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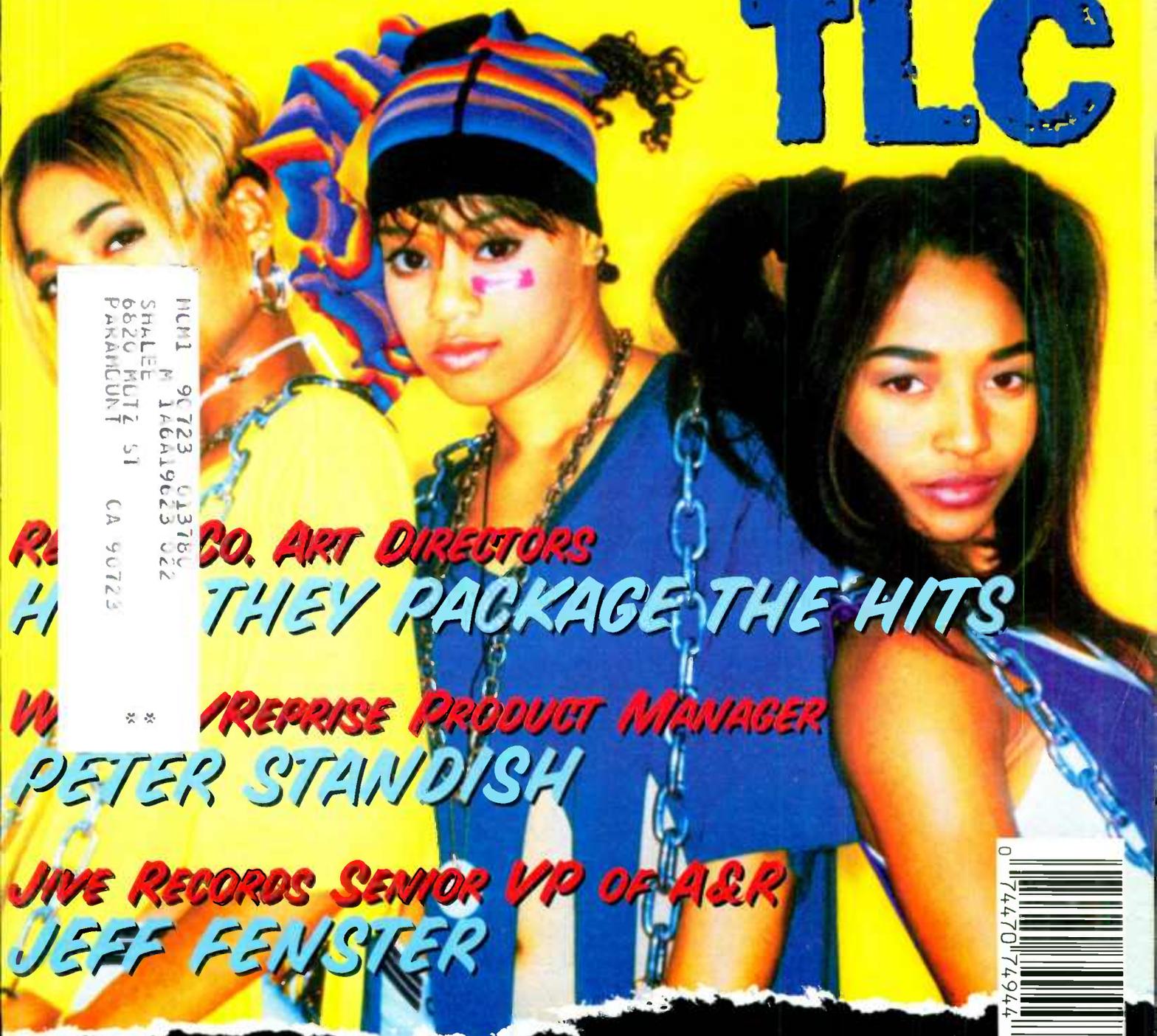
Vol. XIX, No. 4 2/20/95 to 3/5/95 (outside Calif. \$3.00, Canada \$3.50) \$2.50

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# MUSIC CONNECTION

PUBLISHED EVERY OTHER THURSDAY SINCE 1977

Vol. XIX, No. 3 Feb. 6—Feb. 19, 1995

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FOR DISTRIBUTION AND NEWSSTAND DISTRIBUTION INFORMATION ONLY  
Modern News 818-551-5000

COUNSEL: Mitchell, Silberberg & Knupp

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

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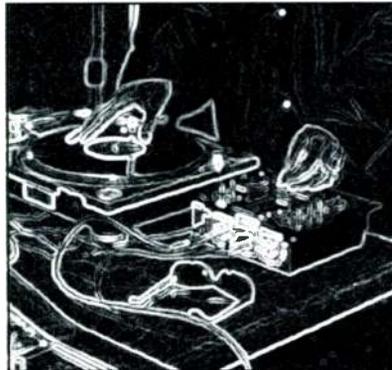
# FEATURES



20  
TLC

Despite rumors of their demise and one member's run-in with the law, this trio has avoided the sophomore jinx with their new album, *CrazySexyCool*, featuring the Number One single "Creep." MC talks with T-Boz about the trio's music and the troubles which recently plagued the group.

By Carla Hay



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## URBAN OVERVIEW

The urban music scene is still flourishing in the City of Angels—despite a dearth of venues. In this feature, we list the leading Southland showcases and the producers and artists who are currently fashioning the next wave of R&B and hip-hop classics.

By J. Jai Bolden

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An open letter from Morris Ballen, Disc Makers Chairman

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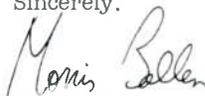
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## FEEDBACK

### No Brown Nosing

Dear MC:

How many times do we have to hear that Tony Brown is a great producer? I respect his long contribution to the music industry, but the fact is, he has yet to make a star out of an unknown face. He has been fortunate to produce superstar artists like Reba McEntire, Vince Gill, George Strait, all formerly produced by Jimmy Bowen, and Wynonna, formerly produced by Brent Maher.

Now let's talk about the artists who were not so lucky being produced by Tony Brown, like Kelly Willis, who was released from her MCA recording contract last year. Then there is Patty Loveless who chose to end her contract with MCA. If I were Bobbie Cryner, I would be worried. David Lee Murphy released two singles last year, "Just Once" and what was the name of the other one? Tracy Byrd is standing in the shadow of his famous label pals, waiting for his big break. However, the Mavericks show some sign of life, charting on the pop and country charts as "Heatseekers."

Let's tell it like it is. What Tony Brown is great for is making stars out of stars and the struggling "fresh, new talent" need not apply.

Pamela Ellison

### Whitewash

C.B. White Brown

"I'm a struggling musician. I've been struggling for close to five years, and I haven't had a lot of luck getting deals, or luck in getting managers. I'd like to report that I find it very troubling to see that a lot of organizations in *Music Connection* are rip-off organizations, that all they want to do is rip off people and rip off artists and are really trying to mess up their lives. It's just not fair to see people out there just trying to take people's money and trying to hurt them. I wish *Music Connection* would include truthful organizations which help artists who are struggling and companies that help artists based on merit, not on money."

### Correction

Due to a typographical error in the Goodman Music advertisement appearing in *Music Connection*, Vol. XIX, #3, the Ramsa WR-S212 and Ramsa WR-S4416 appeared incorrectly at \$2,800 list, \$1,599 net, and \$2,450 list, \$699 net respectively. The correct pricing is \$2,800 list, \$1,599 net for the WR-S4416, and \$2,450 list, \$699 net for the WR-S212. Both units are demo models.

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# OPINION HOTLINE

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You say it and we'll print it!



## 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

Voice coach Lisa Popeil will host her monthly Voiceworks Workshop on Sunday, March 5, from 1:00-3:00 p.m., where she will discuss "Belt Vocal Technique." In addition, the workshop will have a special industry guest, entertainment attorney Craig R. Gates, who will speak on "Contracts, Deal & Music Attorneys." The cost is \$10 and seating is limited. Call 818-906-7229.

Grammy-nominated producer Kashif, who has worked with such stars as Whitney Houston, Kenny G, George Benson and Dionne Warwick, will bring his nationwide series of music industry seminars to the Los Angeles area on Saturday and Sunday, April 1-2, 1995, 8:00 a.m.-5:00 p.m., at the Doubletree Hotel, 4100 Admiralty Way in Marina Del Rey. The series, "Making Millions, Making Music With Kashif," will cover a variety of topics including getting started, making the deal happen, getting paid, being in control, heading the team and winning. Guest speakers at the seminar include musicians, songwriters, producers, attorneys and publicists. Advance registration for both days is \$295. For more information, call 1-800-974-7447.

California Lawyers For The Arts, a non-profit organization providing legal assistance and education for artists of all disciplines, will present a seminar entitled "Relax With Tax" on Saturday, February 25, 1995, from 9:15 a.m.-12:15 p.m. at the Brentwood Art Center, 13031 Montana Ave. in Los Angeles. Topics include deductions for home-studies, charitable contributions, hobby losses and more. Admission is \$35. Contact California Lawyers For The Arts at 310-395-8893 for additional information.

"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 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 at 310-825-9064.

The Vocal Power Institute has on-going Performance Workshops which take place every Tuesday, 7:00-9:30 p.m. These workshops emphasize 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 at 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 which 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 times combined with writing assignments and student evaluations; and finally there is the Advanced Workshop, which is an on-going, weekly workshop where the emphasis is on re-writing and finding your individual style. Call 818-377-9730 for dates, times and fees. **MC**

## WRITERS WANTED

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

- Must possess knowledge of the industry/local music scene.
  - Local writers only
  - Must be responsible and able to meet deadlines.
  - Submissions on computer disk a plus.
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## CLOSE-UP



By Karen Orsi

In the days before colleges, vocational schools and student loans, the only way to get started in a career was as an apprentice in the field of your choice.

After meeting with a potential mentor, you would simply show up at the blacksmith's shop or whatever trade you had chosen, and you would begin learning in a hands-on fashion. When you became proficient at your chosen profession, you would either be hired by your mentor or go off on your own.

This age-old process of apprenticeship is the concept behind Career Connection, a company founded by radio personality, recording engineer and former Columbia School of Broadcasting professor, Jim Petulla.

While teaching at the broadcasting school, Petulla learned firsthand how many people paid considerable sums of money to learn how to be a disc jockey, but it was nearly impossible for them to get a job in that field. In the fields of broadcasting and engineering, Petulla has found that one of the greatest handicaps you can give yourself is a college education.

Why? For starters, most college graduates finish their education with the attitude that they have already paid their dues and are ready to make large sums of money with a morning drive-time shift on radio, or if they choose engineering, they will immediately start working with a name band and will be producing within six months.

The fact of the matter is, Petulla has found, that most of those teaching in colleges and vocational schools are there because their chosen career has not panned out the way they expected. Remember the saying, "Those who can't do, teach"? Furthermore, sometimes they have been out of touch with their chosen industry for quite a while, and because of that, they are teaching out-of-date concepts.

Another problem is that most recent college grads are in debt up to their teeth with student loans, making it damned near impossible to take an entry-level position anywhere because they simply will not be able to make ends meet.

This is where Career Connection and Petulla's concept come into play. The original branches of Career Connection were called Radio Connection and Recording Connection, but now the whole process is under

one roof, and Petulla is willing to land you a mentor in just about any field.

For example, if you want to be a recording engineer, call Career Connection and speak to someone about your plans and where you would like to work. Then, you set up a meeting during which you are screened by Career Connection to see how motivated you are and how much you actually know about what you are getting into (i.e., horrible hours, little or no pay, hard work, bad hair days, etc.).

If you are chosen by Career Connection to continue the process, then a mentor is selected and you meet with them for more screening. If you pass this phase, you pay Career Connection around \$3,000-\$5,000, and you begin training at the studio or radio station of your choice. That's right—you choose the place you want to train!

Career Connection lands you a mentor at one of the places you request. If they are unable to accomplish this, or if the screening phase doesn't work out, there is no charge. After you are sufficiently trained, you are usually offered a job. Over 80 percent of all Career Connection's Radio Connection clients are now working in radio.

Petulla began working on the concept over fifteen years ago. As for the businesses of broadcasting and engineering, Petulla says, "There are always openings, but you hire who you know." When he was connecting people with only radio stations, he would say, "Give me your three favorite radio stations that you would love to work at." He would then get the program director on the phone and offer him money to train the client. He also made it clear that if the program director decided to hire the potential student, he would receive a bonus of another \$500.

"People complain to me," Petulla says, "You're paying them to hire your students," and I say, 'Yeah, I am. What's wrong with that?' These program directors and chief engineers don't need the money. But what I have found in doing this fifteen years is that people love to be teachers and mentors."

Petulla's success with Radio Connection and Recording Connection has convinced him to open the service up to other technical fields. Petulla is currently offering services in audio/video engineering as well as talent casting. Showing the broad range of connections, Petulla even found a mentor for a budding taxidermist.

If the fields of broadcasting or audio/video engineering are of interest to you, or if you would like to discuss another field with Career Connection, call them at 800-955-7234. 



Jim Petulla

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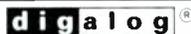
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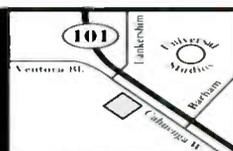


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World Radio History



# ASCAP Responds to Dylan and Diamond Defections

By Steven P. Wheeler

*Chairman of the Board Marilyn Bergman gives ASCAP's side of the SESAC acquisitions*

New York—Responding to the stunning defections of Bob Dylan and Neil Diamond from performing rights organization ASCAP to little-known SESAC, ASCAP Chairman of the Board Marilyn Bergman spoke with *MC* about the departures and the ensuing fallout.

"I think the acquisitions by SESAC are symbolic," said Bergman. "I think the key point to remember is that when you're talking about ASCAP, you're talking about a repertoire that is so vast, that while I'd obviously prefer that they didn't leave—there's no question about that—but in terms of the impact on ASCAP because of this,

that's negligible.

"There were discussions between Dylan and Diamond and ASCAP before they left," continued Bergman, "but I guess they were just made offers that they couldn't refuse.

"Dylan and Diamond weren't given advances, they were given guarantees. The most important point to remember is that SESAC made an offer that ASCAP cannot possibly make. We operate by serving the interests of some 60,000 members, who we pay based on fairness and earnings. A like-performance by Neil Brown is the same as a performance by Neil Diamond.

We are not empowered to give away one member's money to other members. This policy of fairness is one of the very things that has been ASCAP's strongest suit, and I think it counts for our stability all these years."

Bergman addressed the issues by pointing out the disadvantage that both ASCAP and sister-organization BMI face against the Wall Street-backed SESAC. Unlike ASCAP and BMI, SESAC is a "for-profit" society. "I think [having three performing rights organizations] is healthy if we all operate on a level playing field," stated Bergman, "but the playing field is not level. ASCAP cannot give these kinds of guarantees or advances because of its consent decree.

"When a writer or a publisher opts for a lump sum of money that is not based on actual earnings and performances but is based on their value for other reasons to a society like SESAC which is clearly trying to build something," added Bergman, "we are at a disadvan-

tage. How can we compete, when by the very nature of our charter with the government, we must be fair to all of our writers and must pay all of our writers equally and fairly. Yes, competition is always healthy, but only when everybody plays by the same rules."

As for the possibility of other ASCAP affiliates being lured away by SESAC, Bergman said, "It depends on how deep SESAC's pockets are. I'm told that what SESAC has given Bob Dylan and Neil Diamond [a rumored \$5 million] is equivalent to about one-third of all the licensing money they have. Clearly this is a symbolic gesture on the part of SESAC.

"They signed some legends, but legends come very expensively," Bergman said in summation. "Particularly when you have to buy them away from a society where their catalogs flourished and became as valuable as they are so that they're worth that kind of money to an investment group that's looking to build something." **MC**

# Motown Honors Founder with All-Star Tribute Album

By Steven P. Wheeler

*New album salutes Berry Gordy's songwriting skills and his influence on popular music*

Los Angeles—*The Music, The Magic, The Memories Of Motown: A Tribute To Berry Gordy* hit stores appropriately enough on Valentine's Day. Designed as a musical tribute to the man who founded Motown Records and in the process helped change the face

of pop music forever, this collection reminds the listener that Gordy was not just a record executive with an ear for talent but also a classic songwriter (all but one of the album's fifteen tracks were written or co-written by Gordy).

Mixing Motown's legendary fig-

ures (Diana Ross, Smokey Robinson, the Temptations and the Four Tops) with elements of the new guard (Shanice and Boyz II Men), the album includes previously recorded tracks along with updated renditions of past hits.

"[Berry Gordy's camp] had already chosen the songs," says Guy Abrahams, Motown's Director of A&R, regarding the project's origins. "But it was up to us as to what we would do with those songs. We had to decide whether to use the catalog recordings or have current Motown artists do their own versions of these great songs. We decided to use artists from the current Motown roster, as well as artists who were flagships during Berry's heyday at Motown."

Highlights include "I Want To Go Back There Again" by Shanice, Stevie Wonder (with the Temptations) doing "(You're My) Dream Come True," Diana Ross' beautiful rendering of "You've Made Me So Very Happy" and Smokey Robinson's "Did You Know (Berry's Theme)," which Robinson wrote for Motown's 25th Anniversary Celebration and which has never appeared on any album.

According to Abrahams, many of the songs ended up taking on new musical personalities with the new recordings, but in order to keep the flavor of Motown's glory days intact, a few of the old studio musicians who helped create the Motown

sound were brought back, such as bassist James Jamerson, guitarists Wah-Wah Watson and Ray Parker, Jr. and percussionists Bobbye Hall and Jack Ashford.

However, in some instances, the original recordings were used. "In some cases," points out Abrahams, "it was simply 'How could you make it better,' and in other cases, it was difficult thinking of some new way to do it. I mean Marvin Gaye's 'Try It Baby' is so beautiful that there's no real point in trying something different, and while we could have possibly done something with 'Money' [Barrett Strong's classic], we decided not to."

For Abrahams, the highlight of the recording process occurred when he received a phone call from Stevie Wonder. "We always wanted Stevie to do something for the project," relates Abrahams, "but you can't really call him and tell him what to do. But Stevie called me at home and said that he wanted to do '(You're My) Dream Come True,' because he said it was his favorite Temptations' song. He sang it to me on the phone, but before he did I called [Temptation's founder] Otis Williams, so Stevie sang the song over a three-way phone hookup. That led to the pairing.

"I must admit that the high-point of my A&R career was working with Stevie Wonder and the Temptations in the studio at the same time." **MC**

## PRODUCER FORUM



Producer/engineer Andy Johns (Van Halen, Rod Stewart), MCA Nashville President/producer Tony Brown (Reba McEntire, Vince Gill), seven-time Grammy winning producer Phil Ramone (Billy Joel, Paul Simon), current Grammy nominated producer/engineer Bill Bottrell (Michael Jackson, Sheryl Crow) and Classical Producer of the Year Joanna Nickrenz are pictured during the Second Annual Grammy Producers Forum, presented by NARAS.



# Foundation Announces Pioneer Awards

By Ernie Dean

### Sixth Annual Pioneer Awards honor R&B's most influential artists

Los Angeles—The Rhythm & Blues Foundation has announced the recipients of the Sixth Annual Pioneer Awards—an official part of Grammy Week in Los Angeles—to be presented at the Hollywood Palladium on March 2nd.

This year's honorees include the songwriting team of Inez and Charlie Foxx ("Mockingbird"), singer Cissy Houston, instrumentalist/bandleader Illinois Jacquet, singer Darlene Love, Motown supergroup the Marvelettes, the Moonglows, singer Lloyd Price, crooner Mabel Scott, instrumental superstars Booker T. & the M.G.'s, saxophonist Junior Walker and singer Justine "Baby" Washington. In addition, Antoine "Fats" Domino will be receiving the Ray Charles Lifetime Achievement Award.

Since 1988, the Rhythm & Blues Foundation has awarded more than \$1.2 million in grants and programs designed to keep this musical genre alive and well. Past honorees include James Brown, Bobby Bland, Aretha Franklin, Doc Pomus, Little Richard and Martha Reeves. **MC**

# Boyz II Men Nab Most 'Soul Train' Nominations

By Paul Stevens

### Motown group receives four nods, Motown diva Diana Ross to be honored

Los Angeles—The nominees for this year's Soul Train Music Awards have been announced. Boyz II Men lead the pack with four nominations, followed by Anita Baker, Barry White, 69 Boyz and newcomer Brandy, who all captured three.

In addition to the thirteen categories, legendary Motown diva Diana Ross will be honored with the Heritage Award for career achievement.

Ross, who was an original member of Motown recording act the Supremes before embarking on a very successful solo career, is currently signed to Motown and is slated to release her latest album sometime this spring.

As this year's Heritage recipient, Ross joins a select group which includes Quincy Jones, Stevie Wonder, Michael Jackson and Prince.

The March 13th ceremony at the Shrine Auditorium will be broadcast live by Tribune Entertainment Company (Channel 5 in Los Angeles) beginning at 5:00 p.m. **MC**



By Steven P. Wheeler



Ivan Leoncavallo

Ivan Leoncavallo has been named News Director, **MTV Latino**, and will oversee **Noticias MTV**, the newly created news division of **MTV Latino** (212-258-8747). Prior to the appointment, Leoncavallo spent three years as a producer for **MTV News** and was nominated for a Cable ACE Award for Best News Special or Series.

**MTV Latino** also appointed **Rita Herring** to the position of Director, Affiliate Sales, where she will supervise the selling of the network to cable operators in South and Central America, Mexico and the Caribbean countries. She can be reached at 305-535-3776.

**Westwood One Entertainment** has announced that **Bob Dane** is now the company's Senior Director of Affiliate Relations and will be based at the Arlington, Virginia office, where he will oversee the clearance of talk, feature and sports programs. Dane was previously Director of Marketing for **Metro Networks**. Dane can be reached at 703-413-8300.



Mark Gander

**Mark Gander** has been named Vice President, Strategic Development at **JBL Professional**, where he will be involved in worldwide pro audio technology and will serve as a technical resource for the company's sales and marketing programs.

In addition, **Dr. Paul R. Newman** was named Vice President, Research and Development, and **Bruce A. Zeedik** was appointed President, Finance and Administration for **JBL Professional**. All three men are based at **JBL's** Northridge headquarters (818-894-8850).

**Rhino Records** has promoted **Antone DeSanitis** to the newly created post of National Field Sales Manager, serving as liaison between the home office and **Rhino's** field sales reps. He will be based at the **WEA** branch offices in New York. **Rhino's** phone number is 310-474-4778.

**Priority Records** has named **Paul Bishow** to the post of Director of Artist Development, where he will be involved with designing and implementing an artist development/product management system. Bishow was previously with **Capitol**, where he was instrumental in breaking **Bonnie Raitt**. **Priority's** Hollywood offices can be reached at 213-467-0151.

**Chris Roslan** has joined the public relations and media marketing firm of **Dera & Associates** as an Account Executive. His duties will consist of implementing national PR campaigns for **Dera** clients such as **Paul McCartney**, **ZZ Top** and **John Anderson**. **Dera & Associates** is based in New York (212-966-4600).



Kathy Acquaviva

**Kathy Acquaviva** has been appointed Senior Director, Publicity, **RCA Records** (213-468-4049), where she will implement and coordinate national and regional media campaigns on behalf of **RCA** artists with a strong emphasis on television. **Acquaviva** was formerly Vice President of Publicity at **Hollywood Records**, after spending ten years in **Atlantic Records's** publicity department.

Video channel **VH1** announced two executive appointments: **Sandy Shapiro** has been named Vice President, Original Programming & Development, and **Jack Sussman** has been named Vice President, News & Studio Production. **VH1** can be reached through the **MTV Networks** at 818-505-7852.



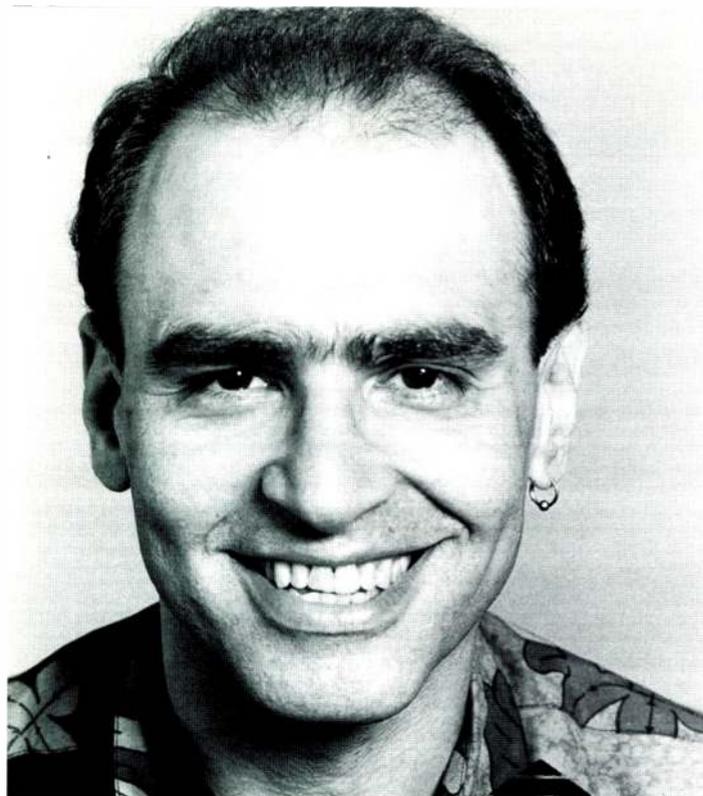
Dean Schachtel

**Dean Schachtel** has been appointed Vice President of Sales and Marketing of **Sonic Underground**. Prior to his appointment, Schachtel was the Vice President of Sales for **Moonstone Records**. In his new position, Schachtel will be responsible for the sales and marketing of releases through **Sonic Underground's** family of labels. He will be based at their North Hollywood offices (818-752-9930). **MC**

## 'WORLD' ANNIVERSARY



A celebration was recently held commemorating the tenth anniversary of **USA For Africa** and the "We Are The World" all-star recording session. Many of the celebrities which took part in the historic event were on hand to celebrate, including (L-R) **Harry Belafonte**, photo journalist **Mohamed Amin** and **Ken Kragen**.



ALICE ABERNETHY/PHOTODISC.COM

### Jeff Fenster

**Title:** Senior VP, A&R  
**Duties:** Head of A&R/Talent Acquisition  
**Years With Company:** 2  
**Company:** Jive Records  
**Address:** 137-139 W. 25th St. 11th Floor, New York, NY 10001  
**Phone:** 212-727-0016  
**FAX:** 212-645-3783



### Dialogue

**Background:** Jeff Fenster started out as a music lawyer in L.A. before moving into a business affairs job at Warner Bros. Records, where he stayed for nearly five years. During that time, Fenster started bringing acts to the attention of A&R reps at the label.

In 1988, he took an A&R job at Geffen and was there until he moved to the Charisma label in 1992. Fenster was subsequently offered a job with Jive (they knew Fenster through his early work with Jive artists A Tribe Called Quest, during his Geffen tenure).

**Jive Talkin':** "I came to Jive in 1992 as VP of A&R and was promoted in 1994 to Senior VP of A&R. I basically head the A&R department and oversee the roster, although individual people are responsible for various projects, but I oversee everything. I'm also involved to some degree with the Silvertone label."

**Rap Vs. R&B:** "The distinctions have become less clear than they may have been at one time because you have things that are technically rap,

but they have some singing on them, and they're much more radio-friendly. We've even gotten hard-core rap artists like Too Short on the radio. There are still certain hard-core rap artists who you break strictly on the street. 'Street' is still very important, especially for the hard-core rap artists who sell by word of mouth, but radio also plays an important part."

**Rap Backlash:** "I think the outcry against some rap artists has died down—whether it's died out is something else entirely. The thing is, the country has a lot more important problems to worry about than rap music."

"As far as our standpoint is concerned, we've always done the whole gamut of this music—from Jazzy Jeff & Fresh Prince to the Too Short of the world. Our thing is artistry and long-term artists. We're looking for long-term artists who we believe have something to say. Some people find all rap music offensive. Our feeling is that we love this music—and we feel that our record proves that—and we're just going to go on finding the best artists we can. We deal with the whole gamut of it, and we don't shy away from anything—but we also don't go looking for anything strictly for its sensational value. We look for the artists, and if those artists happen to be in the hard-core arena, then that's okay with us."

**A&R Staff:** "I've got three junior people in New York, and I've got a

fourth person who deals with sample clearances, which is a big thing in our business. I've also got one guy in Chicago, and I'm in the process of hiring somebody in L.A. We're talking about six people on the A&R staff, and there's one production person in my department. The total people in our A&R department including assistants is about twelve to fourteen people."

**Signing Process:** "I do not have the sole signing power. I think one of the reasons that Jive has done so well over the years is that this is a company filled with music people. There was no formal A&R department until I came here, but the label always did very well because everyone was involved with A&R. We have a lot of people here that are very knowledgeable in this genre of music, and I hate to use the word 'committee' because that insinuates the lowest common denominator, which it's not, but we do get together and talk about things."

"One of the things that we do at Jive—that a lot of other labels don't—is we look at the marketing side of things when we decide to sign an act. We don't just sign something because we think it's ultra-groovy, we take into consideration the possible market and how we can reach that market. I've seen this at other labels, where they'll sign an artist, they'll make a record and then they've got to go sell the record to the marketing people at the company, and then they sit down and figure out a game plan."

"I like the approach we use at Jive, where we've got an idea and the key people in the marketing and promotion areas know what we're doing, and we know what they're doing. We want to know what the vision is from a creative sense and how to realize that vision from a marketing standpoint."

**Finding Artists:** "There are some

small clubs in New York where you can see rap artists perform, but a lot of people don't want to deal with it. Some of the ways we find out about things are through demo tapes. We also get stuff through lawyers and managers and people we have contact with. There are showcases, especially on the R&B artists, where you do want to see them live, unlike a lot of the rap artists. I think, unlike other genres of music, producers are very key people in finding new artists. Very often, the producers will put the groups together or they'll have them signed to production deals and things like that. Other times our own artists will turn us onto people because they're out there seeing what's happening. When I was at Charisma and was dealing in more of the rock area, it was six nights a week at the clubs. There's nothing like that in the rap genre, and not so much of it in R&B."

**Unsolicited Material:** "We don't really accept unsolicited material. We try to be liberal as to what constitutes 'unsolicited material,' because we look for things off the street. But with a successful record company like ours, if we openly took unsolicited material, we'd never get anything else done. If an artist can hook up with a manager or a lawyer that we've dealt with before, then we'll be happy to listen."

**Jive Diversity:** "There's been a lot of diversity on Jive over the years. Most recently, the artists that everybody knows are R. Kelly and Aaliyah, but there's also been Jazzy Jeff & Fresh Prince, A Tribe Called Quest and Billy Ocean. There's been a real spread between rap and musical things. The roster has always been kept small, and it continues to be. Right now, we've got about 22 artists."

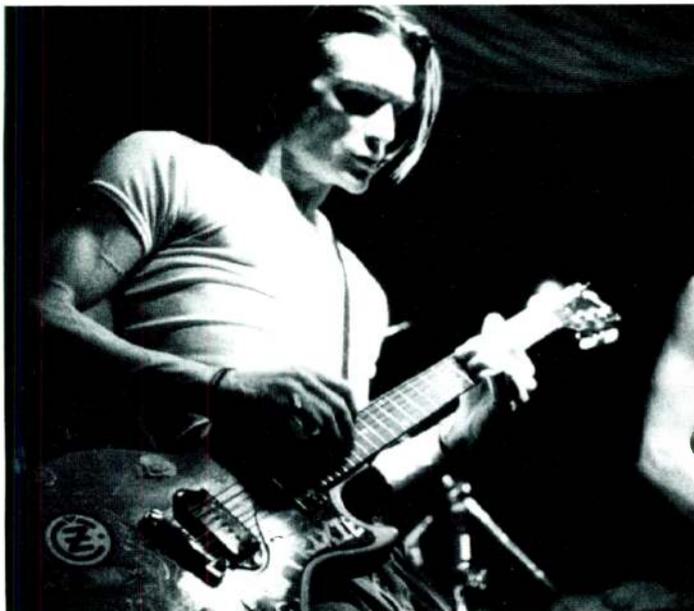
"In '95, we're actually in the process of starting a new label called Battery Records. Battery is also the

### PLATINUM PLAQUES



LAVERNE CHOI

**Blitz/Atlantic act All-4-One recently received double-platinum plaques from the RIAA for their self-titled debut album. Pictured during the celebration are Tony Borowiak and Jamie Jones of All-4-One, Atlantic President Val Azzoli, Delious of All-4-One, Blitz President Tim O'Brien, Alfred Nevarez of All-4-One and Atlantic Senior VP/West Coast Ron Shapiro.**



MIKE SHERWATZ

**Columbia/Chaos blues rock artist Chris Whitley recently debuted material from his forthcoming album during a five-night stint at Dragonfly. Whitley's new album, *Din Of Ecstasy*, is a more electric collection than his acoustic-dominated 1992 debut.**

name of our studios that we have in London, New York and Nashville. Battery will be introduced in the States with a group called Rednex, whose first single has sold more than two million units in Europe. Battery Records will be more focused as a pop/dance label. We're not looking to add a whole staff and release a bunch of albums; it's something that we're starting out on a modest scale. We have the first album coming from a group called Nuttin' Nyce, which is a female street-oriented vocal group. We call them our 'street divas.' We have a vocal group of five young guys from Orlando called the Backstreet Boys, and we've got a first album from an artist named E-40. We've got a rap group called Level 6 from L.A., and a group called Kruked. We'll also have releases coming up through a deal we've done with Too Short's label, which is called Dangerous Music."

## News

On February 7, nearly 40 employees of **RCA Records** and **Zoo Entertainment**, two of **Bertelsmann Music Group's (BMG)** core U.S. labels, were handed pink slips, with 27 people (and 39 positions) being eliminated at RCA, including West Coast VP of A&R **Bennett Kaufman** and East Coast Senior Director of A&R **Lou Simon**, and eleven employees (and eleven positions) at Zoo Entertainment, including A&R VP and former **MC** editor **Bud Scoppa**. In addition, as part of this across-the-board "fine-tuning," Zoo will relocate the position of national director of alternative promotions from New York to the City of Angels, and its international operations will be moved from L.A. to New York. Zoo will remain based in Los Angeles, RCA in New York.

This streamlining comes as no

surprise to industry pundits, since both labels have not exactly set the charts on fire for BMG in the U.S., something the international giant hopes to reverse with the restructuring. "There are two steps to rebuilding a company: The first is to make it as lean and efficient as possible, and the other is to build revenues through creativity and passion. It is imperative to do the first to enjoy the second," said **Strauss Zelnick**, President and CEO of BMG North America.

Guitarist **Michael Gurley** of I.R.S. act **dada** has been diagnosed with mild Carpal Tunnel syndrome in his wrists and compressed nerves in both elbows. As a result, the band's recently announced tour has been canceled. Gurley, a great fretman and one of the reasons to catch **dada** live, will undergo surgery to correct both conditions and hopes to be playing again soon. In more **dada** news, the band's "I Feel Nothing," a song from their sophomore release, *American Highway Flower*, is featured on the soundtrack to Paramount's upcoming exercise in nostalgia, *The Brady Bunch Movie*.

## Grapevine

Columbia act **Soul Asylum** is currently putting the finishing touches on a new album in Los Angeles. Producing the opus, which is due for a May release, is ace studio veteran **Butch Vig** (*Nirvana*). **Soul Asylum's** last album, *Grave Dancers Union*, released in 1992, was a multi-platinum smash and helped establish them as one of rock's best new bands. Hopefully, the group, which parted ways with drummer **Grant Young** before the new album's sessions began (citing "musical differences"), hasn't lost any career momentum by waiting too long between albums.

Speaking of acts losing their drummers, Warner/Metal Blade Records act **Goo Goo Dolls**, whose last album contained the KROQ hit "We Are The Normal," have lost their stickman, **George Tutuska**. The news comes on the eve of the release of the band's fine new album, *A Boy Named Goo*. The album—which contains such KROQ-ready tracks as "Naked," "Ain't That Unusual" (originally titled "Someday") and the smash-hit-waiting-to-happen "Long Way Down"—has undergone some changes due to the drummer's defection, with the track "Stand Alone" being removed and the artwork (designed by the drummer) also being changed.

Hopefully, Warner Bros.—which is currently servicing "Only One" to radio (the single is slated to be released commercially on March 21)—will not wait too long to release the album's best track and most worthy single candidate, "Long Way Down."

Search out the new **Goo Goo Dolls** album when it finally arrives in the retail stores in its somewhat altered form on March 14th.

## On The Road

Piano men **Billy Joel** and **Elton John**, whose new album, *Made In England*, will be released in March, will reprise their successful 1994 stadium jaunt with a limited series of dates beginning in late March. The mini-tour, which is fashioned after the show the keyboard/pop song wizards performed in 1994 (two solo sets and a grand finale featuring both performers), begins on March 22 in San Diego (at Jack Murphy Stadium) and ends on April 13 in Miami, Florida (at Joe Robbie Stadium). The San Diego gig is reportedly the only California stop.

## Deals

Swing combo the **Royal Crown Revue**, who has continued to pack 'em in at local hotspot the Derby, has been inked to **Warner Bros.**

**Records.** Ted Templeman (Van Halen) will produce.

On March 6, **Ardent Records** will release *A Man Called Destruction*, the new album by **Alex Chilton**, acclaimed leader of **Big Star** (and former vocalist of blue-eyed Sixties soul group the Box Tops). Chilton recorded three masterpieces for the Memphis-based label in the early Seventies as part of the critically lauded four-member band **Big Star**. Unfortunately, distribution woes (Ardent was not a high priority, being a small-scaled rock division of soul combine Stax/Volt) ensured that the band would remain an obscure musical treasure (and still revered today).

Alex Chilton is not the only former **Big Star** member reaffiliated with **Ardent Records**. **Big Star** drummer **Jody Stephens** is an A&R man for the reactivated record company.

Ardent hopes to make a name for itself this time around by signing exciting musical acts and aggressively marketing them via the latest in technology, **AudioVision CDs**, developed in conjunction with **Philips Media**, which, when popped into a conventional CD player, play the album, and when popped into a CD-ROM-equipped Macintosh, play the album, plus live footage, videos and filmed interviews (they retail for \$20.00). The label's first two **AudioVision** releases are by fledgling bands **2 Minutes Hate** and **Techno-Squid Eats Parliament**.

## On The Move

**Roadrunner Records** has announced that Brazilian metal act **Seputura** has returned to the label. In addition, **Roadrunner** has announced the appointment of **Jamie Talbot** to the post of West Coast A&R Scout.

The **Elektra Entertainment Group** has appointed **Nancy Jeffries** to the post of Head of A&R. Jeffries was previously East Coast Director of A&R for **A&M Records** (she signed Suzanne Vega). **MC**

## ANT TRAIL



**Adam Ant** is currently on the comeback trail. Here, the musician/actor poses with **Nine Inch Nails** mainman **Trent Reznor** and longtime **Ant** collaborator **Marco Pirroni**. **Ant**, whose new album, *Wonderful*, his first collection of new material in five years, is set for release in early March, joined Reznor and company onstage during **NIN** shows in New York and Worcester, MA.



**STILL A RAMBLIN' MAN**



**Dickey Betts, founding member of recent Hall of Fame inductees the Allman Brothers Band, inked a worldwide publishing deal with EMI Music Publishing. Shown celebrating the signing and recovering from the previous night's Hall of Fame dinner are (L-R, standing) Donna Betts; Rick Krim, Senior VP, Talent Acquisition & Marketing, EMI; Steve Patch, Associate Director, Creative/A&R, EMI; Barry Reiss, attorney; Barton J. Weiss, Senior Director, Business & Legal Affairs, EMI; Bert Holman, manager; (seated) Martin Bandier, Chairman/CEO, EMI; Dickey Betts; Robert H. Flax, Executive VP, EMI.**

**Showcases & Events**

ASCAP's "Quiet On The Set" celebrates Grammy week with a special edition benefit (proceeds go to NARAS' MusicCares charity) on Tuesday, February 28, at Largo Pub. ASCAP's **Brendan Okrent** has turned the tables this month by showcasing industry execs who were previously on the "other side of the desk," including **Chris Montan** (Sr. VP, Music, Disney Films), **Bob Thiele Jr.** (Director, A&R, EMI Music), **Thom Schuyler** (VP, RCA Records, Nashville), **Robert Kraft**

(Executive VP, Music, 20th Century Fox), **Shari Saba** (Sr. Director, Creative Services, Warner/Chappell Music) and **Larry Willoughby** (Director, A&R, MCA Records, Nashville). Call **Brendan** at ASCAP (213-883-1000) for further info.

The Palomino's "Songwriter's Circle" Showcase takes place twice a month (second and fourth Wednesday) and features a 90-minute Open Mic (beginning at 7:00 p.m.), the Songwriter's Circle (9:00-10:15 p.m.) and a Band Showcase (10:30-11:30 p.m.). The next show takes place on February 22nd. For further informa-

tion regarding the showcase, call 818-760-0470.

The **National Academy Of Songwriters'** next **Open Mic** at Highland Grounds will take place on Tuesday, February 28th. Sign-ups begin at 7:00 p.m., with the performances kicking off at 7:30 p.m. This is a great opportunity for songwriters and artists to land a slot on NAS' "Acoustic Underground" Showcase series at the Troubadour.

NAS' next "Saturday Publisher Pitch" will feature **Kenn Kingsbury** from Black Stallion Country Productions on February 25th. This a chance for songwriters to pitch a song to industry professionals who are looking for something in particular. Kingsbury is looking for female-slanted country-pop (a la Wynonna) and traditional country material (i.e., Merle Haggard, George Strait). For all the NAS events, call 213-463-7178.

The **Tin Pan South '95 Songwriter Festival** is looking to award an aspiring songwriter of any musical style a chance to be heard in America's songwriting capital, Nashville, Tennessee.

This first such contest is open to anyone who does not derive his or her primary income from songwriting (which narrows it down to almost every one of us). The winner will receive two American Airline tickets to Nashville with accommodations for six nights at the Loews Vanderbilt Plaza and will perform the winning song at a showcase. The winner will also receive a three-hour session with a professional songwriter. Second and third place winners receive a Washburn guitar. There is no entry fee, so call 615-259-0100 for further information.

**ZOMBA APPOINTMENT**



**Jeff Blue, Zomba Music Publishing's new Creative Manager, West Coast.**

**Songwriter Signings**

Blewater Music has announced the signing of writer **Sam Gay** and the re-signing of **Al Anderson** (formerly of NRBQ). Over the years, Anderson has had cuts with such artists as the Mavericks, Carlene Carter, Hal Ketchum, Jerry Lee Lewis and Deborah Allen.

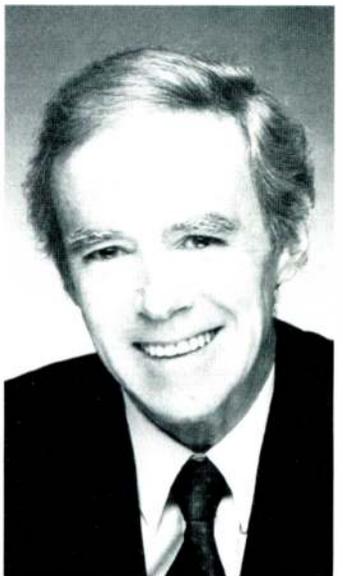
**Bug Music** has announced a slew of signings and acquisitions: **Robert White, Jon King, Robert Francis, Terry Anderson, Mary Karlsen, Janis Ian, John Fred, Andrew Bernard, Marty Brown, Los Straight Jackets, Jack Logan, Kelly Keneipp, Kevin Millar, Orion Lindemann, Deacon Jones, Downey Mildew, Tom Ball, Dead Kennedys, Danny Amis, Dan Hill, Robert Miller, Snowmen, Rebecca Tucker Sevrin, Goffrey & Joseph Moore** and **Brunswick Music** (and associated companies).

**DROGE SIGNING**



**American Recordings artist Pete Droge has been signed to a worldwide co-publishing deal with EMI Music Publishing. The singer-songwriter's debut album, Necktie Second, features the single "If You Don't Love Me I'll Kill Myself" (which can also be heard on the Dumb and Dumber soundtrack). Pictured (L-R): Kelly Curtis, Curtis Management; Rick Krim, Senior VP, Talent Acquisition & Marketing, EMI; Robert H. Flax, Executive VP, EMI; Krisha Augerot, Curtis Management; Droge; Martin Bandier, Chairman/CEO, EMI.**

**BMI NAMES CONLON**



**James B. Conlon, Assistant Vice President, Finance, BMI.**



Woodstock legend Richie Havens brought his unique guitar style and instantly recognizable vocals to the Troubadour for the National Academy of Songwriters' monthly "Acoustic Underground/Songwriters In The Round" showcase. The ageless wonder, whose new album is distributed by Rhino Records, delivered powerful renditions of Dylan's "Just Like A Woman" and the Flower Power anthem "Freedom."

## Industry Grapevine

BMI has named James B. Conlon to the position of Assistant Vice President, Finance. Conlon, who joined BMI in 1976, will concentrate on accounts receivable and assist in annual budgets, revenue forecasts and tax planning. Conlon is based at the New York offices (212-830-2528).

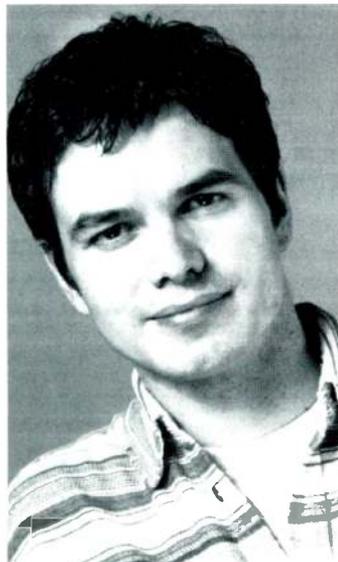
BMG Music Publishing Worldwide has announced the appointment of Pieter Van Bodegraven to the newly created post of European Creative Director for BMG Music Publishing International Ltd., London, England. Van Bodegraven will be based in the Netherlands (the phone number is 31-35-232241). His duties include identifying sub-publishing opportunities for BMG throughout the world, as well as finding European music for exploitation in other markets.

EMI Music Publishing has announced two promotions in the company's East Coast Creative Department. Paul Morgan has been named Creative Director, EMI Music Publishing East Coast, and Steven Patch has been appointed Associate Director, Creative/A&R, EMI Music Publishing East Coast. Both men are based at EMI's New York offices (212-492-1200).

Zomba Music Publishing has named former *Music Connection* writer Jeff Blue to the position of

Creative Manager, West Coast, where he will focus on acquisitions in the contemporary band arena, in addition to working with Zomba's roster and exploitation of its catalog. Blue is based at Zomba Music Publishing's Los Angeles offices (310-247-8300). **MC**

## EMI PROMOTION



Paul Morgan, Creative Director, EMI Music Publishing, East Coast.

## WADE HAYES

With his Columbia debut a smash on the country charts, Hayes prepares for mainstream acceptance



For 25-year-old country rocker Wade Hayes, the old cliché that "dreams come true" could not ring truer. The soft-spoken Oklahoma-born Nashville resident is truly humble about the surprising debut success of *Old Enough To Know Better* (#24 on the country charts and #137 with a bullet on the pop charts in only its third week).

The misfortune that befell his musician father, Don Hayes, more than a decade ago is probably what keeps the burgeoning star in check. At the time, his father landed a record deal, sold the family's Oklahoma home and moved them to Nashville. Unfortunately, the label folded and the elder Hayes not only lost his dream but also his house and life savings.

This probably goes a long way toward explaining Wade Hayes' cautiousness regarding his current success. "Of course, what happened to my dad was in my mind when I first came to Nashville," says Hayes, calling from San Jose, California, where his tour with Tracy Lawrence made a recent stop.

"I probably would have moved to Nashville sooner if I didn't know what had happened to him. That was a nightmare for my dad, and it also taught me an awful lot. I was barely a teenager at the time, but I was old enough to know what was going on, and it sure helped me keep things in perspective, and it sure made me thankful for what I have now."

The other ironic aspect of his out-of-the-box success is that Hayes didn't plan on being a solo artist, feeling more content to remain a sideman for other performers. "For a lot of years I was just concerned with being a sideman for somebody else, like Don Rich was to Buck Owens—that was my dream. I always was mainly a lead guitarist and harmony vocalist."

Balancing school, music and construction work was not an ideal mixture, and it eventually inspired Hayes to make a go of things himself. "I went to college for four years in Oklahoma, and I was playing clubs three or four nights a week, and I was working full-time, too.

"I was really miserable at that time because I couldn't figure out what I needed to do," continues Hayes. "Because of what happened to my folks, I wanted to try and get through college and be a regular fella. I really tried, but all I did was make myself miserable for a lot of years. I started getting serious about [a solo career] three or four years ago, when I was around 21. I started trying to figure out how to do things myself and how to sing lead vocals because I had always sang harmony."

In a typical country music Cinderella story, Hayes packed his hopes and dreams—and \$400 cash—in his truck and moved to Nashville over the Thanksgiving holidays in 1992. Upon his arrival, Hayes found plenty of session work, and his path eventually crossed with noted Nashville songwriter Chick Rains. "I played on a session with Chick, and that was my first big break because we became friends and started writing together. Chick is best friends with [producer] Don Cook [Brooks & Dunn, the Mavericks], and we had written a couple of songs, so he wanted Don to hear me, and it was all over after that."

Just like in the movies, a star was born. "Chick took me down to Tree Publishing, and the very next day I had a publishing deal, and the day after that I had a record deal. I never dreamed that it would happen that fast."

Over the next twelve months, Hayes wrote, co-wrote and looked for the material that would make up his stellar debut, including the humorous autobiographical title track (and Top Ten country single). "That song comes directly from when I first moved to Nashville. I was playing at Gilley's every night, and then I had to be at work at 7:30 in the morning to swing a hammer. That's where that song came from. My dad's a home builder, so I've done that my whole life, too, and I know enough about it to know that I don't want to do it every day."

When it comes to songwriting, Hayes admits that there's no formula. "Sometimes I'll wake up with a song in my head or I'll be driving down the road and all the sudden it's there. Other times I've gotta fight 'em all the way to the end. Sometimes I'd just as soon take a good butt-kicking than struggle with a song."

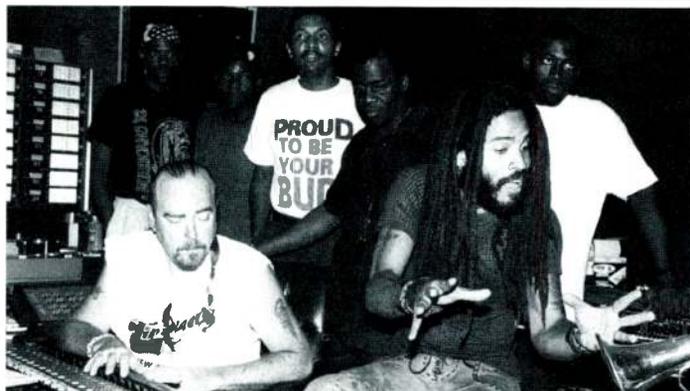
Still, the modest singer-songwriter says he has a lot to learn. Fortunately, he's surrounded by experienced tunesmiths who have collectively taken the young man under their wing. "I really like being around Chick Rains, Jim McBride, Sam Hogin and Don Cook," says Hayes, "because I'm nowhere near where those fellas are. I can only hope that some day I'll be half as talented as they are."

You can contact Hayes through Rubin Media (615-320-5000). **MC**



**VISIONS OF U.S.:** The Eleventh Annual "Visions Of U.S." (sponsored by Sony Electronics and administered by the American Film Institute) video contest has been announced. Tapes—no longer than 20 minutes in length—are now being accepted in five categories (music video, fiction, non-fiction, experimental and a special category for young videomakers seventeen and under) and will be judged by a powerful panel of industry professionals, including director/producer/writer Francis Ford Coppola, producer Kathleen Kennedy, director Ron Underwood, as well as television/film stars Tim Allen, LeVar Burton and Scott Wolf. All entries must be produced and submitted on half-inch VHS, Beta or 8mm videocassettes and be accompanied by a legible and complete entry form. First through third prize winners will receive state-of-the-art Sony camcorders. The grand prize winner will take home a new CCD-TR700 Hi8 Stereo camcorder and 8mm editing deck. The deadline for submissions is June 15, 1995. Everyone will receive a blank Sony videotape for entering. For further information and an entry brochure, please call 213-856-7787.

**KRAVITZ GOES TO BAHAMAS**



**Singer-songwriter Lenny Kravitz recently collaborated with Big Beat/Atlantic recording group Baha Men on the song "(Just A) Sunny Day," from their *Kalik* release. In addition to writing and producing the track, Kravitz supplied bass, drums and backing vocals. Pictured (L-R, back row): Fred Ferguson, Anthony "Monks" Flowers, Herschel Small, Isaiah Taylor and Nehemiah Hield of Baha Men; (front row) engineer Tom Edmonds and Lenny Kravitz.**

**BROOKLYN STUDIOS:** Kris Kristofferson, producer Don Was and engineer Ed Cherney, mixing Kristofferson's debut for Was' Karambolage label (MCA)...Was and Cherney, completing mixing chores for the debut album of Karambolage

recording artist Jonell Mosser; Ronnie Rivera assisted on both projects...Sheena Easton, producer Denny Diante and engineer Humberto Gatica, mixing tracks for Easton's upcoming MCA album...Co-producer/engineer Ed Cherney, mix-

ing the new Little Feat album for Zoo Entertainment with fellow producers Bill Payne and Bill Wray; Ronnie Rivera assisting.

**ENTOURAGE STUDIOS:** Ugly Kid Joe was in this North Hollywood studio recently recording tracks for their new Mercury release, with producer Garth Richardson and engineer Tom Fletcher shepherding the sessions, assisted by Teresa Caffin...Warner Bros. artist Boney James was in recording with producer/engineer Paul Brown...Latin artist Alvaro Torres, completing his new EMI/Latin album, entitled *Reencuentro*, co-produced by Torres, Victor Sanchez, who also engineered, and Cesar Benitez, with an assist from Teresa Caffin.

**ROCKET LAB:** Dre Dog and engineer Ken Lee, mastering the final tracks for his new album, *I Hate You With A Passion*, due out this month on In A Minute...The Delinquents, putting the finishing touches on their new Dank Or Die *EP Outta Control*. **SOUND CITY:** Geffen artist Battery Acid, working on their debut with producer David Bianco; Billy Bowers assisting...Zoo Entertainment's Nature, completing tracks, with Doug Bohem co-producing and Billy Bowers assisting. **MC**

**JACKSON'S PRIVATE PARTY**



**Street Life/Scotti Bros. Records expanded its artist roster with the signing of veteran R&B artist Freddie Jackson. Jackson's debut for the label, *Private Party*, was recently completed and is due in record stores on February 28th. Pictured during a break from a mixing session for the new album are (L-R) Kevin Evans, President, Street Life/Scotti Bros., Urban Music; Beau Huggins, Jackson's manager; Freddie Jackson; Gerald Levert, producer.**

**BONNIE'S GOT IT**



**Superstar Bonnie Raitt teamed up with actresses Whoopi Goldberg, Drew Barrymore and Mary-Louise Parker on the set of her new video, "You Got It," produced by Don Was. Raitt covered the late Roy Orbison's last hit single on the Arista Records soundtrack for the film *Boys On The Side*. Pictured (L-R, front row): Don Was, Mary-Louise Parker, Drew Barrymore, Whoopi Goldberg, Bonnie Raitt and Jerry Wenner, video director; (back row) Mitchell Leib, VP Music, Regency Films; S.A. Baron, Director, Video Production, Arista Records; Vicky Mayer, video producer.**

**YAMAHA MULTITRACK FORUM**

YAMAHA BUILDS ON GREAT TRACK RECORD WITH TWO NEW MULTITRACK CASSETTE RECORDERS

"Back To Basics" sound is no longer a financial necessity; it's an attitude. Many top artists find that four-track analog recording lets them capture the essence and passion of their music sometimes more effectively than large digital multitrack systems. The attitude captured in an impromptu four-track recording session can say more

to the listener than hours spent in expensive commercial studios. Getting "back to basics," Yamaha offers two full-function four-track multitracks at their most affordable levels.

At an unprecedented price of \$449, the MT50 Multitrack Cassette Recorder provides overdub, ping-pong and mixdown multitracking functions. Its four identical input channels—each of which can be set for mic and line-level signals—feature simple channel-to-track assignment systems, making the unit extremely easy to use.

Channel functions include two-band EQ and auxiliary send for adding echo and effects during recording or mixdown. Each channel also contains a LED level meter, pan control, and a level fader.

The new MT4X Multitrack Cassette Recorder delivers all the power for top-quality production at only \$599. Impressive channel benefits include 3-band EQ for extensive sound shaping capability during recording and mixdown, plus two aux sends and two stereo effect returns, to allow sig-

nal to be sent to two separate effect units.

Other highlights of the MT4X include four tape output jacks, allowing effects to be added to each track during mixdown, and two pairs of stereo outputs, which provide simultaneous connection to a mixdown recorder and to a monitoring system. A large, comprehensive electronic display with three-digit tape counter provides visual monitoring of tape position track levels and transport status.

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## HAL BLAINE

This veteran stickman bills himself as the world's most recorded musician, and his resume almost proves it

By Tom Kidd

A person never knows when they start out what's going to happen," says legendary session player Hal Blaine. Many things have happened over the drummer's more than 50 years in the music business. Blaine's beats have solidified the recordings of a who's who of rock and pop, with a resume that clearly shows Blaine to be one of the world's most recorded drummers.

"I just picked up drum sticks as a kid and started fooling around with drums," Blaine says of his career's genesis. "My mother had an old rocking chair with the dowelling in the back. The top came off, the part that held the dowelling, and I would use a couple of those as drum sticks. Eventually, someone got me drum sticks. I guess it was one of those things I was sort of born with. And I always stuck with it."

As he got into drums, Blaine sought formal education. "I found a lot of drummers did not know how to read music. What good is that? I grew up in the big band era. You can't work with a band that can't read music. So I went to what in those days was a very famous drum and percussion institute in Chicago. It was called the Roy C. Knapp. Roy was the original NBC percussionist in the house band in Chicago. Gene Krupa and Louis Bellson had studied there. I decided when I got out of the service to take that to use my G.I. bill. I spent three years there. After coming out of Roy Knapp, I could read, write, whatever. As I ran into various bands, groups and so forth, they found out that there was no problem. [Plus], I was always sober."

He didn't get lucky in the studios right away. First there was nightclub work with the likes of Glen Campbell, Leon Russell and Dr. Hook. "All these great people and I were doing club dates," Blaine says. "We all kind of got into the studios at the same time, either through the artists we were working with at the clubs, or [because] some producer would hear us. So I started working with Phil Spector. That led to the Beach Boys."

While Blaine says he never fell victim to drug dependency, something he says helped him secure consistent work, it's obvious that he did acquire diplomacy. When asked to pick his favorite artist among the many big names he's worked with, Blaine can't, or won't, answer directly.

"Most of the people I work with are brilliant," he says. "People like Paul Simon, Jimmy Webb and every name arranger in Hollywood, from the Jimmy Haskells to the Nelson Riddles...each session had its own unique piece of wonderfulness."

"I had eight Records of the Year," adds Blaine, "and obviously those were very outstanding. It started with Herb Alpert and the Tijuana Brass. Other records of course stand out—[Simon and Garfunkel's] 'Bridge Over Troubled Water' and [the 5th Dimension's] 'Up-Up And Away.'"

The Pearl-sponsored drummer may not like to single out a favorite recording artist from the many that he's worked with, but he's not afraid to take down names when it comes to his disappointment with a former sponsor.

The story revolves around Blaine's design of a drum set that has been widely copied. "When I gave Ludwig this design, with my ego, I thought they would call it the Hal Blaine Super Set, but it became the Octaplus. That was my design all those years ago, which just totally turned the drum world upside down. My advice to anybody who comes up with a design is to get a patent on it so you'll end up with something."

There are four factory original, handmade sets in existence. Two of the kits were made for Blaine's buddies Ringo Starr and Karen Carpenter, while the man who designed the setup has the remaining pair. The set Blaine is currently using was recently torn down to the last nut and bolt and made over by Rick Fochet, Blaine's drum technician for the past 30 years. The Percussive Arts Society wants to take this set and put it in the museum they're building in a Hal Blaine display.

If there's one thing the drummer has learned over the years it is the need for education. "A doctor doesn't just become a brain surgeon by deciding to pick up a scalpel," he says. "It's no different for a musician who gets a call from either a nightclub or a 170-piece orchestra. The more you know, the more advanced you'll be next to the guy who is doing it the hard way. Sometimes the guy who does it the hard way is lucky enough to fall into a group. Somebody like Ringo, who falls in with the Beatles and becomes a multi-millionaire. I don't think you can say that Ringo can play with anybody. He does the one thing he does. Charlie Watts is the same way with the Stones. We're talking about friends of mine who are fine drummers for what they do—but that's all they do." 

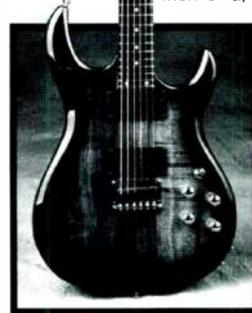


**Alphasonik Mobile Audio Power Amp**

The CHC Series of mobile audio power amplifiers feature a unique design that allows you to not only drive left and right stereo channels, but also a mono subwoofer speaker at the same time. The improved power supply insures good amplifier stability and performance by converting the car's battery voltage (which may vary) into a regulated power source for the audio amplifier circuits. There are also latch-type protection circuits that shut down the amp in case of a fault and to prevent amplifier damage or even fires. "Idiot proof" reverse polarity protection circuits protect against accidental mis-wiring. Oversized heat sinks allow the amp to drive down to two-ohm loads per channel, while gold-plated RCA jacks eliminate the possibility of corrosion problems common to automobile electronic installations. Alphasonik also built in a "sound" by including a high "Q" bass boost circuit that pumps it up 18db in the 45 Hz region without affecting frequencies above 60Hz.

There are four types of power amps in the new Alphasonik line. All amps are rated continuous power output into a four-ohm load per channel, and all amps can be operated as a bridged single-channel, stereo two-channel or three-channel system. The CHC-2025 with 25-watts per channel is priced at \$235, the CHC-2050 with 50-watts costs \$355, the CHC-2075 at 75-watts is \$425 and the CHC-2125 with 125-watts carries a price tag of \$550.

For more information, contact Alphasonik at 701 Heinz Avenue, Berkeley, CA 94710, or call 510-548-4005 or FAX 510-548-1478.



**Carvin's AE150 Acoustic/Electric**

The new Carvin AE150 uses both a piezo-electric pickup and two M22 humbuckers for two completely different starting points in guitar sound. The guitar's suggested retail price is \$749 and you get a 25-inch scale ebony fingerboard neck with 24 jumbo frets along with Sperzel™ locking tuning machines. The guitar has maple neck-through-the-body construction with poplar body sides. Active electronics include: master volume, three-way selector & active



**DynaMetric Telephone Interface**

The model TMP-605 Transmitter Telephone Interface allows you to directly connect your studio or tape deck to the telephone line so that you can quickly play song ideas, rough mixes or any recording right over your telephone without "holding the phone up" to the speaker. The small unit sticks to the side of the phone and connects between the end of the handset cord and the phone's handset port. The interface needs no external power and a "play/talk" switch changes between normal telephone operation and music playback. It will work with any phone except a pay phone and connects to any recorder, CD or any other audio source. You'll get a clearer, less garbled sound without any extra equipment at the other end of the phone line. The unit comes ready to use with instructions and a special mini-jack-to-RCA-jack adapter so that you can use it with either a Walkman, your home stereo system or any studio setup. The unit automatically takes care of converting the stereo, two-channel sound source into monaural for the phone. The TMP-605 is now sold directly from DynaMetric, Inc. for under \$60. For more information, call 800-525-6925, 818-358-2559 or FAX 818-359-5701. The address is 717 South Myrtle Avenue, Monrovia, CA 91016-3422.



Sonic Youth

CHUCK VOS/THURMAN

Rhino has released *Made In USA*, music from the original 1986 motion picture soundtrack. This is the first and only soundtrack album composed and performed by **Sonic Youth**. SY recorded material in 1986 for the obscure art film produced by **Ken Friedman** and starring **Christopher Penn**, but the 23 tracks featured here were never released. Friedman had heard of the band, which had only a few independent records to their credit then, from **Curtis Clayton**, who would eventually work with **Gus Van Sant**, director of *Even Cowgirls Get The Blues*. "Supposedly Ken and his producer friends hired the talents of Seventies' Southern-fried boogie freaks the

**Outlaws** to score the flick," explains SY's **Thurston Moore**. "The Outlaws sent the masters of their newly recorded LP and everyone was happy. Or so they thought. For some reason the chooglin' sounds didn't seem to jive so well with the film's weird undertow. But there was one track of our *Evol* LP called 'Secret Girl' that certainly did." Hear for yourself the songs that fit. Wherever CDs are sold.

Alternative label **Ardent Records** and **Phillips Media** have joined forces to produce **AudioVision** CDs. First titles released will be *Worm* by **2 Minutes Hate** and an eponymous CD by **Techno-Squid Eats Parliament**. The discs play like a regular compact disc in a standard player but offer videos and interactive liner notes when hooked up to a CD-ROM-equipped Macintosh.

Country fans will want to catch the **Nashville Network's** limited series, **Loretta Lynn & Friends**. Lynn, one of country's legendary voices, welcomed **John Anderson**, **Kitty Wells**, **Martina McBride** and **Owen Bradley** on February 9th. **Faith Hill**, **Brenda Lee**, **Yakov Smirnoff** and Lynn's husband, **Mooney Lynn**, guested on February 16th. But the big show is February 23rd. This is Lynn's self-described "country hunk" night where she welcomes **Travis Tritt**, **Billy Dean**, **Doug Stone** and **Marc Collie**. This is also when Lynn recreates two of her big hits with the late **Conway Twitty**, "Bye, Bye Love" and "Louisiana Woman, Mississippi Man." *Loretta Lynn & Friends* airs at 5 p.m. PST over TNN, but check your guide for repeat performances.

*Musical Meals* is a delicious new category of interactive CDs. A disc aimed at the cocktail hour includes recipes for spiced cashews and citrus-marinated chicken morsels by

famous chefs such as **Mary Sue Milliken** and **Susan Feniger** with music by **Dean Martin** and **Peggy Lee**. There's a Cajun volume set to zydeco and Dixieland, brunch dishes with **Benny Goodman** and **Duke Ellington**, Southwestern with **Willie Nelson**, **Patsy Cline** and **Los Lobos** and French cuisine with (who else?) **Edith Piaf**. Available at Tower Records, Sam Goody, Musicland, Pier 1 and Williams Sonoma.

Former **Keel** and **Wayne's World** guitarist **Marc Ferrari** had a busy year. His band, **Medicine Wheel**, secured three separate licensing deals and played Japan while Ferrari placed 53 songs in film and TV. Feature films include Disney's *Blank Check* and *Mighty Ducks 2*, Concorde's *The Liar's Club*, *The Skateboard Kid* and *Unborn 2*. National TV shows include *Melrose Place*, *Sisters*, *ER*, *XFiles*, *General Hospital* and *Guiding Light*. This year listen for Ferrari in Paramount TV's *The Watcher* and Disney's upcoming *Chevy Chase* film *Man Of The House*. Those interested in working with Ferrari may contact him at 818-377-5293.

A company task force at **Viacom** is reportedly looking into starting a record label. Though they own both **Paramount Pictures** and **Blockbuster** video stores, prerecorded music is one entertainment production business they haven't yet tried.

They were the world, they were the children. They were together ten years ago under the auspices of **Lionel Richie** and **Quincy Jones** to record "We Are The World," America's answer to England's "Do They Know It's Christmas." Now the **Disney Channel** is revisiting that magical time when it seemed the best cure for world hunger was song. *We Are The World: A 10th Anniversary Tribute* is airing right now. **Harry Belafonte** narrates the program. Check your guide for show times.

Big-hearted **Led Zeppelin** stalwarts



Marc Ferrari

**Robert Plant** and **Jimmy Page** have announced that a portion of the proceeds from their new 35-city North American reunion tour will go to **Second Harvest**, a nationwide network of food banks. Tour sponsor **Miller Genuine Draft** will also donate \$100,000 to the cause.

New York-based **Star TV** recently announced a joint venture with **BMG**, **EMI Music**, **Sony Pictures Entertainment** and **Warner Music Group** for the future development of Star TV's pan-Asian music channel, **Channel (V)**. The partners will provide Greater China, India and markets across the region to what is now Asia's leading music service. Channel (V) provides both international and locally-produced music television. The service was launched in May of last year to provide non-stop music video and youth entertainment programming to more than 50 million homes across Asia, India and the Middle East.



Loretta Lynn



"We Are The World" revisited on Disney



**Griot New York on PBS**

Beginning Wednesday, February 22, the **Great Performances Dance In America** series presents **Garth Fagan's Griot New York**. The full-evening landmark theater piece is the fruit of a collaboration between Fagan, an acclaimed choreographer, Grammy Award-winning jazz musician **Wynton Marsalis** and American sculptor **Martin Puryear**. This is the first dance score by Marsalis. The title of the work, a song of praise to the diversity and energy of Manhattan, derives from the term "griot" used in West Africa to describe a storyteller. **Margaret Selby** produced and **Matthew Diamond** directed the production for Thirteen/WNET, in association with **Sony Classical Film and Video**. Repeats over PBS throughout the end of February and beginning of March. Check your guide for show times.

It was recently announced that **MTV Latino** has been launched on 40 new cable systems. This enables

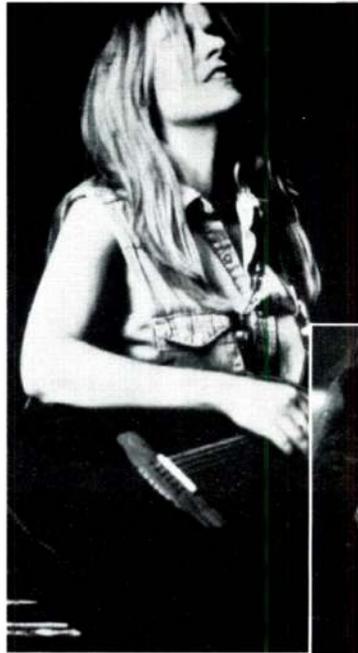
the system to reach more than five million homes in 20 territories across Latin America and the U.S., making it the region's largest pan-regional network.

One of the best soundtracks so far this year is the **Arista** product for the **New Regency/Warner Bros. Pictures** release **Boys On The Side**. The CD attempts to reflect the voices, issues and emotions of women in the Nineties. Lending their voices to the project is a virtual who's who of top female talent. **Bonnie Raitt** has the surefire hit here with a cover of **Roy Orbison's** "You Got It" (also per-

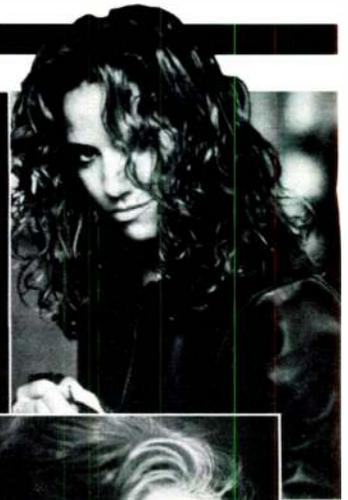
formed in the film and on the soundtrack by **Boys'** star **Whoopi Goldberg**). Also of special note is **Stevie Nicks'** best recording in years, her cover of **Sheryl Crow's** "Somebody Stand By Me." Other original or unreleased material comes from **Crow**, the **Pretenders**, **Melissa Etheridge**, **Sarah McLachlan** and **Jonell Mosser**. Great tracks you've heard before are here again courtesy of **Annie Lennox**, **Joan Armatrading** and the **Cranberries**. The **Indigo Girls** provide their own "Power Of Two," which they also perform live in the film. A CD that's strong enough for a woman, but I like it, too.

**Mark Isham** was once named one of the "top three composers of the Eighties" by the **American Film Institute**. In the Nineties, he's keeping busy with the scores to **Quiz Show**, **Nell** and now **Miami Rhapsody**. This latest film from **Hollywood Pictures** stars **Sarah Jessica Parker**, **Gil Bellows**, **Mia Farrow** and **Paul Mazursky** in a romantic comedy about marriage and the potential crisis of commitment. **Hollywood Records** has the soundtrack which features **Ella Fitzgerald**, **Louis Armstrong** and Isham's own take on **Duke Ellington's** "I Got It Bad And That Ain't Good."

On February 20, **KOCE-TV**, Orange County television has a stellar cast including



(clockwise from top)  
**Sheryl Crow, Bonnie Raitt and Melissa Etheridge**



**Linda Hopkins**, the **Preservation Hall Jazz Band**, **K.T. Oslin**, **Michael Feinstein** and **Rosemary Clooney** in **Wolf Trap Presents A Gift Of Music**. The program takes the listener through a cornucopia of musical Americana from barbershop quartets to blues and gospel to Broadway and cabaret. Airs at 9 p.m. (PST). Check your guide for repeat times.

The **Federal Communications Commission** is considering proposals for a new radio service that would be available nationwide and transmitted by satellite. The broadcast radio industry opposes this advancement, seen as radio's equivalent to cable TV. They say the proposals would drive local stations out of business. The FCC is expected to decide soon whether to allocate a portion of the public's airwaves for the service, the first step in bringing it to consumers.

Republican U.S. Senate candidate **Michael Huffington** has settled a lawsuit filed by disc jockey **Wolfman Jack**. The DJ, whose real name is **Robert Smith**, claimed an impersonator imitated his trademark "wolf calls" in several Los Angeles campaign ads, making it appear as if the "real" Wolfman was endorsing the lame duck Santa Barbara congressman's election bid. No settlement terms were disclosed.

Just before hell froze over, **Eagle Joe Walsh** recorded three songs for the soundtrack to TV's **RoboCop** on **Pyramid Records**. The first single and video from the album is Walsh's duet with **Lita Ford**, "A Future To This Life," which serves as the closing theme on the show. Also on hand are **Pyramid** labelmates the **Band** and **Dave Edmunds** plus classic tracks from **Todd Rundgren**, the **Flamingo's** and **K.C. and the Sunshine Band**. Wherever CDs are sold.

Head to Las Vegas in March. That's when the **MGM Grand Hotel & Casino** plans to open its 1700-seat **Grand Theatre** in previews with the extravagant music and magic stage show, **EFX**. The program is billed as a "surrealistic, high-tech journey through time and space" featuring music, dance, circus acts, illusions and pyrotechnics. The \$41 million production also features **Michael Crawford** (**The Phantom Of The Opera**) in five different roles at the head of a 70-member cast. The immense **MGM Grand**, located on **Las Vegas Boulevard South** in **Las Vegas, NV**, is the world's largest hotel, casino and theme park. **MGM**



**Cast of Miami Rhapsody**



**Michael Crawford**



**SEVERAL FROM THE HEART:** Several tasty romantic musical treats have been issued to help fan the flames of romance this Valentine's Day season. RCA has *Heart & Soul*, a 22-track collection containing Elvis Presley's greatest love songs, including "Love Me Tender" (in a rare stereo version) and "Loving You." From Rhino, there's a new four-volume series, *Smooth Grooves: A Sensual Collection*, featuring great love songs of the late Seventies and early Eighties, including EWF's "Reasons" and Ray, Goodman & Brown's "Special Lady." From Sony's Legacy reissue division comes *I've Got A Crush On You*, fourteen romantic gems culled from Sinatra's Columbia years. From EMI Records, there's *Moments In Love Vol. 1*, featuring Jon Secada's "Just Another Day" and Roxette's "Listen To Your Heart." And last but certainly not least, Apple/Capitol has released (at least to radio) a Valentine offering, "Baby It's You," the first single culled from the Beatles' *Live At The BBC*. "Baby It's You" is currently slated to be released commercially later this month or in early March (probably with several Beatles/BBC tracks not included on the album).



**COME BLOW HIS HORN:** *Playboy* mainman Hugh Hefner holds a cornet originally owned by jazz great Bix Beiderbecke during a recent fund-raiser held at Hefner's Playboy Mansion in Holmby Hills. Proceeds from the fund-raiser were earmarked for the upcoming Broadway musical *Hoagy & Bix*, which focuses on the close musical and personal relationship between famed songwriter Hoagy Carmichael ("Stardust," "Georgia On My Mind") and his mentor, Jazz Age cornetist Bix Beiderbecke. Shown flanking Hefner are Hoagy B. Carmichael (son of the late composer) and collector Robert Christiansen and wife Eva.

**ON-LINE VALENTINE:** As a clever Valentine's Day promotion, Capitol Records has made it possible for Beatles fans to send a digital postcard, affectionately known as Beatlegrams, to a loved one via the Internet. "There has never been anything like this before, which is always particularly fitting of the Beatles," said Robin Bechtel, Director of Sales for Capitol Records. "Since the Valentine's Day Beatlegram concept was announced on the Internet, we have tracked nearly 10,000 people who have sent these postcards to their loved ones." The postcards contain a photo of the Beatles along with a Valentine's Day sentiment and a separate area for the sender to include a personalized message. There are two Valentine's Day cards currently available, as well as eight other digital postcards commemorating birthdays, anniversaries and other special occasions. The *Live At The BBC* Website was created by Capitol Records (<http://bazaar.com/Beatles/>).



MIAMI SPINAZZ

**ANOTHER LINK IN THE CHAIN:** The latest version of Fleetwood Mac recently performed at the House Of Blues, with new lead singer Bekka Bramlett (pictured above) bringing a fiery vocal presence to the old hits. New recruit Dave Mason also ran through classics from his solo career and Traffic days with renewed vigor. Highlights included Bramlett's rendition of "Gold Dust Woman," which brought back the intensity that Stevie Nicks lost years ago, and the gentle acoustic harmony laden rendition of Mason's classic ballad, "We Just Disagree." The only problems arose with the new material, including one from guitarist Billy Burnette. The band should swallow their pride and find some outside material, since Bramlett is a star waiting to happen. —Steven P. Wheeler



LESTER COHEN

**A BOOTHFUL OF MONKEES:** The Monkees—Peter Tork, Michael Nesmith, Micky Dolenz and Davy Jones—and Rhino Records Managing Director Harold Bronson cram into a booth during recent festivities honoring the American Fab Four, held at L.A.'s Hard Rock Cafe. During the party, the Monkees were presented with multi-platinum plaques signifying the sale of over fifteen million U.S. albums. Rhino's Monkees reissue campaign includes the re-release of all the group's original albums (with bonus tracks) and their film *Head* (already in stores) and the upcoming release of all the episodes of their Sixties TV show. And speaking of the Monkees, the songwriting duo of Tommy Boyce and Bobby Hart, an integral part of the Monkees story and the team responsible for such Monkees classics as "Last Train To Clarksville" and "I Wanna Be Free," will be the subject of a documentary (no release date is set) currently being developed by Linda Grey and Robert S. Levinson of Levinson/Grey Productions, Bobby Hart and Tommy Boyce's widow, Caroline (Boyce committed suicide late last year). —Tom Farrell



ARWOLD HENNA

**KAM MESSAGE:** EastWest/EEG recording artist Kam (third from right) recently addressed a gathering of students at Locke High School in Los Angeles. Kam, who delivered a pro-education message, will release a new album, *Made In America*, in mid-March. The first single is "Pull Ya Ho Card."

**CLASSIC R&B:** Fans of classic R&B and soul music have several essential packages vying for their reissue dollar. The Right Stuff, CEMA's reissue division, is releasing *Hi Times: The R&B Years*, a three-CD set profiling this great Memphis label which launched the career of Al Green. And EMI Records has released two exceptional two-disc packages, *The Aladdin Records Story* and *The Minit Records Story*. Not only do these limited edition sets feature essential R&B (the former containing tracks by the Five Keys and Amos Milburn, and the latter including tracks by Bobby Womack and Aaron Neville), the packaging is also great. Highly recommended.



**GOLD SLAYER:** The Magic Castle was the site of a recent American Recordings party celebrating metal band Slayer. Gold discs for *Reign In Blood*, *South Of Heaven*, *Seasons In The Abyss* and *Divine Intervention* were presented to the band during the evening of non-stop magic. More than 750 friends, press and industry VIPs, including labelmates Glenn Danzig and Donovan, Chili Peppers Anthony Kiedis and Dave Navarro and actor Johnny Depp, were on hand to celebrate Slayer's success. Pictured: Slayer's Tom Araya and Kerry King flank hard rock fan/L.A. Dodgers catcher Mike Piazza.



**STRAIGHT UP:** MJJ Records trio Brownstone, currently moving up the pop charts with their hit single, "If You Love Me," from the album, *From The Bottom Up*, is pictured during their recent Southland performance at the House Of Blues, part of the assemblage of talent that performed during "Straight R&B," a monthly showcase presenting top R&B talent (the next showcase is slated for February 19 and will feature Gerald Levert and Chante Moore). The show is presented by Khalig Ashari of O.N.I.P. Entertainment Group. Also performing on the bill were Perspective Records act For Real, Gasoline Alley's EVE, Island Records' Tanya Blount and Columbia Records' Trisha Covington.



**MUD PIES & WHITE DRESSES:** *Mud Pies & White Dresses*, a play with music dealing with one woman's look back at her sometimes turbulent life, is currently playing to enthusiastic audiences at the Group Repertory Theatre in North Hollywood. The play's title was taken from a line in a song by former *MC* Managing Editor Rob Simbeck, who wrote music and lyrics for the play. Pictured are the three creative talents behind the play: Grammy winning singer-songwriter Shandi Sinnamon (who plays the narrator), playwright/actress Lori Street-Tubert (who wrote and directs the show) and Craig Victor Fenter, the show's award-winning musical director. Simbeck, currently a free-lance writer and songwriter based in Nashville, provided eleven songs for the play. Plans are underway to take the production to Nashville. For ticket info (the play runs through early March), call 818-769-PLAY.

—Jan McTish



**TIP OF THE HAT:** The Derby recently hosted a record release party for L.A.'s own Ringling Sisters. Their *Tres Hombres Musica* EP is entitled *After The Circus*. Pictured (L-R): Derby owner Tami Gower, Ringling Sister Iris Berry, Carey Corr of *Tres Hombres Musica* (background), Ringling Sister Pleasant Gehman, Kenny Ochoa of *Tres Hombres Musica* (background), Ringling Sister Annette Zilinskas and Scott Parker of *Tres Hombres Musica*.



**BROTHERLY LOVE:** On January 24, the House Of Blues hosted a star-studded benefit celebrating what would've been Blues Brother John Belushi's 46th birthday. Dan Aykroyd (second from left), who reprised his Blues Brother role, and new Blues Brother recruits Jim Belushi (third from right), taking the place of brother John, and John Goodman (left) rocked the West Hollywood nightspot, backed by an all-star band which included Stax/Volt greats Steve Cropper (second from right) and Sam Moore (far right). The show benefited the Artists Rights Foundation, a non-profit organization which educates the public about the importance of protecting and preserving film art and fighting for artists' rights.

## MUSIC CONNECTION Tidbits from our tattered past

**1983—BETWEEN A HARD ROCK BAND AND A HARD PLACE:** Hard rock act Alcatraz went to Alcatraz prison in the San Francisco Bay recently to take publicity shots to accompany their debut LP, due in mid-October from Rocshire Records. The band features vocalist Graham Bonnet and Swedish guitarist Yngwie Malmsteen.

**1986—TATTOO THEM:** In addition to recording platinum albums, Motley Crue is also known for the creative tattoo collection of its members. The latest tattoo addition belongs to lead singer Vince Neil, who had the title of his band's upcoming album, their follow-up to *Theatre Of Pain*, forever etched on his arm.

# TLC

By Carla Hay



Rozonda "Chilli" Thomas

Lisa "Left Eye" Lopes

Tionne "T-Boz" Watkins

# This trio has avoided the sophomore jinx with their new hit album—despite some internal conflicts following one member's run-in with the law

If you believed the rumors that circulated less than a year ago, TLC was finished. Over. Done. Just another R&B/hip-hop group on the verge of going down in flames due to internal fighting brought on by one member's alarming run-in with the law.

The member in question was TLC's Lisa "Left Eye" Lopes, who made headlines last June when she was arrested for burning down the mansion of her boyfriend, Atlanta Falcons receiver Andre Rison. While the crime was shocking enough, what was even more shocking was how the arson incident (which happened after an argument between Lopes and Rison that was reportedly fueled by alcohol and violence) contradicted the fun-loving and harmless image which comes to mind when most people think of TLC.

This was a group, after all, whose biggest hit-to-date was a love song called "Baby-Baby-Baby," accompanied by a widely seen video featuring TLC in a sorority setting, innocently romping around in their barrettes and baggy pajamas. Someone with a fierce "gangsta" persona getting arrested is one thing; someone who could have been mistaken for a cast member of *A Different World* was quite another. The arrest and the subsequent rumors—that Lopes would be doing serious jail time, that TLC was being dropped by its management and record label—threatened to bury the group.

But that was then, and this is now.

Proving the doubters wrong, TLC—Tionne "T-Boz" Watkins, Lisa "Left Eye" Lopes and Rozonda "Chilli" Thomas—released their second album, *CrazySexyCool*, to widespread critical praise and commercial success. The album's first single, "Creep," shot to Number One on the charts, with the video experiencing heavy rotation on MTV and BET. Another selection, "Red Light Special," also has the makings of a big hit, and the platinum-plus album is expected to surpass sales of its predecessor.

The bottom line? TLC's hot streak shows no signs of fading away.

And what about the group's legal problems? In a truth-is-stranger-than-a-soap-opera twist, Lopes and boyfriend Rison have reconciled. Rison forgave her for burning down his house and refused to press charges (Lopes received five years probation, a hefty fine and must undergo alcohol rehabilitation).

That's not to say that the TLC story has a happily-ever-after ending. Despite the group's triumphant comeback, the turmoil surrounding the arson incident has undoubtedly left some scars.

"You can't trust nobody, and you can't believe anything you hear," says the group's T-Boz with a throaty, world-weary laugh after being asked what was the most important thing the group has learned since first arriving

on the scene. It's no wonder then that T-Boz also adds that her favorite song on *CrazySexyCool* is "Fake People," which is about "all the fake people you have to deal with on an everyday basis—the backstabbers."

Calling from the group's home base of Atlanta, T-Boz has every right to sound jaded. In an industry where unpredictable career turns are the norm, TLC has experienced more extreme highs and lows since the release of their 1992 double-platinum debut, *Oooooohhh...On the TLC Tip*, than most groups do in a decade.

While every group has its own war stories, few have had to contend with a member's very public arrest for a serious crime in the midst of enormous pressure to follow up a blockbuster debut. The storm may have quieted for now, but it's fair to say that everything about TLC these days suggests that the group's carefree, "around the way" girl persona has been left behind for good.

"It's not so much that we've become more

**"We're just one big happy family. Sure, we've had some rough times, but in everyday life, you'll find no job is perfect. You're always going to find something that goes wrong. The thing to do is to make the best out of the worst situation—and I think that's what we've done."**

**—T-Boz**



mature," explains T-Boz, whose short blonde locks and sultry voice (the one who sings lead on "Creep" and "Baby-Baby-Baby") make her perhaps the most recognizable member of the group.

"People thought when we came out with the first album that we were young teenagers who didn't know what was going on, but we were really grown women—20, 21—when we first got into this business. Our style has definitely changed from the first album, but I wouldn't call it being more mature. We were already mature. The style on *CrazySexyCool* is just...different."

How different? Whereas the first album was chock full of R&B dance-pop, *CrazySexyCool* slows the tempo down considerably and features a more laid-back, jazz-influenced vibe.

And when you consider the first single taken from each album, the contrast is even more obvious. *Oooooohhh...On the TLC Tip's* "Ain't 2 Proud 2 Beg" was a playful song about lust that boasted a nonstop flurry of in-your-face grooves, with each member of TLC taking turns on the vocals (T-Boz leading off with her trademark icy sensuality, Chilli harmonizing with her more traditional, honey-voiced R&B style and Left Eye jumping in with her wacky, almost cartoonish rapping). It was the perfect introductory song for TLC—an instant smash which set the tone for the rest of the album, in addition to helping form TLC's "homegirls just wanna have fun" image.

"Creep" also sets the tone for its parent album, from the moment T-Boz is heard slyly intoning, "Yes, it's me again—I'm back." But this time, instead of being in lust and doing the begging, "Creep" shows TLC in control. It's a tale of a woman who gets revenge on a cheating, inattentive lover by secretly creeping around and being unfaithful herself. Just as in "Creep," the rest of *CrazySexyCool* features less rapping and more laid-back vocal and instrumental stylizing. If the first album seemed to scream, "Here we are—come and get us," then the second album confidently declares, "Here we are—take us or leave us!"

The transformation of TLC is just as noticeable in the group's visual image. The neon-hued, attention-grabbing baggy clothes accessorized by brightly colored ribbons, condoms and baseball caps have all but disappeared. TLC still favors baggy clothes, but have moved to sleeker, starker colors. Even the titles of the albums symbolize the change, with the giggling, all-over-the-place expression of the first giving way to the provocative statement of the second.

Unlike that other trio of hip-hop heroines, Salt-N-Pepa, TLC still exhibits enough of an adolescent streak, something which reduces the intimidation and risqué level of their sex

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## Peter Standish, Product Manager

By Greg Siegel

**A**sk someone with even a rudimentary knowledge of the music business what a publicist does, and they'll probably have no trouble responding. Ask them what an A&R person does, and chances are the answer will at least be in the ballpark.

Okay, now ask someone what a product manager does, and you'll probably get a blank expression.

It's ironic that such an integral record company employee—one with so much responsibility and such a wide range of duties—is all but invisible to the average music consumer. And adding insult to irony, many industry insiders who've worked in the business for years haven't the slightest idea what a product manager does.

Three years into his tenure at Warner Bros./Reprise Records, Peter Standish is one of the industry's leading product managers. The current roster of artists to whom he is assigned include Eric Clapton, L7, Loreena McKennitt, Laurie Anderson, Zap Mama, Biohazard,

Morrissey and newcomers Wilco and Suddenly, Tammy!

Like most others in his field, Standish became a product manager after exploring other avenues within the industry. "I was the National Alternative Promotion Manager for Reprise for almost three years, and before that, I started the alternative section at the *Gavin Report* in the early Eighties. I did some free-lance writing for *Rolling Stone*, and I co-hosted and co-produced an import and independent local music show on a commercial alternative station in San Francisco. It's defunct now, but it was KQAK, 'The Quake.' Before that, I was a program coordinator at a college station up in San Francisco, KUSS."

Although there are probably no two product managers with identical backgrounds, Standish insists that some experience within the industry is a must. "It seems that it's the kind of job you come into with a fair amount of experience," he affirms. "I think you need to have some expertise in some area of the industry so that you're working from a position of strength. Then you just kind of work on your weak areas. For me, promotion and radio were areas that I knew really well. Some other areas I wasn't as deeply acquainted with, so I needed to work on those."

Now that we know his curriculum vitae, what exactly is it that Standish does for Warner Brothers/Reprise? "The job entails a lot of

things," he explains. "Generally, it involves overseeing the marketing strategy of the artist you're assigned, working with the artists and their managers, working with the various department heads within the company—basically coordinating an overall campaign for the artist.

"I'm an interface between the artist and the label, in both directions," Standish adds. "In other words, other people in the label might call me up and say, 'Hey, we have this idea for the artist. You know the artist and the manager because you work with them, do you think they'll like this idea?' And the artist will come to me in the same way. I'm a conduit; I try to balance the needs of both the label and the artist."

Like a film director, a successful product manager must possess exceptional organizational skills and a singular vision. And because a product manager oversees all aspects of an artist's marketing campaign, from beginning to end, he or she must synthesize information and ideas from all available sources and hopefully fashion a coherent and workable marketing scheme—a unified plan of action.

"One of the most important skills you can have as a product manager is [the ability] to pay attention to detail," stresses Standish. "Also, you have to be looking at the big picture. Perspective on the project and an

**"Generally, [the Product Manager's job] involves overseeing the marketing strategy of the artist you're assigned, working with the artists and their managers, working with the various department heads within the company—basically coordinating an overall campaign for the artist."**

**—Peter Standish**

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**"If the artist really wants something, and he feels strongly about it, the artist's way will be the priority. You don't overrule the artist; it's his life and he's the one who has to live with the consequences."**

**—Peter Standish**

obsession with detail and follow-through—those are really the two most important traits a product manager should have. You've got to be obsessive about details and follow-through to be effective."

Like any other record company job, a good product manager must have excellent people skills. "I'm working with artist managers all the time and the various departments within our company. It depends on the project, but basically my interaction is most intensive with the departments that are the biggest priority for the artist.

"For example," Standish continues, "if you have an artist where press is going to be really important, I'll be talking to the publicists a lot. On the other hand, if I have a radio-driven artist, I might be interfacing with the promotion department more frequently."

At Warner Brothers/Reprise, where there is a greater division of labor than at smaller labels, product managers might oversee over a dozen projects simultaneously. "At other labels the product managers will not only coordinate, but they'll also implement a lot of the strategies," explains Standish. "They might come up with an advertising strategy, and then they'll actually place the ad. At Warner Brothers, we have a department head who handles all that.

"I handle quite a few more artists than other product managers because I'm not doing all the implementation, which is very time-consuming. I probably handle twelve to fifteen projects—most of which are very active—another five or six are lightly active and a few others are inactive."

While this number may seem high at first, Standish insists that, in terms of urgency, the projects almost rank themselves. "Prioritizing is the art of the job, trying to meet the needs of all the artists. They sort of prioritize themselves, though. You just sort of juggle. You're running and juggling simultaneously—that's the art and challenge of the job."

According to Standish, the cooperation of an artists' manager can be an invaluable aid when breaking a new act or ensuring the

continuing success of an established one. Likewise, the artists themselves are almost always involved to some degree in the business of the product manager.

"Some artists are more actively involved than others," Standish says. "L7 are very hands-on, especially in terms of how their image is presented. Loreena McKennitt is very involved because she manages herself, and you can't get more involved than that.

"As in any relationship, you have things you agree on and things you might not agree on," says the industry veteran regarding artist involvement. "If the artist really wants something, and he feels strongly about it, the artist's way will be the priority. You don't overrule the artist; it's his life and he's the one who has to live with the consequences. We have to respect that if we want to be good at

our job."

And how does Standish measure his success? "I don't really know," he chuckles. "I mean, it's pretty obvious which campaigns went well and which didn't go well. Maybe a campaign was an overall failure, but maybe we did a really good, innovative retail promotion.

"So even though a project was a failure, some particular aspect of it was a success, and we can borrow from that in the future. Or perhaps a project was an overall success but we could have done a better job with another aspect of it. What you try to do as a product manager is just learn from your experience."

*Peter Standish can be reached at Warner Bros/Reprise's Burbank headquarters (818-846-9090).*

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# The SoCal Urban Music Scene

By J. Jai Bolden

**Southern California has long been a magnet for urban recording artists and business professionals. Across the Los Angeles R&B and rap music scene, wide-eyed young hopefuls seek their chance to shine onstage and eventually land a deal that will help them make their mark on the R&B and pop charts.**

## THE CLUBS

Strong funk and jazz roots are evident throughout L.A.'s diverse R&B and rap music scenes. Clubs and venues have mushroomed around the city, catering to various urban tastes and fulfilling a vital role in exposing unsigned artists to A&R executives and promoting new music to record-buyers.

Four-Play Entertainment's Jamaica House, currently located at Roxbury on Sunset Boulevard, is the longest running hip-hop club in the nation. For more than four years, a romp across its stage has been a rite of passage for promising new acts that need a push, as well as being an important pit stop for established stars on the road. Credit Jamaica House for helping to break such acts as Arrested Development, Bone Thugs N Harmony and Keith Murray. Established stars such as A Tribe Called Quest, Erick Sermon and others also rock

the spot regularly.

The Good Life Cafe at Crenshaw Boulevard and Exposition is a launching pad for new underground rap talent. The Freestyle Fellowship, Volume 10, Ahmad and the Pharcyde are some of the well-known graduates of this weekly open-mic spot. Following the release of their 1991 underground album, *To Whom It May Concern*, the Fellowship became the first group out of the Good Life Cafe to land a record deal. While complications with Island Records eventually led to the group's dissolution, Fellowship vocalists Aceyalone and Mikah-9 bounced back with solo deals on Capitol Records and have projects due in 1995.

While there is a growing misconception that Los Angeles' non-gangsta hip-hop musical community developed as a result of the Good Life, Aceyalone explains that this jazz-based sector of Los Angeles' rap scene was in development long before promoter Bea Hall opened the Good Life doors four years ago. "When the Good Life came about, it was like, 'Cool, now we can do what we've been trying to do,'" explains Aceyalone. "We had a place to do our thing for people to come and watch every week...it was like our open forum. The Good Life has been around four years, and throughout those four years, there were periods of time when it seemed to be going down and then picked backed up, and now, for the most part, it seems to be picking up."



DJ Quik

Other successful clubs include Fuzz in Hollywood. Fuzz's Tony Dacosta, who is also an experienced music marketing professional, says that it is difficult to market newly signed and unsigned talent to urban nightlife consumers on a regular basis because people are simply interested in paying to see big-name acts right now. "There is a lack of places for un-

**"There is a lack of places for unsigned acts to play because promoters want to book established, signed acts that people are certain to come out and pay money to see. Otherwise, your club won't last very long."**

—Tony Dacosta

signed acts to play because promoters want to book established, signed acts that people are certain to come out for and pay money to see. Otherwise, your club won't last very long," he says. "What would be a good idea is if at least once or twice a month, the urban clubs gave more unsigned acts a shot to perform, or at least open for the established acts so that the unknowns can get more exposure. For now, most of the promoters don't want to deal with that, because they aren't a money-making attraction. Their only outlets are the few regular showcases that happen at the Roxy and House Of Blues."

*Hits* magazine rap editor Shannita Williams, who has judged several of these R&B/rap showcases, voices concern about the lack of artist development and showmanship on the Los Angeles live performance circuit: "The showcases are good outlets for an artist who comes across as if they are ready to be a professional entertainer. However, it seems like it's usually people who don't have a whole lot of talent who want to perform at these things. There is no one taking the time to show these artists how to perform, how to have stage presence and showmanship. It's just, 'Okay, here's some stage time, get on the mic!'"

"That is actually doing these artists a disservice," adds Williams. "Music programs in urban community schools have diminished

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Compiled by J. Jai Bolden

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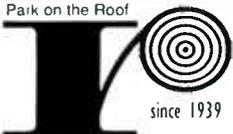
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# RECORD LABEL

# ART DIRECTORS

ART FOR ARTISTS' SAKE

## These in-house album stylists do more than what meets the eye

By Pat Lewis

**T**he responsibility of how a cover attracts the potential purchaser's eye rests firmly upon the shoulders of the art director. Ultimately, his or her goal is to design a cover that stirs the emotions and invites closer inspection and at the same time, gives the potential listener a visual hint about the music.

The entire package—from the first to the last page of the CD insert or booklet, as well as the flipside of the CD and the CD itself—must be consistent, cohesive and current. And somewhere in the equation, the marketing department's requirements must be addressed. In a nutshell, the aesthetics of album cover design is much more than meets the eye.

From a more mechanical standpoint, the record company in-house art director's duties are usually mandated by the label, and within the framework of that specific label, can vary from project to project. "Generally, you're always working pretty closely with the recording artists," explains Lee Hammond, Creative Services Director, Zoo Entertainment. "Sometimes it involves creating art on your own, and often times it involves hiring other people who you think will fit well with the project—whether it's an illustrator or photographer or another designer.

"There are implied rules as to what a package needs in terms of logos and types," Hammond continues. "So, there's an inherent marketing idea that you're trying to work out, while at the same time, you don't want to think with your marketing head too much. You're just trying to come up with something

that's cool and represents the music. People always connect images with the music."

How involved the artist or band actually gets in the art design is dependent on the band and its particular situation. "Some artists, like Madonna, can choose their own art director and they can even be out-of-house," says Gregory Gilmer, Associate Art Director, Warner Bros. "Some artists get their friends to do an illustration, or a guy in the band is an artist, or a woman in the band is a photographer. It depends on how much clout the band has with the record company. If it's a new band and they need a little bit of direction, we work together. It just depends on the band."

Getting down to the nuts-and-bolts of the trade, the art director's job begins at the

completion or nearing the completion of the recording of the album. The art director usually meets with the band and/or the band's manager. "You talk about how they want to be portrayed—what their image is suppose to be," says Gilmer.

"You generally have a set of ideas that you bring to the project, and you want to find out if the band and their manager have any preconceived notions about what they want to do," adds Hammond, who majored in fine arts at UC Davis. "Sometimes, if I already have an illustrator or photographer in mind, I bring them to that first meeting to get a reaction."

These meetings continue throughout the entire duration of the project, from artwork conception to layout to production-end printing, which takes somewhere in the neighborhood of two to three months.

But what happens when an artist wants to show some serious skin? Is there a limit to how risqué an artist can get? "Yeah, there is," answers Gilmer. "There was a problem with the latest Black Crowes album. In one of the versions, there had to be a little re-touching, and some of the ads weren't that well-received. The same is true of Daniel Lanois. There's an American censored version of his album.

"Art directors don't want to be inhibited at the beginning. They like to go out there and be reeled back in," continues Gilmer. "It's a good thing when the artist wants to try something different. Of course, tackiness is another thing. But being innovative and creative and out there is sort of nice for art directors."

If it has been determined

*"SOMETIMES YOU WANT TO HIDE WHAT THE BAND LOOKS LIKE BECAUSE THEY'RE NOT AS COOL AS THEIR MUSIC—WHICH GENERALLY IS NOT THE CASE. ALTERNATIVE MUSIC, FOR EXAMPLE, IS PRETTY FORGIVING IN TERMS OF STYLE. IF THE BAND HAS SORT OF A BASIC STYLE, YOU'RE PROBABLY NOT GOING TO GO IN AND DRESS IT UP."*

**LEE HAMMOND**  
CREATIVE SERVICES DIRECTOR,  
ZOO ENTERTAINMENT

that photos are necessary, the art director's next step is to find a photographer who will compliment the project, as well as other possible auxiliary personnel such as a stylist, make-up artist or set-designer. The art director may even buy the band clothes or other accessories. "How much you have to window dress the project is determined after meeting the band," says Hammond. "Does the band look, act and sound like their music? Will they project? Are they the best representation of their music? Sometimes you want to hide what the band looks like because they're not as cool as their music—which generally is not the case. Alternative music, for example, is pretty forgiving in terms of style. If the band has sort of a basic style, you're probably not going to go in and dress it up. On the other hand, say you're dealing with a woman, you might be dealing with sex appeal or some such thing."

Unless the record company is still in the dark ages, the art department is entirely computerized. All illustrations, logos, type and page layouts are created and manipulated on

computers. After the photos have been approved by the band and/or their manager, they are scanned into the computer. "We work in Quark XPress, which is a layout program," says Gilmer, who studied two-dimensional design at Art Center College of

And the cycle begins again—this time with a new band and a new set of objectives.

Gilmer can be reached at Warner Bros. (818-846-9090) and Hammond at Zoo Entertainment (213-468-4200). **MC**

**"SOME ARTISTS, LIKE MADONNA, CAN CHOOSE THEIR OWN ART DIRECTOR AND THEY CAN EVEN BE OUT-OF-HOUSE. SOME ARTISTS GET THEIR FRIENDS TO DO AN ILLUSTRATION, OR A GUY IN THE BAND IS AN ARTIST, OR A WOMAN IN THE BAND IS A PHOTOGRAPHER. IT DEPENDS ON HOW MUCH CLOUT THE BAND HAS WITH THE RECORD COMPANY."**

**GREGORY GILMER**  
ASSOCIATE ART DIRECTOR,  
WARNER BROS.

Design in Pasadena. "We also use Adobe Illustrator and Photoshop, among other Macintosh programs."

While most visual art is assembled and manipulated by the art director, there are occasions when the band has a lot of input. "Our band Tool is responsible for all of their imaging," confesses Hammond. "They're the most hands-on band here, because the guitarist used to be a fine art sculptor in the movie business. He did special make-up and effects."

Once the various elements have been assembled, the art director "mocks up" several package ideas, which he then presents to the band. Often, he will actually place the artwork in a CD jewel case, so the band gets a relatively clear idea of what their album will look like. Then he gets feedback. If it's rejected, he goes back to the drawing board until it's given the go-ahead."

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## < 21 TLC

appeal, making them more accessible to wider age groups in both genders.

And the members of TLC have noticeably different personalities to go along with their voices. Even the way the group is strategically positioned in the cover photo of *CrazySexyCool* appears to be a not-so-subtle nod to the way their distinct personality characteristics have been described in the media—Left Eye (the “crazy” one) on the left, Chilli (the “sexy” one) in the middle, T-Boz (the “cool” one) on the right.

Despite rampant rumors that the group would break up because of the troubles surrounding Left Eye, T-Boz insists, “We’re just one big happy family. Sure, we’ve had some rough times, but in everyday life, you’ll find no job is perfect. You’re always going to find something that goes wrong. The thing to do is to make the best out of the worst situation—and I think that’s what we’ve done.”

The “family” aspect of TLC can be taken literally since the group was discovered by Pebbles, who is married to producer Antonio “L.A.” Reid, the co-founder of LaFace Records, home to TLC and Toni Braxton. LaFace’s other co-founder, Kenneth “Babyface” Edmonds, along with Reid, Dallas Austin, Sean “Puffy” Combs and Jermaine Dupri are among the super producers who’ve been instrumental in shaping the TLC sound. And,

formerly known as Prince is evidenced in *CrazySexyCool*, which features a cover version of “If I Was Your Girlfriend.”

As for branching outside of TLC someday and producing or writing for other artists, T-Boz says matter-of-factly, “If I was to write a song for other people, it wouldn’t be for the money. I’d want it to be good because my name would be behind it. Once you get a good reputation as a songwriter, then maybe the money will follow. But money’s not the most important thing to me.”

What was important to T-Boz not too long ago when she used to work in a hair salon was “just getting on BET,” she laughs uproariously. “That was my first goal. After spending all that time working in a hair salon, one thing I knew was that I didn’t want to be behind anybody. I wanted to be in front of people. I used to tell my mom, ‘Just wait. You’re gonna see me on TV someday.’ I give her a lot of credit for making me believe that as long as I did good by myself, it’ll have a good effect on others, too.

“I grew up singing in church, being in dance groups. That’s what I knew I wanted to do with my life,” she confesses. “I didn’t like school too much because I used to get beat up a lot because I was light-skinned. I don’t believe in going to school unless you’re going to [college] to learn what you want to do in life. If you go to school to be a doctor, and you

ingly frank opinions regarding the medium which helps sell music to the masses: “I don’t like the radio in Atlanta. It’s just not that creative. I love the stations in New York, though. I give props to MTV and BET because that’s the only way a lot of people find out about new music. Since I don’t own any radio stations, I can’t tell them what to play. I just buy CDs. I’d rather listen to music that way.”

What kind of CDs?

“I’m listening to a lot of Cranberries, Craig Mack, Nirvana.”

When it’s mentioned that some people may be surprised that an R&B singer such as herself listens to a band like Nirvana, she muses, “Yeah, but those people don’t realize that if you’re a true artist, you open yourself up to all kinds of music. And a lot of rock songs have black and R&B melodies. Kurt Cobain had a *dope* voice—by that, I mean he had a lot of soul.”

Even though there are no immediate plans for a tour, TLC is still keeping busy. Our conversation comes to a close when T-Boz has to rush off to join her group in making the video for “Freedom,” a song from the *Panther* soundtrack.

T-Boz seems particularly excited about “Freedom,” not only because it was written and produced by Dallas Austin, but also because—in addition to TLC—it features an all-star lineup of female R&B singers: SWV,

**“People thought when we came out with the first album that we were young teenagers who didn’t know what was going on, but we were really grown women. Our style has definitely changed from the first album, but I wouldn’t call it being more mature. We were already mature.” —T-Boz**

although they’ve had such formidable help in the studio, the members of TLC haven’t been merely puppets, as all three have shared songwriting credit on several of the group’s songs.

Given that TLC has already worked with such mega-talented people on just two albums, is there anyone who they dream of recording or performing with in the future?

“Prince,” T-Boz exclaims without hesitation. “I love my producers, but Prince is the one I’d like to record with the most. Sometimes he might go too left, but he’s still Prince.” The group’s admiration for the artist

end up working at McDonald’s, then it’s a waste of time. You might as well have spent all that time training at McDonald’s,” she laughs.

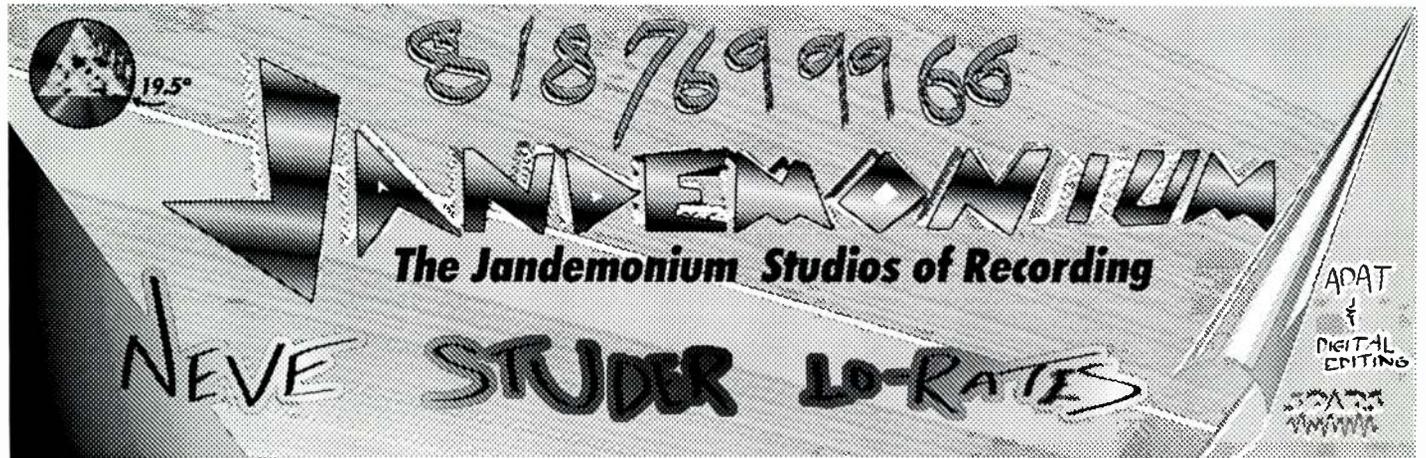
Regarding TLC’s breakthrough song, “Baby-Baby-Baby,” T-Boz admits: “That [song] really wasn’t supposed to come out when we wanted it to. We thought it was going to be our fourth or fifth single. We didn’t want a slow song to be our second single. Radio forced us to put it out because there was such a demand for it.”

For someone whose group has become popular on the radio, T-Boz has some surpris-

Queen Latifah, Jade, Da Brat, Karyn White and Lalah Hathaway, to name a few.

But before she goes, T-Boz has some final thoughts regarding that rollercoaster ride called the TLC experience.

“No matter what happens in our personal lives, it still can’t stop us from being Number One,” explains T-Boz. “You just gotta make sure people respect you. No one can hurt me unless I let ‘em hurt me. I wish I could make people better from the inside. I wish I could meet more strangers with good hearts. I’m just learning to take people for what they’re worth.” **MC**



## ◀ 24 Urban Scene

over the past several years, so there have been no places for the average urban kid to learn conventional instruments like trumpets, cellos, bass, etc., and to learn the showmanship that goes along with learning a musical craft. Now all the up-and-coming singers and rappers try to do is emulate what they see on MTV, and for most of them, that is not working."

## THE PRODUCERS

Emerging L.A.-based producer Angela Slates says that current R&B hits such as Brandy's "I Wanna Be Down," produced by another L.A. producer, Keith Crouch, has established a newer, fresher sound for local R&B music and urban music in general. "Keith combined old school musicianship with new school theories—i.e., fat hip-hop drum tracks, as opposed to the thinner R&B/pop drums we'd been using," Slates explains.

"He didn't clutter his music the way some old school R&B producers tend to do with too much instrumentation," Slates continues. "That sound was happening back in the day, but musicians and producers who were working back then need to listen to the less-crowded tracks that record buyers are feeling right now if they want people to feel their music. Keith was in tune with this, and that is why Brandy's album took off like it did." (Atlantic artist Brandy, an Inglewood native, is all over the pop and R&B charts.)

Producer-songwriter Slates really got her foot in the door last year when fate and a series of auditions brought together the L.A.-based Vybe. The group worked with a variety of different producers until they found a sound that felt right and performed

on a number of occasions for experience and exposure. Slates and Doug Rasheed produced the group's deal-winning demo. Now this scorching quartet has a hot new single, "Take It To The Front," headed to radio, with a video already in rotation on BET's *Video Soul*. Vybe's management team, Michael S. Traylor and Byron V. Philips of Anthill Mob Entertainment were instrumental in securing the foursome's deal with PolyGram.

On the rap side, it is still a producer's game, with Los Angeles producing the most diverse pool of music-makers, including established local acts such as QDIII (Ice Cube, Too Short), Uneek (Bone Thugs N Harmony) and DJ Quik (Quik, Second II None).

The traditional, jazz-based hip-hop sound was blossoming underground even before the Pharcyde hit with "Passing Me By" and far longer than any commercial gangsta recordings. Led by respected L.A. rap producers such as Fatjack (Volume 10) and the Nonce (Nonce, AceyAlone), L.A.'s "other" underground is finally getting more exposure with the emergence of groups such as S.I.N., Volume 10, RasKass and Ganjah K. Erule.

## THE FUTURE

North Hollywood's Nothin' Personal Productions is shopping Meachie, a young R&B vocalist whose voice will either give Brian McKnight the chills or thoroughly warm his heart. With a range and tone similar to McKnight's, Meachie has been steadily gaining attention with sporadic performances at Creeque Alley and other venues. Meachie is one of those singers whose voice you recognize as soon as he hits his first note. He has perfect pitch and a beautiful sound. Plus, he is an excellent lyricist and composer.

Shannita Williams of *Hits* predicts bright futures for three female rap acts, S.I.N., Tigga and 99, and expresses dismay at the lack of exposure some local artists are faced with being affiliated with small independent record companies.

"There are some extremely talented L.A. rap artists who are on smaller indie labels," concludes Williams, "and they are not getting the recognition due to faulty distribution systems and publicists who don't go the extra mile for them." **MC**



**Goz of Strangefruit and Medusa of S.I.N.**

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**John O'Gorman**

Contact: John O'Gorman  
704-535-7394  
Seeking: Label Deal  
Type of music: Rock

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

**Average**

- 1 2 3 4 ★ 6 7 8 9 10

**Comments:** While the opening cut "White Men Can't Funk" is a humorous anthem for bar bands, the other pop-oriented material demonstrates the limitations of the vocals and material. The production is very tasteful, and this North Carolina resident has a way with guitar hooks (a la Steve Miller) but there's something a little too predictable to garner the attention needed for success.



**Shawn Amos**

Contact: Artist Hotline  
310-452-0916  
Seeking: Label Deal  
Type of music: Triple-A

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

**Average**

- 1 2 3 4 5 ★ 7 8 9 10

**Comments:** Incorporating coffee-house instrumentation with often poignant lyrics, strong vocals and clean production, Amos is well on his way to well-deserved industry recognition. His lyrical portraits from a black American perspective are very often haunting and instantly memorable, without being morose or preachy. We expect to be hearing from Amos in the future.

**NO PHOTO PROVIDED**

**North Drain Fading**

Contact: Winston C. Schopf  
619-583-3925  
Seeking: Label Deal  
Type of music: Alt. Rock

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

**Average**

- 1 2 3 ★ 5 6 7 8 9 10

**Comments:** First off, the very lengthy intro of the first cut may work for a live show but no A&R rep will ever sit contentedly waiting for the lyrics, or the song for that matter. The vocal effects are equally ill-advised, and the band doesn't even have a photo in their packaging. This San Diego-based band needs to take care of the basics (including the songwriting) before they start shopping a deal.



**Spike Neil**

Contact: Spike Neil  
209-781-1737  
Seeking: Publishing/Label Deal  
Type of music: Country/Pop

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

**Average**

- 1 2 3 ★ 5 6 7 8 9 10

**Comments:** This musical entrepreneur produced, engineered, sang and played all the instruments on this four-track recording, and while he gets high marks for effort, there's nothing here to consider for a label deal. There may be some interest from a publisher if Neil would hire studio musicians and a demo vocalist to really bring these sometimes catchy songs to life.



**Degree XIII**

Contact: Band Hotline  
310-289-4426  
Seeking: Label Deal  
Type of music: Hard Rock

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

**Average**

- 1 2 3 ★ 5 6 7 8 9 10

**Comments:** They score high for musicianship, but their low scores in the other vital categories make for just another thunder-and-crash band on the L.A. Strip. There's plenty of attitude, but with the vocals mixed so low and no lyric sheets included, it's not apparent just where this trio is focusing its angst. Adding a new lead singer and spending more time on the songwriting is the way to go.



**Stealth Rhino**

Contact: Danny Clay Williams  
213-461-3475  
Seeking: Label Deal  
Type of music: Rock

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

**Average**

- 1 2 3 4 ★ 6 7 8 9 10

**Comments:** This five-piece band is made up of veteran players with a lot of experience from various backgrounds; unfortunately, this shows in the lack of musical focus. We recommend looking for more direction and work on bringing more hooks to the compositions. As things stand now, this is a lesser-version of Toto, and that's not going to get a band anywhere in this day and age.



**Red Sky**

Contact: ABG Management  
818-856-3319  
Seeking: Label Deal  
Type of music: Alt. Techno-Pop

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

**Average**

- 1 2 3 4 ★ 6 7 8 9 10

**Comments:** Echoing the style made popular by such bands as Tears For Fears, this CD consists of some intricate production, yet the songs need a lot more accessibility if Red Sky is going to capture the attention of the A&R industry. The band is focused, but like a majority of unsigned bands, they should spend more time on songwriting and developing memorable melodies and lyrical ideas.

**SUBMISSION GUIDELINES**

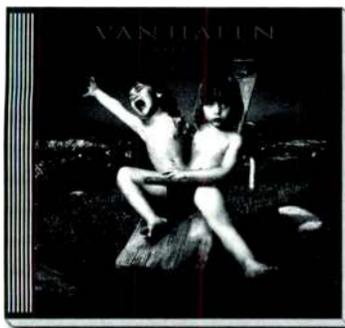
To submit a package for review, send a cassette tape with no more than three songs, an unscreened black & white photo (a small 5x5 square photo works best, but nothing larger than 8x10 can be used), a brief bio and a contact name and phone number to Demo Critiques c/o Music Connection, 6640 Sunset Blvd.,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



# DISC REVIEWS



**Van Halen**

*Balance*

Warner Bros.

1 2 3 4 5 ★ 7 8 9 10

**Producer:** Bruce Fairbairn  
**Top Cuts:** "Can't Stop Lovin' You," "Take Me Back (Deja Vu)," "After-shock."  
**Summary:** With apologies to the Rolling Stones, no veteran rock band is more consistent in delivering a similar batch of goodies to its audience every time out than Van Halen. Balance is the operative word here. There's the attractive mix between thoughtful power ballads (featuring Sammy Hagar vocals, which grow more sensitive all the time despite his propensity for overkill) and seismic rockers designed to show off Eddie's crunching virtuosity. A VH LP might not be the event it once was, but it's still a treasure to behold.

—Jonathan Widran



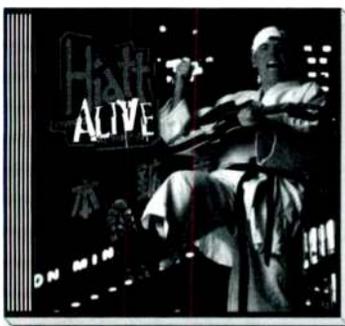
**Vanessa Williams**

*The Sweetest Days*

Mercury

1 2 3 4 5 6 ★ 8 9 10

**Producer:** Various  
**Top Cuts:** "Betcha Never," "Ellamental," "Sister Moon."  
**Summary:** It would be easy to question a top pop star's choice to go purely adult, highly acoustic and artsy, but in Williams' case, her turn away from the machine-generated R&B overload leads to a collection nearly as pristine and classy as Natalie Cole's *Unforgettable*. Rather than blow you away, these songs evoke mood and atmosphere. Even top producers like Keith Thomas and Babyface strip down their usual glossiness in the interests of jazzier, even folkier ideas. Williams' vocals are pure, honest and committed to the lofty traditions of the jazz singers she so admires.—Jonathan Widran



**John Hiatt**

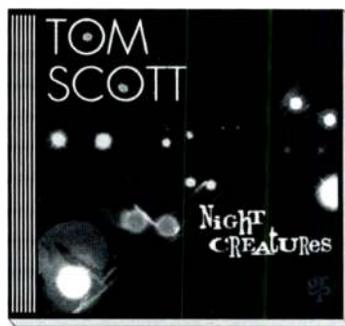
*Comes Alive At Budakan?*

A&M

1 2 3 4 5 6 ★ 8 9 10

**Producer:** Matt Wallace  
**Top Cuts:** "Have A Little Faith in Me," "Thing Called Love."  
**Summary:** For gritty, blues-based songwriter-oriented rock, Hiatt stands tall among cult artists who know how to get down and dirty. The raucous music gives a clear indication of the wild and crazy spirit surrounding these live dates from last spring's national tour. With his tight three-piece band, Hiatt spins grooves which are nasty and electric one minute, romantic and acoustic the next and often tongue in cheek. Clapton may still be king when it comes to making this kind of music sound so exciting, but Hiatt gives the genre even better blasts of creative inspiration.—Jonathan Widran

—Jonathan Widran



**TOM SCOTT**

**Tom Scott**

*Night Creatures*

GRP

1 2 3 4 5 ★ 7 8 9 10

**Producer:** Tom Scott & Lynne Scott  
**Top Cuts:** "Night Creatures," "Bhop," "Yeah!"  
**Summary:** Scott has long been one of the most dependable saxophonists in the soulful funk realm, and the best tunes here feature that classic, horn-drenched L.A. Express sound he is legendary for. Even more impressive, however, are the less predictable artsy jaunts, which find him experimenting with a mix of straight ahead jazz, hypnotic new age and strict pop. If there's anything to complain about in the midst of the party, it's Scott's tendency to make things too radio-friendly. Despite the few negatives, it's a thrill to hear his horn so alive three decades after his solo debut.—Wanda Edenetti

—Wanda Edenetti



**Aerosol**

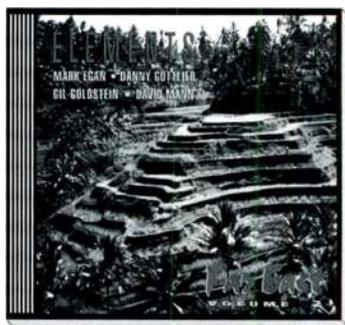
*Relish & Verve*

Stone Lizard Records

1 2 3 ★ 5 6 7 8 9 10

**Producer:** Roman Rist, Still James  
**Top Cuts:** "Cherub Song."  
**Summary:** The acoustic "Cherub Song" is the best track here, despite having been recorded live with maybe four or five people in the audience. It stands apart because, for all his attention to lyrics, the group's mainman Still James shies away from writing hooks. This is the only song where a chorus is attempted. That's a shame because though his embryonic lyrical skills don't always let James fill out the moods his band constructs, Aerosol aims for some interesting places. When it comes to songwriting, melody is just as important. Interested parties can call 213-667-1396.

—Tom Kidd



**Elements**

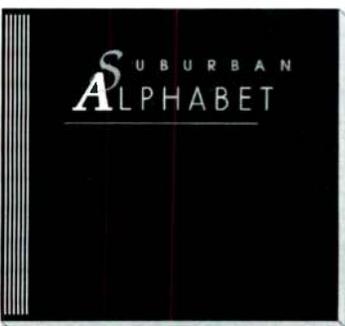
*Far East Volume 2*

Wavetone Records

1 2 3 4 5 6 ★ 8 9 10

**Producer:** Mark Egan  
**Top Cuts:** "Illumination," "Three Way Mirror."  
**Summary:** With each of the six tracks averaging ten minutes in length don't expect to be hearing any of these tunes on your local radio station. This is drift-away new age/jazz music that sets the perfect tone for an evening at home in front of a fireplace with a bottle of wine, pillows and the warm body of a loved one. Recorded live in Japan, these four musicians all combine jazz exploration with seductive melodies and an ear for accessible beauty. Parties interested in obtaining a copy of this CD can write to: Elements, P.O. Box 20656 London Terrace, New York, NY 10011.—Ernie Dean

—Ernie Dean



**Suburban Alphabet**

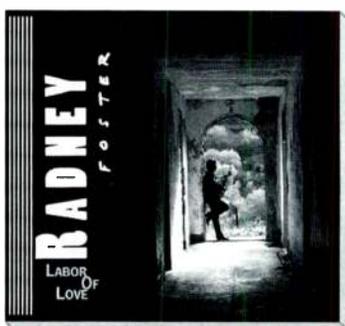
*Suburban Alphabet*

No label

1 2 3 4 ★ 6 7 8 9 10

**Producer:** Jeff Miley and Paul Tavenner  
**Top Cuts:** "Suburban Alphabet."  
**Summary:** A nice collection of contemporary jazz that covers a wide spectrum of acoustic and electric styles that is not offensive, yet there's really not anything that's going to stick in the memory banks either. The playing is tight but loose, and the digital recording gives a very polished feel. Too often, though, the musical doodling doesn't really go anywhere. This is a very slick recording, but the compositions don't seem to possess enough of the commercial qualities needed for mass consumption. But if new jazz is your cup of tea, give a call to 818-753-3959.—Ernie Dean

—Ernie Dean



**Radney Foster**

*Labor Of Love*

Arista

1 2 3 4 5 6 7 8 ★ 10

**Producer:** Steve Fishell and Radney Foster  
**Top Cuts:** "My Whole Wide World," "Everybody Gets The Blues," "Walkin' Talkin' Woman."  
**Summary:** Radney Foster is on a roll and this, his second solo effort, indicates that the man is just getting started. One of the few Nashville artists with an edge, Foster has not forgotten the basic tenants of country music. He is so well-versed in shuffle and twang that there are moments when you could swear you are hearing an original Buck Owens tune. His lyrics are from the heart, and he knows how to write a great hook. You can't argue with an artist who creates music of such a high caliber.—Jana Pendragon

—Jana Pendragon



ROCK



TOM FARRELL

Robert Plant

Ten-year-old harmonica player **Brody Buster** has been turning heads at local clubs, but then again, when someone hops up onstage with the likes of B.B. King whose not old enough to get into most of the local nightspots, you're bound to notice. You can catch Brody's act on February 20 at the **Hollywood Athletic Club** and at the **Blue Cafe** in Long Beach (210 Promenade North) on March 3rd.

**Dawn Phillips** is booking an open-air night every Monday at the newly remodeled and renamed 8121 Club, which now goes by the name **Crooked Bar**, so update that Rolodex! The Crooked Bar also has a new sound system. Call Dawn at 818-353-6241 for more info.

Local act **Nelson** has completed their sophomore effort "for the second time," laughs **Gunnar Nelson**, who explains the story around their *Imaginator* album, which was recorded in its entirety two years ago following the group's extensive year-long tour in support of their double-platinum debut disc, *After The Rain*. Apparently, *Imaginator* was just too heavy, intense and unexpected and

soon found itself on the shelf. "It scared the hell out of DGC Records," Gunnar explains. "It was a dark, concept album. Matthew and I got all of our demons out during the recording. It was a kind of catharsis."

"It seems the folks at DGC "were expecting *After The Rain Mark II*," Gunnar adds. "I guess *Imaginator* was just ahead of its time. We had Henry Rollins doing monologues!"

By now, you're probably upset that you'll never hear what the whole musical stance behind *Imaginator* was, but fear not: The band intends to use the majority of the music for an upcoming CD-ROM interactive game program of the same name, which was designed by Gunnar, with the graphic chores being handled by **Jim Cameron** and his company, **Digital Domain**.

Meanwhile, back at the ranch, Nelson will be releasing the **John Boylan**-produced *Because They Can*, their official sophomore effort in April. "We're doing pop songs, and that's what we do best," says Gunnar. "We're embracing what the people liked about us originally. Just call us the alternative to alternative."

It's been about fifteen years since **Robert Plant** and **Jimmy Page** stepped on a Los Angeles stage together, and needless to say, their May 16th date at the **Great Western Forum** is one that a lot of people have been waiting for.

A year-and-a-half after inking a deal with **Elektra**, local industrial metal band **Drown** has parted ways with the label. The band's debut was released last summer.

**CORRECTION:** In a recent *MC* club review of **Gilby Clarke's** performance at the **Troubadour**, the guitar player was mistakenly identified as **Jo Almeida**. Almeida wrote in to tell us that he played guitar on Clarke's solo album, *Pawnshop Guitars*, but did not perform with the ex-Guns N' Roses guitar slinger. For the past six months, Almeida has been performing with **Borrachos**, a band he formed with ex-Dogs D-Amour's **Bam** and **Dave Roach** (Junkyard). —Tom Farrell

COUNTRY



JANA PENDRAGON

Rosie Flores

**Billy Block**, who has relinquished his duties as *MC* Nightlife Country Editor, is now an official resident of Music City. He'll be filling us in on what is happening in Nashville, and we wish him well. His brainchild, **Western Beat**, will continue on the first Thursday of the month at **Highland Grounds** with a guest host (this month's host was expert producer and Bum Steer **Edward Tree**).

There is a lot happening in the Southland in the country and roots music community that deserves attention, and I'll be happily filling you in on those events as *MC's* new Nightlife Country Editor.

The **Alligator Lounge** was the site of a benefit concert for **Rosie Flores**, organized by performer **Candy Kane**. The money went to Rosie so that she can get some relief from all the medical bills she has incurred due to the broken arm she sustained some months back while working in London (the pins are out and the woman is playing more guitar each day).

The night at the packed Alligator Lounge began on a high note with an acoustic set by cowboy honky tonker **Mark Insley**. Other performers included **Jack Tempchin**, **Dave Alvin** and **Chris Gaffney** (a.k.a. the 605 Boys), **Monty Byrom** and Rosie herself (alas, no Dwight in spite of

the rumors).

And speaking of **Dave Alvin**, in addition to his recent critically acclaimed CD, *King Of California*, and the great success he has had as a co-producer of the Merle Haggard tribute *Tulare Dust* (both on **HighTone Records**), he is also producing **Tom Russell's** new album and will be in the studio very soon with **Chris Gaffney**.

**Gaffney**, who is one of the most interesting country songwriters in the area as well as a dynamite vocalist, can be seen every Wednesday night at the Canyon Inn in Yorba Linda with his band **Cold Hard Facts**.

This month marks the release of **Marty Stuart's** greatest hits package, *Marty Party Pack*, including two new cuts, as well as Marty's wonderful version of "Don't Be Cruel." He was in town recently and got together with **Kostas** and wrote three new songs.

There was a great rockabilly blow-out at the legendary **Palomino** last month. Put together by **Brad Merrit** of **Real Gun Records**, this barnburning show featured such acts as the **Lucky Stars**, **Russell Scott & the Red Hots**, as well as the **Dave Deke Combo**.

For a good dose of country blues, check out **Lightnin' Willie and the Poor Boys**. They have a new video coming out on CMT soon and will be playing at **Toppers** in Eagle Rock on Friday and Saturday nights. Their self-titled album is dedicated to **Muddy Waters** and contains not only country blues but Delta blues and some rockabilly, too. And what a live show they put on!

**Pete Anderson**—studio wizard, guitar god and music mogul—is on the road supporting his solo release, *Working Class*. Look for Pete at **Ronnie Mack's Barndance** on April 4 with the fabulous **Lonesome Strangers** and some other "real deal" country acts.

Finally, the **Gene Autry Western Heritage Museum** is the place for lots of good music. Recently, **Joni Mitchell** played a sold-out show at the museum. With spring in the air, the cowboy circuit will be opening up and things should start swinging western style. Call the folks at the Autry for more info at 213-667-2000.

—Jana Pendragon



TOM FARRELL

Khrystyne Haje with Matthew Nelson



JANA PENDRAGON

The Lucky Stars

**JAZZ**



**James Carney**

If jazz gave out a "comeback of the year" award, the most recent recipient would have to be altoist **Sonny Simmons**.

One of the top avant-garde players of the late Sixties, Simmons had been in obscurity for 20 years before he was recently signed to **Qwest/Reprise**, resulting in the impressive CD **Ancient Ritual**.

Simmons' appearance at the **Jazz Bakery** (along with bassist Herbie Lewis, drummer Zerak Simmons and guest guitarist Igor Leonardy) found the altoist combining the sound of Charlie Parker with the ideas of Ornette Coleman and many phrases reminiscent of Eric Dolphy. The warm response from the crowd inspired Simmons to humorously proclaim, "You're a much better audience than we anticipated!"

Two other artists who were celebrating the release of their new CDs with local shows were pianist **James Carney**, who headed a stimulating quintet at **Catalina's** (with altoist Scott Mayo and Chuck Man-

ning on tenor), playing a set of unpredictable yet logical originals that were often episodic and paid close attention to dynamics, while **Dale Fielder** (who switched between tenor and alto) performed mostly advanced hard bop at the **Bel-Age Hotel** with his formidable quintet (which also featured trumpeter Dan Bagasoul and the very impressive pianist Greg Kurstin).

Fielder's powerful solos showed that he was comfortable playing bop and other styles. Carney's **Fables From The Aqueduct** (Jacaranda) and Fielder's **Know Thyself** (Clarion Jazz) are both well worth acquiring and stand as proof that there is a great deal of young jazz talent to be heard in L.A.

It may have been advertised as a "Jazz Explosion," but there was no jazz to be found anywhere during a recent all-star R&B show at the **Wiltern Theatre**.

Vocalist **Will Downing's** falsetto was impressive, but **Jonathan Butler's** crowd-pleasing antics made one wonder if he was auditioning to be some sort of Las Vegas lounge lizard.

Meanwhile, sellout saxophonist **Gerald Albright** could have phoned in his automatic pilot solos. Easily the star of the show was **Rachelle Ferrell**, who, with the right advice, could develop into a great jazz singer. Her very wide range and versatility were quite remarkable, but how can she perform such simple material without being bored?

**UPCOMING:** **Catalina's** (213-466-2210) features **Ronnie Cuber's Quintet** (Feb. 27) and the **Ray Brown Trio** (Feb. 28-Mar. 5); the **Jazz Bakery** (310-271-9039) presents singer **Donna Byrne** with **Dave McKenna** (Feb. 23-25); and **Susie Hansen's Latin Band** is at **Pasion** (818-752-7333) every Friday night.

—**Scott Yanow**

**URBAN**



**Dionne Farris**

**AROUND TOWN:** **Dru Down** started the year off right for **Bizerk** in Santa Monica, as a sizable crowd flocked to the Third Street Promenade to see Dru perform his hit single "Mack of the Year," and to see if those Shirley Temple curls would fall under the blistering heat of the spotlights.

**Craig Mack, Notorious B.I.G.** and others brought the house down at **Power 106's Flava Jam** at the **Palace** in Hollywood. Singer **Dionne Farris** did the same at **LunaPark** in West Hollywood. Respected rap artists **Yo Yo** and **Tigga** were in the house with radio personality and "Supreme Freestyler" **Big Boy** at **Power 106** when the **Nonce** dropped by the station for an impromptu live radio performance. The local duo is exploding at radio with their single, "Mixtapes," and they dropped by **Power** to promote their club concert at **Harry C's** in Riverside.

**DEEP-ROOTED:** In recognition of Black History Month, local artist **Kam** agreed to participate in a four-part lecture series entitled "Our Roots Run Deep." An artist of superior intellect and depth, Kam is a former gangbanger from South Central Los Angeles who has been instrumental in working for peace in his community, and credits the Nation of Islam for instilling discipline and pride in his life, rather than hate and other

destructive sentiments. He has moved on from Ice Cube's **Street Knowledge** label and secured an exclusive recording deal with **EastWest Records**.

**DIVAS ON THE PROWL:** A cornucopia of divas, including **Gladys Knight, Jade, Vybe, Brownstone** and too many others to name got together at **Capitol Records** studios to record a special track for **Mario Van Peebles** forthcoming film on the Black Panthers.

In a similar effort to the **Black Men United R&B** project associated with the film **Jason's Lyric**, several rap artists, including **KRS-One** and **A Tribe Called Quest**, will come together for a blockbuster hip-hop track for the Black Panther project as well. Not since **Boogie Down Productions** spearheaded the "Self-Destruction" project years ago has such a promising endeavor been in the works.

On-air personalities **Sway & Tec** of **92.3 (The Beat)** have been moonlighting as record producers and now have a new group on **Priority Records**. **Sway & Tec's** crew, the **B.U.M.S.** will hit the streets with their lead single, "Elevation," this month, which has been earning a street buzz through college radio outlets across the country.

**ON THE LOOKOUT:** My Most-Played-In-My-Car-Stereo award for this issue still goes to the **Project Blowed** compilation album. If you haven't caught wind of this aural collage, conceived by L.A. hip-hop icons **Aceyalone** and **Abstract Rude**, write to: Project Blowed, P.O. Box 1385, Culver City CA 90232.

**CORRECTION:** In last issue's Urban column, I listed the date wrong for vocalist **Jeff Robinson's** upcoming gig at the **Baked Potato**. The correct date is Sunday, April 9th.

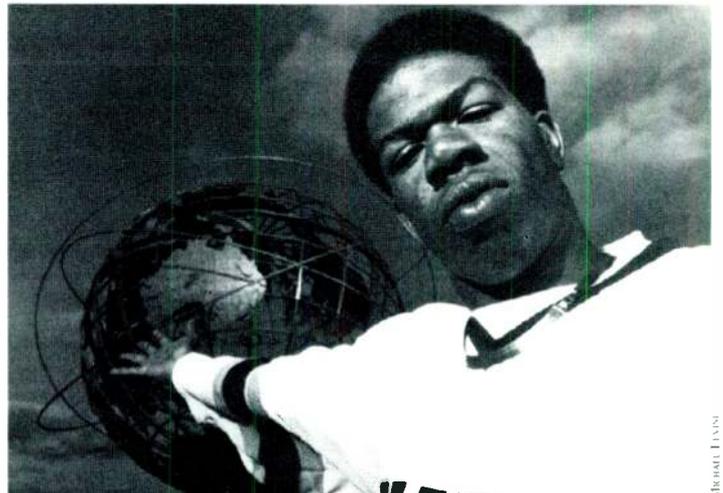
**COMING UP:** The ninth annual **Soul Train Music Awards** will honor the legendary **Diana Ross** with the Heritage Award for career achievement this year.

The live telecast from the Shrine Auditorium can be seen on Channel 5 locally on Monday, March 13, and will be co-hosted by **Patti LaBelle, Babyface** and **Anita Baker**.

—**J. Jai Bolden**



**Sonny Simmons**



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I became acquainted with a record company looking for the talents of the French guitarist. The guitarist is now living in Venice, and practicing every day for his big moment.

**I would like to contact the  
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## CLUB REVIEWS

### The Coma-Tones

*Coconut Teaszer*

West Hollywood

1 2 3 4 ★ 5 6 7 8 9 10

**Contact:** Band Hotline: 213-883-9683

**The Players:** Giovanni Vitanza, vocals; Jimmy James, guitar; Grant 'Bo' Johns, drums; Joel Soul, guitar; Stefan Adika, bass.

**Material:** The Coma-Tones fall loosely into the same school of rock as L.A. Guns and the New York Dolls; a dose of Stooges tempers the glamour somewhat. For my money, though, their sound owes more to the Tuff Darts. The songs presented this night varied little from basic hard-rock conventions, though "Chemical Love," with its mewly "yeah yeahs," and "It Don't Really Matter" almost broke the prevailing tedium.

**Musicianship:** Despite abysmal sound quality, a few of James' licks defied the din. He and Soul traded leads, providing some sonic interest. Adika's bass was way up in the mix, which did little to flatter his contribution to the rhythm section. Johns, whose beats were adequate to the task, could nonetheless use some inspiration. Though he demonstrated little sense of pitch or dynamics, singer Vitanza belted 'em out with intermittent conviction. At various points during the set, instruments were clearly out of tune, which was further compounded by generally unsuccessful attempts at backup harmonies.

**Performance:** Testosterock is alive and well. Vitanza, clad in a black leather vest, swaggered and pouted in the best Jim Morrison fashion. Initially, the little girls seemed to understand; halfway through the set, though, they were replaced by



The Coma-Tones: Basic hard rock conventions.

moshing bumpkins. Amid his posturing, Vitanza never really connected with the audience. Stage patter was limited to statements like "I think I need a f---ing drink—it's my birthday." The singer's bond with the sideburned James, cigarette authentically stuck to his lip, seemed stronger. Adika, on the other hand, frequently mixed with the faithful, commanding the front of the stage on more than one occasion. Soul maintained a certain new wave dignity by just playing.

**Summary:** You'd be hard-pressed to distinguish the Coma-Tones from the hundreds of Strip bands that have plied their musical wares at the

Teaszer and its ilk over the years. If they hire a songwriter, work on developing their own identity and practice, practice, practice—they could be more than just aggressively mediocre.

—Julia Rubiner

### Jeffrey Gaines

*The Roxy*

West Hollywood

1 2 ★ 3 4 5 6 7 8 9 10

**Contact:** EMI Records: 310-659-1700

**The Players:** Jeffrey Gaines, vocal and acoustic guitar.

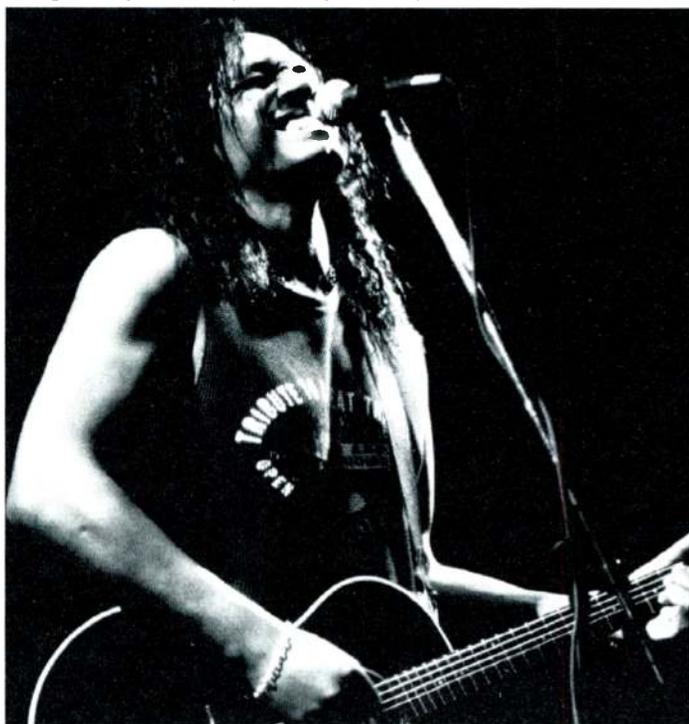
**Material:** The worst kind of touchy, feely singer-songwriter dreck. Gaines is so shallow he makes the Indigo Girls sound deep. And that's no easy task.

**Musicianship:** This was a solo performance, which was a blessing in disguise. As bad as this material sounds live, it's even worse on Gaines' albums, in which everything gets smothered in syrupy MOR arrangements. Gaines is an adequate guitarist, but I know a million guys on the Strip or in Venice who play infinitely better.

**Performance:** Gaines, with his hair extensions and finely chiseled bod, is every record companies dream—a folkie Fabio. His every move appeared premeditated, as if Gaines was being prompted by an offstage choreographer. Gaines' husky tenor is probably his greatest asset, but it's seriously bland. Needless to say, his fans ate it up. Go figure.

**Summary:** The virile Gaines has got the kind of photogenic, VH1-ready persona that makes for great looking videos, but his music is cut-out bin material. If Gaines really wants to make a killing, he should quit the music business and start making "Abs Of Steel" videos.

—Marc Weingarten



Jeffrey Gaines: A folkie Fabio.

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## CLUB REVIEWS

### The Mau Maus

Coconut Teaszer  
West Hollywood

1 2 3 4 5 6 7 8 9 10

**Contact:** Rick: 213-461-1157  
**The Players:** Paul Mars Black, drums; Rick Wilder, vocals; Daz, guitar; Danny Cooper, bass.  
**Material:** Veterans of L.A.'s early Eighties punk scene, the Mau Maus feature drummer Black (former Black Cherry and L.A. Guns) and erstwhile Berlin Brats vocalist Wilder. This pedigree notwithstanding, the current lineup adds little to the ongoing punk-rock revival. Apparently disdainful of melody, they will not be confused with today's crop of radio-friendly punk-pop bands; nor do they exhibit the thrashing intensity that occasionally substitutes for interesting song structure. The numbers essayed at the Teaszer were relentlessly indistinct, though one mid-tempo offering misset (the band declined to name most of their songs) hinted that, with a little effort, the band may be able to produce something approximating a tune.

**Musicianship:** Guitarist Daz earns points for mustering the quartet's only attempt at musicality. Though the players stopped to tune semi-regularly, the results did not reflect this. Contributing to the problem was the appallingly muddy and uneven mix. For the most part, the Mau Maus' musicianship served only to remind me of just how tight the Sex Pistols were. Rehearsal is advisable.

**Performance:** Wilder's suburban-matron-gone-bad look, highlighted by a burnt-orange perm, leather halter top and haughty demeanor, were initially amusing. His unstable grasp of English, utter refusal to carry a tune and obvious inebriation soon began to chafe, however. No amount of reverb and strobe could save him. Backup vocals were equally pointless. The set was marked by long pauses between songs, followed by interrupted and then repeated counts. "We cater to everyone who pays," Wilder sturred at one point, in response to the lone voice shouting "Berlin Brats!" and "Paul Mars Black!"



Photo: B. K. Wynn

The Mau Maus: Punk pop.

This was among the singer's most coherent exchanges.

**Summary:** Punk-rock purists may find the Mau Maus just the ticket. Indeed, the band need not worry about their street credibility; cries of "sellout" will surely never greet this skinny bunch. Still, their performance begs the question, if they care so little about their audience, why bother?  
—Julia Rubiner

### Just Like That!

Coconut Teaszer  
West Hollywood

1 2 3 4 5 6 7 8 9 10

**Contact:** David Gillen: 310-204-0099

**The Players:** Steve T. Luca, vocals; Zave, guitars; Henry Veloso, bass;



Photo: B. K. Wynn

Just Like That!: Mainstream rockers.

Scott McPike, drums.

**Material:** Just Like That! plays a range of material that shifts from the mainstream rock sound of the Gin Blossoms to the harder style of Motley Crue. This is upbeat rock with a lot of energy and kick to it, the kind of music that is kept alive in clubs like the Teaszer.

**Musicianship:** It's not often that a drummer stands out, but McPike was a memorable percussionist with a real flare and style. Luca's vocals are crisp, clean and entertaining. String-pluckers Zave and Veloso are adequate, though Zave's backing vocals left much to be desired and did more harm than good to Luca's singing, which is fine on its own.

**Performance:** This is where Just Like That! makes the grade. These guys were in class and taking notes the day they taught performance in music school, and this is the factor that saves Just Like That! from falling into the black hole of average local acts. Luca was constantly on the move, strutting around the stage, dancing and reaching out to his audience. The song transitions were swift and engaging. At one point, Luca passed out a half-dozen percussion instruments (from tambourines to lap-drums) to audience volunteers, inviting them to play.

**Summary:** Just Like That! might not possess the strongest musicians or the best songs but they could be certified instructors when it comes to putting on a live show. Their viability as a recording act is questionable, but as a touring band they would be the show to catch. Now, all they need is a bit of work on songwriting and some vocal-harmony coaching.

—Jeremy M. Helfgot

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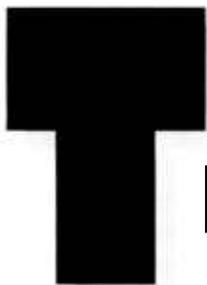
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- **Establishing Your Vocal Identity as a Singer**, *Rosemary Butler*, singer, songwriter, and recording artist whose partners in song include Aaron Neville, Whitney Houston, and Bonnie Raitt

### THE MUSIC BUSINESS

- **A&R and the Unsigned Artist: From Clubs to Contracts**, *Kenny Kerner*, personal manager and record producer
- **The Rap and Street Music Phenomenon: Artist Management, A&R, Marketing, and Promotion**, *Evan M. Forster*, General Manager/Label Director, Tuff Break Records, A&M Records
- **Independent Music Publishing: Business and Legal Elements**, *Jeffrey Graubart*, entertainment lawyer; President, Megatron Music Management, Inc., an independent music publishing company
- **Understanding the Contracts of the Music Industry**, *Mark Goldstein*, Senior Vice President, Business and Legal Affairs, Warner Bros. Records, Inc.

### SONGWRITING

- **Writing Hit Songs I: Building a Professional Vocabulary**, *Arlene Matza*, songwriter, A&R consultant, publisher; and *Barry Kaye*, Grammy Award-nominated songwriter, producer, and performer
- **Writing Hit Songs III: Achieving Industry Standards**, *David "Cat" Cohen*, songwriter, journalist, and author

### ELECTRONIC MUSIC

- **Audio/Visual Production for Interactive Multimedia and Games**, *David Javelosa*, composer and producer of interactive entertainment
- **Sequencing Strategies Using Cubase on the Macintosh**, *Geoffrey Ryle*, composer and musician; has worked on MIDI and computer systems with such artists as Lee Ritenour and film composer Hans Zimmer
- **Synthesis and Sound Design**, *Marty Frasu*, synthesist and sound designer for films whose credits include *Honeymoon in Vegas*, *Hoffa*, and *The Flintstones*

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- **Digital Audio Applications for Music, Television, and Film**, *Mel Lambert*, consultant to professional audio industry whose clients have included Panasonic BTSC, Solid State Logic, Symetrix, and The Record Plant

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Screaming Butterfly: Solid rock influences.

### Screaming Butterfly

The Roxy  
West Hollywood

1 2 3 4 5 ★ 7 8 9 10

Contact: JMD Independent Artists: 310-453-0265

The Players: Jim Durkin, vocals; John Acuna, guitars; Matt Constable, bass; Eddie Velis, drums.

Material: "KLSX onstage" would sum up the music of Screaming Butterfly. The group draws on everything from Led Zeppelin to Queen to AC/DC for both their musical and performance style. Songs such as "She's Crying," "People" and "Slippin' Away" reflect four guys who grew up listening to mainstream rock and who emulate that style for the Nineties.

Musicianship: Acuna's guitar-style draws on the heavy blues influences that have always been the mainstay of rock, and while he's no Eric Clapton, he does do an excellent job of driving the Butterflies' music. Constable and Velis support him well, providing enough musical stability to make room for Acuna's bluesy style. Vocalist Durkin is adequate, though he has to try hard to compete with Acuna's guitar.

Performance: Constable is the man to watch, despite the fact that he spent most of the show confined to a small corner of the stage. He is the epitome of the classic bassist, maintaining a relaxed but solid form throughout, as he smoked cigarette after cigarette, sometimes leaving them dangling from his mouth, other times tucking them under his bass-strings. Durkin took full advantage of the size and layout of the Roxy, making use of every bit of space, whether leaping off the stage or sitting up against it on the dance floor. The audience was engaged, and the show was entertaining on a visual level as well as a sonic level.

Summary: You won't find another Page/Plant combination here, but the elements of a solid act are in place. With the ear tuned to Acuna and the eye fixed on Constable, Screaming Butterfly makes for an entertaining act. This was the foursome's Hollywood debut and

they have a way to go, but with a strong base to work from, Screaming Butterfly should have plenty of room to grow. —Jeremy M. Helfgot

### Moist

The Roxy  
West Hollywood

1 2 3 4 5 6 ★ 8 9 10

Contact: EMI Records: 310-659-1700

The Players: David Usher, vocals; Mark Makowy, guitar; Kevin Young, keyboard; Jeff Pearce, bass; Paul Wilcox, drums.

Material: Moist plays melodic rock with a heavy edge and conjure up images of Pearl Jam. Mind you, not enough to call them a clone, but enough to make a comparison. Their material is definitely geared toward AOR, but has enough staying power to find its way onto the singles charts. Lyrically, the group draws their thoughts from above the waistline, mainly from the gut, heart and troubled mind. In their song, "Push," Usher mourns, "Push just a little too late/I wanted more than this/I ex-

pected more than this." No, the members of Moist are no Generation X whiners or self-mocking sages. They are very adept at translating youthful distress into memorable music.

Musicianship: Moist works well as a cohesive unit, without stepping on each other's toes or grabbing the spotlights. No heroes here. Young's growling keyboard riffs put a nice touch and added dimension on the standard dual guitar formula. Usher's voice is virtually peerless in his tone (a prerequisite for success), while his delivery is right on the money. I don't mean that he has the stoic perfect pitch associated with too many studio singers—Usher's voice laments, swoops and dives like a luge driver after a beer or two.

Performance: Moist's strong point. The band really delivers with a sense of sincerity and youthful zeal that is only visible from young, new bands that haven't been worn down by touring. Usher leaps, kicks and emotes his way around the stage in an unpretentious way.

Summary: Moist is definitely a band to watch out for. They have good songs, a great live performance and a winning attitude toward their profession. —Tom Farrell



Moist: Hard-edged melodic rock.

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Contact: Reine River, 213-661-3913
Type of Music: Rock, alternative, acoustic.
Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Send cassette to P.O. Box 26774, L.A., CA 90026.
Pay: Negotiable.

BOURBON SQUARE

15322 Victory Blvd., Van Nuys, CA 91411
Contact: Gina, 818-997-8562
Type of Music: All original rock.
Club Capacity: 200
Stage Capacity: 5
PA: Yes
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Piano: No
Audition: Send promo pack to club or call.
Pay: Negotiable.

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11700 Victory Blvd., N. Hollywood, CA 91606
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fects, houseman.
Lighting: Yes
Piano: No
Audition: Send tape, promo pack. SASE.
Pay: Negotiable.

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10943 Camarillo St., N. Hollywood, CA 91602
Contact: Tom, 818-763-7735 (leave message)
Type Of Music: Original acoustic, folk, poetry.
Club Capacity: 55
Stage Capacity: 6
PA: Yes
Piano: Yes
Lighting: No
Audition: Call for audition information.
Pay: Negotiable.

LIGHTHOUSE CAFE

30 Pier Ave, Hermosa Beach, CA 90254
Contact: Xavier, 213-376-9833
Type Of Music: Rock, reggae, R&B, blues, jazz & world beat.
Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call Monday or Friday, &/or mail promo package.
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20923 Roscoe Blvd., Canoga Park, CA 91304
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Club Capacity: 240
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P.A.: Yes
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5224 Fountain, Hollywood, CA 90029
Contact: Brenda, 818-765-3219
Type of Music: Rock, alternative, Top 40, acoustic, jazz, C&W, world beat.
Club Capacity: 150
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Send tape & bio or call Brenda Roberts.
Pay: Negotiable.

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Contact: David Hewitt, 818-879-1452
Type of Music: All types, except heavy metal.
Club Capacity: 400
Stage Capacity: 10-12
PA: Yes
Piano: No
Lighting: Yes
Audition: Send tape, promo kit to David Hewitt or call.

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399 W. 6th St., San Pedro, CA 90731
Contact: Rain Dog, 310-514-0800
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Stage Capacity: 6
PA: Yes
Lighting: Yes
Piano: No
Audition: Send promo or call.
Pay: Negotiable.

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Club Capacity: 350
Stage Capacity: 10-12
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Lighting: Yes
Piano: No
Audition: Send tape & bio or call.
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4093 Lankershim Blvd., N. Hollywood, CA 91602
Contact: Eva, 213-650-4555
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Club Capacity: 200
Stage Capacity: 7
PA: Yes
Lighting: Yes
Piano: No
Audition: Send promo to above address.
Pay: Negotiable.

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3301 W. Pico Blvd., Santa Monica, CA 90405
Contact: Various, 310-315-0056
Type of Music: Rock, acoustic, jazz, C&W, world beat, blues (unplugged only).
Club Capacity: 50
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: No
Audition: Send promo.

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TECHNICAL GENIUS wanted. Electronic tech experienced in all aspects of musical equipment repair wanted F/T for in-house service center. Excellent conditions & compensation. Roby at Guitar-Guitar, 818-789-1706

MUSIC EQUIPMENT sales. Looking for experienced pro in guitars, effects, amps. Must know both new & used markets. Profit sharing & a great place to work. Greg at Guitar-Guitar, 818-789-1706

OFFICE ASSISTANT for retail music company. Computer entry, 10 key, A/P, office organization, customer service. Casey, upstairs, 818-789-1706

INTERNS WANTED for major label publicity department. Mon-Fri. Must be reliable, on time & willing to learn. College students preferred. 213-856-7195

PROMOTION PERSON for small production company. Must be able to type, have transportation & knowledge of L.A. club scene & radio. P/T with pay. Orchid City Productions, 213-857-8004

MAJOR RECORDING studio accepting resumes for paid, entry level runner position. Recording school graduate preferred. Resumes to G. Curtis, 10153-1/2 Riverside Dr., #107, Toluca Lake, CA 91602; fax, 818-842-5763

RECORDING ENGINEER position available. Must be adept at sequencing, sampling & production of modern styles of music. Also must be familiar with Macintosh (Vision). Rich, 310-782-0125

PAYING MUSIC industry internship. Major entertainment PR firm seeks a motivated & responsible intern. Great opportunity to learn the business. Computer skills a must. Elizabeth, 213-651-9300

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? National artist management company seeks intern. Great experience & perks. Responsibility & enthusiasm a must. Dandy, 818-787-4065

INTERM 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 Mac & advertising experience. Craig, 818-735-8800

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

MAJOR RECORDING facility seeking interns. Morning/afternoon & night shifts. Recording studio knowledge required. Patrick or Nick, 310-260-3171

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

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NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	TV/MOVIES	QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY
<b>CONLEY ABRAMS - Engineer/Prod.</b> 24-track ADAT Mackie 8 bus 24-48-track analog. MPC 60. SQI. Proteus FZ1. large sample library.	818-382-4756	✓	✓	✓	✓	✓	Worked with some of the biggest names in R&B/hip hop today including: Silk, Jade, En Vogue, Heavy D, Queen Latifah, Keith Sweat, Angela Winbush, Isley Bros, Gold & Platinum album credits. Expert MPC programmer, play keyboards, bass, lead & background vocal arrangements.	Can help build your project from ground up through completion. Specialize in mixing finished album & single remixes. Budgeted projects only	✓	✓	✓	✓	✓
<b>ELLI BARR - Producer</b> Ensoniq ASR stereo sampler, Mac based Cubase sequencer, DX-7, Mini Moog, guitars, large MIDI set up, hundreds of drum loops & sound.	818-782-8564	✓	✓	✓	✓	✓	20 years experience recording & touring here & abroad & playing guitar. Top ten artist work & music scoring for the Red Shoe Diaries TV show.	Pre production set up with a cutting edge producer to accompany you to post production film scoring commercials. Hip-hop, rap, ambient are welcome.	✓	✓	✓	✓	✓
<b>FRANCESCA CAPASSO - Vocalist</b> Female vocalist with wide vocal range. Lead & background. Light percussion. Dynamic voice & exotic looks.	805-268-1022	✓	✓	✓	✓	✓	10 years of studio, stage & songwriting experience in U.S. & Europe. Worked for JVC, Sony, & BMG. Worked with Garminn Apicce, Randy Jackson & Bebuy Taylor. Various album, jingle & commercial credits & demos for songwriters. Numerous TV & radio appearances.	Unique, extremely versatile powerhouse, soulful, bluesy & alternative from Enya to Janis Joplin with Toni Whitney, En Vogue, Etta & Bonnie along the way. Youthful & modern image.	✓	✓	✓	✓	✓
<b>ROBERT COPELAND - Producer/Arr.</b> 16 - 48 track, Mac Performer, Vision, Cubase, Finale, K-2000, Ensoniq, Proteus, RM-50, Roland JV-80, R-8, EFX.	213-217-8469	✓	✓	✓	✓	✓	Recent credits include: Danny James, Billy Preston, Dean Estus, Jonathan Moffett, Larry Seymour (Billy Idol) HBD, 20 years experience. Musician, producer, arranger, composer, programmer. Laid back, yet meticulous working environment. Available for album, scoring, artist development.	MIDI oriented with extreme live appeal. Heavy on good vocal production to showcase the artist, not the producer. Very positive, constructive atmosphere.	✓	✓	✓	✓	✓
<b>CATHLEEN CRONE - Voc/Orch/Arrngr</b> Complete MIDI studio, Mac, Performer 42, orchestrations, arrangements, MIDI synth score, also original score, vocal arrangements.	310-453-4692	✓	✓	✓	✓	✓	Film/TV sessions, live performance, demos, showcases, musical theatre, casuals, extensive education - reasonable rates.	Utmost quality preparation, positive & professional results. Energetic & pro attitude dedicated to making you sound your best. Pager #310-888-7318	✓	✓	✓	✓	✓
<b>DELUXE RHYTHM MASTERS</b> Top notch, time-tested, four-piece rhythm & blues rhythm section.	818-761-3000	✓	✓	✓	✓	✓	110 years combined, rock-solid, professional experience playing music that sounds great & looks 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.	✓	✓	✓	✓	✓
<b>SCOTT ERICKSON - Arranger/Prod.</b> Gear that gets the job done.	213-878-2331	✓	✓	✓	✓	✓	Experienced MIDI & live arranger. Credits include the Manhattan Transfer, Barry Manilow, & others. Berklee College grad with a variety of musical experiences.	Affordable, quality arrangements & productions. Let's make some music!	✓	✓	✓	✓	✓
<b>BRYAN FOUNGER - Bassist/Vocalist</b> Custom 6 string, Yamaha, Hamer & Gibson 4-string, D-tuner. Lead & or backup vocals. 3-octave tenor range.	818-715-0423	✓	✓	✓	✓	✓	18 years experience, 3 independent albums. Extensive touring, live performance and stage experience. BIT Honor Award Graduate. Finalist Midwest Best Bassist Contest. Studied reading with Putter Smith, Jim Laclefeld. Also studied with Tim Bogert, Steve Bailey, Gary Willis. Excellent vocals.	Always listening. Very professional attitude. Solid player yet inventive when needed. Love live performance, was extensive repertoire. Ready to tour anytime. Also studio, casuals & Top 40.	✓	✓	✓	✓	✓
<b>LISA FRANCO - Medieval Strings</b> Renaissance harps, nylon or steel strings, mandolins, dulcimer, bouzouki.	818-569-5691	✓	✓	✓	✓	✓	10 years pro studio & stage experience. Extensive European television & radio appearances, album credits, commercial credits, B.I.T graduate. Highly skilled in composition & arrangement.	Read charts, harp score not necessary. Mystic sound textures for rock ballads, also pop, folk, traditional classical & new age. Rates are reasonable & negotiable.	✓	✓	✓	✓	✓
<b>AMY LYNN FRANKLIN - Vocalist</b> Female soprano vocalist, 4 octaves.	213-436-0860	✓	✓	✓	✓	✓	Berklee College of Music grad, Interlochen Arts Academy Concerto winner, opera trained, good reader, piano skills, too.	Professional, easy to work with. Can sing anything.	✓	✓	✓	✓	✓
<b>PETER G. - Drummer/Vocals</b> School of Hard Knocks graduate with Masters Degree in common sense & patience. Great drum sound, some percussion & vocals.	818-761-9081	✓	✓	✓	✓	✓	Seasoned pro, over 12 years experience in studios, clubs & road work. Well rounded, very dynamic with great feel and time. Can take direction or improvise without hassles. Quick study, some reading. Overdubs & click tracks no problem.	Consistently smooth & solid. My personality & musicianship can & will unquestionably enhance any artist's performance, live or studio.	✓	✓	✓	✓	✓
<b>MAURICE GAINEN - Producer</b> Fostex 16-trk, 40 ch mxr, Mac w/Logic Audio, DAT, w/dielting, sax, flute, Ensoniq EPS16+ samp, Alesis D4, Korg M-1, FX, Acc, piano, Atari comp.	213-662-3642	✓	✓	✓	✓	✓	Read music. Berklee College of Music, National Endowment for the Arts Scholarship, Discovery Records solo artist, LASS & NAS pro member. Lots of live & recording experience. Jingle & songwriting track record.	Complete demo & master production. Live sounding tracks. Keyboards, arranging, composing, & soundtracks. MIDI & studio consultation. No spec deals. Pro situations only.	✓	✓	✓	✓	✓
<b>PAUL GERVASI - Producer/Musician</b> MPC-60, AKAI, Technic's DAT, TSR-8, Tascam Board, D-50, acoustic & electric Fender guitar, bass, GP8-Roland Sennheiser mics.	213-655-4346	✓	✓	✓	✓	✓	20 years studio & live experience. Many album credits, including Sting, Ernie Isley, Sergio Mendez & Blood on the Saddle. Studied voice & songwriting at Pasadena University, NAS, ASCAP member. I'm hip to what's happening now.	I love producing & arranging songs & bringing out the best in an artist. Specializing in vocals. Resume on request. Beeper: 213-812-0863.	✓	✓	✓	✓	✓
<b>DAVID GOLDMAN - Guitarist</b> Strat, 335, Fender, Boogie, Bradshaw Board, Boss FX	310-398-1221	✓	✓	✓	✓	✓	Best players... delight to listen to. Music Connection. Many years experience in all situations. Versatile styles. Read, charts or improvise.	Quick study, good ears, easy to work with. Professional all the way.	✓	✓	✓	✓	✓
<b>CARLOS HATEM - Percussion/Drums</b> Percussion & drum-set. Acoustic drums, shakers, bells, whistles. Full MIDI gear.	213-874-5823	✓	✓	✓	✓	✓	Original music projects in the pop & dance field. Nat'l & internat'l touring exp. Television performance credits. Soundtrack percussion. Music production. Drums & percussion on Paul Rodriguez Show, MTV, Artist ID, The Year award winner on ABC television series Bravisimo. Fluent languages: English & Spanish.	Good ears, good hands & a pro attitude. Available for lessons.	✓	✓	✓	✓	✓
<b>JIM HOYT - Producer</b> 24-track MIDI studio, Neve & Manley pre-amps, tube mics, Lexicon 300, Tannoy, Mac sequencing, Fender & Martin guitars, Korg 01W, & more.	213-466-9011	✓	✓	✓	✓	✓	CD quality production. Proven record of success. Excellent songwriting & arranging skills. Access to great studio musicians. Comfortable, creative working environment. 100% satisfaction guaranteed. Nothing leaves my studio until you're completely satisfied!	I specialize in producing high quality recordings for up and coming bands and solo artists. My goal is to do great, original sounding work for all of my clients.	✓	✓	✓	✓	✓
<b>CHRIS JULIAN - Producer/Writer/Eng</b> Real cool Automated 48-track studio overlooks Pacific from Malibu hills. MTR900L, drums, piano, top mics, heavy MIDI samples, history of hits!	310-589-9729	✓	✓	✓	✓	✓	Young, skilled, far Sx, Dig work! Dier 30 Gold & Platinum, 1 Emmy, 3 Grammy nominations! Credits with Warner, Sony, SBK, ABC, NBC, HBO, Fox TV, Elektra, Atlantic, 20th Cent, Fox, many more. Chops on guitar, bass, piano/synth, voice, Mac. Great attitude! Teach.	Inspired creative/technical - all styles. Learned from best - Don Was, Jimmy Webb, many legends. I am currently producing Art Garfunkel and looking!	✓	✓	✓	✓	✓
<b>KEITH KAPLAN - Prod./Arranger/Guit.</b> Producer, arranger, guitar. Great studio & great gear for all your needs.	310-392-4233	✓	✓	✓	✓	✓	My demos & sessions get deals. 24 years music experience. Film, record, TV & touring credits. A team player. Latest project landed \$450,000 record deal.	I'm a producer/player that spoils the artist, not myself.	✓	✓	✓	✓	✓
<b>BOB KNEZEVICH - Producer/Musician</b> Akai sampler, Panasonic DAT, TSR-8, Alesis/Tascam boards, Roland JL Cooper set, Equitek/Shure mics, D-40, Roland synth, many guitars/basses.	310-312-0125	✓	✓	✓	✓	✓	25 years playing, writing, recording, & teaching. Studio Music/Jazz degree, U. Miami. Over 800 local & regional releases, arrangements, sessions, demos in Mid-Atlantic region. Fast, creative team player. Know's today's sounds. Studio opening in Westwood.	Songwriters. Song development through finished masters. Band members. Show your band exactly what you're hearing, not just a sketch to be butchered by a committee. It's not the plane, it's the music.	✓	✓	✓	✓	✓
<b>ANDY KOTZ - Funk Guitarist</b> Various electric guitars, Mesa Boogie powered 18-space rack.	818-845-6758	✓	✓	✓	✓	✓	10 years of album, soundtrack & live experience. Originally from Detroit. Recorded &/or toured with Gerardo (Interscope) and Louie Louie (Warner Brothers).	Read music, accomplished soloist & rhythm player. Good feel, inventive with a good versatile sound. Prefer funk/R&B. Reads music, etc.	✓	✓	✓	✓	✓

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NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	TI/MOVIES	QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY
<b>MICHAEL LIGHT - Vocals</b> Baritone to mid-tenor range. Back-up, group & lead vocals.	309-394-0256	✓	✓	✓	✓	✓	Pro musician since 1975. Over 2,300 live gigs. B.A. Music, 1984 Private vocal study, 3+ years. Command of harmony & vocal arrangement. Also play keys, bass & percussion.	Natural feel. Big sound-small ego. Excellent ear. Works/plays well with others.	✓	✓	✓	✓	✓
<b>DANNY MAC - Producer</b> Korg X3, Ensoniq ASR 10, Roland JV-80, R-8, Linn drums, Alesis drums. Cubase 2.5, complete studio, session players available	714-891-1539	✓	✓	✓	✓	✓	Produced Top 10 club smash "Skin Party". Produced & programmed the album "Out of the Dark" for Quality/Teatin. 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.	✓	✓	✓	✓	✓
<b>JEFF MCELROY - Bassist</b> Zon fretted & fretless basses, Fenders, 3/4 Mittenwald German upright bass, modern & vintage amp rigs, endorsed by A.R.T. & Dean Markley.	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, Mavelettes, Woody Herman Alumni 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.	✓	✓	✓	✓	✓
<b>LESTER MCFARLAND - Bassist</b> Electric fretted/fretless bass guitars, 4, 5 & 6-string. Some keyboards. Tenor vocals cross between Philip Bailey/James Brown.	310-392-2107	✓	✓	✓	✓	✓	Thirty years of pro credits, albums, tours including The Crusaders with Joe Sample, Larry Carlton, Jeff Lorber, John Scofield, Tom Grant, Robert Cray, Esther Phillips, Tony Williams, Eddie Henderson, Chuck Corea, Patrice Rushen, Albert Collins, many others. Chitin circuit alumnus.	Specializes in developing material, players & arranging music. Reads music, plays by ear, loves to teach. Cited in "Downbeat" & "Bass Player". Aka "The Funkmaster".	✓	✓	✓	✓	✓
<b>VOYCE MCGINLEY - Marimbo/Drum</b> Endorsements with Yamaha, Meinl, Promark. Pro gear. Midi, ethnic & mallet percussion. Pager #818-542-5349	818-563-2808	✓	✓	✓	✓	✓	Author, casuals, clinician. Drum Corp (NFL half-time shows), musical theatre, nat'l & internat touring exp., TV & film credits. Performed with Blue Oyster Cult, Claremont Sophisticated, Clark Terry, Dr. Billy Taylor, Karen Briggs-Wyatt, Mass Production, Pat Travers, Petersburg Symphony & Quaid Hakim.	Charts/tapes, versatile pocket, warm maple sound, creative soloist, smooth solid time keeper. Drum instructor: Braille Institute, Classes Unlimited, Learning Tree Univ., Learning Annex.	✓	✓	✓	✓	✓
<b>RALPH MICHAELS - Guitarist</b> 3 Gibson Les Pauls, Fender Strat, 6 & 12 string Takamine acoustics, Takeire 10 classical guitar, Marshall & Boogie amps.	310-450-5537	✓	✓	✓	✓	✓	Very experienced live & studio, classical guitar, GIT graduate as sound engineer. Producer credits, good songwriter, reads music. Call for demo.	Real feel & real sounds. Original sound (blues based) but very flexible. Ready to tour.	✓	✓	✓	✓	✓
<b>LISA ANNE MILLER - Orchestrator</b> Will orchestrate for live musicians & conduct your music. Also will provide MIDI synth orchestrations. Reasonable rates.	213-650-9888	✓	✓	✓	✓	✓	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.	✓	✓	✓	✓	✓
<b>MARK NORTHAM - Pianist/Keybrds.</b> Pianist, keyboardist & arranger/producer. Complete digital MIDI studio with samplers, synths, DAT.	213-650-9997	✓	✓	✓	✓	✓	Film, TV, album credits - over 15 years experience. Play & read all styles. Perfect pitch. Current work includes HBO series, many demos, arrangements/chartsingles/ad music & albums. Also live performances. Pager # 310-917-1616.	Professional attitude - quick results. Excellent sight reading, great ears. Professional results - the first time.	✓	✓	✓	✓	✓
<b>GEORGE PATRONO-Producer/Drums</b> Yamaha recording, Remo timbales, Octapads, trigger pedal, MIDI studio, ADAT, Mac, Ensoniq endorsee & ASR-10 demo developer.	310-314-9664	✓	✓	✓	✓	✓	Two time Grammy nominated Artist/Producer 90/92. Worked with Misha Segal, Chic Corea, Mark Isham, Randy Crawford, Michael Dunlap, Commercials, Tylenol, ABC, KNBC, ESSO, Tic Tac, Nissan. Ethnic scoring: Heart of Darkness, Ice Runner, African Lions (CNN). Languages: English & Spanish.	Drum lessons, MIDI studio available for programming, preproduction, great demos. Best ethnic grooves (African, Latin, Brazilian), alternative & beyond.	✓	✓	✓	✓	✓
<b>WILL RAY - Country Producer/Picker</b> Electric & acoustic guitars, mandolin, lap steel, vocals. String benders and slide rings on both hands make my guitar sound like WWIII thru a Fender.	818-848-2576	✓	✓	✓	✓	✓	Many years country exp incl TV & recording dates. Worked with Carlene Carter, Steve Earl, Joe Walsh, Tom Jones, etc. Can produce 16,24,32-track master recordings. Access to the best country musicians in town for sessions & gigs. Currently a member of the Hellicasters. Friendly, professional, affordable.	Cow thraln, farm jazz, prairie metal, nuke-a-billy. I specialize in country music, both as a producer & session guitarist. I love to discover new talent and work with established giants as well. Let's talk.	✓	✓	✓	✓	✓
<b>THANIA SANZ - Vocalist/Writer/Guit.</b> Rich alto female vocalist, lead or background, Latin flavor. Spanish, English, Portuguese. Berklee graduate. Jazz, pop, Salsa, ballads.	213-656-0523	✓	✓	✓	✓	✓	Touring or recordings with Joe Zawinul, Rafael, Rudy Regalado, Alvaro Torres, Simone, Tito Puente. Original songs recorded by Marisela Leal, Joe Zawinul, Rudy Regalado. Over 15 years experience.	Easy to work with, very versatile, good ears, very professional. Resume & demo upon request.	✓	✓	✓	✓	✓
<b>DAVE SCHEFFLER - Producer/Prog</b> 24/48-track automated production, large MIDI setup with lots of loops, samples & drum sounds. Trident board, best mics, outboard galore.	818-980-1675	✓	✓	✓	✓	✓	Expert MIDI programmer/arranger, 15 years as keyboardist, 8 years with MIDI production. Degree from Berklee School of Music, Recent credits include: The LA Boys, Mallia Franklin (Clinton/Parliament), Volume Ten, Steve Reid (The Rippingtons), TV, Paradise Beach.	Urban/R&B/funk/rap/dance tracks are my specialty. Creative, fast & consistent. Album quality.	✓	✓	✓	✓	✓
<b>"STRAITJACKET" - Violinist</b> Acoustic violin, electric violin, digital signal processing. Vocal range: tenor.	818-359-7838	✓	✓	✓	✓	✓	20 years experience on violin & electric violin in all styles. Quality vocals. Fast and effective in the studio, a madman on stage. 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.	✓	✓	✓	✓	✓
<b>"TAKA" TAKAYANAGI</b> Complete MIDI studio, keyboards, sampler, drum machine, DAT, 8-track.	213-878-6980	✓	✓	✓	✓	✓	Written/produced songs for Peabo Bryson, Angela Bofill, Whispers, Nancy Wilson, Shalamar and Main Ingredient. Top 10 hits & film credits.	Producing, arranging, playing keyboards, lessons, good ears and good business. Give power to music in any style.	✓	✓	✓	✓	✓
<b>TOM TORRE - Violin/Fiddle, Guitar</b> Electric & acoustic violins. MIDI-violin set up for programming or live work. Electric & acoustic guitar.	818-340-6548	✓	✓	✓	✓	✓	Many years experience, sessions & clubs. Schooled but not stiff. Demo available on request.	Quick ear and quick study. Good stage presence, can read. Tasty melodic improviser, creator and arranger.	✓	✓	✓	✓	✓

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- 1953 Fender pro amp, tweed 1x15 Jensen bluebell grt plyr completely gone thru got that blues tone grt for gut or harp, \$850 obo. 818-902-1084
- 1965 Dan Electro D550, 2 chnl lube hd reverb & vibrato xint cond, gne thru, sounds cool, \$185 818-709-6068
- 1976 Marshall JMP 50 w/it hd w/igame mod, xint cond \$450 firm. Ron, 310-516-8133
- 3 spkrs for sale, 3 Celestion greenbacks & one pie driver, all 10" spkrs, \$200 obo. Rick, 213-738-7167
- Acous bs amp, 125 RMS pwr cab w one 15" JBL spkr \$400, 818-990-2328
- Acous TV 1x15 bs spkr w 15" spkr, 8 ohms 4 y/o, \$175 obo. Brian, 310-390-4348
- Carvin XC100, stereo crossover, xint cond gd for biamp & triamp apps, \$100 obo 818-557-6720
- Crown DC300 pwr amp \$600 818-380-1548
- Custom style lusc & roll 4x10 empty spkr cab, combo shell, black, \$45, 818-780-4347

- Fender 1972 super reverb, silver face, non master volume model \$475 obo Darryl, 213-874-4501
- Gallien Kruger 800RB bs hds \$650 ea 4 avail Bryan 805-269-0917
- Mark of Unicorn system 7s, 8 stereo chnls & only 1 rck spc w midi control. S219 Rck mixer by Simmons, 1 rck spc \$249 818-753-5635
- Mesa Boogie clog pre amp 4 chnl, reverb, graphic equalizer, w foot switch, absolutely mint, all papers, \$500 Gregg, 818-781-6662
- Peavey classic 212 stereo chorus w reverb & distortion foot switch, xint cond & sound, \$450 obo Seth, 310-273-5826
- Pro sound system, PAS spkrs EQ, QSC amps CD TDM crossover, Eric Dodson, 619-271-7741
- Roland JCI20 amp, built in chorus, reverb & distortion grt cond \$450 Hal, 818-787-7944
- Studio Master soul mix, 24x4 chnl, live sound console, APA case, mint cond, \$2100 John, 310-204-2174

- SWR basic, 350 pre amp, new in box w/manual, \$425 firm 213-427-5816
- Traynor 100 w/it hd gut block amps Chas 818-846-2370

**3. RECORDING EQUIPMENT**

- Fostex A8 reel to reel 8 trk machine w/remote, \$650 or trade Bryan, 805-269-0917
- Fostex E16 16 trk 1/2" recdr, xint cond, \$2700 obo Lv msg, 310-410-0221
- Pultec studio, rck, hi & low paths, filters \$250 ea 818-380-1548
- Ramza 12 chnl mixing board, 4 bus's to 2 stereo outs sweepable mints, warm sound, \$465 Andrew 310-836-1298
- Sony D7 portable DAT recdr w/2 spds, like new \$495 818-774-0352
- Tascam 42 4 trk tape recdr, xint cond, very little mlage, \$250 obo Reece, pager, 213-460-0800

**4. MUSIC ACCESSORIES**

- 12 spc shock mnt'd Mesa Boogie rck case, \$200, 818-780-4524
- 22" 2nd rm case, \$200 obo Trap case, \$150 obo 10" tom case, \$50 obo 18" tom case, \$75 obo Cymbal box, \$50 obo Bobby, 310-474-2243
- ADAT automation mod by Nishe allows you to pre program all volume controls, compatible w/any mixer, \$350 818-774-0352
- Anvil style road case for small box, 60 s style Marshall hd or similar size hd, \$100, 818-902-1084
- CD-ROMs for sample sell to Pro Tools Aka: S1000 & Roland S770. All by DigDesign. Sound ideas. Worth over \$1500 all \$30/ea. Bob, 310-559-8977
- DBX166 comprsr limiter \$350 Alessi HR16 \$200 Alessi mid verb it, \$150, SKB 10 spc rck mnt case, \$100 Dan 213-658-7728
- Dean Markley acoustic guit p/w, grt sound, \$35 Musicman 50 w/it hd, neds w/it, \$50 213-654-2466
- Digital Music Corp MX8 mdm contrlr, perfect cond, \$170 Steve, 714-992-2066
- Digitech harmonizer IPF33B, does real harmonies, delay & chorusing, xint cond, \$300 Al, 818-965-1307
- Fender reverb unit, blonde, Jan 1963, flat logo, dark grill, lks grt, sounds grt, \$750, 818-780-4347
- JL Cooper data syne, will sync ADAT to any seqnr perfect cond, \$190, 310-289-5613
- Korg SDD2000 sampling delay, \$125, Ibanez harmonizer delay, \$100 Andrew, 310-836-1298
- Orban-Parasound studio stereo simulator, rare & perfect cond, \$250, 818-380-1548

- Seqncr, made by Brother, MDI40 disk comprsr w/disk drive, perfect cond, in box, \$150 818-709-6068
- Tascam 238 synr cassette, xint cond, \$750 obo Lv msg, 310-410-0221
- Trap case w/hvy duty wheels, approx 6'x2', grt for drm rck hrdr, \$50 12x12 padded drm case, like new, \$30 818-557-6720

**5. GUITARS**

- 12 string acous guit w/case, xint cond, \$275 Call 310-479-6558
- 1973 Fender Tbs, beautiful cond natural maple wood w/bmd non Fender hrd case, \$850 or make offer Anel, 818-585-0588
- Acous bs, Washburn AB20, sunburst, black xint cond, \$475 Mike, 310-318-5753
- Banjo for sale, Mid 1920's Bacon Mastertone w/inbuilt rm resonator, custom left handed neck, w orig inlay collector's item, case included, \$1200 213-654-2782
- Classical guit, pr handmade, for 6 or 7 strings, Brazilian sides & bck, made by Ron Carriavea in 1969, \$350 Jim 310-390-4978
- Cramer guit, metallic blue grt cond, \$300 Mint w/it hd, Joe, 7pm-11pm, 818-988-1870
- Custom built Tbs s, 7 avail, various neck styles & configs, \$300-500 Bryan 805-269-0917
- Dan Electro, Jerry Jones Longhorn bs w case black very gd cond \$400 obo Mike, 909-394-0256
- Fender 1975 precision bs all orig, light brown w/maple neck, new frets, strings, etc, \$695 firm Brian, 310-390-4348
- Fender strat, 1 y/o, rarely ply'd, guitar center 29th anniv model, '67 reissue, w/case, \$550 obo Hal, 818-787-7944
- Gibson Epiphone SG, cardinal red, xint like new cond, 2 p/u's w/new hrd case, \$220 818-709-6068
- Gibson L ucille, gd cond, \$975 Call eves, 818-790-6756
- Hofner Beatie bs, xint cond, \$1500 obo Brian, 213-655-8015
- Ibanez acous guit, handmade in Japan, solid top, sounds xint, org HSC, \$450 Bobby, 310-474-2243
- Ovation custom legend, acous, elec cutaway, mint, must see, case & extra strings included, mega inlay, \$700 Chuck, 818-753-4321
- Paul Reed Smiths guit, rosewood neck & tremolo w/locking tuning keys Plys & sounds grt. HSC, \$625, Mike, 818-609-8977
- Tobias 5 string sig bs, made by Michael Tobias, very beautiful, \$2500 firm 213-427-5816
- Yamaha Elec bs, black, lightweight body, plys grt, \$350 w/ig bag, 818-990-2328



6. KEYBOARDS

- Alesis F4 quadra synth, rck mntbl w/64 voxs, has grt sounds & fx, new in box, \$650, 310-289-5613
- Korg M1, mint cond, comes w/stand, \$950 obo, Ben, 310-385-8087
- Kurzweil PC88, 1 mth old, perfct cond, grt sounds, must sell, includes deluxe keybrd stand & Anvil case, \$1695, Mark, 310-837-7211
- Roland F750 stereo sampler w/18MB & 320MB hrd disk, containing complete sound library, xint cond, \$2150, 818-774-0352
- SE1 mini minimoog rck unit for sale, mini cond, \$1195, 213-463-3554
- SW77 Yamaha, xint cond, \$1100 obo, 310-822-9637

7. HORNS

- Bach 42B trombone w/F attach, large bore, tenor, 12 y/o, mint cond, 2 month pcs, 1st \$695 firm takes, Brian, 310-390-4348
- French horn, Kahn 2D, 1918, silver plated, D & E attachments, has 3 piston valves, xint cond, \$300, Jim, 310-390-4978

8. PERCUSSION

- 1972 Gretsch, 22", 12", 18" toms, \$1000, John, 818-992-7943
- LP Gemblock, low pitch, brnd new, never play'd, \$20, Frank, 818-564-8056
- Pearl ELX pro series, dbl 24", deep snare & pwr toms, 2 floor toms, flight cases, mucho hrdwr, \$2500, Bob, 805-254-5075
- Pearl MLX 24" bs drm, black, grt shape, case, \$350, 213-813-9578
- Yamaha prv recding custom drms, white lacquer, 10, 12, 13, 14, 16 toms, 6-1/2x14" snare, 22" kick w/xint hrdwr, cymbals, Anvil cases, immaculate cond, worth \$9000, sell \$3800, 818-242-3545

9. GUITARISTS AVAILABLE

- 25 y/o gut w/all the essentials lkg for pro plyrs or grt sit. Anything from Rage to Elton John. Stuart, 310-458-1041
- 29 y/o gut plyr lkg for singr to wrk. No flakes. Srs only 213-454-2211
- 60's/70's British blues rock sound, vintage gr, pro credits, avail for signed or near signed. 310-276-8652
- Ambitious gut, voc sks studio wrk & pro band. Uniq style, very versl, 90's sound, xint equip, pay neg Pros only pls. Keith, 310-397-2212
- Austin TX gut plyr, vocs, slide, lap steel, gold & platinum touring credits, sks known or signed act. Blues, rockabilly, cntry, Tex Mex, swamp, roots & beyond, 818-761-4062
- Black funky rock gut avail to join/form band. Shred, but believe sng comes first. Have tunes, tools, trans, 'tad. Harold, 213-342-9323
- Exp pro for FTI wrking bands & studio sessions. Well versed in all styles & able to learn matri quickly, 818-382-4522
- Exp pro id, rhythm gut sks wrking sit. Rock, blues, R&B, cntry. Cover & ongs, xint gr, chops & att. Brian Keith, 213-665-3535
- Extremely raw, soullf gut, vintage Gibson, Marshall sound, sks hvy, trippy sounding band w/direction & soul. Pro abi only. Inft Stooges, Sabbath, Monster Magnet, 213-913-2113
- Ftix gut w/exp to join/form fern band w/MsG's ideals. Also into Blondie, early Pretenders, Teri, 310-474-6072
- Fem id, rhythm gut sks band, not a date, 818 bluesy HR band. Have equip, trnspo, image, vocs. No grunge or altrntv. Lv msg, 818-980-7852
- Guit & drmr to form/join. STP, GNR, 40 plus tunes, huge 24 hr lockout, extreme dedicdn. Scott, 310-931-0328
- Guit & sngwr sks musicians & prodris intrsd in fulfilling a dream. Paul, 818-358-6863
- Guit avail to join creat, dreamy, altrntv pop band w/fem singr a la Sundays, Smiths, Galaxy 500. Seth, 310-535-4951
- Guit avail to join estab, aggrsv band. Will ply rhythm or ld gut Inft. Suicidal Tendencies, Biohazard, Zombie. No drugs. Joe, 818-988-3450
- Guit avail, Artist, feel what ply. Do you feel what you ply? Are you an artist? Are you an artist? Chad, pager, 818-757-6217

- Guit avail, Inft folk, blues, etc. Grt lds. Mark, 818-762-3084
- Guit, ld, rhythm w/bcking vocs & some keybrds sks plyr sit. Versitl & grt att. Steve, 714-992-2066
- Guit plyr wnts to start band, Inft Cure, Loinn Rockets, New Order. Glendale area. Tom, lv msg, 818-244-4231
- Guit sks exp plyrs, 20-30, who wnto xperimnt, grow, ply for fun Inft Kings X, Jellyfish, Supertramp, Phish, etc Dave, 818-907-5563
- Guit, sngwr lkg to join/form hvy rock band. New in area from E.coast. Inft Yngwie, Sykes, Howie, 818-766-0402
- Guit w/grt feel avail for T40 wrking bands. Brad, 818-980-3084
- Hot gut avail to join/form band. Tint & deductn a must. Have proeqp & image. Inft Megadeth, Racer X, Savatage. Rich, 310-421-0814
- Hrd rocking gut lkg for complete hvy musicl band. No grunge, thrash, punk. Competent, motivated musicians only. 818-783-3953
- Hrdt gut plyr sngwr avail for morons to form band. Cheap nd not apply. Inft everything you probably hate. Nick, 805-538-9167
- Innovative Asian gut, sngwr sks musicians or team to estab new progrsv, melcd HR band. Inft O'Ryche, old UFO. Pros only. Howe, 213-353-4773
- Int'lly known gut sks org pro Inft old VH, Zep, Aero, Pat Travers. Hendrix. 818-841-4175
- Ld gut, HR/HM, Inft Ozze, Metallica, Maiden, Ed, 310-836-8416
- Ld gut sks raspy, blues nfl voc for HR band. Rock image, career minded only. Pete, 213-650-7257
- Ld gut, sngwr sks rock star to join/form cmrd HR band. Inft Scorpions, Dokken, Nitro. 818-766-2757
- Ld gut, sngwr w/ong malfit sks to join/form band mixing boogie, rock, blues, soul, etc. Jeff, 818-348-6671
- Love/Hate Inft gut avail for pwr trio. Mr. Pink, 213-739-3726
- Melody, harmony, creativity, spontaneity, honesty, focus, feeling, dynamic, team wrk, music, music, music. Nothing else really matters. Gus, 310-652-0557
- Pete Townsend, Jimmy Page, Johnny Mar, Thurston Moore, Tall, thin, vintage tr, creatv team plyr. Steve, 310-470-7167
- Pro gut lkg to perform or record w/adult contemporary & Christian artist. Xint plyg & equip. Anthony, 818-780-4524
- Pro id gut w/album & touring exp avail for signed artists only. Larry, 310-785-0844
- Pro rock gut sks pro wrking sit w/mgmt. label. Many maj credits, image, equip. Andy, 213-667-0621
- Pro rock gut sks signed, nearly signed or managed band. Extensive live & studio exp. Progr, image, att, bckng vocs. Fred, 213-876-9647
- Pro session gut avail for your demo wrk. 818-281-7574
- Reggae, soca, jazz, rock gut, 36, album, tour credits. Ex-Bamiki, sabadilla, Emstein, Ras Michael, specs, Phil Chen, etc. Pro only. Dale Hauskins, 310-696-7120
- Rhythm gut, straight forward, simple HR, altrntv whvy groove. Gibson, Marshall, trnspo. 213-620-8776
- Slammin, soullf, pro gut w/Les Pauls, Marshalls, vocs, slide, grt lks, grt chops, maj credits & connex sks rock band w/things going on. Doug, 310-798-0782

- Sng minded, melcd gut avail for paid tours, records, showcs's, etc. JR, 310-281-6551
- Studio HR soloist, BMI sngwr, many production, arrangmt credits. Asset to any pro. Rock, pop, progrsv. Dan Christopherson, 818-702-7681
- Two ld gut sks, sngwr, signed maj label, melcd HR band. Jackson gut, SIT sthng endorsed. Avail for sngwrng, albums, showcs's & nat'l/world tours. 508-441-2118
- World class id gut, ld voc, w/pwr gr, trnspo. Lkg for night sit. Team plyr, just relocated from E.coast. pros only 818-771-9585

9. GUITARISTS WANTED

- #1 ld rhythm gut plyr w/d loud, hvy rock band. Must have pro att, pro equip, lng hr image. 714-841-6468
- 2nd gut plyr ndd to complete band. We like TRex, C.Trick, Teeny Fan Club, Beales, feedback, noise. Absolutely must be able to sing. Bill, 213-654-1322
- 2nd gut w/d by estab band immed. Into hvy, energetic groove a la Pumpkins, Alghn Wiggs, etc. No ld freaks or speed freaks, 213-654-2782
- 2nd gut w/d for southern Louisiana rock infl org wrking band under mgmt. Positive att, unpretentious. Solo & bckup vocs. Richard, 818-548-9815
- Accomplished rhythm gut w/some ld w/d for altrntv pop band. Eclectc & melcd. Inft, 213-222-1133
- Acous &/or elec gut w/d by gut & sngwr infl by blues, pop, bubble gum, cntry, reggae, etc. Paul, lv msg, 818-358-6863
- Altrntv mainstream singr, sngwr, gut forming band to record CD. Skg pro abi test. For info on where to send press kit, call Pete, 818-782-8762
- Altrntv pop rock band sks 2nd gut. Id & rhythm. Must have image. 18-30. Band has maj demo deal & gigs. 213-851-1680
- Altrntv pop rock band lkg for gut w/variey of infls. Must be willing to dedicate time & effort. John, 714-846-2912
- Altrntv singr, sngwr w/many credits skg exp gut plyr, under 30, who can harmonize for showcs Mar. 25th & for possible band. Jim, 310-452-7475
- Are there any funk bands out there lkg for gut plyr? Gut intrsd in funk. Feel groove & dance. Also dbl on sax & have sax partner. Chad, 818-343-8606
- Attn: HR voc w/maj bckng, 24 trk studio, sks next slash for sngwrng, recording, touring, road house xperimnt band. 818-843-3711
- Band still auditing gut for maj concert event, smaller show. Maj labels intrsd. Inft, legal in place. No drug addics or alcoholics. 310-289-4734
- BB King house band lkg for voc & gut plyr who can sing & ply blues & rock. Steady gig at BB King. Doug, pager, 310-556-6152
- Black bat a la Bootsy w/d for all black glitter funkic mob. Bootsy, Hendrix, early Prince, 310-372-3208
- Blues band sks gut. Slide abil help. Must be able to ply traditional & contemporary cover blues tunes. Team plyr, willing to rehrs. Nathan, 213-666-9542
- BONEHEADS sks killer ld gut w/d vocs. Dynamic w/ different style & sound plus pop hit altrntv, low end snags for trio. Over 24. 818-717-9315; 805-269-2706
- Cr. Trick tribute band sks gut to ply Rick Neilson. Scott, 818-331-7665
- Chick singr requires orig, expressive, dedictd gut for enhancing music empire. Must ply acous & screaming lds. Call if you're worthy. 310-260-2095
- Cntry band lkg for pedal steel, ld, lap steel, mandolin & fiddle for ong cntry band for fun. W.side area. Jim, 310-390-4978

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\*Creatv rock gut w/td for agrvsv prj Trnspo & equip a must Infi Killing Juice, Lennon Ministry, Virgin Prunes Thomas, 213-965-1571  
 \*Creatv, verstl gut w/td for "newage" CD prj, 213-876-4814  
 \*Dark, semi glam, gothic image band sks 24-33, thin, dyed hr chunk, monst'rr hvy, modern sound, cool pr gr, gd wrk att, 213-883-9578  
 \*Electric altrntv pop band sks 2nd gut. Pro & bckup vocs a must. Other instrmnts a plus. Mark, 909-823-0366  
 \*Electric scientist gut w/td to start band, Miles Davis mts Crimson Drmr hrs rehsl spc & prel sngrwng & voc abli to laziness. Horrible John, 213-862-6970  
 \*ENGINES OF AGGRESSION sks deditcd gut for touring, recrdng, etc. Have maj label & mgmt. 213-368-9543  
 \*Estab global pop band w/rogaie, Latin & R&B infls sks exp fem gut. Call hotline for more info 818-345-3873  
 \*Exp gut nidd to complete uniq & orig band a la Blur, Oasis, Bowie. Recrdng & gigs follow immed. 213-653-8109  
 \*Fem gut, vocs, males ok, w/td for altrntv band w/maj mgmt, Infi REM. Pts call asap. Jake, 818-753-8641  
 \*Fem ld gut w/td for 2 gut frm band w/ production deal & upcoming recrdng. Hvy w/groove. Pros only. 818-985-6110  
 \*Grt sngrwtr w/ndie deal sks gut. 213-969-0485  
 \*Guit, bckup voc w/td for sng oonendd pop, folk rock band Must be srs. Infi Matthew Sweet, Big Star, REM, N Young Tom, 818-594-0291  
 \*Guit plyr w/td for groove oonendd HR band w/mgmt. Call 818-380-1260  
 \*Guit sks pr, intellgnt, expressive musicians for melcd, groove HR band, O'Ryche, Pumpkins, Kings X, U2 Rock stardom, image aren't priority! Emotional music is Tony, 213-413-2377  
 \*Guit, sngrwtr, exp pref, w/td for prj w/fem voc & gut, 10 yrs exp, Infi Mazze Star, Cranberries, 213-655-7805  
 \*Guit w/vocs for pop altrntv band w/bkng, ages 17-23 Indie recrd on 200 stations. Infi New Order, Cure, Tears 805-520-0253  
 \*Guit w/td by hvy, altrntv band w/ipo mgmt to shows for label immed. Lockout rehsl w/Marshall provided. Call msg for info, 818-477-8909  
 \*Guit w/td by fem voc to form acous duo. Altrntv to standards. Will learn anything including your origs. Reina, 818-995-6009  
 \*Guit w/td for new band, Infi Minneapolis, Seattle, R&B, hip hop, rock, funk, Vocspref Funky image, gd vide Dehaven, 714-692-9159  
 \*Guit w/td for ultra hvy band, Inspiration & Infi A/Chans, Megadeth, Metallica, Pantera, Sepultura. Pro sit w/ commitment, 310-516-8133  
 \*Guit w/td for non-trendy, non cntrcl, funk, punk band Retro glitter image, No demo, new band, All grunge, altrntv freaks nd not apply. Pager, 312-418-0413  
 \*Guit w/td immed. Southern rock blues, ZZTop Prnde/ Glory, No drugs, upcoming shows, possible label deal, mgmt. Career minded & dreamers welcome. Kevin, 310-454-3883  
 \*Guit w/td to explore the textures of spc. Voc, bst team sks innovative, colorfl plyr for progrsv chaos. Blair, 818-358-2291  
 \*Guit w/td, Pwrlf, sngs first, Infi Superchunk, Sonic Youth, Patn Smith, Damned, 213-454-2466  
 \*HR band lkg for 2nd gut, Pwr prj a la Sabbath Crunch chops, trnspo, no programmed plyrs. Dave, 310-391-0345  
 \*HR rhythm gut ndd by band w/lem ld sngr. Vocs & sngrwng a plus. No drugs, no free rides. Jeff, 818-771-0860

\*Ld gut w/td by sngr, sngrwtr for music collab on gay themed band Infi Doors, Robert Plant, Srs only Ricky, 213-664-3102  
 \*Ld gut w/td by very recognized, signed rock band. Must sing gd bckng vocs. Infi Zep, Pearl Jam, Send tape, video & pic to 8491 Sunset Blvd., Suite 263, LA, 90069  
 \*Ld gut w/td by prj HR band. Must be deditcd. Bckups a must. Too many gd things to mention in ad. Call 714-890-7551  
 \*Ld gut w/td to collab on orig sngs & form roots rock band Call answering machine & listen to 2 sng demo, 818-508-0307, 818-762-2908  
 \*Ld gut w/td to join/form band. Vocs a plus, Infi Beatles, Nirvana, X. Sngs, 2 sngs, sngrwtrs w/ADAT, name prd & charisma. Jay, 818-505-8521  
 \*Ld rhythm gut w/td, bckgrnd sngr, no GIT, for altrntv pop rock band. Matchless sound, intrsd in textures, Live, Toad U2, REM, Wobleshop Brian, 213-655-8015  
 \*Les Paul, Telecaster type rhythm gut ndd for Aero tribute band. Pete, 213-650-7257  
 \*LUCKY SON sks intld 2nd gut for both thryme, ld. Strong groove gut music. Must be deditcd, Have album, rehsl spc. Gordon, 213-883-9511  
 \*Maj label band sks gut immed, Debut LP in April, tour in May. Styles a la Stone Roses, Beatles, Bids, Smiths, Big Star. Eli, 415-664-0324  
 \*Outstanding blues rock gut sks only exceptional plyrs for blues, classic rock cover or quality orig band. P/T ok. Dan, 818-981-4007  
 \*Punk, altrntv orig prj sks hr energy gut for immed recrdng, gigging band. Infi X, Green Day, Peter, 213-464-1750  
 \*R&R band w/album, mgmt & label intrst sks verstl pr, ld gut w/bkng vocs, rhythm, fire & soul. Reed, 24 hrs, 818-386-5808  
 \*ROCK ME sks 2nd gut. Must be xperimtl & open minded. Sonic Youth, John Spencer, Birthday Party, Fall, Pavement, too many to mention. 714-229-0885  
 \*SMITH & WESSON sks string slnging cowboy, vocs pref. No punks or poodle heads nd apply. 818-753-9810  
 \*Soufl fem gut into xperimntng w/sounds a la Slits, Runaways, Nick Cave, Lydia Lunch, GoGo's, Floyd, 310-392-0517  
 \*Strong gut in R&B & cntry rock ndd for grt band. Scott, 213-465-8086  
 \*THE DEVILS PLAYGROUND sks gut Infi Ministry, NIN, Zombie, Damsel, 213-874-7462  
 \*Tintd & deditcd gut, fem or male, w/td by sngr for HR pwrfl sound. No drugs, image or weirdos. Call before 9pm, 909-683-1853  
 \*Tintd gut w/bs abils for immed prj sng demo, altrntv prj. Must be verstl, willing & have proper skills. Trenton, 310-273-1616  
 \*Uniq blues & jazz inf'd rock band sks pr, mature ld gut w/strong knowledge of theory. Randy, 310-399-3871  
 \*Vry hrd rock band sks 2nd gut for strong pwr prj, Sabbath, A/Chans, Saints, Chops, pr gr, trnspo, input, Robert, 310-823-3630  
 \*Wtd ld rhythm gut, bckgrnd sngr for altrntv pop rock band. Crowded House, Live, Church, 18-25, Levi, 818-305-1086

**10. BASSISTS AVAILABLE**

\*#1 bst w/td vocs, 4 & 6 string bst, SWR amp, lkg for paid performances, live or studio. Call 805-297-1325  
 \*#1 pro bs, stick & upnght, w/vocs, avail for paid recrdng & live wrk. Pop & rock. Totally pro. 1st rehsl free. Joel, 213-851-8096  
 \*#1st class bs plyr. Infi Bonnie Raitt, 101.9FM, Sting. 818-344-8306  
 \*20 yrs exp bs plyr, ld vocs, avail for paid sits, studio, live Currnt & classic rock, T40, 6 string, SWR gr. Brian, 818-715-0423  
 \*Accomplished, dependbl bs plyr w/strong vocs, extensive credits, grt gr & sense of humor avail for paid sits. Studio, touring, T40, clubs or crsls, subbing OK. Rick, 818-249-1254  
 \*Altrntv bst avail to join/form dark altrntv pop band. Will sit-in on shows s' if infls are same. Smiths, Cure, Echo U2, Louie, 310-768-8223  
 \*Avail bst into Bowie, Beatles, Stone Roses, John Spencer. Ultra cool image & chops sks innovative band. Grt sngs, real connex, under 30, Hollywd area only. 213-953-7480  
 \*Avail bst, verstl into jazz, rock, funk & R&B. Fretless, fretted, writes, sight reads, learns fast, image, chops, solid grooves. For recrdng & gigs. Joseph, 818-763-8078  
 \*Bs plyr avail, Plys fretted, fretless, keybd & upright bs, all styles. Paid gigs pref. Mark, 310-391-5223  
 \*Bs plyr, jazz, reggae, newage, R&B, soft rock, Latin, dbis on flute & percussion. lkg for wrking band or sngr who plys gut or keybrds. Hubie, 818-366-0777  
 \*Bs plyr, rock star, 15 yrs plus exp, recrdng & MTV credits, grt image, total prj. Infi Zep thru Peppers. Sks estab band w/coliseum act. Scott, 818-905-8935  
 \*Bst, 25, sks Johnny, agrvsv musicians to form 2 gut distorted funk, altrntv, psychld, punk band. No pros. Infi Nirvana, Beatles, Sabbath, Ramones, 818-848-4342  
 \*Bst, 34, lkg for similar age musicians to form/on multi faceted grp, Infi Armstrong to Zep. John, 818-637-7745  
 \*Bst avail for recrdng & perfmg. All styles, fretted, fretless, jazz, funk, blues, sight reading, etc. Pros only. 818-377-9832  
 \*Bst, drmr team, avail for live, studio sits. All rock styles. Infi Nirvana, Beatles, Sabbath, Ramones, 818-848-4342  
 \*Bst lkg for band or musicians to create music a la Primus & Nirvana. Mike the bs plyr, 310-391-5866  
 \*Bst skg HR, altrntv band. Infi Rage, Tool. Hvy groove

Have pro equip, att. image, trnspo. 213-876-7172  
 \*Exp bs plyr lkg for paying gigs. 818-718-9415  
 \*Funk, R&B bst, gd gr, fast learner, strong vocs, known for pocket rockets. 310-630-3558  
 \*Grunge metal bst, ld voc, avail for signed band. Steve. 310-479-6558  
 \*Infl rhythm section, Venezuelan bs, Dutch drms. Solid groove, explosive, all styles. rock, pop, funk, R&B, jazz. 310-836-6700, Rocco, 310-374-4552  
 \*Pro bs gut team sks drmr &/or voc to form in your face band. Infi Rage/Machine. No rookies, demos only. Kirk, 818-249-1222  
 \*Pro bst avail for srs wrking prj. Have gr, trnspo & chops. Infi new Death, Cynic, Fates, Mike, 714-669-5703  
 \*Shake of masturbating. Bs plyr lkg for new adventure a la White, Beastie Boys, Thrill Kill Cult. Tim, 805-584-9513  
 \*World class pro bst, infl album & touring credits, strong vocs & image, sks signed band or paid sit. Grt att, grt gr. Steve, 310-543-5093

**10. BASSISTS WANTED**

\*#1 absolutely fresh st w/uniq tones, studio & lockout, sks disciplined bst w/voc, style, hunger & positive att! Call for listen. 213-662-5269  
 \*#11 bs plyr w/td w/hy vocs, image & pro equip for forming band w/ong sngs, ing hr image & grt connex. Infi old VH, Zep, Floyd, Rush. Barak, 213-935-4348; Theo, 213-933-2130  
 \*#2 band, THE CHAMBER, a la Helmet, Nirvana, COC. Sks career minded bst w/chops & bckgrnd vocs. Srs only. 310-854-0291  
 \*#3 bst w/td Infi Alice, Bush, Live. STP, S'Garden. Recrdng CD, tour in spring, career oonendd. 818-996-8688  
 \*#9's rock band sks 90's bst for recrdng, gigs, shows s' Must have all the essentials. Billy, 818-566-9743  
 \*Actions count. If you're pic plyr driving, visionary individual & nd ong band w/pk mgmt, gigs & future, call Mike, 213-848-8754

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recreate synth horn sections. Recording sessions w/maj credit coming up. Max, 213-656-6512

- Keybrd wtd** by Joe Voco to complete jazz trio. Everything from Porter to the Bee Beams to Weel. Xlnt cpz & improv abil a must. 310-454-3078
- Keybrds w/samples** nodd Jon/form band. Vocs a plus. Infi Beatles, Nirvana, Tori Amos. 2 singr. sngwrts w/ ADAT, name prod'r & chansma. Jay, 818-505-8521
- Keybrdt wtd** for gr wtd for muzc pro a la Chuck Corea, David Sanchez. Fax resume to 818-563-4478
- Keybrdt wtd** by singr. sngwr for music collab on gay themed band. Infi Doors, Nick Cave, Robert Plant. Srs only. Ricky, 213-664-3102
- Keybrdt wtd** for new band Infi Minneapolis, Seattle, R&B, hip hop, rock, funk, Voccs pref. Funky image, gd vibe. Delaven, 714-692-9159
- Keybrdt wtd**. Top shelf cntry western prj nuds pro top shelf keybrdt for studio & tour. Cynthia or Jimmy, 213-654-7513
- Piano & organ wtd** for org band w/indie label history. Infi Everyl Brothers, Graham Parsons, Stack Soul. Randy, 213-225-7602
- Keybrdt wtd** for form duo or trio electric music band. Follow in footsteps of Tangerine Dream, Craftwerk. Dean, 310-829-7293

**12. VOCALISTS AVAILABLE**

- 28 y/o** from Joe Cocker to James Hatfield style voc, gutt avail. Steve, 310-478-9345
- 2nd tenor** male, arranges, 1st & 2nd tenor, avail for traveling. Srs only. Jesse Turner, 213-876-0595
- All pro male** voc sks wrking band or paid studio gigs. Rock, acous, blues, cntry, pop also write & ply gut, Chuck, 818-753-4321
- Altrntv fem** voc, formerly signed to maj label, emotional, nrcid. Breaded. Avail head avail for band sits. Srs only. Rachel, 213-663-1344
- Ambitious, dcdctd**, verstl singr, sngwr srching for completely overwhelming band w/grt snags & wison (in that order). Alice to Zep, STP to U2. Paul, 213-467-5413
- Are you ready?** Tlntd, one of kind fld voc, sngwr, lrg to record & tour. Pro sits only. Shaun, 818-955-6503
- Artihole** gtrl singr sks eclectic collab meld beauty, art to snags, metaphor, spoken wrk. S.Y. Lurch, McLachlan, VU, Pixies, Petros, Waits, Trux, Cocteau, 213-935-3139
- Attractive fem** voc lkg for wrk Demos, recordings, album proj. Music style pop, R&B, T40, gospel & jazz. \$65/sng bkup, \$85/sng fld. Tara Wood, 213-756-8416
- Black pwrfl R&B**, pop & gospel fem voc sng sngwrts for record deal. Marja, 8am-4pm, 213-367-3085; after 6:30pm, 909-465-0747
- Blues** voc, harmonica, gut plyr lkg to form/join bcpm, Pros only pls. Jeff, 818-843-1289
- Christian** voc, lyrict sks hvy 2 gutt driven meld, metal, speed metal band. No trash. Have PA & rehrl spc. Pref OC based, 714-969-2976
- Dedictd** voc, gutt, sngwr avail to join/form srs org altrntv band. Infi Bad Religion, Cure, Metallica, Nirvana, NIN, Alhambra area. Tony, 818-289-1199
- Entertainment acty** sks modern rock band to showw for maj labels by bking this year's hottest singr. sngwr. Lv msg, 818-451-4304
- Exp fem** singr, sngwr sks studio sessions, all styles 310-514-2467
- Exp fem** voc, sngwr, gut, bck from Ireland, sks band or musicians to collab. From Eltheridge & McKee to Julian Hatfield & Veruca Salt, 818-377-5219
- Exp recrdng** artist sng sgs & demo prjs for deal. Soul, R&B, pop, jazz & gospel. Infi Aretha, Anita, Toni Braxton, Gwen, 818-508-6968
- Exp voc**, pwrfl bluesy voc, charismatic presence, lkg to join/form gut oriented blues rock band. Infi Zep, Humble Pie, Joplin, B Crowes 818-789-6502
- Extremely tlntd** fem singr avail for demos, shopping, record deal, Mgmt, label, intrst Houston, Carey, Ceilne style, uptempo, ballads. Pros only. Wendy, 714-490-7092

- Fem** meld folk rock singr, sngwr sks gutt to collab, recd & perf. 213-28 1/2 310-826-3369
- Fem** singr, dancer sks prod'r w/studio access Funky dance style. Maj record labels intrsd. 310-281-7174
- Fem** singr, sngwr percussnt, lkg for gutt to create heart felt prj. Infi Cranberries, Sarah McLachlan. Must have positive att. Srs only. Lv msg, 818-607-4650
- Fem** voc, aggrsv, own style, skg ldr vocs, bckup vocs, ggs in US or abroad, prjs, etc. Infi Whitney, Toni, Gladys. Very srs. Althea, 818-753-9272
- Fem** voc avail for sessions, demos, T40 & showcs's. Lds & bckgmds. Tape avail. Jennifer, 818-769-7198
- Fem** voc, frontperson, sng metal, altrntv band, recntly &/or plyr shows, &/or recrdng. Infi Aero, Zep, Cnt, UFO, Maiden. Ballys yes, but I like it too. Tinaru Sexton-Tyler, 213-851-9083, pager, 213-917-0619
- Fem** voc, jazz, R&B, T40, altrntv, grt vox w/style & versatility. Anita, Toni B, Chaka, jazz standards, etc. Avail immed for pro s'gned gigs. 213-294-4895
- Fem** voc, lyncst, dancer sng band, perfrmces, deal for org, positive, motivated lyrics, ballads, dance tunes. Mariah, Estafan Inlis, Srs only, Jll, 310-315-3088
- Fem** voc, sngwr sks singr, instmstist to write to record demo for showcs & presenting to labels. Style Kate Bush, Enya, 213-258-2401
- Incredible fem** ld voc, snags all types of music, avail for studio wrk, demos. Very uniq, pwrfl voc. Ginger, 310-275-6372
- Intlgnt** voc, sngwr for srs rock srt. Verstl, pwrfl, oriatnsl, exp. Exp. Exp. Exp. No grunge, punk, industrial, etc. Estab sits only. 818-842-7560
- Ld voc** avail, strong vox w/stamina. Lotta stage energy into hvy groove. Start or join band. No waste cases. Srs only. David, 818-761-7795
- Ld voc**, fem, lkg for band. Srs, ready to R&R. Soft rock or pop. Check me out. 818-752-7181
- Love/Hate** Infi voc avail for pwr tour. Mr. Pink, 213-739-3746
- Male** pop singr avail for demos, jingles & session wrk. Exp. lntd, most styles covered. When you nd real singr, call me. Steven, 213-876-3703
- Male** tenor voc, pro exp, most styles, avail for lds, bckups, sessions, ggs. Jll, 818-894-2146
- Male** voc, sngwr, 28 sks in/join form band. Nirvana, Live, Beatles, Uhiq vox, totally exp. Pro. Mark, 310-837-7211
- Musicians** unite. Pop, rock, R&B, cntry, blues. Lkg to develop T40 org band for fun & profit. Must be verstl. Jack, 818-700-9063
- My name is Tony**, i'm a vessel, a conduit if you will. I sing. Dedictd nnt an option. This is R&R, man. 714-773-6389; pager, 714-266-4884
- One of kind** fem voc sks band or musicians to join forces for recrdng & live gigs. 310-260-2095
- Pro black** fem ld & bckgmd enhancer, R&B, jazz, blues, gospel, salsa, rock, rap, pop, scat & cntry. Concerts, studio & demos only. No clubs or drugs. K.C.C., 213-704-1426
- Pro male** voc sks wrking band & studio ggs, 4 oct range, jazz, blues, R&B, Killer ballads. You wrt hrd/fast or soft/slow. Anyway but loose. Fred Lightfoot, 310-630-3558
- Pro** voc avail for sessions, demos. Pro sits, sngwrts. Also dbl on keys. 818-846-8124
- Pwr**, range, quality, must hear to believe a la Lou Graham, Peter Cetera. Lkg for incredible band a la Foreigner, Boston, Giant Curt, 310-970-1050
- Pwrfl**, aggrsv, ballys, fem voc, formerly w/Steel Rose, sks band somewhere between S Garden & Fight. Exp & dcdctd. Srs only. 310-376-7934
- Pwrfl**, exp fem voc a la Ann Wilson, skg melcd HR band or gutt. 310-216-2502
- RG**, fem studio singr, metso soprano avail. Demos \$50, records \$100. Pop, dance, hip hop, jazz, folk, etc. Arrange

- BG**, right hooks. On call 714-664-1441
- Singr**, gutt team w/Hillywd rehrl sks bst & drmr for hrd edge, groove oriented matrl. Infi Zombie, Alice, Love Bone. 213-962-8981
- Singr**, rapper, sngwr sks band or gutt for street smart lunking, grooving thing. Zoe, 213-727-0246
- Singr**, sngwr, Infi S'Garden, Zep, Dream Theater. Ryche, skg pwrfl diverse prj. Sngs are only thing that matters. Mark, 4pm-11pm, 310-922-2009
- Soufl**, bluesy, retro, rock sng sks to join/form band, Grt vibes. No wankers. 213-461-5901
- Strong fem** rock voc lkg for grt "band". Gd image for recrdngs & ggs. Srs, wrk. Have some matrl, nd more matrl. 310-281-7331
- Very pwrfl**, very pro, male ld voc sks blues, blues rock or southern rock band. No altrntv, no Aero or B Crowes clones. Infi Greg Allman, Paul Rogers, Trower Band Nathan, 213-666-9542
- Voc & bst** sk to join/form band. Jane's, Crimson, Rush, Primus, Genesis. Psychcd, progrsv. No metal, no funk. Have tape. Blair, 818-358-2291
- Voc** avail. Sks band or writing partner, prodcr. Infi Reddige, Lou, 310-922-2009
- Voc** avail. Temp or perm. Rock, blues, cntry, metal & punk. Stage, studio, minor road exp. Kevin, 310-454-3883
- Voc w/studio**, tour exp neds hvy, groove oriented prj. Voc no llakes. Must have deal or deal pending w/mgmt. Michael, 602-831-6493
- White** boy soul singr into xperimntl vibes sks punk, rock srt. Stevie Nicks, 213-969-9940
- Walters**, 310-392-0517
- Xlnt** pro, Hispanic R&B singr w/maj credits avail for pro paid sits. Style Toni Braxton. Not cheap, but no disappointment. 818-509-1643

**12. VOCALISTS WANTED**

- \$** entry male voc wtd for paid demo wrk. Joe Diffie, 310-312-1874
- 111** voc, showm wtd, grt image, creatv, energetic, for forming org band w/mage, snags & positive vibe. Infi old VH, Rush, Zep, Floyd. Srs pros only pls. Barak, 213-935-4348; Theo, 213-933-2190
- 1st** tenor ndd for male vocs, ggs. H. falsoetto a must. Able to sing soprano area. Infi Cheryl Lynn, Philip Bailey, Michael, 9am-9pm, 213-292-9046
- 93** sngwr, keybrdt sks male voc to form 90's supergrp. Must already be star. Beatles, Zep, NIN, Pumpkins, Crowley 418, Phoenix, 213-883-1937
- Acous** orig cover rock duo sks fem voc for collab, gigs & demos. Scott, 818-507-5649
- Aggrsv** fem voc wtd for fem band w/production deal, upcoming recrdng. Hvy w/groove. Srs pros only. Pwrfl w/ soul. 818-985-6110
- Aggrsv** male singr ndd for Denver area prj w/connex, industrial groove w/emotional bluesy vocs. Randy, 303-368-5615
- All** types of singrs ndd by sngwr w/Billboard credits & connex. Must be srs. Lv msg. Michael, 310-572-4173
- Altrntv** hrd edge voc, lyncst to collab on snags/whvy, dark, psychcd, gothic feel. Infi Sabbath, Jane's, NIN. Eric, 213-874-6150

- Are** you a singr lkg for R&B, pop tunes? Call BMI sngwr, Larry, 818-700-0677
- Att** all vocs, male & fem. HR band sks voc, sngwr. Rehrls in OC & Fullerton. Clark, after 5pm, 310-694-1174
- Attractive** fem R&B singr wtd to complete R&B trio grp. Must be able to write to commit to rehrl schedule. Srs only. Miss Lee, 310-973-1229
- Band** desperately lkg singr. Very org band lkg for org singr. Infi Eric Duiply, John Coltrian, Monster Magnet. TM, 213-913-2672
- DAMON CANE**, pwrfl, dark, melcd band sks voc, lyncst for pro srt. 714-579-0724
- Elec** mandolinist w/ongs sks voc to form unq rock grp. Infi Zep, JS Bach, non smoker pref. 818-705-3467
- Estab** hrd groove, altrntv rock band sks pro minded voc intensely, rage, image, alt, will & dedict. No metal screamers. Your best offer. Vincent, 310-402-7794
- Fem** singr wtd for overseas cmprsr for maj T40 recrdng prj. Andre, 310-271-4536
- Fem** wntg to gic. Cindy, 714-891-5258
- Fem** voc ndd for band, Must ply keys or percussn. Lots of soul. Infi Stevie, Marvin, Pete, 213-665-2079
- Fem** voc sought. Infi Dan Morrison, Paul Waller, to form duo w/gut for sngwrng, perfrmng. Bill, 213-720-1256
- Fem** voc, under 25, lng hr, attractive image, wtd for funk, rock prj. Early Prince, Parliament, Hendrx. 310-372-3208
- Fem** voc w/soufl blues, gospel, R&B style & rock roots wtd. Ong matrl. Have ngmt, studio time, demo avail. Polished pro only. Dan, 310-273-8882
- Fem** voc wtd by popish punk band into Blonde, Elastica, Veruca Salt. Must be verstl & dcdctd. 213-303-0158
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 •Altrnrv, artsy, psychdlc rock band sks drmr. Seasoned exp. w/ussell image. Must be dedictd, grt timing. Mgmt & recrdng deal. Jennifer, 818-880-1652  
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 •Pocket groove & agrsv dmr ndd for trn Just finished CD signed to indie label going on tour of western US in April, many shows in March Reliability a must 213-993-3301  
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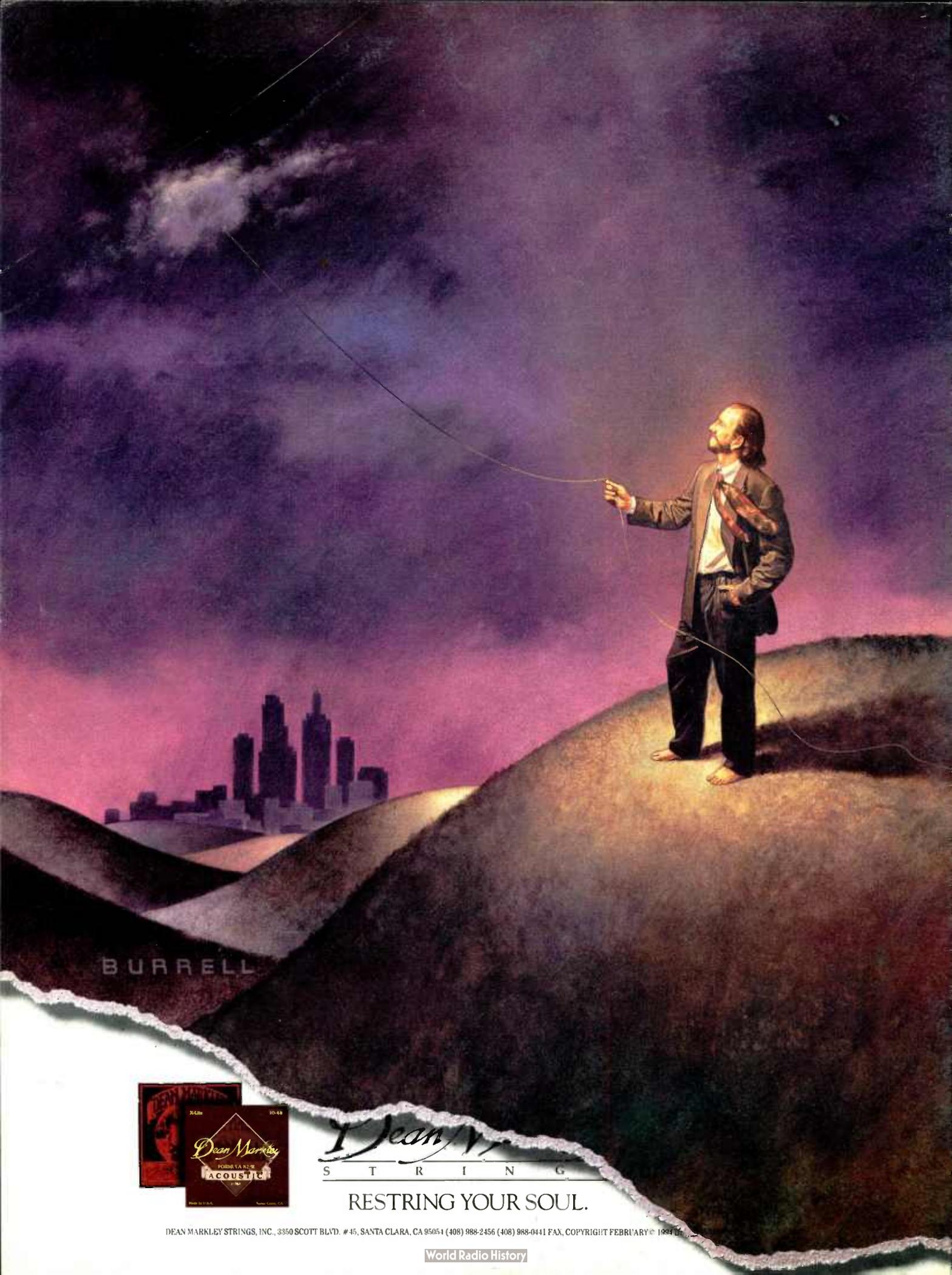
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