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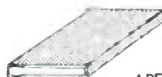
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PUBLISHERS

J. Michael Dolan
E. Eric Bettelli

GENERAL MGR./ADVERTISING DIR.

E. Eric Bettelli

EXECUTIVE EDITOR

J. Michael Dolan

SENIOR EDITOR

Michael Amicone

ASSOCIATE EDITOR/SONGWORKS

Steven P. Wheeler

ART DIRECTOR

Dave Snow

ADVERTISING/PROMOTION MANAGER

Billy Coane

ADVERTISING/PROMOTION

Jonathan Grell
Dean Meza

OPERATIONS MANAGER

Trish Connery

ASSISTANT ART DIRECTOR/PRODUCTION

Kenny Kazanjian

ADMINISTRATIVE ASSISTANT

Marcel Kuijsten

SHOW BIZ

Tom Kidd

NIGHT LIFE

Rock: Tom Farrell Country: Jana Pendragon
Jazz: Scott Yanow Urban: Carla Hay

TECH EDITOR

Barry Rudolph

CONTRIBUTING WRITERS

Billy Block, Chuck Crisafulli, Sam Dunn, Sue Gold, Jeremy M. Helfgot, Michael Kramer, J.J. Lang, John Lappen, Pat Lewis, Jan Matsumoto, Karen Orsi, Jan Pepper, Scott Schalin, Oskar Scatti, Greg Siegel, Jonathan Widran, Scott Yanow.

PHOTOGRAPHERS

Joy Asbury, Joshua Barash, Tom Farrell, Heather Harris, Jeremy M. Helfgot, Toni C. Holiday, Jeff Levitt, Blake Little, Anna "Flash" Luken, Jeffrey Mayer, Caroline Pataky, Donna Santisi, Michelle Schwartz, Helmut Werb, Rodney White.

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MAIN OFFICES

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FAX: 213-462-3123

E-Mail/Internet Address: MCMag@AOL.com

24 Hour Free Classified Hotline: 213-462-3749

Member:



FEATURES



20 DAVID BOWIE

Bowie's got a new career on a new label, but it remains to be seen whether he can regain his lost commercial momentum. We talk with this multi-faceted performer to find out the inside scoop on his new *Outside* project, a collaboration with former cohort Brian Eno.

By Steven P. Wheeler



22 MATT WALLACE

This veteran producer has decided to get into the new label biz with his new Fish Of Death Records. We talk with Wallace (Faith No More, Rolling Stones) regarding his new label's focus, and he also offers sound advice on how artists should submit demo tapes to his or any other label.

By Pat Lewis

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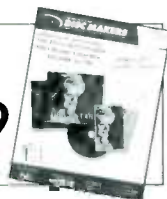


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FEEDBACK

Hard Choices

Billy Russo
Fullerton, CA

"I just wanted to comment on your interview with Tom Lipsky from CMC International. I just want to tell you guys that I thought it was a very good interview for one, and it was good doing something like that, because as you probably know, in the alternative and grunge [saturated] market that we are in, for hard rockers, it's hard to know exactly where we stand in the business. Hearing his opinions was cool, because he's trying to make up for that void in the industry where hard rock is concerned. A lot of people forget that Slaughter sold four million albums back in 1989. It's just nice to know that there is actually someone out there for us dinosaurs."

Pompous Bashing

Pompous? You have the nerve to call Kansas pompous?! You must be a member of the "I cannot act, I cannot sing, I cannot play a musical instrument, therefore I am a critic" club. This band has been turning out incredible music for 25 years! How long have you? Show some respect for a great band who never jumped on the trends such as disco or [worse] the Seattle Sound.

—GNATATTACK

Kansas Rules

You wrote in a previous issue (Vol. XIX, No. 16): "Pompous rock warhorse Kansas" in an article about the band signing to Intersound Records. What gives? Does your publication inform, or just offer some "pompous" critic's viewpoint which all folks are supposed to take to heart? The latest effort from Kansas is an incredible addition to their library of albums. Pompous? No. Talented? Yes. Stick to the news and give up the very small talk.

—Freddah

Praising MC

Just wanted to drop a line and thank you for putting together such an informative magazine. I really appreciate having this kind of insight into the local music scene, not to mention the useful tips and connections concerning the industry.

My band has also been running ads in *Music Connection* for additional musicians to play with us live. And much to our surprise, we ended up landing a killer bass player.

Derek De Vette
lead singer of Blue Tear

Indie Publicist

Guide Additions:

Music Connection extends our apologies to the following publicists who were mistakenly left off our SoCal Guide To Independent Publicists (Vol. XIX, No. 18).

Roskin-Friedman Associates has offices in both Los Angeles and New York. Monroe Friedman can be reached at the L.A. office at 213-653-5411 or by FAX at 213-653-5474. They are a full-service PR firm with six publicists working within all genres of music, as well as movies and television.

Hlene Proctor Public Relations is located in Beverly Hills and can be reached at 310-858-6643. Covering all styles of music, her client list includes producers David Tickle and Jose Hernandez.

Ellen Zoe Golden can be reached at 310-821-0899 and 310-449-2874. Her specialties include rap, alternative, jazz and rock, and her client list includes Warren G, Bottle Rockets, Rochford and Billy Idol.

Carolyn Broner can be reached at 213-852-1548. Covering all genres of music, including interactive media, her clients include Navarre and Danny Wright.

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By Trish Connery

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

Current

UCLA Extension has several new fall courses coming up on a variety of music industry topics. "Establishing Your Vocal Identity As A Singer" meets Tuesdays, September 26-December 12, 7:00-10:00 p.m., and will feature singer/songwriter/recording artist Rosemary Butler as instructor. "The Music Business From The Ground Up: An Inside View" meets on Wednesdays, October 11-November 15, 7:00-10:00 p.m., and will be taught by music industry attorney Jeffrey Graubart. Alan Melina of Shankman, DeBlasio, Melina Inc. will be the instructor for "The Independent Record Game: A Practical Guide To Releasing Records Through Independent Distribution" on Tuesdays, October 10-December 12, 7:00-10:00 p.m. In addition, there are three songwriting oriented classes coming up: "Jingle Writing: An Entrepreneurial Workshop For Songwriters," with instructor Jeff Saxon, which meets Thursdays, September 28-November 30, 7:00-10:00 p.m.; "Taking The Craft Of Songwriting Into The Marketplace: An Advanced Workshop" with songwriter Pete Luboff, on Wednesdays, September 27-December 6, 7:00-10:00 p.m.; and "Writing Hit Songs I: Building A Professional Vocabulary" with songwriter/journalist David "Cat" Cohen, on Tuesdays, October 10-December 12, 7:00-10:00 p.m. Finally, it is not too late to sign up for "Introduction To The Radio Business: Careers And Opportunities," a twelve-week course taught by veteran advertising and broadcast consultant Harry Spitzer, which starts Tuesday, September 26th. Contact the UCLA Extension at 310-825-9064 for information.

Country Star/Hollywood, located at Universal CityWalk, has a monthly singer-songwriter showcase, "Words & Music." This month's event, scheduled for Monday, September 18, 9:00 p.m., has a "California Country" theme and will feature renowned songwriter John Ford Coley, who resides north of Los Angeles, and local songwriter Eddie Cunningham. There will also be a few surprise guests who will join Coley and Cunningham onstage. Call 310-358-8688 for more information.

Music Connection's own Show Biz Editor, Tom Kidd, will offer his popular Songwriting course at South Bay Adult School over six consecutive Tuesdays, September 19-October 31, 7:00-9:00 p.m., at the Mira Costa High School in Manhattan Beach. This lab-style class traces the evolution of a song from the first inspiration to its final radio destination, and students share songs and ideas with industry professionals. All levels are welcome. The cost for all six classes is \$32. Call 310-372-1213 for additional information.

Dr. Arlo Gordin, D.C., known for his work with musicians' pain and playing problems, will present his seminar "How To Play Better & Faster Without Pain" on Tuesday, October 3, 8:00 p.m., at Gordin Chiropractic, 3535 Cahuenga Blvd. West, Suite 206, in Los Angeles. Dr. Gordin has worked with such musicians as Billy Sheehan, Chick Corea and Ginger Baker and will discuss natural treatments for and the prevention of Carpal Tunnel Syndrome. Admission is free but reservations are requested. Call Gordin Chiropractic at 213-436-0303 to obtain more information.

Grammy nominated producer/songwriter Kashif, who has worked with such notables as Whitney Houston, Kenny G, George Benson, Evelyn "Champagne" King, Dionne Warwick and more, will be conducting his popular workshop, "Making Millions Making Music," from October 9-15, at the Musicians Institute in Hollywood. This special workshop will include a two-day, intensive seminar on the music industry, along with a five-day talent search. For more information, contact the Musicians Institute at 800-974-7447.

The Songwriters Guild Foundation will present the popular Jack Segal Songshop once again, beginning Thursday, September 28, 7:00 p.m. This eight-week course, which takes place at the SGA offices, 6430 Sunset Blvd. in Hollywood, will help songwriters turn good songs into great songs. The fee for SGA members is \$170, non-members \$225 (which includes a one-year Guild membership). Call the SGA for additional information at 213-462-1108.

The Asian-American Music Festival '95 is scheduled for Saturday, September 23, at East Los Angeles' College Auditorium. This year's festival will feature a total of seven Asian-American groups and is designed to introduce the talents of Asian-Americans artists, which include those of Filipino, Vietnamese, Korean, Chinese, Japanese and Samoan heritage. Contact 213-857-0274.

The California Copyright Conferences presents "What The Music Industry Did On Your Summer Vacation," an update on case decisions and legislation involving copyright and music publishing, scheduled for Tuesday, September 19, 6:30 p.m. at the Sportsmen's Lodge, 4234 Coldwater Canyon in Studio City. An impressive array of speakers are scheduled who will give updates on legislation involving copyright extension, performance rights in digital sounds recordings and the "fair licensing" bill, and much, much more. This is a dinner meeting, and the fee is \$30 per person. For more information, call 818-848-6783. MC

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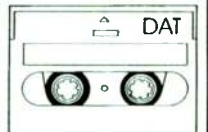
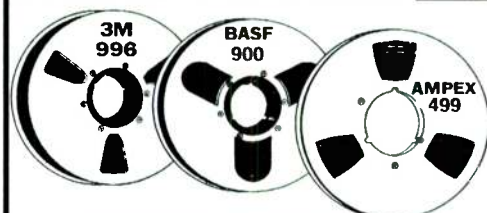
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CLOSE-UP



By Karen Orsi

Music S.O.S. is a phone and computer based networking service that allows you to find the right musician, the right band or the right gig. The service works through a 900 number that costs \$1.95 per minute, which is charged conveniently to your phone bill so you can begin service right away. From the comfort of your couch, you can record or listen to voice classified ads from bands seeking musicians and musicians seeking bands.

Music S.O.S. is a very versatile resource. It allows callers to record a 30-second excerpt from their demo tape, a feature which has also proved to be a convenient tool for A&R representatives. The bottom line is that you can save time on the audition process and cut out all the unwanted hassle.

Also available through the system is information on over 100 independent and major labels, as well as information on copyrighting, producing demos and many other topics of interest. This information is regularly updated.

Another important aspect of Music S.O.S. is the Gig Line. This is used to record and hear information about where you and your band can be heard or where you can hear someone you're interested in hiring. Because many musicians like to hear what the current trends are among their peers, this is also a smart resource to use just to keep your ear to the ground.

Company co-founders Nat Schellin and Chris Martin began Music S.O.S. out of their own frustration with the musician-seeking process. Both musicians themselves, they are not only founders, but also clients of Music S.O.S.

They met through a television project several years ago. "The project I was working on needed some investor's capital, and I was a fund-raiser," says Schellin. "We met through a friend in a bar, and that's how it all started. Through that project, even though there were a lot of ups and downs, we realized that we worked incredibly well together and that we shared a mutual love of music."

"When we left the project, I had the idea for Music S.O.S., and Chris liked it. We wanted to start something that could be of service to musicians. We

thought this would be a great way to help musicians and advertise their gigs and get information, as well as educate them on the business. For our own purposes, we were interested in doing a music project together, and we knew that this would be the kind of company that works on its own. This gives us time to really work on our main goal, which is our recording project."

"Our point of view all along was to put something together that benefits musicians," says Martin. "There is a need for something like this out there, and we would certainly use it if there were."

The criteria for starting the company, its co-founders say, was to design a system that both Martin & Schellin would want to use. Martin, besides being a musician, had a lot of experience with business and computer consulting, while Schellin had a lot of experience with live music, recording and financing films and special projects. They provided the perfect complement to each other's talents, and together they started this innovative company.

When you call 1-900-933-BAND, you will find the system works this way: To record a new ad, you enter your status (a band minus a musician or vice versa), indicate your musical style, indicate what instrument you play, indicate what age group you seek to work with and then verbally record your ad. You may then review your ad, save your ad and find out how to send a demo or cancel your ad. You will then be given a box number and a pass code.

You can also renew your ad for another month over the phone. It is just as easy to listen to ads, get industry information, listen or add to the Gig Line or even leave a suggestion in the suggestion box.

"We basically started a company out of our own selfish needs," says Schellin. "But we also wanted to create a company that would provide a real service. And doing this surrounds us with the environment that we both really love, which is music."

Music S.O.S. is located at 1718 Hill Drive, Los Angeles, CA 90041. For more information, call 900-933-BAND.

MC

The Craft of Songwriting

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Jingle Writing: An Entrepreneurial Workshop for Songwriters

This comprehensive workshop teaches songwriters how to adapt their skills to enter the competitive and highly lucrative field of jingle writing. Exercises and assignments lead to the writing and recording of a class jingle for a California-based company.

The instructor is **Jeff Saxon**, the owner and operator of his own jingle company, who has written, performed, and produced jingles for clients coast to coast, including Mr. Miniblink and Continental Cablevision.

PROGRAM

- The History of Jingles
- The Creative Stages of Jingle Writing
- The Music
- Composing Open/Close Jingles
- The Straight Sing Jingle
- Budgeting and Recording the Final Jingles
- Finding Potential Clients
- Finding a Partner for Your Jingle Business

Thursday, 7-10 pm,
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UCLA: 1440 Schoenberg Hall
Fee: \$325 Reg# M9051W
NAS & SCL discounted fee: \$305
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Taking the Craft of Songwriting into the Marketplace: An Advanced Workshop

For experienced songwriters with completed works, this course provides participants an opportunity to receive direct feedback on their songs and learn how to market material from leading professionals in the industry.

Lectures and discussion with songwriters, artists, and experts are conducted by songwriter **Pete Luboff**, former vice chairman of the National Academy of Songwriters and the first vice president, board member, and past national trustee of the National Academy of Recording Arts and Sciences, L.A. Chapter.

PROGRAM

- Dynamic Titles
- The Dramatic Situation
- Getting Immediate Attention
- Visual Imagery
- Tasty Chords, Fresh Melodies
- Prosody, Melody, and Lyrics Working Together
- Rewriting

Wednesday, 7-10 pm,
September 27-December 6
UCLA: 1440 Schoenberg Hall
Fee: \$335 Reg# M9056W
NAS & SCL discounted fee: \$315
Reg# M9057W

Writing Hit Songs I: Building a Professional Vocabulary

This first part of a three-quarter sequence provides a step-by-step approach to the craft of writing songs of a professional quality.

Beginning composers and lyricists are introduced to a common professional vocabulary of song concepts, story and lyric development, grooves, intervals, pop scales, melodic shapes, harmonies, and commercial song forms.

Lectures, discussion, and writing assignments give participants a foundation on which to build a career in songwriting. Listening exercises analyze current and classic hits for the elements that make songs work in all styles of music—pop, rock, R&B, country, singer-songwriter, metal, rap, and alternative recordings.

The instructor is **David "Cat" Cohen** a songwriter, journalist, and author who has had songs cut by such artists as Cheryl Lynn, Syreeta, Freddie Hubbard, and Bo Diddley.

Tuesday, 7-10 pm,
October 10-December 12
UCLA: 1421 Schoenberg Hall
Fee: \$355 Reg# M9052W
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Entertainment Studies



Famed Country Venue the Palomino Closes Its Doors

By Jana Pendragon

Widow of original owner moves back to Oregon; future of beleaguered honky tonk, which is up for sale, remains uncertain

North Hollywood—The legendary home of West Coast country & western music, the world famous Palomino nightclub, is up for sale.

Sherry Thomas, the current owner, has closed the doors and returned to her family in Oregon in order to deal with pressing personal matters after a trying year of attempting to keep the internationally acclaimed honky tonk afloat.

Thomas, the widow of longtime Palomino owner and operator Tommy Thomas, took the club over from her nephew Billy in order to return the landmark to its status as the most significant country & western music venue on the West Coast. Not only is the venue a storied West Coast presence, in the annals of country & western and American roots music, it's second only to the Ryman Auditorium in country music's capitol Nashville.

According to Century 21 real estate agent Wayne Schulze of Paul & Associates, who is handling the

sale, the asking price for the Palomino is \$690,000. The price includes not only the business, which is ready to be reopened at any time, but also a treasure trove of historical photographs, the real estate, business furniture, fixtures, sound equipment, a class 47 liquor license and other operating permits (including a dance permit).

Interest in the property is brisk, and it is hoped that the party or parties who eventually purchase the landmark will do so with the intention of restoring the Palomino to its rightful place.

The history of the Palomino goes back to just after the end of World War II when country & western entertainer Hank Penny founded the nightclub. Penny eventually sold the Palomino to brothers Tommy and Billy Thomas. It was under their leadership that the Palomino shot to fame, hosting everyone from Hank Williams, Sr. to members of the Beatles. During its heyday, the



JANA PENDRAGON

Pal nurtured the Bakersfield sound of Buck Owens and Merle Haggard, as well as serving as a home for the best in West Coast C&W.

The Palomino's significance was not simply as a showcase for the West Coast sound. Entertainers from Texas, Nashville and Memphis flocked to the North Hollywood landmark in order to play. Artists such as Johnny Cash, Willie Nelson, Marty Robbins, Charlie Rich, Jerry Lee Lewis and Waylon Jennings found a home on the Palomino stage when they were considered musical outcasts by others.

During the Seventies, California's country rock explosion found a place of acceptance at the Palomino as well. The Eagles, Linda Ronstadt, Emmylou Harris and Gram Parsons all spent time making music inside its walls.

"The building is a country music museum—the second most important building in the United States, as far as its historical significance to the music," said Ronnie Mack, whose weekly Barndance shows were presented at the world famous

venue for more than seven years. "No other club has had such a wealth of history between its walls. The enormous numbers of legendary performers who have played on the Palomino's stage will never be equaled. Hopefully, it can be revived."

Singer-songwriter Scott Joss, whose last performance at the storied venue was with Dwight Yoakam at a 1994 benefit performance for the nightclub, issued this statement: "It is sad to see one of the last of the truly great American honky tonks close down. The Palomino was the spawning ground for so many of our heroes and legends. It is hard to imagine the world without the Palomino."

Currently, the fate of this well-loved institution hangs in limbo. The question of restoration, including the declaration of the Palomino as an historical landmark, is a hot topic of conversation within the California country and roots music community and certain quarters of the Nashville community. Everyone is looking for a miracle and some real life honky tonk heroes.

Saving the Palomino and returning the venue to glory is the most desirable option, but it will take a lot of money, as well as the support of the country community that the venue has served so well for so many years.

For more information on the sale of the Palomino, contact Schulze at 818-845-8322. **MC**

Rhino/Atlantic Releases Essential Coltrane Set

By Scott Yanow

Handsome box set contains all the recordings the jazz giant released during his Atlantic stint, including some previously unissued outtakes

Los Angeles—Rhino/Atlantic has released *The Heavyweight Champion: The Complete Atlantic Recordings of John Coltrane*, an essential seven-CD set which is easily one of the most eagerly anticipated reissues of the year.

Not only are the complete contents of ten albums by this influential saxophonist contained, including such classic works as *Giant Steps* and *My Favorite Things*, but also a full CD of previously unissued outtakes of "Naima," "Like Sonny," "Blues To You" and "Giant Steps."

"Doing the complete John Coltrane was an idea we'd always thought about, but we wanted to see how the [Rhino/Atlantic jazz] series would progress before we put together something as massive as this," says Rhino publicist David Dorn, son of the set's producer, Joel Dorn. "Joel formulated the concept of the Rhino/Atlantic jazz gallery, releasing two-CD compilations of Atlantic's most significant jazz artists, and we started off with a John Coltrane set. However, when 75 minutes of outtakes from the *Giant*

Steps sessions were discovered, it became pretty apparent that the complete Coltrane was something we were going to do."

A disastrous fire in 1976 destroyed much of Atlantic Records' priceless tape library, including a great deal of unreleased material. But miraculously, six boxes of John Coltrane tapes survived and were recently discovered.

And why is everything that Coltrane released on Atlantic—a stint that lasted nearly two and a half years (1959-61), which followed his important associations with Miles Davis and Thelonious Monk and led to his more explosive Impulse! recordings—worthy of being reissued?

"He was the last guy to significantly change jazz—the last giant," explains David Dorn. "To hear the process of how he put together 'Gi-

ant Steps' is not only educational, but very important."

For vinyl lovers, Rhino will release a vinyl version of Coltrane's complete Atlantic output (on twelve LPs, in a limited edition of 3,000 on November 21st.

"We have gone back to the original artwork and will have ten authentic reproductions of the original albums, plus a double-LP containing the unreleased material," says David Dorn. "It will be pressed on 150-gram virgin vinyl, and all of the tracks have been remastered.

"Also, there are more unreleased Coltrane recordings from his other periods that are going to come out next year," adds Dorn tantalizingly. "Since we do not have the final details yet, we'll leave that as a surprise for the future." **MC**



COURTESY SWEET



Gold Mountain Buys Out Canadian Partner BCL

By Sue Gold

Management company ends two-year pact with BCL; John Silva receives full partnership

Los Angeles—Personal management company Gold Mountain Entertainment has dissolved its two-year pact with Toronto-based entertainment company BCL and has repurchased BCL's interest in Gold Mountain.

In addition, Ron Stone, who co-founded Gold Mountain Entertainment, has given personal manager John Silva a full partnership in the company.

"Money was an issue [in the decision], but the way I wanted the company to go was also a factor," said Ron Stone in an interview with *Music Connection*.

Two years ago Gold Mountain entered into a partnership with BCL, parent company to CPI (concert promoters) and Brockum (tour merchandising), among others, following the departure of Stone's longtime partner, Danny Goldberg.

"It looked like a positive move at the time, and I thought BCL would be a great partner, but they were more of a passive partner," explained Stone. "We just never really connected on a creative level."

Silva, who joined Gold Mountain Entertainment five years ago, has guided the careers of such megastars as Nirvana, Sonic Youth and Beastie Boys.

"John has really come into his own, and I wanted a real interactive partner to work with, so I gave the interest to John. He's more important to me in the long run."

In addition to overseeing the careers of his personal clients, Silva will work with Stone in order to develop and implement the future direction of Gold Mountain Entertainment.

"John clearly has the more youthful artists of the marketplace, while I work with Bonnie Raitt, Tracy Chapman and some of the older artists," stated Stone. "By having John as a partner, it will help us get younger clientele and help guide the future of the company for the next ten to fifteen years."

Gold Mountain was founded in 1987 and quickly became one of the most successful and influential management groups in the music industry, with a client base that spans music, television, comedy and film.

Gold Mountain Entertainment's client roster includes Raitt, Chapman, Nirvana, Sonic Youth, Beastie

Boys, Rodney Crowell, Lemonheads, Ronnie Milsap, Dinosaur Jr., Breeders, Meat Puppets, John Waite, Take 6, Rickie Lee Jones, Wendy & Lisa, the Go-Go's, Noah Stone and Beck. **MC**



John Silva



Ron Stone

A WINNING TEAM?

Warner Music Group Chairman/CEO Michael Fuchs and newly appointed Warner Bros. Records Chairman/CEO Russ Thyret raise their hands triumphantly during a recent noon-time pep talk for staffers at the label's Burbank headquarters. Both men hope to build back some of the goodwill the label has lost due to wholesale, and sometimes unpopular, changes in high-level personnel, including the departures of Mo Ostin, Doug Morris and Danny Goldberg.



By Steven P. Wheeler



Barbara Bolan

Barbara Bolan has joined Virgin Records America in the newly created post of Senior Vice President of Marketing. Based in Virgin's L.A. headquarters (310-278-1181), Bolan will supervise the activities of Virgin's publicity, creative services, product management, advertising & merchandising and video production departments.

Reprise Records has announced a slew of new publicity appointments. Bill Bentley has been named Vice President/Director of Media Relations. Yvonne Garrett has been named Senior Director of Media Relations and Jim Baltutis and Anne Donoghue have been named National Directors of Media Relations. All four appointees can be reached at 818-846-9090.

TAG Recordings has named Gary Spivack as the label's Senior National Director of Promotion. Based in L.A. (310-205-7450), Spivack was most recently with MCA Records.



Joey Alkes

Joey Alkes has been appointed Vice President/Director of West Coast operations for the Houston-based Cage Records. In his new position, Alkes will sign and develop new talent and oversee all label business on the West Coast. He can be reached at 818-243-1903.

Chris McQuown has been appointed to the position of Director of Business Technologies, MCA Music Entertainment Group, where she will be responsible for assisting the MCA companies in using new technologies to market and sell their products, as well as pursuing new product opportunities.

In addition, MCA Records has promoted Stacey Studebaker to Manager, West Coast, Publicity, where she will be in charge of coordinating the tour plans for selected MCA artists, as well as creating and implementing media plans for college and alternative press. Both

McQuown and Studebaker can be reached at MCA's Universal City offices (818-777-4000).

Cindy Shelby Cunningham has been named Manager, National Radio Relations, for Epic Records/Nashville. She will be responsible for artist development at radio. Cunningham can be reached at the label's Nashville offices (615-742-4321).

Big Shot Records has named Kenny Wilkerson to the post of Vice President of Promotions. He will coordinate the label's marketing, sales, promotion, publicity and creative services. Wilkerson can be reached at the label's Orlando, Florida headquarters (407-657-9250).



Rob Simbeck

Rob Simbeck has been named a writer/interviewer for *American Country Countdown*, a syndicated radio show. Simbeck was the managing editor of *Music Connection* before moving to Nashville in 1983. He can be reached through Karlor Media (615-758-7393).

Tom Ramsey has joined Arrival Music as Vice President. Arrival is the Christian music division of K-tel International.

In addition, K-tel International (USA) has appointed Allen L. Johnston to the newly created position of National Director of Urban Sales. Both Ramsey and Johnston can be reached through K-tel at 800-328-6640.

Scotti Bros. Records has promoted Kate Nininger to the position of National Sales Manager, for the Scotti Bros. Music Group. Nininger joined Scotti Bros. in 1991 and can be reached at the label's Santa Monica offices (310-314-7217).



Dana Brandewein

Dana Brandewein has been appointed Senior Director of Marketing for the Elektra Entertainment Group (310-288-3800). Brandewein first joined Elektra in 1993 as Director of Marketing, after beginning her career in 1987 as Marketing Coordinator for Mercury Records. **MC**



Don Grierson

Title: President
Duties: Head of A&R/Acquisitions
Years With Company: 2 years
Company: Drive Entertainment
Mailing Address: 10351 Santa Monica Blvd., Los Angeles, CA 90025
Phone: 310-553-3490
FAX: 310-553-3373

Dialogue

Background: Grierson got his start in retail and moved into the promotion arena, first for a local distributor and a few years later, he hooked up with Capitol Records, where he spent four years in West Coast promotion at the end of the Sixties.

By the dawn of the Seventies, Grierson got his first taste of the A&R business as A&R Coordinator at RCA Records for four years. In 1974, he returned to Capitol as Manager of International A&R and Promotion, during which time he signed an unknown Aussie group, Little River Band, who would go on to massive worldwide success throughout the Seventies.

In 1978, Grierson was one of the founding members of EMI America, where he served as VP of A&R, and he remained for four years. Then in '82, he went back to Capitol, but this time as the head of A&R.

In 1986, Grierson moved to New York as Senior VP of A&R for Epic Records, where he would remain for nearly four more years before rolling the dice with his own company, Drive Entertainment, with partner Stephen Powers.

Drive He Said: "After my stint at Epic, I moved back to L.A., and there was talk of a big label in Japan regarding creating a new label in America, but then they kind of got cold feet and decided it wasn't time for them to make the move. During the time all that was being discussed, I began talking with Stephen Powers, who had worked for me in the A&R department at Capitol and had recently left Chameleon.

"We began talking about this new Japanese company, and I realized that if something like this new label was going to happen, I was going to need someone to take over the ad-



ministrative aspects, which were not my strengths—my strengths are in the creative side of things.

"So I asked Stephen to come in with me, and when that situation with the Japanese company didn't work out, we realized that we had a good idea, so we decided to develop that idea. We took some time to really define it, creating business plans and all of that stuff, working out of our houses until physically moving into our offices just over two years ago."

Label Focus: "Very simply, we focused our direction on niche markets. Because we didn't have deep pocket funding, we didn't want to try and play the games that are being played out there—chasing the hits.

"It doesn't matter if you have good ears or a track record of any consequence, there are no guarantees. If you're wrong and you're a small company, you can get yourself into very serious trouble very, very quickly. We believed that the philosophy of our company would be the same as Stephen had at Chameleon, built on that kind of principle, which was niche market-oriented artists that had some potential of possibly crossing over."

First Steps: "We had an opportunity presented to us in the beginning that turned into a great source of product for a catalog. We determined that it would be a very, very smart way to get the ball rolling and get Drive established without the high risk.

"Around that same time, we had a children music situation with Sharon, Lois & Bram arise. They're a major name in children's music, and their deal with their label was coming up, and they had decided that they weren't going to stay there, and through a contact of ours, we met them, and philosophically we really hit it off. They saw that we had the energy and the ability to spend whatever time was necessary, and they decided to take a chance with us.

"So right out of the box, we were able to start with a family entertainment group with a formidable catalog—both audio and video—and a catalog of classic jazz, blues and country on the other side, so that's how the Drive Archive series started, and that's how we got things going."

Business Strategy: "You grow and build. You have business cash flow with a catalog, whether it sells big numbers or small numbers. A catalog will usually sell if its well-positioned and well-marketed, which we spent a great deal of time, energy and money doing. All of the packages are brand new in the sense of artwork and liner notes, and we've processed all the master tapes to clean them up if necessary, and we're presenting quality and value. A catalog like that will always sell.

"On the other side, there is an 'upside' to family entertainment. There's more likely to be high peaks when you have things like Barney or the Mighty Morphin Rangers. Sharon, Lois & Bram have been doing this for fifteen years and have had very big success.

"And even though the marketing process is more difficult, there is a big, big market out there for good, quality family entertainment. There is much more potential with that than there might be with a regular catalog of music from the Forties, Fifties and Sixties, but they both have value and they both have a consistency to a company like ours in the sense that we always have cash flow."

Moving On: "As we grow and get more established and better at what we do, then we can stretch a little more and take more chances without getting crazy. We're not going to go out and try to sign a band where we would have to compete with a major label. We're not going to go out and sign a band for a couple of hundred thousand dollars and then spend another couple hundred thousand dollars to record, and on and on. We're not going to get into that. But there are many other ways to be successful, and many of the most successful independent labels throughout the history of our business have never done it that way. They've always done it their own way. They've had their own vision, and the good ones have turned into the major successes which were soon acquired by the majors.

"We believe that our philosophy will be the same. As we develop it, who knows? Look at Offspring with Epitaph Records—they got the upside, and it was amazing. Those things can happen, but if you bet on them happening, you're in trouble. You have to be in sound enough shape as a company."

New Ventures: "The new ventures are more strategic alliances than they are big cash infusions. Sanyo is a partner, and they manufacture our CDs, which gives a source of prod-

uct flow at a price that is competitive, and a service where we get taken care of because we're partners. It's a strategic alliance in that they see us having the potential to grow and if the relationship grows together, who knows where it will go.

"CEA [Communication Equity Associates] are the kind of people who have never taken a pure start-up company, but they've invested in communication properties for many years and have been very successful. They have ties in cable television, they have radio affiliations, they do business with Ticketmaster and other leading companies. So they are also a very strategic alliance for Drive because they not only have the financial expertise that they can give to us, but they also have contacts and connections that will be able to put us into more situations.

"We're in the process of acquiring a catalog, and they are going to be very instrumental in helping to finance the acquisition of that catalog. They can open those doors; they have those contacts. They saw that we were not involving ourselves in high-risk situations, and they saw the potential based on the history of our successes before and our vision for the future as something that they felt had enormous upside potential. And their expertise will help make that happen."

Presidential Duties: "We all wear a variety of hats because we're a small company, but in simplest terms, Stephen Powers and I are partners. Stephen is the CEO, and on a daily basis, he is much more involved in the running of the company, the contractual aspects of the business dealings, the paperwork end of things. He is very much involved with the marketing side of things.

"On a daily basis, I'm responsible for all the A&R functions—creating the catalog situations and coordinating the repackaging. I'm out in the community looking for situations for catalog tie-ins and very much involved in the day-to-day running of the company. But to simplify things, you could say that Stephen's han-

WITH A LITTLE HELP FROM THEIR FRIEND



Arista's new alternative band, the Bogmen, recently performed at the House Of Blues in West Hollywood. A host of celebrities turned out to enjoy the show, including actor Leonardo DiCaprio and actress Penelope Ann Miller. Pictured (L-R): Arista West Coast VP of A&R Lonn Friend, keyboardist Brendan Ryan, bassist Mark Wike, guitarist Billy Ryan, Leonardo DiCaprio, Penelope Ann Miller, vocalist Billy Campion, Peter Casperson of Group Management and percussionist P.J. O'Connor.



Various Capitol executives, including Capitol VP of A&R Tim Devine (front row, second from left) and Capitol President/CEO Gary Gersh (far right), gather round label act Blind Melon following the group's recent surprise gig at the Troubadour. The group's sophomore release is entitled *Soup*.

ding the administrative side of the company and I'm covering the A&R side, but of course we interlink a great deal."

Talent Focus: "At this moment, we're not aggressively looking for new talent. But that is something that we're going to be carefully and slowly looking for in the future. When it comes to that side of things, we're looking for unique artists. That could be a singer-songwriter, it could be a blues band, it could be a reggae band, it could be a jazz musician, it could be an alternative band or it could be dance music.

"In general, if we found a uniquely talented artist and we believed that he or she had potential and they're not looking for the big check but rather a label that will stand beside them on a daily basis, then we'll take those steps. And we will take those steps carefully and selectively."

Talent Search: "Just because we're not out on the streets on a daily basis chasing talent at the moment, doesn't mean that our doors are closed, because you never know where something that excites you is going to come from. That's the great thing about our industry.

"We are not out there every night because I don't have an A&R staff at this point, but people in the industry that I've met over the years know where I am. They're not sending me tapes like they're sending them to the majors, but I always tell them to send them because I do listen.

"We won't do ten albums in the next six months, but we may do one or two. It depends on how strongly we feel about the potential. We could sign someone tomorrow, so it's not that we're against the idea, it's just not our main thrust at this particular moment."

Night Ranger: "That signing was actually a step we took before we thought we would do something like that, but the situation presented itself because we knew the people involved with the band. We did some research and noticed that the band's SoundScan numbers were very good, especially on their greatest hits package, and we found that there was a real market for them since

they're still touring.

"Their philosophy was similar to ours in that they knew we were not going to be talking a big money deal, but from an A&R point of view, I made it clear that I would be there for them on a daily basis and that the company would have no other acts in this genre, and being cost-effective, we would be able to commit ourselves to them. So they were willing to work with us on those terms, and we knew that there was a base already out there for them."

Executive Production: "Because of my history as an A&R person who has had quite a few successes over the years, I still get inquires about exec-producing projects, and I'm currently doing two such projects.

"One is for an artist named Roch Voisine, who is a French-Canadian from Montreal who has sold more than six million albums primarily in Canada, France and Switzerland, and he's a star. He just signed a very, very big deal to BMG International, and they've asked me to help, so I'm putting him together with some of the great songwriters in this community, and he's writing for the next album, which is his first real thrust into the mass market.

"The other artist is a lady named Perla Batalla, who is signed to Jac Holzman at Discovery Records, who I have the utmost respect for. Perla has made one album, and we're trying to take her a couple of steps more toward the contemporary side of things. I'm helping her by honing and overseeing the project.

"The reason I do these types of projects is that any income goes into our company, but it also keeps me in the creative community. By being out there talking with songwriters, publishers and producers, I'm still involved in the creative process, which I love so much. And it also keeps Drive's name out there, and it may lead to something else for the company."

News

One of the founding members of influential band the Velvet Underground, Sterling Morrison, died on Wednesday, August 30, at his home in Poughkeepsie, New York,

following a lengthy battle with non-Hodgkin's lymphoma. He was 53 years old.

Polydor is releasing a five-CD set profiling the Velvet Underground, *Peal Slowly And See*.

Hot alternative band Smashing Pumpkins' new Virgin release will be a double-CD. Entitled *Mellon Collie And The Infinite Sadness*, the album contains 28 songs (over two hours of music!) and will be available in stores on October 24th.

Smashing Pumpkins' last Virgin release, *Siamese Dream*, established the band as darlings of the alternative scene, and now it remains to be seen if the new album will solidify their position (it's definitely a risky proposition to release a double album no matter what stage an artist's career is in).

Maybe talented singer-songwriters such as Graham Parker, Richard Thompson and John Hiatt will never sell mass quantities of albums, but we at *Music Connection* would like to think that one day they will.

And so does Capitol Records, who has taken chances on both Thompson and Parker and now, John Hiatt.

On October 24, Capitol Records, who is hoping that thirteen is a lucky number, will release Hiatt's thirteenth album, entitled *Walk On*. Produced by Don Smith (Rolling Stones, Cracker), this could be the one to do the trick—though critics have been saying that for too long. Suffice it to say that Hiatt has fashioned another well-crafted record that should sell. Whether or not Capitol has more success with Hiatt than they did with Parker and Thompson remains the big question.

For those industry pundits who are counting, Epic, MCA, Geffen and A&M have all tried their hand at breaking this worthy artist.

Let's hope Haitt's time has come. Acclaimed British group the Verve (see Club Reviews, page 41) has decided to call it quits. The breakup comes at a time when the band seemed poised to make a commercial breakthrough. It is believed that

the fever-pitch recording sessions for their new album, *A Northern Soul*, and the group's rigorous worldwide tour schedule have taken their toll, according to a press release issued by their record label, Virgin.

Deals

EMI Records Group North America has announced the formation of a new record company headed by former Geffen A&R star, Tom Zutaut. The still-unnamed label, which will be based in New York, will have its own promotion, sales, marketing and A&R staffs. It will be distributed in the U.S. by CEMA. Zutaut will function as President and Chief Executive Officer for the new label.

Zoo Entertainment has announced a new partnership with Murfreesboro, Tennessee-based **Spongebath Records**.

"It's a very non-traditional deal," explains Spongebath President Richard Williams. "We have created an agreement that will benefit both my artists and Zoo at the same time. The artists I sign will continue to be Spongebath artists, but now, they will be able to benefit from the valuable resources of Zoo Entertainment. We will jointly do all the marketing and promotion planning."

For more information on Spongebath, contact Richard Williams at 615-896-0770.

On The Move

Hollywood Records has named Robert Seidenberg to the post of Director of A&R. Seidenberg is a veteran journalist who has written for *Entertainment Weekly*, and he was also the executive editor for the newly revived *Creem*. He will work out of the label's Burbank headquarters (818-560-5670).

American Recordings has announced the appointment of Dino Paredes to the label's A&R staff. Prior to his new appointment, Paredes served as A&R Director of Priority Records. He can be reached at 818-973-4545. 

LOOK WHAT THE CAT DRAGGED IN



The cat Mary, the first group inked to newly formed Orchard Music Group, celebrated the release of their debut album, *Her High, Lonesome Days*, with a party/performance at LunaPark. Pictured (L-R): OMG co-founder David Eike, OMG CEO John Stahler, OMG co-founder/producer Richard Oashut, Lindsey Buckingham, band members Andy Markham and George Sluppick and Jeff Croteau of Bodiless.



BMI'S GOOD VIBRATIONS



BMI recently presented Brian Wilson with the performing rights organization's President's Award at a screening party for Brian Wilson: I Just Wasn't Made For These Times...

ASCAP Deadline

The deadline for ASCAP's West Coast Extended Songwriters' Workshop is rapidly approaching. Entries for the workshop, which is scheduled to begin the first week of November...

Parties interested in participating in the West Coast workshop must submit a package that includes a tape containing two original songs, along with lyric sheets, a bio or resume and a brief explanation as to why they would like to be a part of the workshop.

to ASCAP Extended Songwriters' Workshop, 7920 Sunset Blvd., Suite 300, Los Angeles, CA 90046.

This workshop will focus on the development and education of songwriters. A select group of advanced writers will be taken through eight intensive sessions (over four weeks) designed to enrich their knowledge, contacts, confidence and careers.

Songwriting Expo

The Los Angeles Songwriters Showcase (LASS) and the National Academy of Songwriters (NAS) have joined forces once again for

ASCAP CELEBRATES BIRTHDAY



ASCAP's well-respected songwriter showcase, Quiet On The Set, marked its fourth anniversary recently at Largo Pub. This long-running showcase has built its success on spotlighting unsigned talent and established songwriters.

'YOU GOTTA BE' WITH BMG



Songwriter/producer Ashley Ingram has signed a worldwide co-publishing agreement with BMG Songs, the U.S. Division of BMG Music Publishing. Ingram co-wrote and produced a number of tracks on Des'ree's 550-Epic album I Ain't Movin'...

Songwriters Expo 18, in conjunction with the Creativity in America 95 Expo, which takes place October 27-29 at the Universal City Hilton in Universal City, California.

The Songwriters Expo provides songwriters with the opportunity to be heard by A&R executives, music publishers and music supervisors, along with over 30 classes, panels and workshops covering all aspects of the craft and business of songwriting.

Registration is \$175 in advance and \$195 at the door. To register by phone, or for more information, call LASS at 213-467-7823 or NAS at 213-463-7178.

try songwriters, premieres Sunday, September 24, at Grounds Zero (7554 Sunset Blvd.). For further information, contact Craig Lackey at 310-439-4069.

ASCAP Online News

ASCAP has issued another performance license for computer transmissions of music, this time to Xing Technology.

Xing Technology will utilize the ASCAP performance license with its newly announced StreamWorks Internet audio/video network to deliver real-time live and on-demand music programming to listeners on the World Wide Web.

Contact ASCAP's Director of New Media & Technology Strategy, Randy Castleman at 212-621-6221 or Bennett Lincoff at 212-621-6270 for further information. Xing and StreamWorks can be located at http://www.xingtech.com.

Songwriting Showcase

Stage West, a songwriters showcase featuring up-and-coming coun-

BUG CAPTURES ANOTHER



Bug Music has inked a deal with local singer-songwriter Barry Holdship. Pictured after Holdship put pen to paper are (L-R) John Cole, Creative Manager, Bug Music; Eddie Gomez, Creative Director, Bug Music; Barry Holdship; Dan Bourgoise, owner, Bug Music; and David Hirshland, VP of Business and Legal Affairs, Bug Music.

JUDE COLE

A new album, a new label and a new outlook bring this veteran singer-songwriter to new heights



The members of ASCAP-affiliated recording act Please gather round the console with former Talking Heads keyboardist and current hit producer Jerry Harrison (Live and Crash Test Dummies). Harrison produced the band's song, "Here It Comes Again," for the upcoming motion picture *Empire Records*. Pictured (L-R, back row) are engineer Karl Derfler, band member Mike Bergman, manager Bob Knickman, band members Charles Newman and Peter Sabla, (front row) ASCAP's Lauren Iossa, band member Paul Casanova and producer Jerry Harrison.

'Suing' In The City

Mark Sebastian, co-writer of the Number One 1966 classic "Summer In The City," has filed a suit in federal court against Leiber & Stoller's Trio Music and Freddy Bienstock's Al-ley Music.

Sebastian, who was fourteen years old when he co-wrote the song with brother John Sebastian and Steve Boone, formerly of the Lovin' Spoonful, contends he is entitled to a full one-third interest in the copyright and a similar split in the income from the song's use, which has been split with the publishers on a 50-50 basis.

According to Sebastian's attorney, David Phillips of Goldstein &

Phillips in San Francisco, "The music publishers appear to have been exercising exclusive control over Mark's share of the copyright royalties without a signed [document] of any kind. This recently came to light when Mark asked for a copy of his signed songwriter's agreement and the publishers couldn't produce it."

If Sebastian's allegations prove true, Phillips contends that the publishers "could be forced to disgorge all the monies they've kept from Mark's royalties, which are considerable."

"Summer In The City" has generated sales in excess of a million dollars in royalties since its release and was recently featured in the film *Die Hard: With A Vengeance*. **MC**

After a pair of hit singles (including the melodic "Baby, It's Tonight") on 1990's *A View From 3rd Street*, Jude Cole's 1992 follow-up, *Start The Car*, failed to have the same impact on the charts. But in this case, following a slew of episodes that would have floored many an artist, Jude Cole survived.

And with his fifth album, *I Don't Know Why I Act This Way* (on Island Records), the Illinois native has answered his critics with a powerful collection of songs that touch on the turmoil of the past few years, including the hypnotic beauty of "Speed Of Life" and the telling "Take The Reins."

After feeling stifled by his longtime label's unwillingness to allow him to broaden the scope of his career, Cole left Warner Bros. only to find a dark tunnel ahead. "I left, and I had to leave in good faith," explains the good-natured artist, "so I had to hope that would find another deal. At the same time, my manager Ed Leffler [also Van Halen's longtime manager] was dying of cancer, and my wife was pregnant."

"Basically, I found myself without a manager, without a label and a baby on the way. It was a frustrating and complicated couple of years."

Toss in the fact that the veteran musician was also battling drug addiction. "I overdosed on cocaine during the final recordings of *Start The Car*, and it reached the point where it was time to clean up my fuckin' act. I didn't reach out to a Jehovah's Witness or anything, but I did sober up completely."

Still, trying to create for the first time in his life without artificial inspiration proved to be no easy matter. "Cocaine was a crutch," he maintains, "because I definitely felt that I needed it to write, but of course that's a fallacy. You're actually numbing your analytical mind, so that you can get a free pass to your subconscious. The problem is you really can't identify where the muse comes from, that's why artists get writer's block. The first year of getting sober was the hardest of my life."

This is reflected in the writer's block Cole suffered during those "long days" not so long ago. "Eddie was dying, my son Jessie was being born, so you would have thought that it would be a really creative time and I'd be pouring my emotions out on the page, but the truth is I had nothing to say. I think I was so busy experiencing all these things that I had no time to be a narrator."

However tragedy and renewed hope led to great art, as evidenced by his latest release, which includes a few changes in his songwriting style ("I think you can tell the difference because the other records were more melodic, with the lyrics not being as significant"). This philosophy is reflected in the often personal themes of such songs as "Believe In You" and "Heaven's Last Attempt," which deal with pending fatherhood, marriage and drug abuse.

With this new writing method, including four collaborations with lyricist George Green (best known for his work with John Mellencamp), Cole's latest effort seems tailor-made for the flourishing Triple A formats.

Instead Cole points to the recording philosophy of a bygone era. "What happened is that I was listening to all my old favorites like Paul Simon, Randy Newman, Jackson Browne and James Taylor, and I found that the only reason I kept gravitating to those old records was that I felt like my friend was in the room singing with me. It was the way the songs were written, but it was also the way they were recorded. There seemed to be a very intimate thread through all those records. On this album, I really wanted to communicate that same vibe—that was my focus."

Cole has come a long way since his early stints as a teenage guitarist for such notables as Moon Martin, Dwight Twilley and the late Del Shannon.

It was Martin, who led the young sideman to discover new avenues of expression. "I did learn a lot from Moon, he was my first teacher in terms of songwriting. He used to sit backstage and strum his guitar and start singing jibberish, and I was thinking, 'What the fuck, this guy's really weird.'"

"Then a month later, he'd be playing the same thing but singing, 'Doctor, Doctor, give me the news.....and then more jibberish,' and I'd be thinking 'that's starting to sound like something.' Then I'd hear the finished record and think, 'Holy shit, that's pretty cool.' He would just fill in the blanks, and that's how I learned to write songs. I would completely emulate him. I didn't write any songs until after I met Moon."

Cole has kept his career going with an inner-drive, not commercial recognition. "A solo career was not something that I always dreamed of, so I think the trick for me on every album has been to define myself more and more. I think I've defined myself, to myself, a little clearer with this album."

Contact Island Records at 310-276-4500.

MC

CANADA COMES TO NASHVILLE



Keith Newcomb & Co., a Nashville-based song marketing firm, will represent Canada's top music publisher, TMP-The Music Publisher, in North America. Keith Newcomb & Co. will focus on marketing TMP songs in Nashville, developing TMP writers and finding all types of music publishing catalogs for TMP to acquire. TMP is the only non-major publisher to have been named Canadian Music Publishers Association "Publisher of the Year" (a feat they have accomplished twice in the past seven years). Pictured celebrating the new relationship are (L-R) Billy Decker, Keith Newcomb & Co.; Frank Davies, President, TMP; and Keith Newcomb.



VISIONS CONTEST: "Visions Of U.S.," the nation's premier home video contest, has announced the winners of the eleventh annual competition. Visions, sponsored by Sony Electronics and administered by the American Film Institute, received over 800 entries this year from virtually every state in the nation. Challenging the traditional bounds of the medium, this year's videos were personal and daring, some offering a window into the world of the videomakers, while others explored topical issues.

Anthony Sapienza and Antonio Panetta of Warrensburg, New York, were awarded the Grand Prize for *Vermente Peppinello*, a humorous fiction piece about a 70-year-old bachelor attempting to find a mate through a video dating service. Randy Clower of Grand Prairie, Texas, won First Prize honors in the Fiction category for *Circus Of The Sexes #4*. Mehrnaz Saeed-Vafa of Chicago won top honors in the Non-Fiction category for *A Tajik Woman*. Karen Magoon of Northampton, Massachusetts won First Prize in the Experimental category for the three-part *That's Only One Part Of The*

Story. Jamie Sonderman of Northville, Michigan won top honors in the Music Video division for *The Empty Chair*, while sixteen-year-old Dansville, New Yorker Nathan Sterner won the Young People's category with *Chip*.

All first prize winners were flown to L.A. for an award ceremony where they each received a state-of-the-art Sony camcorder. Visions of U.S. will soon be accepting entries for the twelfth annual competition. Anticipated deadline is June 15, 1996.

ANDORA STUDIOS: This Hollywood studio played host to Warner Bros. act the Red Hot Chili Peppers, who finished their new forthcoming album; Rick Rubin and engineer Dave Sardy spent a month mixing the final tracks. The album was mixed on the custom modified Neve 8078A in Andora Studio II...Engineer Jack Joseph Puig put the final touches on the latest from Mushroom Records' Pat Moran was in mixing the upcoming project from Atlantic's Alanah Myles, utilizing the Neve VR-72 console and GML automation in Studio I...East West group Simply Red was in with producer Stewart Levine mix-

ing their upcoming release; Femi Jiwa engineered with Luis Quine assisting.

WEIR BROS.: Recent activities at Weir Brothers Studio in North Hollywood included Mesa Bluemoon/Atlantic act Boxing Gandhis, who were in with producers David Darling and Tom Weir remixing their new single "If You Love Me (Why Am I Dyin')"...Producer Steve Plunkett was in cutting tracks with Bulgarian alternative rockers Naked for a European release...Producers Spenser Proffer and Steve Plunkett were in cutting the title track for the film *Red Ribbon Blues*, as well as seven new songs for the CBS movie *Stolen Innocence*; all sessions were engineered by Tom Weir.

STUDIO ACTION: Sparrow recording artist Steven Curtis Chapman recently joined Brown Bannister and CeCe Winans at Ocean Studio in Burbank to work on Chapman's first Christmas album *The Music Of Christmas*; Chapman and Brown co-produced and Winans brought guest vocals to "Christmas Is All In The Heart"...Elektra hard rock act Anthrax was in Studio 4 in Pennsylvania working on their latest release *Stomp*

'SMILE' AGAIN



Beach Boy mastermind Brian Wilson and songwriter-producer Van Dyke Parks have reunited for *Orange Crate Art* (due out October 24 on Warner Bros.), their first collaboration since the infamous Beach Boy project *Smile*, which was indefinitely shelved back in 1967. Pictured at Brooklyn Studio in Los Angeles are engineer Michael Frondelli and Parks.

442 (due out in October); studio owners the Butcher Brothers produced...Capricorn band 311 was in Studio A at the North Hollywood-based NRG with producer Ron St. Germain; Scott Ralston engineered, assisted by John Ewing.

THE 'OUTSIDE' MAN



MC cover subject David Bowie is pictured on the set of the video for his current single, "The Hearts Filthy Lesson," from his new epic musical drama, *Outside* (Virgin Records). The video, which was directed by Samuel Bayer, is the first visual release of Bowie's complex new album that features the multi-faceted artist taking on seven different roles.

GIVE THAT MAN A MICROPHONE



Audio-Technica recently presented veteran country producer and MCA Records/Nashville President Tony Brown with two AT4050/CM5 microphones and two ATH-M40 Precision Studiophones. So far, Brown has kept the mics busy on a host of projects with artists like Alabama, Tracy Byrd, Reba McEntire, George Strait and Wynonna. Pictured (L-R) are Milan Bogdan, General Manager of Emerald Sound Studios; Tony Brown; and Buzz Goodwin, VP, Professional Products, Audio-Technica.

Award Winning 380S From Fostex

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

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



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

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



SHERI J. RYAN



MARC TANNER

This veteran producer finds the most fulfillment discovering new bands and artists

By Jonathan Widran

Although Marc Tanner's multi-faceted career has been focused in recent years on high profile songwriting collaborations and producing stars such as Aerosmith, Nelson, Eddie Money and Cheap Trick, he saves his greatest amount of enthusiasm for what he believes is a piece of the future of pop music—discovering exciting, up-and-coming bands.

"The real distinction," he explains, "between working with the big names and developing bands is that with Aerosmith, while it's gratifying to reach several million people with your work, I'm coming up with ideas to enhance a sound already in existence. With new bands, I can experiment a little, and together, we can arrive at a destination we had no clue existed."

"My job, then, is to help unlock what is special in that group," the L.A. native adds. "I may not reach as many people, but creating is the reason any musician with any integrity gets into the business in the first place."

A major reason Tanner takes pride in his development of new artists such as alternative outfit Walk The Earth and the all-female The Trips is that he can relate to the artists' desire to make a mark doing what they believe in. Unlike songwriter/producers who spend their careers strictly behind the scenes, Tanner began his professional life as a performer in his own right.

In the late Seventies and early Eighties, the Marc Tanner Band released several albums on Elektra, gaining massive exposure opening for the likes of the Police, Heart, Journey and Bruce Springsteen.

Due in part to Elektra/Asylum's shaky situation in those days, his artist days were short-lived. Tanner found rebirth throughout most of the Eighties, scoring and writing songs for hit films like *American Flyers*, *Gladiators*, *Clan Of The Cave Bear* and *Adventures In Babysitting*. When he got back into songwriting and production at the end of the decade, he realized that he had a gift to pass on to new generations of hopeful musicians.

"The main thing I try to show any new band I work with is that I'm on their side," he explains. "Most producers never dreamed the dream themselves, so they don't know about the precious little things the realization of the dream entails. Getting the deal is only part of it. I'm there to help them realize those visions. I learned this the hard way because the first producer I had, who shall remain nameless, was terrible. I had admired his previous work, but as far as I was concerned, he didn't know anything."

To make certain that he is never regarded in such a way, Tanner has found that the greatest hands-on differences between seniors and freshmen are in the areas of self-editing and the understanding of musical dynamics. The first question he asks the kids is, could their raw material be better?

"Lyrically," he reasons, "it always seems a new artist needs a bit of work. They're young, they think they know everything and they hate to rewrite. So I explain to them the difference between their looser-feeling live performances and the tightness the recording process calls for."

When it comes to dynamics (where young players sometimes forget to balance subtlety with boisterousness), Tanner cites U2's Bono as an example of a great natural singer who can deliver certain emotions with a scream and others with a soft whisper.

Musically, Tanner concentrates on the instrumentation of the album as a whole, so that the good ideas aren't overused. "This happens especially with guitarists," he says. "Once they attain a unique sound, they think the big sound should continue on every cut of the album. But that would get boring after a while. A few new notions can turn everything around."

Tanner finds that actually co-writing with a band before producing them creates a more intimate environment. When working with an established group, he has the habit of jumping full throttle into the band as if he is a member. He listens to nothing but their music for weeks before "joining," feeling that it helps him understand just what he's in for.

Working in such an environment with Aerosmith taught Tanner how to tailor his versatile writing skills (he's worked with everyone from Jody Watley to Twisted Sister) to a specific sound and singer. "They always like my first ideas," he admits, "but once their own talent comes in, the music takes on their persona. I find I can't just do pretty melodies with them. I have to come up with melodies that Steven Tyler can embellish in his own inimitable style."

"The collaboration process, both in writing and producing, is always enjoyable, yet never enjoyable," he concludes. "It's great when things are rolling, while other times, you hit a wall, and it can be tricky. But you work through the kinks, and hopefully in the end, you make a great record."

Contact Pilot Tribe at 310-247-2766.



Remo's New Key-Tunable Doumbeks

The Doumbek is a goblet-shaped, single-headed, hand drum used in Middle Eastern music. The Remo Key-Tunable Doumbek is 10x17 inches and features a *Diane* short bowl silhouette with FA heads and is available in Gold Warrior, Ceramic and Night Fantasy Fabric Finish™ finishes. The shell is made from Acousticon® R composite material which offers the same flexibility of a wood shell but without the inconsistencies of plywood. The heads are made from Remo's FiberSkyn®3 material, which gives an organic sound and good climatic resistance.

The Remo Doumbek sells for \$115 retail with a smaller sized (5x8 inches) selling for \$75 retail. For more information, contact Remo Inc. at 12804 Raymer Street, North Hollywood, CA 91605. Call them at 818-983-2600; FAX 818-503-0198.



AKG's Smallest Condenser

Virtually invisible, the AKG C577 Dual Diaphragm condenser microphone is the smallest professional dual-diaphragm condenser available. The approximate size is that of a lead pencil eraser (or 0.2 inches by 0.6 inches), yet this omnidirectional mic delivers full 20Hz to 20KHz response with a smooth presence boost for better vocal intelligibility. The A-weighted signal-to-noise ratio is 68db (reference to 1 Pa) and the side-mounted design reduces pickup from clothing rustle and other noises.

The C577 is terminated in a three meter cable with a phantom power adapter integrated into a XLR connector. You can get the same mic with a unterminated 1.5 meter cable and it's called the AC77.

AKG Acoustics is located at 8500 Balboa Blvd., Northridge, CA 91329. You can call them at 818-895-3426 or FAX 818-830-1220.



Bluesman Guitar from Alvarez

With the classic "F" hole design, the 5055 Bluesman features shell inlay, real body binding, a rosewood bridge and fingerboard. The Alvarez double reinforced neck is dovetail attached. The 5014 Folk version has multilayer body binding, real shell inlay with a mahogany body. The 5072 Fusion Jumbo has a jumbo cutaway body for rich bass tones, finished in black with multicolored real shell inlay and has deluxe die cast tuning machines. The top of the line Elegance Series have hand-braced solid Sitka spruce tops, hand-carved solid spruce braces and hand-voiced solid mahogany backs. For much more about these guitars, you can contact Alvarez at 1400 Ferguson Avenue, St. Louis, Missouri 63133. Phone them at 314-727-4512 or FAX @ ext 332.



Equi-Tech's Balanced AC Power Systems

Equi-Tech's unique balanced AC power system is now available as the Super Isolator Series. The Super Isolator systems provide 100db of common-mode noise rejection in the AC power source for your studio and computer electronics. The rack-mounted systems allow you to retrofit any studio with clean, balanced AC power. Both the 1.5KVA and 2KVA models just plug into the 120-volt standard AC outlet and then all your studio equipment would plug into the rear selection of regular AC outlets.

Equi-Tech's balance AC power means you will never have any more noise or grounding weirdness again. The new 100db spec means that even the most sensitive gear can be used with any other noise susceptible gear without any problems. Equi-Tech Corporation guarantees that studio electronics will run quieter and cleaner, and they back their products with a lifetime replacement warranty on the power transformer.

Equi-Tech is located at 5628 Lakeshore Drive, P.O. Box 249, Selma, Oregon 97538. Phone them at 503-597-4448 or FAX 503-597-4099.





and Internet site. And, of course, a soundtrack. **TVT** has the CD featuring neo-industrial tracks such as "Goodbye" by **Gravity Kills** and raving psychotic dance floor favorites such as "Control" by **Traci Lords**. "This is one of the most complex multimedia deals ever," said **Threshold** chairman and chief executive **Larry Kasanoff**. **New Line Cinema** distributes the **Threshold**-produced film, an action-adventure starring **Linden Ashby**, **Cary-HiroYuki Tagawa**, **Bridgette Wilson**, **Talisa Soto** and **Christopher Lambert**. The plot follows the adventures of three young warriors as they team up to keep the earth from falling into the hands of an evil sorcerer.

Separated at birth? Fans of **Mortal Kombat** will likely do a double take when they see the cover of **Chasing The Dragon**, a new live collection by **John Wetton**, former lead singer, composer and bassist for **Asia**, **King Crimson** and **U.K.** This fifteen-song collection from **Mesa Records** has hits and near misses from all three big bands, including a lovely acoustic take on **Asia's** "Heat Of The Moment." The new recording chronicles a series of shows in **Osaka** and **Tokyo**, Japan from late last year, hence the dragon's presence on the

insert. Recommended to anyone who values outstanding musicianship and well-developed songs. In general release.

Thanks to **Harvey Kubernik**, seen here performing at the closing night of the **Rock & Roll In Literature** series presented in July at the **MET Theatre** in **Hollywood**, for filling our summer with intelligent words and works. He was also the man behind **When Words Collide**, the just-completed first **Long Beach** spoken word festival where **Patti Smith** returned to the stage for the first time in fifteen years. The two series also gave stage time to **Laurie Anderson**, **Iris Berry**, **Danny Weizmann** and **Eloise Klein Healy**, among others. **Kubernik** puts on some of the most consistently fine spoken word performances in the city.



Harvey Kubernik

Photo: H. Harris

There's no escaping **Mortal Kombat**. The movie version of the hugely successful video game generated a remarkable \$23 million in its opening weekend. That's just the opening salvo in a marketing blitz that will unfold over the next two months. **Santa Monica-based Threshold Entertainment**, an intellectual property publishing company, will have an animated **Mortal Kombat** video on store shelves soon, followed by a touring live martial arts and special effects show, a CD-ROM

likely do a double take when they see the cover of **Chasing The Dragon**, a new live collection by **John Wetton**, former lead singer, composer and bassist for **Asia**, **King Crimson** and **U.K.** This fifteen-song collection from **Mesa Records** has hits and near misses from all three big bands, including a lovely acoustic take on **Asia's** "Heat Of The Moment." The new recording chronicles a series of shows in **Osaka** and **Tokyo**, Japan from late last year, hence the dragon's presence on the

The widow of **Grateful Dead** icon **Jerry Garcia** has inherited the largest single share of his estate, including his art and comic book collection. The sixteen-page will, signed in 1994 and filed recently in **Marin County Superior Court**, awards **Deborah Koons Garcia** one-third of the estate, including many of the late guitarist's personal effects.

EMI has signed a worldwide video marketing deal with **MTV**. The deal is so broad that it allows the two companies to join in producing compilation records.

The **Multicultural Motion Picture Awards Association (MMPAA)** was recently presented the **City Of Los Angeles Proclamation** certifying that the organization works to utilize the cinema to foster a clearer understanding among all cultures. Pictured at the ceremony are (L-R) **Alberta Bryan**, Director of Operations, **MMPAA**; **Los Angeles Mayor Richard Riordan**, **Jarvee E. Hutcherson**, Executive Producer, **MMPAA**; and **Congressman Nate Holden**. The **MMPAA** used the opportunity to announce an **October 10th** date for their third annual "Diversity Awards" ceremony. The event will be held at the **Beverly Hilton Hotel** and will be taped for later broadcast by **Dick Clark Productions**. Among the honorees from last year were **Oliver Stone**, **Joan Chen**, **Marlee Matlin**, **Rosie Perez**, **Louis Gosset, Jr.**, **Andy Garcia**, **Wes Studi**, **Bill Duke**, **Sonia Braga** and lifetime achievement honoree



Alberta Bryan, Richard Riordan, Jarvee E. Hutcherson and Nate Holden



"Psychic" Gary Spivey

Diahann Carroll. For more information, call 310-285-9743.

Psychic **Gary Spivey** visited with the cast of **E! Entertainment** during a recent appearance. This Brillo-wigged psychic consultant to stars including the **Beach Boys**, **Paulie Shore** and **LaToya Jackson** is becoming a celebrity in his own right thanks to regular appearances on the **Ron & Ron** nationally syndicated drive time radio talk show and a nationally televised infomercial with former MTV VJ **Downtown Julie Brown** called **My Psychic Companions**. If you want to give it a shot, call the Gary Spivey Psychic

Friends hot line (900-896-0110; \$3.99 per minute). Psychics are standing by.

Be sure to catch **Brian Wilson: I Just Wasn't Made For These Times**, airing now over the **Disney Channel**. The special is by first-time director **Don Was**, who lured the reclusive sometime Beach Boy into the project by arguing that the singer-songwriter had to counter a negative public persona created by years of seclusion, drug abuse, mental problems and bad press. "Through all the lawsuits and *National Enquirer*-type things, he had taken on a certain unsavory image that was going to affect the way people evaluated his new music," said Was. The special reunites Wilson with his mother, brother **Carl** and long-estranged daughters **Carnie** and **Wendy**. The TV outing also begins a merchandising onslaught that will include **Orange Crate Art**, a new album collaboration with Van Dyke Parks and a documentary soundtrack with new versions of such hits as "God Only Knows" and "Caroline No." Check your guide for show times.

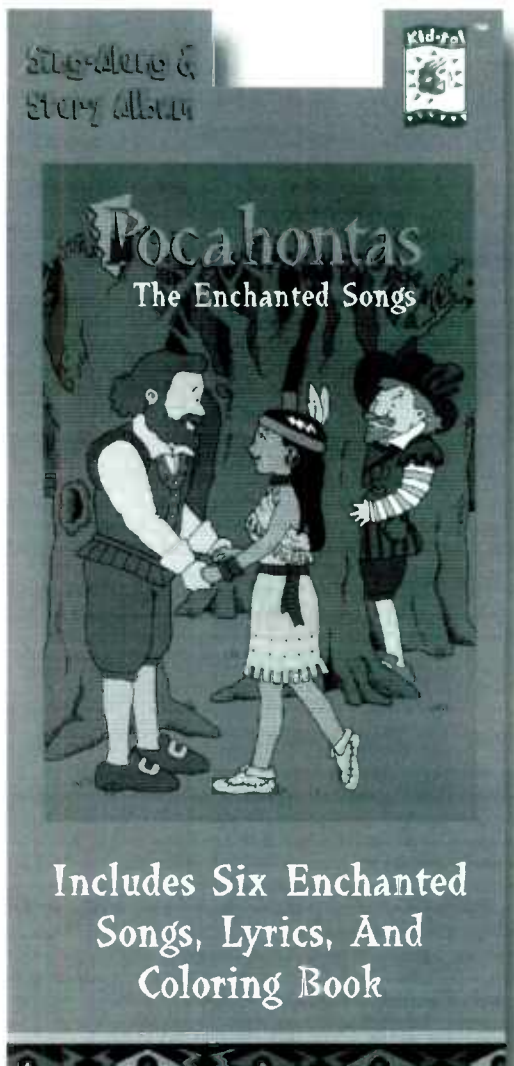
This fall, **Kitchen Sink Press** will present **Voodoo Child: The Illustrated Legend Of Jimi Hendrix**. This is a hard-cover, 128-page history of the late guitar icon presented in comic book form. This excellent "Bio-Graphic" created by **Martin Green** and illustrated by **Bill Sienkiewicz** traces Hendrix's rise to stardom as told in his own words, song lyrics and poems. As a special bonus, **Voodoo Child** includes a digitally mastered CD, **Jimi By Himself: The Home Recordings**, containing 30 minutes of previously unreleased tracks. Thirty-five dollars wherever fine comics are sold or by calling 800-365-SINK. Also avail-

able in a \$60 hard-cover slipcase limited edition.

For the little ones in your life, K-tel has released four new products. **Peter Dennis** narrates two original **A.A. Milne** stories, **Winnie-The-Pooh And Some Bees** and **Some Goes Visiting**. Either should appeal to the purist at your house, as neither strays from the original, unabridged stories and both feature the familiar **Ernest Shepard** illustrations. Also available are two **Pocahontas** products, **The Enchanted Songs** and **The Enchanted Story**. Sticklers for detail won't miss the fanciful personified raccoon and other flights of fancy in the Disney version, but may chaff at the (overly) simple songs. Best are "Ten Little Indians" and "When I First Came To This Land," performed by **Parachute Express**, though sonic quality doesn't do anyone any good. Available everywhere.

Mesa Records has **Shameless**, the new offering from **Judy Collins**. The album is thematically tied to her novel of the same title, a story of sex, drugs and rock & roll as seen through the eyes of a woman photographer. Though real celebrities such as **Sting** and **Liza Minelli** show up in the book, Collins said she wrote **Shameless** following her 1987 autobiography because she got tired of telling the exact truth. "I'd been writing the prose, and it was nice to be sprung from the facts and be able to sail into the fiction and make it up as I went along instead of being anchored to the truth," Collins said. Both book and CD are in general release.

She's written for commercials and documentaries and co-written a song with **Michael Sembello** for his upcoming album. Now you can have **Zuriani** for your



own, courtesy of **AIX Entertainment Inc.** West meets east on the Malaysia-born singer's new CD-1. Listeners can enjoy light jazz and neo-traditional ethnic influences while accessing cutting edge videos, interviews, graphics and lyrics on almost any MAC or PC. A delicious cross-cultural concoction. Distributed by the **Navarre Corp.** (800-728-4000).

Issue before last, **Cathy Carr** was mistakenly identified as **Carol Carr**. We apologize for the error. **MC**

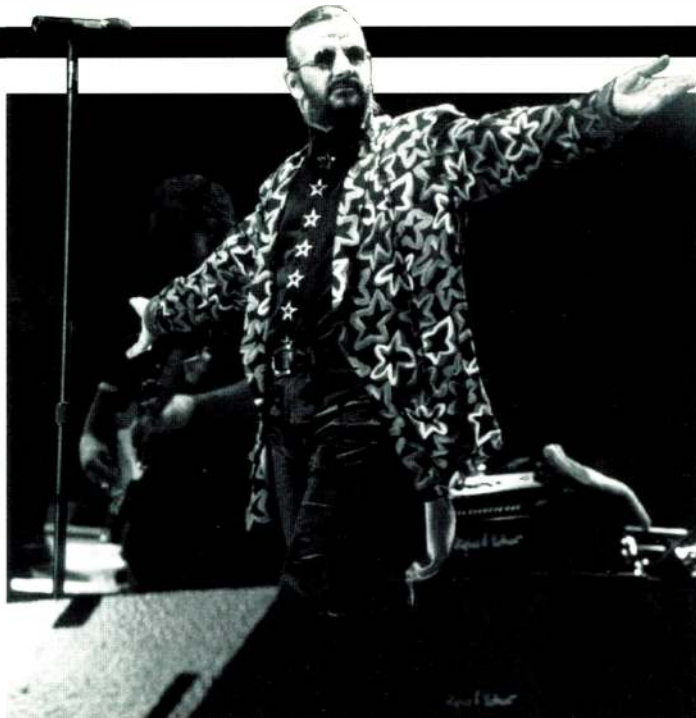




ROCK SHOW: The Fourth Annual Real Radio 97.1 Rock Art Show is set for Thursday, September 21, through Sunday, September 24, at the Directors Guild Of America (7920 Sunset Blvd.). This year's show includes "A Tribute To Jerry Garcia" exhibit featuring Garcia's hand-signed artwork and a special Garcia photo essay by rock's greatest photographers. Every piece in the show is available for purchase (via silent auction), with this year's event benefiting the American Foundation For AIDS Research and, for the first time, the Elton John AIDS Foundation. All bidding closes at 4:00 p.m. on Sunday. Admission to the show and auction is free.



DRUMMING IS HIS MADNESS: Remo Inc. President and namesake Remo Belli is pictured breaking ground at the site of the drum company's new corporate headquarters, which will house the company's offices and manufacturing facilities. Remo's new Valencia, California headquarters is scheduled to open on May 1, 1996.



STARR SHOW: The latest version of Ringo's traveling All-Starrs hit the Southland for two crowd-pleasing dates at the Greek Theatre. Starr, repeating the round-robin formula of the last two All-Starr tours, shared the spotlight with his veteran cohorts, mixing Beatle and solo gems with the other members' greatest hits. This year's edition featured ex-Rascal Felix Cavaliere (who sounded great), Randy Bachman, Mark Farner of Grand Funk Railroad (who, despite what you may think of his musical legacy, brought the crowd to their feet), Who bassman John Entwistle, longtime Beatle cohort Billy Preston and Ringo's son, Zak Starkey, who nearly stole the show with his formidable drumming skills. The consensus: The first All-Starr Band was the best, with the second year's lineup and this year's ensemble in second place, depending on whom you talk to. Whatever your preference, this year's band—which had been disparaged as not being up to par with previous entourages—was a solid outfit which handled a variety of styles with panache. A suggestion for next time: Incorporate some rarely performed material, such as "What Goes On," "Octopus's Garden," "Don't Pass Me By," "Oh My My," "Only You" and "Weight Of The World." (The tour recently ground to an abrupt halt when Ringo's daughter Lee fell ill following the Seattle date, and the tour's last four scheduled shows, in Reno, Monterey, Santa Barbara and San Diego, were canceled. She is expected to make a full recovery.)

NOTABLE SEPTEMBER REISSUES: Rykodisc's acclaimed Elvis Costello reissue series caps off with the release of *Blood & Chocolate*... Rhino Records has a great four-CD set, *Mickey & Judy*, containing music from Mickey Rooney and Judy Garland's MGM musicals...MCA will release a single CD set profiling crooner Jack Jones, a talented singer who is best-known for his rendition of the *Love Boat* theme...Motown has a Diana Ross & the Supremes two-CD greatest hits set on tap...Polydor will release an essential five-CD set covering the Velvet Underground, entitled *Peel Slowly And See*...And last but certainly not least, RCA will release the five-CD set, *Walk A Mile In My Shoes: The Essential '70s Masters*, the final installment in their decade-division of Elvis Presley's formidable output.



SOUL GENERATIONS: The Godfather of Soul—currently marking his 40th year in show business—is pictured with fledgling hip-hop artist Skeelo at the House Of Blues, where the Hardest Working Man In Show Business recently performed in support of his new Scotti Bros. opus, *The Great James Brown, Live At The Apollo, 1995*.



GAGA FOR GOO GOO: It's taken awhile, but things finally seem to be happening for Warner Bros. act Goo Goo Dolls. The band's newest single, "Name," is garnering substantial airplay on the alternative radio charts, and another gem, "Ain't That Unusual," both from their current album, *A Boy Named Goo*, is featured on the soundtrack to the new movie *Angus*. And that should only be the beginning, since the next single from the album is slated to be "Long Way Down," the best track on the platter and one that screams hit all over it. Pictured backstage at Goo Goo Doll's recent sold-out Whisky gig are band members Robby Takac and Mike Malinin, KROQ Program Director Kevin Weatherly, band member Johnny Rzeznik, KROQ Assistant PD Gene Sandbloom and KROQ Music Director Lisa Worden.



PAINTING THEMSELVES INTO A CORNER: The Rembrandts and band—touring in support of their new album, *LP*, which features "I'll Be There For You," the theme to the hit NBC sitcom *Friends*—are pictured taking a break from a scheduled show in San Jose, California. Shown jumping for joy at the prospect of using Dean Markley strings, in addition to DM Artist Relations Representative David Lienhard (left) and Artist Relations Director Rich Friedrich (right), are Rembrandt Phil Solem, bassist Graham Edwards and Rembrandt Danny Wilde.



HARPER SHOW: L.A.-based singer-songwriter Ben Harper (pictured above) performed a rousing set of acoustic guitar-based songs for a standing-room-only crowd at the House Of Blues. Performing much of the material from his sophomore effort, *Fight For Your Mind*, Harper wowed the audience with his soulful, rootsy voice and positive, uplifting messages. He was accompanied by bassist Juan Nelson, percussionist Leon Lewis Mobley and drummer Oliver Charles, whose combined rhythmic thrust gave the songs a funk-infused groove that kept the enthusiastic audience dancing this entire hot and sweaty summer night. —Pat Lewis



ELECTRIFYING HONOR: Noted microphone makers Electro-Voice recently honored Western Audio Sales of Burbank, California, as their 1995 Sales Representative Firm of the Year. The award was announced during EV's annual international sales meeting. Pictured (L-R): Steve Linn, Mike Klickstein, Oana Moody and Skip Godwin.



SONIC EXPERIMENT: World Domination act Stanford Prison Experiment—bassist Mark Fraser, vocalist Mario Jimenez, drummer Davey Latter and guitarist Mike Starkey—celebrated the recent release of their sophomore opus, *The Gato Hunch*, with a free show at the Virgin Megastore in Costa Mesa. Over 150 fans were in attendance to see the band perform on the store's roof.



HEARING IS BELIEVING: In an exciting new development in the audio book market, Durkin Hayes Publishing has reached an agreement with Indigo Entertainment to publish nine rock & roll biographies in audio book form. The agreement involves the work of noted rock biographer Geoffrey Giuliano, who has written about some of the biggest names in rock history (with varying degrees of success). The first nine releases are *John Lennon: Forever*; *The Unauthorized Rod Stewart*; *Aerosmith: Up Close & Personal*; *Elvis: Conversations With The King*; as well as *The Lost Beatles Interviews*; *Paul McCartney: Behind The Myth*; *George Harrison: Dark Horse*; *Eric Clapton: At The Cross Roads*; *The Rolling Stones Story*; and *The Jimi Hendrix Story*. While Giuliano's often-pompous narrative can be a bit grating, hearing the words of the interview subjects is quite enjoyable, as is the reasonable \$4.99 retail price. The audio books are available in bookstores now or you can call 800-962-5200 for further information.

—Paul Stevens



BAILEY'S IRISH CREAM: Former Pogues and current Popes frontman Shane MacGowan (middle) joined local blues outfit the Homewreckers during the local act's show at Irish pub the Bailey. MacGowan, who was in town for a show at the House Of Blues, jammed into the wee hours with Homewreckers' harp man Steve Counsel and guitarist Jack Rivera.

MUSIC CONNECTION Tidbits from our tattered past

1983—A HARBINGER OF THINGS TO COME: The Country Club is still doing just fine in Reseda, despite persistent and nasty rumors regarding the management and the club's liquor license. King Sunny Ade played there recently, and Molly Hatchet is slated to make a rare club appearance there in the near future.

1990—NO PLAIN JANE: Local act Jane's Addiction is releasing their highly anticipated new album, *Ritual De Lo Habitual*, with a controversial cover featuring three nude papier-mâché likenesses of lead singer Perry Farrell, his girlfriend Casey and their late friend, Xiola, pictured against a religious shrine-like background.

DAVID

BY STEVEN P. WHEELER

If ever there was a rock star who epitomized the life of a musical chameleon, it would be David Bowie—not only in his art, but in his look and attitude.

Now, with his first release on Virgin, *Outside*, a Gothic musical drama due September 26, the 48-year-old Bowie has once again challenged his fans and critics to accept his ongoing personality changes.

Unlike his previous rock star roles, with *Outside*, Bowie takes on not one, but seven new characters in the strange musical drama that documents the diaries of fictional detective Nathan Adler during his investigation of ritual art murders—the first in a scheduled series of albums that will follow the trials and tribulations of the characters introduced on *Outside*. The rest of the albums are slated to be issued by 1999, possibly followed by a full stage production, which Bowie has described as “*Nicholas Nickleby* on acid.”

As questionable as *Outside* is as a commercial venture, you would expect nothing less from a rock legend who in the past has duetted with a bizarre blend of performers, including Mick Jagger, Freddie Mercury and...Bing Crosby?

For decades now, Bowie has been shedding his various personas like a snake abandons its skin, never content to expand on successful characters, instead choosing to move in entirely different directions at the height of his various stages of popularity—and doing it more often than lesser artists would dare.

From his early days as Davy Jones in the mid-Sixties (he would adopt the name Bowie when another Davy Jones gained stardom with the American TV group the Monkees), to his self-titled stage name debut in '67, to his glitter-glam era as Ziggy Stardust in the early Seventies—Bowie mastered the value of shock-rock by playing up social taboos.

For example, in 1971, he made news during his first visit to the States after wearing dresses in public, and then admitting his bisexuality a year later. Since that time, Bowie has been married a couple of times, including his current marriage to supermodel Iman, leading many to wonder if he was merely using the earlier bisexuality angle for promotional purposes.

“It wasn’t a shock value thing,” Bowie told *Musical Connection*. “It was just the way I was at that age. Frankly, I don’t think there was anyone else around working so provocatively at that particular time, but [bisexuality] was a taboo subject, and I felt that it was something that probably needed to be brought out.”

Unlike the disastrous commercial consequences that happened to Elton John’s career following his own bisexuality admission in 1976, Bowie’s commercial fortunes continued to soar, reaching new heights with *The Rise And Fall Of Ziggy Stardust And The Spiders From Mars* (#75), *Aladdin Sane* (#17), the Orwellian-

influenced *Diamond Dogs* (#5) and the R&B-flavored sound of *Young Americans* (#9), featuring the chart-topping ode to hedonism “Fame,” co-written with former Beatle John Lennon, which perfectly encapsulated the excesses of the Seventies rock lifestyle.

During his brief stint as the Thin White Duke—a period which included his highest charting album, *Station To Station*—Bowie’s life in the fast lane was fueled by cocaine. He finally left the colonies after being quoted at the time as saying that Los Angeles should be “wiped off the face of the earth.”

Bowie now says that it was the hedonistic lifestyle, more than his often schizophrenic role-playing, that led to his exodus and a new phase in his roller-coaster career.

“I think my own personal life put me in some fairly chaotic and dangerous states in the Seventies,” admits Bowie. “But I had pretty much gotten out of playing characters by '76, which is when I moved back to Europe—to West Berlin—and started to work with [producer/Roxy Music alumnus] Brian Eno. By that time, I was trying to approach things from a very different standpoint.”

The change was significant. Bowie and Eno would incorporate the European techno sound in a trilogy of albums—*Low*, *Heroes* and *Lodger*—three of the most influential albums of his storied career, whose impact on a new generation of musicians is perhaps even stronger today than it was at the time of release.

In addition to his recording career, Bowie was also one of the first rock stars to dabble seriously in film. His fascination began in 1969 with a 30-minute promotional film, including the then-yet-to-be-released single “Space Oddity,” with its lyrical tale of a man detached from society, desperately trying to get in touch with those who control his destiny. It was pure Bowie, and it set the stage for the other-worldly image that would dominate his early career.

During the late Seventies and early Eighties, Bowie took his film desires to a new level, bringing his knack for characterization to the silver screen and receiving positive reviews for his performances in such films as *The Man Who Fell To Earth*, *Just A Gigolo* and *The Hunger*, as well taking over the lead role in the stage version of *The Elephant Man*, where he would gain critical acclaim while breaking box office records. (Bowie is also playing



MAN OF A THO

Andy Warhol in *Basquiat*, a film starring Gary Oldman, Christopher Walken and Dennis Hopper, slated for a 1996 release.)

Still, many felt his film and stage work had been to the detriment of his recording career, although 1980’s *Scary Monsters (And Super Creeps)* would help re-establish Bowie on the American charts.

In 1981, he teamed up with Queen to score a hit with “Under Pressure.”

But the best was yet to come. In 1983, with a new label in tow, EMI America, he released his blockbuster, *Let’s Dance*. Its three hit singles—the Number One title track, “China Girl” and “Modern Love”—solidified the return of one of rock’s most flamboyant personalities, proving that he had not forgotten how to make great accessible music.

The follow-up, *Tonight* (featuring the Top Ten hit “Blue Jean”), kept Bowie alive on the charts, as did his Top Ten duet with Mick Jagger on their revival of the Martha & the Vandellas classic “Dancing In The Street,” which they recorded for the famed Live Aid concerts in 1985.

However, during the late Eighties, Bowie’s career took a commercial dip, and his 1987 release, *Never Let*





BOWIE

With his solo career in limbo and his last two projects having bombed, Bowie—who had previously been able to hit paydirt throughout a majority of his various incarnations—had finally raised questions within the industry as to whether or not he still had what it took to capture the public imagination in America.

His last solo release, 1993's *Black Tie, White Noise* didn't change anyone's mind. Bowie, having left Tin Machine behind, signed a solo deal with a new label, Savage, then watched as the album sank without a trace in the U.S. (although it reportedly sold more than a million copies internationally). Savage eventually closed its doors, almost at the time of the album's U.S. release.

Was it fate or was David Bowie's career just snakebitten?

Whatever the reason for the U.S. failure of *Black Tie, White Noise*, one would expect this to be the time for Bowie to return to the mainstream, to recapture the glory days of the Seventies or even the commercial blockbuster era of the early Eighties.

So what does the former Mr. Stardust decide to do? He reunites with the most eccentric of his former collaborators, Brian Eno (their first reunion since 1979's *Lodger*) and Tin Machine guitarist Reeves Gabrels, and releases *Outside*. And if you're expecting a return to the pop sounds of *Let's Dance*, you'll have to raid the classics already housed in your compact disc collection, as you'll find no joyful pop here.

Is this any way to re-capture old fans and win new ones?

Whether or not *Outside* will be able to bring back the older fans remains a significant question mark. As for enticing younger fans, Nine Inch Nails' Trent Reznor was brought in to remix the album's first single, "The Hearts Filthy Lesson," and Bowie and Nine Inch Nails are set to embark on a brief six-week North American tour together.

Music Connection spoke with Bowie from the S.I.R. Rehearsal Studios in New York, where the charming Englishman, who currently lives in Switzerland, was rehearsing with his new band of musical cohorts in preparation for his upcoming concert tour.

MC: *Outside* is a very complex album, and one that is not easily digestible in one listen.

DB: I agree with you. I don't think it's easily accessible at all [laughs], and it's 75 minutes, which is extremely long by most CD standards, but frankly, I don't think accessibility was something that was at the top of our

list when we were making it. I think, as always, when Brian and I work together, we tend to work very much for our own enjoyment and for whatever fulfillment we get out of it. We just hope and presume that somebody else will also like the things we find interesting.

MC: Were there any reservations about the album from Virgin?

DB: Absolutely none whatsoever; they've been extremely supportive. That was one of the things that made me go with them, because that's the only way an artist can really work. It's extremely hard to have somebody from a recording company continually coming into the sessions and meddling about. I really can't work under those circumstances. That's generally what leads to my breakdowns—record companies [laughs].

MC: What made you look up Brian Eno again after more than a decade?

DB: We had hardly been in touch throughout the Eighties, but I invited him to my wedding in 1992, and he came with his wife, and we spent most of our time at the party afterwards talking about what we were both doing musically.

We were going back and forth to the DJ putting on different tracks that we were both writing [laughs]. It almost became a listening session, with people dancing until the record was taken off, and then another one would go on [laughs]. But from that meeting, we determined that we both still had very similar musical ideas, so it was obvious by the end of that day, that it was time for us to start working together again—although it wasn't until February or March of '94 that we actually entered the studio.

MC: Did you have the concept of *Outside* when you entered the studio?

DB: The initial manifesto was that we would have no preconceived ideas of what we'd do in the studio before we went in, so the genesis of this piece really came out of a series of improvisations that we did with the band.

What kind of put it all together for us was that later in the year, around December of '94, I was asked to contribute a diary piece to a British magazine called *Q*, and I kind of felt that the daily recording and itemization of my habits was really boring frankly—"went to studio, recorded, went home, had dinner, went to bed"—I mean, it was not a real riveting slice of life [laughs].

So I referred back to the dialogues that we had been doing in March, and instead I made up diaries for this fictional character, detective Nathan Adler, who was a character we had come up with who was investigating a murder in the art world, and I kind of honed a very loosely knit story out of that, and that became my diary piece for the magazine. I was kind of pleased with it, and

30 >



SOUL MAN



ZIGGY STARDUST

SAND PHASES

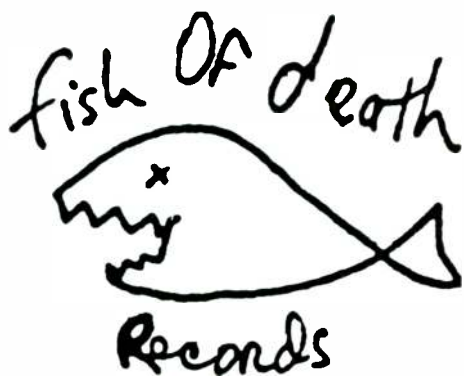
Me Down, became his lowest charting album in a decade.

Ironically, critics and fans alike seemed surprised—strange as it may seem considering this musical Lon Chaney's bizarre past and multi-faceted career. Such changes would seem expected from a man who discovered stardom by following his artistic instincts rather than the trendy mass mentalities that drive most rock stars.

But no one, least of all his label, EMI America, could have expected what came next. The ill-fated Tin Machine project surely had EMI executives biting their tongues and scratching their heads as Bowie approached them with tales of his new band—one in which he was merely a member and no longer the star.

EMI released the band's self-titled debut in 1989, and it was a major commercial disappointment. Bowie left EMI for the greener pastures of fledgling label Victory Music, which released the band's equally unsuccessful sophomore effort.

EMPHATIC BARBERSHIP



Matt Wallace, Co-Partner

By Pat Lewis

Our motto is, we will put out anything that's good," states Matt Wallace, who, along with partners Michael D. Andelman and David Konjoyan, owns and operates L.A.-based independent label Fish Of Death Records, a moniker Wallace "stole" from a now-defunct San Francisco-based recording studio. And as is the case with most indie labels with any clout, they have solid working relationships with numerous indie distributors, including Dutch East India Trading and Twin Cities.

Since setting up shop in the fall of 1994, Fish Of Death has signed L.A.-based alternative group Tiny Buddy (which features ex-School Of Fish guitarist Michael Ward, ex-Big Drill Car bassist Bob Thomson and ex-Cracker drummer Michael Urbano), 60 Cycle Hum (also from L.A.) and Chicago-based Brown Betty.

While the label's first signings fit most comfortably into the alternative music category, it doesn't necessarily mean that Fish Of Death is a "niche market" label which caters to only one style of music. As a matter of fact, they want to sign artists and bands in all genres—from country to gospel to blues



PAT LEWIS

and everything in between. In other words, if it's good, Wallace and his crew want to hear it. "I basically like everything," says Wallace, who has produced and/or engineered a plethora of famous artists, including Faith No More, the Rolling Stones, the Replacements, Paul Westerberg, School Of Fish and John Hiatt, among others. "And if you look at the types of band that I work with—I tend to jump from genre to genre."

Currently, Fish Of Death is accepting unsolicited tapes. Ideally, a candidate should send a three-song demo with a cover letter and follow that by calling the label to make sure it was received. If you don't hear from someone within a week or two, Wallace suggests that you give them a call once a week until you get a "yes" or "no." "There's a fine line between being persistent and pestering people," says Wallace. "But I'm really busy, and I don't get a chance to listen to tapes too often. So, the advantage of people calling me on a weekly basis is, it's a gentle reminder—'By the way, my tape is sitting on your desk, you should check it out.'"

It's probably safe to assume that most unsigned bands have recorded more than three songs. And while the tendency might be to send all of the songs to a label when you're soliciting them, Wallace suggests that you

limit your demo to only three selections. And, he adds, send your three *best* songs. "Your first tape should really be the cream of the crop because you really want to get people's interest," he advises. "Invariably, people are going to say, 'This is great, do you have anymore?' Usually, if a band has recorded six songs, I would send the first three songs, see if there's any interest and then send the next three."

Since Wallace is a well-known producer, many of the bands he signs to his fledgling label will also use his studio wizardry to enhance their albums. And frankly, there are a slew of Matt Wallace groupies out there who would sign with his label just to get him to produce their records. However, there are also those artists who may have another producer in mind for their projects, and while Wallace does tend to produce the bands that he signs, it doesn't necessarily mean that the bands are required to work with him.

"People don't have to work with me to get signed to the label," says Wallace. "Whoever they want to produce it, if we can afford it, it will be fine. With Tiny Buddy, I engineered and produced it just because I sort of fell into it. Brown Betty—I engineered and produced with a buddy of mine, Tom Herbers, in the Chicago area. And 60 Cycle Hum—they'd already done a demo with Ken Andrews from the band Failure, who engineered and produced it. I will probably produce their next record."

While no two record contracts or labels are identical, if you're considering signing with an indie, it's probably a good rule of thumb to limit the number of albums that you are contractually obligated to record for them to

"[One of] my reasons for starting the label is, it gives bands time to develop. A lot of majors are signing bands prematurely, before they've had a chance to coalesce and realize their sound."

—Matt Wallace

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FOD partners David Konjoyan, Michael D. Andelman (seated) and Matt Wallace.

one or at the most, two. If you obligate yourself to releasing the more typical seven or eight albums with an indie, and then somewhere down the line, a major label becomes interested in you, it can wind up costing the major label too much to "buy out" the indie label's interests. In Fish Of Death's case, however, they usually expect their bands to release only a few albums on their label.

"We're very aware and open to the fact that we'll probably be a stepping stone for a lot of these bands," states Wallace. "So, if we sign them to two records, and they get an incredible amount of interest from other labels, the label can buy us out at a really nominal fee. We don't want to stymie bands and hold them back. It's kind of a symbiotic relationship—a cooperative, community type of thing. And heck, you should sign with [a major label or major indie label], because it's obviously in your best interest."

In addition to running Fish Of Death, Wallace continues to produce and/or engineer debuting and established artists for other labels. A partial list of new bands that he's worked with recently includes Edna Swap (EastWest/Atlantic), the Dimestore Hoods (MCA), Weapon Of Choice (Loose Groove/Sony), Red Five (Interscope) and Josh Clayton (A&M). Currently, he's in the studio with ex-Legal Reins bassist Eden and her new band, enormous (A&M).

But just what was it that compelled this obviously in-demand producer to start an indie label in the first place? "It's really about just hearing good music and being able to put it out on CD, whether any label likes it or not," answers Wallace. "Sometimes, I get kind of frustrated because I'll work on records that either don't do well or it'll be an artist that a label doesn't quite get. So, I just wanted to be able to say, that's a great band, and I'm going to put it out."

"Another one of my reasons for starting the label is," continues Wallace, "it gives bands

time to really develop. Nowadays, a lot of the majors are signing bands prematurely, before they've really had a chance to coalesce and realize their sound. And it puts a lot of undue pressure on a band when they have a \$250,000+ deal—they have to sell X-amount of records to be a success and to stay on the label. With us, our budgets are incredibly low. And so, once you sell 5,000 records or something like that, you're making money. It's not a lot, but you can develop at your own pace, and there's a real organic, natural place and time to jump up to a major label."

Fish Of Death Records is truly an independent, grass-roots venture for Wallace, Andelman and Konjoyan. They don't have the luxury of a major label's money for fancy offices and extravagant life-styles for themselves or their acts.

However, the three men are hopeful that in the near future, their label, which obviously is a labor of love, will be a self-sufficient endeavor. "So far it's been a major negative cash flow," concludes Wallace, "but we really believe in these bands, and it's a thrill to find a really cool band, help them record their record, help them do the artwork, print it up, take care of the pressing, take care of the artwork jacket, disc label, etc. It's a hoot."

"There's some great music that we want to put out," concludes Wallace. "And I think that the major indies or major labels will eventually come around to these artists, and say, 'You have great artists.'"

Fish Of Death Records is located at P.O. Box 93206, Los Angeles, CA 90093. For more information, call 213-462-3404.

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While there are certain things a musician or studio guru can do to protect or prolong the life of their tools of the trade, there are also times when you need to get the expertise of a professional repairman. In accordance with *Music Connection's* desire to help musicians, what follows is a comprehensive guide to repair shops specializing in music.

Compiled by Carla Hay

GENERAL REPAIR

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4114 W. Burbank Blvd.
Burbank, CA 91505
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FAX 818-842-9413
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Specialty: Famous for their accordion repairs. Also amps, keyboards, electronics and wireless mics.
Authorized Factory Repair: Yamaha, Roland, Crate, Fender, Kurzweil, Hohner accordions.

☐ **AUDIO VIDEO SOLUTIONS, INC.**
4942 Vineland Ave., Suite C
North Hollywood, CA 91601
818-980-7249
Contact: Harvey
Store Hours: By appointment only.
Specialty: Various musical instruments, keyboards, organs, mics, speakers, MIDI, vintage equipment.
Authorized Factory Repair: Rodgers

☐ **CASELL'S MUSIC**
901 N. MacLay Ave.
San Fernando, CA 91340
818-365-9247
Contact: Ed or Glenn
Store Hours: 9-6 Mon.-Sat.
Specialty: On the spot minor repair of brass, woodwind and string instruments. Also some wiring.
Authorized Factory Repair: Peavey

☐ **MAKE N' MUSIC**
5112 Lankershim Blvd.
North Hollywood, CA 91601
818-763-5200 FAX 818-763-7089
Contact: Sean
Store Hours: 10-6 Mon.-Sat.
Specialty: Amps, guitars, basses. Free estimates.

☐ **NADINE'S MUSIC**
6251 Santa Monica Blvd.
Los Angeles, CA 90038
213-464-7550
FAX 213-464-2897
Contact: Sammy Sanchez
Store Hours: 10-6 Mon., Fri. & Sat; 10-7 Tue.-Thu.
Specialty: Guitars, modifications and customizing of instruments, bass repair, anything with strings.

☐ **OLEG'S MUSIC CO.**
12448 Ventura Blvd.
Studio City, CA 91604
818-766-6628
Contact: Oleg
Store Hours: 10-6 Mon.-Sat.
Specialty: Guitars, stringed instruments, woodwind repair, Selmer saxophones. Specializes in changing the acoustics of the instrument.

☐ **JOHNNY THOMPSON MUSIC**
222 E. Garvey Ave.
Monterey Park, CA 91754
213-283-3653
FAX 213-280-4600

Contact: Johnny Thompson
Store Hours: 10-8 Mon.-Fri.; 10-6 Sat; 1-5 Sun.
Specialty: Guitars, stringed instruments, band/brass instruments. Service available in Spanish and Chinese.
Authorized Factory Repair: Several brands.

☐ **VALLEY SOUND SERVICE**
1023 N. La Brea Ave.
Los Angeles, CA 90038
213-851-3434
FAX 213-851-3437
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FAX 213-469-0440
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☐ **VALLEY DRUM SHOP**
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Thousand Oaks, CA 91360
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FAX 310-453-0848
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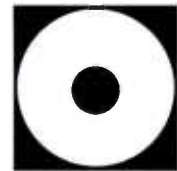
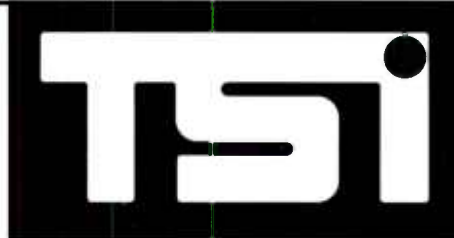
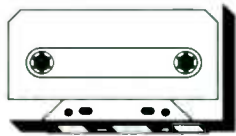
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Instrument repairs are to musicians what car repairs are to most drivers: expensive, incomprehensible and necessary. That's why it's important to find the instrument that will need the least repairs and stand up to the hard life of constant playing. In addition, it is important to do whatever you can to avoid these costly repairs and extend the life of your instrument. We polled many instrument repair people, and this is what they had to say:

By Jon Pepper

Instrument Repair

What kind of repair person should I be looking for?

Most instrument repair people are musicians and ex-musicians. In fact, of all the repair people we talked to, only one was not a musician, but he had been in the business 20 years after inheriting the business from his father. This does not mean that all repair people are going to be able to do what you want or what you need. There are people who specialize in vintage gear, current gear, acoustic or electric, even certain brands. Make sure that the person you are dealing with does what you need them to do.

Also, your repair person is like an auto mechanic: You have to find someone that you feel you can trust. As one repair person said, "If anything feels strange, call someone you trust, someone knowledgeable." So build up a relationship if you can with a repair shop.

What brand of instrument is going to need the least repair?

Almost every repair person had a favorite brand or two that they liked, but the general consensus is that most of the top brands are well-made. "Among the professional lines," said one repairman, "the playing field is pretty level."

Among electric guitars, the brands mentioned were Tom Anderson, Gibson and Fender. "The American brands are all about the same," said one repair person. Acoustic guitar brands mentioned included Collings and Santa Cruz. The only bass brand mentioned was the Sadowsky jazz bass.

The keyboard brand mentioned most frequently was Yamaha. The drum repair people were split between Drum Workshop, Yamaha, Noble & Cooley for snares and Ludwig, due to the reintroduction of brass snares. One drum repair person explained, "It really depends on what you're going to use them for. For instance, Gretsch is the best in the studio and the worst on the road."

Are there any brands that should be avoided?

Once again the repair people mentioned all kinds of different brands, but the general consensus was, you get what you pay for. As one guitar repair person put it, "If you buy an inexpensive guitar, you're going to end up investing more to get the things you want on it."

Among the guitar brands mentioned were Washburn, Rickenbackers and Taylor acoustics. "I would just tell them not to buy anything made in Korea," said one repair person. "Another said: 'Fenders are pretty good if they are made in America or Japan, but watch out for the ones made in Mexico, the ones that they usually sell for \$169.'"

Also, regarding acoustic guitars, one repair person related: "Anything under \$130 in price is probably going to fall apart fairly quickly."

The keyboard repair people mentioned no least-favorite brands, and the only drum brand mentioned was Remo. One drum repair person said, "At the introductory level, the people should just look for the best price on the color they want." Another advised: "Stay away from wrapped finishes. Make sure it is an oil or lacquer finish."

Are there any self-maintenance things I can do to avoid costly repairs?

The answers here were mainly common sense things. For instance, the keyboard people mentioned that the keyboards should be covered when they are not in use because this will save on the number of times the key contacts have to be cleaned. "Key contact cleanings are a big part of my business and they are not cheap, but can be avoided for the most part," said one repair person.

Regarding guitars, the most common thing the repair people mentioned was not to keep your guitar in the trunk of your car. Also, if you're going to store the guitar for a while or take it on a plane, you should

loosen the strings. And also, don't leave your guitar on the stand when you're done, put it back in the case. Also when you are done playing, wipe the sweat off the fingerboard and the strings. "Heat and moisture are the two biggest enemies of your guitar," said one repair person. "The majority of the jobs that I do are things that people do to their guitars," said another, while a third explained: "I tell people, treat your guitar nicely and don't put it away where you wouldn't put your child." Another said: "Head stock breaks are fairly common, and these generally occur when you leave the guitar out in the open. You don't know how many people have come in and told me that their dog, maid or child knocked over their guitar and the head stock broke."

When it comes to drums, several things were mentioned. The first was that most drum repairs are the result of wear or breakage. Breakage can be avoided if you buy good cases. "Make sure you buy a case so that it is the case that breaks and not the drums," said one repair person. "Also, buy a cymbal case with padding and dividers."

Also, mentioned was the maintaining of sleeves on your cymbals so you don't key-hole them. "It's amazing that a 50 cent item can save a \$200 cymbal," said a repair person. Also a little drop of oil on all the joints and the like goes a long way. "Oil acts as a lock tight, because it creates a vacuum in the space where they meet," said another repair person.

And also remember to replace your heads about every three years, your resonant side heads between six months and a year and your snares as they wear out. As one repair person said, "Your drums only sound as good as the heads."

In summation, you should find a repair person you trust and feel comfortable with, there are no steals when buying an instrument and common sense maintenance can end up saving you a much larger repair bill. And remember, if you don't like the repair person you are dealing with, there are many others out there. You are a consumer so protect your interests. **MC**

MS

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I thought, let's try to use that as kind of a skeleton for the way this particular batch of music could go.

MC: How did you approach this album lyrically?

DB: As a lyricist, what I did was, I chopped up all my ideas in the typical William Burroughs way that I've been utilizing since the Seventies. I used to do it with scissors and glue—cut and paste—but this time I had a computer program to do it, which makes it a lot faster than doing it by hand. So the computer contributed an awful lot to the lyric writing.

I would type in three different subjects into the computer, and then the computer has a randomizing program, and it would take each sentence and divide it into three or four and then remix with one of the other sentences, so you get an extraordinarily weird juxtaposition of ideas.

Some of the sentences that came back out were so great that I put them straight into the songs and some of them just sparked off further ideas. There would be some weird reverberation I'd feel from one of the sentences, and I'd just fly off on that. I guess I used this process for the first time on *Diamond Dogs*, because I was—and still am—a real fan of William Burroughs.

MC: Probably no other literary figure in history has influenced as many rock musicians as William Burroughs. Did you ever meet him?

DB: Yeah, I got to meet him in 1972, and he became my mentor. I just felt that he was so stylistically important to the end of the 20th Century. Frankly, that's where my fondness for trilby hats came from [laughs]. Big Bill in his suit and tie and hat and that crazy mind inside. I always found that kind of character really appealing.

MC: Is it true that the concept behind *Outside* is going to carry on for a series of albums?

DB: Absolutely. Brian and I consider this project to be the first of a number of albums dealing with the last five years of this particular millennium in a textural album form, with the cast of characters expanding and the story taking all kinds of twists and turns, opening up more and reflecting each year as we record. So that's kind of our immodest ambition over the next few years [laughs].

"I'm not a guy who learns a craft and then refines that craft over 25 or 30 years. Maybe it sounds pretentious, but I feel that I'm much more of a post-modernist than that."

—David Bowie

BERLIN



We can't start the next one until 1996 because the series is really a diary of the years using the allegorical device of the narrator and characters, but they're not as essential as the texture and the feeling and the ambience of the album, which is really the content of the album. The narrator and the characters are merely the subject matter.

MC: Aren't you painting yourself into a creative corner?

DB: [This series] won't be the only albums that we do. In fact, we've started two other albums while we've been working on this one in the studio, so I think we'd like to keep working the way that we do and keep referring back to the *Outside* cycle as something that is kind of a foundational work for each year.

The other projects Brian and I are working on are extremely different than *Outside*. Generally, we just write and record without having any real end result in mind. It really is like painting and sculpting: You're not quite sure what

it is you're doing, but when you've done it, you recognize it.

One of the things we're putting out next year is called *Inside Outside*, which is a lot of material that never got used on this particular album. And that stuff is pretty far-out, and I'm not sure if it has much of an audience at all [laughs]. But it's stuff that we really, really like, and it'll be available—although I wouldn't recommend that you put it on at a party [laughs].

MC: What about those who look to you for a particular style of music?

DB: As an artist, I was never interested in developing and having a continuum in style. For me, style was just something to use. It didn't matter to me if it was hard rock or punk or whatever, it was whether or not it suited what I was trying to say at a particular point in time. It has always been essential to me that my public perception was such that I'd be left free to kind of float from one thing to another.

That's just how I work. I'm not a guy who learns a craft and then refines that craft over 25 or 30 years. I'm not that kind of artist. Maybe it sounds pretentious, but I feel that I'm much more of a post-modernist than that.

MC: You seem determined to steer clear of what people expect of you.

DB: It's just a way for me to push myself in entirely different directions. I kind of started pushing it this way in 1988 with Reeves Gabrels when we started *Tin Machine*, which for me was a very freeing process.

The *Tin Machine* project more or less broke down any

context about who the hell I was or what I was doing and kind of left everybody wondering, "What the fuck is he? Wasn't he the bloke in a suit in 1983 [laughs]?" It was just a great way to move forward and get back the excitement that I was missing within my own writing in the mid-Eighties.

MC: Do you find it ironic that as you continue to explore new avenues, there's an entire new generation of bands discovering your past?

DB: Interestingly enough, in the late Eighties and early Nineties, starting with bands like the Pixies and moving through bands like Stone Temple Pilots and Smashing Pumpkins, I started reading a lot of interviews with these bands that were sent to me by my PR firm, and these bands were citing me and my music as being an influence on what they were doing.

Then the Nirvana thing happened where they covered "The Man Who Sold The World," and then I read a piece on Nine Inch Nails, where Trent was saying that my album, *Low*, was sort of his morning listening before he went into the studio when he was recording *The Downward Spiral*.

I must admit that my ego was massaged like you wouldn't believe, because I've always been aware that in Europe I've carried a certain amount of weight and I kind of know what my contribution to European music has been over the last 25 years.

But in America, I've never really been sure. It's always been fairly ephemeral. I sort of come over and do a tour and go away again. You never hear people say, "Oh yeah, Springsteen, Pearl Jam and David Bowie [laughs]." You don't think of me and American music. It's only since the late Eighties, that this new generation of bands has seemed to hone in on a lot of what I was doing—things as varied as the *Scary Monsters* album to the *Aladdin Sane* and *Diamond Dogs* stuff and the trilogy I did with Brian.

SCARY MONSTERS



MC: You mentioned Trent Reznor. How did your paths cross?

DB: When my record company asked if I was going to support this album with a tour, I said that I'd love to, and just out of the blue I suggested, "Let's see if this band Nine Inch Nails would like to do a tour together."

I love their albums. I think Trent is very talented, and I think the way he has evolved from *Pretty Hate Machine* to *The Downward Spiral* is pretty exciting. I really don't think he'll fade out. I think he's somebody who'll be around for some time the way his writing

has changed so far.

So on the off chance that something could happen, I gave him a call. He had just come off the road after twelve or fourteen months, and he said he'd love to do it as long as we didn't go any longer than six weeks [laughs]. I was absolutely over the moon that he agreed to do it. What it has evolved into is that he ended up

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doing a mix of "Hearts Filthy Lesson" for me, which is fabulous, but he's also coming into town this weekend and we're going to rehearse and hopefully, we'll be doing stuff together onstage during the tour.

MC: Do you think that you could have accomplished all the stylistic changes that you did with today's more corporate-minded industry?

DB: I think so, because I think my style of working is very much in evidence today with the focusing in on things like sampling and the way you can now recompose sounds in the studio. I think the whole idea and the whole feeling of post-modernism is very much evident in popular music now. So I don't think I'd seem out of context now if I was starting out.

But perhaps my perception is European-based, and over there, it has really become a stylistic free-for-all, which I find incredibly exciting, especially with bands like Portishead and Tricky and PJ Harvey—artists who move around virtually anywhere they want. It feels like they're my children [laughs].

I don't know about America, although Trent has really shifted gears in a very different way with only two albums.

The first one had a far more light-weight metallic feel to the whole thing, whereas *The Downward Spiral* is another world entirely, and I find that really encouraging.

MC: Are you still refusing to play your classic hits onstage?

DB: Like I said in 1990, I'm done with all of that. I'm not doing any of those songs again. Basically, the stuff that would have taken up 75 percent of my previous shows doesn't exist for me anymore. But the rest of the material that makes up what we're doing onstage now are things from the new album and basically older stuff that I've only done once or twice onstage, or stuff that I've never done onstage in the past.

For instance, I'm placing new songs like "The Hearts Filthy Lesson" and "I Have Not Been To Oxford Town" against older things like "Teenage Wildlife" and "Joe The Lion," and it's surprising how well the whole thing jells. This tour is really exciting because it feels like I'm in a whole new band. I don't remember the words to some of these older songs, so I'm sitting down reading them and trying to take in all these lyrics that I wrote fifteen or twenty years ago [laughs].

MC: What does omitting your greatest hits do for you as an artist?

DB: It does two things really: It frees me in the sense that I cannot rely on past successes to get me through anything I do in the future, and it also helps to motivate me toward buckling down and writing really well and remaining active as an artist, which is fundamentally why I started a career in music as an alternative to painting.

MC: Yet you are still doing some of the more obscure material from the past. Do you find that you can still relate to that material?

DB: The older songs that I've honed in on for the new tour are ones that don't have so much of a generational tag to them. "Joe The Lion" is about a performance artist, so it's almost like I was vaguely prophesying what I would be doing today when I wrote it back in

'78. There are also shades of *Diamond Dogs* in terms of the city scenario.

Having done so many albums over so many years, it's almost like I can dip back into my own albums as my own palette. It becomes self-referential musically. I've done enough different things stylistically, it allows me to take significant things from the past and re-contextualize them by putting them into the Nineties, which is really exciting.

MC: Aside from your recording career, you've had quite a bit of success as an actor. Now you've por-

trayed Andy Warhol in an upcoming film. Did you ever meet Warhol?

DB: I met him five or six times, but I can't say that I knew him. It was more like [imitating Warhol's whispery voice], "Hi...great"...and that was kind of the depth of our dialogue over the years [laughs]. But I kind of got a vibe of what he looked like and how he sounded and that sort of thing.

MC: Did you ever consider giving up your career for film?

DB: No, I never thought about giving up music for acting. Acting is not on my list of priorities. It's actually extremely boring. I can't understand how actors can do it, it's so vegetating.

I think the only thing that I considered changing my professional motivation to was painting, the visual arts, and I was very close to that in the Eighties. I don't think I was actually really close to giving up music entirely, because I don't think that could ever happen, but I was certainly spending far more time painting and sculpting in the Eighties than I was making music.

MC: With such a large number of artists and bands that you've influenced, it doesn't seem like many of them have covered your material. Do you think a tribute album is in the future?

DB: Not if I can help it [laughs], and believe me that many-headed Hydra has come up a few times.

Funny enough, I got a report back from my publishers just last week, and in June alone I had eighteen covers, which is extraordinary to me because I thought they were kind of hidden from the world. But recently, that's been changing. Dinosaur Jr. even did "Quick-sand" [laughs].

It's really odd to suddenly see all these songs getting another life in another area.

MC: Despite your legendary successes and your undeniable influence on pop music, you have somehow been ignored by the Rock & Roll Hall Of Fame voters. Does that disturb you?

DB: It doesn't bother me at all, not even faintly. I've got too many other things to do to even think about that situation. I look at that place as just another institution, nothing more than that. **MC**



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Hum

Label: RCA
Manager/contact: Larrikin Management
Address: 8391 Beverly Blvd., #298, Los Angeles, CA 90048
Phone: 213-930-9130
Booking: Tom Windish/Bug
Legal Rep: Richard Grabel
Band members: Matt Talbott, Tim Lash, Jeff Dimpsey, Bryan St. Pere.
Type of music: Alternative
Date signed: June, 1994
A&R Rep: Bruce Flohr



Noah Stone

Label: World Domination Records
Manager/contact: Suzan Crane/Dana Pilson (Gold Mountain)
Address: 6399 Wilshire Blvd., Suite 412, L.A., CA 90048
Phone: 213-655-4151/FAX 213-655-4533
Booking: Paul Goldman—Monterey Peninsula
Legal Rep: Rosemary Carroll
Band members: Noah Stone
Type of music: Post-grunge/alternative pop
Date signed: November, 1993
A&R Rep: Dave Allen



Water

Label: MCA
Manager/contact: Levesque/Crowley Management
Address: 8383 Wilshire Blvd., #850, Beverly Hills, CA 90211
Phone: 213-651-9300
Booking: Brett Steinberg @ APA
Legal Rep: Henry Root
Band members: John Guest, Dean Bradley, Mark Cohen, David "Howie" Howell
Type of music: Alternative
Date signed: May 19, 1993
A&R Rep: Ron Oberman

RCA's Hum formed in 1989 in Champaign, Illinois. Guitarist/singer Matt Talbott was the first musician to call himself a Hum member and is the last original member in the quartet, but drummer Bryan St. Pere, who joined Hum six months into its existence, is a close second.

It was six years ago that Talbott and St. Pere graduated from college. Other band members came and went, but it's bassist Jeff Dimpsey and guitarist Tim Lash who complete the quartet heard on the RCA debut *You'd Prefer An Astronaut*.

Throughout the band's personnel shifts, Hum remained consistent, building a loyal following through self-booked touring and the release of two full-length albums (*Electra 2000*, *Fillet Show*) and several singles ("Sundress," "Hello Kitty") on their hometown label, 12-Inch Records. Hum also showed up on the compilations *Caution: Hot Tips* and *A Feast Of The Sybarites*.

The band supported itself by touring, playing mostly through the midwest and south, wearing out three vans in the process. They got as much help from 12-Inch as they could expect from a small indie, with friends of Talbott's helping out when they could. The band didn't mind this kind of grind. "You don't think of what's involved," said St. Pere. "You just think of the cool results."

Drummer St. Pere isn't sure just where A&R representative Bruce Flohr first heard the band, but is fairly certain the product Flohr heard was *Electra 2000*, passed on to him by a friend.

RCA wasn't the only label to approach the band, but Flohr was the first, as well as being the most aggressive and the most interested.

Still, signing to a major record company was never a top priority for Hum, but the decision to go with RCA was fueled by the fact that the band would receive a large share of the label's attention because of their small alternative roster.

Actually, the band doesn't see the move to RCA as being much different than their indie origins. "They promised to leave us alone and just offer support, and so far they've done just that," says Talbott. "It's pretty much like being on an indie, except your records make it to the stores and you've got a van that runs."

—Tom Kidd

When kids say, 'I want to be a fireman or I want to be a police officer'...for me, it was always music."

With his first acoustic guitar at the callow age of five, Noah Stone began to hone his songwriting skills under the spectre of Joni Mitchell, in whose Laurel Canyon log cabin home Stone was raised.

Along with Mitchell, he cites James Taylor and Crosby, Stills & Nash as musical inspirations; influences that surfaced during his pre-college coffeehouse days.

Things changed slightly during Stone's college stint at UC Berkley, when he turned on the juice and plugged in to the scene with an electric guitar and his first band, Mother King. Stone then became acquainted with Dave Allen, founder of World Domination, through a shared drummer and their mutual involvement in the scene.

In November of 1993, Noah Stone was signed to the World Domination label by Allen who, with Rick Boston of Low Pop Suicide, co-produced Stone's debut album, *Love That Smile Off Your Face*. Stone admits to enjoying the artistic freedom afforded him by the label, "I could basically do whatever I wanted with this album."

In addition to creative control, Stone appreciates his alliance with the small label for its personal and nurturing approach. In contrast to a deal with a major record company, Stone feels that his situation with World Domination provides him with the necessary supportive environment for creative expression, experimentation and growth without repercussion.

Busier than ever, Noah Stone is currently promoting his album with fervor as he anxiously awaits the opportunity to jump on a major tour. Despite a hectic schedule of club shows and college gigs up and down the West Coast, he continues to churn out new material, experimenting stylistically in the process.

Stone is now working toward a more accessible sound, but is unsure as to where his musical journey will lead. "I think I have to have more of what I do best, and I think I do the acoustic thing best. However, I can't just throw off the electric guitar playing because it's just so new and fun for me."

—Traci E

Though the four members of Water missed hearing themselves on KROQ the first time their music was played, they did have their radios on Grammy night earlier this year when Rodney Bingenheimer blasted "Spin" over the local airwaves.

Since that time, more and more people have been sampling the musical stylings of Water, through their MCA debut release, *Nipple*.

But this is not the case of an overnight signing success story, since it's been a long haul for the Orange County-based band. But lead singer Dean Bradley says it's all been worth it, "It's fulfilled the biggest dream of my life having the record in stores and hearing it on the radio."

The dream began three years ago when the quartet—Bradley, guitarist David "Howie" Howell, bassist Mark Cohen and drummer John Guest—started playing the club circuit. They developed a name for themselves on the Orange County club circuit, even after being discovered by co-manager David Crowley.

Crowley first gave Water his card when he saw them open for one of his bands, Greta, at the Coach House. But the band didn't get excited about the contact right away. "Whatever happens is always meant to be," intones Bradley.

But things started to snowball soon enough as Crowley and partner Steve Levesque met MCA's Ron Oberman through a mutual friend. While Oberman wasn't the only A&R rep targeted, he was one of the few to come to what was supposed to be a major industry showcase.

The veteran A&R executive first saw Water during Easter weekend at the now-defunct Long Beach club Bogarts. According to Bradley, there were supposed to be "a ton" of A&R types there, but in reality, Oberman was one of only two A&R reps in attendance.

In hindsight, it doesn't matter who the other one was or that others chose to miss the gig. What is important was that Oberman liked what he saw and heard that night. Though he didn't sign them right away, he kept coming to gigs before finally signing Water after seeing them at a private party.

Now Water's future is in the hands of the public.

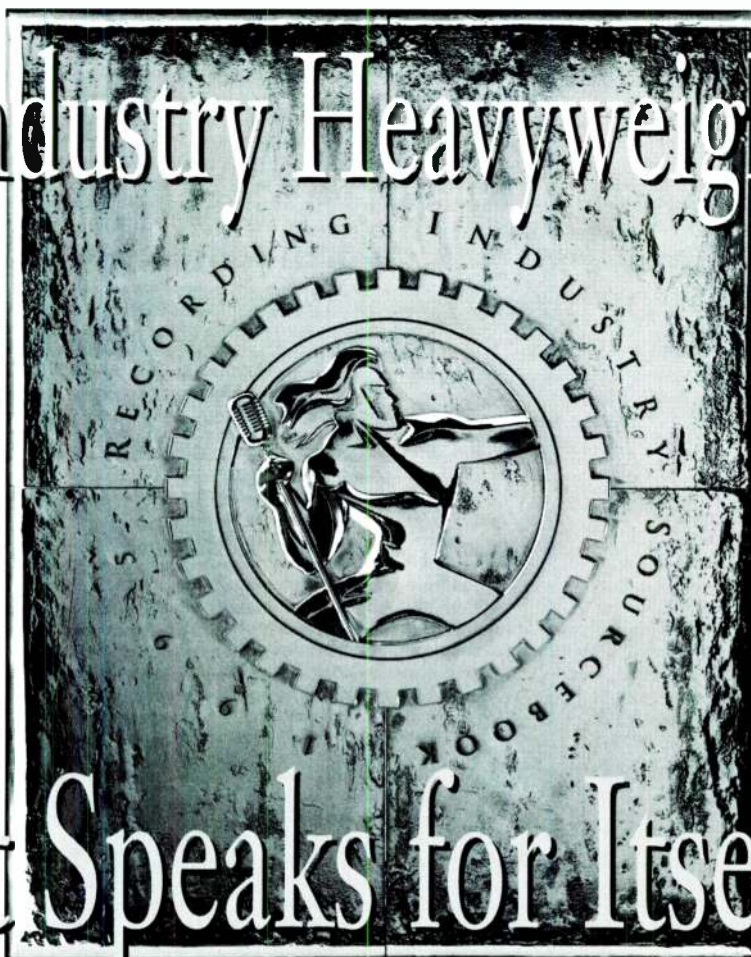
—Tom Kidd

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Laura Zambo

Contact: Love Trap Music
408-375-9361

Seeking: Label Deal

Type of music: Country/Rock

- Production 7
- Lyrics 8
- Music 7
- Vocals 7
- Musicianship 7

Average

- 1 2 3 4 5 6 ★ 8 9 10

Comments: Zambo is ready for attention, if not as a performer, then definitely as a songwriter. The songs are often brilliant in their simplicity, and songs like "Until I Got You In My Arms" are tailor-made for bluesy ladies like Bonnie Raitt. Still, Zambo's strong voice deserves a shot. Publishers and labels should definitely make the call. Don't hesitate.

- Production 6
- Lyrics 4
- Music 5
- Vocals 6
- Musicianship 6

Average

- 1 2 3 4 ★ 6 7 8 9 10

Comments: This San Diego band refers to their music as "alternative rock," but they also lean on soft acoustic things that are clearly Triple A fodder. This is a problem, as they seem to be dipping their hands into a couple of musical pies. No problems with the lead vocals, but we suggest work on the songwriting.

*Lyric sheet not included

- Production 5
- Lyrics 5
- Music 5
- Vocals 5
- Musicianship 5

Average

- 1 2 3 4 ★ 6 7 8 9 10

Comments: This Venice, California-based trio shows that you can make a decent sounding demo for very little money, and there also seems to be a focused approach to their songs, although the originality aspect is not very strong. But there are glimpses of hope, and maybe they can grow into something more.

*Lyric sheet not included

- Production 4
- Lyrics 1
- Music 3
- Vocals 1
- Musicianship 4

Average

- 1 2 ★ 4 5 6 7 8 9 10

Comments: This quartet seems to have a way with a funky groove, but where are the songs! There are even flashes of Isaac Hayes throughout their misguided ode to Huggy Bear of *Starsky & Hutch* fame (what?!). A lead vocalist and a lyricist are desperately needed to help sort out the funk from the junk.

*Lyric sheet not included



Chabba

Contact: Artist Hot Line
818-556-3807

Seeking: Label Deal

Type of music: Punk Funk



The Piper Stones

Contact: Kevin Ahern
317-255-4405

Seeking: Label Deal

Type of music: Alternative Rock

- Production 7
- Lyrics 4
- Music 6
- Vocals 5
- Musicianship 6

Average

- 1 2 3 4 5 ★ 7 8 9 10

Comments: This Indiana-based trio mixes traces of O.M.D. and INXS. This is a problem, as there is a distinct Eighties-feel, and that's not the era to be drawing from (at least for another ten years or so). Anyway, the songs are better than average, even if the lyrics are a bit mundane, but there is a professionalism to this project that is refreshing.

- Production 6
- Lyrics 5
- Music 5
- Vocals 5
- Musicianship 6

Average

- 1 2 3 4 ★ 6 7 8 9 10

Comments: An above-average production and a few songwriting hooks, and you have a band that shows promise. These guys are thinking, rather than just throwing product around, and that will probably help them in their quest. Whether they can rise above the crowd with this vocalist is another question entirely.

*Lyric sheet not included



The Strand

Contact: Artist Hot Line
818-773-8820

Seeking: Label Deal

Type of music: Modern Rock

- Production 3
- Lyrics 2
- Music 3
- Vocals 3
- Musicianship 5

Average

- 1 2 ★ 4 5 6 7 8 9 10

Comments: With as many credits as this studio veteran claims, we were collectively disappointed with this seriously muddled recording. A new mix is mandatory, as the Hendrix-like vocals are totally buried in the mix to the point of non-recognition. We suggest finding some collaborators to help shape the future.

*Lyric sheet not included



Artwork

Contact: Artist Hot Line
213-739-6750

Seeking: Label Deal

Type of music: Psychedelic Rock

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Send your package to: Demo Critiques c/o Music Connection, 6640 Sunset Blvd., Hollywood, CA 90028. All submissions should include the following items:

1. Cassette tape with no more than three songs
2. Unscreened black & white photograph (no larger than 8x10)
3. Brief biography with a contact name and phone number
4. Lyric sheet

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

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



DISC REVIEWS

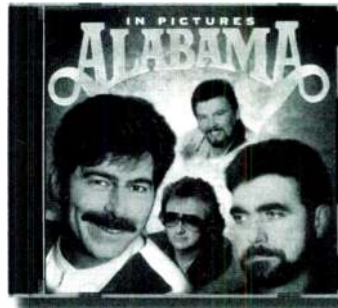


Asia
Aria

Mayhem Recordings

1 2 3 4 5 6 7 8 9 10

Producer: Geoff Downes & John Payne
Top Cuts: "Summer," "Don't Cut The Wire (Brother)."
Summary: This is a prime example of a once-successful band milking their past successes. The reasons are painfully obvious, as the only remaining member of this former supergroup is keyboardist Geoff Downes. What about legends like John Wetton, Steve Howe and Carl Palmer, who have now been replaced by such illustrious names as John Payne, Al Pitrelli and Michael Sturgis. Starting to get the point? There's talk that prog-pop is coming back, but if this album is any indication, we can only hope those are vicious rumors. —**Paul Stevens**



Alabama
In Pictures
RCA

1 2 3 4 5 6 7 8 9 10

Producer: Emory Gordy, Jr. & Alabama
Top Cuts: "Sunday Drive," "I've Loved A Lot More Than I've Hurt," "Heartbreak Express."
Summary: After all the years Alabama has put into their music, it is sad that this latest effort is so uninspiring. There's just nothing new or fresh here. The most outstanding song is a Jeff Cook/Phillip Wolfe composition, "Heartbreak Express," while the treatment given the Ray Kennedy/Dak Alley song "Sunday Drive" is painfully trite, as are most of the cuts. Same old, same old. The power and spirit that took them to the top is missing, leaving the listener with a ho-hum impression of this veteran outfit. —**Jana Pendragon**



Artica
As It Should Be
AMS

1 2 3 4 5 6 7 8 9 10

Producer: Artica
Top Cuts: "Take Me All The Way."
Summary: In Artica's perfect world, fans would take them all the way to the peak of their rock & roll fantasy. This quintet is certainly capable of hitting their intended musical mark. John David Martin has a voice that must make his voice teacher very proud, and the band as a whole are all fine players. That's saying quite a bit because full-bodied bands like Artica's musical forebears Styx, Kansas and particularly, Journey set a high standard for musicianship. It's a rare bird that tries to fly to those heights today, but when, and if, Seventies-style progressive rock makes a comeback, Artica will be ready. Call 818-955-9903. —**Tom Kidd**



Stacy Dean Campbell
Hurt City
Columbia

1 2 3 4 5 6 7 8 9 10

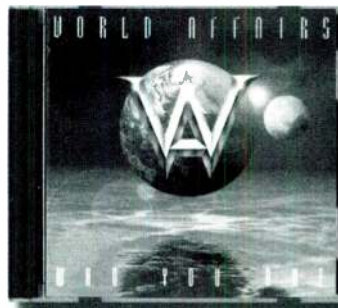
Producer: Blake Chancey and Wally Wilson
Top Cuts: "Pop A Top," "Sometimes She Forgets," "Midnight Angel."
Summary: This album belongs in the "Honky Tonk Hall of Fame." Every cut is well crafted and produced. The songwriting—from a variety of top writers like Kevin Welch, Jamie O'Hara, Steve Earle and Stacy Dean himself—is outstanding. The man is a traditionalist's dream come true; he stands head and shoulders above the usual Nashville schlock in every regard. His cover of Nat Stuckey's humorous classic, "Pop A Top" is fresh and lively. There is simply nothing lacking in this sophomore offering. A classic country statement in the making. —**Jana Pendragon**



Rainbow's End
No Far Out
Eternity

1 2 3 4 5 6 7 8 9 10

Producer: Randy Wilde, Kathryn Grimm
Top Cuts: "That's How Strong My Love Is."
Summary: Kathryn Grimm has a take-no-prisoners blues voice that has few peers. At her best, she brings to mind early Janis Joplin. Unfortunately, the band holds Grimm's vocal potential hostage with extended song structures and nonsensical jams that go over well live but make formal recordings seem endless. Sales potential isn't helped by sonic quality that is but a step above what you would get with a good ghetto blaster and a rehearsal room. There's potential here, but it's in dire need of a producer and lots of development. Contact 213-244-4554. —**Tom Kidd**



World Affairs
Who You Are

Classic Concepts Records

1 2 3 4 5 6 7 8 9 10

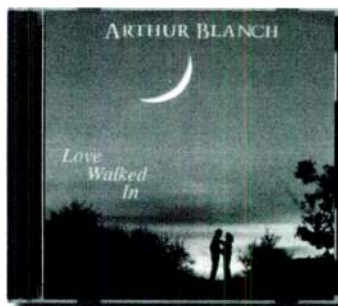
Producer: Brian Levi
Top Cuts: "The Call."
Summary: This six-song EP features keyboard-guitar-oriented hard rock (circa mid-Seventies or mid-Eighties), but the songs don't contain the necessary hooks for a strong commercial impression. And let's face it, the point is to sell records. Technical ability only goes so far and without the material to take things to the next level, you have a band of strong musicians, but no commercial sense. These guys should definitely be hooking up with some outside collaborators if they're going to make a go of things. Contact Classic Concepts Records at 20929-47 Ventura Blvd., Suite 264, Woodland Hills, CA 91364. —**Ernie Dean**



Mark Winkler
Tales From Hollywood
Countdown/Unity

1 2 3 4 5 6 7 8 9 10

Producer: Joe Pasquale, Dan Siegel
Top Cuts: "So Cool," "Too Hip For the Room," "Everybody Cha-Cha."
Summary: An all-star jazz ensemble lays down the swinging, soulful grooves on just what may be the definitive musical ode to Tinsel Town. Winkler blends brilliant images of his coming of age in the shadow of Vine, Western and Wonderland with clever lyrical references to his film and musical heroes, as well as old-time literary champions, a la Raymond Chandler. Winkler assumes various personas and identifies numerous classic characters, reflected in musical textures from acoustic jazz to Latin brass and pop (provided by Pasquale, Siegel, Les Pierce and Robert Kraft). —**Nicole DeYoung**



Arthur Blanch
Love Walked In
BNJ Records

1 2 3 4 5 6 7 8 9 10

Producer: Hargus "Pig" Robbins & Arthur Hargus
Top Cuts: "Love Walked In," "Cold Cold Heart."
Summary: This collection of love song standards from the likes of George and Ira Gershwin, Johnny Mercer and Harlan Howard, all the way to Hank Williams is performed in a very laid-back style of soft country-pop. While Blanch's voice is smooth as silk, it fails to capture either the passion or emotional qualities these songs cry out for. Romantics may find some enjoyment, and Robbins' piano tickling is top-rate, but overall, this is too sappy and syrupy for the masses. Contact BNJ at P.O. Box 5005, Brentwood, TN 37024. —**Paul Stevens**



ROCK



The Deadbirds

British transplants the Deadbirds have been rousing the staid Los Angeles club circuit with their full-blast punk-tinged rock & roll. The band has been compared to a plethora of U.K. punk pioneers, most notably the Buzzcocks, Clash, Stiff Little Fingers and modern bands such as Manic Street Preachers and Radiohead. What's been raising the attention of music industry types is the band's guileless ability to mesh old school punk energy with the "now" feel of power pop. The Deadbirds, who feature former Tank drummer Gary Taylor, just released a three-track live video which is available in select area record stores or by calling the band at their hot line (213-654-1766). You can catch their spit n' spirit at a free show at the Roxy on Tuesday, October 3rd.

Columbia act The Presidents Of The United States Of America, whose song, "Lump," has been stirring up some noise on the alternative circuit, will be playing the Whisky on September 26th.

Local vocalist Lee Lessack will be performing every Wednesday in September at the Cinegrill. Call 213-856-9202 for information.

Fledgling L.A. blues label Blue Goat Records has released the eponymously titled debut disc by Red Eye Blues, a local seven-piece outfit that has been getting a lot of local airplay. Call them at 213-464-5893.

Noise Records has released The Fall And Rise: Los Angeles, a compilation CD featuring a handful of the

Southland's hard-edged bands. Included are Manhole, STS and Anchor. Noise Records can be reached at 310-289-2515.

FAIR WARNING: U.K. hard-core stalwarts the Anti-Nowhere League hit the Whisky on October 11th.

If you'd like a diversion from the nightclub scene, amble on over to Wellington's in North Hollywood and check out Hollywood On Parade, a lighthearted musical look at our city's Golden Era. Wellington's Restaurant, Bar & Cabaret is located at 4354 Lankershim Blvd. (818-980-1430). There is no cover. Hollywood On Parade plays Tuesday, Wednesday and Thursday in September and the first week of October. All shows start at 8:00 pm. For info, contact Holly Addy at 213-469-2171.

Work/Big Cat songbird Heather Nova will be at LunaPark on October 9, and you don't want to miss this one! Nova has a lovely voice which hints of Sarah McLachlan and Kate Bush, and in concert, she really, really shines. Check out her EP, Live At the Milky Way, and you'll see what I mean. Contact Lisa Lashley at Sony (310-449-2500) for more on Nova.

PICK OF THE MONTH: Irish punk pilgrims Stiff Little Fingers will be playing on September 28 at the Roxy, and rumor has it that there will be a second show on the 29th due to overwhelming demand. The band features original frontman Jake Burns alongside Bruce Foxton (former bassist extraordinaire with British mod legends the Jam) and drummer Dolphin Taylor (former drummer with the Tom Robinson Band). The band has recently signed with San Diego-based Taang! Records, which has released Get A Life, featuring thirteen new original tracks and five live tunes, including the SLF classic "Alternative Ulster" and "Smither Jones," originally performed by the Jam (and penned by Bruce Foxton.) We can only hope that Foxton and SLF will throw in "News Of The World." Also, the band will be appearing at the Taang! Records store in L.A. (7416 Melrose Avenue), at 3:00 p.m. on the 29th.

For more information on Stiff Little Fingers, call lam at Taang! Records (619-270-4905).

—Tom Farrell



Stiff Little Fingers

COUNTRY



Aunt Bea

Another historic landmark has vanished from the Southland. The world famous Palomino has closed and is up for sale after more than 40 years at the same location (see news story on Page 8). The future of the church of West Coast country & western music remains in doubt.

Harriet Allen, the honky tonk queen who owns and operates the historic Pappy & Harriet's Pioneertown, has announced that the October date for the benefit at Pie Town will be rescheduled to November when renovations on the place are completed. That show, which will feature the best from the Pie Town stage, will include LesLee Anderson, Aunt Bea, the Lonesome Strangers, Jim Lauderdale and many other artists. For more info, call Harriet at 619-365-5956.

The Santa Monica Pier was the happening spot August 31 when Big Sandy & His Fly-Rite Boys shared the stage with the outrageous Junior Brown. Both acts are on the cutting edge of country and western music. Look for Sandy's great new HighTone release, Swingin' West, and Junior's new self-produced CD, Junior High, on Curb. Both acts are worth catching live.

A new C&W band around town is the Roundups. Complete with standup bass and pedal steel, this young act shows promise and style. Check them out. Also good is Purgatory Rodeo, who, like Buck Naked & the Chapped Cheeks, have a band name you simply can't forget! More importantly, both Rodeo and Buck are authentic country cowboy bands carrying on a strong and noble

tradition out here in the west. It's high time the "W" was put back into C&W. Country & nothin' is just so empty!

The recent Patsy Cline & Buddy Holly Birthday Tribute at Jack's Sugar Shack was a great success. The Barry Holdship Band carried the spirit of Buddy through a smokin' set, while songbirds Ren Ashley and Annette Ziilinskas did Patsy proud.

Jack's will also be the sight of a Gram Parson's Tribute on September 18, featuring both local and national artists. Call Jack's at 213-466-7005 or event publicist Patricia Sweet at 310-348-8252. Don McNatt and Eddie Cunningham will co-host the event, which will raise money for Angel's Flight.

September 9 was not only a full moon, but the first Hillybilly He-down at the Whispering Pines Ranch, organized by Plowboys bassist Ruth Gunderson and drummer Kenny Griffin.

This event focused on the country & western and roots music communities throughout the greater Los Angeles area, spotlighting the many talented artists involved in the local music scene. A potluck barbecue was part of this musicians' celebration, helping to make this a special night of music under the light of a very bright full moon. Magic was afoot!

September is also the month for the 1st Annual Spoken Word Festival. Sponsored by many different collaborators, including McCabe's Guitar Shop and the Long Beach Regional Arts Council, this month-long event honors the spoken word performance. Look for performances by Dave Alvin, Jim Carroll, Patti Smith and many others. Call 310-438-3224 to find out more.

Finally, the Rat'l'ers, led by talented songwriter Ric Kip, continue to make a big noise in Nashville. If you are looking for some smokin' country rock, these are the cats. I just heard a new original called "Heartbreak Special" (featuring Rat'l'er fan Steve Earle on harp), but Kip & the boys also know their roots, check out their blistering version of Roger Miller's classic "Dang Me," and you'll hear what all the hoopla is about. Good Stuff!

—Jana Pendragon



The Roundups

JAZZ



Dick Hyman

The Twelfth Annual Los Angeles Classic Jazz Festival was held at the Marriott and the Doubletree Hotels near LAX during the four-day Labor Day weekend and, despite some downsizing (a few less venues and not as many bands as in the past), there was still so much going on (up to nine venues at once), that one could not see everything, although it was fun to try! Although often thought of as a dixieland festival, there was actually as much pop-oriented mainstream jazz as trad.

Of the many veteran all-stars who participated in loose jam sessions, there were such major names as trumpeters Zeke Zarchey (his rendition of Louis Armstrong's "Potato Head Blues" was a highlight), Snooky Young (a bit subpar), Harry "Sweets" Edison and Jackie Coon, trombonists Bob Havens and Dan Barrett, Ken Peplowski (mostly on tenor), guitarists Herb Ellis and Terry Evans, pianist Ray Sherman, bassist Bob Haggart, drummers Ed Shaughnessy (who overplayed so much that he sounded as if he were dying to be in a big band!) and

Frankie Capp, in addition to the delightful singers Polly Podewell and Yve Evans. I was also able to catch a typically miraculously solo piano set from Dick Hyman during which he played impossible lines with a light touch and perfect articulation.

Of the regular groups, most impressive were the Orphan Newsboys (with leader Marty Grosz contributing chordal acoustic guitar solos and frequently-hilarious monologues), which featured trumpeter Peter Ecklund, clarinetist Bobby Gordon, bassist Greg Cohen and Grosz performing classic small-group swing. Tex Wyndham's Rent Party Revellers revived Twenties jazz with creativity and enthusiasm. The Crazy Rhythm Hot Society Orchestra (which needs a few more soloists) sounded like a 1925 dance band, the South Frisco Jazz Band brought back Lu Watters' music and Fulton Street and the Hot Frogs kept the dixie flowing.

But it was the Statesmen Of Jazz that were the hit of the festival. Comprised of musicians who are at least 65, this group was consistently brilliant. Trumpeter Bill Berry and trombonist Buster Cooper sounded inspired and pianist Jane Jarvis was fine, but it was 77-year old drummer Panama Francis (who took an exciting solo during each of the group's four sets), 86-year old bassist Milt Hinton, the hard-swinging violinist Claude Williams (although 87, he did not sit down once during any of the sets!) and the oldest active jazz musician, 93-year old altoist Benny Waters (his solos were quite strong, advanced, energetic and full of surprises), who were most memorable.

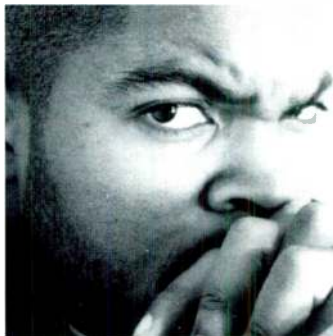
UPCOMING: Jazz Bakery (310-271-9039) has Dave Frishberg on September 22nd and 23rd, while Catalina's (213-466-2210) plays host to Toots Thielemans from September 26th to October 1st.

—Scott Yanow



Milt Hinton

URBAN



Ice Cube

Quincy Jones' new album, *Q's Jook Joint*, is due out October 24, and like his previous album, 1989's *Back On the Block*, it boasts an all-star lineup of guest performers. Artists featured on *Q's Jook Joint* include Brandy, Coolio, Babyface, Chaka Khan, R. Kelly, Queen Latifah, Stevie Wonder and many others. Tevin Campbell and James Ingram are among Quincy Jones' protégés who have been introduced in the past on other Jones albums. This time around, the multi-Grammy winning songwriter and producer has taken nineteen-year-old Tamia under his wing, hoping to groom this singer into the Next Big Diva. Tamia is signed to Jones' Qwest Records (she's also managed by Brenda Richie, ex-wife of Lionel) and should have her debut album out by next year.

R&B folk singer Ben Harper has a new album out called *Fight For Your Mind*, the follow-up to his 1994 debut, *Welcome To The Cruel World*. He has a distinctive activist tone in his music (sort of a Richie Havens for the Nineties) and his performances are part introspection and part socially conscious intensity. Harper, who hails from the Inland Empire, is the kind of artist who doesn't confine himself to any rigid stereotypes, which may explain why he'll be the opening act for PJ Harvey at the Wiltern Theater on October 2nd.

Janet Jackson is the other Jackson sibling with a greatest hits album out in '95, although hers is (thankfully) getting a lot less hype. *Design Of A Decade 1986-1996* features new tracks, including "Runaway," which is all over radio and the national music video networks. Janet's

contract with Virgin Records is expiring and speculation is running rampant over which record label she'll sign with next. Whatever the outcome, it will undoubtedly be a lucrative contract that will eclipse her original deal with Virgin. *Design Of A Decade* hits the streets October 10th.

ALSO IN THE RUMOR MILL: Uptown Records Chairman Andre Harrell is expected to step down from his post at the New York-based label and relocate to L.A. to become head of Motown. If this latest round of musical chairs does indeed happen, where would this leave Motown CEO/President Jheri Busby? And who will replace Harrell as head of Uptown? Will it be Heavy D, as many have speculated? If Harrell departs from Uptown, he would leave behind a legacy in which he steered Uptown into becoming MCA's most successful R&B associate label, with artists like Jodeci, Mary J. Blige and Heavy D. & The Boyz on the roster. Harrell would be a hard act to follow and these behind-the-scenes developments could have some interesting effects on urban music. Be sure to stay tuned.

The House Of Blues has a trio of "can't miss" hip-hop shows coming up in the near future: Jazzmatazz with Guru on September 30; Coolio, Skee-Lo and Smooth on October 3; and Ice Cube October 30th. Ice Cube, by the way, will be co-starring in his next movie with Hugh Grant's girlfriend, Elizabeth Hurley.

DRAG QUEEN ALERT: The reigning queen of drag, RuPaul, will be at House Of Blues on September 24th. And unless you've been living in a cave, you've already heard about *To Wong Foo, Thanks For Everything, Julie Newmar*. The movie, starring Wesley Snipes, Patrick Swayze and John Leguizamo, is about what happens to three drag queens when their road trip to a drag beauty pageant takes some unexpected turns. The soundtrack features, among others, a reunited LaBelle, Salt-N-Pepa, Crystal Waters, Tom Jones and Chaka Khan.

SoCal's Big Mountain, who came to national attention last year with their reggae version of "Baby, I Love Your Way," will be headlining a benefit concert at Lake Casitas near Ojai on September 23rd. The concert will benefit "The C.R.E.W.," a nonprofit youth organization based in Ventura County.

—Carla Hay



Ben Harper

BAND & HEADSHOTS

Paul Norman

310
392-1421



 **CLUB REVIEWS**

Massive Attack

American Legion Hall
Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

Contact: Stephanie Kavoulakous, Virgin Records: 310-288-2467

The Players: 3-D, programming, vocals; Daddy G, programming, vocals; Mushroom, programming, DJ; Nicolette, vocals; Tricky, vocals; Horace Andy, vocals.

Material: This beat came on slow and sexy from the rocking platters at the DJ console, promising some big new sound, maybe like Seal with a dreamy, hip-hop heartbeat. You could also hear older influences in the hypnotic tradition of early Kraftwerk and Tangerine Dream that were lush and enticing. But unfortunately, Massive Attack's material was neither very massive nor much of an attack at their live show in Hollywood. The strength of their music is largely in their sonic textures, which means that without a superb P.A. and good acoustics, this crew is in trouble. The lightweight song structures became more evident, and the tunes seemed to strike the same sultry poses. Also, the rhythmic flourishes sounded much too similar to the tepid, repetitive thud that was ladled out at big discos in the mid-Eighties. It's a shame, because this incarnation of the Wild Bunch has some really sweet harmonies and interesting vocal stylings.

Musicianship: Massive Attack doesn't have a frontman, instead performing with a small squad of vocalists that often changes from show to show. From unique, droning raps and dubs to Nicolette's soaring harmonies, all the vocals were really tight. Mushroom was born to scratch, and he spins out plenty of inventive sounds and rhythms. It was unfortunate that the Tabla player only joined



Massive Attack: A dreamy, hip-hop heartbeat.

Massive Attack for one tune, because he's got tremendous control of the skins and a subtle, original style. The synthesizer sounds were also a big disappointment after the trippy patches on the group's latest release, *Protection*. Instead, the au-

dience had to settle for lame helicopter noises and other generic analog-style sounds that evoked some of Rick Wakeman's lower moments.

Performance: The idea here seemed to be to try and duplicate the atmosphere of a warehouse show. But it's very difficult to get into the necessary trance state when the logistics of the gig are so brutal. The hall was sweltering, with minimal ventilation, and lack of oxygen just provides the wrong buzz for this music. Even the large screens displaying flashy CGI graphics didn't add much dimension to the show, because the visuals were looped and quickly became numbingly repetitive.

Summary: This tour, the musicians had none of the problems reported from Massive Attack's last U.S. road trip, but unfortunately the production highlighted the music's weaknesses. This material and lineup sounds much better on the home stereo, quite an irony for a band born in the English warehouse scene.

—Matt Jansky

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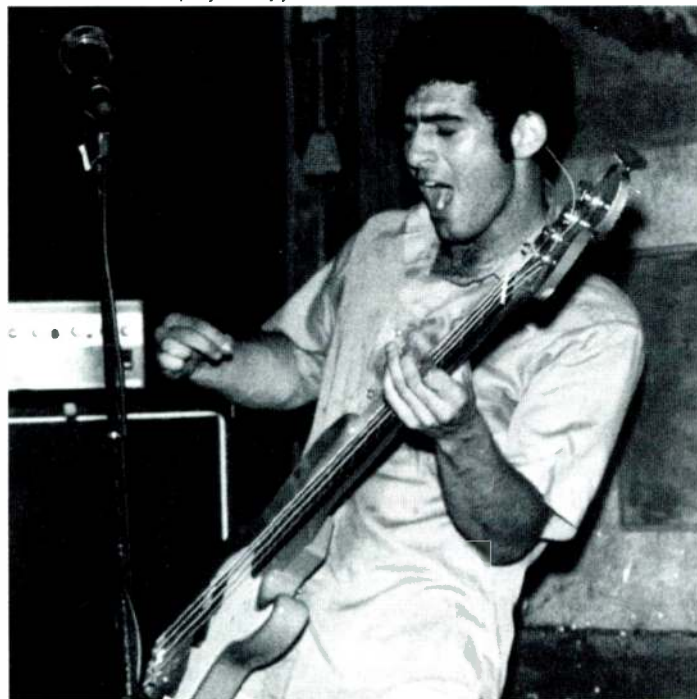
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Latimer: Melodic punk for slackers.

Latimer

Hell's Gate

Hollywood

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

Contact: Jean MacDonald, World Domination Records: 213-850-0254



Health & Happiness Show: Harmony-driven roots rock.

The Players: G. Doring, vocals, guitar; D. Cotton, bass; R. Sherman, drums.

Material: Latimer blew into town and ripped through a quick 30-minute set of slightly melodic slacker punk which leaned toward the sounds of bands such as Pavement and a heavier and perhaps a little less winey Weezer. Strong grooves and some clever vocal arrangements spiced up what were otherwise pretty simple and straightforward tunes.

Musicianship: Doring's vocals are a cross between a number of punk influences and possess little uniqueness in quality or style. His rhythm guitar work was right on within the context of the bands stripped-down sound. The main strength of this band came from Sherman's drumming, which is usually the case in small lineups like these. As a trio, they share the same vibe and complement each other well.

Performance: Latimer had an all-too-typical nonchalant attitude throughout their brief set. Maybe it was the tiny venue or road weariness, but it seemed that they kind of wanted to just get in and get out. A small but enthusiastic crowd came to "check out" the band (that's so L.A., isn't it?!) in this intimate setting.

Many of them were mouthing the words, which was definitely a feat if you hadn't heard them many times before. If the show was a success, it was definitely more on hype than on substance. While the tunes were cranking it seemed more like you were watching a forced rehearsal than an actual show.

Summary: It seems apparent that as our world gets smaller and smaller, so does the breadth of our music. Musical styles and attitudes have become very homogenized and less artists are really standing out as individuals. While Latimer hails from Philadelphia and may be completely for real, they still come across very much like many other bands you've seen before from various parts of the country. If nothing else, they suffer from the mainstreaming of what used to be music for the masses who were disillusioned by hit radio. Unfortunately, the nature of today's radio, MTV and a world of A&R with very little imagination has begun to tire this whole scene. With constant touring, Latimer can perhaps beat the game and develop a following that will make them their own. I think they have the goods. Maybe they just need a few days off before their next show. —*Christopher Horvath*

Health & Happiness Show

Jacks Sugar Shack
Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Jill Richmond, Bar None Records: 201-795-9424

The Players: James Mastro, lead vocals, guitar; Richard Lloyd, lead guitar, vocals; Dave DeCastro, bass, vocals; Vinny DeNunzio, drums, percussion, vocals.

Material: This Hoboken, New Jersey quartet's sound is harmony-driven roots rock, flavored by the poetic lyrics of husky-voiced singer James Mastro. Mastro's deep, haunting lyrics create a visual imagery reminiscent of early Dylan/Springsteen, mixed with a mellow vocal quality similar to Tom Rush. Although the group's songs tend to center on the misery and pain of life, Health & Happiness Show gives these often depressing themes a refreshing, new spin with upbeat, melodic tunes that emerge with a rock-laced edge.

Musicianship: With the recent exodus of two of the band members, the band's sound has taken on more of a rock feel, straying from the country-influenced sound epitomized by the previous members. Lead guitarist Richard Lloyd has replaced Erik Della Penna, who left to tour with Joan Osborne, while bassist Dave DeCastro has taken over for Tony Shanahan, who is now touring with Patti Smith. Lloyd brings riveting lead guitar work to the show, which enhances and adds new depth to their sound. Both Lloyd and DeCastro contribute vocals to the presentation, which is one of the band's strongest traits.

Performance: The show at Jacks Sugar Shack was an eclectic mix of country and folk-rock originals. Mastro's velvety vocals were highlighted by a strong performance from the band, with guitarist Lloyd adding a flourish of guitar to accentuate the mood when needed. Mastro's natural ability for spontaneous and witty dialogue created an atmosphere of familiarity and ease, inspiring an enthusiastic response from the audience. Although the composition of band members is fairly new, they perform well as a unit, adding a cohesiveness that usually comes with time. In fact, toward the end of the show, Lloyd got to showcase his own original tunes, where he exhibited strong talents in both the songwriting and guitar-playing departments. Unfortunately, his material is not on the band's new release, *Instant Living*. But that's okay, seeing as it gives us something to look forward to in the future.

Summary: Health & Happiness Show's upbeat music and intelligent lyrics are thoroughly entertaining, no matter what your state of mind is. Their ego-less persona makes you feel like you've known these guys for years. You can't help but want them to succeed. —*Pat Kramer*

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CLUB REVIEWS

Foetus

The Roxy
West Hollywood

1 2 3 4 ★ 6 7 8 9 10

Contact: Howard Wuelfing, Sony/Columbia: 212-833-7080

The Players: Jim Thirlwell (a.k.a. Jim Foetus), vocals; Tod Ashley, bass, keyboards; Vinnie Signorelli, drums; Marc Ribot, guitars.

Material: Australian-born Jim Thirlwell made a big splash in the underground of the late Seventies' English industrial music movement. Known for his enigmatic behavior and intensity, Thirlwell would constantly rename his group, always making sure to use the word "Foetus." Foetus and their ilk faded away, until contemporary bands such as Nine Inch Nails and Ministry re-opened their sarcophagi and made off with quite a few of the scrolls. Hence, Jim Foetus and his musical demons once again roam the earth and its touring halls. But has he been gone too long? Hardly any of Foetus' material had the musical adhesion of those he influenced. It just came off as misguided blasts of industrial heaviness; anger-fueled shocks of white noise and shifting drum beats. In his favor, Foetus' lyrics are a major plus, lashing away with rapier-like wit at society with songs such as "Take It Outside, Godboy" (a Homer Simpson to Ned Flanders inspired title that targets abortion clinic bombings). Unfortunately, you really couldn't make out much of what he was saying. Best performance: Foetus' punchy, energy-filled cover of "I Am The Walrus," which found Thirlwell and his mates paying reverence to the Beatles' avant-garde classic while infusing a good amount of their own texture into the song.

Musicianship: Thirlwell and his band are a "full steam ahead" crew who deliver the goods without trying to take the spotlight away from one another. All of the members are obviously proficient players, and equally inventive. And Thirlwell's vocals are raw and as maniacal as he is.

Performance: If you had to outfit Jim Thirlwell in any attire, it wouldn't



Foetus: Enigmatic intensity.

be flannel or piercings. It would probably be a strait-jacket. Like a demon possessed, Thirlwell romped around the stage, immediately closing the gap between himself and the audience. Fortunately, Thirlwell avoided making a cliché out of himself.

Summary: Thirlwell and Foetus deserve recognition for being on the pioneering fringe of a musical movement. His new album, *Gash*, is more than worth your time if you're really into the industrial thing.

—Tom Farrell

the day

FM Station
North Hollywood

1 2 3 4 ★ 6 7 8 9 10

Contact: Traci Harper, Yorke & Harper PR: 213-966-4778



the day: Grunge lite for Generation X.

The Players: Loren Brown, vocals, rhythm guitar, keyboards, harmonica; Ken Powell, guitar, backing vocals; James Van Orden, lead guitar; Dave Williams, bass; Brad Williams, drums.

Material: The day emphatically poured out a set of material that could accurately be described as "grunge lite" fodder for Generation X; the Counting Crows leap to mind in designating a musical milieu. Sure, the Orange County-based quintet's material was agreeable, but in terms of being palatable, we're talking skim milk.

Musicianship: Loren Brown displays some commendable vocals—I believe one writer used the term "gut-wrenching" (I suppose restaurant critics use that word a lot as well). Brown had good power, control and timbre, but it was kind of like seeing a Nineties incarnation of Toto, or worse yet, Kansas. Talent and textbook musicianship, fueled by polymerized angst.

Performance: The day seemed to lack a real essence, even though they attracted a good crowd for their FM Station weekend slot and received a good response. A following that loyal is commendable, and does say something for the band.

Summary: The day teeters on being a Generation X bar band and a weekend warrior outfit with a Nineties feel. But they're also young and have been around for less than two years. They could still make it. But for now, the day might not even know that they're on the brink of becoming just more embalming fluid coursing through the zombie that rock music has become. And that would be a terrible waste.

—Tom Farrell

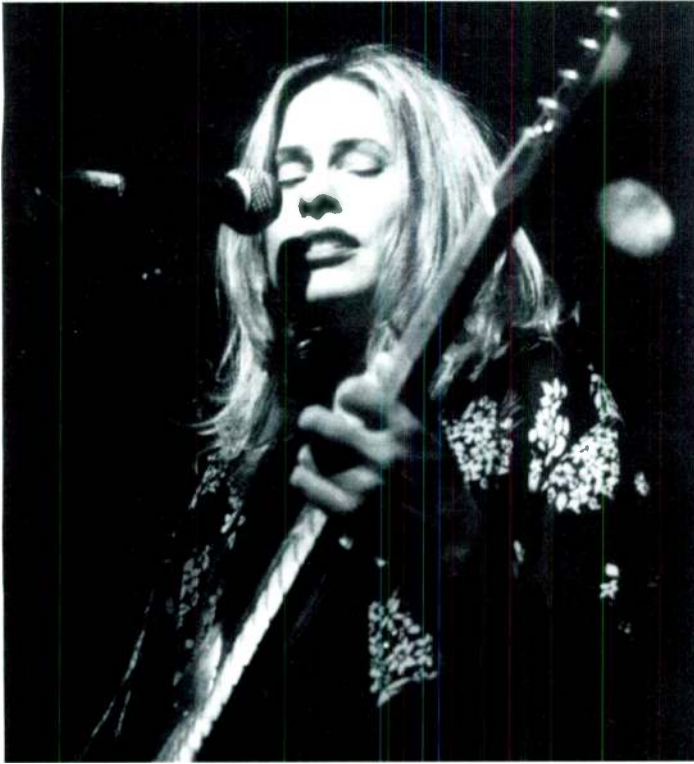


PHOTO © D. BEVY

Vonda Shepard: Personable performance.

Vonda Shepard
The Troubadour
West Hollywood

1 2 3 4 ★ 6 7 8 9 10

Contact: Kelly McCartney, Betty Metro Management: 310-394-4394

The Players: Vonda Shepard, vocals, keyboards, guitar; Michael Landau, guitar; Abe Laboriel, Jr, drums; Oneda James, bass, backing vocals.

Material: Vonda Shepard presents a folk/adult-oriented style which focuses on subject matter related to love. While the material is predominately standard in style, one deviating tune found the band inexplicably shifting from melodic sweetness to manic seizures of loud, electric mayhem without warning; confusing, but indicative of a spirit more impulsive and impish than generally found in the confining category of adult-oriented material. The set ended with a sacrilegious, tepid rendition of "Wind Cries Mary," which provided no variation from the original, save for its lack of fire and dignity.

Musicianship: Shepard's talent is evidenced in her beautiful voice coupled with her own piano accompaniment. Vocally, she is particularly strong in her upper and middle registers. Reaching down into her lower register, however, she loses power and occasionally, her tone. Piano-playing-wise, Shepard is adept, yet has a tendency to repeat patterns and overuse the same chord inversions. Bassist Oneda James is, in her own right, a strong force onstage. Not only is she interesting to watch as she absorbs herself in the music, but she is also an excellent bass thumper to boot.

Performance: Predictably, the focus onstage is Shepard herself, who performs with all the honesty and comfort you would expect from an artist who has toured with everyone from Al Jarreau to Jackson Browne. And when her attempt at an audience participation sing-along failed, she forced the issue by repeating the line over and over until the audience finally joined in.

Summary: Shepard gives a personable, prepared performance of her standard folk ballads. —Traci E

The Verve
The Palace
Hollywood

1 2 3 4 ★ 6 7 8 9 10

Contact: Stephanie Kavoulakous, Virgin Records: 310-288-2467



PHOTO © W. BERT

The Verve: Psychedelic, atmospheric melancholy.

The Players: Richard Ashcroft, vocals; Nick McCabe, guitar; Simon Jones, bass; Peter Salisbury, drums. **Material:** Psychedelic, atmospheric melancholy! The Verve tips the musical scales somewhere between James and Oasis amongst the acts comprising the recent British mini-invasion of the U.S. rock scene. Their sound consists of sparse and slow arrangements designed to create an ambient tension, combined with a "seriousness" that seems only too typical of the current crop of overseas bands. The group is able to achieve this energy some of the time, but their music falters, the sonic victim of an endless onslaught of bland and repetitive grooves that lose your attention after three or four songs. Each tune could rest on its own merit if listened to separately, but the sheer lack of variety in their songwriting makes it difficult to give anything a chance.

Musicianship: Vocalist Ashcroft looks like a cross between Chris Robinson of the Black Crowes and Liam Gallagher of Oasis, with his style leaning more toward the latter and definitely lacking the raw energy of the former. The rest of the band plays with competence within the simplistic formula of the songs. It's very difficult to tell if this is all these guys have as musicians, because their discipline doesn't allow them to venture out of their realm.

Performance: Just before the band took the stage, there was eager anticipation throughout the packed house. When they came on, the energy was strong. The vocal mic didn't work properly for most of the first tune, and the mix was painfully bass heavy, yet despite this, the crowd was enhanced by the band and their "presence." Very soon thereafter, the strong reception and great vibe began to wear thin as the band's stoic performance and repetitiveness took over. What started out as a strong curiosity became an anticipation for something more. Unfortunately, it never came.

Summary: The Verve—which recently broke up, according to a press release issued by their label—did what they did very well; it's just that they did it over...and over...and over again. —Christopher Horvath

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Foo Fighters

American Legion Hall
Hollywood

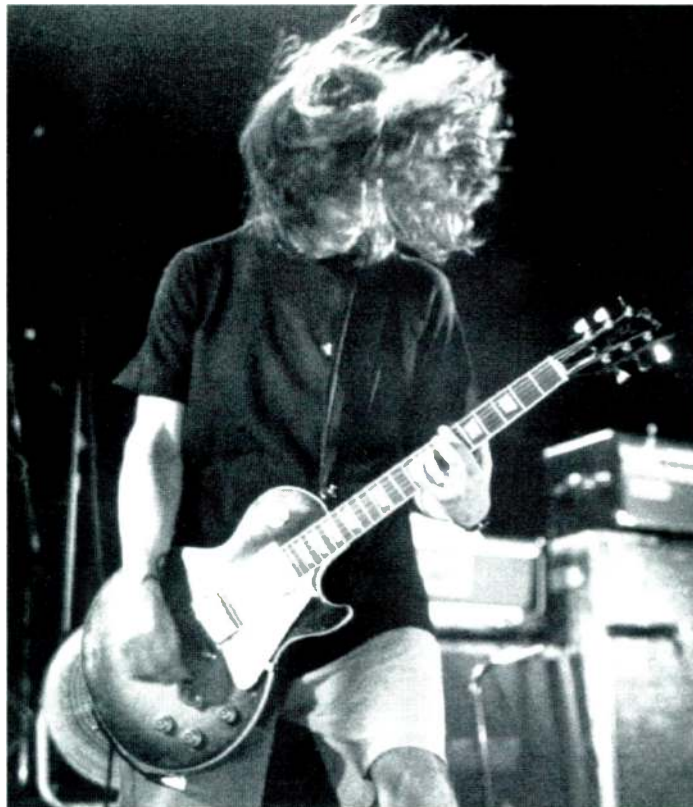
The Foo Fighters are one of the hot new things on the alternative scene. The reason for this, in case you have been in a cave for the past two years or so, is that the drummer from Nirvana, Dave Grohl, is the lead singer and guitar player for this band. The problem with having a personality like this at the front of your band is that it is a double-edged sword. Not only do you get instant fame, but the band is constantly compared to the last band the famous person was in. In this case, that's a tough act to follow.

The Foo Fighters are trying to carve out their own niche in the overcrowded alternative market, and so far, they seem to be doing all right. Now that's not to say that they would have received all of this attention without Dave Grohl, but there is at least some substance to back it up. First, the band's material is hard-edged and menacing. Second, the other guitar player in the band is Pat Smear, an ex-member of the Germs and longtime punk guitar player. Finally, Grohl can actually sing, which was a pleasant surprise.

Of course, it has to be mentioned that this is the band's first tour and they have only one album to their credit, so at times, this lack of experience of playing together does show through. There were times in the set where the drummer and the bass player seemed to be on a whole different planet from the two guitar players. Now, maybe that was intentional, but usually it is good to have the whole band in some sort of groove. The funny thing is that as good as the band's material was, the best thing in the set was a cover version of Gary Numan's "Down In The Park."

This band will probably sound better on their second or third time around, as it looks like they need to grow together and get to know each other.

Opening act Shudder To Think was a fairly average alternative band with one exception. The lead singer, whose name was not given, is a great singer. During the course of the set, he ranged far and wide across



Foo Fighters

the vocal scene, chanting at one moment, singing in a clear pure voice the next, following that with tonic mumbling. The rest of band seemed to be in a zombie-like coma, but at least there was something interesting to watch.

First up was the band Wool, with their loud, blaring, punkish sound. Again this band was just mediocre; not bad enough to really complain about, but not good enough to want to see again. There seemed to be almost nothing to distinguish this band. It is important for a band to stand out in the current crowded market, and Wool just doesn't.

—Jon Pepper

Dave Matthews Band

Universal Amphitheater
Universal City

When the Dave Matthews Band hit the stage of the Amphitheater, the five members aligned themselves in sort of a flying wedge with Dave Matthews at the center and flanking him on either side, violinist Boyd Tinsley and reedman LeRoi Moore. This gave the evening a very promising look. Unfortunately, most of the show did not live up to that promise.

While Matthews material is interesting, he very rarely takes advantage of the full range of sounds that the violin and reeds can add to a rock band. (If interested, check out Frank Zappa's work with Don "Sugar cane" Harris and Jean Luc Ponty or the Mahavishnu Orchestra.) There were only two or three numbers where

both Moore and Tinsley were allowed to solo or play more than just repeated rhythm phrases over and over. One of these songs was the hit single "What Would You Say," which was one of the highlights of the night.

This is not to say that the Dave Matthews Band is lacking energy or enthusiasm; they seem to have both in plentiful supply. It also does not exclude the fact that Matthews is a talented guitar player. His singing on the other hand, left something to be desired. Maybe it is the stress of having been on tour, but on this night, Matthews' voice sounded reedy, whiny and thin. This also affected a lot of the songs as they are often carried by Matthews guitar and voice. This is a band that should rely more on the musician's talents and material than on the frontman's charisma and voice. Both Moore and Tinsley play with great expertise and flair. Moore honks and smokes his saxes with the best of them, while Tinsley can play anything from mock classical to down-home country fiddle. The rhythm section of bass player Stefan Lessard and drummer Carter Beauford rocks and pounds out the beat, while never losing touch with the melody.

This is a good band with great potential and sometimes it is very frustrating to see what a band could be and hasn't reached yet. While the audience went wild for Matthews and his crew, there is still the feeling that this sound is not as innovative as everyone would have us believe. But, when the Dave Matthews Band really gets rolling, there are very few bands that can stand in their way.

—Jon Pepper

Live

Irvine Meadows
Irvine

Over the past year and a half, Live has transcended from alternative obscurity to near rock stardom. But with their skyrocketing success, has also come a flurry of criticism. The number one complaint being that the PA-based foursome is pretentious. Granted, their Radioactive album, *Mental Jewelry*, verges on evangelistic in its attempt at solving some of the world's woes. And vocalist/guitarist Ed Kowalczyk does have a dramatic, emotions-drenched quality to his voice. However, their latest effort, *Throwing Copper* (which hit the Number One position on *Billboard's* Top 200 Album chart in March '95 and is currently quadruple platinum), should be more palatable for those who cringe at the first album's positive, uplifting and spiritual messages. Sure, there's still the same sort of subject matter on the new disc, but the band has managed to better meld it into every day experiences and not hit you over the head with it in the process.

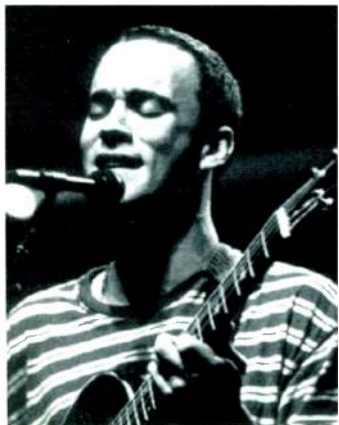
But all said, it isn't the quibblers who will determine Live's longevity, it's the public's perception (or, more to the point, consumption) of them. And judging by the enthusiastic, sold-out Irvine Meadows audience, it's a pretty sure bet that Live will have the last laugh.

Opening with "The Damn At Otter Creek," and segueing into "Selling The Drama" (which the entire audience sang verbatim), Live immediately established itself as fully capable of translating its angst-heavy material and musicianship into an arena rock setting. An elaborate light show made the audience feel like they were smack in the middle of the action. And that, combined with Kowalczyk's goose-bump inducing vocals and exaggerated movements (when he wasn't confined to a guitar), made their two-hour show just fly by. The band debuted a new, uptempo song entitled "Cheetah," which substantiates Live's penchant for writing consistently top-notch, memorable songs with lyrics that enlighten, rather than confirm Generation X's attitude that "life sucks and then you die."

—Pat Lewis



Live



Dave Matthews Band



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Stage Capacity: 8-10

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Lighting: Yes
Piano: No

Audition: By tape with bio and picture.
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Club Capacity: 250
Stage Capacity: 12

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Lighting: Yes
Piano: No

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Audition: Send Promo
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Piano: No

Audition: Send tape, promo pack, SASE.
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Stage Capacity: 2

PA: Yes
Lighting: Yes

Piano: Yes

Audition: Call & or mail promo package to: The
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Stage Capacity: 15

PA: Yes
Lighting: Yes

Piano: Yes

Audition: Send package with bio & tape.
Pay: Negotiable.

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Stage Capacity: 8

PA: Yes
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Piano: No

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Piano: No

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BERN "E" - Musical Gigolo Producer/arranger/studio Musician. Rock guitarist, classical violinist, vocalist, Macintosh programmer, keyboardist.	310-451-8996	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	I eat, sleep, drink, & breath music. Recording engineer at top L.A. studio. Studied violin since age eight. Music composer, orchestrator for feature films. Headbanger at heart, but have recently released dance vinyl: Techno, House, Funky stuff.	24-track recording studio. Believe that all music has purpose, but the kind that moves you is finest \$100,000 worth of gear is great (I've got it).	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
BOBBY CARLOS - Lap Steel/Guitar 1925 Weissenborn, 1930 National Tri-Cone, 1934 Rick Frying Pan lap steel, 1961 Les Paul Special, 1962 Strat, 1963 Vox AC30, 1988 Honda.	310-452-2868	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Recordings with Julia Fordham, David Baerwald, Moon Martin, Smitty Smith & John Keane.	Solo & fill specialist.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
ROBERT COPELAND - Producer/Arr. 16 - 48 track, Mac Performer, Vision, Cubase, Finale, K-2000, Ensoniq, Proteus, RM-50, Roland JV-80, R-8, EFX.	213-217-8469	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Recent credits include: Danny James, Billy Preston, Deon Estus, Jonathan Moffett, Larry Seymour (Billy Idol), HBO 20 years experience. Musician, producer, arranger, composer, programmer. Laid back, yet meticulous working environment. Available for albums, scoring, artist development.	MIDI oriented with extreme live appeal. Heavy on good vocal production to showcase the artist, not the producer. Very positive, constructive atmosphere.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
LISA FRANCO - Medieval Strings Renaissance harps, nylon or steel strings, mandolins, dulcimer, bouzouki.	818-569-5691	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	10 years pro studio & stage experience. Extensive European television & radio appearances, album credits, commercial credits, B.I.T graduate. Highly skilled in composition & arrangement.	Read charts, harp score not necessary. Mystic sound textures for rock ballads, also pop, folk, traditional classical & new age. Rates are reasonable & negotiable.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
BYRON FRY - Gtr./Wtr./Arr./Prod. An axe and rig for every occasion. Double on bass, keys, and percussion. Tenor lead and backing vocals. MIDI lab.	818-248-4876	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Top star international tour experience. film, TV, and album experience with top session players. 31 years on axe. Deep grooves, great solos. Strong arsenal of axes and gear. Bigger than life arrangements for 1 to 100 pieces. Dated productions, transcriptions, scores.	Published songwriter, extremely versatile player, imaginative and fast in the studio. Great appearance and presence. Nice to animals and people. Higher education, lower rates, lessons.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
PETER G. - Drummer/Vocals School of Hard Knocks graduate with Masters Degree in common sense & patience. Great drum sound, some percussion & vocals.	818-761-9081	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	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, great reading. Overdubs & click tracks no problem.	Consistently smooth & solid. My personality & musicianship can & will unquestionably enhance any artist's performance. Live or studio.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
MAURICE GAINEN - Producer ADAT Digital, Fostex 16-trk analog, MAC w/Logic Audio, DAT mix & editing, sax, flute, EPS 16+ sampler, many synths, real piano, Atari comp.	213-662-3642	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	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 master & demo production. Live drums okay. Keyboards, arranging, composing, & woodwinds. MIDI & studio consultation. No spec deals. Pro situations only.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
TERRY GLENNY - Violinist Acoustic / electric custom 5 string violin.	818-249-5200	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Most recent credits: Concertmaster with John Tesh orchestra, national tour television (including Tonight Show), electric violin on Mitsubishi jingles, country, new age albums, alternative bands, gypsy musical. 20 years professional experience, USC degree. Composer, arranger, producer. Live, video film.	Very soulful soloing, improv, excellent reader. Strong in rock, fusion, alternative, progressive, new age.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
PETER GRANET - Producer/Engineer World class Grammy nominated recording engineer & producer with over 20 gold & platinum albums.	818-848-3505	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Recorded albums with Van Morrison, Jackson Brown, Linda Ronstadt, Kansas, Rolling Stones, George Harrison, ELP, Eddie Rabbit, Crusaders, the Jacksons, Modern Jazz Quartet & many more!	My work is highly crafted. Super drums, guitars & acoustic sound! I also do orchestral scoring, major films.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
RON HAGADON - Guitarist Strats, acoustic 6 & 12 strings, slide, 2nd tenor voice, Production, composition, and arranging skills.	310-453-9455	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	20 year professional studio, performance, tours, instruction. MI grad., Wayne State University, read & write charts, theater sound designer, Marshall / Korg specialist.	Seasoned versatile player, roosty & progressive, sweet & blue, great for adding soul & depth to your tracks.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
CARLOS HATEM - Percussion/Drums Percussion & drum-set. Acoustic drums, shakers, bells, whistles. Full MIDI gear.	213-874-5823	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Original music projects in the pop & dance field. Nat'l & internat'l touring exp. Television & film credits. Soundtrack/production. 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. Call for special Music Connection rate!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
CHRIS JULIAN - Producer/Writer/Eng Real cool Automated 48-track studio overlooks Pacific from Malibu hills, MTR9011, drums, piano, top mics, heavy MIDI samples, history of hits!	310-589-9729	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	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!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
BOB KNEZEVICH-Producer/Musician Akai sampler, Panasonic DAT, TSR-8, Alesis/Tascam boards, Roland/JL Cooper seq, Equitek/Shure mics, D-40, Roland synth, many guitars/basses.	310-312-0125	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	25 years playing, writing, recording, & teaching. Studio Music/Jazz degree, U. Miami. Over 800 local & regional releases, arrangements, sessions, demos in Mid-Atlantic region. Fast, creative team player. Knows today's sounds. Studio opening in Westwood. It's not the piano, it's the pilot.	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.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
MARTIN LOMBARDI - Lead Guitar Modified Marshall & Hiwatt stacks, Kramer & Yamaha guitars.	310-375-5485	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	20 years stage & studio experience. Soundmaster graduate.	Mature rocker, good soldier. Can play all rock styles from punk to metal.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
BOB LUNA - Pianist/Kybs/L. Voc Kurzweil K-2000, Kurzweil PC-88, Apple Macintosh IICx, Roland S50 and various other keyboards.	213-250-3858	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Arranger/composer/producer in all styles of music. Grove graduate, disciplined classically, strong rhythmic grooves, read music. Strong background in orchestration. Lead sheets, take downs, horn/string arrangements at reasonable rates. Piano instruction available.	Strong soloist. Excellent ear. Quick learner. Musical director for numerous artists. Lead vocalist/tenor range. Rehearsal pianist.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
LESTER MCFARLAND - Bassist Electric fretted/fretless bass guitars, 4, 5 & 6-string. Some keyboards. Tenor vocals cross between Philip Baily-James Brown.	310-392-2107	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Thirty years of pro credits, albums, tours including The Crusaders with Joe Sample, Larry Carlton, Jeff Lorber, John Scofield, Tom Grant, Robert Cray, Esther Phillips, Tony Williams, Eddie Henderson, Chick Corea, Patrice Rushen, Albert Collins, many others. Chitlin' circuit alumnus.	Specializes in developing material, players & arranging music. Reads music, plays by ear, loves to teach. Cited in "Downbeat" & "Bass Player". Aka: The Funkmaster.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
MIKE MELLINGER -Guitar/Vocals Alvarez, Gibson, Fender, Charvel, Marshall, Peavey - electric and acoustic guitars. Some keyboards. Wide vocal range.	209-454-8777	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	16 years playing / 7 years pro experience in studios, clubs, and road work.	Looking to be part of a team. As a band, playing different styles, yet developing an overall sound.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
LISA ANNE MILLER - Orchestrator Will orchestrate for live musicians & conduct your music. Also will provide MIDI synth orchestrations. Reasonable rates.	213-650-9888	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Specialize in horn & string arrangements for live musicians. Demo available on request. Numerous awards including Ardy, 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.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

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Name _____ Phone (____) _____

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Comment (25 words maximum) _____

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



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 •Pastry signature 16" crash, \$110 3000 20" novo china, \$125 Pearl maple double bass kit, \$700 obo 213-883-9578
 •Wtd: Camco drums and/or hardware, any size or cond, looking for 26" BD" Scott, 310-438-3210
 •Zildjian 17" thin crash cymbal, brand new in sleeve, used once, \$100 firm, Tom, 310-327-6121

9. GUITARISTS AVAILABLE

•#1 lead guit/sngwrtr sks highly motivated ambitious musicians or band in vein Whitsnake, 80's KISS, TNT, Dokken, No drums, 213-469-2309
 •21 yr old versatil guit sks musicians into having fun w/ serious intentions, will experiment, ready to gig & rec. Tape avail Piero, 805-987-5656
 •26 yr old guit/sngwrtr w/backsup voc, pro gear, att, image, looking to join/form 90's rock band. Must be serious w/ talent & dedicatn. Various infl. Mark, 310-378-4450
 •Accomplished male guit composer baritone sks enchanting fm voc/guit to perform support each other's orgs & cover some classic rock/folk. Rob, 818-249-0736

•Ace blues guit, R&R background, sks dedicatd band w/ powerful sngr I write, strong live perf George, 213-243-9038
 •Alt hr guit, indie rec artist, seeking band w/great voc, etc. for collab, pro rec, live sit. Style betw STP, Peppers, Zombi, 818-782-8762
 •Black funkadelic lead guit, 26, ala Hendrix, Eddie, Isley, Prince. Avail for paid studio sessions, 310-372-3208
 •Blues/rock guit looking for cover sit, pro only Infl Hendrx, Vaughn 310-444-7946
 •Dedicatd rhythm/lead guit in Santa Monica looking to join/form progressv metal band. Ten yrs exp, pro gear, transpo J J, 310-452-3332
 •First class pro guit for estab or signed band, touring/ studio exp, also plays keys, very heavy groove onen, 818-380-1230
 •Guit inspired by Beatles, Bowie, Smiths, Cocteau, Intell lyrics & anything provocative. Seeks other for collab, Johnny, 805-565-3100
 •Guit, 35, over 15 yrs exp, sks working or orig hard rock or top 40 band, Msg, 818-971-4575
 •Guit avail, soaring like Clapton & Gilmore, sparse like B.B. King & Robert Cray, Vintage gear Pro 805-495-8262
 •Guit avail for experimental ambient avant gde proj, ala Tang Dream, Craftwork, Stephen, 213-851-7545
 •Guit Into Miles, Schofield, Metheny, etc. sks other like-minded musicians Robert, 818-788-4762
 •Guit plyr w/pro equip, pro att, sks heavy band, exp, voc, Joe, 818-331-1578
 •Guit plyr wtd to form explosv rock act like no other Infl Quint Terantino, Chili Chili, Henry Rollins, Billie, 213-463-1078
 •Guit sks blues or rock cover band, working or soon to be only, no jamming or orig. Sub work OK. Msg for Greg, 310-322-1437
 •Guit sks classic & current top 40 rock group, working or

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soon to be, only Travel OK for right sit, well equipd, very exp 909-679-7755
 •Guit sks musicians to form heavy eclectic progressv band w/positiv vibe. Infl King's X, Kravitz, Zep, Hendrix, A chains, Ron, 213-707-5939
 •Guit sks to form/join band, Infl B.B. King, Gary Moore. Serious only, 818-577-5931
 •Guit/sngwrtr looking for roots sngr w/similar ties to Freddy Mercury, Jethellfish, Arc Angels, Melody, phrasing key. Serious working sit only 310-306-5065
 •Heavy rock guit to join/form 4 pc Infl Hendrx to Zombi Have exp, gear, etc Wall, 213-878-2579
 •Lead guit, 29, w/lead voc & label interest & thickest tone you've ever heard sks heavy dark alt band, Bush, S garden, Zombi, Pennywise, 310-288-5705
 •Lead rhythm guit avail, into heavy metal, no B.S. band, into writing songs, no flakes or wannabes. 213-525-1558
 •Lead rhythm guit w/extensiv touring exp wants to collab on proj or join band of real musicians. Pg, 213-941-3980
 •Old School funk/soul pro w/blistering leads & hot blues, avail now for world class concerts, tours or clubs. Paving sit only, Passport ready, 310-842-9894
 •Pro plyr avail for touring, sessions, showcases. Betw 9-5 weekdays, 310-440-5011
 •Rhythm guit, age 40, sks to join/form classic rock or cntry cover band for fun and gigs in Antelope Valley area only. Bryan, 805-269-0917
 •Rhythm guit/voc, late 30's, double on rhythm keys/drums, seeks working current cntry band, local or road, good equip, transpo & att. Tom, 310-327-6121
 •Song orien rhythm/lead plyr avail from label, tours, showcases. Paid only, Infl Clapton meets Ledzau in Voodoo Lounge, Jackson, 818-786-4468
 •World class lead guit/lead voc from East coast w/pro gear, transpo, looking for pro paid sit, creden on req, 817-71-9585

9. GUITARISTS WANTED

•#0 guit wtd for group, high energy devel deal w/A&M & gigs, U2, Bush, STP. Serious only, Paul, 213-655-4346
 •2nd guit wtd into Pantera, Metallica, Thrash, Fear Factory, 310-473-5752
 •#0's rock band sks guit into both heavy & subtle sound. Infl Nirvana, Beatles, Radiohead, S garden, REM, Greg, 818-542-0688
 •Aggressv dark & angry guit neded for aggressv metal

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band. Serious only, no punk, no Seattle, no critics. 818-567-1182
 •Alt band w/windie deal and major atty sks young talntd voc, Infl Failure, Catherine Wheel, Police 213-469-6162
 •Blues guit wtd to join band, melodic w/edge, sound is Mazzy Star meets Joni Mitchell meets REM. Must be creatv, commtd, reliabl, 213-934-1467
 •Bst sks extremely heavy guit to form band, Sepultura meets Sabbath w/Zombi image Pro only, mid 20's, 310-358-6982
 •Christian guit wtd for worship/praise band in fast growing church, must have own equip/transpo. Sorry, no pay. Ken, 818-361-2710
 •Drmmr forming band, style James Brown & 70's funk. Need wide variety of musicians. Bill, 310-230-1221
 •ELLIE MADE'S BISCUIITS sks Southern fried rhythm guit, all orig tunes, finger lickn good. Rehears in N Hollywood, 818-985-5778
 •Ex-members of THE SHEILAS looking for fem lead guit to form all girl band, Infl Sheryl, Alanis, 818-780-4262
 •Exterminal edge guit wtd for orig progressv rock band. Band located in Orange Cty, 714-640-0959
 •Fem guit to join soulful pop sng/sngwrtr pianst, for local gigs & rec proj, Tom meets Eton meets Vanessa. Some pay Shawna, 213-913-0107
 •Gothic guit neded for collab w/Euro deal, male voc, tem keys, innovation, mood, emotion, Lodewyk, 310-822-1808
 •Guit, 22-28, wtd for R&R band, Gibson/Marshall sound, acous, blues, rock, Infl Testa, AC/DC, Xtreme, Pro att, no flakes, 818-766-9405
 •Guit, 21-25, wtd, must sing b/u. Infl STP, Pearl Jam, S garden, Life, gigs, pizza & TV, 818-281-7574
 •Guit w/strong backing voc wtd for retro R&R revue featuring music of Lou Reed, Bowie, etc. Double on keys a - , 818-704-5434
 •Guit wtd by estab song orien band w/fem front, must be tasty, rhythmic, motivated team plyr, not hooked up on trends, just good music. Tony, 714-529-0843
 •Guit wtd by THERE GOES BILL, alt pop band, Infl Duran, XTC, Mick Hayward, Bunneyman, Cere. David, 213-650-4473
 •Guit wtd for ballsy R&R band, Aero, early KISS, Zep, Cooper, Kravitz, Concrete Blond, Bowie, Cheap Trick, The Cult, 818-508-6820
 •Guit wtd for blues, funk, rock band. Hendrx style welcome. 213-387-5018
 •Guit wtd for overdrven organic tribal groove orien band w/pop punk ambient & psychd infl, Jane's, Sonic Youth, Bauhaus, Dead, Chris, 213-660-6072
 •Guit wtd for trio windie release, need big sound, must love Zappa, Sabbath & crazy music. Larry, 310-657-0838
 •Guit wtd to form alt music proj, Infl Jenny Mar, blues, Hendrx, My Bloody Valentine, Cocteau, 310-676-7747
 •Guit wtd to work w/fem bst/voc, music style: alt, creatv. Call 24 hr, 213-358-2720
 •Guit/voc wtd for working cover band, 80's & 90's KROQ plus some dance, 50% travel, must have US passport, sense of humor. 714-726-5019
 •Guit/voc/sngwrtr sks same to form psychd blues-based melodic rock band, 90's style. Infl 70's British rock. Orig & covers, Valley area. No egos, 818-718-2353
 •Hillywd band wants Fender side dueling lead plyr w/

just ask: Guns N' Roses, Megadeth, Concreteblond,

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 •**Imaginativ** lead guit neded more melodic than metal, but
 diff styles is good Infi Zep, Ohio Players, Jane's Aaron,
 310-840-4220
 •**KING FOR A DAY**, org R&B band, sks guit Keith
 Richards meets George Harrison meets Mike Campbell
 Emphasis on songs/voc a + Ron, 310-699-5007
 •**Lead & rthm** funky dub reggae, serious only, must be
 crealy. Shellbomb, 2130935-6636
 •**Lead guit wtd** for fem fronted band Infi Pumpkins, Nirvana,
 PJ Harvey Over 21 pm, transpo a must. Rosie, 213-529-
 0978
 •**Lead guit wtd**, a dab of punk, a little Urge Overkill, some
 Nirvana, lot of energy for all band w/inde deal 818-348-
 1992
 •**Lead guit wtd** for classic rock cover band w/gigs, must be
 versatl & exp. 818-780-0819
 •**Mandolin/banjo** p/lyr/guit wtd for Gaelic, rootsy, loud &
 rshy org signed band. 213-469-4614
 •**MISSISSIPPI RHYTHM OIL** hard rock band sks guit, label
 interest, long hr image. 510-652-7645
 •**Newly formed** kick back 4x4 jazzy, bluesy R&B band in
 Valley sks dedicat guit. Wrath, 818-995-3075
 •**Pro musicians wtd** to form band for touring, serious only,
 collab poss. Counting Crows, Pretenders. 818-535. Sherry,
 310-399-6184
 •**Rhythm guit wtd** by org pro hr band w/free rehearsal studio.
 Aerosmith, Motley, GNR Brian, 818-571-2970
 •**Rock "Guitar God"** wtd to copy specific solo for paid reco
 session. Bob. 213-467-7000
 •**Smokin** lead guit wtd for new proj on indie label. If you've
 got great kicks, call us 310-205-2602
 •**Sngr w/songs** & image forming band. Infi TSOL, Sea
 Kings, Junkyard No pros, no egos. Joseph, 310-539-9350
 •**Sng/wgtr wtd** looking for qut/sng/wtr to join/form band,
 aggressiv/soft, versatl, imaginaty. 310-451-3086, 213-467-
 5235
 •**Sng/rng/wtr sks** guit, partner in crime, for commercial
 prog/proj. I have bookings, songs, stage exp. Michael,
 818-981-8025
 •**Souful aggressiv rhythmic** versatl, mgmt, gigs Infi Police,
 Rage, Kraviz, U2, 310-396-5466
 •**TEN JINN**, progress rock band sks guit w/strong backing
 voc. Indie label w/natl distrib. 818-981-6212

10. BASSISTS AVAILABLE

•**A1** bst sks all band ala STP, Bush Have tour, rec exp.
 Style of J.P. Jones Estab bands only Ready 818-506-
 6115
 •**Amplss** bass plyr avail for any working stl 818-752-
 0708
 •**Avail** bst into jazz, rock, blues R&R Plays fretless bass,
 has image, chops, reads charts For rec, gigs, showcases
 only Joseph, 818-763-8078
 •**Bass plyr**, 25 yrs exp, sks to join/form classic rock or cntry
 rock cover band in Antelope Valley area only. Msg, Bryan,
 805-269-0917
 •**Bass plyr** for intense band, chops, xinf equip, killer stage
 presence, in vein of Tool, Peppers, Chain Pro sit only, OC
 area 310-592-4787
 •**Bass plyr** looking to form/join R&B blues band Do you see
 the light? Peter, 818-894-4505
 •**Bass soloist** has lead capabil has album credits, looking
 for pro proj, w/mgmt, reads, doubles on keys 818-342-
 2942
 •**Bst**, 30, w/pro gear, infi Styx, Journey, Super Tramp,
 Hootie, looking for band w/great melodic songs. Must have
 keys. Roger, 805-285-5107
 •**Bst & drmr** w/rehers studio seek all pop band Infi Gin
 Blossoms, Plmsosms, Smlhereens Serious only. San
 Gabriel area Gail, 818-571-0865, 818-453-1509
 •**Bst** avail, sks lead sngr for Styx cover band Have entire
 band, just nd lead sngr. Mark, 805-496-6355
 •**Bst** avail, plays fretless upright & kybd bass, all styles,
 paid gigs pref. Mark, 310-391-5223
 •**Bst** avail for rec & performing. All styles, fretless, jazz,
 funk, blues, sight reading, etc Pros only. 818-909-4952
 •**Bst** avail for working pro sit, top 40, rock, jazz, salsa, R&B,
 in the pocket groove player Wayne, 818-447-3428
 •**Bst** definitely avail Can play wide variety, prof New
 World or jazz, No rap, all metal Pref pro paid sit. Very
 verty qualified. 818-592-1531
 •**Bst** looking to join/form band to crush So Calif scene
 Have dedicatn gear, transpo Infi Melvins, Helmet, others
 No hang-ups Rick, 213-845-9751
 •**Bst/voc/lyrcst**, 29, married, w/child, 2x week practice, LA

gigs, rec. Ventura Cty, SSV only Verve, Sonic Youth
 Gear, smarts, materiel Mike, 805-581-2026
 •**Exp** bst for coffee shop gigs, w/pro guit Blues, rock. Can
 sing lead if you can't. My songs and/or yours. 310-358-
 6982
 •**Harded** long-hair bst w/blues foundation looking to
 form/join band 213-876-9816
 •**Jazz** bst avail, into acid jazz, groove, improv, contemp
 Fender jazz & upright elec bass, reads charts, age 27 310-
 820-4402
 •**Versatl** bst seeks pro sit or estab band, solid, dependabl
 w/inde studio exp Infi Soul Asylum to Springstn to U2,
 Eddie, 818-752-2740
 •**World class** bst, inl album touring credits, good att,
 strong voc/mage, sks paid sit or signed band. Steve, 310-
 543-5093

10. BASSISTS WANTED

•**A1** bst wtd for extrem aggrssy band. Pro w/quick style
 play req for fast tech material. Demo pending, Mike, Jim,
 Robert, 310-430-3829
 •**A** dynamic talented 3 pc power trio sks bst, ages 20-30,
 career minded Our songs will knock you on your butt. 714-
 586-3672
 •**A** swirling vortex of multi-dimensional sheets of sound in
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 •**A-2** bass plyr wtd by ACHILLES HEEL, heavy groove,
 rock onen music 818-361-3338
 •**A1** 50's pop, cntry, blues inlf band w/orig sound, nds bst
 & drmr. We have great demo & connects Elvis to Steve
 Miller. Mike, 818-753-0781
 •**A1** bst neded for pop rock band w/major mgmt. Serious
 only Infi Sting, Genesis, U2 310-306-0648
 •**All** band sks bst, inlf Mazzy Star, Pretenders, Cranbernes,
 LIVE Serious only Jay, 213-935-5815
 •**All** band w/inde deal and major atty sks young talnt bst
 Infi Failure, Catherine Wheel, Police 213-469-6162
 •**All** indie rec artist auditioning drmr for pro rec/live stl
 Style betw, STP, Peppers, Zombie, Silverchkr 818-782-
 8762
 •**All** rock band sks bst, must play w/rc, big sound, heavy
 bass, ages 18-30, band has major label interest, Infi Bad
 Religion, Suede, Cheap Trick. 213-851-1680
 •**All** team plyr bst, ala Nirvana, S Garden, Cranbernes,
 neded by band w/heavy groove, dynamics, inlf deal,
 lockout, demo & gigs, 310-930-4605, 213-663-0779

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•**Bass plyrs**, why aren't you signed yet? Your band is probably nothing special, that's why. Check out something fresh & rockin' MERCY CIRQUE, 310-396-9905
 •**Black** bst ala Bootsie Collins wtd for all black funk/edical band. Hendrx, Parliament, early Prince 310-372-3208
 •**Blues** rock bst wtd for fem fronted blues rock band, have mgmt, blues pros only, no metal 818-342-5343
 •**BMI** published pop/rock band ala Patty Smyth, Benetar, w/label interest, sks solid bst, team plyr att, split gig money. 818-348-3733
 •**Britsh** band sks bst Bowie, Radiohead, Clash, Suede style, Young, ultra-hp London image w/att & aggression. Label interest. 310-473-2566
 •**Bst**, 21-25, wtd, must sing b/u. Infi Pearl Jam, S'garden, STP, Life, gigs, chicks, TV. 818-281-7574
 •**Bst & drmr** wtd for new all trio, very heavy sound, Band of Gypsies, deal in works. Some money poss. 213-876-5921
 •**Bst** neded for gothic funk noir style. Infi Counting Crows, LIVE, 310-998-5271
 •**Bst** sought by articulate pop rock band w/studio. Infi REM, Toad, Westerbrd, Blossoms. Talent, dedicatn essential. Voc a + OC area, Jim, 714-675-3538
 •**Bst w/backups** wtd by pro-minded hr band in vein of 80's KISS, Dokken, Wasp. 213-469-2309
 •**Bst w/sit** org backing voc wtd for retro R&R revue featuring music of Lou Reed, Bowie, etc. 818-704-5434
 •**Bst** wtd, must have it all, thrash, speed, metal, etc. Rex, 213-845-9546
 •**Bst** wtd all rock band, must like Petty, Blossoms, Soul Asylum, rehearsal in Valley Msg, 805-252-0618
 •**Bst** wtd by guit & loc to join/form org band. Infi aggrssv hard edged rock. Located in Valley & S Bay Dan, 310-374-5105
 •**Bst** wtd for band, rec proj. Infi NIN, Siouxsie, A'chams, Cult Good gear & commitmtn a must 714-969-2488
 •**Bst** wtd for blues band 310-832-5743
 •**Bst** wtd for blues band Infi Muddy. The Wolf, B.B. Howlin, Buddy, 310-659-1951
 •**Bst** wtd for classic rock cover band w/gigs, must be versatl & exp. 818-780-0819
 •**Bst** wtd for collab w/unique style funk guit plyr. Tommy, 310-208-1286

•**Bst** wtd for heavy jam band, must be open to improv & experim 818-782-7746
 •**Bst** wtd for MSG/UFO Inbute No pics Dennis, 818-761-7173
 •**Bst** wtd for pop rock band w/soul, pro/plyr only, simple but lasty playing, Bob, 818-342-8581
 •**Bst** wtd for R&R band w/many org songs, ready to play gigs Infi Pixies, Dinosaur Jr., Replacements 818-545-7254
 •**Bst** wtd for top 40 working band in OC, DUQ N COVER, 714-673-6648
 •**Bst** wtd for voodoo rock band, must be a dangerous person, Jason, 213-651-3321
 •**Bst** wtd to complete 4 pc proj, org band, w/lockout studio, pro att, voc a +, Infi Gin Blossoms, LIVE, Toad, Sting Sean, 310-395-6407
 •**Bst** wtd to form 3 pc band. Infi Hendrx, Zep, Sabbath, Ages 16-25, WLA area, org music only. Tony, 310-475-6373
 •**Bst** wtd to form heavy eclectic progressv band w/positiv vibe. Infi King's X, Kravitz, Zep, Hendrx, A'chams Ron, 213-707-5939
 •**Bst** wtd wtd by org pro hr band w/free rehearsal studio Aerosmith, Motley, GNR, Brian, 818-571-2970
 •**Bst** wtd, Elastic, Green Day, Hum, Mufts, Tnbe, Nirvana, must sing, Nice people only. 213-876-5510
 •**Christian** bst wtd for workshop/traine band in fast growing church, must have own equip/transpo. Sorry, no pay. Ken, 818-361-2710
 •**Drmr** forming band, style James Brown & 70's funk Need wide variety of musicians. Bill, 310-230-1221
 •**Drmr** looking for pro bst, no alt or B.S., souflul rock proj forming w/estab songs & vision. Steve, 818-886-9710
 •**Estab** Hllywd band sks bst w/cool image Elastic, Cars, Ramones, T-Rex, Must be familiar w/current music scene Backing voc a must 213-874-1295

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- Estab rock act sks pro bst, must be groove plyr, ala Stones, Black Crowes, Hootie. Serious pros only. 213-465-6828
- Ex-members of THE SHEILAS looking for fem bst to form all girl band. Infi Sheryl, Altans. 818-780-4262
- Fem bst to join soulful pop sngr/sngwrtr prntst, for local gigs & rec proj. Tori meets Elton meets Vanessa. Some pay. Shawna, 213-913-0107
- Fem sngwr/sngwrtr, sultry voc, stunning looks, presence & songs. Sks serious jazz & blues infl w/pro att & soul. L. 714-494-0569
- Hlly wd band wants bst in 20's for new metal cntry sound. Infi Sarzo, Deleo. 213-739-3726
- Howdy! Pro bass plyr for org crazy cool country combo. Have mgmt & production deal. Rehers in N Hllywd. 881-985-5778
- Intermed fem guit, 26, sks bst to form all band. Cover tunes, maybe create our own. Beginners OK. 310-671-3225
- Jazz bst wtd for 5 pc group. 818-763-7007
- Killer funky dub reggae, lead & steady, serious only, must be crealy. Shellbom. 213-935-6636
- Lead guit, 29, w/voc & label int, seeks bst w/voc to complete band, into Bush, S'garden, Wax, Zombie. Dedicated team plyr. 310-288-5705
- Mod pop rock band w/album, mgmt, legal rep, sks talented bst w/backing voc. Jame, 310-393-7913
- MR. MUDDY'S BAND is looking for bst. Infi S'garden, Seal, Queen, Floyd, John. 213-920-7012
- Outstanding newly formed blues band seeks exceptional bst, part time is line, w/full time day gg. Dan, 818-881-4002
- Partridge Family band ready to play. Need a bst who knows the songs. Saturdays, 10-2, if not a fan, don't call. 818-752-8658
- Prelim search for complete pro, world tour beginning 2nd

- quarter of '96, lasts 16 months, complete pay, proficiency in old Queen, Zep style. Looks unimpr. 310-289-0280
- Pro bst nted, heavy rock, must have xint voc, image, sound, chops, no drugs. Call BLACK SYMPHONY, 805-273-4321
- Pro musicians wtd to form band for touring, serious only, collab poss. Counting Crows, Pretenders, B52's, Sheryl. 310-399-6184
- Sngwr w/songs & image forming band. Infi TSOL. Sea Hags, Junkyard. No pros, no egos. Joseph, 310-535-9350
- Sngwr/sngwrtr w/prev rec credits looking for bst to accompany in LA clubs. 310-314-8060
- Versatl elec/acous rock pro sks outstanding, dedicatd, musical bst/tenor backing voc. Dynamic, articulate rock, intell lyrics, arrngmts delicate to deafening. 818-848-8853

11. KEYBOARDISTS AVAILABLE

- B3 piano, rhythm guit, harmonica, b/u voc, exp pro, formerly w/J. Gets Band & Sass Jordan, many others. Greg, 909-353-9507
- Kybst looking for paying gigs, any style/st. Paul, 213-734-6743
- Kybst looking for pro sit, reading capabil, album credits, wants overseas proj, pros only. 818-342-2942
- Kybst sks lead sngwr for Styx cover band. Att imporr. Mark, 805-496-6355
- Kybst versed in all styles, incl jazz, R&B, top 40, pop and more, sks working band only. Pros only. 818-784-2740
- Kybst/compr, classic trained, sks versatl, song orient, hard rock band w/progressive edge. Pros only. Joseph, 818-907-3399
- Kybst/sngwrtr, male, looking for fem musicians. Heart. Vixen WI relocate from Springville, MO area. Lance, 417-886-5944
- Pro accompnst formerly w/Sarah Vaughan & Joe Williams avail for sngs proj. Heri Mickman, 818-990-2328
- Pro B3 piano plyr, double on rhytm guit, harmonica, b/u voc avail for pro sit. Greg, 213-960-4358
- Pro pianist sks paid gigs, sessions, casuals, club work. Berklee grad, xnt references. Dan, 818-755-0052
- World class kybst recently ret from Euro tour, xint state

- of art MIDI rig, seq, session lead/back voc, seeks touring top 40, cntry, dance, show band. 818-773-9943
- World class rock kybst, 27, seasnd pro, rock image. Infi Van Halen, Rising Force, GNR. Avail for signed or soon to be, org band, mgmt, label interest, relocating. 619-323-0754

11. KEYBOARDISTS WANTED

- Ambient kybst wtd to work w/DIDGERIDOO. It's an xint combination & what the world needs. Brian, 213-969-9669
- Fem sngwr/sngwrtr, sultry voc, stunning looks, presence & songs. Sks serious jazz & blues infl kybst w/pro att & soul. L. 714-494-0569
- Grooving versatl modern kybst wtd for org pop rock band w/label contacts. Infi Seal, Tears, Gabriel, Level 42. Derek, 213-389-6619
- Irish band sks kybst in style of Peter Gabriel or Enya, for Celtic rock band. 818-360-1646
- Kybst neded for eclectic music proj. Infi Gary Newman, Thomas Dolby, Brian Eno. Stephen, 213-851-7545
- Kybst wtd for future session work. Infi Steely Dan, Super Tramp, various other melodic sounds. Troy, 213-463-8963
- Kybst wtd for voodoo rock band, must be a dangerous person. Jason, 213-651-3321
- Multi-media rec group sks composr/programr, knowledge gen MIDI/GS for org MIDI file proj, submit to protocol. Curt, 818-865-2863
- Need organs/pianist for small South Central church. Must be able to teach choir parts, salary negot, once a week. Must be pro musician. Rev. Bailey, 310-866-7039
- Pro kybst wtd, must have xint voc, chops, image, heavy rock style, no drugs. Call BLACK SYMPHONY, 805-273-4321
- Versatl male sngwr/wrtr seeks comps/kybst for collab on adult contemp & pop music. imed start on req demo. Brighton, 310-429-9939
- Versatl textures & solong, hr outfit, diverse music, good songs, some interest, need committed plyr. 213-465-4615

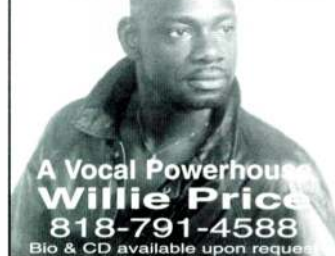
12. VOCALISTS AVAILABLE

- 21 yr old sngwr avail to J/F hard rock/street image band. Infi GNR, RATT, Arcade. Patrick, 213-876-1799
- 22 yr old black male R&B sngwr, infl by Marvin Gaye, Trent, Lennon, sks demo & mgmt. Serious only. 310-397-2357
- 22 yr old R&B sngwr looking for talented indivd to collab, infl Marvin Gaye, George Michael. Be serious. 310-397-2357
- 23 yr old w/unique voice to join/form rock band, w/soul blues infl. Race/creed no matter. Hendrix, Marley, Zep. Kai, 310-358-0887
- 29 yr old voc/guit avail w/grrity sound, like Black Crow/S'garden. 310-479-6558

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I believe that all musicians are basically singers, but many chose to play an instrument they could buy already assembled. After all it's so much safer than the complexities of finding out how to turn one's own body into a musical instrument! Imagine "cracking" on a "highnote," or forgetting the words, ugh! Major humiliation! Somehow it's not as personal hitting a wrong chord on the guitar or keyboard!
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Rock-singing is very different from singing classica music, and different from musical theatre, Broadway and pop. Rock is fun, passionate, sassy, feisty, challenging, demanding, poignant, etc. And definitely uninhibited! It's hard to sing rock'n'roll though, if you have been trained as a classical singer, and you are restricted and lost those great calls you expressed so freely as a child.
If you've always wanted to sing, but have been too embarrassed or unsure of yourself to get started, just give it a fling! Call Sabine NOW! You do have a voice and there is a band looking for you!

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- Pro fem, attract voc for pop, folk, rock, hip hop, jazz. All Paid sit only. Back or lead 310-793-8208
- Pro fem lead voc & sngrwr w/pwrful gospel/R&B chops seeks work. Clubs, studio sess, parties, etc. Infil Whitney Debbie Dee, 818-564-0818, 818-816-5746
- Pro fem lead/back sngr, avail for sessions, demos, clubs, etc. Creatv, efficient, ala Baker, Raitt, Braxton, Desree. Paid sit only. Claudia, 213-851-5509
- Pro fem voc, R&B, pop, soul, funk, blues style, avail for pro gigs, session/live work, incl top 40. Also, form/joining blues & oldies R&B classic band Susan, 818-784-1543
- Pro fem voc, attract, mezzo soprano, dance, pop, R&B, alt jazz, studio or stage, paying pro only. Credit rev avail. 310-793-8208
- Sngr/sngrwr music entertainer, straight ahead rock w/ edge, form/join group, open minded. 510-458-1649
- Sngr/guit avail, 26, to form epic, heavy rock band. Infil Cocker to Hitfield. 213-739-3726
- Sngr/frcalr sks gut orien band, blues, rock infil. Real, not trite. Zep, Cocker, Etta James, SRV. 818-763-1556
- Sngr/voc, rhythmic, alt, blues, beliel, endurance, dedicatn. Mix of Axel Rose, Bruce Dickenson, Bach, 24, long har. Be ready, be real! 818-904-0799, 818-971-4502
- State of art pro voc ala Perry, w/major credits, sks melodic classic rock act w/deal & mgmt. Msgr, 714-573-5391
- Talented intell beautiful & humble fem voc, sngrwr, lyricist/looking for musicians in 20's alt, back band. Infil U2, Phat, Veruka Salt, Jo, 213-856-9380
- Talented pop, R&B, fem voc, strong lead/back for paid demos, gigs, 3 octave range, sight read, harmonize by ear, pro att. 310-669-4797
- Unique, bold voice, looking for somewhere to put it. Alt/R&B w/backbone. Serious only 818-832-9629
- Unique voc sks gut or Coates to form alt music proj. Infil Bjork, Smiths, Bowie, Cocteau, Portishead. 310-676-7747
- Young black fem sngr who writes/sings for hobby nds cool pop prodr to put down some dance tracks. Tomiko, 213-845-9641

12. VOCALISTS WANTED

- A sngr wtd to complete song oren band. Moody, aggressive, melodic, dynamic, 26 or younger, deal pending. Cure, U2, Sunny Daze. Nicco, 213-467-9274
- A voc for aggressv alt band w/songs in film soundtrk, rehers spc. 213-599-4870
- A young male voc/entertainer nded for 3 guy grp. Infil from New Kids to Beastie Boys B J, 818-508-7158
- A1 fem voc nded for fem background grp. R&B, hip hop, 16 trk studio avail. Owen, 818-956-0202 X382
- Able to sing first tenor for male voc group, higher the falsetto the better, need to be able to sing in soprano range/lead, att must be wonderful. Michael, 213-292-9046
- Aggrsv speed metal band w/mgmt & connect sks powerful, dedicatd voc, no drugs, senous only. Oscar, 310-6769-4183
- Anoy, guit/sngr, bst & kybst forming diverse band, ala Queen, Dream Theater, Faith No More, Cheap Trick, Jellyfish. Unique thinkers only. Curt, 818-996-1881
- Amazing voc nded by edgy melodic alt band, under 27, must be able to sing in key, have lockout. Cult, Fool, Verve. John, 213-460-2494
- Answer my prayer. Passionate gut w/long songs & style

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- Call machine, hear samples, need voice w/at & guts. Infil Floyd, Jezabel. U2. Trower, Idol. 818-343-5508
- CELLOPHANE FLOWERS auditioning fem bln/sngr/guit, band has indie deal, mgmt, gigs, backing. Infil Better Than Ezra, Gin Blossoms. Brian, 310-827-2961
- Commttd career orien sngr wtd for Depeche Mode style band, lyrics, melodies, unique character a big +. Msgr, 24 hrs, 213-969-1793
- Drmr forming band, style James Brown & 70's funk. Need wide variety of musicians. Bill, 310-230-1221
- Enchanting fem voc/guit wtd by accomplished male guit composer/bantone to perform, sporting each other's orig & cover some classic rock/folk. Rob, 818-249-0736
- Estab hard groove alt rock band sks pro-minded voc, intensity, range, image, att, will, dedicatn. No 80's screamer. 310-402-7794
- Estab hr band sks new voc. Many orien. Infil Iron Maiden, Q'ryche, Judas Priest. High range a +. Dan or Steve, 818-915-2802
- Experienced pro guit/sngrwr & drmr team seeking front man for band. Stones, INXS. 213-851-7137, 310-652-1915
- Fem background voc, rhythmic gut for orig cntry rock act w/ Nashville mgmt. Karl, 714-770-0229
- Fem voc, under 25, black, w/long hair, sexy image, ala En Vogue, wtd for 70's infil. 310-372-3208
- Fem voc w/southern blues gospel style & R&R roots wtd. Orig material, mgmt, studio lime, demo avail. Polished pros only. Dan, 310-273-8882
- Fem voc wtd, caucasian, age 18-25, to complete R&B, hip hop, pop grp. Almond Joy, 213-934-6925
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- If you can sing like Paul Rodgers, Steve Marriott, Sammy Hagar, & look good, pls call imed. 310-288-4595
- Inspired band sks inspired voc for 4 pc pop rock pro proj, major connect, rehers spc. 818-905-4506
- Jazz fem voc wtd, pro only. 818-763-4196
- Looking for Japanese fem sngr, for poss rec deal, to do demo. Mon-Fri, 4-10 PM. 818-718-9131
- Lyrics/voc nded to complete dissant, odd-timed, heavy alt groove. 213-878-0152, 213-882-2244
- Male mystic/voc nded by guit/kybst/sngrwr forming 21st Century super group. Ferocious, techno aggression, heavy gut. Zep, Beatles, Bowie, NIN, Diversity. 213-883-1937
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- Male voc wtd for cover band, style from Stones to STP. Jack, 805-492-7977

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- Male/fem voc nded by kybst/sngrwr for demo work on spec. Jeffrey Osborne-Whitney Houston style. Aarion, 213-482-8443
- Mid-range voc wtd for hard rock band. Zombie to Metallica to NIN. No Valley pros. 213-850-6755
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- Partridge Family nds attract youthful fem voc to sing and/or lip synch b/u voc. Call Saturdays, 10-2, 818-752-8658
- Punk rock male sngr wtd. Infil Black Flag, MCS, blues, experimental. No drugs. No Green Day. No alt. Do you understand? 213-349-0566
- R&B male voc group nded for various pro, incl studio work & live perf. 213-715-3713
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- Serious musicians want voc w/good range & voice for melodic progsv rock band, 24 hr lockout, rehers spc w/ good PA & adat rec. Infil Dream Theater, Q'ryche. 213-248-3008
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•Avail for paid top 40, cover or tribute band, good work ethic, good image, pro gear & elec drums. Steve, 818-243-2512
 •Black hip hop, funk, R&B, New Jack swing, dmr avail w/ groove & elec triggers. Avail tours/studio. MBW, 310-352-8092
 •Blues rock dmr, Humble Pie, Bad Company, Zep. Must have great snrgs, great snrgs. Brian, 213-876-5706
 •Dmr avail in search of plyrs w/aim. Hanford Conserv grad. Rich, 818-929-7320
 •Dmr looking to join serious band. Infl Cranberries, Catherine Wheel, Breeders, Pixies, Venusa Salt, Oasis. Under 28 please. 818-856-1001

•Dmr sks British or psyched in hr band w/strong snrging, musical integrity, dynamics, feedback, character. Greg, 310-306-0931
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 •I can play any session, gig, groove, arrangement, feel, chop, beat you want. All I need is a little cash. Avoid frustration, call me. 818-985-5657; 818-779-4218
 •Percuss, congas, timbales, toys, sks orig working band w/vision, goals & purpose, strong material pls. 818-890-2708
 •Pro dmr, 40, avail for rock/fusion band. Infl new Jeff Beck, King Crimson, Bill, 213-874-7118
 •Pro dmr avail for rock, four, showcasing. Has image, chops, pro sit only. Infl Bozo, Philips, Morgenstein. Mike, 313-841-7194; 313-676-2483

•Pro dmr avail for working sit. Cntry, R&B, blues, pop, some jazz, acous & MIDI, local or road, b/u voc. solid groover. Theo, 310-986-6400
 •Pro dmr avail. Infl Neal Pert, Simon Philips. Stewart Copeland. Paul, 818-980-5833
 •Pro dmr ex-Berklee, rock, blues, jazz, soul, pop. List of credits avail. Live or studio. Doug, 310-556-6152
 •Pro dmr/voc, late 30's, avail for working band, local or road, x/nt meler, equip, transpo. Infl current cntry, classic rock, oldies. Tom, 310-327-8121
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 •#1 dmr for psyched rock blues band, many ongs. Infl U2, Jane's, Dead, Mike, 213-874-2880
 •#1 dmr nded, band w/great songs & CD, seeks dmr, creatv, versatl, voc a +, groove orien, alt metal, Mark, 818-917-7277
 •#1 dmr w/voc nded by 90's major label rec artist. Beatles, Nirvana, REM. Mark, 310-837-7211
 •#1 dmr wtd for extrem aggressv band, violent double kick, timing req for last tech material. Demo pending. Mike, Jim, Robert, 310-430-3829

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- **All pop drrm wtd into Oasis, Blur, Elastica** Patnck, 213-255-9220
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"But I'm a one-man demo service," adds Cahan. "I sequence and program all the music myself with my 32-track workstation. I use over 6000 samples, instruments and effects."

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