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FEATURES



20 KING CRIMSON

This legendary progressive unit has returned to the rock wars with a new album, *Thrak*, and a new double-trio lineup. We speak to Adrian Belew, who, along with Crimson's musical guiding light Robert Fripp, make up the band's formidable guitar tandem.

By John Lappen



30 GRAHAM PARKER

Following unsuccessful stints with virtually every major label on the planet, Parker—who gained early acclaim via his masterpiece, *Squeezing Out Sparks*, but precious little economic return—has released his latest album, *12 Haunted Episodes*, through East Coast indie Razor & Tie.

By Steven P. Wheeler

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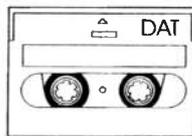
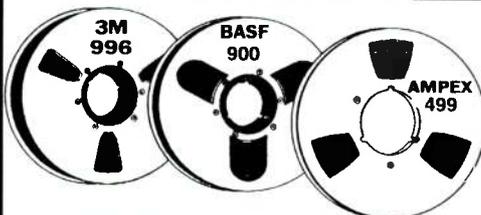
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CALENDAR

By Trish Connery

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Current

The Vocal Point is offering an intensive four-week workshop for singers beginning Saturday, April 22, 12:00 noon to 2:00 p.m. There will be a complete overview of vocal technique for strength, pitch, endurance, resonance, breath control and bridging the break. In addition, the class will place emphasis on the emotional delivery/performance of your song and will include on-mic work. The fee for all four classes is \$100. Call 213-938-7819.

The Songwriters Guild Foundation's special Ask-A-Pro series, designed for the guitarist and singer-songwriter, continues on Saturday, April 29, 9:00 a.m. to 12:00 noon, with guitar wiz Will Rogers. Rogers will focus on showing students how to open themselves up to creative inspiration and how to tell when they are ready to write and perform. The session will be held at the SGA Hollywood office and is limited to ten participants. The fee is \$25. Contact the Guild at 213-462-1108.

California Lawyers For The Arts, a non-profit organization providing legal assistance and education for artists of all disciplines, will present a "Trademark And Copyright Primer" workshop on Tuesday, May 2, 7:00-8:30 p.m., at the Ken Edwards Center, 1527 Fourth St. in Santa Monica. An attorney will explain the basic issues and legal considerations of copyright and trademark. The cost is \$5 for CLA members and \$15 for non-members. For additional information, contact 310-395-8893.

Gila Monster Productions, located in San Diego, has three new workshops coming up. The series, "Out Of The Garage: Rock 'N Roll Workshops," will take place once a month from May to July. The first workshop, "Band 101," is scheduled for Sunday, May 7, and will cover such topics as acquiring members, band account, the demo, the bio kit and much more. "Band 201," the second in the series, takes place Sunday, June 4, and the topics will include radio support and how to get airplay, the college scene, touring, the media, press and reviews, industry showcases, etc. The final workshop, "Band 301," takes place on Sunday,

July 23, and will cover more advanced topics such as music in the 21st Century: where is your market, your music and the Internet, direct marketing and more. Pre-registration is \$69 per workshop, with a ten percent discount for enrollment in two or more workshops. For info, contact Kristi or Kat at Gila Monster Productions, 619-295-6356.

Los Angeles Songwriter Showcase, host of the regular Tuesday night music industry showcases, has scheduled George Karas of Centium Entertainment and Jamie Talbot, West Coast A&R of Roadrunner Records, to be the industry guests for the April 18th session. The April 25th session will have Todd Russaw, Director of A&R, Biv 10/PolyGram, and music supervisors Brendan Cahill and Joel Diamond as industry guests. The evening begins at 7:00 p.m., at the Women's Club of Hollywood, 1749 N. La Brea in Hollywood. Call 213-467-7823.

Still to come: UCLA's "Skills For Teaching Singing: A Seminar With Seth Riggs," begins on Saturday, April 22, 10:00 a.m.-3:00 p.m., at UCLA, 39 Haines Hall. This one-day workshop, taught by noted vocal instructor Seth Riggs, is geared for those aspiring to become voice teachers, as well as those already teaching who wish to expand and further their teaching goals. The fee is \$95. Contact 310-825-9064.

Grammy nominated producer Kashif's "Making Millions, Making Music With Kashif" workshop will take place Saturday and Sunday, April 29-30, at the Marriott Hotel, 3480 Maxella Ave., in Marina Del Rey. Kashif, who has worked with such stars as Whitney Houston, Kenny G, George Benson and Dionne Warwick, 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 and publicists. Advance registration for both days is \$295. Call 1-800-974-7447.

Earth Day 1995 is coming up, and to celebrate it, Alliance For Survival is hosting a special evening on Sunday, April 23, 7:00 p.m., at Luna Park, 655 N. Robertson Ave. in West Hollywood. The evening, "No Nukes/No Newts Earth Day 25th Anniversary Party," which benefits Alliance For Survival, will feature musical acts, including the Bonedaddys, and stand-up political comedy. A large "Earth Day Every Day" anniversary cake will be lit by actress and Mamas and Papas founding member Michelle Phillips. Tickets are \$10 in advance, \$15 at the door. For more information on the event, call 310-652-0611.

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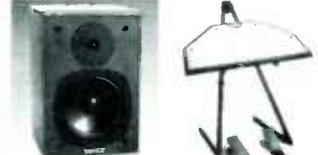
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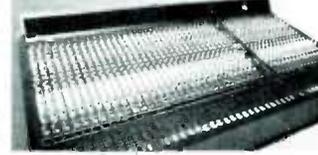
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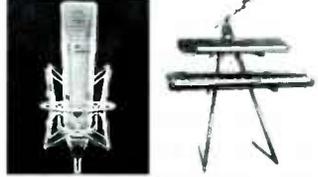
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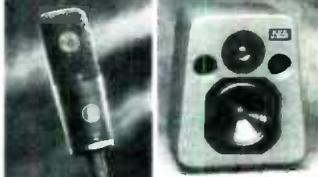
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CLOSE-UP

SPITZER MUSIC

By Karen Orsi

Several years ago North Hollywood guitar shop Valley Arts Guitar—well-known for its high-quality products and service-oriented philosophy, which brought many big-name clients through the doors—was purchased by Matt Spitzer, owner of the Northern California-based Spitzer Music chain, thus establishing the company's first Southern California outlet.

Since January, Don Chamberlain has been the manager of the North Hollywood store, bringing an abundance of industry experience with him. Throughout the Eighties, Chamberlain spent time with Action Music, worked for Kramer and Washburn Guitars and was also one of the founding members of the *Recording Industry Sourcebook*.

"I found myself with the opportunity to take over the store in January and try to bring it back to the original Valley Arts vibe," explains Chamberlain—a vibe that has as much to do with service as it does with having qualified employees.

"My people are some of the most qualified people in L.A.," explains the Spitzer manager. "My drum department manager still goes out with Joe Satriani and is a drum tech and stage manager with Jethro Tull. My MIDI guy is a graduate of the Berklee School of Music in MIDI, and he's got ten years of retail experience. Another one of my guys was a manufacturer's rep for ten years, and I got him back here to work in retail."

Having been a manufacturer's rep himself for more than ten years has given Chamberlain a unique and valuable perspective. "I've been in a lot of different music stores that have been run a lot of different ways, so I really know what it takes to make a good music store."

Chamberlain also believes that his Southern California upbringing is another valuable commodity. "Being a native of the L.A. music scene and part of it, I know what is needed here in town. Spitzer is letting me do what I want to do. They believe in my vision and my ability to bring the store back to what it was when they purchased it. They knew they were purchasing a legend both in the music industry and in Southern California, but it's tough to get the right staff in here when you're headquartered in Northern California. I'm bringing it back to the Valley Arts vibe.

"We specialize in service and very friendly, non-hostile attitudes," continues Chamberlain. "We try to keep away from the car sales attitude that chases customers out the door. We service everything we sell, and customers can come in and tap us for knowledge for days on end. I found out at one point in my life that this is what I'm here for—to bring music to

people. When I can take a guitar off the wall and give it to a kid for the very first time and his eyes light up and sparkle...what we are selling here is dreams. When somebody comes in here to buy a guitar off the wall, it's not like buying a car or a house—they could do anything with that guitar. We're here to bring music to the people."

Spitzer has a guitar department, a drum department, a full service department, a PA department, a pro audio department and five teaching studios. "We have a great teaching staff," Chamberlain says. "We have guys like Ed Shaughnessy [of Johnny Carson's *Tonight Show* band], and T Laviz of the Dixie Dregs. Our drum teacher has written a couple of books, as have a couple of our guitar teachers. We try to hire the finest quality teachers, and we get very personable people.

"This is a nice place to go to buy musical instruments. You don't have to get dressed up in your best battle gear and get amped up on a couple of cups of coffee because you have to go head to head with some insane salesman on the floor. It's a very nice, relaxed atmosphere, and that's what we are trying to get across to the pros, that there is an alternative.

"We also cater to beginners and older players, ones that played but are now successful in another business. Maybe they'd like to buy a nice guitar or an ADAT for their home because they still write and their heart is still in music. I'm also trying to make it a comfortable environment for those folks."

As for price, Chamberlain boasts, "Because we are a large chain store, we buy as deep as anybody else can and we get the same discounts, which we pass on to our customers. We can match anybody's price in town—no problem whatsoever—and in most cases, we can beat it. And we give them service that they can't get anywhere else."

Graham Cooper, head of Spitzer management in Northern California, echoes Chamberlain's sentiments. "That's kind of how all our stores are run. Most of our stores are staffed with professional musicians who know all of the gear inside and out. What we want to do is help the customer get the thing that's right for him. If you can do that successfully, then you have a bunch of happy customers."

Cooper also notes that Spitzer Music has a sister company—Leo's Pro Audio—in Northern California, which also helps them buy in larger quantities. "So we're able to be extremely competitive. We're also looking to add some new product lines."

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SIR MIX-A-LOT	AMERICAN
MR. X	BOSSMAN
TUPAC	INTERSCOPE
JUVENILE STYLE	PUMP
RAPPIN 4 TAY	RAG TOP
J.T. THE BIGGA FIGGA	GET LOW
69 BOYZ	RIP IT
BORN 2WICE	BIGGA

RAINBO STARTERS

who b/came

FIRST TIME CHARTERS

ARTIST	LABEL
STONE TEMPLE PILOTS	ATLANTIC
NIRVANA	DGC
SOUNDGARDEN	A&M
MUD HONEY	SUB POP
SONIC YOUTH	DGC
OFFSPRING	EPITAPH
URGE OVERKILL	GEFFEN
LENNY KRAVITZ	VIRGIN
BRAND NEW HEAVIES	DELICIOUS VINYL
DOMINO	OUTBURST
TUPAC	INTERSCOPE
ICE CUBE	PRIORITY
DR DRE	DEATH ROW
JUVENILE STYLE	PUMP
E-40	SICK WID IT
BORN 2WICE	BIGGA
RODG	BOSSMAN
THE CLICK	SICK WID IT
EL MAESTRO	EXPLICIT

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Pearl Jam, ETM Entertainment Network Take on Ticketmaster

By Jeremy M. Helfgot

Pearl Jam will use ETM's ticket purchasing system for their new tour; Pearl Jam manager and Ticketmaster spokesman debate issue

Los Angeles—After a year of highly publicized debate, threatened government action and bad blood between Pearl Jam and concert giant Ticketmaster, Pearl Jam has announced that they will use ETM Entertainment Network's alternative ticket-purchasing system for their upcoming tour.

Pearl Jam is the first major client to sign with ETM. The company will handle ticket sales for the twelve-city/fourteen-date tour, which begins on June 16 and ends on July 9 (more dates pending).

While Ticketmaster released a statement that they are "excited to see Pearl Jam touring" this summer, spokesman Larry Solters feels that the company has been put "on the defensive" in this matter, citing that "Ticketmaster never prevented Pearl Jam from touring, despite what people have said the past year."

According to Solters, Ticketmaster was negotiating with Pearl Jam to sell tickets to their shows via outlets only (without phone sales) for a service charge of \$2.50 per ticket, while ETM is charging a \$2 service charge with a \$0.45 handling fee for the tickets. "We said to Pearl Jam, 'Take a \$2.50 service charge,'" says Solters. "Pearl Jam said, 'No, no, no!' But now they're doing it for \$2.45, so maybe they found out we were right."

"That's complete bullshit," responds Pearl Jam manager Kelly Curtis. "Ticketmaster came to us with a \$2.25 deal well after we complained to the Justice Department and canceled our tour. Prior to that, they were saying basically that they could charge whatever they wanted to charge. They came with that offer well after the fact. If they had done that a year ago, there would have been no problem."

Solters points out that with Ticketmaster, fans have the option to go directly to the venue box office and thus avoid the service charge completely, an option which will not be available on this Pearl Jam tour. "There are thousands of events every year, and there's a service charge that comes with those events," Solters told *MC*. "If you don't want to pay the service fee, then you can go to the box office. But if there's no box office open, and somebody wants to go to the show, then is that [\$2.45] a service charge or a latent fee?"

ETM General Manager David Cooper defends the decision to sell by phone, highlighting the advantages that a phone-orders-only system holds for ticket-buyers. "We felt that it would be more of a fair lottery, because we're throwing in over 4,000 phone lines," states Cooper, who developed the technology

which ETM will use for ticket sales. "Most of the venues that Pearl Jam is going to play are going to be sold out in under fifteen minutes, so to have a long line at a box office means that after the first twenty kids, everyone else is disappointed. We're trying to make this fair and easy and not leave anybody in a position where they stood in line for hours and didn't get tickets."

Pearl Jam is also concerned with making sure that their fans know exactly where the money goes, according to Curtis. "We're going to disclose all of the charges, including the handling fee, the parking fees, the building restoration fee and the taxes—all of that. In the past it's been really hard to separate those, and if they add up to \$25, the consumer just thinks that that's going to the band. In Pearl Jam's case, we want everyone to know that \$18 is what Pearl Jam is charging, and then on top of that, what everyone else is getting. What we bitched about in the beginning was the service charge, because that was so arbitrary, and that was a year ago."

As for Pearl Jam playing Los Angeles, no date has been slated. "There will be an L.A. show," says Curtis, "it just may not be in the first leg of the tour. We're only playing fifteen shows to start with, but Pearl Jam will always be touring."

There has been much talk about Ticketmaster's exclusive contracts with various Southland venues. But Solters notes that several L.A. venues do *not* have exclusive contracts with Ticketmaster—including the Sports Arena, the Memorial Coliseum and Dodger Stadium—yet Pearl Jam has failed to book a date.

According to Curtis, the band rejected those facilities, citing poor sound quality. "The band didn't want to play a stadium—they've never played stadiums. And they think that the Sports Arena sucks! They played there once with Nirvana and the [Red Hot] Chili Peppers, and they thought it was a shitty venue," Curtis says matter-of-factly. "There are maybe 25 venues in L.A., and only three don't have exclusive contracts with Ticketmaster. And we're not going to play venues just because Ticketmaster doesn't have a contract with them. We're going to play good places."

Curtis also notes that Pearl Jam will not play a venue with a building fee higher than 20%—meaning that a venue which takes more than 20% of the merchandising sales from the event will be rejected, because the additional take is always going to be passed on to the fans.

"That would block out most of the venues in L.A. as well," Curtis continues, "because someone at the building has decided that 20% of T-shirt sales is going to go into the pocket of someone else—not the band—and the person who gets charged for that is the consumer."

As for Pearl Jam's complaint to the Justice Department that Ticketmaster should be prosecuted under the Anti-Trust Act, Solters believes that it is obvious that the ticket company is a giant but not a monopoly. Solters points to other ticket companies around the country and also to the fact that the very existence of ETM demonstrates that alternatives can be created. "Pearl Jam complained to the Justice Department and said, 'We cannot tour this summer—Ticketmaster won't let us,'" says Solters. "I've pointed out ProTix, TeleCharge and you now have this new company."

Pearl Jam spokeswoman Nicole Vandenberg explains that it's taken the band over a year to put this tour together, and they're not even sure that it will work.

Thus far, the deal with ETM appears to be bringing positive results. "The venues and promoters involved have been very supportive," says ETM's Cooper, "because they'll support anything that will lower ticket costs. Economics 101 taught me one thing: If you want to sell more, you lower the price."

The continuing tension between the band and Ticketmaster has led some to comment that the battle is more of a personal than a business nature, but the band's representatives are quick to disagree. "Performers don't have a choice," states Vandenberg. "It's not just about Pearl Jam—it's about consumers and fans and representatives throughout the industry."

"Pearl Jam doesn't really care about Ticketmaster anymore," says Curtis. "We've done our thing, we went to Congress, we did all that stuff and we went out and said what we were going to do: We were going to try to tour without using Ticketmaster. It was an extremely complicated task, and one that took us a long time, and we'll see how it goes. Hopefully, it'll go fine."

"Since last year, Ticketmaster has become more consumer-conscious," Curtis concludes. "They're accountable to the consumer, which they weren't before, so I think that the competition is going to be good. If it all fails, we're still better off because of all of those bands that are getting better service charges now." MC

FUMBLING TOWARDS PLATINUM



Arista artist Sarah McLachlan received a platinum plaque for her album, *Fumbling Towards Ecstasy*. The presentation was made backstage at Radio City Music Hall in New York City, where McLachlan performed before a sold-out audience.



Obscenity Bill Put on Hold

By Steven P. Wheeler

NARM may form task force in order to examine sales of 'labeled' recordings to minors

Harrisburg, PA—A temporary, but potentially permanent, solution has been reached concerning the controversial Pennsylvania bill (H.B. 377), which would criminalize the sale to minors of recordings with Parental Advisory stickers.

The bill's author, Pennsylvania State Representative Terence J. Rooney, told *MC* that he was looking for a non-governmental solution to the issue, but felt that the National Association of Recording Merchandisers (NARM) was not doing their part to reach a compromise.

To speed things up, Rooney set a deadline for NARM and representatives of the Recording Industry Association of America (RIAA). After a meeting concerning the deadline, a temporary agreement was reached between Rooney, NARM and the RIAA. NARM will explore the possibility of forming a task force to look into the issue of restrictive sales policies at their Board of Directors meeting in June, and Rooney has agreed to postpone legislative action.

"I believe these people to be true to their word," says Rooney. "They issued a carefully worded statement that outlined their intentions, and I was confident enough to take this step and let them move forward without any interference from me."

One of the key individuals in bringing about this possible solution was Paul Russinoff, Director of State Relations for the RIAA,

who told *MC*: "NARM has agreed to explore the idea of setting up a task force, which will be an agenda item at their Board of Directors meeting in June, but that is a decision that will have to be made by the Board. We are going to support NARM in whatever they decide to do. It would be far too premature to say what any kind of a task force would look like or what the possible end result would be."

While there is hope that a true resolution can be reached through this process, none of the players involved in this scenario are tossing in the towel at this point. Although Rooney has asked John Perzel, the Pennsylvania House Majority Leader, to put the bill on hold for the time being, he also points out that after the Pennsylvania Legislature recesses in June, he will look at NARM's progress when the House reconvenes in September and only then will a final decision be made.

"Once we reconvene in September," explains Rooney, "I will get a status report, and it will be obvious at that point if they are sincere in addressing the problem or merely giving the issue lip service."

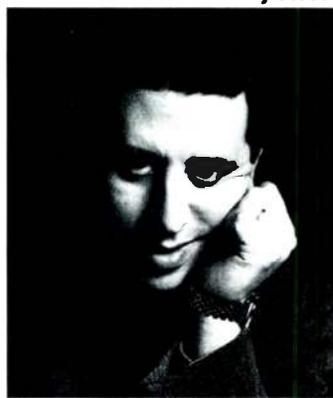
Although NARM's Pennsylvania-based members already have some sort of 'restrictive sales' policies regarding recordings with Parental Advisory stickers, Rooney wants a strict, across-the-board policy like the motion picture industry has with its rating system.

"Rooney had proposed the idea of a uniformed '16-to-buy' policy," says RIAA's Russinoff. "But we are not in a position to dictate a restrictive sales policy to NARM members. We did not agree with Rooney on that idea. The current restrictive sales policy is an individual determination by retailers—some have an '18-to-buy' policy, some have a '16-to-buy' policy, some won't sell to children under the age of 13 and some even go by a [case-by-case] judgement basis."

"The formation of a task force offers an opportunity that could reach beyond the borders of Pennsylvania and affect national policy," concludes Rooney. "However, I reserve the right to have my bill considered should these things not come to pass." **MC**



By Steven P. Wheeler



Jason Flom

Atlantic A&R executive **Jason Flom** has been named President of the Atlantic Group's newest label, **Lava Records**. Founded by Flom and based in New York City, Lava will employ a core A&R, promotion and marketing staff, which will work in conjunction with the various Atlantic departments. Flom, who joined Atlantic in 1979, will remain a Senior Vice President for the label. Lava can be reached by calling 212-275-2000.

In other Atlantic Records executive assignments, **Monte Lipman** has been appointed National Director of Top 40 Promotion, **Rachel Newman** has been promoted to Manager of National Tour Publicity and **Donna Jaffe** has joined the label as Tour Publicist. All three are based in New York (212-275-2000).



Mitch Schneider

Veteran publicist **Mitch Schneider** has officially opened the doors of the **Mitch Schneider Organization**. After eleven years at Levine/Schneider Public Relations, Schneider and Michael Levine decided to part ways amicably earlier this year. The MSO offices are located in Sherman Oaks and can be reached at 818-380-0400.

Frances Pennington has been appointed Senior Vice President, Media and Creative Development, **EMI Records (EMI/Chrysalis/SBK)**. Pennington will be responsible for overseeing all creative marketing at EMI Records, including the art, video production, video promotion and publicity departments. In addition, **Karen Taylor** has been promoted to National Director, Publicity, Black Music, where she will report directly to Pennington. Both Pennington and Taylor will be based in New York (212-492-1923).

Jerry Blair has been promoted to Senior Vice President, Promotion, **Columbia Records**, where he will be responsible for all phases of promotion. And **Julie Borchard** was promoted to the post

of Vice President, International, where she will work in tandem with Columbia in the U.S. and the Sony Music International affiliate offices. Blair and Borchard are based at the label's New York offices (212-833-5000).

Capitol Records has made two additions to its Urban Promotion and Marketing team: **Michelle Madison** has been appointed National Director of Urban Promotion and will be based out of the label's Hollywood headquarters (213-871-5370), and **Clint Works** joins the company as National Director of Rap Promotion and will be located at the label's New York office (212-492-5325).



Jaymi Chernin

Jaymi Chernin has been named Director of Promotion/Marketing for **Capitol Records**. Based in the New Jersey CEMA office, Chernin will be primarily responsible for achieving airplay for Capitol artists in the New York region. Chernin can be reached at 201-801-9253.

Shelby Meade has been promoted to the post of Director, Press and Artist Development, for the **Elektra Entertainment Group**. **Gina Orr** has joined the label as Associate Director, Press and Artist Development, and **Zsuzanna Murphy** has been appointed Product Manager. Meade, Orr and Murphy are all based in New York (212-275-4000).

Arista Records has appointed **Michele Mena** to the position of Vice President of Publicity, where she will oversee all publicity campaigns for Arista artists, including television and print. Mena can be contacted in Arista's New York offices (212-830-2314).



Maria Kleinman

Maria Kleinman has been named to the position of Director of Public Relations, **Walt Disney Records**, where she will oversee the day-to-day operations of the Walt Disney Records public relations department. Kleinman is based at the company's Burbank offices (818-567-5328). **MC**

HOUSE OF GRANT



A&M artist **Amy Grant** was recently presented with a double-platinum plaque signifying two million copies shipped of her latest release, **House Of Love**. Pictured with Grant are A&M President/CEO **Al Cafaro** and Senior VP of Sales & Distribution **Richie Gallo**.



Sue Collins

Title: Vice President, A&R
Duties: Talent Acquisition
Years With Company: 1 1/2
Company: Virgin Records
Address: 338 North Foothill Road
Beverly Hills, CA 90210
Phone: 310-278-1181

Dialogue

Background: Sue Collins started her industry career in London, working at the RCA sales depot, before interning and eventually crossing the ocean to become a music publisher at Chappell/Intersongs in Los Angeles during the early Eighties.

While at Chappell/Intersongs, Collins became one of the first music publishers to focus entirely on talent acquisition. Collins admits to gradually feeling stifled in the publishing arena, and she successfully made the transition to A&R—first at Chrysa-



lis Records in 1985, then moving to Polydor in London, before returning Stateside in 1990 to once again enter the publishing field at Virgin Music, which led to her current A&R position with Virgin Records.

A&R Staff: "We all have signing power. We don't have any talent scouts—the reason being that we do with what we have—and that's very important to us. There are only five of us on the West Coast, plus the other labels Noo Trybe and Pointblank, and those labels have their own signing agendas."

Virgin Signings: "I've made one signing since I've been here, and that's a band called Royal Trux. They're a band from the Virginia/New York area, and that album came out on February 21st. Royal Trux put out four full-length albums on an independent label, and they have a presence that's very strong and a style that's extremely unique—and they rock!"

Female In A&R: "If a band had a problem with me being a woman, I wouldn't sign them. It hasn't happened to me, and I'm not a feminist, but obviously a band that has a problem with a woman A&R person is not going to sign with me. They're going to have as much interest in me as I have in them."

Seeking Talent: "I've come to the



Sire/EEG has inked Spacehog to a record deal. Pictured with the band (among others) are Elektra President Seymour Stein (sitting) and Risa Morley (far left), Director of International A&R for the Elektra Entertainment Group.

conclusion that there are a lot of great bands and a lot of great talent out there, and I've also come to the conclusion that it's a question of matching the right recording artist with the right record company at the right time.

"For me, it never comes down to, 'This singer isn't any good' or 'These songs aren't any good,' as much as it comes down to the question of 'Will this label know what to do with this artist?' and 'Can we make the audience or the consumer understand this artist?'"

"So I think it's more of that, then all the other stuff. But having said all that, a great song is always a great song, and an artist that has to say something at all costs is also a timeless thing. There are certain elements that are timeless, and I also think that there are certain artists

that any record company could break.

"When I get this question at seminars, I always have to say that it's such an intangible thing; it's so hard to define. But right now in 1995, I'd have to say that it's a question of matching all the pieces of the jigsaw together and giving the audience a complete picture."

SXSW '95: "I'm absolutely furious about it this year because they sold wristbands and advertised on both television and radio, and as a result, the A&R people and the publishers couldn't move around simply because of the traffic. They blocked off 6th Street this year, so you were immobilized, which meant that the number of acts you could see in any one night became restricted.

"It was just too crowded, and you had these idiot crowds blocking your view of the band, stopping you from getting into the clubs, stopping you from moving your car, stopping you from getting a cab. So I'm not a happy camper this year about South By Southwest. It's gotten much too big, and they've deliberately done it to themselves."

A Day In The Life: "My Number One priority is Royal Trux, but I also look after a German band called Tab Two. So the artists signed to Virgin are my Number One priority, and the rest of my day is spent scouting and doing normal A&R duties.

"I don't really deal with unsolicited material anymore. Bands who want me to hear something will usually find someone I know and get a tape to me that way. I get a lot of letters now that say, 'So-and-so told me to send my tape to you,' and that's always fine with me."

Pros & Cons: "The upside of A&R is that it's the most exciting thing in the world when you work with a great band. The downside is when there's a holiday, and you want to go and see your family, but you have to go and see a show because bands don't wait for you to come back."

MORE BRAINS



Maverick artists Bad Brains have completed recording chores for their new album, *God Of Love*, due on May 9th. Pictured in Maverick's L.A. studios are bassist Darryl Jenifer, producer Ric Ocasek, Maverick A&R man Guy Oseary, vocalist HR, guitarist Dr. Know, Maverick VP Abbey Konowitch and drummer Earl Hudson.



Capitol act Everclear will release their sophomore effort, *Sparkle And Fade*, on May 23rd. Pictured in the studio during sessions for the new album are Capitol Records VP of A&R Perry Watts-Russell, manager Darren Lewis, Art Alexakis of Everclear and mixer extraordinaire Brian Malouf.

News

Legendary music impresario **Bill Graham's** old label, **Wolfgang Records**, the San Francisco-based record company which the late promoter/manager started in 1977, has been resurrected.

The label has inked an exclusive licensing agreement with **AEC Music Distribution** and plans to issue two or three albums a year, the first being **Eddie Money's** new album, *Love & Money*, set for a May 30th release.

Originally launched as a recording vehicle for the then-unknown East Coast-cop-turned-Bay Area rocker, **Wolfgang Records** (originally distributed by **Columbia Records**), scored platinum success with Money's self-titled debut, which sold in excess of three million and yielded the hits "Baby Hold On" and "Two Tickets To Paradise."

Arnold Pustilnik and **Kevin Burns** will oversee Wolfgang Records' domestic activities. The label can be reached at 415-541-4900.

Atlanta-based indie **Intersound** is banking that art rock band **Kansas'** career isn't dust in the wind. The label, which has announced the creation of a rock division specializing in established (some would say washed up) artists, will release Kansas' first new album since 1987.

Entitled *Freaks Of Nature*, the new album, due on May 23, features original bandmembers vocalist **Steve Walsh**, guitarist **Richard Williams** and drummer **Phil Ehart**, rounded out with bassist **Billy Greer** and keyboardist **Greg Robert** (a lineup that has been intact for ten years).

For more information on Intersound, call the label at 404-664-9262.

A search for the hottest new unsigned acts in the country is being conducted by the folks handling the **Music Journalism Awards And Conference** in Los Angeles on May 24-28th. Bands of all styles are encouraged to enter, with the best of

their debut, *Duophonic*.

Country star **Dwight Yoakam** will release his first live album on May 23rd. Titled *Dwight Live*, the album was recorded on July 30 at the Warfield Theatre in San Francisco, the final stop of Yoakam's This Time tour. It features seventeen songs. A prime-time television special may follow.

EMI act **Queensryche** will get into the new technology biz with the release of a CD-ROM entitled *Promised Land*, also the title of their current album, sometime this summer. Produced by **David Traub** of Mediatrix and written by the band, Traub and various Mediatrix artists, the CD-ROM will be Windows and Macintosh compatible.

On The Road

A funny thing happened on the way to Live's Burlington, Vermont date. Last issue's cover boys found themselves without their drummer, **Chad Gracey**, who was stuck in a Boston snow storm. So, to prove that old show biz adage, the band played an "unplugged" set and even enlisted their ever-faithful booking agent, **Jonathan Levine**, to play drums on two extended musical jams ("Hey Joe" and "All Along The Watchtower").

To promote his latest release, *Kojak Variety*, a batch of cover songs **Elvis Costello** recorded several years ago, the English singer-songwriter & his famous backing band, the Attractions, will present a live satellite concert and worldwide multimedia event on May 17th. This multimedia event will emanate from the Empire Shepherds Bush Theatre in London (special surprise guests are expected). Triple A, AOR, alternative and college radio sta-

tions around the world will carry the show.

Twisted Sister **Dee Snider's** new outfit, **Widowmaker**, was forced to cancel the remaining dates on their current U.S. tour as a result of guitarist **Al Pitrelli** accidentally breaking his hand.

Deals

Burbank-based indie **Massacre Records** has signed **Forbidden**, previously inked with Relativity Records. The band's next record, *Distortion*, will be released in mid-May and will feature new drummer **Steve Jacobs**.

Los Angeles bands **Is** and **Red Sky of ABG Management** have signed nationwide distribution deals with **Radio & Retail**, a new company formed to promote and distribute independent releases by unsigned bands.

It's all in the family for Bonnie's father, legendary Broadway performer **John Raitt**, who has signed a recording contract with **Angel Records**, a division of the **Capitol/EMI** family for which his famous daughter records.

On The Move

Sony Music Special Products has promoted **Dan Rivard** to the post of Senior Producer, A&R. He is based in New York.

Correction

In last issue's extensive SoCal band listing, a computer error occurred and many a band's "style of music" was listed incorrectly. If you're interested in contacting a band, be sure to verify their style of music. Our apologies. 

GILL SESSION



Producers **Charles Farrar** and **Troy Taylor** are pictured with **New Edition** alumnus **Johnny Gill** during sessions for Gill's upcoming *Motown* opus. Shown (L-R, back row): Farrar, Motown A&R man **Steve McKeever**, Gill, Taylor, consultant **Hank Caldwell**, (front row) **Chelsea Smith** and Senior VP of A&R for EMI Records, **Duff Marlow**.



BUGGIN' MAYALL



Blues legend John Mayall recently performed at the House Of Blues in West Hollywood in support of his new Silvertone release, *Spinning Coin*. Flanking Mayall are Eddie Gomez, Creative Director, Bug Music, and Bug Music songwriter Fontaine Brown, who wrote the album's first single "Ain't No Brakeman."

Whose Song Is It?

Here's something to think about involving the song "Something To Talk About," penned by Canadian songwriter Shirley Eikhard, which Bonnie Raitt had a major hit with back in 1992.

Last month, an out-of-court settlement was reached between plaintiffs Bonnie Raitt and Capitol Records against a local Atlanta-based car dealership—Stone Mountain Ford Inc., Heritage Lincoln Mercury Inc. and W.E.S. Inc.—for the unauthorized use of her Capitol Records' master recording of "Something To Talk About" in a series of radio advertisements.

This was a blatant example of copyright infringement and illegal exploitation of Raitt's name and celebrity status—a fact that becomes clearer when it's learned that the more than 100 advertising spots in the spring and summer of '92 for the dealership in Atlanta occurred less than 30 days after Raitt won a Grammy for the song.

The lawsuit was settled with a payment to Raitt of an undisclosed dollar amount and a letter of apology.

Meanwhile, the creator of the song, Eikhard, was asked to delay her lawsuit against the same defendants until Raitt's suit could be settled, according to Raitt's longtime co-manager and business manager Jeffrey Hersh of Gold Mountain Entertainment.

Having a songwriter take a backseat to a pop star is nothing new, but the recent legal settlement is just a small part of a much larger issue. And that is, who should have the final say about the exploitation of a song—the creator or the recording artist?

Eikhard and music publisher Lynn Jacobs Publishing sold the rights of "Something To Talk About" to a new television sitcom (*Woman Of*

The House), and Raitt and her managers were anything but pleased with that decision. In fact, Hersh says that there will be discussions between the writer, the publisher and the artist before any such decisions are made in the future.

"We don't claim to have the right on firm legal grounds to deny the writer or the publisher the right to have that song recorded by somebody else in whatever form they want to," says Hersh. "However, Bonnie feels that since that song was unknown before she recorded it, she has the view that people might think that she is the writer or the publisher and would say, 'I can't believe that Bonnie Raitt ever allowed that song to be used in a sitcom or to sell Nachos.'

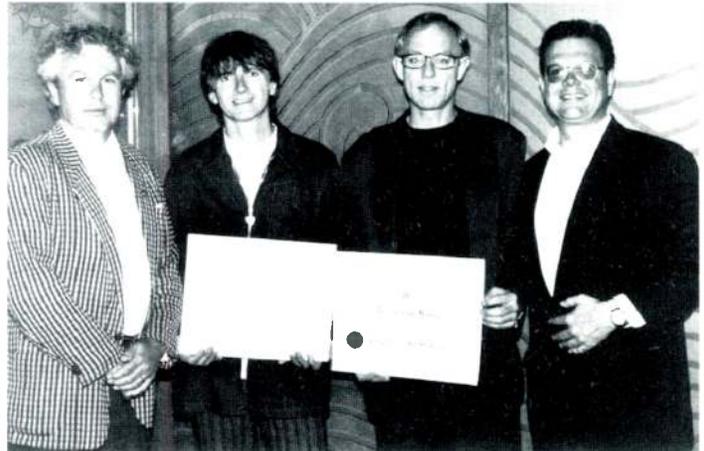
"We're not claiming to have a legal right to prevent anybody from doing that," continues Hersh. "However, it's disturbing to Bonnie that there could be some misunderstanding in the minds of the public. We're not claiming that Lynn Jacobs Publishing or Shirley Eikhard have done anything that they don't have the

Tracking The Classics



Tim Rice
"Can You Feel The Love Tonight"
(Top Ten in 1994
Academy Award in 1995)

CROWDED HOUSE



Crowded House singer-songwriter Neil Finn was awarded with his second "Million Performance Song" award from performing rights organization BMI. The BMI award constitutes 50,000 hours of radio airplay in America for the Crowded House hits "Don't Dream It's Over" and "Something So Strong." Other "Million Performance Song" recipients include Van Morrison ("Have I Told You Lately"), Elton John ("Levon"), Peter Gabriel ("Sledgehammer") and Sly Stone ("Dance To The Music"). Pictured during the presentation ceremony are Mike Chunn, General Manager, APRA (New Zealand); Neil Finn; Grant Thomas, manager; Rick Riccobono, Vice President, BMI.

right to do, Bonnie is just disturbed by the possible association of herself and what the writer or publisher choose to do with that song.

"Quite frankly, they have had other offers that they have taken, and we found out about them after the fact, and you could say that we were a bit upset. We called them, and since they don't want to have a bad relationship with us, we've been trying to prevent certain types of usages. They're being cooperative, but it's not completely satisfactory."

As Hersh himself notes, it's difficult for any songwriter to not try to exploit a song, either through television, film or advertising. "This is big money for a publisher and a writer. They make a hell of a lot more money selling the use of this song for a sitcom or a department store's campaign than they do having it on somebody's multi-platinum-selling album. That's just the way the music business is structured. It's not our fault.

Penning lyrics for stage, screen and record and primarily known for his work with Andrew Lloyd Webber (*Jesus Christ Superstar* and *Evita*), Tim Rice recently scored an Academy Award for his collaboration with Elton John on "Can You Feel The Love Tonight," the most successful single from their work on *The Lion King* soundtrack.

Rice recently discussed the Oscar-winning partnership with MC.

"I sat down with Elton after he agreed to do the film, and that's when I discussed the overall film with him. Elton's quite unusual in that he wants to have a lyric first. I always thought that I would prefer to hear a tune first, but now I'm not so sure because it gave me the chance to really get the storyline dead-right, before even worrying Elton about

"So we do feel somewhat bad that we're trying to restrict their ability to make money by exploiting the song," maintains Hersh, "simply because we're offended by the fact that it's used in this way. We don't own the song, so this is just a matter of good faith."

A series of Grammy victories can certainly bring a recording artist power, but should a pop star have the right to block a song's usage solely because they made the song famous?

And if a recording artist—who is successful by recording someone else's material—makes certain demands usually reserved for the songwriter, maybe these artists should write more of their own material, instead of dictating their beliefs on the slimmer wallets of a songwriter.

Shirley Eikhard was unavailable for comment.

We welcome your comments regarding this issue.

writing the music.

"As for 'Can You Feel The Love Tonight,' [Elton's hit single version] is the original lyric that I wrote. But in the middle of the movie, you hear the song being sung by a whole host of characters, and the original lyrics were written with just one character in mind, and gradually that scene kept changing, and I had to keep updating the lyrics. At one point, Elton said that he couldn't record that lyric as a solo artist, so he went back and recorded the original lyric that I wrote for the soundtrack album.

"So we've got the film version lyric and then at the end we've got Elton's version. It's great for me because I really liked the original lyric, and it was only changed because of the movie's plot."



Members of BMI, Zoo Records and JPJ Entertainment International Management recently congratulated bluesman Ray Bailey on his new Zoo release, *Satan's Horn*. Pictured (L-R): Joe X. Price, President, JPJ; Greg Woodridge, VP, JPJ; Brad Hunt, Senior VP of Marketing, JPJ; Dave Flores, Director of Film/Television Relations, BMI; Ray Bailey; Lou Maglia, President, Zoo Records; and Jan Jacques, CEO, JPJ.

BMG Purchase

BMG Music Publishing has acquired a 50 percent interest in a large number of classic songs in the Sparrow Music publishing companies Birdwing Music (ASCAP), Sparrow Music (BMI) and His Eye Music (SESAC) from Cherry Lane Music Publishing.

Under terms of the agreement, BMG will now be the co-publisher of these contemporary Christian music titles and will administer the combined catalog, which consists of more than 1,000 titles.

Nicholas Firth, President of BMG Music Publishing, says, "These Sparrow catalogs contain some of the classic songs in contemporary Christian music. They are an important addition to our expanding Gospel Division, which has more than tripled in size since its formation in October of 1990. Since that time we have acquired an impressive roster of gospel music catalogs, including the recent purchase of the Reunion Music back catalog."

Peermusic News

Peermusic/New York recently announced two promotions. Rahul Mital is now Assistant Royalty Manager, and Brooke Wixson is now the publishing company's Assistant Controller. Mital joined the publisher in 1988, and Wixson came aboard in 1992. Peermusic's New York office can be reached at 212-265-3910.

ASCAP Elections

ASCAP recently held their biennial election for the performing rights organization's Board of Directors. The twelve writers and twelve publisher members who were elected began their two-year terms on April 1st.

The writer members who were re-elected are lyricist and ASCAP Chairman Marilyn Bergman, composer John Cacavas, composer Cy Coleman, lyricist Hal David, lyricist

Arthur Hamilton, songwriter Wayland Holyfield, composer Burton Lane, composer Johnny Mandel and composer Morton Gould. The writers newly elected to the Board are songwriter John Bettis, composer David Raksin and composer Mary Rodgers.

The publisher members who were re-elected are: Martin Bandier, EMI Music Publishing; Leon Brettler, Shapiro, Bernstein & Co.; Nicholas Firth, BMG Music Publishing; Donna Hilley, Cross Keys Publishing; Dean Kay, Lichelle Music Company; Leeds Levy, Leeds Entertainment; Jay Morgenstern, Warner Brothers Music; Irwin Z. Robinson, Famous Music; and Arnold Broido, Theodore Presser Company. Newly elected publishing members are: Freddy Bienstock, Freddy Bienstock Publishing; Susan Borgeson, Walt Disney Music Company; and Julie Lipsius, Hit & Run Music Publishing. ASCAP's Los Angeles offices can be reached at 213-883-1000. **MC**

MICKY MOUSE JOB



Disney Music Publishing has promoted Brian Rawlings to the position of Creative Director. Brian Rawlings will be responsible for signing new talent and is based at the company's Burbank offices (818-567-5307).



JOHN PRINE

Grammy-winning singer-songwriter returns with 'Lost Dogs & Mixed Blessings'

Tom Petty says, "Anybody who writes songs is a fan of John Prine." Bonnie Raitt, who recorded Prine's classic "Angel From Montgomery," says, "He's a true folk singer in the best tradition, cutting right to the heart of things, as pure and simple as rain."

In short, John Prine is a "songwriter's songwriter" with eleven studio albums to his credit, including his latest, *Lost Dogs & Mixed Blessings*, on Oh Boy Records—the label Prine co-founded in 1984 with manager Al Bunetta and Dan Einstein. Produced by Heartbreaker Howie Epstein, *Lost Dogs* is the long awaited follow-up to his 1991 Grammy winning album, *The Missing Years*.

It's been 25 years since John Prine released his self-titled debut on Atlantic Records—a time when the talented songwriter became known as "the new Bob Dylan." It was pretty heady stuff for a guy, who balanced his budding musical career delivering mail through the rain, sleet and snow of Chicago.

"At first, it was an extremely big compliment," Prine says of the comparisons to one of his biggest songwriting influences. "I came in straight off the street working for the post office, and people are suddenly calling you 'the next Bob Dylan.' But they were doing the same thing with Springsteen, Loudon Wainwright and a mess of others. There was a whole school of 'new Bob Dylans,' so if you just took it with a grain of salt, it was alright."

With influences as diverse as Dylan, Hank Williams and Roger Miller ("songwriters who really bend words around"), the 48-year-old Nashville resident remains modest about his own ability.

"Most of the time, I write behind the steering wheel as much as I do behind the guitar," he says with a laugh. "But I'm surprised I can write anything. I always considered myself to be an editor more than a writer because there are so many words that are offered to you as a songwriter, and you just kind of leave out the ones that don't sound right."

"At first, I'm usually just messing around with words that paint one particular image. It's a little more disciplined when you're co-writing because you tend to look at it having more of a beginning, middle and end."

Collaborations are one thing that don't spring to mind when one thinks of John Prine, although six of the songs on the sterling *Lost Dogs & Mixed Blessings* album were co-written with Gary Nicholson.

Prine says that collaborations are something that he's never really sought out, but are really more of an outgrowth of his life in Nashville. "The only person I co-wrote with years ago was [the late] Steve Goodman, and that was only because we spent so much time together on the road. But I never really consciously tried it, but here in Nashville it's a way of life. It's actually hard not to do it here, because most of your friends are songwriters."

Then with a hearty laugh, Prine adds, "If you have two or three songwriters sitting around together—even if they're just playing poker—somebody's bound to come up with an idea. You can't get 'em to shut up."

Although his songs have been covered by a wide array of artists, including Bonnie Raitt and Bette Midler, Prine maintains that he has never written a song for another artist.

"I've never 'pitched' my songs that have been covered, and I've never written a song for anybody else. I still get people asking me, 'How come you never wrote another song for Bonnie?'" Prine lets out his contagious laugh and says, "It's just that Bonnie did [the late] Steve Goodman, and that was only because we spent so much time together on the road. But I never really consciously tried it, but here in Nashville it's a way of life. It's actually hard not to do it here, because most of your friends are songwriters."

After four albums on Atlantic in the early Seventies, Prine recorded three for Asylum before being dropped in 1980. "After the Asylum thing, I didn't want to be with a label. I got a couple of nice offers and I came close to signing, but I got a gut feeling that this wasn't what I wanted to do if I was going to continue doing this for a living."

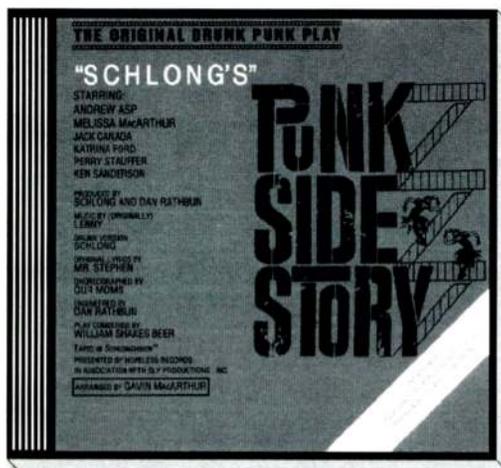
Thus, Oh Boy Records was born in 1984. After two moderately successful studio albums, Prine hooked up with producer Howie Epstein, and things changed for the better in 1991 as *The Missing Years* won a Grammy and sold nearly 250,000 copies, a highpoint in Prine's cultish career.

With the accessibility of the new album and the Triple A format hitting a crescendo, the time seems right for John Prine.

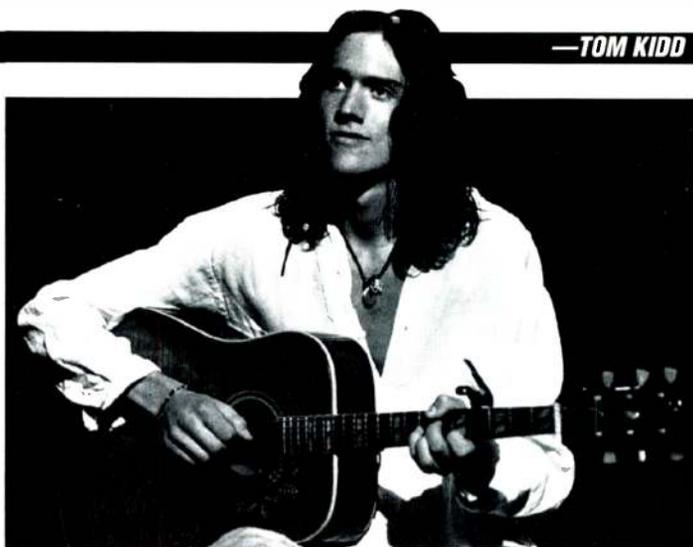
The man himself just laughs and says, "It just goes to show that if you stay in the same place long enough, the train is bound to stop and pick you up. But you gotta be at the station when it comes through."

Contact Oh Boy Records at 615-742-1250

MC



indie bands on a regular basis. **Wind Song** is planning to re-release tracks by **Humble Pie, Argent, the Move and Janis Ian.** Here in the States, **Hollywood Records** has released a **Queen** collection, **At The BBC.** The tracks—"Keep Yourself Alive" and "My Fairy King," among others—were culled from two 1973 sessions. The disc was originally



Ben Taylor

There's nothing like the great musicals, and **Punk Side Story** is like nothing you've ever heard! East Bay punkers **Schlong** got together with their friends, drunk punks all, and produced a version of **West Side Story.** If you're offended by something here, whether it's **Andrew Asp's** (from the band **Nuisance**) joyously inebriated take on "Maria" or **Melissa MacArthur's** (Rauoul) caterwaul on "Tonight," you're not paying attention. If you are paying attention, you'll notice that the whole exercise, from the leads on down, is surprisingly well done and, after the first few listenings, is pretty darn funny. Buy this so Schlong will do more. **Fiddler On The Roof,** anyone? Available on **Hopeless Records,** 15910 Ventura Blvd., 11th Floor, Encino, CA 91436.

With the success of the **Beatles' Live At The BBC,** look for a bunch of releases from other labels looking to cash in on unreleased live recordings from the vaults of the venerable British radio program. The British label **Strange Fruit** has been releasing new BBC tracks by obscure

released six years ago, but never in the U.S.

MTV has formed a partnership with **South African** recording star **Johnny Clegg** and media company **Primequity** to launch **MTV South Africa.** The 24-hour music channel will focus heavily on South African music and music videos, mixed with some international videos and signature MTV programming such as **MTV Unplugged, The Real World, MTV Sports** and the **MTV Video Music Awards.** Broadcasting is set to begin sometime in 1996.

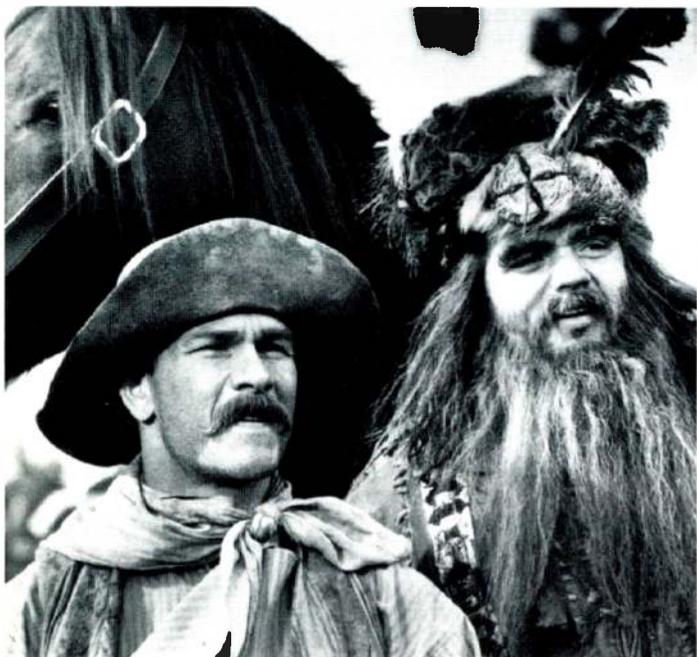
At the turn of the century, as progress and land developers threaten the old west, young **Daniel Hackett (Nick Stahl)** finds himself running from a gunslinger and into the world of **Pecos Bill (Patrick Swayze), Paul Bunyan (Oliver Platt), John Henry (Roger Aaron Brown)** and **Calamity Jane (Catherine O'Hara).** That's the plot of **Disney's** fun new family adventure, **Tall Tale: The Unbelievable Adventures Of Pecos Bill.** There is no soundtrack set, but there's plenty of music by **Randy Edelman.** As a

songwriter, **Edelman** has provided tunes for **Barry Manilow, Olivia Newton-John** and the **Carpenters,** among others. His most recent film projects include **The Mask, Angels In The Outfield** and **Beethoven's 2nd.** *Tall Tale* is in general release.

He doesn't have representation or a recording contract, but he does have famous parents. That's one reason **Ben Taylor** has the first single and video from **Bye Bye, Love.** **Robert Kraft,** Executive Vice President of Music at **Fox Filmed Entertainment** became interested in Taylor after hearing a 44-second musical introduction to a song on **Letters Never Sent,** Taylor's mother, **Carly Simon's** latest collection. For the film, Taylor provides a version of the **Beatles' "I Will,"** a song his father, **James Taylor,** first heard during the sessions for the **Fab Four's** original. *Bye Bye, Love* is in general release

(with the soundtrack and video to follow).

Fans of local history will want to attend the **Meridian Arts Ensemble's** performance April 30, 3 p.m., at **Ivy Sub Station.** This is a performing arts space located in the old **Redline** power station building. The address is 9070 Venice Blvd., one block west of Robertson. The ensemble, first prize recipients of **Chamber Music America's** "Adventurous Programming" award, will present interpretations of the music of **Frank Zappa, Captain Beefheart, Stephen Barber** and **Don Carlo Gesualdo,** among others. The quartet recently finished recording its fourth CD, which will include the music of **Zappa and Beefheart.** Definitely an eclectic afternoon. For ticket information, contact **Da Camera Society** at 310-440-1351. Tickets are \$25.



Patrick Swayze and Oliver Platt in Tall Tale:....Pecos Bill



Meridian Arts Ensemble



Earl Scruggs, Eddy Arnold and Bill Monroe, legends on TNN

A new generation of country stars will honor their heroes during the Second Annual *An Evening Of Country Greats: A Hall Of Fame Celebration*, on TNN in April. Emmylou Harris opens the program before an audience containing Hall Of Famers Eddy Arnold, Kitty Wells, Earl Scruggs, Bill Monroe, Pee Wee King and Grandpa Jones, saying, "Thank you to these artists who, by their grit and talent, forged the way for all of us." Performances are provided by Harris, David Ball, Ray Benson, Johnny Gimble, Sammy Kershaw, Hal Ketchum, Shelby Lynne, Martina McBride, Willie Nelson, Lee Roy Parnell, Marty Stuart, Pam Tillis and Travis Tritt. Also appearing are Clint Black, Suzy Bogguss, Mark Chesnutt, Mark Collie, Billy Dean, Little Jimmy Dickens, Rodney Foster, Faith Hill, Kris Kristofferson,

Loretta Lynn, Kathy Mattea, Ricky Skaggs and Doug Stone. The special was taped in the Tennessee Ballroom of the Opryland Hotel on January 25th. It airs locally on Wednesday, April 26, at 6 p.m. (with repeats).

Fans of electronic media will want to check out the E3 Electronic Entertainment Expo, coming to the Los Angeles Convention Center May 11-13th. The trade show, billed as the world's largest, is dedicated to the billion-dollar interactive electronic entertainment industry. Exhibitors set for the show include major CD-ROM publishers such as Sega, Sony Computer Entertainment, Nintendo, Atari, Acclaim, Electronic Arts, Konami, 3DO and Activision, Compton's NewMedia, Capcom, Disney Software, Virgin Interactive Entertainment, LucasArts Entertainment and



Lisa Bove

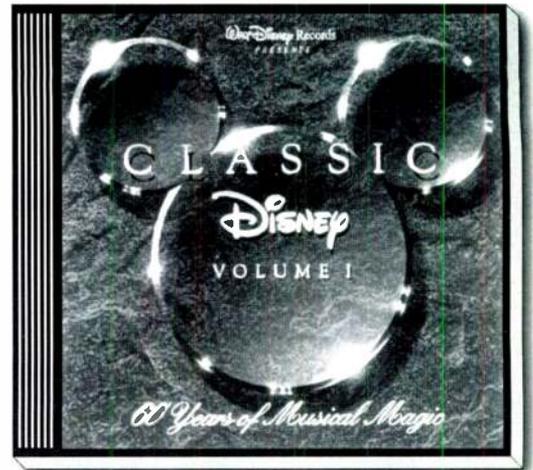
Microsoft. Tickets will be available at the door.

There's nothing like classic Disney songs. If you are a collector, or if you have children, you'll want *Classic Disney: 60 Years Of Musical Magic*, just released by Walt Disney Records.

The elegantly packaged two-CD set has more than two dozen songs per volume, everything from Mickey Mouse's first theme song

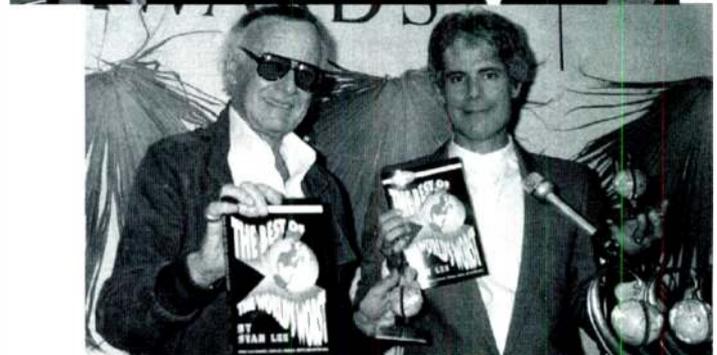
("Minnie's Yoo Hoo" from 1930) to the latest from *Aladdin* and *The Lion King*. There are a few omissions—nothing from *Sleeping Beauty*, for instance—but what's here is worth having. Of special interest are the extra verses in "The Bare Necessities" (*Jungle Book*) and "Gaston" (*Beauty And The Beast*). A real favorite is "Feed The Birds (Tuppence A Bag)" (*Mary Poppins*); it's a beautiful, often overlooked ballad. Cover version, anyone? Wherever CDs are sold.

There's no music to speak of in *Medea*, the classic Greek tragedy by Euripides, but the presentation by Deaf West Theatre Company is so worthwhile that we have to recommend it. Linda Bove takes the title role. If her name isn't familiar, her face is. One of the world's best-known deaf actresses, she has appeared on Broadway in *Children Of A Lesser God* and, for eighteen years, has portrayed Linda the librarian on *Sesame Street*. Deaf West Theatre will provide the Sennheiser Infrared System free of charge in order to allow hearing



audiences the opportunity to participate in these American Sign Language performances. Deaf West is the first deaf residential theatre company in the country and the only professional theatre for the deaf west of the Mississippi. Performances of *Medea* begin April 9 and continue through May 7th. For more information, call 213-660-4673 (Voice) and 213-660-8826 (TDD).

General Publishing Group has been celebrating the release of a couple of music-oriented books. Pictured signing the beautiful new coffee table book *Gibson: 100 Years Of An American Icon* at the recent NAMM show are Gibson USA President David Berryman, author Walter Carter, GRP's Sharon Lynn Hays and jazz virtuoso Herb Ellis. The other photo has Marvel Entertainment's creative head, Stan Lee, with Rhino Managing Director Harold Bronson, introducing *The Best Of The World's Worst*, the first of the Rhino Books imprint published by GPG. Both books are available wherever you buy reading material. 



Pictured: (top) Berryman, Carter, Hays, Ellis; (bottom) Lee, Bronson



LITTLE RED BLUES HOUSE: One of the founding fathers of rock & roll, Little Richard, was the guest of honor during a video conferencing event produced by House Of Blues New Media for the International House Of Blues Foundation's "Blues School House" program. All HOB locations (L.A., New Orleans and Cambridge) were involved, with each site hosting students ranging from the fifth to the twelfth grade. Little Richard fielded questions from the students via interactive video systems donated by Picture Tel Corporation. Pictured (L-R): Marc Schiller of HOB New Media, Little Richard, C. Taylor Kew of Picture Tel and Mark Princi, Director of the International HOB Foundation.



AND THEN THERE WERE NONCE: American Recordings/Wild West Records act the Nonce visited L.A. radio station Power 106 for an on-air interview with the Baka Boyz. The Nonce is currently promoting the chart-topping rap hit "Mix Tapes," from their album, *World Ultimate*. Pictured (L-R): Nouka Base Type of the Nonce, Baka Boy Nick V., Yusef Afloat of the Nonce and Baka Boy Eric V.



AND THE DESIGNATED INTERVIEWING ARTIST IS?: Veteran singer-songwriter Jennifer Warnes recently visited the plush confines of Rhino Records for two afternoons of interviews promoting the excellent new five-CD compilation of Oscar-winning songs, *The Envelope Please...Academy Award-Winning Songs (1934-1993)*. Warnes has three cuts on the 60-track box set—"It Goes Like It Goes," (from 1979's *Norma Rae*), "Up Where We Belong" (a duet with Joe Cocker from 1982's *An Officer And A Gentleman*) and "(I've Had) The Time Of My Life" (a duet with Bill Medley from the 1987 smash hit *Dirty Dancing*). Gathered around Warnes (fourth from left, standing) are (L-R) Marketing Coordinator Emily Kagan, VP of Sales Keith Altomare, Senior A&R Director/box set co-producer James Austin, Managing A&R Director/box set co-producer David McLees, Senior Product Manager Andrea Kinloch, L.A. Sales Manager Janet Grey, (front row) Media Relations Senior Director Stephen K. Peebles and National Promotion Manager Eric Kayser.



HEADY STUNT: You gotta love Mojo Nixon! This extremely eccentric singer-songwriter keeps coming up with bizarre publicity stunts in order to get his gonzo rock music heard amid the current grunge din. First there was his tongue-in-cheek attack on Don Henley ("Don Henley Must Die"), and now Mojo has turned his sights—and we do mean literally—toward David Geffen with the charming ditty "Bring Me The Head Of David Geffen" (a takeoff on the Sam Peckinpah movie *Bring Me The Head Of Alfredo Garcia*), from his new album, *Whereabouts Unknown*, on Blutarski/Ripe & Ready Records. To promote the new album, Mojo performed a brief acoustic set at Tower Records on Sunset and then took several Tower staffers and customers on a joy ride down Sunset in an army assault vehicle. Mojo later stationed himself in front of Geffen Records and asked to speak with Geffen, but was informed that he was not in the building (Nixon apparently forgot that Geffen's business interests rest elsewhere at the present).



YES SHE DID: Melissa Etheridge (first row, fourth from left) dropped by the new Island Records L.A. offices to welcome staffers to their new digs. The festivities included a cake with "Welcome Home!" on it.



LABOR OF PROMOTION: Speaking of bizarre publicity stunts, apparently artists aren't the only ones who indulge in shameless promotional ploys. Recently, in order to promote Rodney Foster's new single, "Willing To Walk," from his new album, *Labor Of Love*, Arista Nashville's West Coast Regional Promotion Manager, Lori Dawe-Hartigan, put her legs where her mouth is, telling country radio programmers that she was willing to walk a half a mile for every West Coast radio station that played the record during its debut week of release. The result: Hartigan walked six miles and helped earn the single "Top 10 Most Added" status for the week in *Radio & Records*. Shown walking around the track at Beverly Hills High School are Dawe-Hartigan and Kylie Travis, star of the Fox TV show *Models, Inc.*



MEGA EVENT: Various Arista, Virgin Megastore and KSCA (101.9) executives pose for the camera during an in-store event celebrating the release of Annie Lennox's new album, *Medusa*, another in a too-long line of recent albums featuring artists covering other artists' hits, held on the eve of the album's March 14th release. The midnight event, which included a drawing (numbered rubber snakes were handed out to contest winners by Southland Triple A radio station KSCA, with one lucky snake holder winning a free trip to Greece), kicked off a great sales week for *Medusa*—an album Arista claims sold more units in one week at the Virgin Megastore on Sunset Blvd. than any other album in the history of that store.



BOARD BUDIES: Fellow hard rock outfits Helmet and Anthrax and the Mighty Mighty Bosstones were among the performers who headlined the recent benefit concert for music industry AIDS organization LIFEbeat, held at the Hollywood Palladium. The show, which also featured former Judas Priest/current Fight frontman Rob Halford duetting with Anthrax, served as the kick-off event for *Warp* magazine's Second Annual "Board AID" fundraiser, held at Snow Summit Ski Resort in Big Bear Lake, CA. Shown (L-R, standing): Everlast of House Of Pain, Helmet's Page Hamilton, LIFEbeat's Tim Rosta, Rob Halford, House Of Pain's Danny Boy, (in front) Anthrax's Scott Ian and Bosstone Ben Carr.



DISNEY IN-STORE: Walt Disney Records held an in-store release party for the special, California-only picture CD of the original cast recording of *Beauty And The Beast: The New Musical*. The show is currently playing the Shubert Theatre. Pictured at Sam Goody's in the Beverly Center are Susan Egan ("Belle"), Gary Beach ("Lumiere"), Walt Disney Records Director Of Sales Barry Haftt, Senior VP Carolyn Mayer-Beug, Terrence Mann ("Beast"), Project Marketing Manager Frank Keating, Beth Fowler ("Mrs. Potts") and Tom Bosley ("Maurice").



THE BUCCINATOR STOPS HERE: Buccinator is on hold while members act as hired guns for other bands. Napier, who also sits at the helm of local label Basura! Records, will be sitting in with English techno-industrial band Nitzer Ebb on their world tour (the band is touring in support of their current Geffen Records release, *Big Hit*). Bass player Dave Gomez will be returning to his previous gig with Beck. Drummer Amery Smith is currently on the road with the Beastie Boys. And Buccinator's other guitarist, Evan Mack, will be staying in the Southland in order to run his fledgling label, Big Jesus Industries.

APRIL LOVE: April is International Guitar Month, and to help celebrate, nationally syndicated radio show *Rockline* will broadcast a special guitar-oriented edition of the show on April 24th. Helping to salute guitar month will be Steve Vai (from *Rockline's* L.A. studio), Soundgarden's Kim Thayil, Alice In Chains' Jerry Cantrell and Candlebox's Peter Dinklage, with the latter three fretmen participating in a roundtable confab via satellite from Bad Animals Studio in Seattle. Also scheduled to participate by phone are Extreme's Nuno Bettencourt and the Grateful Dead's Bob Weir.

TOME AWARDS: Peter Guralnick's acclaimed tome, *Last Train To Memphis: The Rise Of Elvis Presley*, was awarded first place honors during the 1994 Ralph J. Gleason Music Book Awards. Rounding out the list of winners were Marianne Faithfull's memoir, *Faithfull: An Autobiography*, co-written with David Dalton, and Colin Escott's *Hank Williams: The Biography*.

VOODOO SOUP: MCA Records has set an April 11th release for *Voodoo Soup*, a collection of studio tracks culled from Jimi Hendrix's first four posthumous releases (*The Cry Of Love*, *Rainbow Bridge*, *War Heroes* and *Crash Landing*). The new CD—which contains the guitar hero's later recordings (from October, 1968, to his final studio session on August 22, 1970), nuggets which helped flesh out some less-than-stellar posthumous releases—gives the listener an idea of how Hendrix's follow-up to *Electric Ladyland* might have sounded. The track lineup for *Voodoo Soup* is: "The New Rising Sun," "Belly Button Window" (the last song Hendrix recorded in a studio), "Stepping Stone," "Freedom," "Angel," "Room Full Of Mirrors," "Midnight," "Night Bird Flying," "Drifting," "Ezy Rider," "Pali Gap," "Message To Love," "Peace In Mississippi" and "In From The Storm."

MUSIC CONNECTION Tidbits from our tattered past

1984—ON GOLDEN SWEAT: Jane Fonda, the nation's leading exercise entrepreneur, will soon cater to the older set with her upcoming Elektra/Asylum release, *Prime Time*. The full-length album features music composed and performed by Elektra jazz group Steps Ahead.

1990—HEEEE'S BACK! Kevin DuBrow, the original frontman for early Eighties hard rock act Quiet Riot, is back in action with a new band called Little Women. DuBrow and company will be making their local club debut soon at the Roxy. Quiet Riot achieved early notoriety with SRO performances at the long-defunct and legendary Starwood club.

The Crimson King

This chameleon-like rock unit returns with a new album and a double-trio formation

By John Lappen

Since forming his influential band 26 years ago, King Crimson founder Robert Fripp has consistently confounded critics, fans and fellow band members alike.

The eccentric, brilliant guitarist has seemingly played by his own rules, forming and fronting various incarnations of the legendary Crimson over the years to critical acclaim and cult adoration, only to disband the group unexpectedly, catching even his own band mates by surprise.

When Fripp decided to break up the mid-Seventies version of the band (which blessed us with LPs such as the savage *Red*), an ultra-intense unit which Fripp describes as being a "monstrous live creature of unnerving power," it was rumored in the musical press that then-and-current Crimson drummer extraordinaire Bill Bruford was so distraught over Fripp's decision that he considered retiring from music.

At the same time, Fripp has consistently retained an almost god-like level of respect among the ranks of his musical contemporaries. The list of musicians who have performed in King Crimson or have been associated with Fripp through his prolific body of solo works

and collaborative projects reads like a veritable Who's Who of Rock & Roll!

The original, lamentably short-lived Crimson lineup, formed in London in early 1969 and best-known for the blistering track "21st Century Schizoid Man" and the haunting "I Talk To The Wind," from their debut masterpiece, *In The Court Of The Crimson King*, featured future ELP stalwart Greg Lake and Foreigner co-founder Ian McDonald. Subsequent installments contained such noteworthy players as Boz Burrell (later with Bad

"I think of Crimson as a big powerful machine making a sound that no one else makes."

—Belew

Company), Ian Wallace (who went on to drum with Bob Dylan and Don Henley) and John Wetton, an exceptional bassist-vocalist from Crimson's 1972-74 period who later resurfaced with Asia, Roxy Music and Uriah Heep, among others.

Fripp's non-Crimson-related projects have included recorded duets with former Police guitarist Andy Summers and ex-Roxy Music member Eno, plus collaborations with David Bowie (*Heroes*, *Scary Monsters*) and Peter Gabriel, in addition to producing Daryl Hall and the Roches. And, of course, in between Crimson stints, he has released consistently interesting, if not always accessible, solo records which continually push the boundaries of musical invention (*The League Of Crafty Guitarists* and *The Robert Fripp String Quintet*).

It is, indeed, a testimony to Fripp's talent and visionary style that he has not only accumulated such an impressive list of credits, both inside and outside the structure of Crimson, but that this outwardly unassuming man has inspired such a high level of loyalty and devotion among his peers.

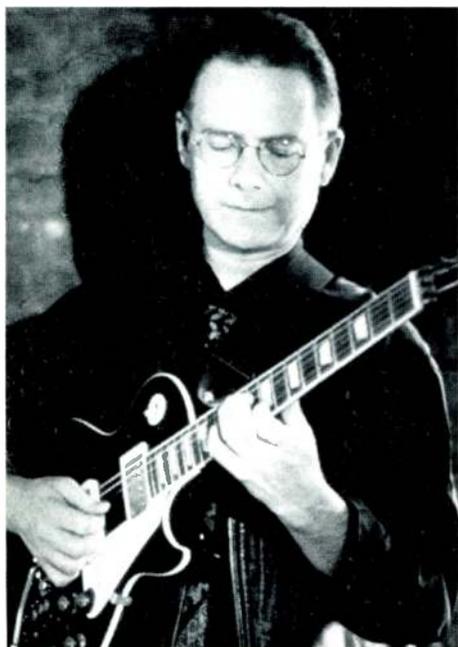
Yet, the enigmatic Fripp remains shrouded in mystery even among those who should know him best. While he has exhaustively documented the history of Crimson lore and

legend and his thoughts on music in general via the written word, he remains suspicious of the interview process, seemingly preferring to allow his music—and sometimes his peers—to speak for him.

One of those peers is current Crimson co-guitarist Adrian Belew, a respected solo artist in his own right. "Robert is a complex individual," understates Belew during a recent interview. "I've learned a lot about myself from being around him. He is demanding—even difficult for some people—but he always seems to support my ideas. It's important that Robert be the band's guiding light because Crimson was always his musical vehicle. I'm happy just to be one of his co-pilots."

The 1995 King Crimson features a formidable collection of talent. It is also a reincarnation of the heady quartet—Fripp, Belew, bassist Tony Levin and Bruford—that recorded three dynamic albums (*Discipline*, *Beat* and *Three Of A Perfect Pair*) between 1981-84, a combo that Fripp has been quoted as saying "could shred wallpaper at three miles."

Resurrected early last year after years of reformation rumors, that potent lineup in-





Robert Fripp

Pat Mastelotto

Bill Bruford

Trey Gunn

Adrian Belew

Tony Levin

cludes two new additions, drummer Pat Mastelotto (ex-Mister Mister) and stick-player/bassist Trey Gunn. The fruits of this new powerhouse double-trio formation is the Virgin disc, *Thrak*, an intoxicating combination of classic Crimson grunge and ethereal pop explorations, due on April 25th. (There was an earlier EP, *Vroom*, featuring embryonic versions of some of the material from the new album recorded during early rehearsal sessions, released late last year on Fripp's Discipline label.)

Belew freely admits that it's exciting to have rejoined Fripp on yet another Crimson excursion. "I think the time was finally right to reform. We had discussed a new Crimson reunion four years ago when I made it clear to Robert that if he were to reform the band, I wanted to be part of it. Most of us had to complete previous musical commitments, and Robert had a bout of litigation to contend with [Fripp legally wrestled himself free from his former management], but it all came together for us last year."

The Kentucky-bred guitarist, who's also worked with Bowie and Zappa, says, "I feel much more comfortable working with Fripp the second time around. He can be rough on people, including people in the band, but since the first breakup, we've all matured and gone on to other accomplishments."

"The first time around, I felt that every idea I proposed to Robert had to have some significance or he wouldn't take me seriously," continues Belew, whose last solo effort, *Here*, was released on Caroline. (Caroline has also reissued a plethora of great Crimson product, meticulously supervised by Fripp, including the four-CD set *The Essential King Crimson* and the four-CD collection of live performances *The Great Deceiver*.)

"But that was self-induced pressure," continues Belew. "I've always felt King Crimson has had a high level of musical integrity, and the first time around, I put pressure on myself to live up to that."

"But now I feel that Robert and I have a

songwriting partnership that probably hasn't existed for him with anyone else. I write the songs with melodies and words, and he gives me full rein on how to structure those songs. In turn, I now feel much more confident and self-assured around him."

Whether Belew's and Crimson's renewed musical vigor will pay off in commercial dividends remains to be seen. Whatever the case, Fripp has never courted commercial success, going so far as to admit that "when Crimson is about to get successful in a big way, it breaks up."

Belew concurs with this notion. "It's true. In band meetings we never even talk about mainstream success. We're solely concerned with the music. All we discuss is musical content. There is no consideration for commerciality in King

Crimson."

There also seems to be no warning as to when the strong-willed Fripp might dissolve Crimson. Belew learned of the dissolution of the early Eighties version when reading an article in *Musician* magazine. "But I was ready for it to stop then," he says. "It had gotten to be all-consuming, and the music had gone strangely awry. I'd have put the band on hiatus for one year and then given it another go. But my one-year hiatus idea turned into ten years apart. I was frustrated at that time, but I'd be better prepared for a breakup if it happened again. I've built a solid solo career since the first breakup. But I hope we can take Crimson as far as it can go this time."

On the live front, Crimson performed for two weeks in Argentina last fall, an opportunity, as Belew says, "to break-in both the band and the new material." (A world tour begins in Milan, Italy, reaching the U.S. in late May. They play the Wiltern Theatre on June 29-30.)

"The live dates went great," he explains. "It was exciting to be part of such an intense

performing experience again. There is a level of concentration in this band that I've never seen before. There is no compromise within these musicians. Robert's singular musical vision constantly motivates us to take the level of musicianship and performance up another notch or two."

Belew's last Crimson experience was also notable for the gonzo guitar interplay between the two string wizards. *Thrak* ("a word that exists only in Fripp's vocabulary," laughs Belew) is rife with similar instrumental passages, although Belew hesitates to call it a guitar album. "I think between Robert and myself, we've shown a lot of different sides of what a guitarist can do with a guitar, but I think of the record as a result of a total group sound. I'm just as interested in the rhythmic interplay of the percussion as I am the guitar licks. I think of Crimson as a big powerful machine making a sound that no one else makes."

But although *Thrak* is indeed a dazzling accomplishment by one of rock's most talented ensembles, it is the twin guitars of Fripp and Belew that leave the listener with sounds which conjure up images both beautiful and horrific. "I think Robert and I have a great appreciation of one another's playing," opines Belew. "We both have carved out our own guitar areas that are unique to us. Robert can do his things, while I automatically know a playing area that I can go into without treading on his playing space, and vice versa."

"It's really cool because one of us will be exhorting the other to solo in a place that will seem perfect for it. He has names for different guitar sounds. He might say to me, 'Adrian, I can't wait to hear your cloud sounds in this part of the song.'"

Although *Thrak* took only three weeks to record, it was done, according to Belew, "in fits and bursts, so it was a long time in the making. We took our time and would work in shorts bursts of intensity and then go away from one another for a while. For me, *Thrak* has one foothold in the former Crimson musical sound coupled with an eye

It's important that Robert [Fripp] be the band's guiding light because Crimson was always his musical vehicle. I'm happy just to be one of his co-pilots."

—Belew

"We're not a commercial band, but we're certainly an adventurous one."

—Belew

RAZOR & TIE

Cliff Chenfeld, Co-Owner

By Keith Bearen



Cliff Chenfeld and his partner, Craig Balsam, have come a long way since they opened their label in late 1989 and worked out of Chenfeld's Greenwich Village apartment.

Utilizing a combination of sound reissue ideas and creative marketing smarts (the company sells a majority of its product through direct response TV ads), Chenfeld and Balsam—who both abandoned law careers to start Razor & Tie Music (hence the name)—have built the label into a well-respected indie.

At first specializing in reissues (compilations profiling the Seventies and Eighties and "best-of" collections covering classic R&B artists Don Covay and King Curtis are among the titles in the label's burgeoning catalog), Razor & Tie Music—which has doubled its sales every year, with last year's sales figures topping the one million dollar mark for the very first time—has been edging its way into the new, frontline product arena. Such releases have included *Adios Amigo* (a tribute to soul legend Arthur Alexander), *In Their Own Words* (featuring new live tracks by Richard Thompson and Shawn Colvin, among others) and new albums by veteran Graham Parker and newcomer Dar Williams.

We spoke with Chenfeld about Razor & Tie's history, the reissue biz and the company's metamorphosis into a frontline label.

MC: You and your partner, Craig Balsam, were lawyers before deciding to make a career U-turn into the music business. Why the move?

CC: We both viewed our legal careers as a departure from what we really like doing. We both had musical backgrounds—he had a band, and I did some playing and worked in a record store. We went to law school and became lawyers—Craig dabbled a little bit in entertainment law but not that much. We just really left it.

Neither of us were very excited about being lawyers, and we wanted to get back to the music world but needed a plan. So we came up with this idea of selling Seventies records on television. We went on the air in 1990 with a direct response package—*Those Fabulous '70s*—and it sold over 100,000 copies and got us on the map.

MC: Since that time, the reissue field has gotten mighty crowded. Do you think there are still enough worthy artists and albums left to be reissued?

CC: That's one of the reasons that we're going frontline a little bit more, because I can't rely on continuing to unearth things. I think there's a lot to go around—I think that it's going to become smaller and smaller, but there is still plenty to do. And I think that we'll continue to

do it as well as, if not better than, anybody else. But I can't do a business plan and say that this is all we're going to do for the next few years—it wouldn't be smart.

We have this Merle Haggard collection—which is as good as anything that we've done. We've also done all these R&B things, such as a King Curtis collection, a Don Covay collection—we're getting good stuff. I think the people who are licensing recognize that we do really top-notch work. We get the record out, we make a press and a radio and a retail push when appropriate, so they feel that when they're placing their treasured masters with us, they're giving them to a good place.

MC: As you mentioned, the label has made the move into more new music product.

CC: We've slowly been getting into it. We did a record by Scott Kempner, formerly of the Del Lords, a few years ago. We did a Joe Grushecky record, an Elliott Murphy record—but those were smaller-scaled projects. Last year, we did an *In Their Own Words* record, an Arthur Alexander tribute record and a live Marshall Crenshaw record, so we're moving in that direction.

It just seemed logical to step it up to the next level. So we thought, let's get an established artist and do a live record. Now, let's get an established artist and do a new record. Now, let's take a new recording artist and do a new album. So we're moving ourselves into being much more of a frontline label, but also making sure that we don't lose our connection to what got us here, which is reissues.

MC: Did Graham Parker approach you or did you approach him?

"The thing about Graham [Parker] is, the other record companies pushed him hard, but if it didn't happen in the first couple of weeks, they pulled the plug on him. We're not working this album as if Graham is going to be Ace Of Base."

—Cliff Chenfeld

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CC: It was kind of mutual. The first record we ever reissued was Graham Parker's *The Up Escalator*, so we've known Graham for three or four years. And he was on *In Their Own Words* and *Adios Amigo*. I knew that he had parted ways with Capitol, and we'd been having something of a dialog about that over the last six months. We had always been huge fans, and I think Graham decided that it was time to try it this way instead of going to another major label and going through the whole thing again.

MC: A lot of record labels, including Arista, Mercury, Capitol, have tried to break Graham Parker to a wider audience. What can an indie such as Razor & Tie Music do that the majors couldn't?

CC: The thing about Graham is, the other record companies pushed him hard, but if it didn't happen in the first couple of weeks, they pulled the plug on him. We're not working this album as if Graham is going to be Ace Of Base.

We have a couple things going for us that a major label doesn't. One, this is a really high priority for us. When Graham was on these labels, maybe he was a priority in the beginning, but as time went on, he was low man on the totem pole. When he puts an album out on Capitol in 1992, they're in the midst of Bonnie Raitt or Hammer or whatever, and selling 40,000-80,000 copies of Graham Parker's new album isn't very meaningful. For us, he's a significant artist, so we're going to be pushing it much harder, because every sale means something.

We have two serious albums the first half of this year—Graham's album and Dar Williams' record. So, if the first couple weeks of figures from SoundScan or radio don't go the way we expected, we're not gonna say, "Time to move on to the next flavor."

Another thing is, since his last record, this whole Triple A radio thing has happened, and he's gonna be very well-received there. Five years ago, if you put a Graham Parker album out, what radio station was going to play it? Some AOR stations might play it, but AOR stations have gotten much more conservative. You basically get "Stairway To Heaven" and the new Rolling Stones song. And as alternative grew, he wasn't really fitting that format. But the Triple A thing is perfect for him.

In addition, we have a well-coordinated tour. He's hitting 25 cities, mostly major cities, within a month of the record's release date. (Parker plays the House Of Blues in West Hollywood on April 21st.)

MC: You have another promising artist in Dar Williams.

CC: She had interest from a lot of other labels. Craig and I heard this thing and were totally taken by how original she is, and we just told her manager, who is a friend of ours, that we had to do this thing together. I think she's gonna be a major artist, and I'm very excited about her.

Razor & Tie Music is located at 214 Sullivan Street, Suite 5A, New York, NY 10012. The company's telephone number is 212-473-9173.

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Compiled by Jeremy M. Helfgot

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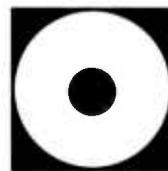
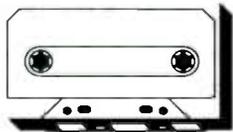
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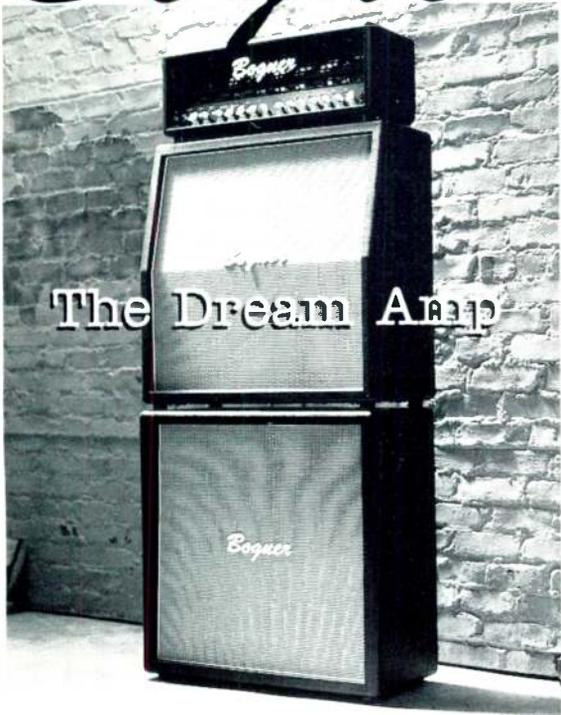
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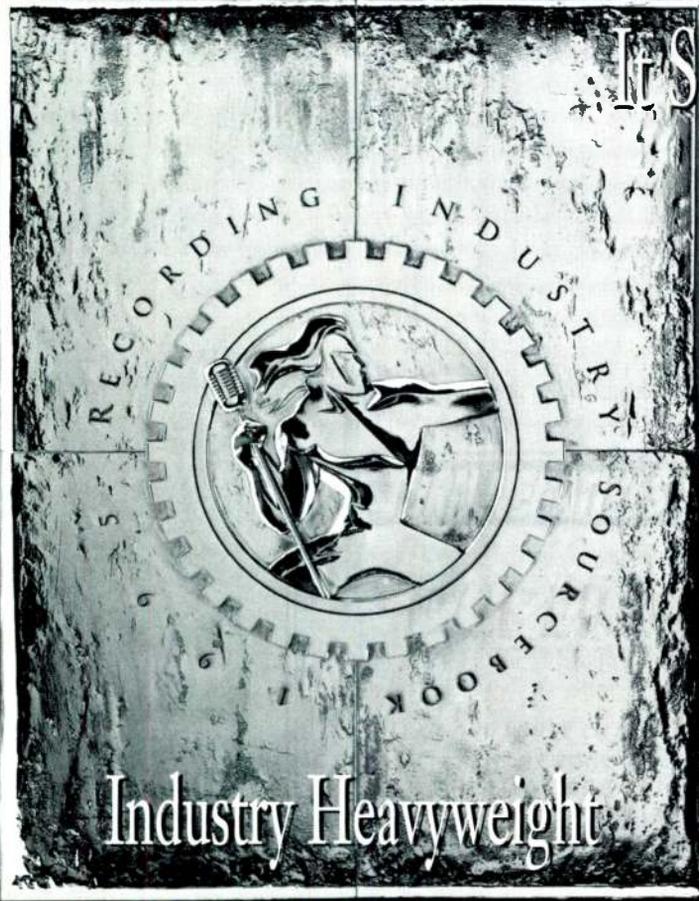


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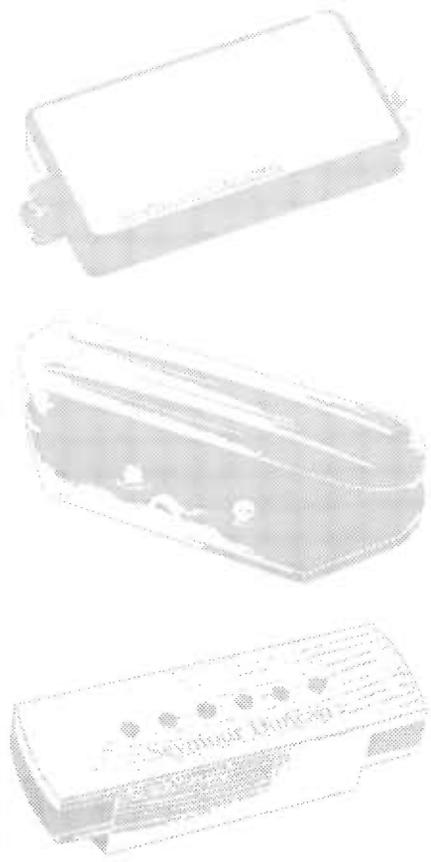
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◀ 21 King Crimson

toward the future of where our music is headed. I think we'd have alienated people if we'd gone toward one extreme or another in this regard. It's a great mixture and balance of old, present and future Crimson."

Thrak contains bleak, foreboding passages that are staples of any aural Crimson soundscape, yet there is a definite pop sensibility to the record. "I think the record's pop touches are part of what we're supposed to be doing in the way of offering interesting songs," says Belew. "I think it's nice that Crimson allows itself to dabble in the world of pop songs. The debut Crimson record is filled with nods in this direction, yet it is as bleak a sonic landscape as Crimson gets. For me, adding a pop feel is one of my major roles in the band because I'm the songwriter."

It comes as a surprise when Belew, one member of a band of diehard perfectionists, reveals that all of *Thrak's* songs were recorded in just a handful of takes. "We most often did just one or two takes and then stopped. We really tried to not belabor our music to death. The level of musicianship is so high that it would bore us to do 20 takes of a song. We also want to keep a live feel to the music, as Robert always felt Crimson should be primarily a live musical vehicle."

Belew, who will soon be releasing a solo guitar record on his own label, Adrian Belew Presents, entitled *Guitar Is An Orchestra* ("it sounds like modern classical music and is performed entirely on guitar"), is also excited about Crimson being back because of certain technological reasons.

"Technology has finally caught up with Crimson," maintains Belew. "The band was always so far ahead of its time in that regard. But technology is just a tool to me. The end result is all that really matters. There are so many good technological options for musicians these days, but one has to be careful not to drown in them. In Crimson, we certainly utilize the new musical technologies, but we're not slaves to that technology."

Having played and recorded with both Fripp and Zappa—two of rock's greatest eccentric icons—has taught Belew the value of staying true to one's own musical values and ideas. "I do compare them with one another. Both created their own unique musical universe for themselves," says Belew. "I'm not sure what they thought of one another's music, but they both have strong musical identities. I miss Frank a lot. His passing has left a huge hole in my life."

But for now, Belew turns his attention back to Crimson, embarking on a musical voyage that not even he is sure where it will lead. "When we first reformed last year, we didn't know what was going to happen. The band could fall on its face and have no one care."

"But at this point, there is an enormous amount of excitement coming back to us. We all feel it. We're not a commercial band, but we're certainly an adventurous one. The idea is to make music that sounds like no one else."

"How large is the audience for this music? We don't know. But it doesn't matter. What does matter is that they are excited—and more importantly, so are we." 

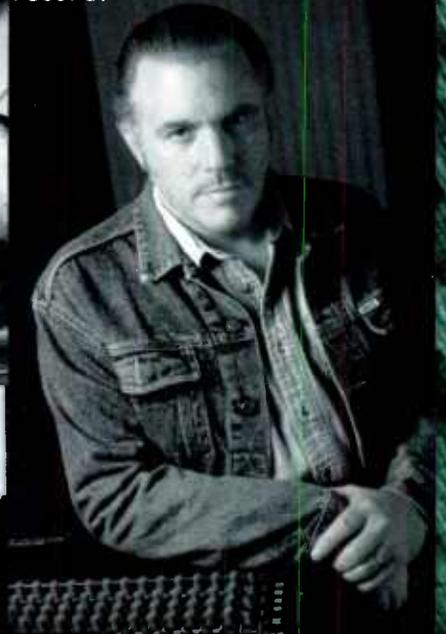
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PART I: MACKIE MIC PRE-AMPS

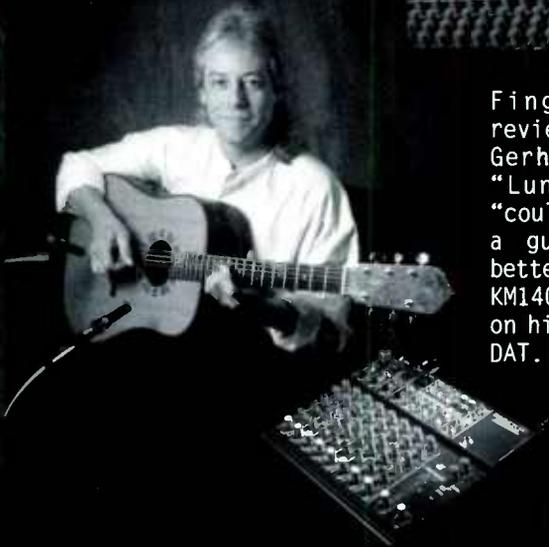


Ask bassist, solo artist, and film/TV composer Patrick O'Hearn what mic preamps he owns and you'll hear two esoteric & expensive brands listed plus the ones he likes and uses most: the six preamps found on his lil' ol' Mackie Designs CR-1604 mixer.

Engineer/Producer Dwight Marcus turned in several takes of a grand piano part recorded through 1) a half-million dollar console and; 2) his Mackie CR-1604. A&M records insisted he use the Mackie-mixed takes on the final record.



Fingerstyle magazine reviewed solo guitarist Ed Gerhard's latest album "Luna" and said they "couldn't remember hearing a guitar album recorded better." Ed used two Neumann KM140s, two of the mic pres on his Mackie MS1202 into a DAT. Simple huh?



Ask Greg Mackie why folks rave about the mic preamps built into all his mixers* and he just shrugs. He doesn't understand what the fuss is all about. To Greg, a good mic preamp ought to be clean and transparent. Period. He believes that's just a matter of

thoughtful design and using the best possible components. Clean and transparent mic pre-amps. WHAT A CONCEPT!

* The same high quality mic preamp is found on all Mackie Designs mixers: MS1202, CR-1604, LM-3204, and all 8-Bus Series consoles.

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THE MANY FACES OF Graham Parker

By Steven P. Wheeler

While any unsigned band or artist can attest to the seemingly endless frustration involved with securing a record deal, British-born Graham Parker has never had such problems.

Since his 1976 debut, *Howlin' Wind*, was released on Mercury, this critically acclaimed singer-songwriter has changed labels more often than the oil in his car. Parker has inked deals with Arista (a tenure which included the 1979 landmark release *Squeezing Out Sparks*), Atlantic (although no album came out), RCA, Elektra and Capitol. There was even a powerhouse two-CD anthology, *Passion Is No Ordinary Word*, released in 1993 by Rhino.

Now, Parker has settled on East Coast-based indie Razor & Tie as the home for his latest album, *12 Haunted Episodes*—his most authoritative, poignant and commercially accessible album since *Sparks*.

"It might be seven labels, I'm not really sure, to be honest with you," says Parker, responding to questions regarding his former employers. "In fact, Razor & Tie is coming out with T-shirts [and a promotional CD] that have all my old labels listed on the back, crossed-out and then it says: 'Razor & Tie...Graham Parker's Minor Label Debut.'"

Following his short-lived stint with Capitol, which resulted in the underrated *Burning Questions* in 1992, Parker began to see the writing on the wall. "As far as I was concerned, I was off the Capitol roster the day that album came out," explains the candid veteran from his home in upstate New York, just a stone's throw away from Woodstock.

"I remember walking through the corridors at Capitol, and it was the usual thing where these people in suits pop out of their offices and say, 'Hi, how are you doing?' You get that immediate feeling that they don't really care that much because the company has a lot of acts, and they have people that MTV will play, and people like me who they won't."



At least Capitol released one album. Atlantic signed Parker in 1988 but refused to issue what would become *The Mona Lisa's Sister*, which was eventually released on RCA. "Even though Atlantic Records didn't release an album, it wasn't bad for me in the end because I got so mad that I started writing *The Mona Lisa's Sister*. I had a lot of songs that Atlantic rejected before that, and they weren't as good—although Atlantic did hear the songs that ended up being on *Mona Lisa's Sister* and still rejected them. So that rejection did stir me up, to the point of me saying, 'Okay, I'll show those bastards.'"

"Sometimes I'll be listening to the radio," he continues, "and I'll hear some DJ fawning all over a song, and I'm like, 'Well, fuck them,' and I'll go pick up the guitar. Being pissed off gets me up in the morning, but it doesn't necessarily mean that the songs have to reflect that."

Ah yes, the angry young man. No three-word phrase has followed the 44-year-old

Following several major label stints, this veteran rocker returns with his sterling 'minor label' debut

rocker more closely than that one. And yet his current release, *12 Haunted Episodes*, is full of melodic and lyrical beauty, especially on such potential Triple A hits as the lilting "Partner For Life," the playful "Honest Work" and the powerful "See Yourself."

Brilliant simplicity best describes Parker's latest artistic revelations, and one cannot escape the sense that the angry young man has now found contentment in middle age. In fact, within the joyful "Pollinate," Parker proclaims: "People think I'm filled with hate/ They've got it wrong, that's out of date."

When asked if he has lost the edge that brought rock critics clamoring to his corner during Graham Parker & the Rumour's late-Seventies heyday, the married family man merely laughs and says, "If you listen to *Howlin' Wind*, you'll hear 'Soul Shoes,' which is about grooving, screwing and dancing, and you'll hear 'Between You And Me,' which is where I got the reputation of being an 'angry young man.' It's like people are seeing or hearing only one side.

"Heat Treatment isn't angry, and while *Squeezing Out Sparks* had a lot of angst, it was much more than a flat term like 'anger,'" explains Parker. "On the other hand, I think that anger and hatred are the most inspiring elements there are, as well as love and sex. I think all those things mesh all the time in life and work hand-in-glove in music."

Ironically, it was anger that inspired the often-uplifting lyrics of his latest release. It all started with a phone call from a former tour manager, who tried to convince Parker to go back in time and attempt to relive the glory days of the Seventies.

"When I first started writing songs for this

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"I'm my own manager at the moment, so I'm kind of longing for the days when a label would forget about me. It's like, I've written the songs, sweated blood, made the record and now you want me to do more?"

—Graham Parker

album, I got a call from this guy who started telling me that I should make *Squeezing Out Sparks, Part Two*, and it annoyed me so much that I started examining the songs I was writing, which were sort of rock things in regular tuning, and they struck me as things that I had done before, and I thought, 'This isn't good enough. I don't want to be repeating myself.'

"I don't ever want to say, 'Okay, it's time to reform the Rumour now,' which is almost what my ex-tour manager was suggesting. The people who worked for me with GP and the Rumour when we were really happening have this totally nostalgic thing. They're living in the past, and they can't see what I'm doing now. They remember that as being a great period, but I remember things like everybody overplaying and everything being played too fast and frenetic.

"I didn't want to try and recreate something from the Seventies or the Eighties," maintains Parker. "I thought my last album, *Burning Questions*, was a damn fine record of typical chord structure stuff, but it wasn't impressing me anymore. I know I can do that."

Enter an old folk/blues trick that quickly turned the tide. "So I took the open-tuning route, which I haven't used since *Howlin' Wind* in '76, where there were three songs in open-E tuning. I haven't bothered with it since, but this time I wanted to turn a corner. I tried open-G tuning and straightaway I wrote 'Partner For Life.' I had never used a rhythm like that before, and those different rhythms stirred up some different lyrics. Doing the same four-four beat, which I can do all day, just wasn't stirring anything up in me that was any deeper than what I call the 'surface of the brain' lyrics. I can write a million 'surface brain' songs, but the deeper stuff needs some other kind of inspiration."

Once the gates of inspiration were opened, Parker went on a writing jag and never looked back. Once again, anger saved the no longer angry young man—and the result is arguably the finest album of his lengthy career.

"While it was anger that spurred me on to write these songs, it doesn't mean that I'm just going to write angry songs, because that would be too narrow for me," says Parker. "Although I'd say that 'Disney's America' is a pretty strong indictment of mass commercialism, but at the same time it's wrapped up as a romantic love song. Even if you're having a great time in your life, there's always some kind of spike that comes along and puts everything on edge, which I guess is part of

life, and it's also part of the creative process."

With songs in hand, Parker eventually landed on indie Razor & Tie—a relationship which began in 1991 when the label reissued several Eighties classics Parker had recorded for Arista. "I had written these songs, and I was speaking to Cliff Chenfeld [Razor & Tie co-owner], and he said, 'If you make a record, we'll put it out as soon as you like.'"

That's quite different from his latter major label days when just getting an album released was an unpleasant ordeal. "I didn't go to any major labels," explains Parker. "I just didn't think they would be interested, and if they were, I felt that they'd keep me hanging for six months while they talked about it and wondered how much money they were going to waste on me."

While Parker is excited about his new

career independence (he is currently on tour and will play the House Of Blues in West Hollywood on April 21), it definitely has its pros and cons. "I'm also my own manager at the moment," he relates, "so I'm kind of longing for the days when a label would forget about me. It's like, I've written the songs, sweated blood, made the record and now you want me to do more?"

As for distribution concerns, Parker laughs and says, "Major distribution has never meant all the much to me because those big companies are also distributing five other things, and the one that sells the most out of the gate is the one they focus on right away. That's how major labels work. They may tell you that they believe in you and all of that, but when it comes down to it, it's all about sales, and there's nothing you can do about that." **MC**

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GUITARISTS

By Jeremy M. Helfgot

We asked a cross-section of local guitarists to anonymously comment on a variety of subjects, and the survey revealed common complaints, favorite clubs and guitars and even a few surprises.

The guitar of choice is still the Fender Stratocaster, followed by the Gibson Les Paul. GHS was the leader in strings, with D'Addario not far behind, rounded out by Ernie Ball and Dean Markley's. And the most common brands of amps used by those surveyed are Marshall, Fender, Carvin and Mesa-Boogie (with few other brands even mentioned!).

Electric guitars blew away their acoustic counterparts as the type most often played, with only eighteen percent of the pool stating that they compose on acoustics as opposed to electric guitars. Several of the guitarists did point out, however, that if their music can stand up on an acoustic guitar, then—and only then—is it ready for an electric guitar.

Pay-to-play is by far the biggest gripe guitarists have with the local club scene, while the policy of not accepting "unsolicited material" was the biggest industry gripe. And surprisingly, more guitarists cited money and career/commercial development as being of more importance than fame and artistic/creative development.

Also of note were those guitarists cited as "greatest personal influences," a pack led by Eddie Van Halen, followed by Jimmy Page, Jeff Beck, Mick Taylor, Eric Clapton and Jimi Hendrix.

Here are the results of our 1995 Guitarists Survey:

Question: Are you self taught?
Yes: 44% **No: 56%**

Question: Do you read music?
Yes: 46% **No: 54%**

Question: Do you prefer to play acoustic or electric guitars?
Acoustic: 6%
Electric: 94%

Question: What kind of guitar do you compose on?
Acoustic: 18%
Electric: 82%

Question: Do you belong to the Musicians Union?
Yes: 2% **No: 98%**

NOTE: Many respondents indicated that they join the union as they have to to perform, but will not maintain membership when they do not absolutely need it for work.

Question: How often do you practice?
Under 6 hrs/wk: 14%
6-15 hrs/wk: 52%
16-25 hrs/wk: 26%
Over 25 hrs/wk: 8%

Question: What is more important to you, fame or money?
Fame: 44%
Money: 56%

Question: What is the current state of the SoCal club scene?
Healthy: 30%
Dying: 70%

Question: What is your favorite SoCal venue to play?

The Roxy: 26%
The Palace: 16%
Club Lingerie: 14%
Troubadour: 10%
Whisky: 10%
Wiltern: 10%
Coconut Teaser: 4%
House Of Blues: 4%
Alligator Lounge: 2%
Universal Amphitheatre: 2%
Others: 2%

Question: What is your biggest gripe with SoCal clubs?

Pay-to-Play: 58%
Music too trendy: 14%
Poor musicianship: 12%
Scene dwindling: 6%
Other: 10%

Question: What is your biggest gripe with the industry?

"No unsolicited material" policies: 26%
Bands work too hard for too little in return: 22%
Force-feeding public with particular styles: 22%
Record companies not honest in accounting: 10%
Record companies lazy/not supporting artists: 4%
Not everyone with talent given a shot: 4%
Other: 12%

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Michael Shannon

Contact: Edwin McPherson
310-553-8833
Seeking: Record/Distribution Deal
Type of music: Rock

Production 4
Songwriting 3
Vocals 4
Musicianship 5

Average

1 2 3 4 5 6 7 8 9 10

Comments: While there are occasional glimpses of some melodic hooks, this musical style has all been done before. Shannon has a clear direction, but he needs to work much harder on the material and could use some assistance in the studio.



René Benton

Contact: Sweet Thunder Ent.
708-296-6879
Seeking: Label Deal
Type of music: Hard Rock

Production 4
Songwriting 2
Vocals 3
Musicianship 5

Average

1 2 3 4 5 6 7 8 9 10

Comments: This singer-songwriter-guitarist is obviously a talented musician (playing all the instruments on this three-song demo), however his songwriting chops are really non-existent.



Walrus

Contact: Band Hot Line
510-601-7462
Seeking: Label Deal
Type of music: Alt. Rock

Production 5
Songwriting 3
Vocals 4
Musicianship 5

Average

1 2 3 4 5 6 7 8 9 10

Comments: There is something inherently average here. The vocals are limited, and the blatant Beatles' rip-off of the 'Dear Prudence' refrain on 'Mole' demonstrates a vital need to find their own songwriting perspective.



Eleventh Hour

Contact: OBI Steinman Mgmt.
818-787-4065
Seeking: Label Deal
Type of music: Heavy Metal

Production 6
Songwriting 4
Vocals 5
Musicianship 6

Average

1 2 3 4 5 6 7 8 9 10

Comments: This trio gets high marks for the nice production (although the vocals could be brought up slightly in the mix) and the tightness of the band.



Two-Way Street

Contact: Artist Hot Line
714-551-5456
Seeking: Label Deal
Type of music: Pop/Rock

Production 5
Songwriting 7
Vocals 4
Musicianship 5

Average

1 2 3 4 5 6 7 8 9 10

Comments: This duo plays feel-good pop/rock. At times, these two Orange County guys reflect the pop harmonies of Three Dog Knight and at others, the summertime feel of Jimmy Buffett.



Mind Eraser

Contact: Band Hot Line
201-402-4028
Seeking: Label Deal
Type of music: Heavy Metal

Production 5
Songwriting 3
Vocals 4
Musicianship 5

Average

1 2 3 4 5 6 7 8 9 10

Comments: There are still a plethora of heavy metal bands across the country looking for their moment in the sun.



Thrill Of It All

Contact: Gringo's Amp Mgmt.
514-729-2039
Seeking: Label Deal
Type of music: Alt. Rock

Production 4
Songwriting 3
Vocals 3
Musicianship 4

Average

1 2 3 4 5 6 7 8 9 10

Comments: As with a majority of the submissions we receive, the songs are sorely lacking. Lyrically, there are some nice ideas, but the execution is not up to snuff.

SUBMISSION GUIDELINES

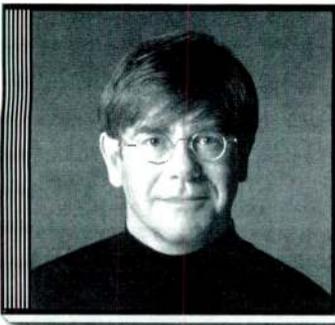
To submit a package for review, send a cassette tape with no more than three songs, an unscreened black & white photo (a small 5x5 square photo works best, but nothing larger than 8x10 can be used), a brief bio and a contact name and phone number to Demo Critiques c/o Music Connection, 6640 Sunset Blvd.,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

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.



DISC REVIEWS



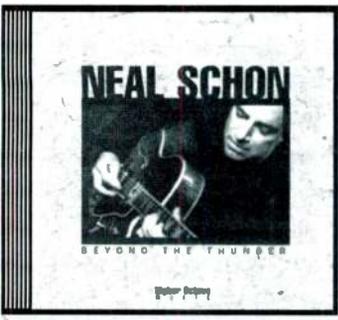
Elton John
Made In England
Rocket Records

1 2 3 4 5 6 7 8 9 10

Producer: Greg Penny & Elton John
Top Cuts: "Believe," "Belfast," "Made In England."

Summary: Old fans may feel they've found Captain Fantastic at an artistic renaissance. A new producer, some of the most heartfelt lyrics of Bernie Taupin's life and a swing back to those dreamy Paul Buckmaster orchestrations find almost every tune reminiscent of some former classic. Stripping things down to simple, one word titles (except for the title cut), the Oscar winner goes for pure eclecticism instead of fluffy radio hooks, emerging with an engaging mix of edgy rockers and stunning ballads. Still in fine voice, it's his composing that really shines. An artistic triumph.

—Jonathan Widran



Neal Schon
Beyond The Thunder
Higher Octave

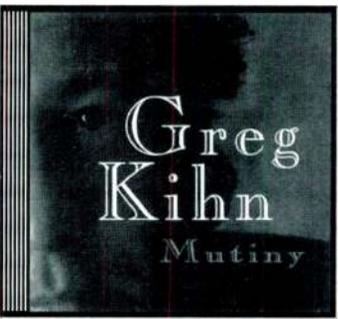
1 2 3 4 5 6 7 8 9 10

Producer: Jonathan Cain and Neal Schon

Top Cuts: "Big Moon," "Españique," "Boulevard Of Dreams."

Summary: Former Journey and Bad English guitarist Schon teams up with longtime keyboard partner Cain for one of the most agreeable and dynamic rock instrumental albums since...well, labelmate Craig Chaquico's last two discs. Cain lays down some cool atmospheres and Schon accompanies the fiery aggression of his electric guitar with the gentle lilt of acoustic strings. Longtime fans might be miffed at the mellow approach, but Schon adds badly needed invention and punch to the current crop of pop instrumental music.

—Nicole DeYoung



Greg Kihn
Mutiny
Clean Cuts

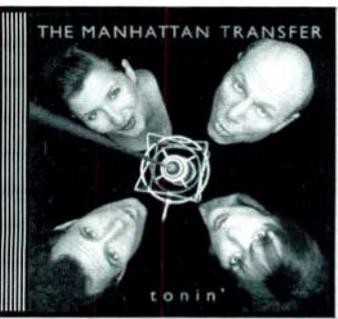
1 2 3 4 5 6 7 8 9 10

Producer: Jack Heyrman, Victor Giordano & Wall Matthews, Greg Kihn & Joel Turtle

Top Cuts: "Joshua Gone Barbados," "Femme Fatale," "Subterranean Homesick Blues."

Summary: On this mix of original and cover material, Kihn sings against a background of eclectic instrumental combinations, including everything from strings and horns to accordions and African percussion instruments. Covers of Lou Reed's "Femme Fatale" and Bob Dylan's "Subterranean Homesick Blues" are done well and add some zest to the record. Though Kihn's original material could use some work, *Mutiny* is a musically pleasing album.

—Jeremy M. Helfgot



The Manhattan Transfer
Tonin'
Atlantic Records

1 2 3 4 5 6 7 8 9 10

Producer: Arif Mardin

Top Cuts: "Hot Fun In The Summertime," "I Second That Emotion."

Summary: The concept here is can't miss—get the original artists of some of the best-loved pop standards of all time to sing with or in front of the classic vocal textures of the Grammy-winning Transfer. And the result, which features Frankie Valli, Smokey Robinson and Ben E. King, as well as hipper cats like Phil Collins and Chaka Khan, is an extremely enjoyable trip down memory lane. The one essential weakness is the arrangements. Sometimes, it sounds as if they're using the old tracks. But there are enough fresh surprises among the familiarity to make this a winner.

—Jonathan Widran

the VOICE Box

featuring:
Secrets of Singing

by Jeffrey Allen



"the voice box" is sponsored by Warner Bros. Publications



From Lambs to Lions

O.K. You want to be a rock 'n roll star. You've got your screams and shouts down. You've nailed your styles from the Eddie Vedder grit all the way to the Steve Perry oil-smooth highs. Annie Lennox doesn't have a thing on the throbbing romantic power of your ballads.

But something's wrong. Your throat still gets tired too soon. Not only that, your buddies say the voice is, well, let's just say a bit nasal. You've done everything in your power to get it together. These problems are tricky and require nothing less than a shot of good old fashioned vocal know-how. Many singers get close to the top and then flounder lacking the finer points of vocal technique.

The Pitfalls of "Just Getting By"

Too many singers operate on "survival technique." Survival technique is any mode of singing devised to just get by. The result sounds disappointing and locks the singer into a one-dimensional, colorless delivery. When the objective is to simply get through a piece without cracking or losing your voice, you're not singing; you're merely surviving a performance. Singing in the survival mode is more torture than pleasure, both for the singer and the audience.

Setting the Stage For Expressive Singing

You can turn a seemingly leaden voice into a golden throat. A voice that's so close you can taste success can go all the way if you find the missing links. They say that art lies in the nuances - the details. That's what voice lessons are all about. Picking up those little tricks and tips makes all the difference.

Don't be fooled by those who would lead you to believe that a solid technical training will kill your own "unique" or "rock" style. On the contrary, learning the secrets the pros use will allow your voice to leap from your throat as you make the gutsy sounds great singing is all about. The only singers I've ever known who complained of any ill effects from vocal training were those who never got it right in the first place or didn't finish their technical development.

Beyond "Survival" Technique

Yes, there are born voices, but there are no born artists. Real singing know-how is the great equalizer. Whether you're a screamer, a crooner, singing the blues, or into country or jazz; solid technical training can make the difference from bleating with the lambs or roaring with the lions. It's not how much voice you have, but what you can do with your individual vocal resources that matters. With proper training, a little talent goes a long way. An immense talent that is also finely trained is certainly one of the wonders of each generation.

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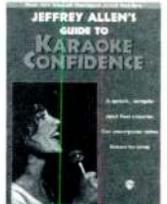
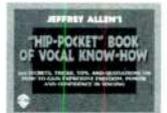
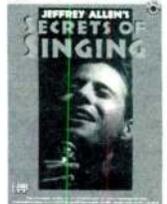
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Secrets of Singing can be found at Barnes And Noble in Encino, Borders Books and Music in Westwood, Dutton's Books in North Hollywood and Hollywood Sheet Music or you can order them by calling 1-800-628-1528 ext. 214 or 215.

Jeffrey Allen is an internationally renowned voice teacher, stage performer, author and clinician whose creative techniques have helped thousands of aspiring singers of all levels enrich and develop their unique vocal qualities. For private lessons or consultations and more information on any of these singing products call: 818-782-4332.





ROCK



Rob Halford

Heavy metal act **Fight**—featuring ex-Judas Priest frontman **Rob Halford**—will be releasing *A Small Deadly Space*, their sophomore effort for **Epic Records**. The album tackles a variety of subjects, including AIDS, prejudice, the Holocaust, child abuse and domestic violence.

Although known for his prolific lyrics, Halford has generally side-stepped social issues. With **Fight**, Halford touts, "The cross I've had to bear is that I'm over-emotional, a tinderbox always ready to explode. Twenty years ago I could not imagine writing these songs. But it's time to put aside fantasy and fiction and reach for the real and honest."

Okay Rob, so what about the O.J. song? Entitled "Gretna Greene," Halford—a former native of Birmingham, England, who now resides outside of Phoenix, Arizona—commented: "I don't want to get on the bandwagon of exploitation of the O.J. Simpson case, but I couldn't help getting caught up in the whole issue of domestic violence. It's sickening

that there's entertainment value to this, but we are all drawn into this terrible tragedy."

Like **Fight's** previous material, the tunes on *A Small Deadly Space* are heavy enough to pull a small planet out of its orbit (to the unappreciative ear, **Fight** will sound like someone trying to start a lawnmower, but then again, this ain't music for your parents).

The group also features the hard hitting drum antics of **Scott Travis**, who served a brief stint as the last man to handle the drum chores for Judas Priest on the British heavy metal legends' Grammy nominated album, *Painkiller*. Look for *A Small Deadly Space* to be in the stores by the time this hits the streets.

Concrete Blonde founder **Johnette Napolitano** has teamed up with **Holly Vincent** to form (and the winner of the worst band name is...) **Vowel Movement**. Their debut disc has been released by **Mammoth Records**.

QUOTE OF THE MONTH: At **Jabberjaw**, **Keith Invisible**, guitarist of garage surf band the **Invisible Men**: "No, we're not out of tune, we just sound bad."

I guess there's one good thing about the mass-marketing of the new wave of punk rock—it's giving a second chance to some of the bands that helped pioneer Southern California's original punk wave before MTV and mainstream radio brought punk pop to the frat boy masses (Agent Orange, anyone?). Case in point: the **Circle Jerks** will be releasing their first ever major label album, *Oddities, Abnormalities And Curiosities*, for **Mercury Records** on June 20 (it will come out on vinyl two weeks earlier).

If you're looking for a place to spend your summer nights, you might just want to pitch your tent outside the **Greek Theater**. I'll have more on their summer lineup in my next column.

Irish act the **Cage** has just finished up work on a demo which we hear has caught the attention of a few major label ears. The **Cage** can be reached through their manager, **Mark Strickland**, at 310-397-2888.

—Tom Farrell



The Cage

COUNTRY



Walt LaRue

The wild, wild west is in bloom in L.A. as rodeo season is about to begin in earnest. Canadian cowboy **Ian Tyson** gigged at **McCabe's** recently and the City of Santa Clarita just held its **Second Annual Cowboy Poetry Gathering & Music Festival**.

This gathering and festival is patterned after the highly successful **Cowboy Poetry Gathering and Western Music Festival**, held in Elko, Nevada. This year Nevada cowboy poet **Waddie Mitchell** joined **Don Edwards**, **Andy Wilkinson**, **Buck Ramsey** and the **Sons of the San Joaquin** at the sold-out, three-day celebration. If you are interested in participating or attending next year, call 800-549-4551.

The folks at the **Gene Autry Western Heritage Museum** have all kinds of musical surprises in store for the spring and summer months. Starting in April the museum will begin a series of programs at the **Wells Fargo Theatre** featuring cowboy and American roots singers and musicians. The first show on April 23, features the infamous cowboy yodeler and comic **Sourdough Slim**. In the coming months, such well-versed Western artists as **Duke Davis**, **Joyce Woodson** and **Craig Chambers & His Good Cowboy Trio** will perform. For more information, call the Autry at 213-667-2000. And if you haven't yet paid a visit to the museum, do so. It is a wonderful repository of our Western culture.

Our Western heritage is the focus of a new cable network that will be

launched from Los Angeles. **Roger S. Ebner**, President of the new **American West Network**, is in the process of putting together the programming. The **AWN** will begin with four hours of programming a week piggybacked off another cable network sometime this fall. **Ebner** hopes to include not only historical programming, but also a vast array of entertainment and some classic western television from the past. L.A.'s own cowboy legend, **Herb Jeffries**, is on **Ebner's** advisory board. **Ebner** is seeking to involve all of the western states, as well as historical and entertainment organizations. To learn more, call the **AWN** at 818-752-9243.

For the last two years, a collection of cowboys has been getting together out in North Hollywood on the third Sunday of the month in order to sing and play the old songs. Esteemed cowboy artists such as **Walt LaRue**, **Al Shelton**, **J.D. Robertson** and **Tex Davis** make up the core of the group. Joining along are **Ron Ruck** and **Ingrid Boon**, who organizes each month's proceedings. This fine band of cowboy singers and players performs everything from the cowboy classics such as "Strawberry Roan," to country standards by **Hank Sr.**, **Ernest Tubb** and **Jim Reeves**. Cowboy singers interested in learning from these grand masters should call **Ingrid** at 818-508-9664.

Radio station **KXLU** has a special show on the third Thursday of the month hosted by local singer-songwriter **Judy Toy**. *Happy Trails* (midnight to 1:00 a.m.) is live radio at its best. This once-a-month extravaganza has featured **Robin Pearl** and **Dillon O'Brian**. In March **Judy** featured three of L.A.'s best young cowboy singers—**Mark Insley**, **Craig Jensen** and **Reed Williams**—with great success. Contact **Judy** at 213-488-4401.

Finally, steel and dobro legend **Leo LeBlanc** passed away on April 2 after a hard-fought battle against cancer. His contribution to American country & roots music will live on, and those lucky enough to have been touched by **Leo's** music will always remember. He will be sorely missed.

—Jana Pendragon



Craig Jensen, Mark Insley, Muffin, KXLU's Judy Toy and Reed Williams

JAZZ



Randy Weston

The great pianist Randy Weston does not pass through town too often, making his solo sets at the **Jazz Bakery** a very special event. Weston performed originals and medleys that utilized aspects of early jazz (some stride and seemingly simple rhythmic melodies) in his very modern improvisations (which also included dense chords, Monkish phrases, and free and violent outbursts). A dramatic and constantly creative pianist with an original voice of his own, Weston is always on the move in his music, even seeming to consistently surprise himself.

There was a sold-out house at the Jazz Bakery—and for good reason. Dianne Reeves, who is one of the most exciting jazz singers to see in performance, was making a rare L.A. club appearance. Emphasizing jazz with occasional African folk songs, Reeves was in top form, displaying her appealing and versatile voice on

such material as "Softly As In A Morning Sunrise," "Detour Ahead," "Comes Love" (the arrangement of the latter wittily quoted both "Round Midnight" and "Star Eyes"), "Yesterdays" and an ironic "Summertime." Accompanied by a superb quintet that featured the impressive pianist David Torkanowsky, Reeves was at her best when improvising both words and sounds over lengthy vamps. Hopefully, her upcoming **Blue Note** CD (unlike some of her more erratic past recordings) will be able to properly capture her talents.

It sounded good in theory, the **Steve Allen Big Band at the House Of Blues**, but the results were less than stellar. Steve Allen sang three-quarters of the tunes and, although he has many talents, singing is not one of them. Allen made wisecracks between songs, but his speaking microphone was low (making many of his comments nearly inaudible), the bored audience's talking often drowned out the music, the repertoire (all Allen originals) was mundane and the band was so badly under-rehearsed that it rarely started a song together! As for the House Of Blues, it remains painfully disorganized with half-hour waits to get inside, employees give contradictory answers and the club seems to suffer from an acute shortage of chairs!

UPCOMING: **Catalina's** (213-466-2210) features Pharoah Sanders (through April 16) and Arturo Sandoval (April 18-23), while the **Jazz Bakery** (310-271-9039) hosts the legendary tenor Johnny Griffin (April 19-23) and Bob Dorough (April 27-29); and save May 4 to see the great Sonny Rollins at the final jazz concert held at the **Ambassador Auditorium** (800-266-2378), which is closing later that month (a true tragedy for Los Angeles).

—Scott Yanow

URBAN



DJ Quik

It's been nearly three years since we last had an album from **DJ Quik**, one of the most talented rappers/producers to come out of South Central L.A. Judging from the explosive rhythms in his latest, **Safe + Sound**, it was worth the wait. Quik hasn't lost any of his edge and his brand of late Seventies/early Eighties funk-flavored hip-hop is tighter than ever.

So why the long delay? In the hip-hop world, three years between albums is almost an eternity, but it's not as if Quik wasn't keeping busy. He's been producing other artists, and last year Quik recorded another album, but he wasn't happy with the results. That album was scrapped, and though it'll probably never see the light of day, **Safe + Sound** stands proudly in its stead. Quik's manager and **Death Row Records** CEO Suge Knight served as executive producer on **Safe + Sound**, which includes guest appearances from Kam, Hi-C, General Jeff and Play Hamm. Quik has a well-known feud going with MC Eiht, who doesn't escape a diss on "Let You Have It." There's also a detour from the norm in the slow jam "Quik's Groove III," which Quik says is his favorite track. Sampling doesn't play a major role here, as much as using a variety of musical instruments. This is one of the best releases in L.A. hip-hop so far this year.

Classic R&B is enjoying a resurgence, thanks to some current and upcoming anthology releases featuring newly remastered tracks and bonus unreleased songs. The **Motown Master Series** has "best of" compilations profiling Michael

Jackson/the Jackson 5, Gladys Knight & the Pips, Smokey Robinson & the Miracles, and the Commodores. Other soon-to-be released compilations in the series include the **Temptations** and **Rare Earth**. Mercury Records will also be releasing an anthology series called **Funk Essentials** on June 6, with remastered tunes from Stephanie Mills, Love Unlimited Orchestra and the Ohio Players.

Speaking of classic R&B, the **O'Jays**, the **Whispers** and the **Dells** will be at the Greek Theatre May 20 & May 21st.

In semi-related news, Sean Levert of the group **Levert** (and son of the O'Jays' Eddie Levert) has gone solo. He makes his debut on **Atlantic Records** with **The Other Side**. Says Sean of his new solo career: "I'm doing it because I think it's about time. I've been in the background for a while even though I've been in the business eleven years. It's just time for a change."

Jimmy Jam & Terry Lewis' label, **Perspective Records**, has spun off a new hip-hop division called **P-Street Records**. P-Street, which is meant to be a harder-edged counterpart to Perspective, was formed to cultivate underground rap talent.

Four artists on P-Street are slated to have albums out in the near future, and the label is expecting them to break big in '95: Munchie, a thirteen-year-old female rapper from Oakland, whose self-titled debut features production from Fedro, Paris and Auto & Cherokee; cult favorite/homeboy storyteller Pudgee (previously known as Pudgee Tha Phat Bastard); East Coast group the **Outsidaz**; and South Central's **Arrogant**, whose debut as a solo artist is due out this summer.

Jemini the Gifted One has a solid debut EP out on Mercury called **Scars And Pain**, in which he wears his Rakim and Grandmaster Flash influences on his sleeve. "Funk Soul Sensation" is the name of the first single and it's also the name of Jemini's alter ego, who's heard on the song. For those of you into astrology, Jemini really is a Gemini, the astrological sign that's symbolized by twins. Sounds like Jemini is taking this dual personality thing to the hilt.

—Carla Hay



Dianne Reeves



Jemini the Gifted One

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Mon-Fri 2-8 PM



CLUB REVIEWS

Brody Buster and the Bluesbusters

B.B. King's Blues Club
Universal City

1 2 3 4 5 6 ★ 8 9 10

Contact: Doug Deutsch: 213-469-2520

The Players: Brody Buster, vocals, harmonica; Vincent Labauve, vocals, guitar; Jerry Chambers, bass; Cheron Moore, drums.

Material: The issue here is mostly choice of material, because the Bluesbusters do covers almost exclusively. They featured a nice selection of blues and early rock standards (including "Johnny B. Goode," "Heartbreak Hotel" and "Hoochie Coochie Man"), which for most blues acts would have been an overly conservative choice. However, these classics were a great vehicle for Brody's harmonica playing, and he breathed fresh life into this very familiar set. The arrangements were pretty nebulous, which is fine for bluesmen who have been jamming for decades, but since Brody is only ten-years-old, this may not have been the wisest choice. It's astounding that he pulled off his solos so well.

Musicianship: When a frontman this young headlines a club on the streets of Universal CityWalk, you're basically expecting a freak show. But guess what? The kid really kicks ass. Brody's got fantastic control and coaxes beautifully strident and mournful sounds from the valves of his harp. It's not just technique either—he really feels it. His singing voice was better on some songs than others, and his vocal energy does drop a bit right before he switches from vocals to harp. Drummer Cheron Moore doesn't make a lot of mistakes, and he was even able to rescue the other guys on the rare occasions they slipped slightly off the beat. Chambers was fast and fluid on bass, and guitarist Vincent Labauve also whipped out a lot of smooth arpeggios. However, he played some leads very softly, and these solos seemed to lack articulation.

Performance: The Bluesbusters shouldn't talk so much—just let the kid play, okay? All the cutesy sthick



face to face: The genuine article.



Brody Buster & the Bluesbusters: Breathing new life into familiar classics.

about Brody hopping freight trains might play in Tinsel Town, but let's hope every gig isn't cluttered with so much patter. These guys should also decide exactly where the solo breaks are and who takes the first solo. Sure, the blues is supposed to be spontaneous, but the vagueness of the arrangements made the beginning of some solos tentative. Brody's got a great knack for sensing when to lay back while other players are soloing and when to cut loose—he just needs a little more structure. Everybody's stage moves were great. It's fun to watch these guys weaving back and forth, and it didn't seem at all contrived.

Summary: What this act needs is a little more mystery. Make the crowd wonder, "Who is this kid and how can he possibly play that thing so well?" Silly stories between songs deflate his image, which is too bad, because Brody's just too damn good.

—Matthew Jansky

face to face
The Whisky
West Hollywood

1 2 3 4 5 6 7 ★ 9 10

Contact: Laura Morgan, A&M Records: 213-469-2411

The Players: Trevor Keith, vocals, guitar; Chad Yaro, guitar; Matt Riddle, bass; Rob Kurth, drums.

Material: This band plays genuine, honest-to-goodness punk music. This is no fey recreation, this is the real deal, the genuine article, all the way down to the songs about angst and loneliness. These are the same kinds of songs that people identified with when the original L.A. punk scene was happening. Songs such as "A-OK," with its wonderful chorus of "Don't say I'm OK, I'm not OK," show the range of understanding that these four guys have for the feelings most of us suffer through every day.

Musicianship: As with most punk music, it doesn't really matter how good you play, just how fast and loud. And as with most good punk bands, face to face accomplishes both of these goals. They are not only fast, but on the few instrumental breaks they actually play the instru-

ments instead of just strumming chords. A definite plus for the band. **Performance:** Trevor Keith leads face to face with great energy and dignity. He thanked the audience several times for coming out for an early show during the week and said that the audience rocked like it was a weekend. Keith also sings with great emotion, showing a surprising range. The other surprising occurrence was when a fight broke out in the slam pit. The band stopped playing and demanded that the combatants stop fighting with the remark that violence was not cool.

Summary: This band brought back memories of seeing such bands as the Dead Kennedys and the Circle Jerks at the Whisky. In short, it was another great evening in the long history of the Whisky.

—Jon Pepper

The Queen Elvis Experience

The Crooked Bar
West Hollywood

1 2 3 4 ★ 6 7 8 9 10

Contact: Dani Alpert, Monster Records: 310-535-4951

The Players: Seth Rothschild, vocals, guitar; Rob Richman, bass; Monte McConnell, drums.

Material: With a name like the Queen Elvis Experience, you might expect this trio to be something akin to RuPaul performing the King's greatest hits with a stage set a la Pink Floyd. Instead, the Experience are three very relaxed guys—none in women's clothes—who play a mostly mellow and composed breed of original mainstream rock, with an emphasis on slow and mid-tempo music. Their songwriting needs some work, and few of the group's tunes really jump out, though their relaxed vibe and less-than-subtle humor are a plus and both are reflected in their lyrics. The more serious material provided by the group is solid, but again, misses the mark of standout quality.

Musicianship: All three musicians are fair players and compliment each other well. Rothschild's voice is middle-of-the-road as far as vocal-



ROBERT WALTER

Claw Hammer: Contemporary punk rock.

ists go, without too much range or versatility, and at times, he stretches it a bit too far. Richman plays a hefty bass, though not to the point of overpowering Rothschild's guitar, leaving them in a steady balance. McConnell goes beyond just pace-keeping on drums, adding a bit of pizzazz to the act, but the sum total of the group's music just isn't enough to push them over the threshold of greatness.

Performance: Rothschild's extremely dry humor—often at his own expense—punctuates the set and keeps things moving along between songs. Bassist Richman is very mobile and catches the eye as he navigates the stage, making up for the fact that Rothschild's mobility is limited by his combined guitar and vocal responsibilities. Again, the Experience's performance is on par but doesn't surpass it by any great means.

Summary: A combination of average material, performance and musicianship leaves the Queen Elvis Experience just that: average. Though they put on a pleasant show, they still have their work cut out for them if they hope to break out of the mold of the mundane.

—Jeremy M. Helfgot

Claw Hammer

The Troubadour
West Hollywood

1 2 3 4 5 6 ★ 8 9 10

Contact: Lucinda Fleurant, Interscope Records: 310-443-4539
The Players: Jon Wahl, vocals, guitar; Rob Walther, bass, vocals; Bob Lee, drums; Chris Bagarozzi, guitar.
Material: Imagine contemporary punk rock that features dueling guitar solos instead of power chords, and you've got some idea of what Claw Hammer is up to. These guys use a lot of rapid rhythm and tempo changes, and both guitars weave through a wide variety of fluid, looping, melody lines that collide in brilliant, feedback-driven harmonies. A few of the solos might remind you of Southern Rock if the rest of the band wasn't so completely twisted. Wahl sounds kind of like Johnny Rotten, only slightly more corrosive, with wild,

reeling forays into the high register. Claw Hammer's lyrics suck you into a surreal, queasy world where the worm in a tequila bottle becomes a bullet in someone's brain. All of this makes for really exciting and original music, but it's definitely not for the faint-hearted.

Musicianship: Wahl's got a striking talent for laying down complex guitar leads while he's singing a completely unrelated melody. Lee really works the whole drum kit and wages a unique attack on the cymbals. Every time a pattern rolls around, he smashes it out on a different crash or ride. Bagarozzi has mastered plenty of sizzling solos and chunky rhythm parts that hold together the band's backbone. Walther's bass playing was extremely tight, but his lines were a bit repetitive.

Performance: Claw Hammer was incredibly tight from the moment they hit the stage and had remarkable energy throughout their hour-long set. Unfortunately, they were also loud enough to cause genetic damage. Still, it's clear that these guys are really a live band. Between songs, the band members rarely speak; a nice, very creepy touch.

Summary: If these guys can turn down a bit and still maintain the wild live sound that showcases Wahl's vocals so well, they have nothing to worry about. It's a delight to hear a band that's so completely original... and deeply disturbed.

—Matthew Jansky



ROBERT WALTER

Punchbox: Punchy show.

Punchbox

Coconut Teaszer
West Hollywood

1 2 3 4 5 ★ 7 8 9 10

Contact: Rob: 213-461-0652

The Players: Rob Burke, vocals, guitar; Armand Spiotto, bass; James Trash, drums.

Material: Punchbox's material is a collage of different riffs from various genres of music. This collection of grunge, art rock and metal—when it works—is moody and evocative of darker emotions. When it doesn't work—which, unfortunately, is more often than when it does work—it sounds like a jumble of clashing musical montages. The low point of the material was "Airport," a song about the O.J. Simpson murder court case.

Musicianship: The standout musician in Punchbox is James Trash on drums. With his searing drum rolls and punching rhythmic blasts, Trash creates a polyrhythmic base for the band. The playing of both Rob Burke on guitar and Armand Spiotto on bass were not up to the level of the drumming of Trash, but this may be attributable to the slew of technical problems during the band's set. Burke's voice is an interesting cross between a whine and a shriek that does lend some punch to the vocal emotions.

Performance: Whether it was because of the technical problems or something else, Punchbox came across as just another band playing the Teaszer on a Friday night. Nothing really to get excited about, but not bad enough to walk out on either. Burke is not really intriguing as a frontman, but does hold the audiences attention for short bursts. The in-between song patter also detracted from the show and was handled in a very non-professional manner.

Summary: Punchbox has the basis for some good interesting music. If they continue to explore the directions that are indicated in this show, they could end up being a much better band. One big improvement would be the loss of the gimmicky O.J. Simpson song to close the show.

—Jon Pepper

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CORRECTION:

In last issue's SoCal Band Directory, a computer error occurred and many a band's "style of music" was listed incorrectly. If you're interested in one of the bands, be sure to call and verify their style of music first. We apologize for any inconvenience this error may have caused.

—Music Connection

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CLUB REVIEWS

Kevin Salem

Troubadour

West Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

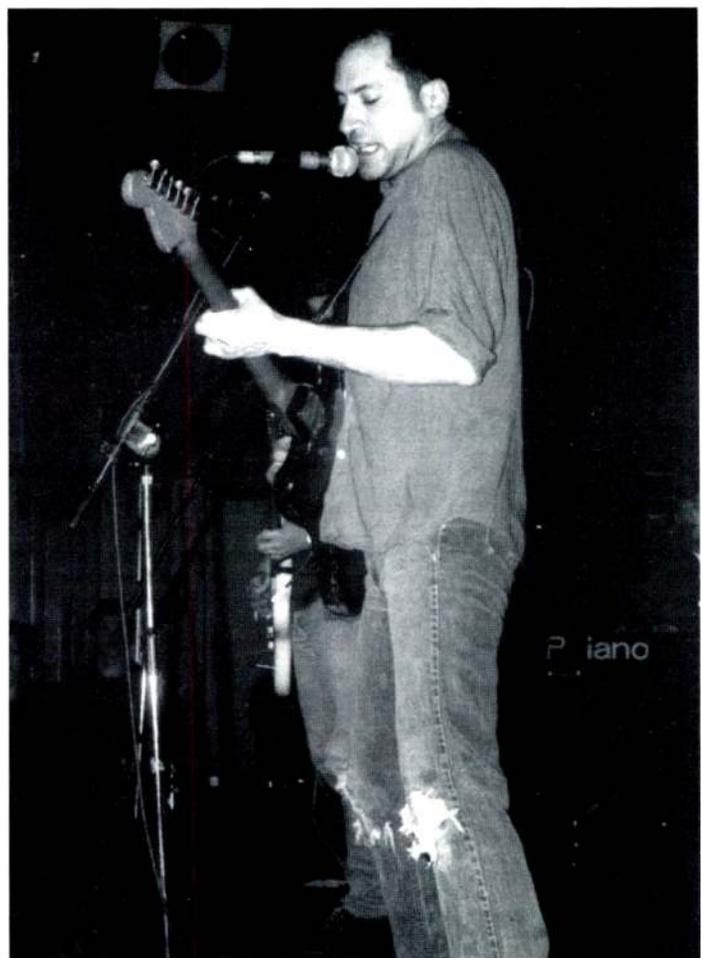
Contact: Susan Marcus, Road-Runner Records: 212-219-0077

The Players: Kevin Salem, lead vocals, guitar; Dave Dunton, piano & organ; Keith Levreault, drums & percussion; Todd Novak, guitar, vocals; Scott Yoder, bass.

Material: Kevin Salem's sound can best be described as guitar garage rock, a la the Replacements, or the trademark sound of the late Eighties Boston music scene, which he was a part of as a guitarist for the band Dumptruck. Most of the tunes were straightforward rockers with a good groove, but no real melody to grasp onto. The songs suffered from droning vocals, so one song simply blended into the next with perhaps the only difference being a new guitar riff. You walked away remembering that the band rocks, but with no one song as a standout. The one main exception was a tune called "Will," with its hooky, repetitive chorus.

Musicianship: Salem's voice is very reminiscent of Paul Westerberg. His overall vocal energy, however, doesn't quite match the intensity of his music. As a guitarist, he is very solid and quite passionate in his playing. The entire band comes across with a very working-class attitude; no flash but strong on substance. Levreault and Yoder supplied a great foundation for Salem's driving riffs. Novak's guitar was a good complement, filling the space where necessary and fattening the overall sound. Dunton's keyboards were simple yet tasteful, but were unfortunately buried in the mix.

Performance: Kevin Salem may have some faults, but a lack of energy is certainly not one of them; he was constantly on the move and was a tired ball of sweat by the end of his set. The rest of his band was perhaps a little stoic at times, but never faltered. It would have definitely taken some effort to keep still at any point during the show.



Kevin Salem: Guitar garage rock.

Summary: Kevin Salem rocks with a conviction that many performers lack. Unfortunately, his music doesn't leave a lasting impression. He'll grab you while you're there, though, and shake you around a bit. If that's enough for you, then the show is a great time. —Christopher Horvath

Her Own Hands

The Roxy

West Hollywood

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

Contact: Mark Rhodes: 714-779-7103

The Players: Mark Rhodes, vocals; Rob Lane, guitar; Trey Pryor, bass; Billy Holmes, drums.

Material: The music of Her Own Hands is a combination of Gothic metal and the alternative sound. This makes for howling vocals counterpointed with sonic guitar blasts and supported with a booming rhythm section. The problem with the material of Her Own Hands is that it has no soul. The emotions that are portrayed in this music come off as a pose; empty and vacuous. There is no feeling that any of the emotion in the music relates to any of the players. It is like the band, while playing dark and brooding music, has no idea what could prompt music like this.



Her Own Hands: Gothic alternative.

Musicianship: The playing of the four members of this band is the highlight. They are all talented players and show the kind of expertise it takes to make music of this kind. The guitar playing of Rob Lane is particularly outstanding with some fine solo work. Mark Rhodes vocals are both interesting and understandable, a notable feat in today's club scene. The rhythm section of Trey Pryor on bass and Billy Holmes on drums keeps the music moving along in a smooth groove, never allowing it to get bogged down in the mire that sometimes invades goth bands. On several numbers the band was augmented by Todd MacKenzie on keyboards, which was a fine addition to the sound.

Performance: This is four guys standing on the stage striking rock star poses. Her Own Hands had almost no stage presence, no feeling of genuine affection for the music being presented. It felt like watching a band sleep-walking through their set. This, combined with the lack of any real emotion in the music, left a huge void in the course of the evening.

Summary: The problem with Her Own Hands seems to be a band going through the motions of trying to become rock stars. It is hard to watch a band that is this self-absorbed. The funny thing is, not even the fans watching the band seemed real.

—Jon Pepper

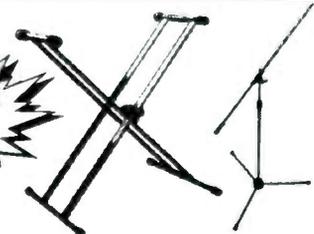
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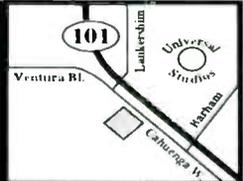
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Type of Music: Rock, alternative, acoustic.
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Piano: No
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Piano: No
Lighting: Yes
Audition: Send tape, promo kit to David Hewitt or call.

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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).
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PA: Yes
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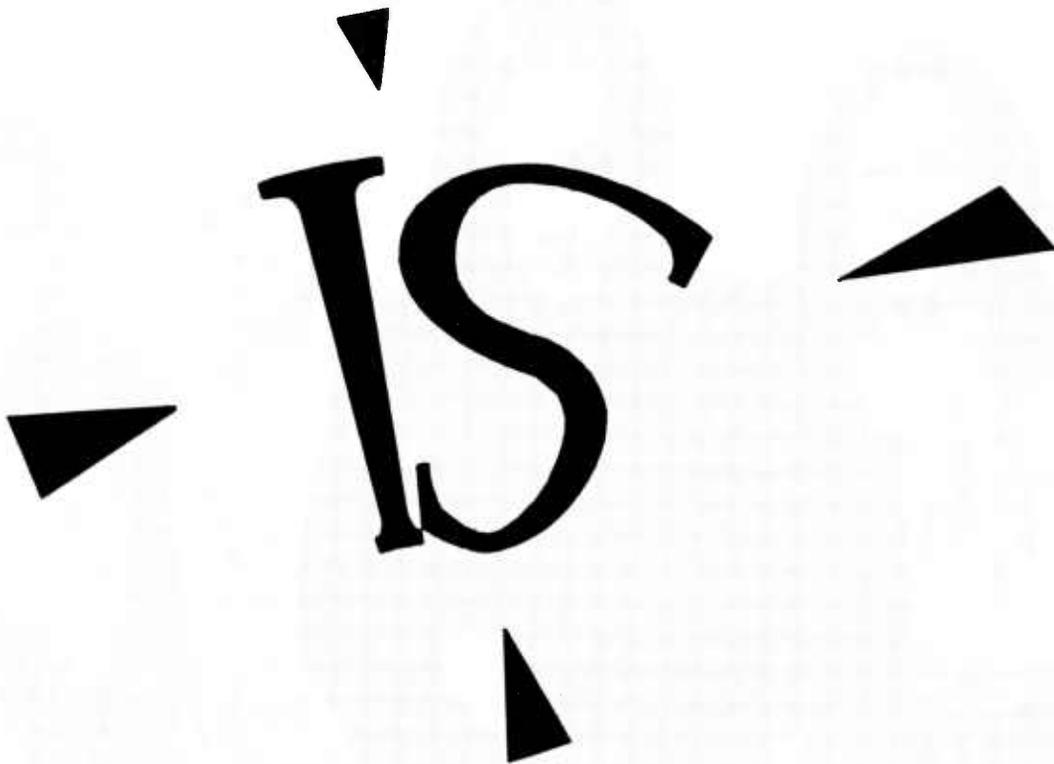
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LISA FRANCO - Medieval Strings	818-569-5691	✓	✓	✓	✓	✓	10 years pro studio & stage experience. Extensive European television & radio appearances, album credits, commercial credits. B.I.T graduate. Highly skilled in composition & arrangement.	Read charts, hard score not necessary. Mystic sound textures for rock ballads, also pop, folk, traditional classical & new age. Rates are reasonable & negotiable.	✓	✓	✓	✓	
PETER G. - Drummer/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.	✓	✓	✓	✓	✓
MAURICE GAINEN - Producer	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 & woodwinds. MIDI & studio consultation. No spec deals. Pro situations only.	✓	✓	✓	✓	✓
TONY GILLIS - Everything	310-281-6837	✓	✓	✓	✓	✓	Recording artist, toured extensively as a drummer, vocalist, vocal arrangements. Produce all styles. Worked with top artists. TV/Film soundtracks, voice-over artist. Full video/tracking studio. Develop acts, direct videos, collaborative writer. Independent label.	Into real, quality music with meaning. I am a perfectionist, so beware. Love to work & knock 'em all dead with results - always do. A musician with feel & pocket to die for - S.F. Chronicle	✓	✓	✓	✓	✓
DAVID GOLDMAN - Guitarist	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.	✓	✓	✓	✓	✓
CARLOS HATEM - Percussion/Drums	213-874-5823	✓	✓	✓	✓	✓	Original music projects in the pop & dance field. Nat'l & internat'l touring exp. Television performance credits. Soundtrack percussion. Music production. Drums & percussion on Paul Rodriguez Show, MTV, Artist Of The Year award winner on ABC television series Bravissimo. Fluent languages: English & Spanish.	Good ears, good hands & a pro attitude. Available for lessons.	✓	✓	✓	✓	✓
HISPANIC MEDIA ENTERPRISES	818-458-5731	✓	✓	✓	✓	✓	Experiencia en producciones y grabacion de discos, conexiones con companias.	Compania dedicada en desarrollar al maximo la calidad creativa e interpretativa del artista. Todos los estilos bienvenidos. Los mas profesionales resultados. Precios accesibles.	✓	✓	✓	✓	✓
GREG IMHOFF - Prod./Eng./Arr./Gtr.	213-965-1634	✓	✓	✓	✓	✓	Seven years experience. Expertise in advanced wave sampling, sound sculpting. Production, sessions, live performance. Reggae, Hip-Hop, Funk, World Music & more. Read music.	I specialize in fresh sounds, fat tracks, polyrhythmic excitement, cool ambience from growling keyboards, horns, guitars, to smooth strings and mellow tones.	✓	✓	✓	✓	✓
TOMAS JANZON - Guitarist	213-850-1215	✓	✓	✓	✓	✓	Graduate of the Conservatory of Stockholm, Sweden. Outstanding Guitar Player of the Year. Musician's Institute. Mentors include: Joe Diorio, Scott Henderson, 5 years of clubs, touring and recording experience in Scandinavia. Worked with David Goldblatt, Thelma Jones, Troy Millard, Ken Filiano, Billy Mintz, Joe Brancato.	Tall, slim & expressive. Excellent reader. Good vocals. Lessons available.	✓	✓	✓	✓	✓
CHRIS JULIAN - Producer/Writer/Eng	310-589-9729	✓	✓	✓	✓	✓	Young, skilled, fair. So. Dig work! Over 30 Gold & Platinum, 1 Emmy, 3 Grammy nominations! Credits with Warner, Sony, SBK, ABC, NBC, HBO, Fox TV, Elektra, Atlantic, 20th Cent. Fox, many more. Chops on guitar, bass, piano/synth, voice, Mac. Great attitude! Teach.	Inspired creative/technical - all styles. Learned from best - Don Was, Jimmy Webb, many legends. I am currently producing Art Garfunkel & looking!	✓	✓	✓	✓	✓
STEVE KAHN - Bassist	800-827-8522	✓					Ten years professional stage & studio experience in varied situations. Reader (notes & charts), improviser. Great ears, fast learner. Demo tape & resume available. Additional vocals & cello. A real team player (for example, I would play backup on Cage's 433).	Especially interested in jingles and short-term recording work. Specialty: feeling, intellect, enthusiasm, craftsmanship.	✓	✓	✓	✓	✓
KEITH KAPLAN-Prod./Arranger/Guit.	310-392-4233	✓	✓	✓	✓	✓	My demos & sessions get deals. 24 years music experience. Film, record, TV & touring credits. A team player. Latest project landed \$1.2 million record deal.	I'm a producer/player that spotlights the artist, not myself.	✓	✓	✓	✓	✓
BOB KNEZEVICH - Producer/Musician	310-312-0125	✓	✓	✓	✓	✓	25 years playing, writing, recording, & teaching. Studio Music/Jazz degree, U. Mann. Over 800 local & regional releases, arrangements, sessions, demos in Mid-Atlantic region. Fast, creative team player. Knows today's sounds. Studio opening in Westwood. It's not the piano, it's the plot.	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.	✓	✓	✓	✓	✓
BART KUHLMAN	818-885-5506	✓	✓	✓	✓	✓	Over 12 years, plays by ear, experienced live performer, team player, reliable, equipment & transportation.	Strong personality, very creative, easy going. Give me a call.	✓	✓	✓	✓	✓
MICHAEL LIGHT - Vocals	909-394-0256	✓	✓	✓	✓	✓	Pro musician since 1975. Over 2,300 live gigs. B.A. Music. 1984 Private vocal study. 3+ years. Command of harmony & vocal arrangement. Also play keys, bass & percussion.	Natural feel. Big sound-small ego. Excellent ear. Call me for your next demo, jingle, or album project.	✓	✓	✓	✓	✓
LESTER MCFARLAND - Bassist	310-392-2107	✓	✓	✓	✓	✓	Thirty years of pro credits, albums, tours including The Crusaders with Joe Sample, Larry Carlton, Jeff Leiber, John Scofield, Tom Grant, Robert Cray, Esther Phillips, Tony Williams, Eddie Henderson, Chick Corea, Patricia Rushen, Albert Collins, many others. Chitlin' circuit albums.	Specializes in developing material, players & arranging music. Reads music, plays by ear, loves to teach. Cited in "Downbeat" & "Bass Player." Aka The Funkmaster.	✓	✓	✓	✓	✓
RALPH MICHAELS - Guitarist	310-450-5537	✓	✓	✓	✓	✓	Very experienced live & studio, graduated studies in classical guitar & sound engineering. Producer credits, good songwriter, reads music. Call for demo.	Real feel & real sounds. Have original sound but I'm flexible. Good for your songs, easy to work with & ready to tour.	✓	✓	✓	✓	✓

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LISA ANNE MILLER - Orchestrator 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.	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.	✓
JEFF MOSZER - Drummer Drums & percussion, double kick acoustic kit, Riser, microphones, & flight cases.	714-895-3289	✓	Extensive live & studio experience, performed with DHG Tease Boys, Krokus, MSG, Overdose, Elvin Bishop.	Well tuned drum kit & great showman. Pro situations only please!	✓
GARY MYRICK - Guitar/Slide Guitars, vintage Fenders, custom, lap steel	818-761-4062	✓	Credits include Jackson Browne, Queen Ida, Wilson Pickett, Stevie Wonder, John Waite, Havana 3 A.M., & much more.	Also writer/producer.	✓
STEFAN NEARY - Prod./Eng./Gtr. Complete 24 trk digital, 24 trk analog, rehearsal pre-production, ASR 10, MPC 60, Fender, Marshall, Laney, Ampeg, etc.	818-782-5096	✓	Clients include Warner Brothers, IRS, Atlantic, EMI & various independents. Excellent recording skills. Biggest drums in town. Modern production style for cutting edge modern music.	Record without compromise.	✓
MARK NORTHAM - Pianist/Keybrds. 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/charts, jingles/ad music, & albums. Also live performances. Pager # 310-917-1616.	Professional attitude - quick results. Excellent sight reading, great ears. Professional results - the first time.	✓
WILL RAY - Country Producer/Picker Electric & acoustic guitars, mandolin, lap steel, vocals. String benders & slide rings on both hands make my guitar sound like WWII 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 Helicasters. Friendly, professional, affordable.	Cow thrash, farm jazz, prairie metal, nuke-a-billy. I specialize in country music, both as a producer & session guitarist. I love to discover new talent and work with established giants as well. Let's talk.	✓
CARL RYDLUND - Guitarist/Comp. Custom Strats, Telecaster, Les Paul, Gibson Jazz guitar, Guild Steel String, Classical, Banjo, Mandolin, Dobro, custom rack, vintage amps, effects.	818-440-0624	✓	12 years experience, TV/film sessions, shows (Cats, Westside Story etc), great ears. Clubs, casuals, excellent reader, composer, orchestrator, arranger, copyist, conductor. TV commercials (Taco Bell, Chevy, etc.) teacher. Bio/resume/tape upon request. Lessons available.	Top quality, professional attitude & experience. B.A. in Composition, Univ of Colorado. Composing/Arranging Program & Film Composition - Grove School of Music.	✓
RUDY SARZO - Prod./Comp./Musician Session 8, Mac, Logic Audio, Guild acoustic, Fender, Rickenbacker & Peavey 4 & 5 string basses. Complete digital MIDI home studio.	818-557-4289	✓	Member of Whitesnake, Quiet Riot, Ozzy Osbourne Band. Recording sessions with Paul Rodgers, Alice Cooper, Sam Kinison, Desmond Child. Specialty: I speak fluent Spanish.	I'm looking for rock, pop & R&B Anglo & Latin artists to write songs with & produce. Available for TV/movies & CD-ROM soundtrack productions. Pager #818-557-4289	✓
DAVE SCHEFFLER - Producer/Prog 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.	✓
"STRAITJACKET" - Violinist 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.	✓
"TAKA" TAKAYANAGI - Keys./Prod. 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 & good business. Give power to music in any style.	✓
GARY TAYLOR - Drummer Pearl Export drums, double pedal, Paiste cymbals	213-883-1837	✓	Formerly played drums with punk metal band Tank. Tours include Ride, The Lightning Metalica, Motorhead. After fifth album moved to New York, in England played drums with John Sykes. Recorded three CD's with punk alternative band including members of the Replacements, Dead Boys, Hüskerdu.	Very hard hitter, solid, straight-ahead, Double bass or single style. Totally professional. Serious situations only.	✓
TREVOR THORNTON - Drums & Percus. Full international Yamaha & Zildjian endorsee. Acoustic/electric, real-time programming.	818-380-0453	✓	Top English drummer now available in USA. 18 professional years. Many album credits. World tours including Asia Aqua tour, 1992-93; Kim Wilde, 1994. Proficient with click, programming, reading. Master class clinician including P.I.T., London.	Very professional. Solid. Inventive. Versatile. Quick in the studio. Sympathetic to songwriter's needs. Very together image. Resume & demo available. Fresh attitude from England!	✓
TOM TORRE - Violin/Fiddle, Guitar 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 & quick study. Good stage presence, can read. Tasty melodic improviser, creator and arranger.	✓

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- 1976 Peavey XR600 PA, includes 6 chnl mixer & 2 spkr columns w/10" 12", 10" 10" & tweeter, \$300 310-372-7921
- 1980 Musicman 130 wtt 2x12, xint cond, \$400 Guy, 310-454-4918
- Acous bs amp, 125 RMS pwr cab w/one 15" JBL spkr, \$395, 818-990-2328
- Ampeg V4B bs cab, \$500 Tom 818-891-8021
- Boogie MarkIII hd 1x12 cab, all options including exotic wood cabinetry, final covers & anvils for ea, extremely gd cond, \$1100 Cliff, 818-980-4685
- Fender 1972 super reverb, silver face, non master volume model, \$400, Darryl, 213-874-4501
- Givaway! Randall custom bs gr, made for name plyr, new, Two F215 JB Marshall style cabs w/2 15" JBLs ea, one RBAS00HT 300 wtt rck mnt hd, worth \$2500, 1st \$1400 takes all Rick, 818 505 8455
- Heart key, 3500 w/comprsr, EQ, 350 wtt amp hd, \$375 310-530-6541

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- Marshall hd, vintage 1969 super lid, 100 wtt w/small gold logo & orig RCA EL34 tubes, \$1000 310-479-6558
- Peavey bck stage chorus amp 208 w/cover, \$250 Debra Long, 213-935-7613
- Peavey classic 50, gd cond, \$375 Karvin 412 w/vintage '30s, \$225 Bath \$500, Todd, 310-431-6957
- Roland CPM-120ll perf'd mixer, 50 wts per side, 8 chnl, brnd new in box, gd for keys, small PA, stereo, guit, list \$1200, sell \$425, 818-902-1084
- Samic 12 chnl stereo mixer, ea chnl XLR, insert 3 band EQ, fx monitor, \$250 obo Jim Henniques, 310-865-1699
- Soldano series II pre amp, xint cond, screams, cost \$600, sacrifice \$225 Brian, 213-660-4268
- Sunn 6 chnl SR6520P PA w/graphic EQ, compression & fx loop, Two Yamaha 420 wtt spkrs, Nadi 201 wireless mic Everything brnd new, \$1500 Mike, 213-464-3165
- Trace Elliot RA500S 500 wtt pwr amp, \$575, Olympic F2B pre amp, older model, \$300 310-724-1198

3. RECORDING EQUIPMENT

- 2" Grand Master 456 Ampex audio tape, 2 reels in box brnd new, \$150 obo, 818-980-9574

- Akai MG14D rck mnt analog 12 trk recrdr w/audio locator & 11 blank tapes, \$1500 George, 818-986-7335
- DAT recrdr, Sony model DTC-75E5, 2 speeds, digital ins & outs, remote control, perfect cond, \$590, 310-289-5613
- Foxtex 18 to 4 recrdng mixer w/5 band EQ, every chnl, \$800, 818-954-0094
- Teac A3440S reel to reel 4 trk, xint cond, foot remote included, \$650 obo 310-372-7921
- Trident Series 65, 40 input, 16x2 w/custom prodr s desk & equip rck, \$7500, 213-461-4646

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4. MUSIC ACCESSORIES

- *Akai 900 sampler, 8 outputs, \$625. 818-954-0094
- *Alesis Quadraverb GT, \$275. Roland GM 70 midi converter w/GK-2 p/u, \$350. Tascam Porta 2, 4 trk cassette recdr, 6 inputs, \$300. Dave, 805-967-2040
- *Anvil 7 spc rck, grt for guit or studio, xint cond, \$175. Mark, 310-376-4450
- *Anvil road case for Marshall hd, gd cond, \$75. Pro grey carpet covered pedal board case w/built-in pwr source, \$80. 818-848-8825
- *Anvil style road case for small box, 60's plexy Marshall hd or similar hr, \$100. 818-902-1084
- *Boss OD1 overdrive pedal, very gd org, \$80. 310-479-6558
- *Boss WS-100 wireless unit, rck mntable, \$240. Rane SM-26 mixer, \$175. Trade Duncan JB hmbcr, black, for Duncan distortion, cream or black, 714-870-9618
- *EV mic, \$125. Debra Long, 213-935-7613
- *Lexicon LXP1, \$290. Alesis Quadraverb Plus, \$290. 818-774-0352
- *Roland MC300 seqncr, \$225. Call 213-461-7889
- *Roland \$550 digital sampler, includes monitor, mouse & disks, \$700 obo. Andy, 818-845-6758
- *Seqncr, Brother MD140, disk comprs, perfect cond, in box, seqncr w/disk drive, \$150. 818-709-6068

5. GUITARS

- *12 string acous guit w/case, xint cond, \$275. 310-479-6558
- *Classic! guit, hand made for 6-7 strings, Brazilian rosewood sides & bck, made by Ron Cariveau in 1969, appraised at \$600, sell \$500 or trade for 7. Jim, 310-390-4978
- *DC Rich Warlock, jet black, American made, Kahler tremolo, DiMarzio's, killer sound, \$400 obo. Michael, 310-316-1359
- *Epiphone coronet, 1965, dbl cutaway, solid body, single P90 p/u, gd cond, \$600. Darryl, 213-874-4501

- *Fender 1974 precision bs, all orig, light brown, maple neck, new frets, \$750 obo. Karvin fretless bs, thru neck, 12 y/o, \$300. Brian, 310-390-4348
- *Fender strat 1962 vintage reissue series, w/linger board, w/ong case, xint cond, \$750 obo. Must sell immed or trade for Gibson Les Paul. 818-577-5931
- *Fernandez vintage strat model guit, Kahler tremolo, Charvelle p/u, \$200. Tim, 310-690-8585
- *Fernandez Gem, black w/green, \$500. 213-461-1362
- *Karvin V220T, white w/pro Kahler, gold hldr, 24 frets, dual hmbcrs w/splitters, HSC, very gd cond, \$280. Cliff, 818-980-4685
- *Pre World War I acous guit, new frets, straight neck, xint cond, \$350. 818-761-0456
- *Roland bs synth GR77, floor unit & bs guit, \$625. 310-724-1198
- *Yamaha BX1 hddless bs, black w/ebony finger board, lks, sound & plys grt, \$350 w/hrd case. 310-802-3909
- *Yamaha elec bs, black lightweight body, plys grt, \$350 w/gd bag. 818-990-2328

6. KEYBOARDS

- *Accordion, made in Italy, black & chrome, beautiful cond, \$165 obo. 310-798-5461
- *ESQ1 synth, on board 8 trk seqncr, 4 y/o. never on road, travel case included, \$400/both. Will sell separate. Sherry, Jim, 213-932-1018
- *Korg MTR, rckmnt version of M1, onbrd 8 trk seqncr & fx, \$500. Dave, 805-967-2040
- *Roland DJ70 sampler & keybrd w/disk drve, uses same sounds as S750 & S760, xint cond, \$875. 818-774-0352
- *Roland JV1080 synth w/memory card, newest model w/64 vox, grt sounds, rck mntable, like new, cost \$1500. sell \$1190. 310-289-5613
- *Yamaha PSR48 elec keybrd, \$200. Debra, 213-935-7613

7. HORNS

- *French horn, 1918, \$250. Jim, 310-390-4978
- *Sax, pro, Buescher 400 tenor w/Bob Dukoff metal mouth pc, gd cond, \$750 obo. Bach trombone, 36 tenor, gd cond, \$375 obo. Brian, 310-390-4348

8. PERCUSSION

- *Premier Signia maple, translucent maple finish, brnd new, immaculate cond, \$2000 obo. Tom, pager, 310-582-6715

9. GUITARISTS AVAILABLE

- *#1 hungry guit sks to form band for 90's. Have rehrl & recrdng studios. Srs only. Scott, 213-465-2555

- *2 Id guits, sngwrts sk signed maj label meldc HR band. Jackson guit, SIT string enclosed. Avail for sngwrng, albums, shows's, nat'l/world tours, 508-441-2118
- *23 y/o guit w/grt tone & abil sk A/K funk rock band for live gigs, Long Beach area, Todd, 310-431-6957
- *6 string, 12 string acous, elec, well rounded style, tons of studio, video, touring exp. The right guit for the job. Skg studio, wrking bands. Kyle, 805-251-3623
- *70's feel & att w/90's frame of mind guit, sngwrts sks individuals or teams w/vision. No grunge, 310-322-5770
- *Acous & elec pro guit avail for tours, records, shows's. Paid projs only. JR, 310-281-6551
- *Adopt a guit, 90's gut likg for 4 pc or more band. Music is soft, hrd, hvy, groovy, ballad, rock. Into elec, acous, Spanish style nylon. No sit-ins or paid gigs. Permanent band. Reza, 818-766-8362
- *Blues guit, sngr sks real wrking blues band for local gigs. Srs plyrs only. Tony, 818-386-9987
- *Blues, R&B guit, sngwr avail. Infl Arc Angels. TBirds, RV. Recrdng & stage exp. Career minded & road ready. John, 310-540-1858
- *Blues rock guit plyr w/tons of feel from TX. Infl Sabbath, Aliman Brothers, S/Garden, Zep, Hendrx. Skg band w/gd sngs, drive, future. Lee, 818-755-9161
- *Cals or covers, any style. Matthew, 818-985-1271
- *Coast guit, sngwrtr & dmr sk grunge musician to complete "new" HR grp. Have studio. PA, maj contacts. Tommy, 213-461-6737
- *Exp pro avail for FT wrking bands & studio sits. Well versed in all styles & able to learn matrl quickly. 818-716-0122
- *Gifted Christian guit, mandolinist sks Godly sits. Pro only. Paul, 213-257-8359
- *Guit & dmr w/pro abil & gr sk lntd sng & bst. Infl Aero, Kravitz, Peaty, blues. Joe, 310-826-3369
- *Guit, 21, blues, funk, glam, rock, desperately lkg for bands. Lv msg, 213-851-7948
- *Guit, 25 yrs exp, sks band for fun & profit. Infl 70's rock. Lv msg, 818-382-1920
- *Guit avail for estab altmrv band for touring, recrdng, etc. Infl Future, My Valentine, Jesus & Mary Chain, Catherine Wheel. 213-851-4398
- *Guit avail for altmrv, grunge, punk & funk T40 cover band. Pls srs musicians only. Paying sits pref. Frank, 310-578-6507
- *Guit avail. Very srs, nd full band. No soap operas. Progsv, rockng, hrd to soft, msc, agrsv, emotional, scar, pwrfl. Chad, 818-343-8606
- *Guit, inspired by Beatles, Bowie, Smiths, Coteaus, intellnt lyrics & anything provocative, sks others for collab. Johnny, Bam-4pm, 800-654-0141 x212
- *Guit lkg to joinform band a la Zombi, NIN, Rage, etc. 25 plus only. 818-380-9574
- *Guit sks complete hvy rock band. Sng orientd & musical Competent, motivated musicians only. No grunge, thrash, punk. Infl hvy, hrd 818-783-3953
- *Guit, sngwrtr, electric musician sks devastating visionary electric musician, midi monster, prodr or band for srs collab. Have access to voc also. Max, 213-644-0198
- *Guit widemo. Infl Zep, Testa, STP, Rush. Skg voc, sngwr, bst dmr, keybrdst to collab on proj, Srs, committed. No drugs. Michael, 310-316-1359
- *HR guit to joinform hvy band. Infl Zep, Metallica, etc, but

- going for something new. Walt, 213-878-2579
- *HR id guit, sngwrtr, plenty of stage, studio exp, lkg for band or artist w/something maj going on. Scott, 310-398-3382
- *Hrd edged, groove orientd guit w/Hillywd rehrl sk band w/drive & dedictn. Infl Love Bone, Alice, Zombi 213-962-8981
- *Innovative Asian guit, sngwrts sks musicians or team to estab new progsv HR band. Infl O'Ryche, all old European HR. Pros only. Howe, 213-353-4773
- *LD guit, 40, vocs, verstl I know 1000's of tunes. Classic rock, blues. Skg wrking, recrdng sit. David, 310-398-1221
- *LD guit, sngwrtr w/ong matrl sks to joinform band mixing boogie, rock, blues, soul, etc. Jeff, 818-348-6671
- *LD guit, young, avail for HR band. Tnt & dedictn a must. Pro equip & image. Long Beach/Cocou area. Rich, 310-421-0814
- *LD, rthm guit w/vocs, srs amateur, avail to joinform electric, acous altmrv, tribal, grunge proj. Pay unimpnt. Dedicd vs. Frank, after 7pm, 213-466-0454
- *Meltd, agrsv, after lkg lkg for male sng or band sit to complete muscl expressive w/substance Dynamic, groove, haunting, Dougy, 310-472-2101
- *Old school soul, funk pr w/blistering lds avail now for paying sits or tours. Also hot punk, 310-842-9894
- *Open minded guit intrsd in formng/joinng non trendy band, 21, versl, exp, into anything catchy, peculiar. 805-387-5656
- *Pro 90's guit avail, 10 yrs touring & recrdng exp as maj label artist in Euro. Pro gr, xint lks. Pros only, 213-969-4752
- *Pro HR guit sks tlntd, exp, lng hr image, sks pro sit w/mgmt for recrdng, touring. O'Ryche, Hendrx, Michael, lv msg, 310-370-9535, pager, 213-707-7677
- *Pro motivated guit lkg to form/join band w/smlar direction into instrng pop, jazz, groove, Dennis, 310-636-1954
- *Reggae, jazz, rock, soca, guit, 35, album, tour credits, expressive. Dale Hauskins, 310-696-7120
- *Rhythm guit, hvy HR, simple Sabbath groove, Helmet, Melvins, Type O Neg, Zep, Gibson, Marshall to joinform. 213-820-8776
- *Scorching 6 string viola, solid body avail. Nothing on earth sounds like it. Sks srs projs. All styles except Hee Haw. Mack, 310-822-7550
- *Screaming Id plyr. Hendrx, Cream, Winter, Beck, sks nasty, motivated blues band w/stong voc. Zochung, 213-243-8038
- *Versl, expressive, raw guit w/sngs, vocs, stage, chops, contemporary lk sks enterpsing sit w/grt plyrs. Michael, 818-993-7002
- *World class guit, sngwrtr, voc, sks signed, nearly signed band. Album credits, world tours, versed in all styles. Able to learn matrl quickly. 818-989-0118

9. GUITARISTS WANTED

- *2nd guit for collab, rockng, funking, ballading, bluesing, leel, emotion, scary, hvy to soft, diversity. Tmpso, equip & image. Chad, 818-343-8606
- *2nd rhythm guit wtd by tem sngtr to form rock, pop, R&B, blues band. Covers & origs. Must have own equip, gd image, dedictn & ready to wrk. Lady G, 818-916-6890
- *Acous elec rhythm guit wtd. Infl Nirvana, Zep, Pumpkins, acid blues. Greg, 310-436-4031
- *Acous guit wtd by cntry, folk sngtr, sngwrtr w/xint matrl & vox for coffee houses, etc. Terrance, 213-461-1622
- *Alttrnv band w/mgmt sks guit. Infl Pretenders, Janis Joplin. Lkg for plyrs from TX. Pro att, 310-202-0788
- *Alttrnv fem sngtr, sngwrtr sks guit for collab & performance. Infl Seattle, Ireland. 310-826-4429
- *Attn: Slamming R&B male voc, Babyface direction, sks super lunky rhythm guit to do paying cover tune gigs. Must

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- Band is dark, hvy 90's sounding band skg ldr guit. Have sngs & lockout. Nd someone w/orig like us. Chrs, 213-933-0709
- Black gut wtd for new multi racial, instrmntl, R&B, jazz proj. Club wrk to begin in late May. Chrs, 818-705-7743
- Bst avail to join/form band inspired by Birthday Party, Faith No More, Sabbath, Cooper. Lv msg, Jay, 818-998-1029
- Committed, enthusiastic gut wtd by currently gigging band w/huge potential. Into grt sound as opposed to big noise. Steve, 310-652-8667
- Ormr sks modern, hvy, tuned down chunk monster into semi glam, gothic image to form glam, thrash, industrial, grunge hi bred, 25 plus. No drugs. 213-883-9578
- EIGHT sks quit immed. Joe Perry, Ace Freely Jimmy Page, PENDING gigs, studio time. Scott, 818-506-7130
- Elec, acoustic, rhythm gut wtd. Estab altmty, drone acid rock band sks you. Infil Pumpkins, STP, Bowie, Zep. 310-477-9551
- Estab sng onrntd rock & soul band sks vry pro thick groove bst. Infil JPL, James Jamerson, McCarthey, Novaselic, Gigs & intrp. 213-469-3459
- Fem gut, voc wtd for acous proj. Altmtv 80/90's covers & some orig. Joe, 213-887-0090
- Fem gut wtd to collab w/fem sngtr to form band Infil Julianna Hatfield, Hole, Veruca Salt. 818-852-1152
- Fem gut wtd, Altmtv, creatv, passionat, srs, cooperative Infil S'Garden, A'Chams, Pumpkins, Jane's. 818-557-7306
- Fem voc, acous gut wtd for writing & plyg out. Amateur prel. I have connex. Nancy, 213-876-5195
- Guit nudd for gigs w/orig nattrl Infil XTC, Pixies, Sugar, Talking Heads. Lv msg, Steve, 310-285-5077
- Guit plyr wtd w/plenty of gut muscles. Vocs a plus. Bst & drrm forming hvy 3 chord garage band. Have tunes, gr. 818-506-3271
- Guit plyr wtd for HR band w/mgmt. Call 818-380-1260
- Guit sought for collab by multi instrmntl, sngtr, gut, sax, flute. Acous, elec, altmty, grunge, tribal music. Must exp. Hillywd. Frank, after 7pm, 213-466-0451
- Guit w/masous, Coragan style sought by Patt. Smith, Lennoxesque sngtr, sngwtr to form band. Call 213-953-0329
- Guit wtd, acous 12 string rhythm plyr, for altmtv style band. Chas, 818-846-5415
- Guit wtd by innovative, psychid, progrsv rock band. Must have atmosphere & gd att. Infil Crimson, Gabriel. Text, 818-285-7376
- Guit wtd for agrsvs OC band & the Scott Hill, Cantrell, Zack Wild Under 24 w/exp & g/equip. Eric, 310-402-7098, Bnan, 714-522-0133
- Guit wtd to form band w/gkybrst, sngwtr. Die Hard 2, 213-661-6991
- Guit wtd, Infil Page, Cantrell. Hvy 90's band w/mgmt. Ready to showcs. Pro exp necessity. sngwtrng a plus. Call msg for more info, 818-407-7909
- Hillywd band wrts Telecaster style dueling ldr plyr for new metal cntry sound. Call 213-739-3726
- In the pocket groove machine for boogie proj. Funk feel essential. Creatv, collective effort w/ful access to recording & rehrls facilities. 818-780-1368
- Instrmntl band sks ldr, rhythm gut (acous emphasis) for 2nd CD proj. Latin exp a plus. John, 310-837-8467
- K/A gut plyr wtd for HR proj. Srs only. 818-762-6834
- Ld gut plyr ndd asap. Current dark proj, pro-bst. Must have all bases covered. 15 amazing sngs ready to gig yesterday. Fred, 213-851-6165
- Ld gut plyr, 27 yrs exp, lkg for ldr sngtr, ldr bs & drrm to form rock band to do gigs, clubs & parties. Infil Who, Peter Gabriel, Mountain, Robert, 818-797-4356
- Ld gut w/singr ldr vocs, different style & sound for altmtv trio w/strong political views & melidc, ong mtr. Over 25. 818-717-9315, 805-269-2706
- Ld gut wtd for street oriented band. All orig, Infil GNR, Motley, Motorhead, Rose Tattoo. Band ages 20-25. 213-851-7571
- Ld gut wtd by pro rock band. Bkupps, dedicat nattr. We have Euro mgmt & booking agent. 814-890-7551
- Ld gut wtd for wrking classic rock band. Paid gigs, P/T wrk. No drugs. Learn fast, practice twice/wk in Van Nuys. 818-609-0183
- Ld, rhythm gut ndd by tambourine banging, meloidy singing altmtv artist. Bkup vocs a plus. Letters to Cleo Live, STP, Nirvana, Jam. 213-876-5510
- Lkg for gut to complete band. Infil your mama, just call Nick, 818-208-2506, Richie, 818-819-6653

- Melda groove gut, sngwtr/sks audio artist for emotionally, spiritually expressive dance HR w/integrity. Pumpkins, Cure, Kings X, U2. Image is nothing. Obey your heart. Tony, 213-413-2377
- MOTHER EARTH, all fem metal band, sks ldr guit. Must have dedicat, equip, trnsps. San Jose area. 408-248-5200
- Must like Miles Dave, Motorhead, Beatles, Elton John, Monty Python. Srs only. 310-859-2328
- Must like Monty Python, Miles Dave, Motorhead, Beatles, Elton John. Srs only. 310-455-4220
- Nd gut & bands for summer love-in concert, TV show. Everyone contributes to make event happen like hippies of 90's. Cara, 310-391-9805
- Nd wistful tint, ready for world. Recrdng & contacts Smiths, Blur, Suede, Cure. Robert, 213-882-4446
- Open auditions for hvy, soul, funk plyr a la Kravitz. B'Crowds. Vintage sound & ik a plus. Must be 100% sng oriented & versil, dedicat, in hurry to make it. Dag, 818-981-5212
- Pro gut nudd. Estab band w/paying gigs. Must plyr all styles including jazz. Grt ear, chops, att. Pis be srs. Mark, 818-993-7737
- Remember R&R? Aero, Beatles, Bowie, Cooper, KISS, Zep. Infil post altmtv R&R band sks guit. Shows pending, pro sit Nick, 818-508-6820
- Rock band w/fem sngtr, lockout & demos ndd rhythm gut. Vocs a plus. Srs only. Pis lv msg, 213-427-8211
- Sngtr, sngwtr, gut sks ldr guit, bckgrnd vocor/showcs's. Crow mts Raitt, Arma, 818-886-3683
- Sngtr, sngwtr w/extremely cool sngs a la TRex, early Bowie. lkg for ldr & rhythm guts. Acous & elec. 213-931-5995
- Two former maj label artist w/gold & platinum CDs sks guit plyr. Infil STP, NIN, S'Garden, new Robert Plant. 310-587-6532
- Very HR band sks 2nd gut. Strong wrk proj. Sabbath, Armoured Saint, Chops, gr. Robert, 310-823-3630
- White pwr R1R, Screwdriver, Bound for Glory. Lv msg, 800-708-8113

10. BASSISTS AVAILABLE

- #1 bst wtd vocs, 4 & 6 string bs's, SWR amp, lkg for paid perfrmces, live or studio, 805-297-1325
- #1 pro bs, stick & upright, w/vocs avail for paid recrdng & live wrk. Melidc to agrsvs proj. Totally pro. 1st rehrl free. Joel, 213-851-9096
- #1 class bs plyr. Infil Raitt, Robin Ford, 101 9FM, Sting, 818-344-8306
- 20 yrs exp bs plyr, ldr vocs, avail for paid sits, studio, live. Current & classic rock, T40. 6 string, SWR gr. Brian, 818-715-0423
- 28 y/o bst sks signed or estab altmtv band w/orig sound. Trk & recrdng exp, gd att, equip & trnsps. Bob, 310-986-5761
- 29 y/o bst, sngtr, sngwtr relocating to LA soon sks contacts for bands, collab, demos, fill-ins, showcs's, etc. Easy to wrk w/. Greg, 619-471-8697
- 5 string bst sks groove orientd band. Top gr, bckgrnd vocs. Infil A.Z. Open minded, team plyr. Signed or well estab acts. 310-837-5973
- Avail bst, very versil, into jazz, rock, funk, R&B, fretless, fretted, writes, sight reads, learns fast, image, chops, solid

- groove. For recrdng & gigs. Joseph, 818-763-8078
- Bs plyr avail for demos & teaching. Hark, 310-572-3854
- Bs plyr lkg for very hvy, two gut, sludge band, not always last. Have dedicat, gr & trnsps. Infil Heimet, Eyehategod. Rick, 310-823-1770
- Bs plyr, sngs, sks T40 or other wrking gij. Tony, 818-340-6777
- Bs plyr sks cool altmtv pop band w/mgmt &/or recrd deal. Jellyfish, Replacements. Grt bckup vocs. Lv msg, 213-953-1164
- Bs plyr w/vocs avail for wrking band w/blues roots, agrsvs tendencies, orig, covers. 213-851-7495
- Bst avail for pro band that's fully equip'd w/pro gr. Will tour & can do recrdng sessions. Infil Green Day, bands like that. Brian, 818-559-3680
- Bst avail for sng & groove orientd band. Open minded musically, gd gr, bckng vocs. Infil Zappa, Jane's, Beatles, Hendrix. 25 y/o. Patrick, 818-342-7233
- Bst avail for recrdng & perfrmng. All styles, fretted, fretless, jazz, funk, blues, sight reading, etc. Pros only. 818-909-4952
- Bst avail to join/form band inspired by Birthday Party, Faith No More, Sabbath, Cooper. Lv msg, Jay, 818-998-1029
- Bst avail. Lkg to start up progrsv music proj. Sks needs, violin, percussn's. Vry srs, very musicl. Lucius, 818-892-1531
- Bst avail. Phys fretted, fretless, upright & keybrd bs. All styles. Paid gigs. Mark, 310-391-5223
- Bst avail. Pro gr, team plyr, cool image, reliable. Infil A.Z. Pay neg, Billy, 213-891-3881
- Bst, drrm team avail for live, studio sits. All rock styles. We have gd gr, gd trnsps, gd atts. Chris, 818-848-4342
- Bst skg HR, altmtv band. Infil Rage, Prong, Tool. Have pro gr, att & image. Call 213-976-7172
- Bst w/22 yrs exp, 5 string fretted & fretless, bs pedals & some uprnt & keys. Bckgrnd vocs, groove orientd. Sks signed or well estab acts. 310-724-1198
- Fem bst avail for srs band w/altmtv groove & style. 310-802-3909
- Former hot Simeon, tall, skmy, tons of tattoos, short white hr, sks similar for studio & tour. Caesar, 818-769-7247
- Funk R&B bst, gd, fast learner, strong vocs, known for pocket rackets. Fred Lightfoot, 310-630-3558
- HR bs plyr avail for dynamic complectd band. Musicl inlfs O'Ryche, A'Chams, VH, new Crue. No flakes or bad atts. John, 818-761-3979

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- Pro bs & drrm team sks pro rock band. Must have mgmt, bckng or deal pending. Rob, 310-594-6176
- Pro bst, all styles, rock, jazz, funk, R&B, Latin, Brazilian, fretted & fretless bs's. Rodco, 310-374-4552
- Pro rock bst avail for session & showcsng wrk. May recrdng credits & tall, young, lng hr image. Srs pros only. 310-882-2805
- Versil bs plyr, jazz, blues, reggae, new age, R&B, soft rock, cntry, Latin. Dbl on flute & percussn. Lkg for wrking band or sngtr who can plyr gut or keybrd. Hube, 818-366-0777
- World class bst, strong bckng vocs, gr. image, sks signed band, paid sits, Killer groove, very creatv, responsible team plyr, extensive credits. Tad, 213-655-9239
- World class bst, infil touring & recrdng credits, strong vocs, gd att, gd image, sks paid sits or signed bands. Steve, 310-543-5093

10. BASSISTS WANTED

- #1 bst wtd for extremely agrsvs band. Pro w/quick style of plyg required for last, technical matrl. Demo pending. Mike, Jim, Robert, 310-430-3829
- #1 bst wtd for p/c band w/vocs. Rehrls, lockout, committed plyrs, grt sngs, gij. Infil Petty, Beatles, 818-906-8367
- #3 p/c bs Flea's bastard love child. Be under 30 physically, but over 13 mentally. For bluesy, funk, rock, pop. Clayton, 310-559-0594
- #3 y/o mature, smart sngtr, gut, grt sngs, indie CD out in May, nds grt att plyrs, 30+. Infil Pumpkins, Hole, 310-444-9315
- #90's hrd altmtv rock band w/indie CD sks bst. Must have all the essentials & sing bckng vocs. 818-566-9743
- #A #1 bs plyr ndd for hi energy rock band. Infil AC/DC to Zombi. Lv msg, 310-358-0286
- #A1 bst wtd for ong pop rock band. Infil Tears/Fears, Sting, Mr. Mr. Srs only. 310-358-6126
- #A1 bst wtd by ong pop rock band. Infil Bowie, Sting, Seal. Srs only. 310-306-0648
- Aggrsv bst ndd by ong rock band. Infil Pearl Jam, Zep. U2. Steve, 805-579-8519

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*Aggrav HR trio w/grt sngs, pending gigs & label intrst sks pro male/ fem bst w/hvy groove & monster sound. 818-348-5772
 *All orig band w/xtnt matrl & intrst from several maj labels sks bst a la C.Crowes, Blossoms. Rob. 310-371-3232
 *Altrntv band w/mgmt sks bst. Infi Pretenders, Janis Joplin. Lkg for plyrs from TX. Pro att. 310-202-0788
 *Attn: Bst missing. Age 20-30. Xint chops, pro gr. att. trnspo. Trendsetter. late 70's inf. If found, pls call. Reward. Dave. 818-795-8523
 *Band w/label intrst lkg for male or fem bs plyr that can feel sng. For the love of music. Steve. 818-508-5124
 *Blues bs monster wtd for hi/pwr blues proj. BB mts Joplin & SRV. We have rehrls & agents. Mel. 818-353-1835
 *Blues loving bst w/jazz, funk abils wtd for gigs, recrdng. Limited rehrls. Standup bs & massive enthusiasm a plus. Willie. 310-397-3309
 *Bs plyr & acous. elec gut plyr wtd to form band w/sngtr, guit & percussnst to ply coffee house circuit. 818-985-4915
 *Bs plyr ndd for showcngs orig rock band w/fem ldr sng. Melic, blues sound. Should be soulf & solid, no Getty Lee types. Al. 818-772-2280
 *Bs plyr wtd for orig rock w/groove band ready to recrd CD & do upcoming shows. Srs inquires only. Shawn. 213-461-9501; 213-966-6504
 *Bs plyr wtd for jam sessions w/drms & guit. Jazz orig & standards. Future gigs a possibility. Uprght plyrs welcome. HI level only pls. Adam. 310-821-6578

*Bs plyr wtd for 3 pc band. Clean & fuzz. Sabbath, Rollins, NIN, etc. W. side. Wyatt. 310-398-2584
 *Bs plyr wtd for ong sngs. Long Beach area. Infi JPJ. Paul McCartney. For more info, call. Mike. 310-431-5848
 *Bs plyr wtd for club dates & recrdngs. Must be solid & dependbl. Voccs a plus, but not necessary. 800-522-2574 code 10125
 *Bs plyr wtd, male or fem, for punk, pop, altrntv, orig. Long Beach area. Tony. 310-920-1441
 *Bs plyr wtd for srs, dedicd band. Ready to go. Infi Helmet, Floyd. Duncan or Brian. 818-752-0266
 *Bs plyr wtd. JPJ mts Ramones. Infi Nirvana, Damned, Sonic Youth, C.Trnk, Patti Smith. Timothy. 213-654-2466
 *Bs plyr wtd. Wide range. Rock to altrntv, old KISS, Prince, STP. Live, C.Crowes. Must love what you do. Stone. 818-888-6707
 *Bs plyr wtd. Rockabilly, simple style. Johnny Cash, Wanda Jackson. Exp & srs only. Holly. 818-788-7211
 *Bs wtd for HEAVEN BOUND SOUND, top gospel choir, for upcoming concerts & recrdng. Alan. 818-765-1487
 *Bst. Id voc wtd for maj label band proj w/tx show. Infi O'Fyche, Zep, Floyd, Rush. New supergrp of 90's. 818-916-2212
 *Bst ndd by estab hdliner. Infi Zep, Pearl Jam, Crowes, 70/90's image pref. Incredible opportunity. Joe. 310-826-3369
 *Bst ndd for gigs. Orig matrl. Infi XTC, Pixies, Sugar, Talking Heads. Lv msg. Steve. 310-285-5077
 *Bst ndd to replace, for jazzy, punky, tripped out, stoner music. Must have srs chops & be very, very creatv. In left field. Noble Rot. 818-603-6590
 *Bst wtd by pro multi media progrsv pop rock band. Must be versed in variety of styles & techniqs. Charismatic stage presence, voc abil & pro rig necessary. 213-856-4929; 818-505-9134
 *Bst wtd for acous proj. Altrntv 80/90's covers & some orig. Bs provided during rehrl. Joe. 213-887-0090

*Bst wtd for band featuring former members of Mighty Lemon Drops & The The. Melic & solid. Keith. 213-656-6564
 *Bst wtd for recrdng & live music proj. Steve. 213-651-7545
 *Bst wtd for OC band. Spiritry. Infi S'Garden, Temple, Zep. Have mgmt, EP & legal rep. Pros only. Blake. 714-531-0728
 *Bst wtd for all orig HR band. If you have time for TV, we don't have time for your jerkie. Jason. 818-907-0342
 *Bst wtd. Ong band, dynamics, dedicd. Infi X, PJHarvey, Pumpkins, Quicksand. Rob. 213-782-9069. 310-652-0685
 *Bst wtd. You wnt to jam, call. Nick. 818-208-2506
 *Bst wtd: Trio w/strong orig matrl sks 3rd member to all bottom-end. Infi Hendrix, R.Ford, E.Johnson, J.Beck, Zep, Chaz. 818-796-3102
 *Death metal band sks bst to commit heinous acts in the low. Scott. 213-650-2528
 *Drmr aks dyed hr, semi glam, gothic, theatrical image plyr for modern sounding hvy, NIN mts Crue mts Rage, band. 24 plus, no drugs. 213-883-9578
 *E.Coast guit, sngwtr & drmr sk grunge musician to complete "new" HR grp. Have studio, PA, maj contacts. Tommy. 213-461-6737
 *Electric bs plyr wtd by pop, punk, pwr trio for immed paid rehrls & gigs in Hillywd. Must be able to plyr 10 simple rock sngs perfctly. 310-652-4668
 *Exp bst w/bckng vocs, pro gr, chops & att ndd to complete rock band w/ndie CD, mgmt & atty. Sonically similar to Pearl Jam & STP, but less depressing. 818-773-7825
 *Fem bs plyr wtd by melic punk band a la Throwing Muses, Nirvana, Veruka Salt. 213-303-0158
 *Fem bs plyr w/strong voc harmony abil wtd to complete 4 pc. Zep mts Cranberries, Pumpkins, Non Blondes, Beatles. N.Hillywd. 818-985-3617
 *Fem bst wtd. Altrntv, creatv, passionate, srs, cooperative. Infi S'Garden, A/Champs, Pumpkins, Jane's. 818-557-7306
 *Fem, guit, words, S.Barrett, early Traffic, anything unstructured, everythng different, nds keybrdst, bs plyr. Pager. 213-968-6270
 *Funky, soulf, extra groove, rockin, endless jamming, dedicd, pro, not socially backwards. If this is you, call us. Christopher. 818-766-1716
 *Hillywd HR grp w/24 hr rehrls & deal pending sks bst. Infi

Zep, Zombi, Love Bone, 213-876-6805
 *HR/HM bs plyr ndd for up & coming CD & showcngs. Must be pro, committed, indie label intrst. Clay. 310-285-9220
 *Hrd edged, groove orientd band w/Hillywd rehrl sks bst w/drive & dedicin. Infi Alice, Zombi, Love Bone. 213-962-8981
 *Killer bst wtd to complete thrash, death band, Infi Slayer, Pantera, Carcass, Death, King Diamond. Pros only. David. 310-828-5232
 *Latin rock orig proj. Paid gigs, contacts, lockout. Sks bst. 26-32, w/tnspo. Lv msg. 310-424-9613
 *Lkg for stable, versl bs plyr w/groove, gr, bkng vocs. 2nd CD due next month. Let's tour! 818-894-2223
 *Male bst, under 30, ndd for ling hr, aggrsv melic 80's style HR band w/ndie deal & industry connex. 818-766-2757
 *Male or fem bst, sngwtr wtd for pop, altrntv band w/aty, grt dems & gigs. 818-763-9299
 *Male or fem bst, vocs a plus. Altrntv band, maj mgmt intrst. No flakes. Infi Sarah McLachlan, REM, Cranberries. 818-753-8641
 *Melic groove guit, sngwtrs sks audio artist for emotionally, spiritually expressive dance HR w/integty. Pumpkins, Cure, Kings X, U2, image is nothing. Obey your heart. Tony. 213-413-2377
 *Melic, acous & elec band sks bs plyr a la JPJ, Craig. 818-753-0278
 *Nd wstfl int, ready for world. Recrdng & contacts. Smiths, Blur, Suede, Cure. Robert. 213-882-4446
 *Ndd now, bs plyr to complete pwr trio. Lkg to plylive asap. Almost full set writt. Blues to progrsv. Paul. 213-465-7027
 *OC based ong altrntv rock band forming. Lkg for bst. Must be dependbl & flexible. Band rehrls in Santa Ana. Call for audtin. Jackie. 818-287-8572
 *Off center orig band w/ndie label history sks bs plyr. Infi Everly Brothers, early Stax & more. Randy. 213-225-7602
 *Pop, rock band w/fem voc a la Benatar, Lennox sks pro, in the pocket bst for gigs. \$25 min/gig. Chris. 818-348-3733
 *Pro bs plyr wtd for instrmntl rock shows's. Must be solid plyr w/gd gr. Spec pay neg. 310-440-5611
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 *Pop, rock band w/fem voc a la Benatar, Lennox sks pro, in the pocket bst for gigs. \$25 min/gig. Chris. 818-348-3733
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 *Pro bs plyr wtd for instrmntl rock shows's. Must be solid plyr w/gd gr. Spec pay

*Whodoo, voodoo nds you. Young, orig rock band. Hendrix, Vaughan, Smithereens sks bs plyr. Richard, 818-585-2322

11. KEYBOARDISTS AVAILABLE

*1 bilingual English/Spanish keybrd plyr avail for sessions & live wrk. I have prev production & arranging album credits. Very pro. Jorga, 213-864-6578
 *A1 keybrdt w/ self contained midi studio including Ensoniq ASR10 sampler. Lkg for T40 gig. Rock, rap or R&B. Must pay. Pat, 818-985-9928
 *Dance oriented keybrdt lkg for band or artist that will do absolutely anything to make it. Jeff Comfort, 818-784-6533
 *Pianist, singer, sngwrtr w/2 albums avail for band w/maj label deal. 818-342-3100
 *Pro accompanist, formerly w/Sarah Vaughan & Joe Williams, avail for sings pros. Herb Mickman, 818-990-2328
 *Pro keybrdt avail for paying gigs & T40. Classic & altmtn rock styles. Grt chops, sequencing, programming, arranging, bking vocs, image & gr Brian, 805-297-6097
 *Pro keybrdt lkg for immed wrking sit to accompany singers, help w/arrangmnts or studio wrk. Rick, eves, 818-880-0571
 *World class keybrdt, recently returned from Euro tour, skg position w/world class recrdng & touring acts only. Extremely versatile plyr, specializes in styles Santana, Allman, Stills, Cocker, Leslie, 818-773-9943
 *World class keybrdt, sngwrtr lkg for pro sits only. Have grt chops, equip, sngs, image, production skills. Also arrange & progrm all styles. 909-396-9908

11. KEYBOARDISTS WANTED

*6 mos overseas tour, \$1800/mnth Harrison, 818-301-0094
 *Attn slamm'n R&B male voc, Babyface direction, sks multi keybrdt w/drm machine, seacnc & vocs to do paying cover tune gigs w/ Stevie, 818-716-1238
 *Black keybrdt wtd for new multi racial, instrmntl, R&B, jazz pop, Club wrk to begin in late May. Chns, 818-705-7743
 *Classic progrrv rock band, currently signed, skg keybrdt. 818-980-8145
 *Devastatingly visionary elctmc musician, midi monster, prodr or band sought by guit, sngwrtr, elctmc musician for srs collab. Have voc also. Max, 213-644-0198
 *Etec 6 string viola plyr sks keybrd, synth plyr for gutless rock band. 310-822-7550
 *Fem, gult, words, S.Barrett, early Traffic, anything unstrctured, everything different. nds keybrdt, bs plyr. Pager, 213-968-6270
 *Fem keybrdt w/abil to sing ndd for grp sit. Styles R&B, funk, Marvin Gaye, Stevie Wonder Pete, 213-665-2072
 *Hammond organist wtd. Must have soul. Infl Sly, Curtis Mayfield, Shawn, 805-522-4829
 *If you got soul, the blues & grt B3 & piano sounds. I got gigs, recrdng & unig fun twist. Willie, 310-397-3309
 *Jazz keybrdt wtd. Piano, B3, Smith, Peterson, Louis, for straight ahead swing trio. Age not importnt. 805-269-2706
 *Keybrdt plyr ndd for MSG/UFO tribute. Lots of fun. Dennis, 818-761-7173
 *Keybrdt plyr ndd to complete band Infl Joe Jackson, Costello, C.Crowes, Blossoms, Beatles, David, 818-982-8708
 *Keybrdt wtd w/strong vocs. Covers & ongs. B52s, Nirvana. Writing a plus. Cooperative grp lkg for right person. 714-826-7438
 *Keybrdt, 23-27, wtd for elctmc synth band. Pls lv msg. Mark, 818-952-7239
 *Keybrdt into atmosphere & desampling wtd to form duo for live perfrmnces & recrdng of self released CD. Have very intrstng sngs a la Kate Bush, Milla, Sinead. 310-829-3287
 *Keybrdt n dd immed for R&B, funk band, orig & covers. Paying gigs. Pros only. Joe Dean, 818-787-3834
 *Keybrdt wtd by cntry, folk singr, sngwrtr w/xint matrl &

vox for coffee houses, other venues, etc. Terrance, 213-461-1622
 *Keybrdt wtd by pro multi media progrrv pop rock band. Must have SOA keybrd equip & intelligence to use it correctly. A Whisper can be a roar. 213-856-4929; 818-505-9134
 *Keybrdt wtd by cover, orig band. Have home studio. Infl Dream Theater. Zap Mike, 310-540-046A
 *Keybrdt wtd for all orig R&B band. Currently gigging. Paul, 714-497-5036
 *Keybrdt wtd for hi pwr blues proj. BB mts Joplin & SRV. We have rehrl & agents. Mel, 818-353-1835
 *Keybrdt wtd for 4 pc band w/vocs. Rehrl, lockout, committed plyrs, grt sngs, gigs. Infl Petty, Beatles. 818-906-8367
 *Keybrdt wtd for wrking T40, R&B, R&R band. Can wrk as soon as matrl is rehrl. Bulch, 818-964-9586
 *Keybrdt wtd from Die Hard T. 213-661-6991
 *Lkg for keybrdt for ong band already formed. Pay involved for pending gigs. Very few rehrls, R&B infl'd. Ora Nance, 818-985-2677
 *Must have knowledge of gospel & rhythm & soul. Old school 60/70's feel w/modem sampling abils. Fem prof. Rick, 213-738-7167
 *Pro keybrdt wtd for instrmntl rock showcs's. Must be solid plyr, reading & programming a plus. Spec pay neg. 310-440-5011
 *Skp exp fem keybrdt. Singing abil a plus. Superb lyricst, meidclly strong, pop, rock, ballads. Sk committed partnership for demo. Sean, 213-653-8782
 *Wtd the ultimate keybrd & synth plyr to take orig band to next musical level. Love gigs & recrdng. 310-474-2711

12. VOCALISTS AVAILABLE

*16 y/o white male voc, sngs R&B, hip hop, pop music. Baritone range. Michael, 213-461-6450
 *23 y/o singr sks band to wrk w/. Have vision, words & sngs. Indigo, 213-856-0711
 *6 foot blonde voc sks band a la Motley Crue, Tango, Pussycat, LA Guns, GNR, etc. Grt lync abil, mid-hi range w/stret image. Billy, 818-710-8470
 *Attractive fem voc lkg for wrk. Demos, recrdng proj, album proj, etc. Music styles pop, R&B, T40, gospel & jazz. Tara Word, 213-756-8416
 *Attractive white voc, sngwrtr srching for band. A ghostly Chris Isaak sound. Infl U2, Floyd, B.Crowes, Depeche, Petty, 818-973-2260
 *Avail male voc. Lkg for band to create punk rock. Infl Pistols, Misfits, C.Jerks, Andre, 310-859-7639
 *Black fem & male w/pwrl bckgmd vocs, xint blends, dependbl. Pref R&R, but open to all. Srs callers only. 213-485-2044
 *Cntrifled blues hounddog, soufl, Whiskey throat, shoot from hip style sks cntry infl'd band, sngwrtrs. I'm a natural. George Jones to Mic Jagger. 818-788-0324

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*Cntry, folk singr, sngwrtr w/xint matrl & vox. Terrance, 213-461-1622
 *Die hrd singr, guit sks to form grt R&R band across Stones, C.Trick, Petty, No rookies. Dave, 213-957-0370
 *Emotionally pwrlf voc nds orig upbeat R&B, cntry sngs a la Bonnie Raitt. Studio avail. Send tape to Linda Benson, 3717 Corsa Ave., Westlake Village, CA, 91362-4001
 *Fem singr, dancer, sngwrtr sks prodr w/studio access. Maj record labels intrstd. Funky dance style. 310-281-7174
 *Fem voc avail for gigging, cover rock band. Jessica, 310-826-4429
 *Fem voc avail for session, demo, T40 & showcs's. Lds & bckgmds. Tape avail. Jennifer, 818-769-7198
 *Fem voc avail for studio sessions. Very verstl & grt fun to wrk w/. Rose, 818-769-4333
 *Fem voc avail. Strong vox, gd range. Lkg for altmtn folk band. Pro & friendly. Laurie, 213-653-3120
 *Fem voc avail. Just something groovy, old Aretha, old Stones, Sly. Very decadent. Cameon, 213-464-8474
 *Frontm, exp, cool image & ait, sks agrsvr HR band a la Zomba, Zodiac Mind Warp. Must be agrsvr. R&R image & ait a must. Trick, 213-660-7637
 *Funk, R&B, pop, blues, jazz ld voc, known to excite a crowd, maj strong point are ballads. Fred Lightfoot, 310-630-3558
 *Incredible fem ld voc, sings all types of music, avail for studio wrk, demo wrk, very uniq, pwrlf vox. Ginger, 310-275-6372
 *Mtd pop singr avail for demos, jingles, session wrk. Exp, tntd, most styles covered. When you nd real singr, call me. Steven, 213-876-3703
 *Male pop singr, R&B, avail for demos, jingles, session wrk. Style of Steve Perry, Rod Stewart, Jon Secada. Pro exp. Bill, 310-788-0146
 *Male tenor voc, pro exp, most styles, avail for lds,

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bckups, sessions, demos, gigs. JR, 818-884-2146
 *Male voc avail for demos & jingles. Pop & R&B, Jimmy, 213-478-9934
 *Male voc sks musicians for blues proj. Infl Clapton, Muddy Waters, B.Crowes. Ken, 213-852-4939
 *Pro fem ld & bckup singr, gorgeous soufl sound, avail for demos, jingles, sessions, clubs. Efficient, creaty a la Baker, Braxton, Raitt, Sade, Crow, McLachlin, Claudia Cusani, 213-851-5509
 *Pro fem voc lkg for paid gigs only. Gd credits, specialty R&B, pop, soul, blues. Recrdng wrk, demo & live wrk. Susan, 818-784-1643
 *Pro male voc, strong gospel infl, lkg for studio sessions. Chuck, eves, 213-937-4121
 *Pro session singr for demos or records. Pop, altmtn, light rock, R&B, hip hop. Call 714-664-1441
 *Prolific sngwrtr, singr sks wrking cntry pro for gigs, studio, collab. Strong vox, stage presence. Ready to wrk. Bobby James, 805-374-1076

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•Provocative, tntd fem singer, uniq sound, several hits in Euro, sks estab hil prodr, sngwrtr w/studio, contacts. Pop, soul demo matrl. Wendy, 714-490-7092

•Pwrfl & hypnotic young ld singer lkg for very dynamic generator capable of sensual beauty & destructive terror. Dedican a must. Infi Morrison, Cornell, Bono Alex, 310-477-0917

•Rockin, soufl, arty voc sks atmospheric, dynamic, melodic, moody band a la Doors, Roxy, Velvet Underground. Have gr & write. Srs, disciplined pls. David, 213-268-9275

•Singer, sngwrtr avail for new proj a la U2, Crowded

House, Toad Intellignt, creatv, driven individual call for CD. Pager, 818-513-5847

•Sober singer, sngwrtr lkg for collab. Pop, jazz, blues, folk, rock. Getting out of the shed! Have no time, don't waste mine. Kenny, 818-990-4844

•Soufl singer lkg to join/form HR band, do or die att, srs only. 818-762-6834

•Star pwr perform lkg for grt band Infi Hendrix, Zep, Beatles, Bruce Lee. Send info to Joe. PO Box 1272, Hilywd, CA, 90078

•Versfl, exp sngwr lkg for rock, blues or jazz band Infi Sass Jordan, Plant, Etheridge, Etta, Holiday. 818-707-0363

•Very pwrfl, exp male ld voc sks blues, blues rock or southern rock band Infi Greg Allman Joe Cocker. Jack Bruce Nathan, 213-666-9542

•Voc avail to join/form tambourine banging, passion driven alt/mv, psychdc, fluorescent, artistic band Letters to Cleo. Live, STP, Nirvana, Veruca Salt. 213-876-5510

•Voc, guit avail for wrking sit Infi Quicksand, Faith No More, Sabbath, Eddy, 213-666-5706

•White frontmn a la Screwdriver, Bound for Glory, Pantera Gd stage presence & exp Lv msg, 800-708-8113

•Xint frontmn, unconventional rock lk, sks folksy rock band. Jeffery Gaines mts Darden Smith. Voc styles of Chris Isaak, Crowded House, Mellencamp. Scott, 818-506-5984

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12. VOCALISTS WANTED

- #1 pro male voc wid to complete alt/rvtr rock band. Label intrst, pro team. Rehrstl & indie album in wrks, Infi U2, NIN, Depeche, 213-461-1753
- 2 lucky singers, wizards of diversity nd you Hrd, rocking, lunking, ballading, classcl, hrd to soft, scary, emotional, feeling, sensitivity, real. Chad, 818-343-8606
- A #1 voc, frontmn wid for hi energy rock band. Infi AC/DC to Zombie. Lv msg, 310-358-0286
- A maj studio recording ply, Nd R&B, hip hop singers a la Brandy, TLC, ASAP! Jeff, 310-312-1874
- A voc wid for dark, agrsvr band Have rehrst place & recrdng studio, 213-599-4870
- Able vocal personality wid to collab w/sng orientd guit, sngwrtr w/passion for timeless sng. Call 310-322-5770
- Acous orig matrl, alt/rvtr rock, guit, bs duo sks hrd wrking, committed fem ld voc for weekend gigs & demos. Scott, 818-507-5649
- All types of singers ndd by sngwrtr w/billboard credits & maj connx. Must be srs. Michael, lv msg, 310-572-4173
- Amazingly versfl, dynamic, grooving & agrsvr ensemble style band w/grt sngs sks soufl & meldc singer, superstar who can really belt it out. 310-636-1108
- Artists, fem or male, voc grps skg radio style sngs. Wrntng team avail. R&B, pop, hip hop. Budget req. Pls call for info, 714-664-1441
- Attn: Black voc, 20-30, wid by male voc grp w/maj record deal, direction Boys/Men, Babyface. Srs only. Stevie, 818-716-1258
- Attractive & soufl fem singer, frontperson for soon to be wrking T40 grp. Rocko, 310-374-4552
- Black fem voc wtd. Motown show, Diana Ross & Supremes. Must be able to harmonize. Bobby Sanders, 213-293-2542 x1
- Black fem voc ndd for R&B band. Must entertain, rap & sing ballads. Pls lv msg, 818-752-0789
- Black male, 21-25, w/strong vocs ndd for R&B band. Must entertain a la Bobby Brown, Michael Jackson, Keybrds a plus. Lv msg, 818-985-3765

- Bst avail to join/form band inspired by Birthday Party, Faith No More, Sabbath, Cooper. Lv msg, Jay, 818-998-1029
- E, Coast guit, sngwrtr & dmr sk grunge musician to complete "new" HR grp. Have studio, PA, maj contacts. Tommy, 213-461-6737
- Fem bckup singer w/strong harmonies & percussn skills for LA folk pop rock estab singer, sngwrtr, band w/CD, etc. Paul, 213-464-0316 x940
- Fem voc & lyrncs wid for techno pop, Euro dance proj to record CD. BJ, 818-999-4761
- Fem voc, acous guit wid for wrntng & plyg out. Amateur pref. I have connx. Nancy, 213-876-5195
- Fem voc, guit wid for acous proj. Alt/rvtr 80/90's covers & some orig. Joe, 213-887-0090
- Fem voc, very tntd & uniq wid for alt/rvtr, R&B, jazz style proj Infi Massive Attack, Portnothead, etc. Very srs. Cato, 818-348-8710
- Fem voc w/soufl blues, gospel style alt. R&R roots wid Org matrl. Have mgmt, studio time, demo avail. Polished pros only. Dan, 310-273-8882
- Fem voc wid for hit sngs, ready to go. Pref Anita Baker or Sade type voc. James, 310-398-8846
- Fem voc wid, Must ply instrmnt well, keybrds or guit. I am superb lyrncs, melodic, strong sk committed musical partnership for future. Demo, Sean, 213-653-8782
- Fem voc wid, Young, blonde glam rockero to front/hot T40, org band Infi Pat Benatar, Madonna, Cindy Lauper, Blondie. Video & movie proj in wrks. Ernie or Cory, 805-964-3035
- Forming multi cultural 4 man R&B, ages 18-24. Have sngs & mgmt. Dane, 714-993-2591
- Funky fem exotic diva, 18-26, strong alt voc, R&B & dance singer, wid for record deal. Direction Whitney, Mariah, Toni, Brandy, Dale, 818-996-0160
- Innovative A&lan guit, sngwrtr: sks pwrfl sngtr to estab progrsv HR band, image a must. Infi Q'Ryche, all old European HR. Pros only. Howe, 213-353-4773
- Ld guit, sngwrtr w/orig matrl sks voc to join/form band mixing boogie, rock, blues, soul, etc. Jeff, 818-348-6671
- Ld voc, frontmn wid for HM/HR band w/studio, sngs & exp. Pro sit. Lkg for org sound/vocals 818-766-8731
- Male & fem vocs ndd by keybrdst, arrang for demo wrk on spec. Jeffery Osborne, Whitney Houston style. Aaron, 213-482-8443
- Male ld voc w/soufl, blues style & rock roots wid. Have mgmt, studio time, demo avail. Polished pros only. Dennis, 310-985-3168
- Male voc, frontperson wid by org, alt/rvtr band. Must have gd range & presence. No wedders or shredders. Infi STP, Blossoms, KROQ, Craig, 818-506-0771
- Male voc wid for 80's rock band. Infi Beatles, Stones, Hendrix, Sam, 310-328-2171
- Meldc guit w/demo skg pwrfl sngwrntng voc to collab a la Rush, Zep, STP style. Begin org proj. No drugs. Michael, 310-316-1359
- Open audtins for hvy, soul funk voc a la Sly, Kravtz,

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B Crowes. Unclean pwr sings only. Must be 100% dedicated & in hurry to make it. Dag, 818-981-5212
 •Orig alt/rv W side pop band sxs exotc lem alo id singr w/pro att. willing to travel. Paul, 310-477-6656
 •Pros only. Pwrlf voc wtd for hrd grooving grunge band. Must have wide range. Infil S'Garden A/Chains. Candiebox. Tony for interview, 818-708-8906

•Rock band nds voc, under 25. w/image. Record deal. Must be in studio by next month. 213-955-1788
 •Rolo Hask sxs frontm, voc for orig grp. No drugs, no grunge w/Haggard sound. Bryan, 310-541-9984; Tim, 310-652-6687

•Sexy black fem voc nodd for bkgrnd vocs in rock. R&B grp. Must have strong harmony skills. Have mgmt. 818-916-6890

•SHINE now auditioning young thnd male voc, 20-27, into Robert Plant w/modern infl. Very pro sit. 213-739-6111

•Signed band, finished matrl, studio dates in June. Pwr rock, blues. Nd passion, commitment. Tape, bio, photo to 10061 Riverside Dr., #209, Toluca Lake, CA, 91602, Denny, 818-845-8389

•Singr w/vision & persona ndd to join mldc rock band in mid 20's. Infil Mellencamp, Petty, Toad Joe, 310-826-3369

•Singr wtd to form pop rock cover band. Must be bilingual, English & Spanish. Carlos, 818-763-3174

•Singr wtd. Pwrlf wld range, abtl to write intrstng lyrics & alter melodies. Gd low timbre a plus. Todd, 818-980-2110

•Singrs wtd for HEAVEN BOUND SOUND, top gospel choir, for concerts & recrdng wrkshp. Sandy, 310-458-4478

•Skgt thnd, ambitious male voc w/hip lyrics to paint striking voc foregrnd over pwrlf grooves. 213-878-0152

•Team plyr wtd. Lng hr, 25-year-old. We have PA & rehrl spc. Ready to do whatever it takes. KISS, Sabbath, Ryan, 310-459-0763

•Two strong fem bckup vocs, dancers wtd for R&B. Pwr proj for showncng & recrdng. Srs only. No drugs, no flakes. Lisa, 818-787-3160

•Voc for PLO crackwagon, Scaw, 818-981-4527

•Voc, frontm wtd by COAL CHAMBER. Voc nfl's Def Tones, Zombie, Life of Agony, Kom. We have sngs, rehrl, label intrst. Srs only. Lv msg, 213-651-3999

•Voc ndd for progrsv rock band, Infil Dream Theater, Fates, etc. Must be srs & dedictd. Kyle, 818-786-9323

•Voc ndd for MS/GI/UF tribute. Chance to join orig proj. Dennis, 818-761-7173

•Voc, singr, sngwr w/right vbe & presence. Band sounds like hrd C Crowes mts Zep. Contact 818-846-6808

•Voc w/gd tone & range a la Steve Perry & Jeff Tate ndd to complete dedictd band. Enc. 213-654-6174

•Voc wtd, 24-32, w/top cool vox. Infil Floyd, Zebebel. U2. 818-343-5308

•Voc wtd for HR band w/mgmt. Call 818-380-1260

•Voc wtd to form Styx cover band. All rehrls in SFV. If intrst, call Mark, 805-496-6355

•Voc wtd w/keybrd abtl. Covers & orig. U2, B52s, Nirvana. Join fem sngs, 3 instrmnts. Srs, fun, cohesive grp. Writing a plus. 310-598-2747

•Voc wtd. Influential style, range ndd. Rollins, Cornell, Edwin. Music does project a touch of funk. Studio in LA area. 714-870-9618

•Voc wtd. Must be unq & intense. Mr. Bungle, Iky Moe, Primus on shoos. No hvy drugs, srs only. Dutch, 818-842-3949

•Voc wtd. Pro sit. Infil Sepultura, NIN, Ministry, Pantera. All voc styles welcome. Rudy, 818-752-8137

•Voc wtd. Xperimtl, innovatve, aggrsv, intrstng id voc wtd. Infil Jesus Lizard, Birthday Party, Girls Against Boys. Fugazi. 213-965-7604

•Where are you? We're going into studio soon & we ncd singr. male-20's. who can frn' wait. Aggrsv to atmospnc. 818-901-7102

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•Xlnt sngwr, gut w/llf production digital studio sxs chrsmtic, studio exp singr, lyrncst for unq 90's rock music. Mike, 818-762-8169

•Young black fem voc ndd for smooth R&B band. Attractive lk, soulf sound, pro plyr. 310-824-3084

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•Drmr lkg for dedictd, estab band w/grt sngwrng, dynamics & intensity. Infil Copeland, Perkins, Mike, 213-874-7478

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bking or deal pending. Rob, 310-594-6176
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 •Hllywd HR grt w/24 hr rehrl & deal pending sks drmr. Infl Zep, Zombice, Love Bone. 213-876-6805
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 •Percussnst wtd for instrmntl rock showcs's. Must be solid plyr w/gd sounding equip. Spec. pay neg. 310-440-5011
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 •Progsvr guit, bst, keybrd tno sks Pearl, Bruford, Portno infl drmr. We blend conceptual, cmrcd/strong voics. Intense, srs. Pro att pls. 818-761-0195
 •Punk unit sks loud, hrd, fast drmr. Infl Fugazi, Black Flag, No profsors. George Ho, 310-836-2902
 •R&R band sks drmr w/blues & soul infl's. Must plyr from the heart. REM mts Cult. Jim, 310-358-7055

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 •#1 killer percussnst into W. African, Latin & poly/rhythmic jams ndd by funk, world beat, elec no Terra Coda, 213-994-9133
 •#1 pwr house drmr wtd for loud, hvy rock band. Must have dbl bs, pro att & lng hr image, 714-841-6468
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 •Single kick, sng ldr mgr for complete band. Sngs a plus. Infi Cooper, Aero, Zep, early GNR. G man, lv msg, 213-461-8906
 •Skr, rhythm gnt & bs plyr lkg for perfect drrm to complete band. Prof between 21-28 yrs. Infi Nirvana, Hole, 818-985-4512
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 •Sleazy HR, gd timing, techniq & chops. Nothing fancy. Just do it to bone. If you're band enough, call Matt, 213-876-9816
 •Srs, unliq wrking band sks srs, unliq drrm w/variety of styles. Brian, 805-498-0341
 •SUICIDE KINGS sks drrm. Infi Love Bone, LSD, STP, NIN, Viny, eves, 213-850-6755
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 •Mgr wtd by recrdng artist, pianist w/2 albums. Must have xint connex. 818-342-3100
 •Music lover, male voc sks demo prodcr. Ron Love, 213-504-5370
 •Music videos, exp music video director w/maj record label contacts will direct your video for free if you pay for him stock. Evan, 310-207-5192
 •Musician w/recrdng grs sks person to find & share studio, office for collab, etc. 213-960-1000
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