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#### Vol. XIX, No. 3 Feb. 6-Feb. 19, 1995

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> FOR DISTRIBUTION AND NEWSSTAND DISTRIBUTION INFORMATION ONLY Mader News 818-551-5000

> > COUNSEL Mitchell, Silberhers & Knuno

Manufactured and printed in the United States of America Music Connection (U.S.P.S. 4447-830) 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 \$2.5 0.3 00 outside of Confornia. Subscription rates: \$40/one year, \$65/hvo years. Outside the U.S., add \$25 (U.S. currency) per year. Second-class postage paid of 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 exhibited. The sequence of the publishers is considered material translates the individual control account of the publishers is reserves. Aegrocouch in whose on pair willout willing perinsonal or in the poundairs is prohibited. The pointing of contribing writers to this publication do not necessarily reflect the views of Music Connection, Inc. Copyright © 1995 by J. Michoel Dolan and E. Eric Bettelli, All rights reserved. POSTAMSTER: Send address changes to Music Connection, 6640 Surset Blvd., Los Angeles (Hollywood), CA 90028.

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## **FEATURES**



## THE TRACTORS

This band of veteran sidekicks, who have a century of studio and road experience between them, have branched out on their own, and they have a platinum album to show for it. Leader Steve Ripley gives MC the lowdown on the Tractors' career.

By Jana Pendragon

## **COUNTRY ROUNDUP**

In our annual country music overview, we focus on the Southland country artists, songwriters and producers who are impacting the Nashville sound. We also list the local showcases and radio programs that give country artists needed exposure.

By Billy Block

22 HERB KARLITZ By Pat Lewis

**26 DIRECTORY: EVERYTHING COUNTRY** Compiled by Trish Connery

## **COLUMNS & DEPARTMENTS**



















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#### FEEDBACK

#### **☎ Baby Praises**

Dat Masterson Los Angeles, CA

"In response to Marc Weingarten's live review of Baby Lemonade in Issue #1 (Vol. XIX, 1-9-95 to 1-22-95). I couldn't agree more with Mr. Weingarten's assessment of this great band's performance, but I do take issue with his labeling of Mike Randall as merely an adequate harmonizer. One of the highlights of Lemonade's live performance, as well as their excellent EP, is the sweet and soaring harmonic blend Rusty and Mike provide for each other. And in response to Marc's summary on why Baby Lemonade haven't heard the giant sucking sound of a major label, if that's not a rhetorical question. Ed respond by saying as soon as the labels wipe the punk, grunge quagmire out of their eyes, someone with true vision will sign one of the best rock bands to come out of Los Angeles in a long time."

#### **☎ Quality Control**

Ken Brown Los Angeles, CA

"I just want to say I am very upset. It's been about seven or eight bands now that I've seen decent to great reviews on in your magazine, with the reviewer writing that they should be signed to a major label, and I've spent a lot of money to go see these particular groups, and so far, every one of these bands has stunk—and at the top of the list was the band Black Bart.

#### **☎** Fresh Ideas

Marcus LaBroen Detroit, MI

"I'm a songwriter, and I feel that in the music industry today, that the labels should sign new artists or publish new material instead of stealing and creating the material to

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fit their artists. Then the world would have more variety of style. There's not enough style in the music of today because the record companies are scared to venture out and find new talent and to let these people be themselves. The record companies are taking the material and changing it around, and that's not really giving the world the individual flavor that the artist has, so if they would just sign new artists and publish new material instead of changing the material to fit their artists, we would have much more variety than what's being played on the radio today. I truly feel this is

#### △ A&R Truth

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This is not wholly the truth.

I certainly accept 'unsolicited' (whatever that may actually mean) demotapes and, although I am quite possibly in the minority, I am not alone. This is not to imply that Taxi is an illegitimate concern. I know that they have good and experienced people who screen all their submissions, and I consider their fees to be reasonable for the service they provide and for the overall spirit in which they operate.

Just remember, though: However you get heard, if you're great live, have great songs, have a real following and have a lot of luck going your way, you still may not get a deal. But that's no reason to give up.

> Hugo Burnham Qwest Records Los Angeles, CA

## WANTED

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communication, typing & Mac skills.

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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 Songwriters Guild Foundation has announced that Janet Fisher from Goodnight Kiss Music will be the industry guest for the Ask-A-Pro/ Song Critique on Wednesday, February 15, 1995, at 7:00 p.m. Also from the Songwriters Guild is a new, eight-week Jack Segal Songshop, scheduled to begin Thursday, February 16, 7:00-10:00 p.m. Both events will take place at the Guild's Hollywood office, located at 6430 Sunset Blvd. Call the Songwriters Guild for additional information and reservations (213-462-1108).

Steinadillo Productions and Cal State Northridge will present an all-day rock and comedy concert, "Rock, Rumble And Rebuild," on Saturday, February 11, 12:00 noon to 6:30 p.m. Thé event, which will be held at the University Student Union, will benefit the Northridge Scholarship Fund and will help the campus with its recovery efforts. In addition to musical and comedy acts performing on two stages, there will be booths selling the bands' merchandise and food. Tickets for the event are \$10 and can be purchased through Ticketmaster. For additional information, call Rick Radillo of Steinadillo Productions at 310-527-5975, or John Ryan of Cal State Northridge University Student Union at 818-885-2491.

The Los Angeles Songwriters Showcase guests for the regular Tuesday night showcase on February 7 will be Sydney Forest, Creative Director of Don Williams Music Group, and Kimberly Howard, President of Emerge Management. As usual, the evening begins at 7:00 p.m. and will take place at the Women's Club of Hollywood, 1749 N. La Brea Ave. Call LASS for additional information at 213-467-7823.

#### Recaps

"Interactivate Your Career: A Practical Guide To Opportunities In Multimedia" is a new one-day seminar from UCLA Extension, scheduled for Saturday, February 25, 9:00 a.m. -4:00 p.m., at UCLA, 2160E Dickson Art Center. Presented by industry expert Stephen Hundley, president of the Hundley Group in Silicon Valley, this workshop will define job descriptions in multimedia, discuss employment options available now, present ways on how to position yourself in the multimedia hiring process, explain the tools of the trade and show you how to incorporate multimedia into your current company in order to remain competitive in today's economic climate. The class fee is \$95 and participants can earn a 0.5 continuing education unit in Motion Picture/Television. Call UCLA Extension for additional information (310-825-9064).

The Vocal Power Institute's next Performance Workshop starts Tuesday, February 7, 7:00-9:30 p.m. This is a six-week series which emphasizes personal style, dynamic staging, mic technique and confidence. A professional industry attended showcase with live band will be presented on Saturday, March 18, at the L.A. Cabaret. The instructor is vocal coach Howard Austin. Call the Vocal Power Institute for additional information (818-895-SING).

Veteran songwriter and music industry professional K. A. Parker has several lyric writing classes coming up in 1995. "Foundation: The Basic Course" is an eight-week course that teaches technique for analyzing and writing songs in all styles and is a prerequisite to her other classes (except "Copyright Law"); "Copyright Law And The Music Business" teaches the basis for understanding how the music business works and includes information on royalties, collaboration, music publishing and more; "Writing For The Recording Artist" is for the writer/artist and/or writers who write with or for other artists; "Writing The Love Song" provides a survey of the most popular love songs of all time combined with writing assignments and student evaluations; and, finally there is the "Advanced Workshop," an on-going weekly workshop with an emphasis on re-writing and finding your individual style. Call 818-377-9730 for dates, times and fees.

The Texas Guitar Show will be making its annual Southern California stop Saturday and Sunday, February 18 and 19, at the Pomona Fairgrounds. This is a must for anyone interested in buying, selling, trading or just looking at rare and vintage instruments. Call 1-800-453-SHOW for booth and/or attendance infor-MC

## WRITERS WANTED

Music Connection is looking for feature writers and reviewers.

- Must possess knowledge of the industry/local music scene.
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## **Texas** Guitar Shows, Inc.

By Karen Orsi

The Texas Guitar Show is one of the largest and best-attended guitar shows in the country. Promoted by Eugene Robertson, Dave Crocker, Larry Briggs and John Brinkmann, who all own Texas-based music stores, the show is a swap meet for collectors to get together and do

Scheduled for February 18 and 19 at the Fairplex Building at the Los Angeles County Fairgrounds in Pomona, the Texas Guitar Show enjoys attendance by an impressive amount of celebrity and civilian clientele. "Some of our clients are stars," says Dave Crocker, who explains that VIPs can purchase a pass for \$150 in order to preview the show, "who don't want to fight the crowds and who want to shop relatively unencumbered by fans.

This will be the event's fourth show in Pomona, and each year the show has grown progressively larger. "You never know who you're going to see there," he says. "Billy Gibbons of ZZ Top has attended a couple of shows and so has John Fogerty and Robbie Krieger. California has a high concentration of stars, so naturally there will be some attending."

The Fairplex facility has proven successful for the show in the past. "Pomona may be a bit far for some of the populace to drive," Crocker says, "but most of our dealers don't come from L.A. It is also cost prohibitive to do it in a lot of those places, and traffic gets to be a problem. Everyone knows where the Fairplex is they have Winternationals there. It's the best venue that we've been presented with. But we're not locked in there, and we'd move if we found something that would work better. But there is plenty of parking and plenty of space, and it's central to our dealers in Nevada, Arizona, San Diego and the Bay Area."

Over 80 dealers are expected, primarily dealing in vintage guitars. The market here in the United States," says Crocker, "has grown 30 or 40 fold over the past five years. Internationally, there has always been a real strong market. That market existed before we had much of a domestic market. It seems that Europeans and Japanese people have a real appreciation for things made in the U.S. through the Fifties, which is considered the heyday of American manufacturing."

Some of the hottest items that show up at these shows include anything built by Gibson or Fender prior to 1965, the most popular being vintage Stratocasters and Telecasters by Fender, Les Pauls by Gibson, Gibson jazz guitars and Martin dreadnought acoustic guitars (especially pre-World War II dreadnoughts). Also coveted are pre-CBS and pre-1965 Stratocasters, which garner about \$5,000 to \$15,000. Les Pauls from the Fifties run between \$5,000 and \$40,000, with prices even going beyond that in some instances.



1958 Explorer

"The most expensive non-celebrity owned guitar," says Crocker, was a custom-made D'Angelico that went for \$150,000. The first Fender ever built is valued at over a quarter of a million dollars. It is going up for sale at an auction house next week with a reserve of \$475,000. I don't think it will bring that, but it does carry an insurance policy

of a quarter of a million dollars.

As for celebrity owned guitars, they generally don't bring much more than non-celebrity owned guitarsunless, of course, that star is deceased. "When it's a celebrity that's still living and playing, they're known for trading guitars, too," Crocker says. "One thing that guitar players have is that they're always looking for better guitars. One of Hendrix's guitars brought over \$200,000. The Buddy Holly Gibson flattop was bought by Gary Busey for close to \$200,000.

"We do drag along a fair number of foreign buyers," Crocker says. "It's a great place to buy a guitar, but it's also a great place to sell a guitar. There are as many people that come to the shows to sell guitars as there are people who buy guitars. It's a common ground for them to meet."

Regular admission to the Texas Guitar Show is \$10.00.

Call the Texas Guitar Show at 800-453-SHOW.



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## SESAC Captures Dylan & Diamond Song Catalogs

By Steven P. Wheeler

The 'other' performing rights organization scores its first major coup

New York—In a stunning show of strength, SESAC, the underdog performing rights organization (behind ASCAP and BMI), has announced the acquisition of the Bob Dylan and Neil Diamond song catalogs.

In two broad strokes, SESAC has begun to bridge the gap between itself and the other two industry giants.

Both six-year agreements cover all songs written or co-written by the two fabled tunesmiths over the past 30 years, as well as future compositions

Dylan and Diamond were previously affiliated with ASCAP. This surprising announcement comes amid rumors that recent changes in the ASCAP hierarchy have left some members troubled.

SESAC Chairman Stephen Swid says that the January 27th announcement makes a clear statement to the industry. "It's a signal to the music world and those in the field of pop and rock that SESAC now has to be considered when it comes to copyrights. ASCAP is the oldest performing rights organization, and from the day BMI was formed there has been a two-way street for composers and publishers. They have moved back and forth between those two companies, and they never stopped at SESAC. But now, I think

it's safe to say that they're going to be stopping at SESAC because Bob Dylan and Neil Diamond are not naive individuals."

According to Swid, SESAC was approached by both men over a year ago, but negotiations didn't officially start until Diamond and Dylan cut ties with ASCAP. "It's an unwritten rule between the sister organizations to not negotiate until a member has officially resigned," explains Swid. "After September [ASCAP's renewal period], we started discussing terms with them, and we were able to reach a happy conclusion with all the parties concerned."

ASCAP was unavailable for comment at press time.

The exact financial terms were not revealed, yet Swiddidsay, "Over the period of these six years, [Dylan and Diamond] expect to earn much more money from SESAC for their copyright use than they would at ASCAP. It's because of a combination of higher rates per copyright, and you also have to remember that

because ASCAP and BMI are so much larger than SESAC, they have many more affiliates that they have to divide the pie with."

Both Dylan and Diamond are Sony Music recording artists with very strong catalogs which continue to generate sizable income. Diamond is currently experiencing success with Urge Overkill's version of "Girl, You'll Be A Woman Soon" (from the *Pulp Fiction* soundtrack). Dylan's catalog of standards remains one of the most powerful collections in pop music history (it's estimated that 2,500-3,000 artists have covered Dylan's material).

SESAC was purchased in late 1992 by veteran music industry entrepreneurs. Freddie Gershon, Ira Smith and Stephen Swid, along with the merchant banking house of Allen & Company. Under their direction and the leadership of SESAC President. Vincent. Candilora, the performing rights organization is being revitalized for a new era in licensing, offering songwriters, publishers and composers an alternative to performing rights giants ASCAP and BMI.

"When we acquired the company," states Swid, "we wanted to offer people another choice, and that's what we're doing. I think having these two icons, who have very astute business people and financial advisors around them, coming to SESAC sends a message.

"SESAC is a 'for-profit' society," continues Swid, "and I think these people realize that we are very aggressive in building income through licensing revenue, but also in keeping expenses controlled. I think they want to be part of a team like this."

Between 1930 and 1971, SESAC was primarily a publisher-oriented organization. In 1972, they began signing writers in the Christian and gospel markets, but it wasn't until the past few years that they have undertaken a massive acquisition program in all genres of music, scoring great success in the jazz and Latin markets.

Yet the acquisition of the Dylan and Diamond catalogs brings instant industry recognition to SESAC and could inspire more artists to leave ASCAP or BMI.

In addition, the agreements will also force music users to negotiate new contracts with the flourishing organization, which is now in a strong bargaining position.

SESAC can be reached in New York at 212-586-3450 and in Nashville at 615-320-0055.

## **Labels Seek Remuneration for High-Tech Music Broadcasts**

By Jeremy M. Helfgot

Legislation would guard against unfettered use of music via cable and on-line services

Washington, DC—Senators Dianne Feinstein (D-Calif.) and Orrin Hatch (R-Utah) have introduced federal legislation in an attempt to protect the copyrights of record companies and artists in this age of growing technologies.

The "Digital Performance Right In Sound Recordings Act of 1995" (S. 227) was introduced on January 13 and is designed to restrict realtime paid transmissions of digital recordings via cable, satellite or online computer services.

Under current law, a subscription cable or satellite broadcast service is able to broadcast digital CD-quality sound in return for payment without paying royalties to the artist, record company or other copyright holder.

David Leibowitz, Executive Vice President/Chief Counsel of the Recording Industry Association of

America (RIAA), told *MC*, "The issue here is that with new technologies, services can broadcast CD-quality sound into a consumer's living room via cable television lines or satellite transmission, charge a fee to the consumer, but not be responsible for any royalty payments to whomever owns the rights to the song."

Leibowitz went on to say, "With this new law enacted, the record companies and artists will be compensated for the potential loss to their income from such services. Why would a consumer go out and buy a CD in a record store when they can hear the same music with the same quality without ever leaving their home?"

With more technological advances just beyond the horizon, Leibowitz addressed the issue of "remote digital jukeboxes," which would allow subscribers to dial up a remote music server and have the song of their choice transmitted to their home with digital-quality sound.

"The impact of these services on the recording industry could be massive," explains Leibowitz. "While they may in fact provide a welcome change to the dynamics of record distribution, if the record companies and artists are not compensated, it could put the record labels out of business."

For more information, contact the RIAA at 202-775-0101.





Atlantic's Brandy recently received gold plaques for her debut album and single, "I Wanna Be Down." Shown celebrating at the label's New York headquarters are executive producer Darryl Williams, Brandy, Senior VP of Black Music Richard Nash, Warner U.S. Chairman/CEO Doug Morris, Warner U.S. President/COO Mel Lewinter and Atlantic President Val Azzoli.

## Sinatra & Celebs Tee Off at Annual Golf Benefit

By Ernie Dean

Frank Sinatra's annual golf tournament and fund-raiser features celebrities from all facets of the entertainment world

Palm Springs—Popular music's Chairman of the Board, Frank Sinatra, once again heads up an impressive list of celebrities who will participate in the Seventh Annual Frank Sinatra Celebrity Golf Tournament (co-sponsored by Ticketmaster, Capitol Records and EMI Records Group, among others), benefiting the Barbara Sinatra Children's Center at Eisenhower Medical Center and Palm Springs' Desert Hospital. Founded in 1986, the Children's Center treats sexually abused children, while Desert Hospital has been treating Southern California Coachella Valley residents for more than 50 years.

The weekend-long tournament tees off at Marriott's Desert Springs Resort in Palm Springs on Friday, February 24, and continues through Saturday, February 25.

A few of the more than 70 celebrities taking part at this year's event are former President Gerald Ford, astronaut Buzz Aldrin, actors James Woods, Dennis Franz, Mickey Rooney, Robert Wagner, Lee Majors, Joe Mantegna, recording artists Willie Nelson, Glen Campbell, Buck Owens, Vince Neil, Engelbert Humperdinck and legendary sports figures Yogi Berra, Joe Garagiola,

Johnny Bench, Steve Garvey, Don Meredith, Gale Sayers, Don Shula, Vin Scully, Mike Ditka and Brooks Robinson.

The annual weekendevent mixes social gatherings with the actual tournament, including a black-tie gala on Saturday night, this year featuring performances by Sinatra, Willie Nelson and comedian Tom Dressen

The entry fee for participants is \$3.500. Three non-celebrities will be teamed with one celebrity captain (actor Joe Mantegna was last year's winning celebrity) for the tournament.

The tax-deductible donation also includes access to Thursday night's "pairings party," the Friday luncheon fashion show and evening celebrity party and Saturday's gala, as well as gifts and souvenirs.

Spectator tickets are available for \$15 (one day) and \$25 (two-day), and fans are encouraged to bring cameras and autograph books each day, as photo opportunities are welcome and plentiful.

For additional information about player packages and spectator tickets, as well as tickets for the gala and/or luncheon, call 800-FS-STARS or 619-323-9411.

#### CHARITY BEGINS AT HOME

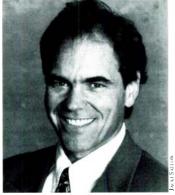


Atlantic act Hootie & the Blowfish recently donated \$10,000 to the Caroline Children's Home, which provides shelter for up to 100 homeless or unwanted children each year. Pictured during the presentation are CCH Development Director Jonathan Holmes, band member Darius Rucker, CCH Executive Director Dr. Suzanne Sipe, manager Rusty Harmon and band members Jim "Soni" Sonefeld, Mark Bryan and Dean Felber.

## ×

### IGNINGS & ASSIGNMENTS

#### By Steven P. Wheeler



Steve Rennie

Steve Rennie has been named Senior Vice President/West Coast for Epic Records. Rennie, who is based at the company's Santa Monica offices (310-449-2100), will oversee the day-to-day operations of the label's West Coast operations, as well as their A&R activities and marketing campaigns.

MCA Concerts has named Hugh Miller to the post of Vice President, Finance. Responsible for financial management of the company, Miller can be reached at 818-777-4000.

Columbia Records has promoted Irene Rivera-Gandia to the newly created post of Manager, Special Projects, Black Music Promotion. She is based at Columbia's New York offices (212-833-5842)



**Eileen Thompson** 

Eileen Thompson has been appointed to the post of Director, Media Relations/ West Coast, for Atlantic Records, and will be based at the label's Los Angeles offices (310-205-7450). Thompson, who was most recently Director of Publicity at Rogers & Cowan, began her industry career at PR company Solters/Roskin/Friedman.

Atlantic also announced several changes in its alternative/college staff. Kris Metzdorf has been promoted to Associate Director, National Alternative Promotion, and will be based in the L.A. offices. Carolyn Wolfe has been named Manager, National College Promotion, and can be found at the company's New York offices (212-275-2000). And Mike Deitch becomes Atlantic's National College Radio Promotion Rep and will work out of the L.A. offices.

MCA Records has named Lisa Derketsch to the post of Director of Marketing, Special Projects, where she will be responsible for coordinating joint promotions, direct-response marketing,

cross-promotional opportunities and other alternative means of marketing. She will work out of the label's L.A. offices (818) 777-4000.

Veteran publicity firm Rogers & Cowan has promoted Arnold Robinson to the position of Senior Account Executive. Robinson, who joined the company in 1993, can be reached at the L.A. office (310-201-8800).

Rhino Records has promoted Dave Newberg to the post of Director, Financial Planning and Royalties. His new responsibilities include the evaluation of catalog acquisitions, the tracking and development of the label's departmental and corporate budgets and the overseeing of all master, publishing and union royalty administration. Newberg is situated at Rhino's L.A. office (310-474-4778)



**Ana Martinez** 

Ana Martinez has been named Director, Production Management, for MTV Latino, the 24-hour Spanish-language cable television network. In her new position, Martinez will oversee the production management of the MTV Latino studio, location shoots and special projects. Martinez can be reached at 305-535-3700.

EMI Records (EMI/Chrysalis/SBK) has named Dave Rosas to the post of Vice President, R&B Promotion. Prior to the appointment, Rosas was the National Director, R&B Promotion. He is based in New York (212-492-1700).



**Loris Kramer** 

Loris Kramer has been promoted to the post of Senior Director of Creative Affairs for Sony Wonder. Formerly the children label's Director of Marketing, Kramer will perform her duties out of the label's Santa Monica offices (310-449-2500).





#### **Tony Brown**

Title: President

Duties: Head of A&R

Years With Company: 10 Company: MCA Records/Nashville

Address: 60 Music Square East

Phone: 615-244-8944 FAX: 615-880-7410

### **Dialogue**

Background: Last year MCA Records/Nashville became country music's Number One label for the fourth consecutive year, and much of that success is due to President and three-time Grammy winning producer Tony Brown.

Brown started his career as a pianist, playing with the Oak Ridge Boys and Elvis Presley. Throughout the early Eighties, Brown toured or recorded with Emmylou Harris, Rosanne Cash and Rodney Crowell.

A&R: "Eventually I got into A&R for the RCA pop label Free Flight, back in 1978. At the time, I was thinking that I wanted to be in pop music, but when I got to L.A., it was when the whole punk era started developing with the Clash and the Ramones and bands like that. I started thinking that I should go back to Nashville and be on the cutting edge of country music as opposed to the backside of pop music. At that point, I didn't really have a vision of what my role was as an A&R person, I was playing with Emmylou Harris on the weekends, and I was working at a pop label during the week. I started N A S H V I L L E

realizing that the music I know most about, and really love, is country music. I came back to Nashville and started working at RCA/Nashville, but I couldn't seem to get the musician thing out of my system, so I quit RCA for a couple of years and toured with Rodney [Crowell] and Rosanne [Cash]. Then I came back to RCA and stayed for about a year, and then [Jimmy] Bowen completely restructured MCA from the ground up, and I became a part of that. MCA changed my life. It was definitely a major career move for me."

Number One Country Label Status: "We've got a great team of people here. Bruce Hinton [Chairman], Scott Borchetta [VP, National Promotion], Walt Wilson [Sr. VP, Marketing], Katie Gillon [VP, Production], and the office is filled with really top-notch people. I know these sound like stock answers, but they're true. I've worked at RCA, and I know all the other labels in town, and our turnover rate at this label has been very minimal, so it's really like a family here."

A&R Staff: "On the creative side of the A&R department, there are three people besides myself: Larry Willoughby [Director of A&R], Ronnie Brown, who works as an associate A&R person, and Susan Levy, who is my Artist Development person. Bruce and I have the only signing power, but Larry has the authority to sign someone, too."

A&R Gaze: "I like songs and I like singers. The singer-songwriters tend to gravitate toward me because when I first came to MCA, most of the artists that I worked with, such as Lyle Lovett, Steve Earle and Nanci Griffith, were singer-songwriters, so everybody thought that it was the only thing I liked. A lot of times, an unsigned artist's representative will come to me and say, 'Ya know, he writes all his own songs,' and they think that'll make me jump up and down. But that's only if I like the songs [laughs]. If I hate the songs, I have to deal with the psychology of saying, 'Hey man, I wanna sign ya, but I hate your songs,' which could easily kill the deal.

"So I go for an artist because I like the way the artist sings and maybe something about their presence, and if I find out they write their own songs and the songs are killer, then that's a major plus. You've got to like the artist first."

A&R/Production: "I produce some of our artists. I signed the Mavericks. and I was the executive producer on the first album, and then I decided that I had to put my A&R hat on and find out who could really max-out who the Mavericks were. I had known Don Cook for a long time, and he's a great producer. That was a good call on my part. I told Don Cook, 'I hope you know that I just made you the coolest guy in town' [laughs]. I just produced Tracy Byrd's latest album. It's like casting for a film. I produce some of the artists that I sign, and other times, I sign an artist and I have an idea of who should produce them.

**Duties:** "I don't run the label. The actual day-to-day running of the label is done by [Chairman] Bruce Hinton. In most cases in Nashville, the President is the General Manager. In this case, the Chairman is

the General Manager, and I'm President in charge of the roster, which simply means that I've got the best gig in town [laughs]. Bruce is great at running this label, which leaves me open to be creative and take care of that part of the label."

Country Music Explosion: "I feel very lucky to be sitting in this seat when this is all happening, because a lot of us in town look like we're geniuses now [laughs]. A lot of the Nashville executives, writers and producers all came along at the same time, but things got started with artists such as Dwight Yoakam, Randy Travis, the Judds, Steve Earle, George Strait-and then SoundScan came into play. That's when the Billboard pop charts started to reflect country music sales, and all of a sudden, country artists were shown to be selling what they had been selling all along. As a result, retail stores started front-racking a lot of these country titles, and the press picked up on it, and things just snowballed. All of a sudden, we were the new hot thing. It's like country and rap were the two underdogs until the sun came shining down on us.

"But we were lucky enough in the sense that Nashville had the goods to take it to the next level. When these new country fans came looking for artists, we had Garth Brooks, Vince Gill and Wynonna waiting for them. So the old stereotype of country artists being old, unattractive and illiterate went out the window."

New Signings: "I've just signed Bobbie Cryner, who was on CBS and is kind of cut from the same cloth as Patty Loveless. She kind of got put on the backburner at CBS, and being such a fan of hers over the years, I was thrilled to sign her. David Lee Murphy is a new guy who's kind of a mixture between John Anderson and Steve Earle, but he's also

#### DONOVAN DEAL



Sixties pop star Donovan is pictured with American Recordings owner Rick Rubin. Rubin—who has signed the Scottish singer-songwriter, known for the classic hits "Sunshine Superman," "Catch The Wind" and "Hurdy Gurdy Man" (featuring members of Led Zeppelin before they were Led Zeppelin and arranged by Zeppelin bassist John Paul Jones)—hopes to do the same thing for Donovan's career as he did recently for Johnny Cash's. The dynamic duo is currently working on Donovan's label debut (Donovan is trying out new material for the album at LunaPark every Thursday through February 9th).



Orange County, CA-based alternative band Water is pictured with various MCA executives during the band's recent signing ceremonies. The band's label debut, *Nipple*, is scheduled to be released on March 14th. Pictured at MCA's Universal City headquarters are (L-R, standing) Executive VP of A&R Ron Oberman, band member Dean Bradley, MCA President Richard Palmese, band members John Guest, Mark Cohen and David "Howie" Howell, Vice President of A&R Oenny Diante; (squatting) band managers Steve Levesque and David Crowley.

got that video-ready look, too. I think Tracy Byrd is really going to breakthrough this year. Maybe I'm wrong, but it certainly feels like a platinum record to me."

MCA Future: "I think we can definitely continue our success. You have to realize that we didn't even put out records by Wynonna Judd or Trisha Yearwood last year. So between those two, the Mavericks, Tracy Byrd, Vince Gill, Reba McEntire, George Strait and even George Jones, who just finished a duet album with Tammy Wynettethat's a great traditional album-we feel really good about '95. We know that Arista and Atlantic are biting at our heels, but we're just gonna have to run a little faster this year and work a little harder. We intend to stay in front of the pack. It's our job, and we love it here [laughs]."

#### On The Road

Mark down February 27 on your calendar. That's the day that Nick Lowe plays the Troubadour in West Hollywood in support of his new album, The Impossible Bird, on Upstart Records, a division of Rounder. Released late last year and featuring such great tracks as "The Beast In Me" (which Johnny Cash covered on his Grammy nominated American Recordings album; though Nick's is the definitive version), the beautiful ballad "Shelley My Love" and the crackling opening number "Soulful Wind"—The Impossible Bird sports consummate songcraft, instantly memorable melodies, mood-perfect arrangements, great players and some of the best singing of Lowe's

Lowe is a multi-talented musician/ songwriter/producer who has distinguished himself in a variety of fields. As a solo artist, he's released some great albums, including his 1978 debut, *Pure Pop For Now People*. As a producer, he helmed Elvis Costello's early classics. And there were short-lived stints as a member of the bands Rockpile (with Dave Edmunds) and Little Village (with Ry Cooder, Jim Keltner and John Hiatt).

If you haven't heard *The Impossible Bird* yet, you owe it to yourself to check out one of the best albums of last year (or any year, for that matter). As Mark Rowland of *Musician* magazine aptly puts it: "Always a composer of unimpeachable craft, sing-along hooks and pub-thumping rhythms. Lowe has put something extrainto the mix this time—his soul."

A career record, and a show not to be missed.

Contrary to rumors and fans' hopes, original bassist John Paul Jones will not be making any guest appearances with his former Led Zeppelin mates, Robert Plant and Jimmy Page, during the duo's upcoming tour, which starts in late February. In a statement issued to the press, Jones' manager, Richard Chadwick, said: "Although Plant, Page and Jones have all stated that this tour is not a Led Zeppelin reunion, their recent appearance together at the Rock & Roll Hall Of Fame induction ceremony has, understandably, fueled rumors that they will be repeating the experience on occasions during the forthcoming Plant and Page tour." The reason that the press release was issued was "to avoid disappointing Led Zeppelin fans and compromising the position of Robert and Jimmy.

Apparently, the bitter feelings between Jones and his two former Zeppelin cohorts have clouded everyone's judgment (the decision not to invite Jones, who was an integral part of the Zeppelin sound, to participate in either the album or the tour has cost the former Zeppelin

bassist/keyboardist a landslide of income).

Plant and Page keep insisting that this tour is *not* a Led Zeppelin reunion. Well, guess what, guys? Whether or not Jones is onstage, it's still a Led Zeppelin reunion!

Tom Petty & the Heartbreakers have become the first artists to have concert tickets sold via television before the tickets were made available through normal outlets. On January 20, music cable channel VH1 offered more than 19,200 tickets to viewers (500,000 phone calls were logged in the first fifteen minutes, flooding the Ticketmaster phone lines).

Hosted by Ian O'Malley, Moon Zappa, John Fogelsang and Michelle Austin, "Tickets First" allowed viewers to call in and talk to the hosts, receive updates regarding ticket sales in each market and see rare performance footage (there was even a phone call from the man himself, who spoke about the upcoming tour). A maximum of four tickets per market were available to each caller and a total of 400 tickets percity. The tour, which commences on February 28 in Louisville, Kentucky, reaches the Southland on June 9 for a show at the Hollywood Bowl

#### **Deals**

Elton John's new opus, Made In England, will be released worldwide by Rocket Records/PolyGram on March 21st. This marks the first time that Captain Fantastic has been signed to the same label worldwide.

During his stateside career, Elton has called UNI/MCA and Geffen Records home, and outside of the U.S., Elton product has been released through DJM and for the last fifteen years, Phonogram (now known as Mercury).

**Island Records** in the U.S. will provide marketing, promotion and retail support.

Rocket Records was founded by Elton in the mid-Seventies.

#### On The Move

Tom Zutaut, the last member of Geffen's storied A&R trio, has left Geffen Records, following his former cohorts, Gary Gersh and John Kalodner, out the door. It will be interesting to see how Geffen fares without this formidable trio, who, for many years, was the best A&R staff in the business. No word yet regarding Zutaut's future plans.

Speaking of Kalodner, the man who equals himself has signed hard rock/metal act Dokken (featuring original members) to Columbia Records. It will take a lot of hard work to jumpstart the band's career, but if anybody can do it, it's the man who resurrected Cher.

Attempting to shore up the breach, Geffen Records has announced the hiring of veteran A&R executive Roberta Petersen. Petersen, who has been a part of the Warner Bros. Records family for 24 years, has been named to the newly created post of Senior Director of A&R and Administration.

You read it in the pages of Music Connection last year, and now Guns N' Roses hired guitar slinger Gilby Clarke has made it official. In a prepared statement, Clarke, who replaced original GNR guitarist Izzy Stradlin, says he is not "comfortable" with the musical direction the band is taking on their new record, so he has left to pursue a solo career. He has his work cut out for him, since his solo debut, Pawnshop Guitars, has not exactly set the charts on fire, selling 41,000 copies.

And last but certainly not least, industry veteran/former MC Senior Editor Kenny Kerner has announced the opening of Kenny Kerner Entertainment, a personal management and career planning company. Kerner currently represents Blow featuring Keri Kelli and singer-songwriter J.T. Harding. Kenny Kerner Entertainment is located at 6671 Sunset Blvd., Suite #1505, Hollywood, CA 90028. The telephone # is 213-460-6021.

#### WATT'S NEXT



Columbia artist Mike Watt and Columbia Senior Vice President of A&R David Kahne are pictured at Sony Music Studios in New York during mixing sessions for Watt's forthcoming opus, due in late February.

#### NAS PROMOTION



Brett W. Perkins has been named Executive Director of the National Academy of Songwriters.

#### **NAS News**

Congratulations to **Brett W. Perkins**, who has been named Executive Director of the **National Academy of Songwriters**. Perkins, who joined the organization as Marketing Director in 1989 before becoming Managing Director last year, replaces departing Executive Director Dan Kirkpatrick. NAS is a nonprofit organization celebrating twenty years of service to the songwriting community. For further information on NAS, call 213-463-7178.

#### SESAC CAPTURES THE HILL



RCA/Novus jazz recording artist Warren Hill (center) studies the fine print of his SESAC contract before signing with the performing rights organization. SESAC's Carolyn Coyle, Director of Affiliations, Royalty Distribution/Administration (left), and Vincent Candilora, President/CEO (right), encourage Hill to sign on the dotted line.

#### **Nashville Honors**

The Nashville Entertainment Association will present its ninth Master Award (recognizing those who have helped make Nashville a major music and entertainment center) to Frances Preston, President/CEO of performing rights organization BMI.

Preston will be honored on February 22 with a reception, dinner and awards presentation at Loews

Vanderbilt Plaza. The event will feature performances by Chet Atkins, Gary Morris, Randy Owen, Mac Davis and Tammy Wynette. Preston opened BMI's southern regional office in her hometown of Nashville in 1958. She became a BMI Vice President in 1964, Senior Vice President in 1985 and President/CEO in 1986. Tickets for the event are available through NEA at 615-327-4308. BMI's Nashville office can be reached at 615-291-6727.

#### **AVI EXPANDS**



Merlin Littlefield has been appointed GM of AVI Entertainment Group's new Nashville office.

#### **ASCAP News**

Marilyn Bergman, who has been serving as ASCAP's President since February, 1994, assumed the position of Chairman of the Board last month. The title of President has been retired.

In related news, Bergman announced that **Daniel E. Gold**, who has served as the performing right organization's Chief Executive Officer since last July, has resigned for personal reasons.

ASCAP has opened its toll-free phone number for member inquiries ranging from policy information to specific questions about royalty distributions. The phone line (800-952-7227 or 800-95ASCAP) is manned by the Member Services staff from 6:00 a.m. to 5 p.m. (Pacific Standard Time), Monday thru Friday.

Legendary songwriter-composer Stephen Sondheim has officially resigned his seat on ASCAP's Board of Directors due to other professional commitments. Renown Latin composer and performer Willie Colon has been appointed to fill the vacancy.

Diane Warren, one of the most commercially successful songwriters of the past decade, has been selected by ASCAP to become the second recipient of its prestigious Voice of Music award. The award will be presented to Warren by Marilyn Bergman on February 15 during a major industry reception in her honor at Spago Restaurant in West Hollywood. Garth Brooks was the first artist to receive the award. For additional ASCAP information, call their Los Angeles offices at 213-883-1000.

### **SESAC Update**

Roger Brown, a writer for W.B.M. Music (Warner/Chappell's SESAC Company), has recently had cuts by Giant's Clay Walker, Atlantic's John Michael Montgomery, Arista's Pam Tillis, MCA's George Strait, Mercury's Sammy Kershaw and Warner





BMG Music Publishing recently held its first worldwide Managing Directors conference at the Hyatt Newporter in Newport Beach, California. Hosted by Nicholas Firth (President, BMG Music Publishing, Worldwide), the theme for the rapidly growing multi-national six-day conference was "fast forward." More than 50 executives from 25 countries attended, including representatives from associated companies around the world. Highlights of the conference included performances from John Hiatt, Mary Lou Lord, Zachary Richard and fledgling band Thrush Hermit.



Warner/Chappell Music celebrates the signing of GRP/MCA recording artist Rob Wasserman to an exclusive songwriter pact. This agreement makes Warner/Chappell the first major music publishing company to form their own "jingle house." Pictured (L-R): Diane Connal, Steep Management; Allan Tepper, Director, Creative Services, Warner/Chappell Music; Rob Wasserman; Kenny MacPherson, Sr. VP, Creative, Warner/Chappell Music; Patrick Conseil, International Creative Services Director, Warner/Chappell Music.

Brother's Randy Travis. Rumors are swirling around Nashville that Brown is close to capturing his own record deal. Time will tell.

SESAC Latina announces the affiliation of Pochy, the four-time platinum Latin artist who earned his first gold record at the ripe old age of thirteen.

SESAC is a 64-year-old performing rights organization that has targeted jazz activity during the past several years, resulting in affiliation with some of today's most talented jazz songwriters. Among those gaining notoriety with RCA/Novus' Warren Hill are Steve Coleman, Cassandra Wilson, Rohn Lawrence and Geri Allen.

SESAC can be reached at 615-320-0055.

#### **AVI Announcement**

AVI Entertainment Group is expanding their Los Angeles-based music publishing, licensing and distribution company by opening an office in Nashville. Merlin Littlefield, the Associate Director at ASCAP in Nashville since 1976, has been named General Manager of AVI's Nashville operation. The Nashville office will focus primarily on music publishing, production and artist management, and will be based at Cummins Station. The phone number is 615-256-0731.

#### COUNTRY GOLD MINE



Superstar Alan Jackson signed the biggest publishing deal in country music history with Warner/Chappell Music. Celebrating the multi-million dollar deal are (L-R, standing) Malcolm Mimms, attorney; Rick Shoemaker, Executive VP, Creative, Warner/Chappell; Tim Wipperman, Sr. VP and Executive GM/Nashville, Warner/Chappell; (seated) Les Bider, Chairman/CED, Warner/Chappell; Alan Jackson; Gary Overton, manager.

## DENNIS MORGAN

This Grammy winner has written more than twenty Number One hits and is publisher of the smash 'I Swear'

Since arriving in Nashville in 1973, 42-year-old Dennis Morgan has been one of the most prolific and successful songwriters of the past two decades. From 1977 to 1983, Morgan penned more than 60 hits for artists such as Ronnie Milsap, Charley Pride, Barbara Mandrell and Steve Wariner

Yet that's only half the story. Morgan branched out into the publishing world in the Eighties with Little Shop of Morgansongs (for Morgan's tunes), Morgan Active Songs (ASCAP) and Dennis Morgan Music (BMI), which all fall under the umbrella of the Morgan Music Group.

Starting his career as a singer-songwriter in Tracey, Minnesota, Morgan wrote his first song at the age of twelve (an instrumental ditty called "Picker's Holiday") before thumbing his way across the country with his guitar as his only companion.

While most people would associate Morgan with country music, it didn't start out that way. "In those early days, I was into the Beatles, the Rolling Stones, Bob Dylan, Donovan and the Mamas and Papas, but then somebody turned me on to Kris Kristofferson's songwriting. So I gradually got interested in the Nashville scene, and pretty soon I was hooked.

"You don't really understand country music when you're young," continues Morgan, "because it's more mature music. It's philosophical and beautiful. I mean 'Your Cheatin' Heart' is a lot different than 'I Wanna Hold Your Hand "

Planting roots in the Nashville soil in the early Seventies, Morgan was offered a few record deals, but the songwriting aspect of his career took hold first. "It was the songwriting scene in Nashville 22 years ago that was the amazing scene," explains Morgan. "I was running across people like Shel Silverstein [with whom Morgan recently started a children's record label], Kris Kristofferson and Roger Miller, where you'd sit down in a bar on a Friday night and the quitar would be passed around, never touching the ground."

As for giving up the dream of being a recording artist, Morgan laughs and replies, "I've never really given it up because I've always looked at the songwriters as the artists. I've always felt that the person who gets up in the morning with a blank piece of paper and fills it up with a new song is the artist. The other people are the interpreters."

It wasn't until Morgan signed a publishing deal with Tom Collins Music in 1978 that his career took a dramatic turn. "I was writing with a lady named Kye Fleming, and we had a partnership for five-and-a-half years. I signed to Tom Collins in the spring of '78, and by the fall of that year, we had a Number One single with Barbara Mandrell called 'Sleeping Single In A Double Bed."

The bearded songwriter goes on to describe his days at Tom Collins Music. "We were a miniature Brill Building. We had seven writers, who all had shots at people like Ronnie Milsap and Barbara Mandrell. [Kye and I] had sixteen or seventeen Number One records during that period."

Morgan has continued to have this Brill Building mentality, as is evident during a discussion of his work habits. "In 1978, there were probably only two other songwriters in Nashville who went to an office every day. I instigated going into the office and working my ass off, day-in, day-out. I'm not saying that we changed Nashville—we didn't—but now everybody does it that way."

With such successes, it was inevitable that Morgan would march to his own drummer at some point. "Tom Collins was terrific, and I'm really grateful for everything he did for me, but it was time for a change," states Morgan. "I felt that by writing for the same artists over and over and over, I was limiting myself. I started going to England in 1983, and I met Simon Climie, and in 1985 the third song we wrote together was 'I Knew You Were Waiting (For Me)' [a Number One worldwide smash by Aretha Franklin and George Michael], which really launched Little Shop."

Little Shop of Morgansongs would become even more established with the major smash hit "My Heart Can't Tell You No," recorded by Rod Stewart. "We've got two beautiful buildings on Music Row, and we've got a wonderful catalog of material now," says Morgan. "Besides my own songs, I've published 'I Swear' [written by Frank Myers], which is really one of the biggest hits of the past twenty years."

Morgan sums things up by saying, "I am a country writer, but I'm also a pop writer. I'm not saying that I can do it all; nobody can. I've taken on a lot with these publishing companies, a lot more than most people with good sense would [laughs], but I wouldn't have it any other way."

He can be contacted at the Morgan Music Group (615-321-9029).

13

**HENDRIX REVISITED:** Former Knack drummer and record producer Bruce Gary is in the studio producing another Jimi Hendrix collection. Gary, who served as producer of the four-CD Lifelines project and co-produced Stages and the 1994 Hendrix Blues compilation, is working at Glendale's Your Place Or Mine Studio with engineer Mark Linett. The new project will be comprised of previously released and unreleased material.

MORE DRUMMERS: Veteran stickman Carmine Appice has organized an album project entitled Guitar Zeus, which will spotlight some of the biggest six-string names in the rock world, including Jeff Beck, Robin Trower, Slash, Ted Nugent, Steve Morse, Inqwie Malmsteen, Mick Mars and Jeff Watson. Guest vocalists for the project, which is being recorded at Music Box Studios in Hollywood. include Edgar Winter and Joe Lynn Turner

IMAGE RECORDING: Producers Roger Davis and Chris Lord-Alge. working on singer-songwriter Tony Joe White's new album, with Steve Gallagher assisting... Engineer John Van Nest, mixing artist Vikki Moss, Jack White producing the sessions and Terri Wong assisting...Cypress Hill, tracking and overdubbing for their upcoming Ruffhouse/Columbia Records release, with producer DJ

## NEW YORK GOES COUNTRY



Singer-songwriter Alan Jackson is pictured in the Big Apple during the shooting of his latest video, "Gone Country," which is already another Top Ten hit for the Arista artist.

Muggs shepherding the sessions and engineer Ben Wallach turning the knobs, assisted by Terri Wong. BROOKLYN STUDIÓS: This L.A. studio played host to Atlantic recording artist Melissa Ferrick, who was in working on her follow-up, due out in the spring. Producer/engineer Julie Last chaired the sessions.

TUTT & BABE MUSIC: This recently upgraded ADAT studio in Santa Monica was utilized by songwriters Robin and Judith Randall on the song "If I Could Touch You One More Time," featuring the vocals of Steve Zell and the production talents of Guy Marshall. The emotional ballad will be heard in the February 13th episode of Baywatch. RAP RÉLEASE: Chris Berry, San Fernando Valley-based producer/ label owner, has announced the release of Hardcore-Straight Off The Streets Volume 1, a collection of thirteen South Central L.A.-based rap groups. Principal recording of the album was done at Black Hole Recording in Hawthorne. Berry has inked an agreement with Hollywoodbased Explicit/Sunset Boulevard label for future productions.

**DUMBER DUMMIES:** In support of the RCA Records' Dumb and Dumber soundtrack, Grammy nominees Crash Test Dummies shot a video for "The Ballad Of Peter Pumpkinhead" in Toronto. MC

#### GIVE ME LIBERTY



Liberty artist Deanna Carter was in Nashville's Masterfonics Studios working on the AT&T DISQ Digitial Mixer Core. Pictured (L-R): Jimmy Bowen, President, Liberty Records, and co-producer; Herky Williams, Sr. Director, A&R, Patriot Records; Deanna Carter; Derek Bason, assistant engineer; John Guess, co-producer/engineer.

#### ROCKIN' RAT'LERS



Atlantic recording artist Ray Kennedy has been producing new Nashville songslingers, the Rat'lers, at Room & Board/Midtown Music Studios, and if their demo is any indication, these guys are gonna be huge! Pictured (L-R): Randy Lee, guitar; Rick Schell, drums; Ric Kipp, songwriter, bass; Joe Terhesh, keyboards; Steve Kirk, guitar; Dennis Lee Duncan, lead vocalist.

## Award

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

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

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

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



## JAMES STROUD

#### This President of Giant Records Nashville was last year's country Producer of the Year

By Jonathan Widran

ast year's Rhythm Country & Blues album and tour went a long way toward proving that, despite differences in origin and audience, country and soul music, Nashville and Memphis, each have their heart in the same musical place. James Stroud, whose success as a country producer and head of Giant Records' country division has made him one of the most influential figures in the genre, is a perfect example of the ways in which these two seemingly disparate genres overlap.

Raised in Shreveport, Louisiana and listening almost exclusively to R&B, Stroud began his career in his late teens as a session drummer for artists such as the Pointer Sisters, Gladys Knight and Dionne Warwick before settling in Nashville and focusing on engineering and producing top country artists. Weaving gold and platinum magic in recent years with the likes of Clint Black and Tim McGraw has cemented his status as one of the top studio forces in Nashville, yet Stroud sees very little creative contrast between the classic sounds of his formative years and the work he's doing now.

"With both types of music, what's appealing to audiences are the three crucial elements of melody, lyric and the emotional content," says Stroud, who was recently voted *Billboard's* Top Country Producer of 1994. "[The country explosion] is due to the fact that these songs touch listeners with the same type of emotion that classic R&B songs did. We've sort of matured here in Nashville, and our musicianship and overall intelligence rivals that of those old records I played on or grew up listening to."

The major difference between the modern methods of producing country and R&B, Stroud believes, is the tendency of today's urban artists to blend in with a top producer's sound rather than form a voice wholly their own. While he admires the Babyfaces of the world for their incredible influence, his own personal approach is to make each recording unique in sound and feeling, based on the vision and goals of the artist he is working with. In fact, Stroud finds his greatest personal satisfaction in applying his many years of production expertise to young artists like McGraw and his own personal discovery, Clay Walker.

"As a session player, I watched and learned from the producers I worked with," Stroud recalls, "paying special attention to how they treated the artists with respect. In country, we strive to make the artist's music—because if you cater to them, you're not going to ever bore people with your own pat sound. Generally, producers aren't successful for as long a time as the artists they work with"

His collaboration with McGraw on the singer's triple-platinum *Not a Moment Too Soon* offers an overview of the Stroud process from start to finish: "I looked at Tim as a media-type artist, a writer who still seemed more comfortable looking for outside tunes. In pre-production, I got a sense of how he performed, had long meetings with his management and label for guidance, finding out their specific needs and goals for him. It's all a matter of prioritizing. He and I went to publishers, looking for material appropriate for his range, age and fans. We chose 'Indian Outlaw' because it was fun, while a song like 'Not a Moment Too Soon' would balance things with great emotion. He was very easy to work with, very open to my suggestions."

Since taking the helm of Giant Records Nashville in 1992, Stroud's most notable achievement was the 1994 Country Music Association's Album of the Year, the landmark Eagles' tribute Common Thread. Aside from producing the tracks "Take It Easy" (Travis Tritt) and "Heartache Tonight" (John Anderson), as executive producer of the project, he served as liaison with other labels, securing outside artists who would capture the spirit of what Giant owner [and Eagle manager] Irving Azoff first proposed.

"The plan was to do these songs with arrangements similar enough to the original so that people would see the common thread between classic rock and current country music," Stroud explains. "Turns out we had to turn down artists because the response was so incredible. It was interesting to hear stories of how so many of these performers began their careers doing these very tunes. The Eagles were an amazing influence on today's country, and the album stands tall on their merit."

Discussing his big plans for Giant Nashville, he concludes, "The focus for us is to make real country music that keeps the history and honor of its traditions intact. We must make it an international as well as a national priority, signing talented, total-media artists who can appeal to the entire world. Keeping the Nashville standard while we keep moving forward."

Giant Records can be reached at 615-256-3110.





Vivace™ "Smart Computer" Accompanist

Coda Music Technology has come up with a system which provides interactive musical accompaniment that "listens to and follows" soloists just as an orchestra or pianist would. Vivace™ comprises all the hardware and software necessary to interface your instrument with either a MacIntosh or IBM compatible with Windows computers.

The system hardware uses a mic attached to the soloist's instrument, which can be a flute, any of the woodwind or brass instruments or the double reed instruments like a bassoon or oboe. Tempo and pitch information from the soloist's instrument is read by the Vivace and translated into usable computer data that the computer instantly analyzes and then determines what is the most appropriate human-like accompaniment.

The computer then, under direction of Intelligent Accompaniment™ software, commands an on-board synthesizer to play a complete accompaniment simultaneously.

Soloists have the ability to change key, create custom practice loops of difficult passages, tune their instruments with the built-in digital tuner and alter the tempo sensitivity of the computer interface. The soloist can also select different instruments and designate which accompanying orchestral parts you would like to play a particular part in the orchestra.

The obvious success of such a system depends on the wealth of software titles available to the serious soloist. The growing Vivace repertoire includes more than 1,100 brass and woodwind solos, ranging from classics by Mozart, Handel and Beethoven, to famous Dixieland titles, to jazz pieces from the famous Jamey Aebersold improvisation library.

The entire Vivace system, which includes the Intelligent Accompaniment™ software, a professional multi-timbral 32-voice sample-playing synthesizer, digital reverb and microphone, sells for a limited introductory price of \$1,995. Music cartridges start at \$30, and have up to fifteen music titles each.

For more information, contact Vivace or any Coda Music Technology products at 800-843-2066. Coda Music's address is 6210 Bury Drive, Eden Prairie, MN 55346-1718. FAX them at 612-937-9760.



A-Frame Guitar Stand from TMP

The Double A-Frame guitar stand holds two instruments: an electric and an acoustic or two electrics or any other combination of basses, banjos or mandolins. Made from both square and round tubing, the A-Frame stand has rubber feet for a good grip and the instruments only touch a very dense velveteen rubber material that will not mar or stain.

For more information, contact The Music People! Inc., at P.O. Box 270648 West Hartford, CT 06127. You can call them at 800-289-8889 or 203-236-7134 or FAX 203-233-6888.

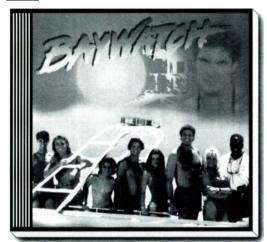


Zendrum

The Zendrum is the latest in MIDI Drum controllers that offers real playability along with excellent technical specs. The Zendrum comes in two models: the Z-1 full-body model and the Z-2, a 3/4-sized version. Worn much like a guitar or portable keyboard controller, both models weigh about ten to twelve pounds. You can operate the Zendrum with a trailing MIDI cord or via an optional MIDI wireless transmitter. The instrument consists of 24 individual velocity sensitive trigger pads, a LED readout and a single data wheel to adjust volume/ velocity, noise floor, pitch and MIDI note, channel, etc. Zendrum has limited the units programmability to just the essentials, since most all the newer drum machines/sound generators have all the necessary parameters built in.

The Zendrum is made from maple and is available in a choice of high gloss black, white, red, yellow and purple. Sugested retail price is \$1,250 for either the Z-1 or Z-2 models. Custom colors and finishes are available. For more info, contact Zendrum Corporation at P.O. Box 15369, Atlanta, GA 30333-0369. Phone them at 404-874-6824 or FAX 404-874-5845.





With all the winter rains in these here parts, water is much on our minds. And we're not the only ones. Scotti Bros. has chosen this time to release Baywatch, the soundtrack to the hit TV series starring David Hasselhoff. The series' executive producer also gets a starring role here via four vocal cuts that are as bombastic as any breaker. Hasselhoff's vocals can be compared (not unfavorably) to Michael Bolton's. This makes him a perfect match for equally leather-lunged Laura Branigan, with whom he duets on "I Believe." Though this big, flamboyant pop style is long out of fashion here in the states, the record may do well in the European market that keeps all the well-tanned beach bunnies and hunks in trunks (pictured on the CD insert) employed. Best track here is actually Jeremy Jackson's lightweight but heartfelt "I'm Gonna Miss You." The Beach Boys are also featured.

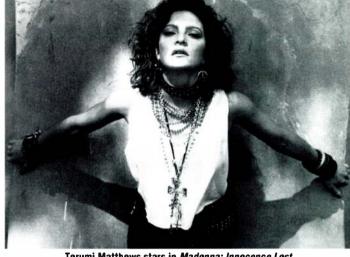
Teresa Stratas, Elvis Costello and Lou Reed are celebrating the composer of "Mack The Knife," "September Song" and "Speak Low" in

The Music Of Kurt Weill: September Songs. now airing over PBS as part of the Great Performances series. Also on hand in director Larry Weinstein's abandoned turnof-the-century warehouse set are Betty Carter, Nick Cave, the Persuasions, P.J. Harvey and William Burroughs. Together with his partner, brilliant but difficult play-

wright Bertolt Brecht, the sardonic composer created some of the greatest artistic works of the musical theater. Among his best-known offerings are The Threepenny Opera and Happy End. Among the special's many highlights are soprano Stratas' take on "Surabaya Johnny," Costello performing "Lost In The Stars" with the Brodsky String Quartet and Reed's haunting take on "September Song." Check your television guide for listings. Not a program to be missed.

Sometime this year look for Boy George to publish his memoirs, tentatively titled Take It Like A Man. The book will tell the true story behind George O'Dowd's homosexual awakening at age fourteen, his life on the charts with Culture Club and his well-publicized battle with heroin addiction. Want more? The Boy promises "a lot of funny stories" and "the truth about the drug stuff."

A Connecticut group is seeking support for a U.S. postage stamp honoring Leroy Anderson. The composer of "Blue Tango," "Fiddle Faddle" and "The Syncopated Clock"



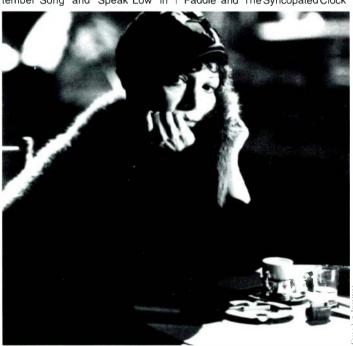
Terumi Matthews stars in Madonna: Innocence Lost

was long associated with the Boston Pops. He died in 1975. Those interested in helping out can send a letter to the U.S. Postal Service, the Leroy Anderson Stamp Committee, Box 447, Woodbury, CT 06798.

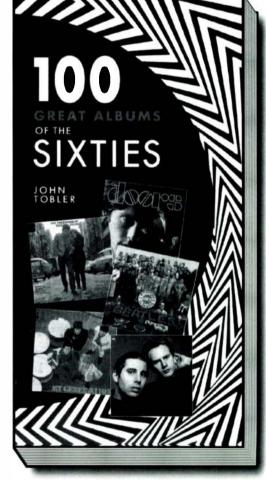
What are your favorite albums of the Sixties? Journalist John Tobler attempts an answer in his 100 Great Albums Of The Sixties. Featured in this offering from Overland Press are a round up of all the usual suspects (Sqt. Pepper's Lonely Hearts Club Band, Pet Sounds, Blonde On Blonde) plus a few surprises (The

Mamas and Papas' If You Can Believe Your Eyes And Ears and The Songs Of Leonard Cohen). "The Sixties." Tobler writes in his introduction, "was...the era that forced the longplaying record to evolve into a new art form-the album." Tobler unfortunately undermines his thesis by including a slew of greatest hits packages and giving no explanations as to why one album would make his list over another. This, though, is keeping with his real objective: to simply provide a shopping list for those unfamiliar with Sixties' music. The book (\$15.95) succeeds in this regard, though it would have been better had Tobler's sights been set higher. Wherever books are sold.

Congratulations to Terumi Matthews for her fine work in Fox TV's otherwise illadvised film, Madonna: Innocence Lost. This was the first starring role for Matthews, who previously appeared in Dragnet, The Young Indiana Jones Chronicles and Loving. Dean Stockwell co-starred as Tony Ciccone, Madonna's father. Matthews is not like a virgin in the music business. She has a music background, recording for a short time for A&M Records. The Japanese-American actress, born and raised in Santa Monica, California, is currently single and residing in New York.



Teresa Stratas stars in The Music Of Kurt Weill: September Songs





Sinbad and Phil Hartman star in Houseguest

Emmy Award-winner John Debney did the music for the new Sinbad/Phil Hartman vehicle from Caravan/Hollywood Pictures, Houseguest. Among Debney's film credits are White Fang II and Hocus Pocus. His TV work includes the Emmy winning seaQuest/DSV. Among the songs in the film are Dinosaur, Jr.'s "Feel The Pain," Diedah Garrett's "Lovin' Life" and Spearhead's "People In Tha Middle." There are no plans to release a soundtrack CD. Houseguest stars Sinbad as Kevin Franklin, a man on

the run from loan sharks who is mistaken for an old friend from school by Hartman's character Gary Young. The film is a comedy of friendship and self-realization. In general release.

Jimmy Page and Robert Plant have won a suit against the producers of *The Bad Lieutenant*. A federal judge ruled that a version of **Led Zeppelin's** "Kashmir" be removed from the hyperviolent crime movie's soundtrack due to copyright infringement.

Voices soar on the newest V.I.E.W. Video,

June Anderson: The Passion Of Bel Canto. This is the first and only video from the diva who is described by the International Herald Tribune as "...well on the way to inheriting the mantle of Callas and Sutherland." The video is built around the Bel Canto roles for which Anderson is renown on the stages and behind the scenes at some of Europe's great opera You'll houses. want this beautifully framed and filmed video for its armchair tour of Teatro alla Fenice. La Scala, L'Opera Comique and the Opera Royal You'll House. watch it over and over to hear Anderson's divine voice. Call 212-674-5550 to order a V.I.E.W. catalog.

Country star Alan Jackson is looking out for the folks back home. Now a resident of Nashville, the singer went back home to Atlanta to perform a benefit concert for victims of the July floods, which killed 31 people and caused about \$1 billion in damage. Jackson originally hails from Newnan, a small town about 35 miles southwest of Atlanta. "I wanted to help," Jackson said. "I still call Georgia home."

"Every buckaroo worth his

weight in Raisinets is familiar with Gene Autry and Roy Rogers, the two most famous Silver Screen Cowboys of the singing variety," begin the liner notes to Volume Two of Rhino's Songs Of The West series. Thrill as Rogers and the Sons Of The Pioneers revisit "I'm An Old Cowhand (From The Rio Grande!).' Cheer on Autry as he goes after "Sioux City Sue!" In supporting roles, find Tex Ritter, Rex Allen and Bob Wills. As in most Rhino product, including its excellent sister package featuring movie and TV themes, the liner notes to Songs Of The West are packed with as much historical information as the music has memories. Pull up a stool, pardner, and listen. The west will never be this wild again.

Disc jockey-turned-actor Jay Thomas has settled a breach-of-contract dispute with KPWR out of court. The former morning drive time DJ sued the station in June 1993. He claimed the station suspended him on May 10 and fired him two days later. The station accused him of habitual tardiness and of pre-taping portions of his radio show. No terms of the settlement were released.

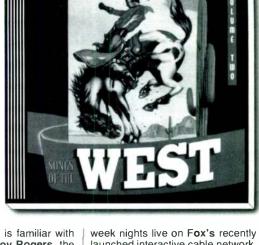
Former MTV VJ Karyn Bryant now hosts *Sound fX*, an new hourlong music program featuring video clips and consumer reviews, airing

week nights live on Fox's recently launched interactive cable network, fX. The show is a newer, louder, more hip and personal version of Bryant's old job; a cross between MTV and cable access. Though she has a background in political science and hosts the fX News three times nightly, Bryant never lets that get in the way of finding out just what her public wants to know. "Who are your influences?" and "What were the last records you bought?" were questions she asked Gilby Clarke. A personable lady with a big, bright future. Check your guide to find out

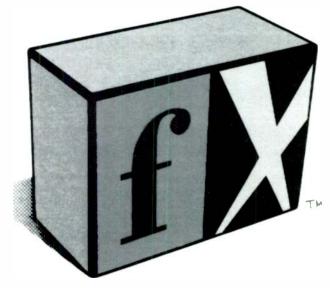
when Sound fX airs in your area.

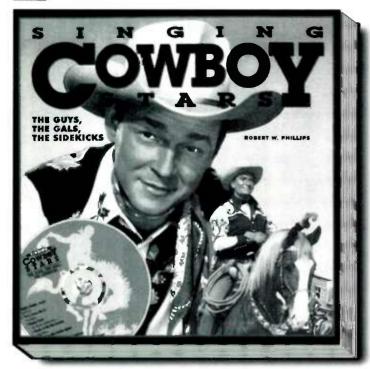
Atlantic Records has a new label, Atlantic Theater, which will concentrate on the musical stage. The two-disc set, Jekyll & Hyde—The Gothic Musical, by Frank Wildhorn and Leslie Bricusse, was released on January 24th. The follow-up will be the upcoming Las Vegas production of EFX! with Michael Crawford.

The hot trend among Broadwaystyle composers is to make their own CDs in lieu of a standard demo. Sometimes those masters get sold to record companies and released. Songwriter Dave Frishberg, for instance, has thirteen albums issued by Sterling. His latest is *Quality Time*.









BACK IN THE SADDLE AGAIN: America's best-loved singing cowboys-Autry, Tex Ritter and Roy Rogers—are the subject of a new tome, Singing Cowboy Stars: The Guys, The Gals, The Sidekicks. Written by Robert W.



BEING FOR THE BENEFIT OF...: AIDS Project Los Angeles recently held its Eighth Annual Commitment To Life benefit gala at the Universal Amphitheatre. Honorees Elton John, Tom Hanks and Creative Artists Agency President Ron Meyer were joined by dozens of celebrities, including performers Sheryl Crow, Don Henley, Joni Mitchell, Melissa Etheridge, Little Richard and George Michael, who performed solo as well as duetting with Elton John on "Don't Let The Sun Go Down On Me." Longtime Elton John collaborator Bernie Taupin produced the event, which raised a reported \$3.3 million for APLA. Others attending the event were host Whoopi Goldberg, Michael Douglas, Ted Danson and percussionist/Elton John touring partner Ray Cooper. Pictured (top, left): Whoopi Goldberg and Tom Hanks; (above) Michael Douglas and Ron Meyer.

Jeremy M. Helfgot



UNDERWORLD SHOW: Underworld executives gather round Jesse Campbell, who recently performed at the House Of Blues during a show benefiting the United Negro College Fund. Campbell (third from left, standing) made his L.A. debut, performing "When U Cry I Cry," the first single from his upcoming album, Never Let You Go. Campbell is the first artist to release product on Underworld Records (distributed by Capitol), a division of the Hughes Brothers' (Menace II Society) Underworld Entertainment.

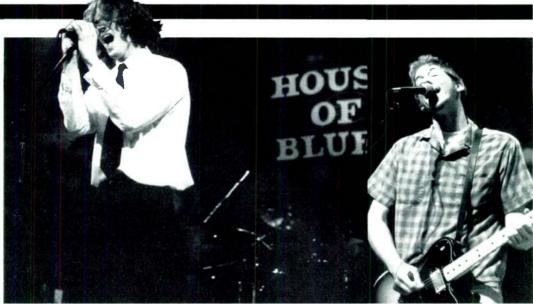


ARE WE NOT COUSINS?: They are cousins, and the musical Mothersbaugh boys, two of Devo fame, always stick together. So, when Al Mothersbaugh (center) brought his Ohio-based band, the Twist-Offs, to L.A. for a performance at Club Lingerie, his famous relatives, Mark and Bob (now living in L.A.), came out to lend their support. The Twist-Offs are currently on tour in the Northwest and plan to return to Los Angeles as early as April. -Tom Farrell



ALL YOU NEED IS CASH: Punk renaissance man Henry Rollins, Joe Strummer of Clash fame, American Recordings owner Rick Rubin and country superstar Johnny Cash are pictured at the Pantages Theatre where the Man In Black performed for a crowd of fans and celebrity well-wishers. Cash's latest release, American Recordings, has garnered him some great notices, including a Grammy nomination for Best Contemporary Folk Album and a Comeback of the Year nod in Rolling Stone's year-end critics' poll. Rubin hopes to do the same thing with his new reclamation project, Donovan, Donovan, who is in the midst of a four-week Thursday night stint at LunaPark, is currently working with Rubin on his American debut.

REISSUE ROUNDUP: Several worthy country titles are slated for the upcoming months. Due in mid-February are the first batch of country reissues from Varèse Vintage, Varèse Sarabande's reissue arm, headed by Cary E. Mansfield. The titles are eighteen-track "best of" compilations profiling Ed Bruce (United Artists, MCA and RCA material), Joe Stampley (his 1971-75 Dot material, plus his two Number One Epic hits) and Donna Fargo. Future releases include best-of's on Roy Clark and Jeannie C. Riley and a three-CD series, Through The Years, each ten-track CD covering a different decade (due in April). In late March, Razor & Tie will release The Lonesome Fugitive—The Merle Haggard Anthology, '63-'77, followed in May by a Louvin Brothers compilation. And Mercury Nashville has released Golden Hits, originally issued in 1960, containing twelve of Patti Page's greatest hits. This joins the label's other worthy country reissues, including a double-CD set profiling Reba McEntire, entitled Okla-



A PETTY SHOW: A free concert was held at the House Of Blues to celebrate the release of the Backyard/Scotti Bros. album You Got Lucky, a tribute to Tom Petty which features alternative versions of fifteen Petty classics. Though the man himself was a no-show, the concert, which will be aired on February 3rd as part of ABC-TV's In Concert music series, featured well-received sets by Engine Kid, Everclear, Truck Stop Love, Throneberry and aminiature. Pictured: Jade Devitt of Engine Kid (above, left) and Matt Mozier of Truck Stop Love (above, right).

—Keith Bearen



ALL YOU NEED IS 'LOVELINE': Tom Jones is pictured with *Loveline* on-air personalities during his recent appearance on the long-running KROQ radio show. Pictured (L-R): KROQ's Malcolm McClean, Dr. Drew, Jones and host Riki Rachtman.



LEAVING ON A JET PLANE: While in route to Australia for the first leg of their Monster World tour (the tour debuts stateside on May 5 for a show in Phoenix and comes to the Southland on May 9, 12 and 14), R.E.M's Mike Mills, Michael Stipe and Bill Berry stopped to chat with Tabitha Soren of MTV fame before boarding their

plane at the Los Angeles Interna-



ELVIS IS EVERYWHERE: It was Elvis mania in the Southland on Sunday, January 8th. On what would've been the King's 60th birthday, two local venues, House Of Blues and Country Star, held events saluting Presley. Over at House Of Blues, Ronnie Mack hosted his annual Elvis Birthday Bash (held for the first time at HOB), which featured Pete Anderson and Dwight Yoakam (pictured above, right), among others (including Johnny Rivers and Dave Edmunds), performing their favorite King classics. And over at Country Star (pictured above, left), in a scene reminiscent of Honeymoon In Vegas, a rabid contingent of Elvis impersonators (old, young, fat, thin) paid their cheesy respects to the King. In addition to these events, a plethora of fine Presley product has been issued in recent months, including Peter Guralnick's critically praised Last Train To Memphis: The Rise Of Elvis Presley, the first part of a projected two-part Presley biography, and two other tomes, The Ultimate Elvis (Patricia Jobe Pierce) and The Elvis Encyclopedia (Elvis' stepbrother David E. Stanley with Frank Coffey), which both emulate Mark Lewisohn's The Complete Beatles Chronicle, offering a diary detailing the King's life.

## MUSIC CONNECTION Tidbits from our tattered past

1984—L.A. FOR A SONG: The L.A. Theme Song Sweepstakes is gaining momentum as the Olympics approach. The present champion, Randy Newman's "I Love L.A." shows signs of weakening now that everybody in California has heard it 12,000 times and is sick of it. The challenger, Fred Travalena's "L.A. Is My Spot," is gaining momentum, and now Steve Lawrence has wadded into the fray with his latest salvo, "We're In L.A."

1986—NUMBER ONE WITH A BULLET: Thousands of call poured into NBC the morning after Billy Vera & the Beaters' "At This Moment" aired recently on Family Ties. The ballad has been issued as a single by Rhino Records.

## THE TRACTORS PLOWING PLATINUM

These veteran sidemen, who have been riding high on the country charts for half a year, are now shooting up the pop charts

By Jana Pendragon



**Steve Ripley** 

Ron Getman

Casey Van Beek

Jamie Oldaker

Walt Richmond

ot since the legendary Bob Wills shot out of Oklahoma has the state been in such a frenzy over one of its own hitting the big time.

But ever since the Tractors' eponymously titled Arista debut (complete with a symbolic album cover rendering of a John Deere classic) came roaring out of the starting gate last year, the whole state has been doing "The Tulsa Shuffle.'

And not only has that shuffle-like fever taken Nashville by storm, it has now crossed over to mainstream America, where the album, after plowing platinum pastures on the country charts, is currently shooting up the pop charts.

Now that the Tractors have finally arrived,

there is a misconception that these five gentlemen from Tulsa—guitarist/vocalist Steve Ripley, keyboardist Walt Richmond, guitarist Ron Getman, bassist Casey Van Beek and drummer Jamie Oldaker-are overnight sensations. But these seasoned veterans have been professionally road tested—and then some. Between them, there's a century of road and studio experience. Ripley was a touring guitarist for Bob Dylan (and played on 1981's Shot Of Love album), Richmond tickled the ivories for Bonnie Raitt, Getman and Van Beek backed Janis Ian and Linda Ronstadt (respectively) and drummer Oldaker kept time for Clapton during the mid-Seventies.

Still, despite their collective experience, it wasn't until Leon Russell took over the

Evangelic United Brethren Church, located in Tulsa, during the Seventies and turned it into a recording studio that the first seeds were sown for the future Tractors' sound. Ripley became Russell's recording engineer at the Church, where the Tractors would eventually record their debut.

It was during this period that Ripley honed his unusual recording style, which he dubs, "the Leon Russell-1.1. Cale School of Recording"—a style that country music's newest and unlikeliest frontman says has more to do with keeping the artist's personality in tact, rather than any sort of slick technological commercialized product.

"The problem in making modern records is that it becomes more like a graphic artist than

a Van Gogh," Ripley says, before clarifying his point in typical small-town fashion: "The recording process is more Barney Fife than Albert Einstein."

Recording tracks with plans to put together an album for independent shopping, the Tractors forged their sound. "I believed that we would secure something—a record deal on Rounder," recalls Ripley. "We did not anticipate playing for a major. We were just going to make a record we really liked and try to get a little record deal."

Despite their small-scale plans, the Tractors' career took an immediate and fortunate turn when they crossed paths with one of Nashville's then-newest labels. "I sent the tape to Tim DuBois [President of Arista Records Nashville], and he went for it," explains Ripley. "I never sent it to anybody else."

DuBois, who at the time had just started Arista's Nashville label (Ripley met DuBois through his friend, Ronnie Dunn, one-half of Arista's superstarduo, Brooks & Dunn), heard something that he liked in the three-song demo and signed them to a major label deal in 1991.

Asked what it was that DuBois heard, Ripley merely replies, "Passion." To his credit, DuBois took a chance on a bunch of guys over forty who did not fit the current Nashville mold in either appearance or sound. While that gamble has paid off with a platinum jackpot, the stakes will surely go higher once the band hits the road for their first tour. In fact, the week following the band's blistering performance of "Baby Likes To Rock It" on the *Letterman* show in January, the album jumped from #29 to #19 on the pop charts.

As for the "alternative country" tag that many traditional Southerners have thrust upon them, Ripley says, "Compared to what's on the radio right now, there is a lot that's different about the Tractors. And I actually like that. I'd rather be anything than what the [hip product] happens to be at the moment."

Ripley ponders the "alternative country" question a moment, before adding, "The Tractors' music is a little alternative to what's on the radio at the moment—although I like what's on the radio now. But I'd say that a Hank Williams, Sr. record would be considered alternative right now. It would be more alternative than we are."

Asked to elaborate, Ripley continues, "If you put on Hank's 'Your Cheatin' Heart,' I think most people would just be in disbelief. I think that most people in the music business have never even listened to a Hank Williams record. I don't know, but I have trouble seeing evidence of it. They've heard it, but I don't know if they have sat and listened to a broad package of Hank, so that they know who Hank Williams was."

Ripley points out that he's not the only Tractor well-versed in the history and foundation of country and roots music. "I personally think that roots are extremely important,"

"We don't crank [songs]
out. My personal theory is,
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writing 60 songs a year is
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seven or eight good ones.
They might as well just
write the seven or eight."
—Steve Ripley

relates Ripley. And true to his word, western swing, roots rock, Delta blues and boogie woogie are among the influences found on the Tractors' debut.

"Everybody needs to look at it from a broader scope. I think you've got to go back before Hank Williams and then you really need to know what Jimmie Rodgers did and where that music came from. Chuck Berry was certainly playing as much country as rock & roll, and so were Jerry Lee Lewis, Elvis and the Beatles."

So just how would the Tractors' spokesman describe the sound he and his cohorts have created in their Oklahoma-based sanctuary? "There is a style," admits Ripley. "It's a Tulsa sound."

Ripley, who co-writes the bulk of the Tractors' ma-

terial and co-produced the album with Richmond, describes the songs as "little stories" full of real-life characters. "That's the style," explains Ripley. "Chuck Berry did that and Johnny Cash did it better than anybody's ever done it. It's not just 'boy meets girl.'"

Like the other Tractors, Ripley is a dedicated family man who loves to rock. "I'm in my nineteenth year of marriage," he says, "so there won't be any brokenhearted songs, no love songs and no cheating songs. It's easier to write about real stuff than it is to come up with just poetry about the ethereal nothing-

This simple approach can be heard on the

catchy hit "Baby Likes To Rock It" or the big town bluesy storytelling of the current single "Tryin' To Get To New Orleans."

Ripley says that the band's composing team aims for quality not quantity. "We don't crank 'em out. My personal theory is, even someone who is writing 60 songs a year is still going to have just seven or eight good ones. They might as well just write the seven or eight "

The Tractors are currently revving their engines for a tour and a new album. "We know that there's a tour we're getting ready to do, and we're going to spend this year doing that," says Ripley. "We have another record to make, and that will take a year or two. We will do all of that before it's over, even if it goes downhill.

"I never, ever had that," adds Ripley, in response to questions regarding his newfound employment. "I don't think that most people know what they're going to be doing for the next three or four years. If you stop and think about it, that's real job security. Job security is a big deal. It doesn't matter if you are the UPS guy or whoever."

While job security is not a problem for the Tractors at this point, they are about to face the prospect of going out on the road for the first time in a very long time. Not only will they no longer be standing in the shadows, but for the older and wiser Ripley, touring the U.S. and Canada with labelmates Brooks &

Dunn (in a year-long roadshow that kicks off on February 15 in Tucson, Arizona and promises to be a block-buster event) marks his first time back on the road in nearly fifteen years.

Speaking for his bandmates, Ripley acknowledges, "Some of the challenges are just beginning. We haven't even toured together yet." Letting out a small laugh, the veteran musician shares his mixed feelings regarding life on the road, adding, "We haven't done it at this age, and it wasn't fun before."

Asked if the Tractors have influenced a resurgence of traditional country,

as well as paving new avenues for the next generation of country musicians, Ripley replies, "I don't know. We get congratulations for opening things up and breaking new ground, but I think it would be very pretentious of me to lay claim to that.

"We stirred things up a bit," continues Ripley, "and the two side-benefits are making people realize that you can stir it up. Also, on a more finite level, there is some evidence that this 'roots-oriented' music might be opening more doors."

While it's true that the Tractors are a band of grizzled veterans, this is the first record deal for each of them. "How do we like it? asks a bemused Ripley. "We are somewhat confused. It's like any other job. It has its ups and downs.

"But overall," he's quick to add, "we are pretty fortunate."

# Karlitz & Co.

## Herb Karlitz, President

By Pat Lewis

hile Neil Young and the Black Crowes would probably beg to differ, a good number of recording artists would love to hook up with a corporate sponsor. After all, it never hurts to have a little extra revenue available to offset the cost of national tours or one-off, high-profile events such as pay-per-view cable TV specials. And if the sponsorship deal is sweetened with a spot on a television ad campaign, the artist stands to gain some serious exposure!

But just how does an artist get a corporate sponsorship? And how does a corporation decide which artist would best be suited for its marketing campaign?

Well, it is entrepreneurs like Herb Karlitz and his four-year-old entertainment marketing/corporate counseling firm, Karlitz & Company, Inc., who help both sides answer these questions. In a nutshell, Karlitz and his crew create potential sponsorship situations between recording artists and their corporate clients, which include American Express, AT&T, Citibank and Coca-Cola, among many others.

"Ilike to think of Karlitz & Co. as a boutique counseling firm that advises corporate clients on how they can best harness the entertainment industry to help them reach marketing objectives," says Herb Karlitz, who holds a B.A. in journalism and philosophy from New York University and is a member of the Ameri-



can and New York State Bar Associations and the American Film Institute. "And we get calls from agents, managers and sometimes from the artists themselves, saying, 'I've got this project, do you think there's a corporation that would be interested?"

Karlitz has had a lion's share of success in creating marketing ventures between corporations and the entertainment industry. While he was still a member of marketing/PR firm Burson-Marsteller, Karlitz supervised "USA for Africa" and was instrumental in creating "Hands Across America."

In addition, he was involved with the Comic Relief/"Hurricane Relief" concert in Miami which benefited U.S. victims of Hurricane Andrew and featured Whoopi Goldberg, Gloria Estefan and Paul Simon, among others. He also negotiated the first-ever corporate sponsorship for Diana Ross, with Ameri-

can Express, which included a pay-per-view concert where the tickets were sold exclusively to card members, and the subsequent live soundtrack and video were made available to card members before they went on sale to the general public.

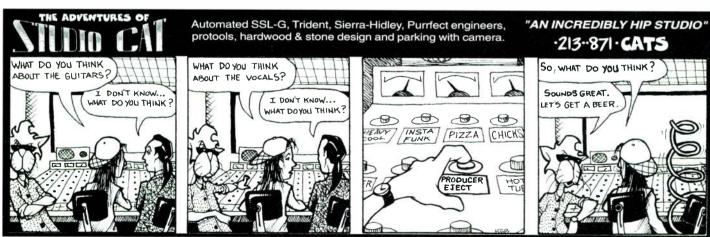
Karlitz' latest project involves music legend Stevie Wonder and American Express. But it was not simply a situation in which American Express was looking for a spokesperson and Stevie Wonder was looking for tour support.

"Entertainers who are looking just to take money from a corporation in exchange for putting the company's name above the act—those days are over," states Karlitz. "It's tying the product to what the artist wants. And that's why you're seeing cross-promotions now more than ever before."

Karlitz explains that he was first approached by American Express, who had created the "Charge Against Hunger" campaign. This Fortune 500 corporation wanted to raise \$5 million to provide food assistance, nutrition education and long-term preventative measures to the fastest growing segment of hungry Americans—young children and their families. So they designed a program whereby

"Entertainers who are looking just to take money from a corporation in exchange for putting the company's name above the act—those days are over. It's tying the product to what the artist wants."

—Herb Karlitz



each time an American Express card was used, three cents was donated to Share Our Strength (a non-profit organization which is a conduit for local food bank organizations across the country).

"American Express came to us and said, How do you take this campaign to the next level? How do you create more awareness?"" says Karlitz. "And the first thing we did was look to see who might be releasing an album around this time of the year that dealt with the hunger issue."

Since Karlitz had previously worked with Stevie Wonder on the "USA For Africa" campaign, he had built a relationship with the superstar and was familiar with the artist's views on hunger. Karlitz approached Wonder, who was delighted to get involved in the

After pledging his commitment to the project, the first thing Wonder did was compose an appropriately themed song, "Take the Time Out," which became the theme song for the "Charge Against Hunger" campaign. Next he appeared in a television commercial, singing the song. Then Karlitz negotiated for American Express to "sponsor" a float at the Macy's Thanksgiving Day Parade, during which Wonder sang "Take the Time Out."

As a thank you to its card members for making the "Charge Against Hunger" campaign such a huge success, American Express sponsored a Stevie Wonder mini-concert tour, which began on New Year's Eve in Detroit and recently concluded on January 30 in Atlanta.



Shown celebrating the launch of the Stevie Wonder/American Express campaign are Motown's Michael Mitchell, American Express' Andrew Wing, consultant Rod McGrew, Wonder and Karlitz

"You want to talk about the power of marketing," says Karlitz, "Stevie's new album isn't even out yet, but just from the exposure from the commercial featuring Stevie singing 'Take the Time Out,' everybody sang along during the concert!"

Karlitz is justifiably proud of the considerable success this particular advertising campaign has achieved (the Stevie Wonder/American Express relationship may continue in the future, though no plans have been set as of press time).

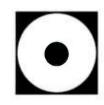
"Stevie is clearly an artist who cares about the issue, and it was a good fit with American Express," says Karlitz.

"It's a model relationship, almost like a marriage," adds Karlitz. "Stevie locked onto the concept and American Express wanted him as a spokesperson. So it's been a win-win situation."

Karlitz & Company, Inc. is located at 805 Third Ave., New York, NY 10022. The phone number is (212) 644-2100.







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## SoCal's country artists are impacting the Nashville Sound more than ever before

By Billy Block (Photos: Billy Block)

Country music is very big business these days. More and more country acts are crossing over and scoring multi-platinum albums. The number of country record labels has nearly doubled, country radio is attracting more listeners than ever before and country music tours now enjoy the sponsorship status that were once the exclusive domain of major rock tours.

And the influence of California and West Coast musical pioneers on the contemporary country sound has never been more evident. For instance, the Country Music Association's Album of the Year in 1994, Common Thread: A Tribute To The Eagles, has sold over three million copies and features many of the current country stars of today—Little Texas, Travis Tritt and Trisha Yearwood—singing the songs of the Eagles. In essence, the Seventies' L.A. country rock sound is the sound of today's Hot Country.

In country music, it all starts with the song. And though there has been quite an exodus of talent from L.A. to Nashville, the talented pool of Southland-based country songwriters and artists remains a major presence on the country charts.

THE ARTISTS

Nashville producers and recording artists often summon hit songwriter Randy Sharp to provide material. His recent efforts have been covered by Reba McEntire, Alabama and Bette Midler.

dent Jill Collucci, who has earned her own record deal with Liberty/Nashville, has

scene with his Grammy nominated cut "How Can I Help You Say Goodbye," covered by Patty Loveless. Burton is a regular on the L.A. to Nashville shuttle.

Garth Brooks' collaborators include West Coast writing stars Ed Berghoff, Jenny Yates and Larry Bastian. Berghoff, along with Kilte Reeves and Glenn Allen, co-wrote Wynonna's first crossover pop hit, "Healing," a duet with con-

temporary Christian star Michael English.

Husband and wife team Wendy Waldman and Brad Parker (who scored a Kathy Mattea single this year) have enjoyed success as writers in both the pop and country fields over the vears.

Paul Marshall, a veteran of the L.A. country clubs, has

had songs covered by Patty Loveless, Highway 101 and most recently, Boy Howdy. He is one of our most prolific songwriters.

California country rocker Andrew Gold is as strong a figure now as when he was producing and playing with country rock icon Linda Rondstadt. His songs have been covered by Kathy Mattea, Wynonna and others.

> Jack Tempchin compositions can be found on both the Giant Records Common Thread project and the latest Eagles' release, Hell Freezes Over, Jack

number of acts that are emerging as country stars in their own right. Leading the pack are L.A.'s own Boy Howdy. This Curb Records quartet has racked up an impressive number of Top Ten hits in just two years.

Austin, Texas transplant Steve Kolander has been a favorite on the L.A. showcase circuit for years and is now enjoying the success of his River North/

Nashville debut. Kolander has been hailed as the Chris Isaak of country music. His edgy songs and high-energy stage show make him a hot prospect for

lim Lauderdale is both a hit country songwriter and a new country pioneer. His latest release on Atlantic is a mixed bag of country, folk

and rock sensibilities.

Reeva

Hunter

Former Eagle Randy Meisner and bandmates Billy Swan and Alan Rich are the unsung heroes of the L.A. country scene. Their vocal blend is exceptional, but they have no major label affiliation.

Indie phenom Wylie Gustafson and the Wild West Show have triumphed on CMT and TNN as video artists but have yet to crack the tough nut called country radio. Wylie has toured the U.S. extensively and embarks on his first tour of Australia early in '95. Wylie owes much to the business acumen of manager Mitchell Cohen.

. The golden-throated Karen Tobin released an independent collection of original material that surpasses her work with Atlantic

New country music acts to keep an eye on in the coming year include Jagged Moon, who are working with Nashville producer John Hobbs (Collin Raye), and the Bum Steers, who have been compared to Oklahoma's the





## R Rom

Tractors, since all the Steers are music business veterans with impressive country, rock and blues credentials. Bum Steers lead singersongwriter Mark Fosson has been called L.A.'s hillbilly genius and has placed songs in numerous movies, as well as the TV show Northern Exposure.

Rick Shea has long been a favorite on the honky tonk circuit. His traditional roots style evokes the spirit of the Sixties' Bakersfield sound. He will issue new product in early '95.

Singer-songwriter Reeva Hunter is among the new breed of country/folk artists who are taking the independent release route and finding recognition and success. Hunter interprets the emotions of the human condition with insight and compassion.

Another L.A. up-and-comer is Mark Insley, who has emerged as a prominent songwriter during the last year.

The same is true for Patricia Zehentmeyr, who could be compared to Iris Dement and Nanci Griffith. This talented Texas transplant is finding favor and an audience in coffeehouses around town.

Multi-talented Shawn Allen is a songwriter, recording engineer, producer and musician. His most recent sessions were guided by hit producer Chris Farren (Boy Howdy). Allen has the voice and the songs, making him a solid bet in '95.

The band Natchez has proven that they will be top candidates for label interest with their tight harmonies and country rock attitude.

One of the most promising young artists on the country scene is Alan Whitney. Whitney has earned critical accolades for his shows in Europe, Nashville and most recently, opening for Iris Dement's sold-out show at the

Troubadour in Hollywood, Whitney exhibits the same charisma and song smarts as Jackson Browne and Hal Ketchum.

#### THE VENUES

There are dozens of talented bands playing on the L.A. club scene, even as the number of venues presenting live music on a nightly basis has shriveled in recent years. But there are still some good 'ol honky tonks left.

The legendary Palomino in North Hollywood has returned to an all-country format and showcases both original and dance bands. The cornerstone of the entire original country scene has been the Ronnie Mack-hosted "Barndance," held every Tuesday night. For the past seven years, Mack has provided a forum for all kinds of American roots musicfrom rockabilly to Cajun and zydeco to pure hard-core traditional country. Everyone loves to play the "Barndance," and it is often frequented by the likes of Marty Stuart, Travis Tritt

and limmie Dale Gilmore.

The last of the real honky tonks is the Cowboy Palace in Chatsworth. The Cowboy Palace features live country music nightly. Local favorites such as Larry Dean, Lou-Ann Lee, High Noon and the Chad Watson Band keep the packed dance floor moving with a combination of original music and popular dance

> In South Long Beach, at the D.J. Ranch, the Silver Star Band has made this a jumpin' joint for country music. The comfortable dance floor gives big John Taborini plenty of room to move amongst the dancers with his wireless mic.

The award-winning Crazy Horse Saloon is perhaps the best place to see national country acts and the best local country dance bands. Artists such as John Ander-

son, Waylon Jennings and Asleep At The Wheel consistently sell out two shows nightly at this well-appointed restaurant/concert hall. Groups such as the Doo-Wah Riders, American Made and the Night Riders keep the musical integrity high and the dance floor crowded.

The newest and undoubtedly most lavishly appointed new venue is the Country Star Restaurant and nightclub, perched high above Hollywood in Universal City. This country themed, family oriented

restaurant boasts interactive kiosks featuring top country stars, museum-like displays from stars of today and yesteryear, as well as the infamous bootwalk where entertainers are presented with their own country stars. Live music is presented as a special event, with the likes of Wynonna, Reba McEntire and Vince Gill making the

occasional appearance.

Alan

Whitney

Especially big in L.A. are singer-songwriter nights at showcases and coffeehouses throughout L.A. With the advent of Triple-A radio and the growing acoustic/alternative movement, more eclectic artists are being signed who combine elements of country with folk and rock influences. Bands such as the Borrowers, Naked To The World, the Chaneys and Through The Woods, just to mention a few, are generating label and media attention as part of this acoustic movement.

## THE SHOWCASES

Events like the National Academy of Songwriters' "Acoustic Underground" and "Writers In The Round" series at the Troubadour provide excellent opportunities for undiscovered talent to be seen and heard by music industry leaders. NAS also helps songwriters develop their writing and mar-

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## MUSIC DIRECTORY: EVERYTHING COUNTRY

Following is a select guide to the top country labels, publishers and Southland clubs, showcase venues and radio programs (be sure to call first before sending material, because not all of the labels or publishers accept unsolicited material). Thanks to all of those who participated and our apologies to those companies we may have missed.

#### RECORD LABELS

☐ ARISTA RECORDS NASHVILLE 7 Music Circle North Nashville, TN 37203 615-780-9100 Contact: Joe Tassi, Manager/A&R or Steve Williams, Manager/A&R

#### ■ ASYLUM RECOROS

1906 Acklen Avenue Nashville, TN 37212 615-292-7990 Contact: Kyle Lehning, President

☐ ATLANTIC RECORDS NASHVILLE 1812 Broadway Nashville, TN 37203 615-327-9394 Contact: Rick Blackburn, President or Al Cooley, VP/A&R

## ■ BNA ENTERTAINMENT 1 Music Circle North

Nashville, TN 37202 615-780-4400 Contact: Thom Schuyler, Sr. VP/A&R for RCA Label Group

#### → CAPRICORN RECOROS

120 30th Avenue North Nashville, TN 37203 615-320-8470 Contact: Phil Walden, President

#### **∟ CURB RECOROS**

47 Music Square East Nashville, TN 37203 615-321-5080 Contact: Phil Gernhard, GM or Michelle Payne, Assistant

#### DECCA RECOROS

60 Music Square East Nashville, TN 37203 615-244-8944 Contact: Frank Liddell, A&R Director

#### → GIANT RECOROS NASHVILLE

1514 South Street Nashville, TN 37212 615-256-3110 Contact: James Stroud, President

#### → HIGHTONE RECORDS

220 4th Street, Suite 101 Oakland, CA 94607 510-763-8500 Contact: A&R Department

#### **→ LIBERTY RECORDS NASHVILLE**

3322 West End Avenue, 11th Floor Nashville TN 37203 615-269-2000 Contact: John Johnson, A&R Manager

#### ☐ MCA RECORDS NASHVILLE

60 Music Square East Nashville, TN 37203 615-244-8944 Contact: Larry Willoughby, A&R

#### → MERCURY RECORDS NASHVILLE

66 Music Square West Nashville, TN 37203 615-320-0110 Contact: Carson Chamberlain, Director/A&R

#### **Compiled by Trish Connery**

#### → POLYOOR RECORDS NASHVILLE 1222 16th Avenue South, 3rd Floor

Nashville, TN 37212 615-329-4434

Contact: Buddy Cannon, VP/A&R

#### → RCA RECOROS NASHVILLE

1 Music Circle North Nashville, TN 37203 615-664-1200

Contact: Thom Schuyler, Sr. VP/A&R

#### → SONY MUSIC NASHVILLE

34 Music Square East Nashville, TN 37203 615-742-4321 Contact: Paul Worley, Executive VP/

#### → WARNER/REPRISE NASHVILLE

20 Music Square East Nashville, TN 37203 615-748-8000

Contact: Martha Sharp, Sr. VP/A&R

#### PUBLISHING COMPANIES

#### → ACUFF-ROSE MUSIC

65 Music Square West Nashville, TN 37203 615-321-5000

#### ALMO IRVING MUSIC

1815 Division Street, 3rd Floor Nashville, TN 37203 615-321-0820

☐ BMG MUSIC PUBLISHING
1 Music Circle North, Suite 380 Nashville, TN 37203 615-780-5420

#### → BUG MUSIC

1026 16th Avenue South Nashville, CA 37212 615-726-0782

#### → TOM COLLINS MUSIC

25 Music Square West Nashville, TN 37203 615-255-5550

#### LEMI MUSIC PUBLISHING

35 Music Square East Nashville, TN 37203 615-742-8081

#### → FAMOUS MUSIC PUBLISHING

65 Music Square East Nashville, TN 37203 615-329-0500

#### → HAYES STREET MUSIC

1700 Hayes Street Nashville, TN 37203 615-327-1991

#### → KILLEN MUSIC GROUP

2505 21st Avenue South, #500 Nashville, TN 37212 615-269-7000

#### **■ MAJOR BOB**

1109 17th Avenue South Nashville, TN 37212 615-329-4150

#### → MAYPOP MUSIC

702 18th Avenue South Nashville, TN 37203 615-254-8800

#### → MCA MUSIC PUBLISHING

1114 17th Avenue South, Suite 205 Nashville, TN 37212 615-327-4622

#### MORGAN MUSIC GROUP

1800 Grand Avenue Nashville, TN 37212 615-321-9029

#### → OPRYLANO MUSIC GROUP

65 Music Square West Nashville, TN 37203 615-321-5550

#### SONY/TREE

8 Music Square West Nashville, TN 37203 615-726-8300

#### → WARNER/CHAPPELL MUSIC GROUP

21 Music Square East Nashville, TN 37203 615-254-8777

#### ■ ZOMBA MUSIC PUBLISHING

916 19th Avenue Nashville, TN 37212 615-321-4850

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#### → SESAC

55 Music Square East Nashville, TN 37203 615-320-0055

#### CLUBS

#### → AGOURA VALLEY INN

28434 Roadside Road Agoura, CA 91301 818-889-0449 Live Music: Yes Dance Instruction: No Specialty: Pool room

#### → ALPINE VILLAGE INN

833 W. Torrance Blvd. Torrance, CA 90502 310-323-6520 or 310-327-4384 Live Music: Yes (Tuesday-Friday) Dance Instruction: Yes Specialty: Prime rib dinner for \$6.95

#### **→** BORDERLINE 99 Rolling Oaks Drive

Thousand Oaks, CA 91361 805-446-4435 Live Music: Yes (some national acts) Dance Instruction: Yes Specialty: Family Day on Sunday,

Talent contests on Wednesday

#### → CHAT ROOM

655 E. 223rd Street Carson, CA 90745 310-830-6750 Live Music: Yes Dance Instruction: Yes

#### ☐ COCKY BULL RESTAURANT & OPRY **HALL** 14180 Highway 395

Victorville, CA 92392 619-241-2855 Live Music: Yes (six days a week) Dance Instruction: Yes (six days a Specialty: \$3.00 cover charge (includes nightly buffet)

#### → COUNTRY STAR

1000 Universal Center Drive (at the entrance of Universal Studios) Universal City, CA 91608 818-762-3939 Live Music: Yes (for special events only)

#### Dance Instruction: No.

Specialty: "The \$6 million restauraunt, where you can get a great meal for under \$6"

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#### ■ THE COWBOY PALACE SALOON

21635 Devonshire Street Chatsworth, CA 91311 818-341-0166 Live Music: Yes Dance Instruction: Yes Specialty: Talent contests, free BBQ's

#### **□ CRAZYHORSE STEAKHOUSE &** SALOON

1580 Brookhollow Drive Santa Ana, CA 92705 714-549-1512 Live Music: Yes Dance Instruction: Yes Specialty: Country national name acts

## → THE CREST 6101 Reseda Blvd.

Reseda, CA 91335 818-342-1563 Live Music: Yes (Wednesday, Friday & Saturday) Dance Instruction: Yes (Wednesday,

Friday & Saturday)

Specialty: Large dance floor, plenty of seating, pool tables, darts & fireplace

#### → CULVER CITY COWBOY

11513 Washington Blvd Culver City, CA 90066 310-391-1519 Live Music: Yes (Friday & Saturday) Dance Instruction: Yes

#### **」** DJ RANCH

2688 South Street Long Beach, CA 90805 310-531-1367 Live Music: Yes (seven nights a week) Dance Instruction: Yes Specialty: No cover charge

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223 N. Glendale Avenue Glendale, CA 91206 818-500-1669

Live Music: Occasionally Dance Instruction: Yes

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1401 S. Lemon Street Fullerton, CA 92632 714-441-1666

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Specialty: Family Day on Sundays (12 noon-5:00 p.m., all ages, no smoking or alcohol); Happy Hour parties every day; \$3.75 prime rib dinner Friday & Saturday (5:00-8:00 p.m.)

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Live Music: Yes (seven nights a week) Dance Instruction: Yes (five nights)

#### **」 JUST HAVING FUN**

11909 1/2 E. Carson Street Hawaiian Gardens, CA 90716 310-865-3851

Live Music: Yes (two nights a week)

Dance Instruction: Yes

#### **LEGENOS**

1846 E. Huntington Duarte, CA 91010 818-357-4210

Live Music: Yes (five nights a week) Dance Instruction: Yes (Wednesday &

Sunday)

Specialty: Pool tables & darts

11849 Lakewood Blvd. Downey, CA 90241 310-923-1181

Live Music: Yes (Thursday-Saturday) Dance Instruction: Yes (Thursday) Specialty: Bikini shows on Tuesdays

#### → THE PALOMINO

6907 Lankershim Blvd. N. Hollywood, CA 91605 818-764-4018 Live Music: Yes (Tuesday-Sunday) Specialty: Available for banquets &

private parties

#### □ PAPA'S WESTERN BARBEQUE & SALOON

5305 E. Pacific Coast Highway Long Beach, CA 90804 310-597-4212

Live Music: Yes (Saturdays) Dance Instruction: Yes (free dance lessons on Wednesdays & Saturdays) Specialty: No cover charge. Kids welcome in restaurant section. Karaoke on Thursdays & Fridays

#### □ PAPPY & HARRIET'S

Pioneertown Road Pioneer Town, CA 92268 619-365-5956

Live Music: Yes (Thursday-Sunday) Dance Instruction: Yes (Wednesday, 7:00-9:00 p.m.)

Specialty: Available for banquets, weddings, company parties

#### I RIVERSIDE COWBOY

Riverside, CA 92505 909-351-8000

Live Music: Yes (Special occasions) Dance Instruction: Yes

Specialty: No cover charge for Riverside Cowboy Club members

#### → ROYAL ROOM

9216 Alondra Blvd. Bellflower, CA 90706 310-866-9125 Live Music: Yes

Specialty: Dancing (Friday & Saturday)

#### → WESTERN CONNECTION

657 W. Arrow Highway San Dimas, CA 91773 909-592-2211

Live Music: Yes (Tuesday-Sunday) Dance Instruction: Yes

Specialty: Approximately 2,500 sq. ft.

dance floor

## SOCAL COUNTRY RADIO

□ KZLA ("Z-93") (93.9 FM) P.O. Box 3300 Los Angeles, CA 90051 818-246-0939

Request Line: 800-977-1939

☐ KIK-FM (94.3) 2 City Blvd East, Suite 183 Orange, CA 92668 714-835-1300

Request Line: 800-494-3545

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keting skills with a myriad of programs and clinics involving some of the most successful and prolific artists in the business. Brett Perkins and Paul Zollo are all accessible professionals with a wealth of knowledge and support.

The L.A. Chapter of the Nashville Songwiters Association International holds regular show-cases and seminars with hit writers such as Pat Alger and Richard Leigh. Local NSAI liaison Craig Lackey works closely with writers, and his efforts have contributed much to the community.

ASCAP's eclectic "Quiet On The Set" showcase has introduced Allen Shamblin, Mike Reid, Steve Seskin and many others to the L.A. scene. Although not exclusively a country showcase, producer Brendan Okrent often includes great country writers.

BMI's Paige Sober is instrumental in assisting country writers and has a great rep as a song person. Paige is always on the scene where there is a significant event or artist showcasing.

The Palomino has also jumped into the songwriter scene as Muffin hosts his "Songwriter's Circle" series every other Wednesday night. The format features an open mic, acoustic acts and full-band sets.

The Los Angeles Songwriters Showcase has increased its country involvement due to the growing demand. John Braheny and cofounder Len Chandler have seen a marked increase in the search for country material at their "Cassette Roulette" and "Pitch-A-Thon" meetings with A&R people and publishers.

On Saturday nights at the Graffiti coffee-house, Merrilee Weeber produces a writers night that consistently draws many top artists. The Graffiti is an excellent place for new artists to get a start and meet many potential collaborators.

The "Western Beat American Music Showcase" is credited with ushering in the acoustic music scene in L.A. "Western Beat" transcends the barriers of formatization by presenting writers of all genres, including country, rock, folk and blues. This L.A. tradition takes place the first Thursday of every month at Highland Grounds Coffeehouse in

Hollywood and is the community center for the L.A. songwriting scene. Each month a different industry leader hosts and produces an edition of "Western Beat."

The Los Angeles-based Academy of Country Music produces the most prestigious country entertainment awards show from the West Coast and supports the many fine talents that live and work here. Its long history parallels the growth of California country music, and ACM works hard to preserve and promote its heritage. This year's ACM awards will once again be held at the Universal Amphitheater and promises to be bigger than last year.

## THE PRODUCERS

While Nashville produces the lion's share of what gets played on country radio, it's hard to ignore the contributions from L.A. producers. Pete Anderson has been producing a varied group of artists—from Michelle Shocked to Anthony Crawford (on his own Little Dog label), as well as his multi-platinum, long-term success with Dwight Yoakam.

No review of the L.A. country scene would be complete without mentioning the contributions of not only Anderson and Yoakam, but also Dusty Wakeman and Michael Dumas, who own, operate and produce out of their Mad Dog studios in Venice. Their work with Lucinda Williams, the

Lonesome Strangers and others have put them at the forefront of the L.A. producers scene.

The man behind the boards for L.A.'s hit group Boy Howdy is Chris Farren. Farren is working with some of L.A.'s upand-coming country acts, and his production style and great ears have made him a much-sought-after producer.

Marty Rifkin Productions in Santa Monica is a song factory. Rifkin, an award-winning multi-instrumentalist, is one of Los Angeles' busiest producers. Rifkin's ability to take a song in its most primitive stages and produce a radio-ready recording is legendary on the

Southland scene.

Dusty

Wakeman

Session guitarist/songwriter Edward Tree has emerged as a hot new country producer. Tree has produced records for JoAnne Montana, the Bum Steers, Julie Taylor, blues guitarist Corey Stevens and folk artist Sandy Ross

Producer/studio owner Richard Barron has worked with many of country music's best talents. His new facility, Sonora Recorders, has been the site of sessions for many of L.A.'s top acts. Jenny James, Alan Whitney, Robin Pearl and Lisa Haley have all chosen Sonora Recorders to record their projects.

Legendary songwriter/producer Jerry Fuller is a major figure, signing and developing acts from an L.A. base. He

discovered and signed Collin Raye (now on Sony) and Jerry is currently developing a new band he and son Adam found while scouting the scene.

THE RADIO

Country radio in L.A. is dominated by Z-93, located at 93.9 on the FM dial. Spe-

cializing in today's Hot Country, Z-93 cranks out the hits, while currently being challenged by Orange County's powerhouse, KIK-FM, at 94.3 FM. KIK-FM has made inroads into the L.A. market by strengthening its signal.

On the syndicated scene, Blair Garner's After Midnight is produced live from Hollywood, and the most popular radio show of all, Bob Kingsley's American Country Countdown, emanates from L.A.

For those whose taste in country leans toward the traditional and more eclectic styles, there is the always listenable *Citybilly* show. You will find *Citybilly* on NPR affiliate KPCC 89.3 FM on Monday nights at 8:00 pm. Hosted by Rene Engel, *Citybilly* has been a local favorite for over ten years.

The future of L.A.'s country scene is dependent upon the opportunities for work. If acts continue to get signed from L.A., the scene will continue to grow. If country music is to grow beyond hot country soundalikes, there must be a healthy breeding ground for artists of vision. Southern California's heritage of inspiring new artists must continue.

Mark Fosson

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Sherby C. Atlantic Contact: Sherby 310-399-6184 Seeking: Label Deal Type of music: Alt. Pop



Lionheart
Contact: Band Hotline
818-891-9676
Seeking: Management/Producer
Type of music: Rock



Emory L. Clark III
Contact: Bop-L.A. (Bobbi Dellos)
213-466-8667
Seeking: Label Deal/Producer
Type of music: Hard rock



The Jury Contact: James Thorpe 215-440-6247 Seeking: Label Deal Type of music: Alt. Rock

Production	. 0
Songwriting	. 4
Vocals	. 6
Musicianship	

Average

0 2 9 4 🗘 9 9 9 9

Comments: If Cyndi Lauper fronted the B-52s, this is what you'd get, but Atlantic's spirited pop sound is just a little too derivative for its own good. The ballad "After Dark" shows some nice diversity and the upbeat material is close to capturing some magic, but some work is needed in the songwriting department. Clever packaging helps solidify Atlantic's artistic bent.

Production	0
Songwriting	4
Vocals	
Musicianship	0

Comments: Technically proficient musicianship combines with a solid attempt at originality. Unfortunately, it is all for naught as the songs don't go anywhere and the lead vocals meander aimlessly without much conviction. Kudos for the artistic attempt at originality and solid chops, but a lot of work is needed if this five-piece unit is going to take the next step.

Production	0
Songwriting	0
Vocals	
Musicianship	0

Average

0 2 3 \$\frac{1}{2}\$ 5 6 7 8 9 0

Comments: Clark is an opera singer, actor, keyboardist and songwriter, who has chosen to pursue a label deal in the hard rock vein. However his interesting past cannot make up for the lack of material and vocal limitations that are demonstrated here. In a nutshell, this is a recording without the necessary elements to attract much interest, and that's the bottom line.

Production	4
Songwriting	4
Vocals	0
Musicianship	0

Comments: While this Philadelphiabased band was chosen to perform at the 1994 Ticketmaster Music Showcase, we don't share the sentiments. The production is muddy, the songwriting needs work and the vocals don't shine through. The band obviously has some things going for them, but in the studio they need to get the right team around them, and

they also need songs.



Amanda's Waiting Contact: Band Hotline 212-563-6469 Seeking: Label Deal Type of music: Triple-A



Glen D'Mako
Contact: Glen
818-843-5406
Seeking: Publishing Deal
Type of music: Alt. Rock



Analogy
Contact: Damian
213-464-3945
Seeking: Label Deal
Type of music: Industrial/Metal

Production	0
Songwriting	
Vocals	
Musicianship	6

Average

0 0 0 0 0 0 0 0 0

Comments: This five-piece band from New York mixes Etheridge-like vocals with some lightweight Scandal-like pop, as well as some more adventurous Triple-A sounds, and therein lies the rub. There is some potential here, but some artistic focus is needed. Promising lyrical ideas and vocals, but that's rarely enough to make the A&R community stand up and take notice.

Production	0
Songwriting	Ø
Vocals	0
Musicianship	0

Average

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

Comments: A refreshing batch of songs that have definite hooks and insightful lyrics, but perhaps the right producer could take it to an entirely new level. While D'Mako says he's only seeking a publishing deal, there's potential for a possible label deal, too. Publishers should check into this young man, and perhaps a developmental deal could be in the future as well.

Production	0
Songwriting	
Vocals	
Musicianship	0

Average

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

Comments: This band fell apart during the making of this EP, but guitarist Damian Kross went ahead and finished the project on his own, yet we have to wonder if it was really worth the time and effort. Kross' personal efforts are commendable, but this is one project that didn't need to be rushed out like this. If Kross would only use this initiative toward finding a band or writing better material.

#### SUBMISSION GUIDELINES

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

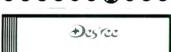
Send us the identical package you plan to send out to the A&R community, management companies, publishers and attorneys. All of your packages are selected at random and reviewed by an executive committee. Packages are not selected in advance, but rather, at the very time they are to be critiqued for 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.





Sade The Best Of Sade Eplc 0 0 0 0 0 0 0 0 0





Des'ree I Ain't Movin' 550 Music/Epic 00000000000



Various Beat The Retreat Capitol 0 0 0 0 0 0 0 0 0



Richard Elliot After Dark Blue Note Contemporary 0 0 0 0 0 0 0 0 0 0

Producer: Various

Top Cuts: "Is It A Crime," "Cherish The Day.

Summary: Most people forget that Sade is actually a quartet, with sultry supervocalist Sade Adu spouting out a romantic soundtrack to some of the greatest lustful moments of the last decade. Finding a niche in adult contemporary music before the term was even coined, Adu and company have scored with some terrific mood music, including "Smooth Operator," that has hit the soft spot in many hearts. Sade works due to Adu's palatable tenderness and sweet nothings and her band's jazzy licks in between. It's mellow madness at its height, but it's cool and it works.

Producer: Various Top Cuts: "You Gotta Be," "Strong Enough," "I Ain't Movin'."

-Jonathan Widran

Summary: In an age when most of the best non-rap-oriented R&B forgets that lyrics should also matter, Des'ree comes across like a sage. Emoting with a crystal voice which is part-hushy Anita Baker, part-sweet Vanessa Williams, she touches on critical social themes like hunger, race and the inequities of life. She approaches love as more of a vast universal issue, putting forth deep issues in simple ways over generally sparse but still seductive production. Her optimism may be an anolomy in this day and age, but it's a welcome relief.

-Jonathan Widran

Producer: Various

Top Cuts: "Just The Motion," "Down Where The Drunkards Roll.

Summary: Although this record features performances from artists as varied as Shawn Colvin, David Byrne, and Dinosaur Jr., there is still an undercurrent running through all the songs that makes it a cohesive piece. And that unifying factor is the exceptional songwriting of Richard Thompson. With Thompson's compositions to work with, the artists performing on this collection truly rise to the occasion. As a result, Beat The Retreat is a fitting salute to one of rock's most respected singersongwriters, while fortunately lacking the eulogistic feeling of most tribute albums. —*Michael Kramer* 

Producer: Various

Top Cuts: "El Anio," "The Boys From The Bay.

Summary: While all platinum hell breaks loose when Kenny Greleases an album these days, there are still some lower profile, higher energy saxmen making strong melodic waves on a smaller, but no less musically significant, scale. Elliot's tenor is among the genre's most soulful, and while the best of his tunes here incorporate funk or Latin pizzazz, even the most generic airplay gem is more interesting than most of the G-man's hits. Fans of Elliot's previous seven discs may be tiring of similar formulas, but this music will win contemporary jazz even more fans. - Nicole De Young

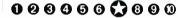


Roxette Crash!Boom!Bang!

0 0 0 0 0 0 0 0 0



**Barry Manilow** Singin' With The Big Bands Arista





Katie Trickett The Next Time Lawson Records 0 0 0 0 0 0 0 0 0



Pauline Wilson Intuition Noteworthy

0 2 3 4 5 6 😭 3 9 0

Producer: Clarence Ofwerman Top Cuts: "Sleeping In My Car," "Harleys & Indians," "Fireworks." Summary: With such a hard driving moniker, it's hard to believe that the title cut here is an emotional ballad rather than an explosive rocker. It's just one indication of the glorious surprises SuperSwedes Marie Fredriksson and Per Gessle have in store. Ruminating passionately about everything from broken hearts to motorbikes and loud guitars, the duo stirs up a fiery mix of tugging power pop and sweet acoustic grace,

-Jonathan Widran

Producer: Phil Ramone & Barry Manilow

Top Cuts: "In Apple Blossom Time,"

often on the same tune. In addition

to their remarkable vocals, Roxette

creates an intricate sound system

full of interesting symphonic turns.

'And The Angels Sing.'

Summary: This sentimental stalwart does for big bands what he did for Broadway on 1991's Showstoppers, doing a loving take on classics and helping to bring them to a whole new generation. Because we know he's always good for a charming vocal or two, the real trick here is getting the arrangements perfect, balanced between new spark and faithfulness to the original. Complementing his TLC are lengthy instrumental passages which capture the timescape perfectly. Authenticity is also a factor (all of the original orchestras participated). —Nicole De Young

Producer: Chad Watson

Top Cuts: "Playin' Against The Best," "Dancin' On the Edge Of A Razor." Summary: This noble attempt is simply another collection of pop-oriented tunes hidden beneath an ersatz cowboy hat. While Trickett has a pleasant enough voice, she certainly doesn't demonstrate any verve or fire on any of the cuts. The songwriting, for the most part, is weak and lacking in the flair that makes a good country song reach out and grab you. The production is soft. There is nothing here to recommend it to the honky tonk crowd in spite of the inclusion of some of the L.A. country music community's best players, who manage to shine no matter what. —Jana Pendragon

Producer: Yutaka Yohokura Top Cuts: "Walking My Way To You," "Follow Your Road."

Summary: Anyone looking for a picture perfect definition of New Adult Contemporary music gets their wish with Wilson's bright and snazzy vocals on this finely produced release. The former Seawind vocalist engages on tunes which are not guite trendy enough to be Top 40 hits, but still hooky and more than affable. Any good song stylist knows it's crucial to be surrounded by a tight support system, and the local session giants here don't let her down. Above that, Wilson's voice is crisp, pristine and, most impressive of all, powerful yet understated in just the right places. -Nicole DeYoung

#### ROCK



**Dave Mustaine of Megadeth** 

Imentioned all-gal rockabilly group Whistle Bait in my last column, and if you are wondering why the band seems to have disappeared from the face of the club circuit, here's the scoop. First off, the band is searching for a new drummer (female, good solid drumming; influences such as Link Wray, Billy Lee Riley, the Cramps and Reverend Horton Heat). Interested parties should contact the band's manager, Brad Merritt, at 310-452-9593. The group is also currently recording material, with Tim Worman (of the Polecats) handling the production chores. When will they resurface for a live gig? Stay

tuned, and we'll keep you updated.
What's this? "Chuck E. Weiss & the God Damn Liars' last two shows at the Viper Room," or so the ad says? Weiss and his Liars have been playing every Monday night at the location of the former Central night-club for as long as anyone can remember, and you'd figure with the whole upsurge in the blues thing, someone would hand this guy a well-

deserved album contract. Maybe he went out with the Rams. Or the Democrats....

It seems that the release of Tunnelmental's "Kiss Man Kind/Charlie Said" single for Ton Records has been delayed. The single was produced by Killing Joke guitarist Geordie. Tunnelmental, an English industrial band in the vein of Clock DVA, finished in the Top Ten of our year-end Top 100 Unsigned Bands list.

Now here's a concept: You've heard of blues clubs, alternative clubs, jazz clubs, etc., well, FM Station seems to be on its way to being the first ever tribute band club. Okay, not really, but over the last few months the venerable Valley nightspot has hosted a ton of tribute bands who have tipped a musical hat to such bands as Rush, Cheap Trick, Black Sabbath, Van Halen, Kiss and even the Monkees.

Following their February gig at the **Roxy**, **Redd Kross** are heading back into the studio.

UPCOMING: Last issue's cover boys, Bush, will be at the Roxy on February 10th; Guttermouth and Jughead's Revenge will be at the Roxy on the 16th; the Fourteenth Annual Bob Marley Festival will be held at the Long Beach Arena on the 18th and the 19th (Steel Pulse headlines both days, with Inner Circle, Ini Kamoze, Junior Reid and a host of others playing the event; bring two joints); the Cult will try to get their current album's message across during their February 20th show at the Palladium; Sub Pop's Seattle-based **Sebadoh** makes their umpteenth L.A. appearance at the Palace on February 21st; on the same night you can catch the dreary airiness of Arista's Cranes at the Whisky; Capitol's Megadeth hits the Olympic Auditorium on the 25th (with Corrosion Of Conformity opening); and Matador's eccentric Pizzicato Five will be at the Roxy on the 28th. -Tom Farrell





Dillon D'Brian

For the last seven years Ronnie Mack has almost single-handedly kept the flame of the L.A. country scene burning brightly. His allegiance to all forms of American roots music is unfailing. It has created quite a following, as demonstrated by the two shows he recently produced and promoted.

The Annual Elvis Birthday Bash, produced by Art Fein and Ronnie Mack, was held this year at House Of Blues. It was a star-studded soldout affair. Headlining the event was Dwight Yoakam, who graciously gave of his time and energy to appear at this worthwhile benefit. Backed by the muscular outfit of Pete Anderson, Skip Edwards, Taras Prodaniuk and Jim Christy, who make up his touring band, Dwight shredded his favorite Elvis tunes. Also making guest appearances were **Dave Edmunds** and Johnny Rivers, backed by the allstar Barndance band of Harry Orlove, Marty Rifkin, Paul Marshall and yours truly. Other guests included the Lonesome Strangers, the Blazers and Candye Kane,

backed by the **Paladins**. Celebrities in the crowd included **Judge Reinhold**, **Howie Long** and **Michael Nesmith** 

A week later Mack celebrated seven years of Barndances with an SRO night of roots and rockabilly music. Highlights of the musical program were delivered courtesy of Dillon O'Brian, Russell Scott and the Red Hots, Big Sandy and James Intveld. It is hard to remember ever seeing the Palomino that crowded. If only the Barndance enjoyed that kind of support every week. Ronnie was honored with a plaque and a cake.

More news from the Pal. The original Palomino Riders are back in the saddle for Talent Nights on Thursdays. Harry Orlove, Arnie Moore, J.D. Maness, Steve Duncan and Skip Edwards are back for this weekly institution. Rumor has it that Cliffie Stone is thinking about coming in to emcee the night.

The lovely and talented Katie Trickett performed songs from her new Lawson Records CD, The Next Time, at the Cowboy Palace. Performing with the Chad Watson Band, Trickett showed off her new tunes with an abundance of industry folks in the crowd. Curb's Richard Mears, Bob-A-Lew Music execs Kim Espy and Denny Bruce, Lawson Records préz Hank Fenenbock and Trickett's manager. Judy Kirk, were spotted schmoozing with local country star Larry Dean. For more info on Katie Trickett, contact Lawson Records at 310-276-5913.

Montana-based hit songwriter Kostas has been in town doing a number of acoustic gigs. He did a set with Randy Sharp at Country Star and a solo set at Muffin's Wednesday Night shindig at the Pal. Mel Harker of the Rhinestone Homeboys said it was awesome. Kostas has a new solo CD out as part of Liberty Records' songwriter

Tim Gales and the Stand have a new CD out on Clearwater Records

(818-766-1235). Gales is an outstanding singersongwriter who never fails to impress. His recent showcases have been electrifying, and his new CD is getting critical acclaim from many respectable music publications.

See Tim Gales and the Stand at Largo Pub on Saturday, February 11; the show starts at 9:15 p.m. The first 25 people arriving at the Largo performance will receive a free copy of Gales' release, Can't Go Home.

-Billy Block



Steve McDonald of Redd Kross



**Ronnie Mack and Sherry Thomas** 



Sandra Booker

The International Association of Jazz Educators held their annual convention/festival this year at the Anaheim Hilton. The three-day event featured a countless number of college bands, clinics, seminars and numerous concerts from top pros. Highlights included the sets by big bands led by arrangers Roger Neumann, Tom Talbert, Kim Richmond, Bob Curnow, Ladd McIntosh, Joey Sellers and the great Bob Florence.

Other great moments came from the exciting five-dancer Jazz Tap Ensemble, singers Kitty Margolis, Kate McGarry and Nancy King (but not Nancy Wilson who was very out of place), tenor Don Lanphere, Mel Martin's Bebop and Beyond (trumpeter Freddie Hubbard once again did not show up!), Charlie Haden's Quartet West, Roy Hargrove's Quintet, the Yellowjackets (the best I've ever heard them) and trombonist Bill Watrous.

Three other acts which really stood out were **Free Flight** (the remarkable classical-jazz group featuring flutist **Jim Walker** and pianist **Mike Garson**), a set of miraculous duets by clarinetist Eddie Daniels and Garson and the Louis Bellson Big Band (featuring the tenors of Don Menza and Pete Christlieb). The 70-year-old Bellson's closing tenminute solo was stunning.

Sandra Booker's gradual development into a potentially major jazz singer is a joy to watch. At Atlas, she showed that she is sounding less like Sarah Vaughan these days and more like herself. Booker was at her best on "All Of You" (sticking to the words but improvising the notes), a tender "I Got It Bad" and an uptempo "There'll Never Be Another You." She did recall Sassy on "Misty" and "Bluesette," but her "Invitation" interpretation was much more individual.

The Ambassador Auditorium recently hosted a rather potent double-bill. Tommy Newsom (on tenor) led the Tonight Show All-Stars, a swinging outfit with Conte Candoli and Snooky Young on trumpets, pianist Ross Tompkins, bassist John Clayton and drummer Ed Shaughnessy. There were some strong individual moments, but all of the ensembles were written out, so the horns never traded off with each other and there wasn't much riffing. As it turned out, vibraphonist Terry Gibbs and clarinetist Buddy DeFranco had tradeoffs and riffing galore in a consistently heated and exciting performance with their sextet. Although allegedly a tribute to Benny Goodman, the hyper music was pure bop.

UPCOMING: Catalina's (213-466-2210) hosts Nnenna Freelon (Feb. 7-12); the Jazz Bakery (310-271-9039) features Charlie Byrd (Feb. 7-9), Mose Allison (Feb. 10-12) and Larry Coryell (Feb. 15-18); while Carla White sings at Lunarias (310-282-8870) on February 24th; pianist Bill Cunliffe's record release party is at the Bel Age on Feb. 15; and the talented singer Cathy Segal-Garcia is giving a free concert (Feb. 10) at the L.A. County Museum Of Art (213-857-6522).

—Scott Yanow



Mike Garson

#### URBAN



George Duke

NOTHING HALF-BAKED: Those of you grumbling about the lack of "real music" and "real musicians" on L.A.'s urban music scene should head to the Baked Potato in Pasadena on April 6 to see vocalist Jeff Robinson. While his sound is rooted in jazz, much of his material has unquestionable R&B/Pop/AC appeal. Robinson caught the ear of savvy business manager Niki Johnson, whose recommendation brought MCA Records A&R head Andre Fischer out to the Potato for the vocalist's January show. Backed by a tight band, Robinson also shared the spotlight with guest saxophonist Randall Willis of the B-Sharp Quartet and Underground Railroad, who delivered outstanding solos.

Performing all original songs, Robinson had a few ladies passing out on silky selections like "Since You Asked" and "Come April."

I knew something really special was happening onstage when I realized a very incognito Natalie Cole was in the audience, expressing awe at Robinson's sound and material. With a father like hers, this celebrated artist must know an exceptional male vocalist when she hears one. So make a date with Jeff Robinson for April 6 and hear the voice that made Natalie smile.

R&B bands looking for a great room to play should check out the

excellent acoustics at Old Town Pasadena's Baked Potato at 26 E. Colorado Boulevard. Call 818-564-1122 for more information.

LOOKING OUT: L.A. rap duo the Nonce has made an impact on the underground audience with their single, "Mixtapes," and finally has completed a full-length album. Their debut project, World Ultimate, is a jazzy collection of beats, rhymes and classic hip-hop grooves. Both lyricists display solid writing skills and deliver crisp, distinctive vocals. The engaging stories and imagery of "Mixtapes" is present throughout the album, particularly on the mid-tempo cruiser "Bus Stops." The Nonce takes you on a poetic journey from Leimert Park to 81st Street, painting verbal pictures of World-On-Wheels parties, hazy L.A. days filled with sounds of now-defunct rap radio station KDAY-AM, and other icons of L.A. rap history.

Also look out for promising releases from rap artist Kam, extraordinary composer George Duke and the incomparable Stevie Wonder. Wonder's "Natural Wonders" tour breezed through L.A., with A&M group For Real in the opening slot.

AROUND TOWN: The buzz on the Fuzz is growing. This Thursday night spot at Union on Sunset Boulevard is the current social ground of choice for the urban/hip-hop industry's young movers and shakers (and sometimes fakers). Immortal Records promotions rep Thad Stokes slid me a copy of Funkdoobiest's latest single, "Rock On." Marvyn Mack from Geffen roamed clique to clique, nurturing opinion leaders' excitement about the Roots. I shared a toast with former Mona Lisa, who was celebrating her recent promotions/mar-

keting jump from Wild Pitch/EMI.

COMING UP: Catch some "upscale underground" vibes when hiphop spot Bizerk opens its doors at the Renaissance Club on Santa Monica's 3rd Street Promenade. The club has welcomed a wide range of urban acts, from locals like Soul Brothers to established artists like Grammy nominee Craig Mack. Head to Bizerk on February 6 for a mackin' good time with Oaktown's Dru Down ... ONE LOVE. —J. Jai Bolden



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The Whisky West Hollywood

0 2 3 4 5 6 😭 3 9 0 Contact: Barbara Mitchell at Slash

Records: 213-937-4660 The Players: Sebastian Steinberg,

vocals, upright bass; Yuval Gabay, vocals, drums; M'ark De Gli Antoni, keyboards, samples, vocals; M. Doughty, spoken word, guitar.

Material: Soul Coughing stirs up an enigmatic stew of beatnik poetry and hip-hop rhythms. Doughty's lyrics are not poems as much as they are allegorical recollections of life's nuances that skillfully satirize the paradox of the human condition. The effervescence of Soul Coughing's music stems from its jazz-based foundations, but is colorfully abetted by using divergent sampling ranging from the Andrew Sisters to Howlin' Wolf. The music, being hip-hop oriented, doesn't provide for much variation in tempo or arrangement, but that's the nature of the beast.

Musicianship: No fatal flaws. Steinberg was the musical jugular of the unit, and Gabay was steady, slipping once or twice, but nothing detrimental to the set. Doughty's vocal work was the eye of this storm,

though. There is a sense of immediacy and consequence to his voice. Performance: Apart from the more intense moments, the coffeehouse roots are evident. Overall, the set was cool-mannered, with Doughty's mime-like gesticulations really providing the only crowd interplay, shifting his body in the vein of Peter Gabriel's live adeptness. They were extremely welcome outbursts during a well-rehearsed show.

Summary: Any band such as Soul Coughing that has the determination to forge its own brand of music is a group that won't fade quickly. Presuming they can withstand the red tape to which so many potentially quality bands succumb, there is little doubt these boys will be back in town. —Ďave Schimansky

#### The Dahlias

Coconut Teaszer West Hollywood

0 2 3 4 5 6 😭 3 9 0

Contact: Melissa Walker: 213-969-

The Players: Kirsten Ford, vocals; Russell Scott, guitar; Curt Carson, guitar; Mark Posgay, drums.

Material: Slam syrup. The Dahlias have carved a unique place in local

listenable, likable rock. Musicianship: Russell Scott and Curt Carson can't decide who should play lead and who should play rhythm, and it's the best decision they never made. The two guitarists casually flaunt their prowess by switching roles then working together to demonstrate an ultra-skillful meeting of the minds. The overall sound combines almost Morrissey-esque guitars with the superb female vocals of Kirsten Ford, while the consistent droning beats of drummer Mark Posgay keep time and set the mood. Not many bands could actually blow a speaker during a rendition of Olivia Newton John's "Have

You Never Been Mellow," but the

Dahlias did just that-a perfect tes-

tament to their mastery of bubble gum pop mixed with progressive

thrash.

music by mixing melodic sweetness

with alterna-funk rhythms. The re-

sulting sound has earned this young

band a home in the heart of the L.A.

music scene. Named in these pages

as one of L.A.'s 100 best unsigned

bands, the Dahlias' original sound

has also earned them status as

house favorites at the Coconut

Teaszer. Their songs are consis-

tently intelligent, graceful and mov-

ing, with just enough thrash thrown

in for power. They mix clever ironies

such as "I was fighting the losing

and losing the fight" with an almost

camp cuteness, creating personable,

Performance: Though it was a Monday night when the Dahlias last took the stage at the Teaszer, their stance was still just a little too sedate. The calmly professional group held the aloof posture of seeming less interested in their performance than the audience. But that was the only flaw in an otherwise fine set.

Summary: The Dahlias have taken a courageous musical position by playing to their own musical instincts instead of mimicking popular sounds. They're not afraid to be soft, but they're not afraid to be hard, either. The result is good music, a good show and a following that's building momentum. -June Casagrande



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The Dahlias: Teaszer pleasers.



#### Dink: A musical smorgasbord.

#### Dink

The Whisky West Hollywood

0000000000

Contact: Judi Kerr at Capitol Records: 213-871-5375

The Players: Rob Lightbody; vocals, guitar; Jan Herring, vocals, guitar; Jeff Finn, bass; Jan Eddy Van der Kuil, drums; Sean Carlin, quitars, vocals, programming.

Material: Dink emits a high-energy quandary of sound that draws upon techno, funk and hard rock. Their bio contains the following descriptions: "metal, industrial, punk, grunge, psychedelic, funk, techno and spoken word." Yeah, I was confused, too. Seeing and hearing Dink is kind of like seeing something whiz by you in the sky and looking at your friend and asking, "What the hell was that?" The problem is, like a guitar hero's frenzied guitar solo, there's sometimes a bit too much happening, and it was difficult to latch on to anything solid in Dink's hyperactive musical stew. It's no wonder they were opening for Pop Will Eat Itself, who follows a similar "everything but the kitchen sink" approach.

Musicianship: Remember that something which whizzed by in the sky? Now you're going to ask me what color it was? From what I could interpret, Dink musicianship is kind of in the same over -the-top vibe as the Red Hot Chili Peppers' Flea. Damn good, but too many notes.

Performance: Watching Dink play live was kind of like watching popcorn pop. These guys were all over the place, writhing around and jumping about like a pack of ferrets weaned on expressos. It definitely went hand in hand with their animated music.

Summary: Dink's music is busy enough to snap someone out of a coma, but unfortunately, the whole overload of their sound might put you in one. Going back to their bio, singer Rob Lightbody laughs, "It's always weird to hear people analyzing this shit." How's this Rob: Dink's live show marries the confusion of a third-year Algebra class with the energetic antics of a cheerleading squad on pep pills. I Dink, therefore -Tom Farrell

#### **Quicksand**

The Palace Hollywood

0 0 0 0 0 0 0 0 0 0

Contact: Susan Mainzer at Island Records: 310-288-5323

The Players: Walter Schreifels, vocals, guitar; Sergio Vega, bass; Tom Capone, guitar; Alan Cage, drums. Material: N.Y.C.-based Quicksand spews forth hard-core punk that aspires to be the Infectious Grooves, but winds up as Spinal Tap. It's one thing to pattern song intensity in the Rollins/Voivod mold, but when you administer lethargic tempos, it results in jumbled songs that go nowhere fast. There's nothing wrong in creating songs that seek to interpret the fire in your belly when they are done with poignancy-a talent that Quicksand apparently lacks. An occasional burst of diesel in certain spots of the songs would give a alimmer of optimism, but that would probably be extinguished by the general monotony of the tunes.

Musicianship: At least the boyspaid asthmatic General Patton.

Performance: The show's energy was far from lacking, but was utterly directionless, as the set was basically an exercise in sonic assault-a tedious display of high-wattage repression by four rebels without a cause

Summary: There is a crowd out there for the likes of Quicksand, but unfortunately, a large portion of them are behind bars. Quicksand is not an awful band; they simply lack rel-–Ďave Šchimansky

attention in music school. Vega's bass playing was adequate, but his murky tones grounded any hopes of audience captivation. Capone's guitar work consisted of all those rebellious chords that flash the middle finger at authority. Cage's drumming seemed out of place sometimes, due to a light touch on the skins, but this could have been the fault of an amateur sound engineer. Schreifel's coarse singing was the proverbial Achilles heel of the set, though. His vocal attempts at becoming the next Mike Muir sounded more like an



Quicksand: Hard-core punk.

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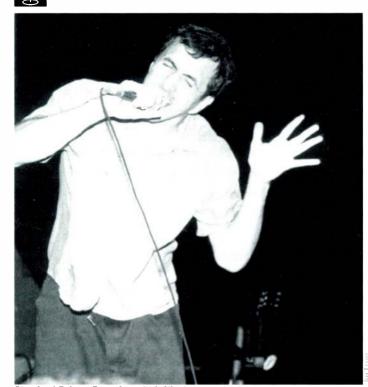
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## CLUB REVIEWS



Stanford Prison Experiment: Jailhouse grunge.

#### Stanford Prison Experiment

The Palace Hollywood

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

Contact: Jean McDonald at World Domination Records: 213-850-0254. The Players: Mario Jimenez, vocals; Mike Starkey, guitar; Mark Fraser, bass; Davey Latter, drums. Material: Pulsating alternative rock with gritty chord progressions and lyrics that convey the struggle and frustration of existing in a world that reeks of ignorance. Though SPE's sound is clearly rooted in the Seattle grunge mold, their offbeat phrasing shows a group refusing to conform to the norm

Musicianship: Fraser's bass work adrenalized the tracks. Starkey's guitar work was smooth, but he used the wah-wah effect a bit too much. Latter displayed healthy stamina, square in the pocket through the entireset. And Jimenez's vocals were the icing on this cake.

Performance: A decadent romp by this clean-cut Anti-Fab Four successfully portrayed the tempestuousness that so many of us feel when put up against life's hypocrises. Jimenez brazenly hopped around the stage as though somebody dipped his feet in hot oil, while his bandmates mauled their instruments for all their worth. Interaction with the audience was basically nil, which in effect revealed the band's iconoclastic stature.

Summary: Cynics may quip that this is just another band hitchhiking on the chariot of angst, but SPE's harangues have a valid viewpoint. The band's only apparent obstacle at this point is to emerge from the topsoil that so many other copycat bands occupy before spreading their word to the masses.

-Dave Schimansky

#### Hangnail

Betelgeuse Coffeehouse Hollywood

## 0 0 0 0 0 0 0 0 0

Contact: Joey Alkes 818-243-1903 The Players: Micah, lead vocals, guitar; Steve Grindle, bass; Adrian Foltz, drums, backup vocals.

Material: Those who frequent the Hollywood club scene may at first be scared off by Hangnail's hard-edged rock, but this trio cannot be lumped in with the dozens of "clone bands" that are out there. Hangnail combine dark introspective lyrics with hardpounding music to create a level of high-intensity angst that draws in and holds their audience. Then, out of nowhere, the tension is broken just long enough for a quick laugh and much-needed breath before the band jumps back into their heavy world of self-questioning, searching and frustration. The band moves from the depth of songs like "Can't Hang With Delilah," to a minute-and-a-half heavy musical jam, to a topic chosen by the audience, this time "O.J.," which Micah shouted out at the jam's

Musicianship: Micah, Grindle and Foltz are all solid musicians with ample playing ability. None of the three stands out from the others, leaving a welcome musical balance. Foltz is a powerful drummer, pounding away throughout the set and pushing the music along with a constant pulse. Grindle plays a steady bass, adding to the audible intensity

of the trio, and Micah's guitar provides the foreground that completes Hangnail's musical picture. Micah's voice is a bit high-pitched, providing an interesting contrast to the heavy bass lines and drumbeats of Hangnail's songs. Unfortunately, Micah's vocals were lost in the music for much of the show, due to poor sound and problems with the group's equipment.

Performance: Hangnail brings an energy to their stage show that pervades their audience and holds the crowd hostage to the music's intensity. What blows the mind is the trio's transitions, which are so relaxed and low-key that one has to wonder where the energy for the songs comes from. Micah is a lion of a musician, who suddenly becomes a pussycat to chat with the crowd, introduce the next song or just flash a smile to a friend in the audience—his relaxed state between pieces just adds to the enigmatic nature of this already intriquing musical act. Barring the problems with sound levels on the vocals, the band performed well, and the carefully watching eyes and listening ears of the audience were evidence enough of that. What left the crowd hanging was the trio's sudden departure, ending abruptly after their last song without any sense of wrap-up, in just another twist to the threesome's eclectic style.

Summary: With a collection of intensely captivating material to play and the talent to pull it off, Hangnail is on their way to success in the hard rock arena. For those who like the hard-edged style but are tired of seeing and hearing the same act play under different names, Hangnail is the act to catch. As long as they maintain their cutting edge style and continue to exhibit the confidence and energy that characterized their Betelgeuse show, Hangnail should have no worries about the possibility of being clipped.

—Jeremy M. Helfgot



Hangnail: Pounding it out.

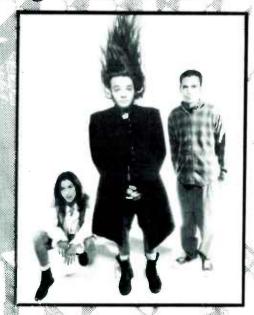


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## **B.B. King** *B.B. King's Blues Club*Universal City

Of all the ugly musical trends that have emerged in recent years, none has been more annoying than the homogenization of the blues. This music, born of the oppression and economic deprivation of America's underclass, has been watered down and made all nice and cuddly by entrepreneurs eager to get their greedy little paws on white folks' disposable income.

Which brings us to B.B. King, the goodwill ambassador whose worldwide appeal helped pave the way for the genre's latest resurgence. No blues performer has been more savvv about his career than King. The Memphis native has always kept a discrete distance from the seamy underbelly that informs some of the greatest blues, which has enabled him to attract a larger mainstream white audience than most blues performers. His music has always been more about spiritual uplift than soulwrenching catharsis, nor has King ever relied on self-mythologizing to gain credibility. Hard work, not some bogus Faustian pact, made him the artist he is today

Among the pantheon of blues greats, B.B. King's slickness and professionalism have always made him something of a blues pariah. But King's crossover appeal is viewed with more than a little skepticism by blues purists. It's this very "give the people what they want" approach, however, that has allowed King to capitalize on the blues' latest comeback.

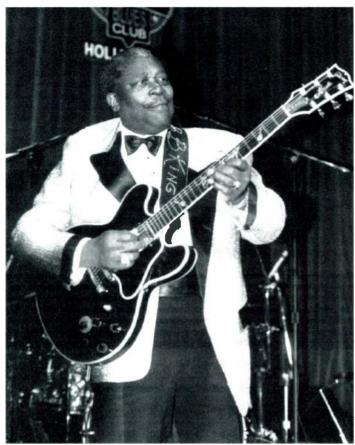
B.B. King's brand spanking new club, located in the heart of Universal's CityWalk, was the scene of the legend's recent sold-out performance, and King delivered a stage show that was about as spontaneous as the Ice Capades.

In a genre that thrives on gut instinct and out and out sloppiness, King leaves nothing to chance. His seven-piece band is a well-oiled machine, capable of switching musical gears with a single wave of the Boss' hand. King's band was so precise, in fact, that I started to wonder how much he fines them if they botch a cue or play a substandard solo. King, too, has become a calculated version of himself; it's clear that there's nothing the man does onstage that he hasn't done a million times.

Still, King remains one of the most expressive and eloquent practitioners of blues guitar, and his playing on this night was superlative. King's thick, ringing tone remains his greatest contribution to the genre; there's no mistaking his technique for anyone else's.

For all of King's Vegas trappings (he wore a pink sequined jacket, no less), there's nothing contrived about his guitar playing. "Lucille" was surely this evening's saving grace, and King hasn't played her any better.

-Marc Weingarten



**B.B.** King

#### Steve Perry Pantages Theatre Hollywood

There's something inherently amusing about a fortysomething rocker wailing new laments to seventeen-year-old beauty queens, but there are worse musical crimes than trying to recapture a once-magical arena rock sound where such concerns were at the forefront. While For The Love Of Strange Medicine, Steve Perry's first album in years, fails to offer any sort of update to the classic Journey stance he was once legendary for, at least time hasn't taken much of a toll on his crazy energy level or that monstrously ranged, love it or hate it "Wooaah-Oooaah" voice.

Anytime a familiar face returns after years away (he last appeared here with Journey circa '87), droves of fans who never quite left high school show up for a hazy nostalgia trip. Yet, when there's a new disc to promote, they must wait impatiently while their hero gyrates through material that usually doesn't measure up. After opening wild and strong with potent pop rockers "Only The Young" and "Girl Can't Help It," followed by his crowd-pleasing biggest solo hit "Oh Sherrie," Perry made that sort of miscalculation. Not that tunes like "Missing You" are all that annoying, but devoting ten minutes to "Somewhere There's Hope" when there are a slew of smashes to do seems slightly self-indulgent. The transformation into worth-the-price-of-admission territory came after he let his slick ponytail down, threw his hair all over the place and donned a magic red coat with tails. He came alive, rallying at the end, getting the throngs to their feet for some "Lovin' Touchin' Squeezin" (the ultimate Perry singalong), the throbbing "Separate Ways" and the romantic road piece encore "Faithfully." Another highlight was the early signature tune "Lights."

In the process, Journey's biggest hits like "Who's Crying Now" and "Open Arms" were dismissed, as were the solid album cuts off his first solo album.

Though his nonstop "Wooah-Oooahs" got slightly redundant in close proximity and with such constant repetition, they are, after all, what made him famous. His penchant for the overly dramatic may have made him more commercially viable than critically acclaimed, but it made for an evening of spirited reverie and turbocharged entertainment.

So what if he's not living in the Nineties? Returning to a simpler time never hurt anyone.

-Jonathan Widran

## **Slayer**Shrine Auditorium Los Angeles

As the final diehard dregs of the moshing community filtered—with varying degrees of patience—

through the Shrine's virtual stripsearch security check for dangerous weapons (where they divested me of my lipstick—surely a weapon of a most perilous magnitude), the roar of the natives inside the sold-out auditorium escalated as Tom Araya and Slayer—hometown heroes—hit the stage

Instant pandemonium prevailed. The erupting mosh pits forced those who were casually observing the spectacular light and sound extravaganza unfolding in front of them, twenty yards further from the stage. Slayer has always effectively used lighting to enhance the melancholy toll or manic frenzy of their music, yet tonight's light show was something else, indeed. The stage was engulfed with extraordinary lasers and floodlights, while at turns being illuminated by an incandescent glow evocative of a nuclear wasteland. All of which heightened the effects of an already great show.

This was also the L.A. premiere appearance for Slayer's new drummer, ex-Forbidden skin-pounder Paul Bostaph, and while Dave Lombardo's drumming is indisputably tremendous, Bostaph certainly held his own.

With the final chords of the song "Mandatory Suicide" echoing into oblivion, Araya commented in the general direction of the pit, "The natives are getting restless," as the rest of the band launched into "War Ensemble."

"The Spirit In Black" whipped the mosh pit into a renewed frenzy with its rapid-fire rhythms, and on a humorous note, Araya introduced "213," from their latest release, *Divine Intervention*, by laughingly proclaiming, "Tonight will be the first time we do a love song."

In addition to the new songs like the title track and "Mind Control," Slayer dipped heavily into their pool of classics, spitting out medleys of tunes like "Hell Awaits," "Raining Blood" and "Dead Skin Mask" with the characteristic vehemence that marks the band as one of the forefathers of their genre of hard-core music.

-Lisa Moore



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BOOTH INFOR 918-582-1850 FAX 918-585-2666

DAVE CROCKER FLY BY NITE MUSIC (417) 451-5110

LARRY BRIGGS STRINGS WEST (918) 582-3535

JOHN BRINKMANN WACO VINTAGE (817) 473-6087

**EUGENE ROBERTSON EUGENES GUITARS PLUS** (214) 381-0505



#### MUSICIANS

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

#### LOS ANGELES COUNTY

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

AMAZON BAR & GRILL

AMIALON DAH & GMILL
14649 Ventura Blvd., Sherman Oaks, CA
Contact: J. D., (818) 340-8591
Type of Music: All styles except hard rock.
Club Capacity: 25
Stage Capacity: 5
PA: Yes Lighting: Yes
Piano: No
Audition: Call for info. Pay: Negotiable

**BOGART'S** 

6288 E. Pacific Coast Hwy., Long Beach, CA 90803

Contact: Stephen Zepeda
Type of Music: All styles of original music.
Club Capacity: 300

Stage Capacity: 8 PA: Yes Lighting: Yes

Piano: No Auditions: Send promo package. Pay: Negotiable

**CLANCY'S CRAB BROILER** 

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

Lighting: Yes Piano: No

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

Pay: Negotiable

COCONUT TEASZER
8117 Sunset Blvd., Hollywood. CA 90046
Contact: Len Fagan (213) 654-4887
Type of Music: Upstairs-R&R originals. R&B/
Downstairs-8121 Club (acoustic sets).
Club Capacity: 285
Stage Capacity: 15
PA: Yes. with pro engineer
Lighting System: Yes
Piano: Upstairs, no/downstairs, yes
Audition: Call Len Fagan
Pay: Negotiable.

Pay: Negotiable.

430 Fountain Ave., Hollywood, Ca. 90029
Contact: Mike after 6pm. (213) 662-1597
Type of Music: Original, all styles except hard hitting and heavy extremes.
Club capacity: 140 Stage Capacity: 6
PA: Yes
LightingYes
Piano: No, inhouse keyboards yes

Audition: Call Mike after 6pm Pay: Negotiable.

**FM STATION** 

11700 Victory Blvd., North Hollywood, CA Contact: (818) 769-2221 Attn: Booking Type of Music: All new, original music. All styles. Club Capacity: 500
Stage Capacity: 12-15
PA: 4-way concert system with 24-channel board with independent monitor mix system, full ef-

fects, houseman

Lighting: Yes
Piano: No
Audition: Send tape, promo pack, SASE.

Pay: Negotiable.

V F V B S Y B C Ţ E E S u G W HUXN E BP н (13 ISSUES) SAVE \$10.50 ■ ONE YEAR 540 (25 ISSUES) SAVE \$22.50 CONNECTION → TWO YEARS <sup>5</sup>65 6640 Sunset Blvd., Hollywood, CA 90028 (50 ISSUES) SAVE \$60.00 NAME: (Please Print) ADDRESS:

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ZIP:

FOUR STAR THEATRE

FOUR STAR THEATRE
5112 Wilshire Blvd., Los Angeles, CA 90036.
Contact: Barney Sackett (213) 464-2536.
Type Of Music: All kinds, any type.
Theatre Capacity: 700
Stage Capcity: 35
PA: Bring your own, provided when required.
Lighting: Yes
Plano: No
Audition: Call Barney Sackett

Audition: Call Barney Sackett. Pay: Negotiable

HENNESSEY'S TAVERN

8 Pier Ave., Hermosa Beach, CA, 90254 Contact: Billy (310) 376-9833, Mon 12-6, Thurs-Fri. 12-10pm.
Type Of Music: Rock, R&B, reggae, blues,

Club Capacity: 100 Stage Capacity: 2

Lighting: Yes Piano: Yes Audition: Call & or mail promo package to: The LightHouse Cafe, 30 Pier Ave. Hermosa Beach, Ca 90277

L'EXPRESS RESTAURANT

Canucing New York Canucing No. 100 No.

PA: No Lighting: Yes Piano: No Auditions: Send tape to above address or call Tony (818) 996-4278. Pay: Negotiable

THE MUSIC MACHINE

THE MUSIC MACHINE
1220 Pico Blvd., W. Los Angeles, CA 90064
Contact: Milo (310) 820-8785.
Type of Music: All types
Club Capacity: 400
Stage Capacity: 15
PA: Yes, w/separate monitor mix.
Lighting: Yes
Piano: No.

Audition: Send demo on cassette. Pay: Negotiable.

**PALOMINO** 

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

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

Audition: Call Bill at club or Mac Faulk at (619) 481-3030

Pay: Negotiable

SIDEWALK CAFE
1401 Oceanfront Walk, Venice, Ca. 90291
Contact: Jay (310) 392-1966
Type of Music: Original, blues or reggae.
Club Capacity: 125
Stage Capacity: 4-5
PA: Yes
Lighting: Yes

Lighting: Yes Audition: Send promo kit to: Sidewalk Ent., 8 Horizon Ave., Venice, Ca. 90291, Att: Jay Pay: Negotiable

TROUBADOUR 9081 Santa Monica Blvd., L.A., CA 90069 Contact: Lance, John or Gina, (213) 276-1158

Tues.-Fri. 2-6 pm Type of Music: All types Club Capacity: 300 Stage Capacity: 8 PA: Yes.

Lighting: Yes Piano: No Audition: Tape, bio, picture

Pay: Negotiable

THE WHISKY

8901 Sunset. Blvd., W. Hollywood, CA 90069 Contact: Louie the Lip (213) 652-4202 Type of Music: All original, Heavy Metal, Pop.

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

Audition: Call or mail tape/promo pkg. to above

Pay: Negotioable: Must pre-sell tickets

#### **ORANGE COUNTY**

BALBOA BAY CRUISES

PALBOA BAY CHUISES
P.O. Box S86. Balboa. CA 92661
Contact: Kim or Jeff (714) 633-3201
Type of Music: Jazz-lusion/straight ahead
Club Capacity: Boat -100
Stage Capacity: 3
PA: No

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

GOODIES

1641 Placentia Ave., Fullerton, CA 92631 Contact: Jacque Hunter, (714) 524-6778. Type of Music: Original, all styles. Club Capacity: 367

Stage Capacity: 5-11 PA: Yes

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

7000 Garden Grove Blvd., Westminster, CA 92683.

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

Stage Capacity: 12 PA: Yes

Lighting: Yes Piano: No

Audition: Send tape, bio. Pay: Negotiable

#### MISCELLANY

Miscellany ads are free to businesses offering part- or full-time employment, or internships for music industry positions. To place your Miscellany aci 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.

ON SITE volunteers needed for "BOARD AID." a ON SITE volunteers needed for "BOARD AID." a fund-raising event & concert produced by Lifebeat, MTV & Warp, on March 15, at Snow Summit. Scheduled are Porno For Pyros, Biohazard, Anthrax, etc. Call 818-908-1061 between 10 a.m.-5 p.m.

DO YOU want to learn the music business?

DO YOU want to learn the music business? National ariist management company seeks intern. Great experience & perks. Responsibility & enthusiasm a must. Dandy, 818-787-4065
INTERN WANTED by management company for radio promo, tour marketing, general office Basic computer & knowledge of music industry helpful. 2-3 days/week. Corey, 213-848-7966
AGOURA HILLS musical instrument retail advertising department needs P/T, 12-20 hour assistant. Some pay & get IMac & advertising experience. Craig, 818-735-8800
MAJOR ENTERTAINMENT PR firm seeks a motivated & responsible intern. Great opportu-

majon entertainment et iim seeks a motivated & responsible intern. Great opportunity to learn the business. No pay. Must be enrolled in school. Elizabeth, 213-651-9300 MAJOR RECORDING facility seeking interns. Morning/afternoon & night shifts. Recording studio knowledge required. Patrick or Nicki, 310-260-3171

260-3171
24 PLUS Recording Studio is seeking 2 interns, 1 clerical & 1 recording engineer. Both gigs will lead to paid positions. Ritchie, 818-782-0763; FAX 818-782-2371
INTERNS WANTED for street-level marketing & promotional campaign to help break local indie artist. Great experience, some pay & transportation a must. Irrationalist Records, 310-278-6084
BOOKING AGENT seeks Country/Westernband for club dates & Battle of the Band Contest with pay & prizes. Sheri, 818-981-5625
BESTLESS RECORDS seeks interns for retail

PESTLESS RECORDS seeks interns for retail, publicity and marketing. No pay, but room for growth. Wendy Erikson. 213-957-4357 x227. No A&R positions.

COLUMBIA RECORDS seeks energetic & ca-reer-minded interns for media department posi-tions. Must receive college credit. Great experi-ence, no pay. Theresa, 310-449-2500

INTERNATIONAL MUSIC management com-pany seeks motivated intern. Perfect opportunity to learn all aspects of music business. Amanda,

to learn all aspects of music business. Amanda. 310-815-9940, Fax. 815-0373
INTERNS WANTED for major record label in the marketing department. Duties include phones, mailings & projects. No pay, but excellent experience. 213-469-2411 x3635
INTERN WANTED for support in promotional activities, office duties, errands, etc. IBM-Microsoft Word & Works a must. 213-462-6620
TOURING INTERNS for live concert & recording group needed to learn sound & lighting, set up. connections, programming, mixing, accoustics.

connections, programming, mixing, accounties a recording. Carol 310-288-3435

JAZZ RECORD label seeks P/T bookkeeper knowledgable of payables, receivables, G/L account coding & deposits. Royalty accounting a plus. 818-985-6565. Fax 818-985-6544

**OUR PRO PLAYERS GET CALLS!** SEE PAGE 42

# RED SKY

DEBUT CD SHOW AT

# THE WHISKY

SAT., FEBRUARY 4TH 9:00PM All Ages!

8901 Sunset Blvd., West Hollywood Call 818-856-3319 for Discount Tickets!



FREE CD & T-SHIRTS FOR EVERYONE!

MUSICIANS: GET PAID FOR YOUR T RESERVE YOUR PRO PLAYER AD NOW - ONLY CALL (213) 462-5772 QUALIFICATIONS	\$ 2 5 Wednesday, Feb. 8 12 Noon	ROCK POP R&B JAZZ COUNTRY STATES SISTIN
	Very professional, reads charts, various sessions in New York and Nashville.	ZZZZZZZZZZZZZZZZZZZZZZZZZZZZZZZZZZZZZZ
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	If it is hot I can do it!
Performed X or recorded with a harban Cain Fric Martin, the Div. n is David	Pro-drumming for the singer and the song Hard-hitting great growner meter and click playing Pro-situations only please.	A A A A A A A A A A A A A A A A A A A
JVC, Sony & BMG. Worked with Carmine Appice. Randy Jackson & Bobby Taylor. Various album, ingile & commercial credits & demos for songwriters. Numerous T.V. & radio appearances.	Unique extremei, versatile poverhouse soulful bluesy & alternative from Enya to Janis Jophin with Ton Whitney En Vogue. Etta & Bonnie along the way. Youthful & modern image	/ / / / / / The voice The look
	Solo & fill specialist	Film & TV soundtracks.
<ul> <li>Larry Seymour (Billy Idol) HBD 20 years expenence Musician, producer, arranger composer, programmer Laid back yet meticulous working environment Available for albums, scoring, artist development.</li> </ul>	good local production to showcase the artist not the producer. Very positive constructive atmosphere	Ballads, dance, rap & funk.
DI extensive education - reasonable rates.	Utmost quality, preparation positive & professional results. Energetic & pro attitude dedicated to making you sound your best. Pager #310-888-7318	Bringing you Excellence
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.	The Real Feel
appearances album credits commercial credits. BTT graduate Highly skilled in composition & arrangement	Read charts, harp score not neccesary. Mystic sound textures for rock ballads, also pop. folk. traditional classical & new age. Rates are reasonable & negotiable.	Old instruments modern sound
potential Musician producer arranger composer engineer programmer.	Fully equipped studio, hip-hop, house, rap, gospel, exper. Additional phone #213-525-7240.	✓ ✓
Seasoned pro. over 12 years expenence 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		Just do it
✓ 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 & woodwinds MIDI & studio consultation. No specideals. Pro situations only	V V V V New jack swing MIDI-rock.
✓ 20 years studio & live experience. Many album credits, including Sting. Ernie Isley, Serg o Mendez & Blood on the Saddle. Studied voice & songwriting at Pasadena University. NAS. ASCAP member. (Im hip to what's happening now.	Flove producing & arranging songs & bringing out the best in an artist. Specializing in vocals Resume on request. Beeper. 213-812-0863.	111 1
11 years experience. Extensive touring & netording. Read music well. P.1.7. Honors graduate. Studied with the best. Specializing in session & demo work at reasonable rates, casuals, club work, touring & substituting.	resume available. Very strong in variety of styles	Making a band groove
✓ Driginal music projects in the pop & dance field. Nat1 & internat I touring exp. Television performance credities. Soundtrack percussion. Music production. Drums & percussion on Paul Rodrigues Shium. MTV. Artist Of The Year award winer on ABC television series Bravisimo. Fluent languages. English & Spanish.	Good ears, good hands & a pro attitude. Available for lessons.	Dance music Latin styles
skills Access to great studio musicians. Comfortable creative working	for up and coming bands and solo artists. My goal	Singers - songwriters.
20 years experience. Resume includes Pharoah Sanders. Bob Hope. Jerry Lee Lewis, Bill Chinnock. All style player. Strong reader. Experienced music director.	I have a versatile look & play well in a variety of situations. Available for live/studio. No nonsense professional. Ask about my project studio.	✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ World class musician
of the Year, Musician's Institute Mentors include: Joe Diorio, Scott Henderson, 5 years of clubs, touring and recording experience in Scandinavia Worked with David Goldblatt, Thelma Jones, Troy Millard, Ken Filiano, Billy Mintz, Joe Brancato,	Tall, slim and expressive, Excellent reader, Good vocals, Lessons available	J J J J J Blues R&B jazz Brazilian & Latin
✓ Young, skilled, fair \$s. Dig work! Over 30 Gold & Platinum, 1 Emmy, 3 Grammy nominations! Credits with Warner, Sony, SBK, ABC, NBC, HBD, 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!	J J J J J Developing artists, scoring.
My demos & sessions get deals. 24 years music experience. Film, record. TV & touring credits. A team player. Latest project landed S450,000 record deal.	I m a producer player that spolights the artist not myself.	✓ ✓ ✓ _ Making it sound great
knowPro Player ads work!!! To become a <i>Music U</i> writing using this coupon. <b>FAX IT!</b> Fill out this <b>L IT!</b> Send in this coupon along with a check, m azine "Pro Player" 6640 Sunset Blvd., Hollywood,	Connection Pro Player, here's coupon, include your credit oney order or credit card information CA 90028	all you do: card
	19 years of experience, alast degree with honors from Westminister College, PA Credits include Demos for (A&W) Records, Author Barrow (Billy Idol. Frank Zappa). Dzzy Osbourne (A&W) Records, Author Barrow (Billy Idol. Frank Zappa). Dzzy Osbourne (A&W) Records, Author Barrow (Billy Idol. Frank Zappa). Dzzy Osbourne (A&W) Records (AW) Recording with June Records (AW) Recording with June Records (AW) Recording with Julia Fordham. Moon Martin, Smith & John Keane.    Recent creditis include. Danny James. Billy Preston, Deon Estus. Jonathan Mofflett, Larry Seymour (Billy Idol). HBD 20 years experience (Musician, producer, arranger composer, programmer. Laid back yet meticulous working environment Available for James (AW) Record	Verp professional and/or barrow (Billy fold Frank Cappea) (2xy Debourne Cappea) (2xy Deb

PRO PLAYERS  EXPERT TALENT FOR HIRE  NAME  AVAILABLE FOR STROME OF THE PHONE  AVAILABL	MUSICIANS: GET PAID FOR TOUR IN	\$25 Wednesday, Feb. 8	POP POP NSCK JAZZ JAZZ COLINTRY
		COMMENT	PO PO PO
DALE KIMBER - Vocalist     213-874-5342       Vocal range: alto, 2nd soprano	Songwriter & vocal arranger. Limited keyboards	Male vocalist with great stage presence. Influenced by Chaka Khan, Stevie Wonder	1111
GREG KUEHN-Producer / Arranger 310-558-8026 ✓ ✓ ✓ ✓ Complete 24 track studio with studio vision, 4 track to hard disk, sample cell & Roland samplers.	Played & recorded with Bob Dylan. The Church & Berlin. Produced for Virgin, Chrysalis, Elektra. Ruthless, leature film scores & national T.V. commercials.	Excellent programmer & producer Comfortable pro studio, record quality results & industry contacts.	Alternative Industrial
DANNY MAC - Producer 714-891-1539   Korg X3, Ensoniq ASR 10, Roland JV-80, R-8, Linn drums, Alesis drums Cubase 2.5, complete studio, session players available	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.	J J J J J All styles
JAMES MANSFIELD-Engineer/Prod. 213-933-3289   24-48 track, Neve-Api consoles, MPC. Sound Library. Korg, Roland synths, MTR-90, top outboard gear, great mics, DAT.	10 years of studio engineering & production experience. Major label album, single, i remix credits, Composed & produced ingles for cable television. Very professional. Specializing in music for film or video, record production, MIDI programming.	Fully professional, creative, reliable. Enjoy making people's ideas happen. Flexible rates to fit different budgets. Bands, artists, labels. CD quality results!	/ / / / / Engineering progranining
JEFF MCELROY - Bassist 213-953-8453	Has played most major venues: Radio City Music Hall, Budokan, Boston Symphony Hall. Universal Amphitheater. Waikiki Shell. Chicago Blues Festival. etc. Toured/performed with Stan Getz, Bob Hope, Marvelettes, Woody Herman Alumini members. CNN, Kitaro, etc. BIT instructor.	Enjoy working with established acts as well as rising stars. First class sight reader. Big sound meat & potatoes groove, upright doubler.	No ego creative contribution
<b>LESTER MCFARLAND - Bassist</b> 310-392-2107 <b>7 7 7 7 7 7 7 7 7 7</b>	Thirty years of pro credits, albums, tours including /The Crusaders with Joe Sample, Larry Carlton, Jeft Lorber, John Scoheld, Tom Grant, Robert Cray, Esther Phillips, Tony Williams, Eddle Henderson, Chick Corea, Patrice Rushen, Albert Collins, many others. Childin 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."	V V V V V Makes you sound better
GABY MICHEL - Vocalist 818-247-4372    Vocal range - I do lead/background vocals. Both live & studio. Very rich voice - incredible range, high & low	Currently back-up singer for Tracy Dawn Thompson, 15 years vocal training, loads of studio experience, club & stage as well. I have great vocal control & get the job done quickly - saving you time and SSS.	Would love to do your demos &/or put band together to record & play clubs. I am versatile reliable with positive attitude.	Can t wait to talk!
LISA ANNE MILLER - Orchestrator 213-650-9888   Will orchestrate for live musicians & conduct your music. Also will provide MIDI synth orchestrations. Reasonable rates	Specialize in horn & string arrangements for live musicians. Demo available on request. Numerous awards including Addy. New York Festival. & awards from ASCAP & BMI. Member of Society of Composers & Lyricists. & Pacific Composers Forum.	Very professional results. Access to best studio musicians. Will work with any style of music. Dedicated to making your music stand out from the rest.	/ / / / / / Making you sound better
MARK NORTHAM - Pianist/Keybrds. 213-650-9997    Pianist, keyboardist & arranger/producer. Complete digital MIDI studio with samplers, synths, DAT.	Film, TV, album credits - over 15 years experience. Play & read all styles. Perfect pitch. Currient work includes HBD series, many demos, arrangements charts, jingles/ad music & albums. Also live performances. Pager # 310-917-1616.	Professional attitude - quick results. Excellent sight reading, great ears. Professional results the first time.	Taking care of business
STEVE - Drums  805-297-1146  805-297-1146  Remo drums/heads. Vic Firth Drum Sticks. Zildjian/Sabian cymbals. various MIDI equipment & toys	Toured/recorded/performed with Quincy Jones Drchestra, Patti Austin, Grover Washington, Jr., Peabo Bryson Crystal Gayle. Doc Severinsen Mel Torme, Jeffrey Dsborne, Count Basie Drchestra, etc. Also HBO CBS. ABC, PBS, Dick Clark Productions, Musical Great sight-reader. Berklee honors graduate.	Tapes, videos, reviews on request. Highly skilled professional. Great reader/franscriber. Dynamic, NARAS voting member. Reliable & versatile. Also clinics, conductor, lessons.	J J J J J TV/recording my specialty
WILL RAY - Country Producer / Picker 818-848-2576    Electric & acoustic guiltars, mandolin, lap steel, vocals. String benders and slide rings on both hands make my guiltar sound like WWIII thru a Fender	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 Hellecasters. Friendly, professional, affordable.	Cow thrash, farm jazz, prairie metal, nuke-a-billy I specialize in country music, both as a producer & session guizarist. I love to discover new talent and work with established giants as well. Let's talk.	Western beat range rock
DAVE SCHEFFLER - Producer/Prog     818-980-1675     ✓     ✓     ✓       24/48-track automated production, large MIDI setup with lots of loops. 8 drum sounds. Trident board, best mics, outboard galore.	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, Mallia Franklin (Cinton/Parliament), Volume Ten, Steve Reid (The Rippingtons), TV; Paradise Beach.	Urban/R&B/funk.rap/dance tracks are my specialty Creative, fast & consistent Album quality.	J/J/ But is it funky?
"STRAITJACKET" - Violinist 818-359-7838	20 years experience on violin & electric violin in all styles. Quality vocals. Fast and leffective in the studio, a madman on stage. Record producer arranger. Wayne State University, Michigan. Ravi Shankar School of Music, L.A. City College. Demo/bio available.	Easy-going but fast in the studio. State of the art equipment. Digital signal processing exceptional ear. Flexible rates. Let's make your music happen.	A rocker at heart
"TAKA" TAKAYANAGI 213-878-6980 / / / / / / / / / / / / / / / / / / /	Written/produced songs for Peabo Bryson, Angela Bofill, Whispers, Nancy Wilson, Shalamar and Main Ingredient. Top 10 hifs & film credits.	Producing arranging playing keyboards, lessons, good ears and good business. Give power to music in any style	V V V Pop R&B



#### FREE CLASSIFIEDS

TO PLACE FREE ADS If you or your business charge a fee for your service; or if you are an agent, manager, producer, publisher or record company, you do not qualify for the free classifieds. To place an eligible classified ad, call 213-462-3749, 24 hours a day, 7 days a week before the printed deadline. When you hear the beep, begin with your category number including available or wanted. Then state your ad followed by your name, area code and phone number in that order. Ads must be 25 words or less. Your name counts as one word, your area code and phone number count as one word. You may leave up to three ads per issue, but only one ad per category, and you must call separately for each ad you place. Be sure to list a price on all equipment sales. All ads placed are final and cannot be cancelled or changed once put on the hotline. Ads placed on the hotline will run for one issue only. To renew your ad after it's been printed, call the hotline again and repeat the procedure. **Ineligible ads or improperly placed ads will not be printed**. For display ads, call 213-462-5772, weekdays and ask for advertising. For Miscellany ads, call 213-462-5772. MC is not responsible for unsolicited or annoying calls.

#### 2. PA'S AND AMPS

•1953 Fender pro amp\_tweed\_1x15 Jensen bluebell\_grt plyr\_completely gone thru\_\$850 obo or vintage swap plus \$\_818-780-4347

- •1965 Dam electro DS50 2 chnl tube hd reverb & vibrato
- 1965 Dam electro DS50 2 chn1rube hd reverb & vibrato xint cond \$185 818-709 6068
   Acous bs amp. 125 rms pwr cab w/one 15\* JBL spkr used wrFrank Sinatra \$400 818 990-2328
   AnlvII 18 spc rck, \$225 Conquest 16x4 snake, \$200 Peavey C\$400 pwr amp \$225 Unisync 100 \$125 Bob. e18 666 0064
- \*Custom style Tuck & Roll 4x10 empty spkr cab, combo shell, black, \$45-818-902-1084
- Shell, black, \$45 818-902 1084

  Fender 1972 super-reverb silver-face nonmastervolume model, \$500 bb Darryl 213-874-4501

  -Killer sound & light systm perfet for showes club or larger venue used by everyone from Chris Isaac to Zombie John, 209-434-5406

 Peavey classic, stereo, chorus & reverb, stereo loop chill switching xint cond. \$525, 805-296-5166
 SWR triad cab w cover, absolutely mint cond, \$500. Joe 310-827-2214

#### 3. RECORDING EQUIPMENT

818-774-0352
\*Soundcraft Delta 8 mixer, mint cond. 16 mono inputs 4 stereo inputs, 16 trk monitoring, full meter bridge, \$6500 Jim, 213-466-9011

#### 4. MUSIC ACCESSORIES

·ADAT automation module by Niche, allows you to preprogrm all volume controls, compatible w/any

Alisa quadverb plus, \$200 Dimetri, 310-915-5040 19-1/2" deep, \$85 Anvil style road case for small box, 60's

- style Marshall hd S120 818 902-1084 •ATA new shock mnt 8 spc rck \$225 Midi verb II, \$100 ADA MC1 \$80 818-385-0432
- CD-ROMs for sample sell to pro tools. Akai S1000 & Roland S770. All by digiDesign. Prosonos & Sound Ideas worth over \$1500. all \$30 ea. Bob. 310-559-8977. \*Electrovoice mic, ND757 xInt cond \$150 805-298-
- J002
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\*Band widt Guit von aurel to be more than the prosonly. The prosonly play the prosonly.

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•Band wtd! Guit, voc avail to form join cover origiband. I have rehist spc. 8 PA. Sirs only J.P. 310-810-4990

•Bluesy guit, singr. singwitz sks to join bluesy pop band intl. Jimmy Vaughan. Nick Lowe. Blasters. Exp. pro. You. 1999, 1782

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pro band. Tony. 213:850:1162
-Dedicted guit, snopwir to journform diverse, meldic blues
intil di rock band. Hvy to acous. Strong sings feel circatv
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musicians. 805-987-5565
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-Guitt, Idir, SR. Bb. blues plyr. pro level. Ika for estab or
-Guitt, vocas. R. Bb. blues plyr. pro level. Ika for estab or
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-Guitt. vocas. R. Bb. blues plyr. pro level. Ika for estab or
-Guitt. vocas. R. Bb. blues plyr. pro level. Ika for estab or

•Guit, vocs, R&B blues plyr pro level ikg for estab or soon to be wrking band. John. 818-783, 1405.

\*Guit & singr w Hillywd rehrslisk bst & drmr for hrd edged groove orientd matri. Infl Zombie. Rage. Alice. 213-962.

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creaty originock InfliPolice to STP. Have gr & trinspo. Rick. 818-880-8917. •Gult, Id., rhythm. avail for infelignt & srs band w/desire to make gd music. Infl U2. REM. Cranberries, Zep. Dennis.

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voc, snowrir for collab. Style Jellyfish to Zep. Willing to travel to wrk. Billy. 714-536-1269

•Hot guit avail to join form band. That & dedicts a must. I have proleguip & image Intl Megadeth Racer X. Savatoge 310-421-0814

Ld quit avail for HR sit. Very dedictd, have rock image.

Skid, Lynch Mob Hardline Jeff 213-993-7288
Ld guit, formerly of Skull Crusher sks hvy band Dedictn
a must Intil Sabbath Slayer Sepultura, list goes on
Lenny 818-763-1202

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kLd gulf, sngwrf w orig matrf sks to join form band booge, rock blues soul etc Jeff, 818-348-6671

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Creaty Id guit who can ply Queen, dirty & in between

to join all orig acous rock proj w strong melody & matri Anthony, 310-452-3723 •Dark, semi glam, gothic image band sks 24-33, thin k proj w strong melody &

Electrnc scientist, guit wid to start band. Miles Davis mis.

Crimson Drmr has rehrsl spc & pret vocs & sngwrtng to laziness. Horrible John. 213-882-6970. Hestab hvy altrniv band sks aggrsv 2nd guit immed. We like Pumpkins. Wigs. Bark Market. 213-654-2782.

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 Guit, keybrdst ndd Infl Rush Kings X Dream Th UFO Deep Purple Pro sit will ommitment Ron 310 516

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\*Guit wid by ld voc. Id guit. reforming band. Has toured radio airply. etc. Groove orientid. Junky, bluesy. HR. R&B. 818-763-8839.

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Guit wid to bok singr-sngwrti for shows. Demodone Pay involved. Infl REM. Crowded House. U2. Rich. 818-287.

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-HR band liks for 2nd guif. Strong pwr proj. Chops. crunch gd.gr. Irnspo. Srs. input. HO. 310. 391-0345
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Ltd guit wid to complete 2 quit band w/lockout. Our sound is A Chains mts GNR plus old Sabbath, but hvier w/laster punkish sngs. Chris. 213-933 0709.
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•Rhythm guit plyr wtd for unig orig proj. Chtry on acid groovy rockthing. Must have trnspolitelable & tunny bone.

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•#1 sngs & vocs sks dedictd bit for intellight srs music proj Bckup vocs aplus Litisto Cleo Live REM Radiohead Beatles 213-876 5510

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•90's band.THE CHAMBER at Helmet Prong Nirvana sks career minded bst. Bokgrind voos a plus. Srs only. 310

•A1 dedictd, srs\_meldc\_finger plyg\_moving around the

•A1 dedictd, srs meld. Inger plyg moving around the chords bit for meld diverse blues intil d rock band. Hvy to acous Infl. Zep. Floyd. 310.837-2531.
•A1 grooving bit ndd for srs recrding proj. Bryan Adams inst. Jim Croce. Rick. 310.288.2530.
•Advanced bis plyr ndd to form orig. band. Infl. Stone. Roses. Seal. The The Kravitz. Band ages. 22.28. Opher. 213-851.5422.

ggrsv metal band w mgmt sks bst for recrdng tourng EVENTH HOUR Obi Steinman 818 787-4065

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•Amblitious, hyty bs plyr wid to complete pro sit. Dream Theater mts. Slayer. Pantera, Megadeth. KC, 818-955-060.

0840,

\*\*Attn: HR voc w/maj bckng, 24 trk, sks highly lintd bs plyr
a la JPJ, Flea For recrdng, tourng 818-843-3711

\*\*Black bst a la Bootsy wtd for all black gitter lunkadic
mob Bootsy, Hendrix, early Prince 310-372-3208

·Blues & boogle bst w/some vocs wtd for trio P/T proj left 818-348-6671

Jeff, 818-348-6671

\*Blues guit sks musicians (rhythm section vocs horns, harp) for structured jams, light gigging Infl BB, New Orleans R&B, Room Full 818-786-1975

\*Bs plyr ndd. Orig por pock, sing orientd band forming Allintiv edge C Crow mts Benatar w/Stones infl 818-883-7004

7094

- Bs plyr ndd. Dark, sensual, mystical, beefy, grung moods. Different sound Any bs plyr, any plyg level. Vibe w us personally & stardom awaits Ray, 818-500-1282

- Bs plyr, pos ptat wd for 3 pc band a la Bowle. TRek Blonde, Idol. Cool undergrind image a must. 213-874

•Bs plyr wtd for hyv noisy band Helious Creed, Snake

Place of the state of the state

969-9381

\*Bs plyr wild for R&R band. We have sngs & lockout. No wntabes, no egos. Steven. 213-969-8036

\*Bs plyr wild for acous & electrock sngs. Groove & meldo style. Must have time & motivation. Srs proj. Clement or Fabian, 213-969-9205

#### Frontman/ Vocalist

Wanted immediately by Aggressive Hard rock Band. Have Management, Japanese Label Deal Pending, Gigs, Image and Chops required. Send Photo and Demo to: RAG-USA Entertainment 888 W. Knoll Or. \*103 W. Hollywood, C.A. 90069

•Bs plyr wtd for estab altmly punk band, THERE GOES BILL CD & gigs Infl Cure, Terry Hall, Smiths, XTC, Hitchcock, David, 213-650-4473

Bs plyr wtd wsngwring abil Steve Harris Sting Paul, 213-465-7027

Bs plyr wid by singr forming orig cntry band. Andy, 714-

890-9821

BB plyr wdd forband Production deal w/contracts & rehrsl
spc. Alice. S Garden, Floyd. Zep. Singing & writing
capabilities pref. Dimetri. 310-915-5040

Bs plyr wdd for HR band. Infl new Motley, A Chains, new

rden. Steve 818-560-7319 Bs plyr wtd to bck singr, sngwrtr for shows. Demo done
Pay involved. Infl REM. Crowded House, U2. Rich, 818-

\*\*DBs plyr wtd 2 guit band. Complete sngs a must SVT tone Infl Cooper, Aero, Zep, Crowes, early GNR, Gman lv msg 213-461-8906
\*\*Bs plyr wtd Infl blues, R&R, reggae, etc. Mark, 818-762-

2084

Bst, 16-25, wtd for uniq thrash metal band Meldc, complicated music Finger plyr a must Infl Cynic Rush, Forbidden Aldwin, 310-549-3504

Bst, along lines of Robert Tujillo & Stu Ham for upcoming

EP & promote on Westside Infl Love/Hate Kings X Infectious Grooves 310-477-5073

-Bst, fem or male melody minded, boking vocs, no pros ones Roses My Valentine, Stones, 6070's groove lywd Jeff 213-525-1613

Hillywd Jeff 213-525-1613

\*\*Bst for Pasadena area Ply for creaty fun & musician improvement Explore different styles no hrdcore Verstl intermediate abil, gd gr. Anthony, 818-792-5124

\*\*Bst, Id voc wif for maj Label band proj wifx show Infl
O Ryche Zep Floyd Rush New super grp of 90 s 818-

916-2212

\*Bst ndd by former members of Electric Love Hogs into Brains Pantera. Helmet Srs only 310-396-4506

\*Bst ndd for band wluniq sound. We are the future. Pwrfl pick plyg 8 verstl. Mgmt. gigs. label intist. Dave. 213-878-5588

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·Bst sought, rockabilly w/altrnty edge, Bill Black, Cramps

Stack, 213-650-2779

\*\*Bat wid by guit to form aggrsv meldc HR band. Tint & mage a must No grunge or thrash Marcel, 818-766-2757

\*\*Past wid for eventual wrking blues cover band Must be willing to rehrs, learn plyr, gd gr. no att, no hangups Nathan, 213-666-9542

\*\*Past wid for band a la Replacements. Clash. Blasters, Costello, Thunder, Srs only Jorge, 213-254-7125

\*\*Bat wid for all ong band rock based wijazz, funk, blues infl. Creativity a plus. Reliable. We have demo avail. 310-30-3613, 818-557-0758.

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Bst wtd for ong band Rock pop, funk Will pay William.

714-522-7451

\*\*Bst wtd for altrnty band w/lem singr. Infl. Nirvana, Blossoms, Breeders Ben or Sylvia, 310-455-7000

\*\*Bst wtd for altrnty band, 23+ Infl. Police, early U2, Green Day. Upcoming shows & CD release Enc. 310-827-4896

\*\*Bst wtd for punk att R&R bar band. Orig matri. Must have commitment to plyg, Image not importnt. Call for more inlo. 818-398-4457

\*\*Bst. wtd for groups preptifyingly, bluesy HB, R&R, altrnyl.

818-398-4457

\*Bst wild for groove orientd funky, bluesy HR, R&B, altrify pop. Act has toured, radio airply, etc. Peppers, Faith No. More, Rush. 818-763-4839

 Bst wtd for hrd, groove orientd band w/recrdng studio free lockout. Have mgmt, entertainment lawyer, many connex, label intrst. Must be ready for recrding, tourng. Ryan, 818-957-3826.

Bst wtd. McCartney mts Wyman, for srs fun eclectic

Bat wtd, McCariney mts Wyman, for srs fun eclectic rock band. No beginners pis 310-239-5296
 Bat wtd singr sngwrtr guit for versit HR band a la Gillon Cornell. Tate Vocs a must Danny, 818-353-1761
 Bat wtd to gon orig melic trio. Must be dedictd.8 srs. Infl. Pavement. Big. Star., Sugar. Pumpkins. John, 213-650-025.

0825

- Bst wtd. 2 solid guits, pwrtl drms, cosmic dreamy beef grunge Benatarish vocs new flare w/old souls. Let's gigs LA nds us. David, \$818-244-771.

- Bst wtd. R&R band nds bstfor gigs & recrding. Must have bckups & road ready ng. Ray. 310-821-4002

- Christlan bst wd for gigging, headfining. Altrntv rock band. We have CD demo promo, mgmt & solicitation. Ty,

Cloud dwelling bst wid to start band. Crimson mts Miles Davis. Drimr has rehrsl spc. & prel singwring to Prozac treatments. Horrible John, 213-882-69970.
Cranberries, Nirvana, Hole. Bst for altintiv band wight sings, lockout, demo, ready to ply out Pls be tlintd, srs. & committed. 213-876-7309; 310-531-4795.
Ortim., guit skig bst. Psychotic funk, grunge. Tony. 213-463-5869.
Drimr skig multitated.

•Drmr sks multi tintd & xperimntl bst a la Eddy Lee & Tony

Levin, but not a clone. No pick plyrs pls. Vocs & keybrd abi strong plus. No drugs. Michael, Iv msg. 805-297-5426. \*Elec upright bst ndd. Some bs gut as well. Ld vocs a must. Paid gigs, seasoned plyr. SRV, Little Walter, Hendrix. 818-902-1084.

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\*Estab band inds bis plyr. Killing Joke, Helmet. Dead/Dance. Gary, 213-882-6369

\*Fem bat ndd for band currently rehearsing in Long Beach, Infil Rage/Machine. Peppers 213-871-5855

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\*Former Epitaph recrding artist sks bs plyr Infl Damned, Ice Cube, AC/DC for new proj. Mark Phillips, 310-392-

•Forming band sks bstinto KISS, C. Trick, Joan Jett. Vocs

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Full. band. sks. bst. Progrsv. & excessive thrash. a. la. Pantera. Fight. Megedeth. Pros. only. Scott. 213-650-2328.
Glam. band. sks. bs. plyr. Must. have. lks. Ithit, dedictin. & equip. Billy. 909-734-8245.

•Grind chord bst to join estab metal act currently recro gigs pending infl Pantera, Zombie, Sabbath, Harris Rob 310-541-6051

•Guit forming progrsv rock & blues band Infl VH, Zep Hendrix, Cream, Rush No ego or drug problems. Mike

Hendrix, Cream, Rush No ego or drug problems Mike. 310-377-317. \*Guit Ikig for bs plyr Infl Jesus Lizard. The Melvins Srs inquiries only Scott. 213-662-6877 \*Guit sks pro intellight expressive musicians for meldc dance HR band O'Ryche Pumpkins, Kings X DRN Rock stardom, image aren't priority! Emotional music is Tony 213-414-272.

 \*HEAD CIRCUS sks bst\_Label & mgmt contacts 24-28 must sing\_Infl Nirvana, S Garden, Offspring, Lies\_Keith, 92-4233

•MR, altrntv band w 90 s sound sks young verstl pro bst w/killergr.job Nofattysorgeekspls John 310-391-2508. 818-985-2310

•HR altrnty band w/fem yoc sks bst to form band. Ma HR altraty band wifem voc sks bit to form band. Many infls Must be ready to record & gig. David, 818-366-716.
HR groove band w strong sings & many connex sks dedicted bit to complete time 818-348-5772.
Hyb st to complete thrash metal band. Infl Death, Slayer, Panlera, Prong. Pros only. Dedictina must. David. 20, 918-529.

Slayer, Patitera, Proing Pros only Deutina must David.
310-828-5229
Hvy funk bist wid by fem for rock, R&B band Must be exp.
have own equip 818-916-6890
-Nvy, studgy band sks creaty bist a la Sabbath, Stooges,
Sonic Youth Distortion, wan & assorted bits of ugliness
grity appreciated. Edward, 213-469-3044
-INNER SANCTUMI likg for bist a la Floyd, Hendrix. & other
real psychidic artists Lv map, 213-883-1953
-KHAY radio sks best musicians & singrs to form cntry
band if lgd & leam plyr, call Charler 800-367-KHAY x236
-Lkg for bis plyr for ong folk rock band. If you like Neil
Young, call 213-953-0864
-Lkg for bist w/creaty input. Must be srs about plyg. Must
have flexible schedule. Intil Zep to Sundays. Brad. 213882-8231

882-831
Metal bar dd to complete proj. Only best & meanest Theory apius. Srs pros wilk & gronly. John. 818-705-4376
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•Origin bet wild to form/start one band w/drmr & guit Lke for s onen minded non follow open minded, non following, self taught, uniq person. rimntl new sound. Patrick, 818-242-2627

Personable bs plyr ndd for superb new acous po band w/upcoming record deal. Call 310-436-8639

Personable bs plyr ndd rof supero new accous pop. .v.n. band wupcoming record deal. Call 310-436-8639
Pro band sks grt bs plyr. Ld vocs a must. Infl. JPJ w/R&B groove. Srs only. Terry, 818-763-6474
Punk, bluegrass band sks bst. 213-483-4338
Rock solid bst wid to join all ong acous rock proj. w/strong melody & marti. Anthony. 310-452-3723
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Torgetting the words. ugh: Major humilation: Somenow its not as personal hitting a wrong chord on the guitar or keyboard!

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mgmt, legal in place. Dancable reck, blues, combo. Must be open minded, non drug or alcoholic. 310, 289-4734. -Singing bs. plyr ndd for srs. twangy, R&R band. Cool image: nice Infl Replacements, Stones. 213-883-9639. -Singr. & guitt Hillywid rehrst sks bst. & drmf for hid edge grower mentd matri. Infl Zombie. Rage. Alice. 213-962-8891.

8981
Stones, Humble Pie, CCR, lkg für passionate dedictd easy göing person unly. Adam 213 876 1250
Twentysomething bst wid to fürm band, sometimes psychdicurfunky but always R&R New& old mills. Jones Jamers in Larry Grahan Hendrix. 213.461.7542
Versit, exceptional plyr into funky. progrey HR who sks musici fürliffment ndd for demo band. Whit to believe in somether 3. Kickin. 213.465.4615
Wisconservative Sunga individual pie, plyr, who.

Visionary, energetic & uniq individual pic plyr who understands dedictn, free of hangups & has dream Charlie.

•Wtd winners into Rush, Boston Stix Queen VH Make album plyr arenas No drugs, must relocate 904-561

•Zeba Crossing sks pick plyg punk for driving English

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\*1 bilingual English Spainsh keybrd plyr avail for sessions & live wrk. I have prev priliduction & arranging album credits. Very pro. Jorge. 213 664 6576.
 \*Fem keybrdst sks band. Infl. Seat. KROQ, new age Much exp. Melinda, 310-642-4952.
 \*Former keybrdst w Peter Wolf. & Sass Jordan, ply. 83.

piano, rhythm guit, harmonica, bokup vocs, avail for pro-projs only. Greg, 909-353-9507 •Ken James, pianist, musici director. Pro inquiries only

805-288-3002

\*Keybrdstavall, 2-3 nights weekly, for paying gigs. Classic rock blues, pop or reggae styles. Jocelyn. 310-796-0010

\*Keybrdst avail, classically trained, sight reader, all styles, avail to join band or pro sits. 213-464-2366.

\*Pro accompanist, formerly w-Sarah Vaughan & Joe Williams, avail for singr. projs. Herb Mickman. 818-990-2328.

Pro keybrdst avail. I read kick left hand bs, grt chops
laish signe. Pro grisks pro wrkng sits only Lenny, 310
831-624

831-6294

\*\*Pro keybrdst wixint SOA gr. large miding currently skg tourng & T40 acts, dance acts, vanety act only. Can ply any style, lamiliar wilots of marti. 818-773-9943

\*\*World class keybrdst, sngwrtr lkg for pro sits only. Have gri chops, equip, sngs, image & production skills, also arrange & program all styles. 909-396-9908

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Dedictd keybrdst, sngwrtr sought by singr to reeslab electrocally altrinty band, 818-382-7064

Deep groove band a la Neville Brothers, War forming Skg tunky keynerson David, 213-667-0662 •Fem keybrdst witd for hotel casino & club band wrking F.

ics helpfl. Wide variety of music. Lv msg. 310

372 7921

\*Indle label sks keys for recrding EP in Feb; vocs, rhythm guit a plus. Inft Black Flash, C Crowes, World Party, Lou Reed. John, 213-739-3792

\*Keybrd plyr wid wilsingwring abil for instrmntl rock based proj. Inft Rush. Purple. Tribal Tech. Paul., 213-465-7027

\*Keybrds for bluesy. R&R grp. Plyg. OC 2 times imonth. Lkg for team plyr wilindividual soul. It intristd, pls call 714-

49° 5036

\*Keybrds trequired for collab by lyncst, proder wilmusic connex for R&B ballads, 213-782-9193

\*Keybrdst wid by tem singr to form soull rock, pop. R&B, blues band cover sigs. Must read charts. Exp & srs only, inspired by Tina Tumer, Patti LaBelle type sigs. 818-966-

\*Ld keybrd wtd by singr, sngwrtr for music collab on gay themed band Infl Doors, Plant Srs only, Ricky, 213-664-

3102

\*New age keybrdst, synth plyr wid for classicl & folk
inspired band. Srs innly pls. David. 213-732.8004

\*Orig band sks tintd keybrdst for upcoming paying gigs.

Int. Sting. Seal. Gabriel. Bickup vocs a plus. Mark. 818-

303 3329
 Pro band w positive career activity skg keybrd plyr w bckgrnd vocs Infl altrnty, Gabriel, Sting, Seal. Call 818-

·Singr, sngwrtr sks keybrdst to produce trks for

Singly, Singwil sax Republic in produce this for ser-released CD Many distribution opportunities. Infl Kale Bush, Sinead, Edd. Reader, Milla, 310-829-3287. "THROUGH THE WOODS nds multi, instrantiist wigd boking vocs. We're NAS acous band of yr. Nd team plyr. Stuart, 213-876-148e.

Twentysomething organist wild to form band. New & old infls. Hendrix. Sly. Weapon/Choice. Hammond &/or vox. Farlisa, clavinet. 213.461-7542

Farlisa, clavinet. 213.461-7542
-WIND OF CHANGE sks keybrdist, mythin guit. Must be creaty, artistic, creativ wlequip & trinspo. We have studio & la Infl. Rosh. Maiden, Sabbath, Norm, 818.897-581.
- Wtd winners into Rush, Boston, Stix, Queen, VH. Make album, plyr arenas. No drugs, must relocate. 904-561-6411

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BRIDE OF FRANKENSTEIN: Female singers with a rock or R&B sound who can move. Rock alto to seconds range, minimum 5'5". Jazz and hip hop style a must. Prepare an upbeat song and ballad and be prepared to move.

WOLFMAN, PHANTOM AND DRACULA: Male singers with a rock or R&B sound who move. Rock baritone to tenor range. Jazz and hip hop style a must. Prepare an upbeat song and ballad and be prepared to move.

> BRIDE, WOLFMAN, PHANTOM, **DRACULA AUDITIONS:** Friday, February 3rd 10:00AM

FRANKENSTEIN AUDITIONS: Friday, February 3rd 3:00PM

**BEETLEJUICE AUDITIONS:** Saturday, February 4th 10:00AM

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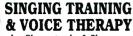
- progrsv rock band, SAHARA, for local shows & upcoming int'l fours, 818-980-8145
  \*25 y/o male voc sks to join/form band. Infl LRB, Eagles, etc. No drugs, smoking or grunge, David, 310-828-7712 etc. No drugs, smoking or grunge, pawn, or of what promate voc sks wrking band or paid studio gigs Rock, acous, blues, crity, pop Also write & ply guit. Chuck, 818-753-4321
- Chuck, 818-753-4321

  •Arthole girl singr sks eclectic collab Meld beauty, art music, metaphor. Spoken wrk? SY, Lunch, VU, Trux, Cocteau, Portis, Pixies, Warts, McLachlan, 213-463-5866
  •Attractive black fem awal for your live gigs. No Ids, bckgrid only, Alto yox, gri harmony, Infl R&B, dance, old school. Betty, 310-936-6206

  •Attractive fem voc desperately likg for wrk. Recrdngs, demos, album proj. Music styles pop. R&B, T40, gospel, jazz, Junk \$65/sing bckup, \$85/sing ld & bckup Tara Word. 213-756-8416

  •Black fem pro voc, sngwrtr w/ong sigs sks band, auditns.
- Black fem pro voc, sngwrlr wlorig sngs sks band, auditns maj recrdng deal, film, TV, shows, lounge wrk w/piano. USA or overseas contract. Pls page, 310-509-9629
- •Black fem singr, lyricst, pop solo arlist, sks well known top proder for record deal. Infl 70's/90's pop rock band style. Tamiko, 213-845-9974
- Blues voc lkg to start band. Srs only Renee, 818-225-





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   Fem singr, gri presence & vox, ikg for ambitious, hrd wrking creaty & exp band. Infl Hole. Janice Joplin. Billie Holliday Rebecca, 310-396-8875
  •Fem voc avail for sessions, demos, T40 showcs's, lds &
- bckgrnds, tape avail. Jennifer, 818-769-7198
- •Fem voc avail Gd lks, grt vox, intrstd in band or recrding proj 310-842-6225

  \*Fem voc, exp, pro, avail for session, demo wrk. Tape also avail. Call 818-843-2727
- Forget grunge. Star quality voc, gurt w/hit matri, lks. All Ind is band. Will relocate immed. Gary Stevens, 810-294-7929.

  It am broad range voc. can sing all from crity to funk.
- Grunge to puts. I know my band is out there Call me Desperately ndg to sing 310-572-7794 Innovative, easy going singr w/4 flexible octs nds tapes AC, R&B or melic altritiv a la Neville, Vandross, Darby Ofray, 213-465-3372
- Intellignt voc, sngwrtr for srs rock sit Verstl, pwrll, extensive training, exp. Skg emotional sngwrtng. No grunge, punk, industrial, etc. Estab sits only. 818-842-7550
- Ld singr w/att & vox lkg for deadly srs band or stars
   Hllywd area. Infl Pretenders, Queen, C.Trick. Dan, 213-
- 368-6153

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

  \*Male slingr, 26, sks trippy, moody, slightly dark band Infl Jane's, Floyd, Alice, Seal, Mark, 213-655-0480

  \*Male tenor voc, pro exp. most styles, avail for lds, bckup,

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sessions, demos JR, 818-884-2146
•Male voc avail for gigs, demos & showcs's Infl Cocker,
R&B, R&R Pay neg, 213-463-8963
•Male voc w/aity & many label contacts sks Pumpkins
type altmb band Send tape, info to JC, 974 Haverford
Ave, 49, Pacific Palisades, CA, 90272

Outstanding fem vox, attractive sks fem or gender

•Outstanding fem vox, attractive sks fem or gender mixed band into groove funk. Afro pop & melder cock Also plys keys, guit, writes Tahlia, 213-667-3342
•Pro black fem Id & bckgmd enhancer, R8B, jazz, blues, gospel, salsa, rock, rap, pop, scat & cntry, Concerts, studio & demos only. No clubs or drugs, KC, 213-704-1426
•Pro Iem cntry rock singr sks cntry band or plyrs for recrding & gigs. 818-760-7311
•Pro fem jazz singr awaf for studio wrk & gigs. XInt inside singr Dragana, 213-469-9638
•Pro voc awai Have image, equip & trinspo Infl VH, LA Guns, Bon Jovi Pros only. I mean pros only Nick, 818-556-8308

•Pwrfl, aggrsv, balsy fem voc, formerly w/Steel Rose, lkg for band 10 yrs exp in writing, recrding & touring. Srs only 310-376-7934

Raw tint, that's what I have Ply guit & sing. Lkg for bs & dmrr, 2nd guit Must be dedictd. Garage, punk, etc. Scott, 714-969-6691

714-969-6691
\*Reggae, altrntv folk rock singr, sngwrtr sks drmr,
ppercussist or band. Uniq, exp pro, a la Marley, Gabnel,
Costello, Petty. Scott, 310-826-8883
\*Slingr & guit willillywd rehrst sk b s & drmr for hrd edge,
groove orientd matrl, Infl Zombie, Rage, Alice. 213-962-

SSIngr. sngwrtr, lync, soprano, stofago range, mainstream rock. Blues to ballads. Age & appearnc doesn't matter, music does. Sid. 213-460-4532

Singr, writr sks guit, bs. drms for orig & cover R&R band Santa Monica Alan, 310-394-5632

SoulfI, bluesy, retro, rock singrisks to join/form band. Grt

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Ray 818.753.0362

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Srs only 310-288-1631

•Voc w/hvy style, gd equip & image sks estab proj in OC
area. Infl Testament, Pantera, Metallica. Srs only. Brad, 714-968-7994

•Wake up LA. Sick of wheeny, poser, wntabe singrs. Well. if you are, call Hillywd's orig bad boy. Tint, lks & many lyncs. Lv msg, 714-443-8749

•XInt pro Hispanic w/mai credits avail for pro paid sits Toni Braxton. Not cheap, but no disappointment 818-509-1643

#### 12. VOCALISTS WANTED

•2nd tenor ndd for male voc grp. Able to sing in falsetto & natural, smooth, pretty, hrd, rough. Infl Damon Harris. Michael, M-F, 213-292-9046
•33 sngwrfr, gull, Keybrdst sks male voc to form 90's super grp. Must already be star. Beatles, Zep. NIN. Pumpkins Phoenix, 213-883-1937
•A1 pwrfl, emotional male voc for meldc, diverse, blues

infl'd rock band. Hvy to acous, gd range & creatv. Infl Zep, Floyd. 310-837-2533

Floyd. 310-837-2533
•Aggrsv voc wtd by guit w/album, tourng credits, to form new thrash metal band. Must have pro att & image Brian, 310-379-8135

310-379-8135
All types of singrs indd by sngwrir w/billboard credits & maj connex. Must be srs. Lv msg, Michael, 310-572-4173
Altrntv pop rock band sks male bckup singrs, 18-30, rock image, tenor range. Band has maj demo deal & gigs. Cali 213-851-1680
Band w/flocal & overseas label infrst, Aggrsv, meldc, textured, sng orientd sound. Lots of dynamcs. Nico, 213-467-9274.

467-9274

\*Bc.kup singr wtd, fem soprano, for ong cntry rock proj for recrding & live gigs. Bring your own beam 818-832-1935

\*Black male voc ndd for R&B wrking band, Must entertain, rap & sing ballads. Pls Iv msg, 818-752-0789

\*Cmrcl HR band whit mattl sks pro singr w/rough edge to complete album Infl Aero, Cooper, VH Steve, 818-287-

·Completely dedictd, poetic yes for sometimes by ometimes beautiful altrntv band, Male, fem. Pls be uniq under 28, Infl Nirvana, Beatles, Live, Mark, 310-837-

7211
Fem bckgrnd voc w/pwr & creativity wtd to join all ong acous rock proj w/strong melody & matrl. Anthony. 310-452-3723
Fem singr wid by compsr for maj recrding proj. Andre. 310-271-4359
Fem singr wid for altrinty rock band. Intl Mazzy Star.

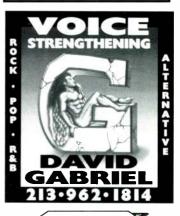
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•Fem voc, pref amateur, to sit in w/solo artist, plyg local clubs, doing covers, jazz, rock, blues, cntry attractive, Joe, 818-842-6319

•Fem voc, under 25, w/lng hr, attractive image, wtd for funk, rock proj. Early Pnnce, Parliament, Hendrix. 310-372-3208

•Fem voc w/soulfl blues, gospel, R&B style & rock roots Fem voc w/soulff blues, gospel, R&B style & rock roots wtd. Ong matri. Have mgmt, studio time, demo avail. Polished pros only. Dan, 310-273-8882
Fem voc w/strong soulfl, big sound wtd for R&B, pop ballads. There is pay. Tim. 213-845-9946
Fem voc wtd for T40 band. Must be able to sing current dance, R&B & T40. Christopher. 213-962-8937
Fem voc wtd by modec punk band a la Blondie. Elastica 213-418-4425
Fem voc wtd by proposts punk band a la Penyra Salts.

213-418-4425

Fem voc wid by poppish punk band a la Veruca Salts, Patti Smth, Avengers. Must be verstl 213-303-0158

Fem voc wid, late teen-mid 20's, for hip hop, R&B, pop music proj. Demo tape pls Van, 310-428-0774

Fem voc wid. Soulfl, sexy, R&B, Jazz, funk, rock, reggae, ongs & standards. Pro recrding studio avail, 213-735-6221

Fem voc wid, Pwil, exp only. Funky, bluesy, HR, R&B. We have male id vocs too, so dbl on instrmnt a plus, 213-

368-6146

"GDATHEAD sks voc. Sngwrtng & Ing black hr image a must. Cutt vs Sabbath 818-363-9279

"Gult forming progrsv rock & blues band Infl VH, Zep. Hendrix, Cream, Rush, No ego or drug problems, Mike, 310-377-3172

"Subsks scullt little die light pompitted upgr. songert and

310-377-3172
•Gult sks soulfi, tintd, fully committed singr, sngwrtr, any race, for collab, form band. Infl REM, U2. Dennis, 213-954-•Guit w/outstanding musicianship & writing abil lkg for

Gult w/outstanding musicianship & writing abil lkg for voc, sngwrir for collab. Style Jellyrish to Zep. Willing to travel to wrk. Billy, 714-536-1269

\*\*HEAVEN BDUND SOUND, top gospel choir, sks singrs for upcoming necrdings. Alan, 818-765-1487

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\*\*Ld gult, sngwrit w/ong matrif sks voc to join/form band mixing boogle, rock, blues, soul, etc. Jeff, 818-348-6671

\*\*Ld singr to form new HB band. We have 2 guit & ba plyr, nd xint vox. Eddy, 714-770-8508

\*\*Ld singr w/presence & style ndd by altmiv band, Infl. KROQ Dependbl w/trnspo. Pehrs in Burbank. Dave, 818-708-9171

\*\*Ld singr w/d Must have lks & exp. Hvy rock or cmrci rock.

708-9171

\*\*Ld slingr wtd. Must have liks & exp. Hvy fock or cmrcl rock vem. SFV area 818-999-5500

\*\*Ld voc wtd for mainstream HR band. Must have pwrfl range & rock image. Jeft, 213-993-7288

\*\*Ld voc wtd for HR band w/mgmt. Styles Pearl Jam to Living Colour. Call 818-380-1260

\*\*Ld voc wtd. Progrsv rock band, cmrcl abil. Inffl Rush. Kings X, 07/kyche. If you wnt a career in music, we nd you' Mark, 310-322-5420

\*\*Male, fem vocs ndd by keybrdst, arrangr for demo wrk on spec. Jeffery Osborne. Whitney Houston style. Aarion. 213-482-8443

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•Male voc wid for HR int'l recrding act for US tour. Other possibilities. 3320 Woodbine St., #1, LA, 90064 •Male voc wid by 36 y/o sngwrfr, lyricst, guilt, Infil REM, Lu Reed, Matthew Sweet 818-953-8522 •Male voc wid Band w/3 albums sks cmrcl HR voc. Lng

•Noise infl NIN, Cult, Skinny Puppy, sks fem collab. 818-

980-8887

\*Orig voc wid to start orig band w/drmr & guit, Lkg for srs, open minded, non following, self taught, uniq person. Xperimnti new sound. Patrick, 818-242-2627

\*Pollished HR singr ndd by orig pro HR band to complete album. Infl Aero, Cooper, VH. Brian, 818-289-4920

\*Pwrff I ds ingr w/strong stage presence required for altmlv rock proj w/bckng of maj prodcr. Immed recrding opportunities. Robert Minishall, 805-583-5023

\*Rockability singr sought by guit. Definitely Wanda Jackson, Laurie Collins, Lone Justice, Jack, 213-650-2779

•SG, still auditng. Have concert event setup, record label calling, mgmt, legal. Lkg for bckgrnd vocs who can dance.
Totally orig & grt 310-289-4734

\*Singr, sngwrtr skg mgmt, rep for record deal, etc. Shem,

Singr, sngwrl 310-637-3129

Singr, sngwrtr sks Latin rock proj, Santana mts Cult & Sting infls. Lks. vox. abil, 12 yrs exp. Lv msg, pager, 310-

Singr, angwrtr sks Latin rock proj. Santana mis Cus a Sting infls. Lks. vox. abil. 12 yrs exp. Lv msg. pager, 310-262-1881
Singr wtd to complete existing 3 pc. Our infls B Boys. Sausage, PJ Harvey, Pixies, Jane's, Beatles. So should yours. Larry, 213-664-1973; Charle, 818-846-5720
Singrs required, R&B gro r solo a la Boy/Men. Must have demo, also keybrdst req. 213-782-9193
\*THE SCRAPS ktd singr. Infl mid 60's era, Stones, Kinks.
Wa not snos. nd your flash. Harmonica helpfl. John, 310-

We got sngs, nd your flash. Harmonica helpfl. John, 310-867-0095; Noel, 810-781-5214 •Tintd male quit, compsr, meldc, classici, folk, rock, lkg for

tlntd fem voc, stylist w/presence for composing, perfrmng, promoting. Mike, 818-753-0756 •Unia. pwrfl. soulfl, meldc HR band sks same type singl

for demo, band. Exceptional matrl w/lyrics. Must have tape, 213-465-4615

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wntabes, no egos. Steven, 213-969-8036
•Voc wtd for altrntv HR & soul, blues style band. All ong nusic, seasoned musicians & artist only. Male or fel Bobby, 818-349-1714

Bobby, 818-349-1714

\*Voc wtd for all ong HR, altrntv band. Have equip, rehrsl spc, grt sng & sngwrtng abil Louis or Ray, 909-823-7815

\*Voc wtd. We have music & lyrics. You write grt voc

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Worlds apartbst, sngwrtr sks voc, sngwrtr, guit a plus, for ong HR band. Inft S'Garden, Candlebox, Live, Soul Asylum

ong HR band. InflS'Garden, Candlebox, Lrve, Soul Asylum James, 805-259-2523

\*Wtd strong, meldc uniq vox w/fierce presence. Infl Bad Brains, Beasties, Jane's. Must be dedictd w/pro exp. Have studio, sngs, PA. Marcel, 310-475-6018; pager, 310-239-6962 code 65

\*Wtd winners into Rush. Boston, Stix, Oueen, VH. Make album, plyr arenas. No drugs, must relocate. 904-561-6411

Young voc wtd for R&B proj. Must be able to harmonize & possess strong vocs. Lv msg, 818-769-1045

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\*All pro dirm, hrd hitg, in the pocket, toured the world, recorded several maj albums, skg band w/deal. Paid sit only, 805-525-4126

\*Altrint drinr avail for full band sit. Aggrsv, psychdlc rock punk, recrding & touring exp. Pref Cranberries, Nirvana, Sonic Youth, 818-763-3931, gist only. Very hip w/new music revolution as well as classic rock, rap & funk, Carl, 818-985-5657

\*Chameleon pro drinr avail for sessions, ests etc. Int'l.

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•Drmr, 25, sks band, proj. Infl Jane's, NIN, Kodo, Have

ovmr, 23, ss band, proj. IIII Janes, Nin, coo. Have own sound, sampler, Inggers, acous. Temp recrding sits ok. Pasadena rehrsl spc. Travis, 818-795-4273

\*Drmr, 41, exp. reliable, sks wrking sit. All styles, gd Imspo & equip. Vocs, reads. Pro only. Lv msg, 714-968-5708

\*Drmr avail for pro wrking band. Can ply 60/70/80's &

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\*Pormr lkg for estab pro band. Dave, 818-763-7608
\*Drmr sks to complete a uniq 90's rave, rock band Madonna mis Aero. I have grooves. Signed or managed bands only. Boyney Rocks, 310-316-9458
\*Drmr that sings lkg for cover band. Ply HR, cntry, standards, classic rock. Have perfet tempo. Lkg for wrk. Full bands only. Bill, 818-352-2365
\*Drmr, voc., sing onentid, versit pocket ptyr, solid, hrd httg. pro road & studio exp. Estab actip ref. but not necssry. Mid capable. 8 18-508-5421
\*Drmr w/live & studio exp. lkg for band w/grt sngwrting & determination, Infl Perkins, Copeland, Mike, 310-314-7741
\*East mts West. Pro dellup plyr. Dbl on congas, bs & flute.

East mts West. Pro dbl up plyr. Dbl on congas, bs & flute.
Lkg for band w/altrntv sound. Srs only. Hubie, 818-3660777

0//7
•Exp drmr avail for recrding. Rock, funk, dbi bs & other styles. Paid sit only. Scott, pager, 818-819-3911
•Exp drmr, pro equip, trispo, gd att, quick learner, 33 y/ o, lkg for paying csls. All types of must. Mick, 818-380-1540

1540

\*Exp, well seasoned plyr, recent tour w/recrdng studio access. All types of music. Joey. 213-663-7211

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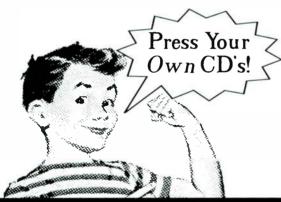
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Our annual **Band Directory** issue is consistently the most popular and requested among club owners, A&R people, managers and musicians.

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Band Name:		Please check off the category (s) that best describes your music:		
Contact:			□ Rock	→ Funk
			Heavy Metal	<b>」</b> Rap
Phone: ()	_		→ Alternative	☐ Country
			☐ Dance Rock	<b>J</b> Jazz
Address:			→ Blues	→ New Age
· .	C44	7:	☐ Pop	→ World Beat
City:	State:	_ Zip:	☐ R&B	Other

COUPON MUST BE FILLED OUT <u>CLEARLY</u> AND <u>COMPLETELY</u>. Incomplete submissions will not be listed. If you do not want certain elements of your submission printed, indicate CLEARLY. Only one submission per band. One element (Contact, Phone, etc.) per listing. MC is not responsible for duplicate band names or for unsolicited or annoying calls. SEND TO: MUSIC CONNECTION BAND LISTING, 6640 SUNSET BLVD., HOLLYWOOD, CA 90028

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