISTS WANTED

•Auditing pro keybrdst into Rush, Boston, Queen, Dream Theater, for lifetime commitment. Goal to make albums, play arenas. Must relocate, no drugs. 904-561-6411

•Bell bottoms, beads, 70's tweeds. Lkg for old school keybrd plyr. R&B, funk, soul, blues & rock Johnny, 213-850-1476

•Funk rock fusion wking band who write ong sngs skgkeybrdst w/drv & tln. Infl funkadic, Sly, Fishbone. Shaw, 310-450-1095

•Guit w/wnnfonwng origs forming band. Infl from punk & metal to jazz funk. Skg srs, creatv outlet? Allison, 818-881-7904; Steve, 818-994-4174

•Keybrd wtd w/combo of retro rock, trance & dance music ndd to form ong band. Infl The The, Seal, U2, Kravitz. Bandages 22-28. Opher, 213-851-5422

•Keybrdst nnd for acous type band. Coffee shops, small clubs, etc. Frank, 818-240-6590

•Keybrdst, voc wld by fem singr, drrm to form classic rock, blues band. Only exp & srs to play gigs. Eagles, Benatar, Pretenders, etc. Gina, 818-441-8311

•Keybrdst wtd & singr wtd for singwng proj. Must have instrmnts & lived through some pain. Harvey, 818-766-6089

•Keybrdst wtd by guit, singr wtd to join/form altrntrv rock band w/strong blues infl. Accomplished plyrs w/focused att. Sngs first. Paul, 310-455-7004

•Keybrdst wtd, early-mid' 20's, to join very ong altrntrv band. Infl Floyd, Nirvana, Doors to Fish Chns, 310-285-3493

•Keybrdst wtd for blues band. Infl Albert Collins, Allman Brothers. No flakes. OJ, 310-837-6631

•Latin jazz sks Brazilian rhythms keybrdst wtd. 805-296-5166

•Lord, Wakeman, Elton, Guit driven, diverse, HR w/srs grooves nds maj plyr. Xint writing, everything. Kevin, 213-465-4615

•Meld synth genius for instrmnl concept record. Floyd, Satriani, Inventive & futunistic wizard only Dan, 818-702-7681

•Midi programmr wtd to produce modified covers of popular dance music. Must deliver mixed finished on DAT w/or w/out the vocs. John, 818-989-0474

•Piano wtd for live gigs Baz, 310-289-5269

•Pro keybrdst wtd for instrmnl rock recordings session. Must be a solid plyr, reading & programming a plus. Spec pay neg. 310-440-5011

•T40 rock keybrdst wtd. Must sing, travel. Top \$ for top plyr w/rock image. 818-753-5635

•THE DEVILS PLAYGROUND sks hvy keybrdst w/evil sound & gothic image. No flakes, no GIT. Pager, 213-470-7087

•THE STEW, a hillbilly funk rock conglomerate, sks

keybrdst, voc. Send pkg to Charley Parker, PO Box 699, Ventura CA, 93002

## 12. VOCALISTS AVAILABLE

•26 y/o black fem singr, lyrical sks rep. Also avail for club wrk, recrdng & backup singing. Tamiko, 213-845-9936, 213-845-9974

•AAA fem voc avail for classic or T40 band 818-771-7733

•Ae voc, singwrtr sks intelligent rock altrntrv proj Scott, pager 818-513-5847, 818-519-7629

•All pro male voc sks wrking band or paid studio gigs. Rock, acous, blues, cntry, pop. Also write & play guitar Chuck, 818-753-4321

•Are you ready? Tln, one of a kind, Id voc, singwrtr, lkng to record & tour. Pro sits only. Shawn, 818-955-6503

•Avail pro voc, singwrtr, 27. 13 yrs exp, sks roadhouse band of gypsies. 70's infl, but not retro. Stones, Zep, GRN, S'Garden Bane, 818-843-3711

•Bejeweled frontwoman who obs as altrntrv singwrtr, lkng for band & ready to make record deal. Pro "new music" dems on hand. Carol Lyn, 310-391-9805

•Bombshell w/vox to match lkg for proj w/same magnitude. Dynamic, meldc & honest. You will believe your ears. More info, 818-994-9017

•Brilliant, young, orig voc, singwrtr, poet, w/product to prove lkng to tour, record. 110% dedictn. Brn, 818-980-7453

•Dedictd voc, singwrtr avail to join/form srs org altrntrv band. Infl. Bad Religion, Cure, Metallica, Nirvana, NIN, Alhambra area. Tony, 818-289-1199

•Dokkin, Q'Rye chovcs w/Cruelks avail. Rush demo, photo, bio to 3727 W. Magnolia Blvd, #709, Burbank, CA, 91510-7711

•English singr putting together pro, up tempo 50's style Sinatra type band. Instrd musicians & prodrcs. call. Pete, 818-883-8354

•Exp fem voc, Id & backup, & also trumpet, funk, rock, pop, T40, origs, etc. Dedictd. & alternative & energetic. Pro sits. 310-281-8630

•Exp recrdng artist sks gigs & demo projs for deal. Soul, R&B, pop, jazz, gospel. Infl Aretha, Chaka, Anita, Steisand. Gwen, 818-508-6968

•Exp singr lkng for altrntrv creatv band. Acous or elec in Wild Colonials. Instrts include Costello, U2, REM, Waits, Phil, 213-368-4798

•Exp voc, pwrl bluesy vox, charismatic presence, lkng to join or form gut oriented blues rock band. Infl Zep, Humble Pie, Joplin, B.Crowes, 818-789-6502

•Fem singr, dancer sks prodrc w/studio access. Funky dance music, maj record labels instrtd. 310-281-7174

•Fem singr, singwrtr avail for studio sessions. 310-514-2467

•Fem voc avail for session wrk, price neg, pro att. Francine, 310-835-8082

•Fem voc avail for demos. 310-452-1108

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

•Fem voc avail, 3/3/4 oct range, paying sits only. Lv msg, 310-842-6225

•Fem voc sks blues HR guit to form band. No flakes, srs only. Michelle, 818-894-0204

•Frontmn w/skills sks aggrssv urban groove thing. Zoe, 213-727-0246

•Grt singr nds grt bckup. Lkg for musicians &/or agents, prodrcs for production. Call anytime. Rita Sweeting, 818-562-1545

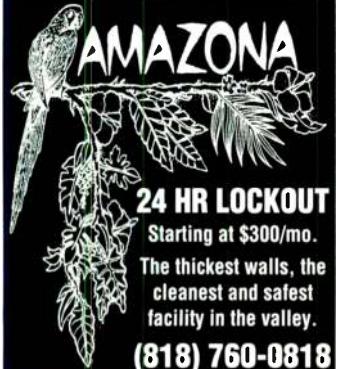
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•Ld singr lkng for deadly srs band of stars. Hlywd area. Infl Queen, Pretenders, C.Trick Dan, 213-368-6153

•Ld voc, formerly from Original Sin, sks developed rock metal band. Pros only. Industry inquiries welcome 310-575-9966

•Ld voc lkng for T40 cover band to play in clubs. Can sing everything, hi tenor vocs. Steve, 818-752-8163

•Ld voc, very androgenous skg band. Infl Hole, Sag, Girl James, 213-878-5159

•Male folk singr, singwrtr. Lyrics, baritone. Infl Neil Diamond, James Taylor. Avail for folk altrntrv band. Dan, 310-550-6909

•Male Id voc, anything from R&B, soul to altrntrv, very pwrl vox & range. Srs only. Rej, 909-595-7367

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

•Male R&B, pop voc, dancer, early-mid 20's, avail for grp devl & production. Harmonic & meldc, gd image figure. Jeff, 213-463-3419

•Male singr, 25, sks band. No grunge. Infl Police, REM, U2. No drugs or smoking pls. David, 310-828-7712

•Male tenor voc, pro exp, most styles, avail for ids, bckups, sessions, demos, gigs. JR, 818-884-2146

•Male voc avail for recrdng, also bckng vocs for live gigs, 3-1/2 oct, incredible harmonies. Infl Steve Perry, Kenny Loggins, Christopher, 818-953-9283

•Male voc infl Cocker, R&B, sks wrk for demos & gigs, showcs's, 213-463-8963

•Outstanding fem voc, attractive, sks fem or gender mixed band into groove, funk, Afro pop & meldc rock. Also phys keys, guit, writes. Tahlia, 213-667-3342

•Pro male pwrl, multi range voc. Rock, pop avail for paid recrdng sessions, sites, 818-832-9317

•Singr of subtlety, intensity, craves something unique. Mysteriously beautiful, hip shaking to mind bending. Have PA, write & play, srs, dedicated pls. David, 213-268-9275

•Singr, voc sks bs & drm plyrs for orig sing oriend sound. Rehrils in Encino & free. 818-758-9310 ext 2

•Soulfll singr, singwrtr sks join/tom blues infl'd groove HR band. Classy rock image, family vibes, lnt & desire. 213-874-9775

•Stand w/Love Pets & Cream on the dark side of the moon. Lyricst, voc, bckng guit skg free funky flattering figure. Taylor, 818-405-0191

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•Fem voc avail for session wrk, price neg, pro att. Francine, 310-835-8082

•Fem voc avail for demos. 310-452-1108

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

•Fem voc avail, 3/3/4 oct range, paying sits only. Lv msg, 310-842-6225

•Fem voc sks blues HR guit to form band. No flakes, srs only. Michelle, 818-894-0204

•Frontmn w/skills sks aggrssv urban groove thing. Zoe, 213-727-0246

•Grt singr nds grt bckup. Lkg for musicians &/or agents, prodrcs for production. Call anytime. Rita Sweeting, 818-562-1545

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•Voc avail. Voc style a la Brett Michaels, Steven Pearce, Vince Neil. Live auditions only. No tape don't ask. Black leather & denim street image. Billy, 818-710-8470

•Voc, bst to join/form top notch cover band plug 2-3 nights per week. Rock based exp, versl. Pros only Mike, 909-394-0256

•Voc searching for HR, blues based band. Infl Lou Gramm, Robert Plant. Call 303-333-5927

•White boy soul singr sks fem musicians into punk rock, blues & xperimentatives. Infl Vulvra Salt, Blondie, Aretha. Breeders, 310-392-0517

## 12. VOCALISTS WANTED

•111 voc, showman wtd, grt image, creatv, energetic, for org band w/image, sngs, & positive vibes. Infl'd VH, Rush, Zep, Floyd. Srs pro only. Barak, 213-935-4348; Theo, 213-933-2190

•A/Chains, Talking Heads. managed altrntrv band sks frontmn, voc for intelligent, meldc sngs. We have completed demo. No dummies, posers. 213-969-4093

•A1 ld voc, frontmn wtd for top altrntrv rock grp. Infl DePeche, NIN. May vox & presence req. Grp have label instrl & maj grp behind them. 213-461-9001

•A1 soulfll male ld singr nnd to be a contributing member of estab funkinc, rockin, groovin, tourin band. 805-579-8278

•Ace innovative voc sks bluesy, nasty, chansmatic, modern voc w/gt chops & lyrics. Infl GNR, Jane's, Hendrix, George, 213-243-9038

•Ace vox wtd by forming HR groove band. Grt melody, image & stage pref. Many infls. Cory, 714-505-1923; Tony, 714-670-2147

•All types of singrs nnd by singwrtr w/Billboard credits & maj connex. Must be srs. Lv msg, Michael, 310-572-4173

•Angry, soulfll voc wtd for hyv dark band. Infl Tool, A/Chains, Nirvana. 100% dedictn. intense frontmn, riveting lyrics. No flakes, liars & junkies. 909-599-2791

•Attn. Voc nnd by singwrtr w/45 wrkng sngs on albums, films & TV. Infl Pearl Jam, Aero, NIN, Jeff, 818-752-9321

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 • Bckup voc, percussnst for funk, pop, world beat, psycholc, R&B band. You have gnts & dedictd. We have sngs, lookout studio, recrdg equip. Jonathan, 213-994-9133  
 • Creatv, emotional band sks fem or male voc. Infl Floyd, Jane's, Smiths, Doors. Low-mid 20's. Lvs msg. 909-394-4830  
 • Estab hrd groove altrntv rock band sks pro minded voc. Intensity, rage, image, att, will & dedictn. No 80's screamer. Your best offer. Vincent, 310-402-7794  
 • Exp guit & drmr sk pwrl, soull, mldc, smgr, lyrict to write sngs, form band Dark, grooving, aggrv. funky, bluesy music. Steve, 310-288-0039  
 • Exp local band sks voc w/distinct sound. Hvy groove w/room for melodies. Infl A/Chains, STP, S'Garden. Srs only. Matt, 818-762-6310; Kenny, 818-760-2351  
 • Expose yourself to creative funk stylings we are. Must like it all: funk, rap, altrntv, punk a la Peppers, Jane's, Infectious George, 818-766-0359  
 • Fem bckup voc for new band w/pro phys. Live & studio. Stones, Petty style. Must be soulful, choice gigs, choice opportunity. 213-427-5926  
 • Fem bckup voc wtd for singr, sngwrtr, guit proj. There's pay for rehearsls & gigs. Must play some tambourine, shaker, etc. Pros only. 818-761-5639  
 • Fem singr wtd for pop/rock band. Infl Smiths, Bowie, Mark. 310-392-3710  
 • Fem singr wtd. Infl Sinead O'Connor, Cranberries, Mazi Star. Srs only. 310-399-2408  
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swing band based in Amsterdam. Record deal, major booking, more. Srs, dedictd, tlnd, motivated pls. Alexander, 909-727-7021  
 • Fem voc w/soull blues, gospel, R&B style w/rock roots wtd. Orig matrl. Have mgmt, studio time, demo avail. Polish pros only. Dan, 310-273-8882  
 • Fem voc wtd for mldc punk band a la X, Hole, Bad Religion. Must be verstl & dedictd. Pls call, lv msg. 213-418-4425  
 • Fem voc wtd for highly developed altrntv groove, pop proj. Mgmt, prodcr, & label intstr. Very srs only pls. 213-931-8475  
 • Fem voc wtd. Young, blonde, glam rocker to front hot T40, org band. Infl Benatar, Missing Persons, Madonna, Blondie, Motels. Video & movie projts in wrks. Ernie, 805-964-3035  
 • Got soul? Funky, progrv, diverse. HR nds pwrl, mldc, soull, recognizable vox. We have sngs, lyrics, everything. Kevin, 213-465-4615  
 • Guit sks musicians for bar gigs & endless jams. The sng remains the same soundtrk mts band of gypsies. Redondo Beach, Mike, 310-377-3172  
 • Hip hop male singr wtd. 19-26. Must harmonize well, any ethnic, Infl Jodeci, TLC, R.Kelly. Srs only. Call 310-928-5185  
 • Hvy, mldc band a la Tool, Killing Joke, Peter Murphy, S'Garden. Srs only. Scott, 619-229-9143  
 • Industrial act w/singr in T1000 skg frontmn w/punk, industrial infls. 818-382-2828  
 • Innovative Asian sng, sngwrtr sks pwrl voc to estab ne prgrv mldc HR band. Infl O'Ryche, old UFO, T'Lizzy. Pros only. Howe, 213-353-4773  
 • Intelligent, tlnd, driven singr ntd by gut for collab & to start band. Infl U2, REM, Nirvana. Dennis, 213-954-0306  
 • Latin voc, pop, R&B, male/fem, for 2 separate projts. Must be grt singrs, bilingual & gd lkg. 16-26. 818-609-1543  
 • Ld voc wtd by keybrdst w/16 trk studio to record CD. Must be pro & versitl. Style include rock, R&B, pop,

ballads & dance tunes. Curt, 818-780-1846  
 • Lkg for fem voc. 19-25, 5'7" to 5'9", for pop grp. Must harmonize & dance for demo & performances. Eileen, 818-718-1287  
 • Lkg for someone to sing sngs. Infl Kim Gordon, Kim Novak. Bill, 818-441-0731  
 • Lkg for two fem ld vocs to complete fem grp. Pref black, white or Latino. Must have gd harmony ear. Patrice, 310-262-8035  
 • Male & fem vocs ntd by keybrdst, arrangr for demo wrk on spec. Jeffery Osborne, Whitney Houston style. Aaron, 213-482-8443  
 • Male ld wtd w/soull blues style & rock roots wtd. Have mgmt, studio time, demo avail. Polished pros only. Dennis, 310-985-3168  
 • Male voc, lyrists w/ raw bluesy style wtd by gut plry w/sngs. Infl Stones, Petty, Mellancamp, etc. Exp & pro a must. Mike, 213-939-7761  
 • Male voc wtd to join world famous musicians for HR cover band. Purple, Sabbath, etc. Just take ok. 3320 Woodvine St., #1, LA, CA, 90064  
 • Male voc wtd for voc grp. Able to sing 1st tenor & falsetto, higher the better. Infl Phillip Bailey, Cheryl Lynn, Michael James. 9am-9pm, 213-292-9046  
 • Pro sit is in nd of tlnd, unq & creatv voc who style range from Pantera to Megadeth w/mldc capabilities. Dedictn a must. Greg, 818-895-2459; 310-920-5889  
 • R&B, hip hop midi musician, sngwrtr sks black lem voc. Warren, 213-851-8674  
 • Sing required. Lks not importnt. Rhythm & creativity importnt. Loser & rejects welcome, just be creatv. Infl 311, Rage/Machine. Noel, 213-850-5688  
 • Sing, sngwrtr wld for org American roots R&R. Mellancamp to Crowes, OC, 714-347-9638  
 • Singers wtd by sngwrtr w/Henley vocs. Mariah Carey vocs. Will pay. 213-782-9193  
 • Sngwrtr sks male or fem voc grps a la Boys, TLC, Jade, R&B, contemporary. Sen dem to Sngwrtr c/o 34402 PCH, Dana Point, CA, 92629  
 • Visionary hrd & soft soul band sks mldc poet frontmn for recrdg. Infl Robert Plant, P/Funk, Bob Marley, Lennon, Bowie, 213-651-0135; 213-653-2803  
 • Visionary singr, sngwrtr, frontmn sought by known LA gut plry w/org styles to collab on possible visceral

grtness. Jane's, Zep, Smiths, Sabbath, 213-933-6968

• Voc, frontperson wtd by altrntv band. Infl KROQ. If you can't sing, don't call. Sorry, no trainees. Rehrs in Burbank. Craig, 818-843-4344  
 • Voc rock scholar wtd w/broad taste & deep roots to join ambitious music team. No beginners, wannabees or tweakers pls. 818-558-8231

• Voc to form new sound band. Must have equip, trnspr, dedictd. No drugs. Infli Doors, Jane's, Bowie, Tom, 213-851-8084

• Voc wtd for infant empire orig prgrv rock band. Must have abil to develop creatv melody lines. Very detailed & mood changing music. Pls no metal or grunge singrs. 909-273-1959

• Voc wtd to complete altrntv band, male or fem. Must have own trnspr & equip. Our infls STP, S'Garden, Pumpkins, Hole, etc. Gabriel, 818-448-7323

• Voc wtd. We have music & lyrics. You write grt voc melodies & have grt stage presence. KISS mts underground. Dave, 213-874-5625

• Wtd deep intense mldc pwrl voc w/range. No screamers. 818-355-1161

• Wtd strong unq vox w/presence. Infl Bad Brains, Beastie Boys, Floyd. Jane's. Must be dedictd. We have sngs, PA, & studio. 310-475-6018

## 13. DRUMMERS AVAILABLE

• 15 yrs exp touring & studio lkg to join/form band. Ron, 818-935-2329

• A1 drmr w/endorsement, read music, ply all styles, click trk no problem, for studio, album, demo, etc. Paid sit, Brian, 818-919-5967

• Avail for hvy guin music. Dark, glam, gothic, etc. image a must. Infl Crue, NIN, Rage, Prong. Have cool drms, electrnics. 25+, no burn outs. 213-883-9578

• Avail verstl drmr for hire. For studio gigs, etc. Already committed to orig proj. Nd cash, reasonable rates. Perfect for last minute cancellations, gigs. Carl, 818-985-5657

• Drmr avail for blues, classic rock, T40 or csl wrk. 16 yrs exp, quick study. Phil, 310-925-3446

• Drmr avail. Exp, well seasoned in all types of music, recent tour, recrdg studio. Lkg for right proj. Joe DiRocco, 213-663-7211

• Drmravail. Lng, black hrmage a la Aero, B.Crowes, Tesla. Hiway area. Paul, 213-957-2515

• Drmr, Bonham, Moon, sks pwrl psych R band a la Hendrix. Sngs & perfmcns. Zep, Midnight Oil, Doors, Nirvana. Greg, 310-306-0931

• Drmr, percussnst, 20 yrs pro plyg exp. avail for any

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paid sits. Fluent in all styles. Steven, 818-364-1787  
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 •Drmr sks versit, open minded band that loves to create & reach out to new heights. Funk, jazz, tribal rhythm w/intensity. 818-997-8158  
 •Drmr, voc, solid sng orient, versit pocket plyr, pro road & studio exp. Midi capable, estab act pref, but not necessary. Ken, 818-508-5421  
 •Drmr whtewor vocs lkq to top notch R&R band. Must be absolutely pro. Must have grt singrs, grt harmonies & real plan. Steve, 818-752-8163  
 •Exotic, beautiful fem percussnst, singr sks prd only. Multi-lingual, Spanish & Portuguese. Pro only. 310-587-2990  
 •Hottest fem drmr. Magical sound, open minded, classic rock roots modernized. Pro tour & studio exp. sks magical gd business orientd band. Fran, 310-416-1036  
 •Pro blues, pop, rock drmr avail for sub wrk & recording sessions. Bill, 213-874-7118  
 •Pro drmr, 26 yrs exp, list of credits, rock, blues, jazz, soul, pop, lkg for live, studio perfomnce. Doug, 310-556-6152  
 •R&B drmr avail. Hrd htg, solid groove plyr, AC/DC mts Stones infl mts Keith Moon att. Louie, 818-891-3671  
 •Tlntd, seasoned drmr from Detroit lkq for progs, altrtv band to relocate to & explore uncharted territories of self expression w/. Demo avail. Rod, 810-625-3908  
 •Totally pro drmr w/delicious grooves, food pwz & touch. Infl motown to Seattle & beyond. Read & sing. Paid sits only. Kevin, 818-509-7937  
 •Versit groove drmr avail for live & studio gigs. Gretsch endorse. Infl Gadd, Bonham, Bozzio, Bruford. Paid sits only. Paul, 818-985-3700; pager, 818-423-1800  
 •Very srs drmr avail for band w/enough to mt or exceed the quality of Gabriel, Sting or Rush. Pref signed or estab acts. 805-296-8384  
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**13. DRUMMER WANTED**

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- #1 drmr wtd. Best unsigned band in LA. Punk pwr pwr. Nds you now. Matt, 213-782-0223  
 •90's rock bnd (S'Garden, Alice, Pearl Jam) sks 90's drmr for recrdng, gigs, showc's. Must have all the essentials. Billy, 818-566-9743  
 •A+ dedictd drmr to join spacy, trippy, smashing, earthy, tribal, water, trees, the Dead to Pumpkins. Fully loaded. William, 818-762-2762  
 •A1 diverse hrd edge band skg drmr w/orig sound that kills. Wntng tmt expected. 310-476-9947  
 •Advanced drmr wtd to form orig band. Infl The The, U2, Kravitz, Seal. Bandages 22-28. Ophir, 213-851-5422  
 •African American rock drmr for intense tno. Gigs, strong contacts, lockout, exceptional musicianship. Must be fearless, creative, dedictd. Trower, Hendrix, A/Chains, 213-244-4554  
 •Aggrv & tribal drmr sought by hvy band into most things hrd, soft, pretty, ugly. Creativity pref over twirling sticks. Edward 213-469-3044  
 •Aggrv band nds aggrv metal drmr asap. Dbl kick a must. We've got matrl, demo & ready to gig. 818-563-3430  
 •Altrtv band sks drmr for gigs & recrdngs. Guy, 213-624-3669; Jim, 310-453-3337  
 •Altrtv pop band sks responsible team plyr to replace departing drmr. Must have gr, trnspr, open mind. Jeff, 310-207-3590  
 •Altrtv punk pop band sks dedictd drmr, male/fem, for immed gigs & recrdng. Infl Pixies, Sonic Youth, X, Pistols. 213-661-1826  
 •Auditing pro musicians, drmr, into Rush, Boston, Queen, Dream Theater, for lifetime commitment. Goal to make albums, ply arenas. Must relocate, no drugs. 904-561-6411  
 •Avail. Pro voc, sngwr, 27, 13 yrs exp, sks roadhouse band of gypsies. 70's infl, but not retro. Stones, Zep, GNR, S'Garden. Bane, 818-843-3711  
 •Band still skg drmr. Have mgmt, label in place.

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- Bell bottoms, beads, 70's tweeds. Lkg for old school drmr. R&B, funk, soul, blues & rock. Johnny, 213-850-1476
- Breeders, Nirvana, Hole. Drmr wtd for altrtv band w/grt sngs, lockout, pro demo, ready to ply out. Pls be tlnd, srs & committed. 213-867-7309; 310-531-4795
- Cntry rockabilly drmr wtd by singr w/production, publishing deal. Andy, 714-840-4821
- Courageous, creativ, charismatic drmr for estab fast moving, pwr trio. Lockout, connex, publishing, industry shows'. Odd meter, groove rock. Trower, Hendrix, A/Chains, 213-464-5840
- Creatv, committed drmr wtd to complete srs, dark, melodic, folky, sometimes clean, otherwise heavily distorted band. Appreciate Mark Lanigan, Smiths, N. Young, Tucker, 310-820-0356
- CREEPAZOID sks drmr for haunting, hypnotic music. Landru, 310-836-1298
- Dedictd drmr wtd to form srs org altrtv band. Infl Bad Religion, Cure, Metallica, Nirvana, NIN, Alhambra area. Tony, 818-289-1199
- Dedictd fem or Afro American drmr w/gd groove to complete R&B, T40 band w/three Id fem singrs. Infl Rulus, En Vogue, 818-563-6765
- DESPERATE LOVE DOLLS sks for fem drmr. Fem punx band nds you. If you ply & have access to drms, call. Bridgit, 818-545-1002
- Drmr & bst wtd by guit & voc. Must have pro chops, equip, image. Team plyrs only. James, Hendrix, AC/DC, Mark, 213-876-2275; 213-876-2279
- Drmr for American blues band based in Amsterdam

w/record deal, maj booking & more. Srs. dedictd, motivated pls. Alex, 909-982-7021

•Drmr ndd to complete hvy tno, eclectic style. Infl Zep, Kings X, Sabbath, Metallica, Hendrix, Rush. Must be committed, pro sit. Ron, 310-516-8133

•Drmr ndd. Org pop rock, sing orientd band forming. Altrtv edge. Cheryl Crow mit Benatar w/Stones infl. Must sing backup. 818-883-7094

•Drmr or rhythm section wtd by ld gut, sngwr w/sngs to join/form org band. Boogie blues, R&B, soul, etc. Jeff, 818-348-6671

•Drmr wtd by gut a la Smiths, Cure, Beatles, Duran Duran, Curve, etc. to eventually form band. Johnny, 213-878-2359

•Drmr wtd by gut, sngwr to join/form altrtv rock band w/strong blues infl. Accomplished plyrs w/focused att. Sngs first. Paul, 310-455-7004

•Drmr wtd by garage rock band. Infl REM, Lou Reed, Blossoms, 818-953-8522

•Drmr wtd for org & mainstream R&R band already perfmng. Very groove orientd. Dependbl & committed a must. Michael, 213-656-2230

•Drmr wtd for 70's infl R&B band. No flakes, exp pros only. James, 213-469-3459

•Drmr wtd for estab altrtv pop band, THERE GOES BILL, Infl Cure, Terry Hall, Lightning Seeds, U2, XTC, David, 213-650-4473

•Drmr wtd for T40, R&B cover band. Locals a must. Mike, 310-396-9147

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Eric Johnson, Sean, Iv msg, 818-398-7924

•Drmr wtd. Funky & willing to use some electronic gear & samples, seqncs. Able to play to a click. Eric, 213-669-1562  
•Drms wtd by tlnld, exp guit, singr, sngwrtr. I have got ong sngs & instrl. Blues, rock. Hendrix, Zep, SRV, etc. 213-650-6147

•Dynamics, pwr, altrtnv?, percussn, trnspr, hunger & drive rdd. Infl Pixies, dark middle eastern. Larry, 818-727-1801

•Estab prgrssv metal band siks aggrsv dbl bs drmr. Fast changes, odd times. Your infls Cynic, new Slayer, Fates Wehave 24 hr lockout! Mike, 714-669-5703; Jason, 714-646-8001

•Explosive, Bonham, Mitchell, Baker style rock, jazz drmr wgt sound wtd by orig ht sing oriented rock band completing CD. Infl Hendrix, Zep. 818-980-6532

•Fem pro exp percussn st w/strong backup vocs wtd for sing, sngwrtr, guit prot. There's pay for rehearsals & gigs. Acous. elec. pop. 818-761-5639

•Fem singr siks fem drmr to form pop punk band in LA area. Infl Stooges, Breeders, PJ Harvey, Hole, Christian, 714-229-0885

•Guit & voc w/innovative orgs forming band. Infl from punk & metal to jazz funk. Skg srs, creatv outlet? Allison, 818-881-7904. Steve, 818-994-4174

•Guit, singr, 29, sks bs plyr & drmr to complete trio. Mgmt currently shopping CD. S'Garden, Helmet, Clash. Team plyrs only. Dedicd & srs. 310-288-5705  
•Guit, singr, sngwrtr lkg for drmr to put together altrtnv sing sing band for local gigs for fun. Geeks welcome to call, no cool rocker dudes. Jack, 213-650-2779

•Guit siks drmr who desires to thoughtfully put together a grt band. Infl U2, REM, Doors. No egos pls. Dennis, 213-954-0306

•Guit siks drmr & bst into Cure, Bowie, Smiths, Curve, K Wheel, etc. Srs only. 805-966-0730

•Guit siks musicians for bar gigs & endless jams. The sng remains the same soundtrk mts band of gypsies. Redondo Beach, Mike, 310-377-3172

•HR, altrtnv band w/fem voc sks drmr to form band Many infls. Must be ready to record & gig. David, 818-366-7416

•Hvy aggrsv metal band. DIE LAUGHING, sks dbl bs drmr label shows s. Infl Pantera, Fight, Testament, Oscar, before 9pm, 310-679-4183

•Hvy groove w/alt estab band w/mgmt. label intrst, atty, sks hvy htr. Call 213-465-2266

•If you can't play, don't bother. Hvy, hvy, hvy blues. Lv msg, 213-931-6746

•Innovative Asian guit, sngwrtr siks drmr to estab new prgrssv metal/HR band. Infl O'Ryche, old UFO, T'Lizz Pros only. Howe, 213-353-4773

•LIQUID PLANET sks aggrsv drmr for next CD, shows. Pkg to Michelle Black, 11684 Ventura Blvd.

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•Mature, tlnld drmr, mid 20's/early 30's for hvy punk groove to folk. Singr, sngwrtr to form band. Also rd bs. Scott, 714-969-6691

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