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C-BO	AWOL
TOO SHORT	IN-A-MINUTE
DRU DOWN	C-NOTE
ICE T	PRIORITY
E-40	SIK WID IT
ICE CUBE	PRIORITY
EL MAESTRO	EXPLICIT
POOHMAN	IN-A-MINUTE
95 SOUTH	RIP IT
SIR MIX-A-LOT	AMERICAN
MR. X	BOSSMAN
TUPAC	INTERSCOPE
JUVENILE STYLE	PUMP
RAPPIN 4 TAY	RAG TOP
J.T. THE BIGGA FIGGA	GET LOW
69 BOYZ	RIP IT
BORN 2WICE	BIGGA

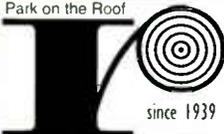
**RAINBO STARTERS
who b/came
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ARTIST	LABEL
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FEATURES



20 BONNIE RAITT

Grammy Queen Bonnie Raitt is back with her first live album. Drawing material from throughout her long career, *Road Tested* shows off a grittier, bluesy side of Raitt that may be unknown to a majority of her newer fans. We speak with Raitt about the new album, her ups and downs and the Rhythm & Blues Foundation which she champions.

By Steven P. Wheeler



22 RICHARD DASHUT

Following in the footsteps of other artists and producers who have nabbed label deals, this veteran producer (Fleetwood Mac, Lindsey Buckingham and Matthew Sweet) has opened his own label, Orchard Music Group. *Music Connection* speaks with Dashut about the fledgling label's direction and its future.

By Jon Pepper

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FEEDBACK

Politically Corrected

Dear MC:

Maybe we could find an alternative phrase when referring to an "all-girl band." How about "a band"?

I'm sure if the sensitive writers on your staff changed their descriptions to denote who they are, not what they are, your leadership could lend reverence to the martyred life of Janis Joplin, who daringly confronted and broke through the stereotypes available for female singers. The reason: She wanted acceptance and was trying to be "one of the boys" in order to fit into a world where women were novelties. In the words of Country Joe McDonald, "Sexism killed her." These same restraints hold women in check today. Janis' story is only one of many that could fill volumes. These gender identifications are demeaning, limiting and penalizing.

Love and Peace.
Bainbridge Scotts' All-Boy Band
Venice, CA 90291

MC Kudos

I produced the Bahu Baru debut album, *Blue Road*, that you reviewed in issue #22. I was very excited to see that someone actually heard what I was trying to achieve with this project! I had *Revolver* in mind as the kind of sound I thought would suit the material, but I worked hard to keep it from sounding like Jellyfish. I was amazed that you zeroed in so precisely on my thoughts.

Thank you for a very nice review and your insightful comments. I think Bahu Baru has tremendous talent, and I'm looking forward to working on their second album, *Swim*, which we start recording in December.

Thanks again. It's nice to know somebody is really listening to your work!

Ivor Francis

Correction: In last issue's *Close-Up on Project One*, we incorrectly spelled the owner's name. The correct spelling is Dalton Priddy. Our apologies.

YOU SAY IT. WE'LL PRINT IT!

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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

Music Connection Co-Publisher/Executive Editor J. Michael Dolan, Senior Editor Michael Amicone and Associate Editor Steven P. Wheeler will appear on Samm Brown's one-hour radio program, *For The Record*, which will be broadcast on KPFK (90.7 FM) on Tuesday, November 21, from 10:00 to 11:00 p.m. During the program, the MC trio will field questions from callers regarding the music industry and the L.A. music scene. For more information, call 818-985-2711.

The Black Rock Coalition will present its Seventh Annual Tribute And Musician Contest on Tuesday, November 21, 8:00 p.m., at the Coconut Teaszer, 8117 Sunset Blvd. in Hollywood. The tribute is held in honor of legendary rock guitarist Jimi Hendrix, and the contest will feature local unsigned artists and bands competing for prizes, including a Fender Stratocaster, music store gift certificates, rehearsal studio time, Hendrix box sets, videos, tapes, CDs and more. Tickets for the event are \$7 for the general public and \$5 for BRC members. This year, a portion of the proceeds from ticket sales will be donated to the Los Angeles Minority AIDS Project, an organization dedicated to the education, prevention and treatment of persons with AIDS. For more information, contact Beverly Milner at 213-960-7730.

California Lawyers For The Arts, a non-profit organization providing legal assistance and education for artists of all disciplines, will present a "Public Domain Primer" workshop on Tuesday, November 28, from 7:00-8:30 p.m., at the Ken Edwards Center, located at 1527 Fourth St. in Santa Monica. An intellectual property attorney will discuss how to determine what copyrighted materials have passed into the public domain, how those materials may be used, fair use and other related issues. The cost is \$5 for Santa Monica residents and CLA members; \$15 for non-members. Call the CLA at 310-395-8893 for additional info.

The ACLU of Southern California holds its annual Bill Of Rights Dinner on Thursday, December 7, at the Sheraton Universal Hotel, 333 Universal Terrace Parkway, Universal City. There will be a reception at 6:00 p.m., with dinner being served at 7:15 p.m. Three individuals will be honored during the evening, whose life and work affirm and expand civil liberties for all people: Capitol Records President/CEO Gary Gersh, actor/activist Sarah Jessica Parker and *Los Angeles Times* contributing editor Robert Scheer. The ACLU's Courageous Advocate Award goes to longtime ACLU activist and leader Joyce S. Fiske. Rod Steiger hosts, and director Oliver Stone, Academy

Award winning composer Marilyn Bergman, Mercury Records chief Danny Goldberg, E! Entertainment chief Lee Masters and ACLU leader and political power house Stanley K. Sheinbaum will participate in the program. For ticket information, call the ACLU Events Director, Meegan Ochs, at 213-977-9500, ext. 214.

The first wave of artists scheduled to make personal appearances for Counter AID—the annual fund-raiser that brings together major record retail chains and stars from music, television and film to help raise money for those living with HIV/AIDS—has been announced by LIFEBeat, the music industry fights AIDS organization. This year's event will happen concurrently in New York, Los Angeles and Atlanta on Saturday, December 2, at various record stores. In Los Angeles, artists such as Coolio, Traci Lords, Me'Shell Ndegeocello, Mike Inez of Alice In Chains, Johnette Napolitano and "Weird Al" Yankovic will appear at areastores including Tower Records, Virgin Megastores, Blockbuster, Border's and Hard Rock/West Coast (more celebrities to be announced). Call Sharon Weisz at 213-852-1043.

The Songwriters Guild Foundation will present "Everything You've Always Wanted To Know About Music Publishing But Were Afraid To Ask," taught by music publisher Lynne Robin Green, on Saturday, November 18, 9:00 a.m.-12:00 noon. The fee is \$15 which includes class handouts. Call the SGA at 213-462-1108.

Veteran songwriter K. A. Parker has several songwriting classes scheduled for the winter quarter starting this month. The courses—"Foundation Course: The Basic Course," "Writing For The Recording Artist," "Writing The Love Song," "Advanced Workshop" and "The Business Of Songwriting"—are four-to-eight-week classes and cover everything from songwriting to collaboration to copyrights and publishing. Class fees range from \$125-250. Call 818-377-9730 for more information.

The Los Angeles Music Network (LAMN) will present "Getting Songs Into Soundtracks" during its upcoming monthly meeting on Monday, November 13, 7:00 p.m., at the Derby, 4500 Los Feliz Blvd. in Hollywood. Panelists for the event include Randy Gerston, Vice President of Lightstorm Music; Harlan Goodman, Senior Vice President of Music and Production, Paramount Pictures; Mitchell Leib, Senior Vice President of A&R and Soundtracks, Hollywood Records; Jonathan McHugh, Director of Film Music, A&M Records; and Randall Miller, Film Director. Admission is \$5 for LAMN members, \$10 for non-members. Please call 818-769-6095 for additional information.

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-Time



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CLOSE-UP



By Karen Orsi

The Internet is the brave new world for unsigned artists, and Artist Underground is the hottest new venue for getting represented and distributed on the net via the World Wide Web. AU features the latest on-site technology, which allows a visitor to click on an icon and immediately hear fifteen seconds of a band's music.

Normally, downloading is required to hear music and you have to go offline to do it, but thanks to the latest, greatest multimedia technology featured on Artist Underground, your music can be heard immediately. Not only does it give fabulous national and international representation to unsigned bands on the World Wide Web, it also affords world-weary A&R reps the chance to sit quietly with their cappuccino and hear an artist when they're in a good mood.

It works this way. Visitors to the Web site—the design of which is reminiscent of the London Underground subway map—are able to choose different categories of music like they were subway lines. Once you choose one, you may sample the music of several unsigned bands on-line. You can also choose to purchase CDs of the featured bands on-line as well, with your credit card numbers protected via "Secure Transactions."

Some of the biggest selling points of AU are the lack of the usual categorization of music, the fact that an artist can retain his or her publishing rights, an opportunity to participate in live "cyber event" broadcasts and the fact that each person who goes on-line with AU is a band's very own private audience member.

Nora Rothrock, AU's founder, is a fourteen-year veteran of the sports and entertainment field. Prior to founding AU, she served as Vice President, Special Projects for McNall Sports And Entertainment. "We've created a place," Rothrock says, "where you can see and hear

the music of unsigned and independent artists. Instead of going to the record store and seeing what the record labels are giving you, we've given artists the opportunity to be live on our Internet site with their music exactly as they want you to hear it, instead of the record company saying, 'We're not into hip-hop today, we're into ambient.'"

The acts chosen for AU are hand-picked. "We won't put artists on the site unless they're good artistically and musically," Rothrock explains. "It has to be great quality. All of us are from diverse backgrounds, but one thing we have in common is that we are all former musicians. We all have a background, we all know what we're listening for."

"We are giving you an alternative," Rothrock continues. "We are an alternative to the categorizing ways of record companies. Some of us who have been on the Net know that it's slow and confusing. We've created a site that is very fast, with no page downloads of more than 30 seconds. Our graphics are nice, and they're fun. Every subway line—we have eight of them—is a different genre of music. One line is called the Dixie Flyer. Dixie Flyer has country, Americana, folk—and if you click on that line, you're going to find that kind of music. There are also message boards where people can talk about music and leave messages. There are message boards for each subway line."

The beauty of the Internet is its international access. One sparkling promise of the Net is that hopefully, one day, we will all get to know firsthand about incredibly good rock acts in Iceland, Finland and Antarctica. "We've got one guy," says Rothrock, "that is coming onto our site from the country of Tuva, which is next to Mongolia. He does Chinese chants, which are very popular in Eastern cultures." True to the Net Age, Rothrock recently caught his act at the Mint. He was wearing something she could only describe as a pagoda on his head and he bowed frequently.

AC/DC guitarist Angus Young bows frequently onstage, too. What a small world it is already!

For more information, call 818-830-2177. Artist Underground can also be reached through their Internet address (www.aumusic.com). **MC**





First Felony Indictment Claimed by New Federal Anti-Bootlegging Law

By Keith Bearen

Law criminalizing the distribution and sale of illegal CDs and videos snares first indictment; defendant faces jail term and a \$250,000 fine

Washington, DC—Keith J. Taruski has become the first person to be indicted under the new federal anti-bootlegging statute when the U.S. District Court of Connecticut charged him on October 27 with trafficking in sound recordings of

live musical performances, illegal importation of bootleg compact discs and conspiracy to commit these crimes, it was announced by the Recording Industry Association of America.

Taruski was arrested last Au-

gust when law enforcement officials, accompanied by members of the Recording Industry Association of America (RIAA), raided four establishments in Old Saybrook, Connecticut, and confiscated 50,000 alleged bootleg compact discs and a million alleged fake compact disc insert cards.

Copies of a Nirvana bootleg box set, as well as product by such artists as the Beatles, Pearl Jam, Stone Temple Pilots and Bruce Springsteen, were among the alleged illegal items seized.

The defendant faces a jail term of up to five years and \$250,000 in fines if convicted under the new federal statute, which was created in December, 1994, the first federal statute to criminalize the unauthorized manufacturing, distribution or trafficking of illegal sound recordings and music videos. **MC**

Shure Bros. Founder Dies

By Ernie Dean

Chairman/founder of leading microphone maker dies at 93

Chicago—Sidney N. Shure, an industry leader in audio electronics since the Twenties, died on October 17 in Chicago at the age of 93.



His privately held company, Shure Brothers Incorporated, is the world's largest manufacturer of microphones.

The company will still be owned by the Shure family, and Shure's widow, Rose Shure, will continue to be actively involved in the management.

Company President James H. Kogen said in a prepared statement: "Mr. Shure has been the guiding light of this company for over 70 years. His loss will be felt most profoundly by all who worked with him."

In his statement to company associates, Kogen emphasized that "Mr. Shure was a wonderful teacher. By following his principles and philosophy, we will continue to grow and prosper. He will be sorely missed." **MC**

All-Star Lineup to Pay Tribute to Frank Sinatra

By Jan McTish

A TV show/concert taping at the Shrine Auditorium will celebrate Frank Sinatra's 80th birthday and illustrious career

Los Angeles—An all-star lineup of musical peers spanning many generations—including Bob Dylan, Bono, Tony Bennett, Ray Charles, Hootie & the Blowfish and Salt-N-

Pepa—will pay tribute to Frank Sinatra's 80th birthday and his illustrious career during a show at the Shrine Auditorium on November 19, which will be taped for broad-

cast on December 14 on ABC.

Dubbed "Sinatra: 80 Years My Way," the show/concert will benefit the Barbara Sinatra Children's Center, founded by Frank and Barbara Sinatra in 1969 to treat and counsel abused children and AIDS Project Los Angeles.

Tickets for the show, which also features such notables from the film world as Robert DeNiro and Sharon Stone, are \$50 and \$100 and may be purchased at Ticketmaster outlets or by phone (213-365-3500). For more information on special prime seating, which is being offered for \$250 and \$500 (with special VIP packages going for \$1,000), call 310-996-1188. **MC**

ROCKWALK INDUCTS VAN HALEN



Veteran hard rock act Van Halen was inducted into Hollywood's RockWalk during a recent ceremony. Pictured (L-R): Eddie Van Halen, Michael Anthony, Warner/Chappell President Rick Shoemaker, RockWalk Industry Advisory member Dave Weiderman, Alex Van Halen, Warner/Chappell Chairman/CEO Les Bider, Sammy Hagar, Warner Bros. CEO Russ Thyret, RockWalk Industry Advisory member Ray Scherr and NARAS Foundation Executive Director Jim Berk.

MCA SHOWCASE



Top executives from MCA Records and Fort Apache Studio and the members of alternative quartet Shatterproof are pictured backstage following the band's recent performance at the CMJ Convention in New York City. Pictured (L-R): MCA's Robbie Snow and Jonathan Coffino, band members Robert Robello and Jeff Jara, MCA Executive VP of A&R Ron Oberman, Fort Apache's Gary Smith, MCA Executive VP/GM Randy Miller and band members Jay Hurlay and Jon Hunt.

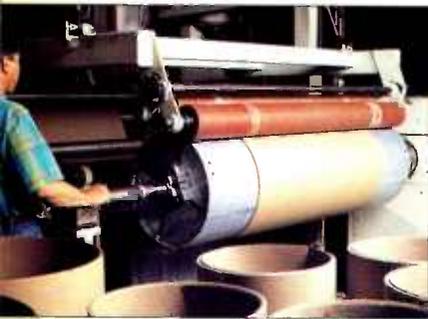
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REMO USA

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Clinton Signs New Digital Performance Rights Bill

By Keith Bearen

New bill grants protection to music copyright holders for their works in the digital domain

Washington, DC—On November 1, President Clinton signed the "Digital Performance Rights In Sound Recordings Act of 1995" (S.227; H.R.1506)—a much-needed new law that gives songwriters and artists control and compensation for the use of their work in the interactive/on-line digital domain.

The passage of the bill, which has been a goal of the Recording Industry Association Of America for 20 years, grants copyright owners of sound recordings the right to authorize certain digital transmission of their works and to be compensated for others.

"That the performance rights bill was enacted into law today is a tribute to everyone involved," said RIAA Chairman Jay Beran. "We'd like to thank the bill's original sponsors, Senators Hatch and Feinstein, as well as Representatives Moorhead, Schroeder, Conyers and Beran, for steering our course until the bill finally became law—today's enactment is a true victory for artist and record company rights. We also commend

the President and his administration for having the foresight to protect copyright holders as the U.S. sound recording industry enters into the digital age."

The Senate passed bill S.227 by unanimous consent on August 8, and its House counterpart, bill H.R.1506, was moved quickly through the House Judiciary Committee and the full House of Representatives in record time. The House finally passed the new bill by another unanimous vote on October 17th.

A few of the key points of the new bill are: The bill grants owners of copyrights in sound recordings a public performance right with respect to certain digital audio transmissions; sound recording copyright owners have the exclusive right to control performance of their works by interactive digital audio transmission; and the bill confirms that existing mechanical rights apply to digital transmissions that result in a specifically identifiable reproduction by or for the transmission recipient, much as they apply to conventional record sales. **MC**

PLATINUM MEN



Motown mega-platinum act Boyz II Men recently received plaques commemorating the sales accomplishments outside of the U.S. of their sophomore opus, *II* (the album has sold twelve million units worldwide). Pictured at the presentation, which occurred in Vancouver, are group members Michael McCary, Nathan Morris, Motown Senior Director International John Loken and group members Wanya Morris and Shawn Stockman.



SIGNINGS & ASSIGNMENTS

By Steven P. Wheeler



Nathaniel Lipman

Nathaniel Lipman has been appointed Senior Vice President General Counsel of **HOB Entertainment, Inc.** (House Of Blues). Previously Senior Counsel for the Walt Disney Company, Lipman can be reached through the House Of Blues (213-848-2577).

Mark IV Audio has named **Don Keele** to the post of Senior Engineer, Loudspeaker Products, and **Mike O'Neill** to the position of New Director of Research and Development. Keele and O'Neill will be based in Buchanan, Michigan (616-695-6831).

Timeline Inc. has appointed **Robert A. McDonald** to the post of President and Chief Executive Officer. McDonald takes over for Timeline founder **Gerald Block**, who will continue to serve as a Board member and consultant. The Vista, California-based company (619-727-3300) is the leading manufacturer and marketer of digital audio workstations for audio post production in the film and television industry.



Joe O'Neil

Joe O'Neil has been named Managing Director for **American Recordings/Europe**, where he will work with BMG licensees throughout Europe in developing and implementing marketing and media campaigns for American artists. He will be based in West London. American's Burbank offices can be reached at 818-953-7910.

MCA Music Entertainment Group has promoted **Bruce Resnikoff** to the post of Executive Vice President and General Manager, Special Markets and Products. The company's umbrella of labels include MCA Records, Decca Records, GRP Records, Impulse!, Blue Thumb, Geffen/DGC and the Chess catalog. Resnikoff is based in the Universal City offices (818-777-4000).

Carl Martin, member of the platinum-selling recording group **Shai**, has expanded his **Carl Martin Entertainment** (C-ME) operations. **Chrys V. Kinchen** has been appointed head of artist development; **Pocket Honore, Jr.** has been named musical director, staff writer and producer; and **Charles Graham** is the company's newly appointed Vice President/COO. The C-ME offices can be reached at 310-574-5555.

Razor & Tie Music has appointed **Liz Opoka** to the post of Director of Radio Promotion. In addition, **Kerri Savage** has been named Manager of Radio Promotion, and **Mike Ragogna** has been promoted to the post of A&R & Production. They can be reached at 212-473-9173.



Terry McGill

Terry McGill has been given the title of Vice President, Urban Promotion for **Street Life/Scotti Bros. Records**. Previously the label's National Director of Field Promotion, McGill will continue to work out of the Santa Monica offices (310-314-7217).

Capitol Records has announced the appointment of **Faith Henschel** as Vice President, Field Marketing, Consumer Marketing Group. She will be based in the Capitol Tower in Hollywood (213-462-6252).

Lesley Pitts has been named Vice President, Publicity and Artist Development for **Loose Cannon Records**. Formerly with Jive Records, Pitts can be reached at Loose Cannon's New York offices (212-603-7649).



Lisa Jefferson

Lisa Jefferson has been appointed Director of Press and Artist Development for the **Elektra Entertainment Group**. Formerly EEG's Associate Director of Press and Artist Development, she will continue to work out of the company's West Coast offices (310-288-3800). **MC**



Stevo Glendinning

Title: VP, A&R
Duties: Talent Acquisitions
Years With Company: 4 years
Company: I.R.S. Records
Mailing Address: 3520 Hayden Ave., Culver City, CA 90232
Phone: 310-841-4100
FAX: 310-838-4070

Dialogue

Background: Having arrived State-side from his homeland of England back in 1986, Stevo Glendinning almost immediately hooked up with legendary industry entrepreneur Miles Copeland—first working as his assistant, then a couple of years in his management company, before moving over to the A&R department of Copeland's label, I.R.S. Records, in 1991.

Earlier this year, I.R.S. co-founder Jay Boberg left the label to become President of MCA Music Publishing.

Boberg Vacancy: "For me, things haven't changed that much because Miles was, and is, still very much involved in all the A&R decisions. Although Jay, as President, obviously had a role in A&R, his main thrust was running the company.

"Now we've got [General Manager] Mike Bone here, and he's kind of taken over a lot of Jay's responsibilities. And Miles has taken on some of Jay's responsibilities as well. So it hasn't really changed that much for me. I mean, Miles is even more hands-on than when Jay was around. We have our weekly staff meetings on Wednesdays, and he's always there. He's very omnipresent."

A&R Role: "I would say there are three main roles. One is maintaining our roster—making the records with our current bands. Second is signing new talent, and the other thing is being the interface between the bands and the record company in terms of getting the band's vision across on an artist relations level.

"We're a small company—there are only 48 people here—so you tend to have more than just one role. Probably 95 percent of my day is spent dealing with bands, whether



it's on an artist relations level, recording an album or picking a producer and things like that.

"We also have a 24-track studio here, and right now dada is in there making their next record, which is great for me because I can just walk 30 yards from my office and I'm in the studio [laughs]."

Label Hierarchy: "Miles is the Chairman of the company, and with that role obviously comes the power to say yes or no on anything—whether that's an A&R decision or a marketing decision.

"I've been around him for a long time, and if I really want to sign a band and I have a really clear vision, he'll let me go for it. There's no kind of committee or anything like that. He's a very hands-on guy, but if I really want to sign a band, he'll say 'Let's do it.'

"I really tend to be really hands-on with the bands I sign, and being at a smaller company, you can be involved in a lot more aspects. At our regular Wednesday staff meetings, everyone at the company attends—secretaries included. And we discuss everything, looking for ideas and suggestions.

"I can always speak to the head of promotion or the head of marketing or the general manager because everybody pretty much has an open-door policy here, and we're all in this together. I think the more people who are involved that can help attain that success, the better it is for everybody. Everyone is encouraged to give ideas and input here, and that really comes down from Miles at the top. A good idea is a good idea, whether it comes from an assistant or the chairman of the company."

Recent Signings: "The very latest signing, which I just wrapped up this week, is a band from L.A. called 3 Day Wheely. Their record will be out next year. And the band I signed before that, Gren, is also from L.A., and their record, which came out two months ago, has been doing very well at radio."

Gren Signing: "We are doing a sampler series *Six-Sided Single*, which is made up of three unsigned bands doing two tracks each. And Gren was on the very first sampler we did, and that's how I first noticed them. Their manager is a dear friend of mine, and I saw them at the Coconut Teaser and I said, 'Okay, let's do it.' It was that simple. We've done two of these samplers so far, and out of the six bands, Gren is the only one I've signed."

L.A. Scene: "I'm English, so I tend to

have a real global view of things. It just so happens that 3 Day Wheely is from L.A. There's another band that I'm close to signing who's from Ireland.

"You can't just look in L.A. all the time, but I think the L.A. scene is a lot better than it was. I see some really good stuff coming through. It's really kind of picked up over the past couple of years."

Philosophy: "Alternative music is definitely the main slant of the company. But I want to sign bands that want to get out there and work. When you sign a band, it's a partnership. A band can't say, 'Okay, we're signed, now we've made it.'

"All a record deal means is that you're now in the game. What I've got to make sure is that if I'm gonna bring a band into I.R.S., they're gonna get out there and work. It's a partnership, and we're in this thing together. It's very important that there's an infrastructure there. Do they have a good manager? Is there an agent on board?"

"I'm very upfront when I'm dealing with bands, and I'll tell them what works and what doesn't work. And if they buy into that philosophy, and I think they understand that philosophy, then there's something to go on. If I'm looking to sign a band, I spend a lot of time with them, sort of feeling them out and seeing how they tick. But I also want them to come here and spend some time with us so they can understand how we work. That's the only way to avoid surprises."

Artist Development: "We're an artist development label, which means that I like to take a long-term view. To me, album number three is probably the most important album one of our bands is going to make. We're not focusing on selling a million records the first time out. There's definitely more of a building block process at I.R.S.

"Ultimately, bands who take their time and learn their craft are going to be the most successful. I can name

ten bands right now who have come out with a huge album first time out, and you never hear from them again. In the short term, that's fantastic, but if you're really trying to build a roster for a record company, you can't keep doing that."

The Pitch: "If a band comes in my office, and we talk about long-term development and albums two and three, I have to then follow through on that promise, and it is a promise on my part.

"I'll say, 'You can probably go to such-and-such label and get twice as much money, but if that first record doesn't happen for that label, then the chances are that will be your one and only shot.'

"What I'm saying is that I want to take a longer term view, and it's a lot longer road, but the rewards can be ten-fold. So if I say that, I have to be able to follow that up within this company, because if I don't, I'm lying to myself and to the band, and that's not going to get them or me anywhere."

Release Schedule: "We probably put out ten records a year, and then a few catalog records and a series called *Hemisphere*. It's really a kind of small release schedule because the whole thing is focus. Instead of putting out five records every two weeks, we put out one or two every six weeks. I don't think you can properly develop acts putting out ten records a month. Our label roster is only 22 bands, so I've never not been able to sign a band because of room."

Unsolicited Tapes: "We receive a lot of unsolicited demos, and they do get listened to, and a letter is sent back. But it's very, very, very rare that sending in unsolicited tapes is going to work.

"With 3 Day Wheely, I've known the guitar player for a long time. With dada, I had known the guitar player ever since I first came to L.A., and with Gren, their manager is a good friend of mine. I hear about things

HUMMINGBIRDS



The members of RCA band Hum are pictured with Bruce Flohr, Senior Director of A&R for RCA, during a reception following the band's performance with Bush at the Mayan Theatre in Downtown L.A. Pictured at BaKaos Restaurant in Beverly Hills are Flohr, tour manager Chris Green, KROQ's Gary Cohen, drummer Bryan St. Pere, vocalist/guitarist Matt Talbott, guitarist Tim Lash and bassist Jeff Dimpsey.



Capitol Records President/CEO Gary Gersh and Capitol VP of A&R Perry Watts-Russell are pictured persuading Courtney Taylor of Portland-based band the Dandy Warhols to sign on the dotted line and hopefully get his fifteen minutes of fame. The new Capitol signee's latest effort, *Dandys Rule OK*, will remain on Portland's Tim Kerr Records. Shown on the roof of the Capitol Tower are band member Peter Holmstrom, Mon Qui Management's Mike Quinn, band member Zia McCabe, Thor Lindsay of Tim Kerr Records, Perry Watts-Russell, band member Courtney Taylor (with head on table), Gary Gersh, band member Eric Hedford and Chris Monlux of Mon Qui Management.

from all different angles, including lawyers and managers, but with things we've signed, there always does seem to be some kind of connection to someone, rather than just a tape coming through the mail."

Live Performance: "The live performance is very important to me. Because of the structure of this company, bands that work the best are the ones that can get out there and play. Obviously the quickest way to the end is radio airplay, but if you've got more strings to your ball than just trying to get on the radio, it really helps.

"What we did with dada, for example, was we pushed radio programmers to come see the band while they were on tour, and they were blown away, and we ended up having a huge album because they were so fantastic live. Playing live is another element, and you need a variety of elements to create that critical mass where you have success. You can't rely on just one thing.

"Video is not very important to us. I would actually prefer to spend \$30,000 on tour support than \$30,000 on a video because MTV is like a Top 40 radio station—they want to see sales, they want to see media, they want to see SoundScan. You can spend \$30,000 on a video, and it sits on a shelf, which happens all the time. We've done it as well, but I think it's been a mistake. I think if you've got a great live band, it's better to put them on tour than waste time and money on a video that might never be played."

News

The Musicians Union Local 47 has changed its name to the Professional Musicians, Local 47, it was announced by President Bill

Peterson, who explained in a statement that "the new name reflects a new attitude and a commitment by the Hollywood local to aggressively meet the needs of its members."

Also playing the name game was Warner Media Manufacturing And Distribution, the country's leading manufacturer, distributor and packager of prerecorded music and home video product. The company will now be known as WEA Inc.

Musician magazine is now accepting entries for its 1996 Best Unsigned Band Competition. Winners will be featured in the pages of *Musician* and on *Musician's Best Unsigned Bands* CD, with the top-placing artists also receiving several thousand dollars worth of live sound and recording equipment.

This year's contest will be judged by a celebrity panel consisting of Pearl Jam guitarist Stone Gossard, Steve Winwood, Adrian Belew, Juliana Hatfield, Matthew Sweet, Pat Metheny and Janet Jackson producer/writer Jimmy Jam.

Interested artists can receive information, rules and an official entry form by calling 800-BUB-7096.

The Jimmy Page/Robert Plant 1995 North American Tour, sponsored by Miller Genuine Draft, has raised more than \$250,000 and 100,000 pounds of food for the Second Harvest National Food Bank Network.

Reprise Records act the BoDeans are hoping that their career can get a needed commercial boost similar to the one currently being enjoyed by the Rembrandts, whose hit theme song to the megahit NBC sitcom *Friends* earned them a spot singing the National Anthem prior to a World Series game. With that in mind, Reprise will release the BoDeans' "Closer To Free," the theme song for the critically ac-

claimed Fox-TV drama *Party Of Five*. The long version of the song was re-recorded by the BoDeans specially for the show's second season. The original version of the song can be found on the band's 1993 album, *Go Slow Down*.

The members of Elektra Entertainment recording act Kyuss—Josh Homme, John Garcia, Scott Reeder and Alfredo Hernandez—have decided to call it quits. According to Homme, "We broke up due to the usual problems that all bands have after playing together for a long time."

Columbia Records group Alice In Chains has set a November 7th release date for their new full-length, self-titled album.

Deals

New York-based indie Zero Hour has inked an exclusive agreement with Rising Tide Entertainment, the new enterprise headed by Doug Morris, Mel Lewinter and Daniel Glass.

Under the new pact, Rising Tide will distribute some Zero Hour artists via UNI Distribution and selected artists through independents, while also providing marketing, promotion and sales services.

Zero Hour was founded by Ray McKenzie in 1991 and has released product by Dirt Merchants, 22 Brides, Shallow and Space Needle. For more information, call 212-957-1277.

CEMA Distribution and Ardent Records have announced an exclusive sales and distribution agreement in the United States. CEMA will distribute all product for the Memphis-based indie (901-725-0855).

Glendale-based indie label Endangered Records has signed a distribution agreement with Unity Label Group. The first release under the new pact is *Ouch*, the debut platter by L.A. act the Extinct. For more information, contact 213-665-6745.

Frank Black, former leader of critically acclaimed alternative act the Pixies, has signed a recording deal with Rick Rubin's American Recordings. His inaugural release for the label will be *The Cult Of Ray*, due on January 30, 1996.

Chart Activity

Virgin recording artists Smashing Pumpkins have cemented their rock star status with the release of their new double-album, *Mellon Colie And The Infinite Sadness*, which entered the *Billboard* album chart in the Number One position, selling 246,000 copies during its first week of release, according to industry sales monitor SoundScan.

And speaking of lofty chart debuts, veteran heavy metallor Ozzy Osbourne, who found out that retirement sucks, scored the highest-charting album of his entire 25-year career with the first-week Number Four placing of his current opus, *Ozzmosis*.

On The Move

Warner Bros. Records has announced the promotion of Geoffrey Weiss to the post of Vice President of A&R. Recently a Product Manager for Warner Bros. Records, Weiss has worked projects for Green Day, Dinosaur Jr, Tom Petty and Belly. 

ON THE BEACH



Rollerblading, turban-clad, electric guitar-playing Venice Beach stalwart Harry Perry, who has entertained crowds on the Venice Beach Broadwalk for over twenty years, recently appeared on MTV to promote his new album, *Greatest Hits Of The Millenium*, released by Surfdog Records. Pictured (L-R) Surfdog Records' Dave Kaplan, MTV's Jenny McCarthy and Harry Perry.



BMI COUNTRY AWARDS



The 43rd Annual BMI Country Awards in Nashville, which honors songwriters and music publishers of the year's most popular country songs, took place last month. Pictured onstage are BMI execs and the big winners (L-R): Roger Sovine, VP, BMI/Nashville; Bob DiPiero (co-writer of "Wink," the Most Performed Song of the Year award); Frances Preston, President/CEO, BMI; Tom Shaprio (co-writer of "Wink"); Vince Gill (Songwriter of the Year); Donna Hilley, President/CEO, Sony Music Publishing/Nashville (Publisher of the Year); Don Cook, Senior VP, Sony Music Publishing/Nashville; Jody Graham-Dunitz, Executive VP, Sony Music Publishing; Richard Rowe, President, Sony Music Publishing.

ASCAP Response

We first reported about a lawsuit brought by performing rights organization SESAC against ASCAP (issue #21), in which SESAC accused former executives Vincent Candilora and Laurie Hughes, who have since joined ASCAP, of making "willful and malicious efforts to misappropriate SESAC's confidential and proprietary information and to entice away its key employees and to harm and disrupt its business."

ASCAP has now responded with the following statement: "The suit

commenced in Nashville against ASCAP and two individuals who recently left a competitor, SESAC, is totally without merit. These two individuals, Vincent Candilora and Laurie Hughes, are among several employees who have left SESAC in recent months due to changes in the management of that company.

"SESAC's use of litigation to punish these people for changing jobs can only damage SESAC's reputation in the music community. Mr. Candilora and Ms. Hughes bring to ASCAP their skills and years of experience as a top manager and attorney, respectively, but they do not bring confidential information or trade secrets of any kind. ASCAP will defend itself, Mr. Candilora and Ms. Hughes vigorously against SESAC's claims."

Music catalog."

Famous had previously been represented in most of these international territories by Warner/Chappell Music Publishing. Established in 1928, the Famous catalog contains more than 100,000 copyrights spanning six decades of popular, film and television music. However, they have

UP FROM THE UNDERGROUND



Congratulations to Ellis Paul, who has signed a label deal with Rounder Records. The Boston-based singer-songwriter was first featured in Los Angeles on the National Academy of Songwriters "Acoustic Underground" showcase. Paul will make a special guest appearance at NAS' next "Acoustic Underground" show on November 14 at the Troubadour.

EMI APPOINTMENT



Gary Overton has been named Executive VP and General Manager, EMI Music Publishing/Nashville. Overton was most recently the personal manager of country superstar Alan Jackson.

BMG Is Famous

In what is believed to be the largest sub-publishing agreement ever, BMG Music Publishing will represent Famous Music—the worldwide music publishing division of Paramount Pictures—in international markets on a long-term exclusive basis.

The deal ends speculation that Famous Music would be sold. Irwin Z. Robinson, Chairman/CEO of Famous, said in a prepared statement, "After a hiatus of approximately eighteen months, during which it was rumored that Famous Music Publishing might be sold, we are ecstatic to be 'back in business' and to resume our aggressive posture of signing talent and building the Famous

clearly made their mark on the contemporary mainstream with such hit acts as Boyz II Men, Björk, Letters To Cleo, 4 Non Blondes' Linda Perry, Heather Nova, Crystal Waters and writer/producers DJ Battlecat (a.k.a. Domino), Phil Galdston and James Newton-Howard.

You can contact Famous Music Publishing at 310-441-1300 and BMG Music Publishing at 213-651-3355.

Contest Deadline

Billboard magazine's "Seventh Annual Song Contest" is nearing its November 30th deadline. Calling itself "the world's largest amateur songwriting competition," the Tulsa-based office of Billboard—which runs the contest—is preparing for the traditional last-minute entries. As to why the office is expecting to be flooded with entries in the final hours, contest co-founder Jim Halsey says, "If you've spent any time with aspiring songwriters, you'll know the mentality. There's always something new to add or tweak, and sending off the tape and entry form signifies final closure on the song, a momentous occasion for the songwriter."

Songs are judged in all major genres of contemporary music (pop, rock, country, R&B/rap, gospel/contemporary Christian, Latin and jazz). Since the inception of the contest, more than half a million dollars in prizes have been awarded, as well as publishing contracts and musical equipment.

Applications are available by calling 918-627-0351 or through participating Gibson dealers. Procrastinators can receive their applications by fax. Time's running out!

LISA LOEB

The first unsigned artist in pop history to have a Number One hit single returns to the limelight with her powerful debut album, *Tails*, on Geffen



If nothing else happens in the career of Lisa Loeb, she will remain forever in the record books as the first unsigned artist to top the charts, a feat she accomplished with her smash Number One single, "Stay (I Missed You)," in August of 1994—a Cinderella story that involved her friend and actor Ethan Hawke taking the demo to *Reality Bites* director Ben Stiller. Stiller loved it, the song landed on the soundtrack and the rest is music history.

However, the phenomenal success of the single didn't make it easy for Loeb and her band Nine Stories to follow up with an album. In fact, she still didn't have a record deal. Although the New York resident did have plenty of interest from major labels and indies, it took a while before the A&R community finally came around.

"You know how it is in the record business," says the New York resident, "it's really hard to convince people. They're interested in bidding wars. All these labels have the tapes of the music that's on my album but they didn't really get it until a song was on the charts."

The other labels will be kicking themselves, considering the surprising strength and maturity of *Tails*, a far cry from the simplistic brilliance of "Stay." From the edgy "Taffy" and first single "Do You Sleep?" (which is already in the Top 20) to the lyrical prowess of "Hurricane" and "Rose-Colored Times"—*Tails* is a very impressive debut that should help break the versatile artist out of the long shadow of "Stay."

"I was pigeon-holed," explains the singer-songwriter, regarding her initial success. "It surprised me because I came from the songwriter situations in college coffeehouses and the rock band situations at places like CBGBs, and all the sudden I was this pop singer with this gentle sweet song—totally opposite of what I ever dreamed of being pigeon-holed as."

During the recording of *Tails*, which began in October of '94 (right at the time Loeb was becoming an overnight sensation), there were the unforeseen pressures which made writing difficult. Fortunately, Loeb already had a wealth of material. In fact, the history of some of the songs ("Garden Of Delights" and "Do You Sleep?") date back to her college days at Brown University, from which she graduated in 1990.

"The songs were all put together. I didn't have the time to write songs the way I like to—because of all the crazy stuff that was happening after 'Stay.' It takes me a long time to write songs. I can't stand people who say, 'I just wrote three songs yesterday [laughs].'"

Loeb's penchant for lyrical wordplay and hook-filled melodies doesn't come as easy for her as it may for some. Explaining her songwriting methods, the Maryland-born Loeb says without hesitation: "Constant rewriting and rewriting."

The lyrics are built upon unrelated ideas that she eventually brings together. "My lyrics come from an unconscious place. I take little ideas that come to me and write them down in my books. It's almost like a dot-to-dot thing, where each dot is a different inspiration. I connect all these different things that came from some kind of a personal experience or reaction, and they end up being connected to me but also they're outside of myself. There's definitely references to real life, but it's often times distorted and made up."

Ironically, Loeb says that in order to keep her composing skills up, she'll often give herself assignments, whether it's writing with another artist in mind or making up stories. This strange philosophy actually worked wonders on her first chart-topping hit.

"When I wrote 'Stay,' I thought of Daryl Hall [of Hall & Oates fame]," she admits in her soft voice. "Somebody told me he was looking for songs, so I thought I would write a fake Motown-like 'Sarah Smile-ish' type of song, and I started it with that in mind. That whole thing fell through, but I wrote it anyway, and it worked."

Writing is a private endeavor, according to Loeb, who doesn't even allow her boyfriend and producer, Juan Patiño, to get involved. "I don't let anyone in my space when I'm writing songs, and I don't like playing partially finished songs for people. I just like writing on my own because people start suggesting stuff, and I don't want that right now."

As for the future, Loeb's desire to have her songs covered by others is a distinct possibility with a soon-to-be announced publishing deal. But for now, she says, "The only thing I can do is release my album and let people find out for themselves that there are other songs that are outside the pop thing. There's no use to try and prove it otherwise."

Contact Geffen Records at 310-285-2704.



Diane Warren—one of the most commercially successful songwriters of the past two decades—recently hooked up with EMI Music Publishing execs in L.A. to celebrate her seven-year relationship with the publishing giant. Warren's current releases are Meatloaf's single, "I'd Lie For You (And That's The Truth)," and the Al Green single "Your Heart's In Good Hands." Pictured (L-R) are: Martin Bandier, Chairman/CEO, EMI Music Publishing; Diane Warren; Peter Reichardt, Managing Director, EMI Music Publishing UK.

Waits Tribute

Acclaimed songwriter Tom Waits is being saluted with a tribute album, *Step Right Up: The Songs Of Tom Waits*, which is the first new album on the L.A.-based Manifesto label. Some of the artists giving a new slant to Waits' songwriting talent include 10,000 Maniacs (featuring now ex-member Natalie Merchant), Dave Alvin, Violent Femmes and Alex Chilton.

Grapevine

Bug Music has promoted Steve Toland to the post of VP, Administration. He will oversee copyright administration and act as General

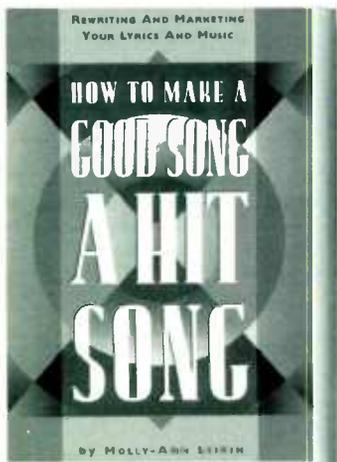
Manager of the company. He can be reached at 213-466-4352.

Greg Dawson has been appointed Manager, Music Clearance for Zomba Music Services, where he will be involved with securing music rights, with an emphasis on film, television and karaoke use. He can be reached at 310-247-8300.

Correction

In our last issue, we incorently listed the name of National Academy of Songwriters' "Acoustic Artist of the Year." His name is Jim Infantino. We apologize to this talented performer, who returns to the Troubadour in early December. Call NAS at 213-463-7178. 

Book Review



How To Make A Good Song A Hit Song

By Molly-Ann Leikin
Hal Leonard Books
159 pages \$12.95 (paperback)

This helpful and informative book for advanced songwriters has just been reprinted by Hal Leonard Books, who also publishes Leikin's first book, *How To Write A Hit Song*. An accomplished songwriter in her own right, Leikin's book helps with the process of rewriting, polishing and promoting through advice, tips and reminders.

In addition to her own words, Leikin interviewed many industry veterans who share tips that are beneficial to struggling and unsigned songwriters. Written in a breezy, often-humorous way, this book is a good tool to derive inspiration from, if nothing else. While many successful songwriters believe that "how to" songwriting books cannot turn the non-talented into the talented, Leikin's book can help the talented perfect the craft of songwriting.

Available wherever sheet music is sold, Leikin's books can also be purchased by calling the author at 310-828-8378 or Hal Leonard Books at 800-637-2852.



CULTURE CLASH: Bad Animals, the Seattle-based studio, made some music history when Johnny Cash joined up with John Carter Cash on guitar, former Nirvana bassist Krist Novoselic, Soundgarden guitarist Kim Thayil and Alice In Chains drummer Shawn Kinney to record a cover of Willie Nelson's "Time Of The Preacher" for *Twisted Willie*, a "non-tribute" to Willie Nelson due out on Justice Records next January. The track was produced by Randall Jamail, engineered by John Dunlevy and assisted by John Burton. Cameras were on hand in Studio X to shoot the session for inclusion in a documentary on the making of the record. Other artists performing covers for the project include L7, Supersuckers, Best Kissers In The World, Gas Huffer, X and the Presidents Of The United States Of America. Bad Animals recording facility is co-owned by Steve and Deborah Lawson and Heart's Ann and Nancy Wilson.

GROUP IV: The Hollywood-based studio played host to Grammy winner Benny Carter, who recorded and mixed his new album, *Song Book*; Ed Berger produced and Angel Balestrier engineered...Composer

ON THE SET



P.M. Dawn's Prince Be/Reasons is pictured during the video shoot of "Downtown Venus," the first single from the duo's latest Gee Street/Island Records album, *Jesus Wept*. The video was directed by Julie Hermelin and shot in downtown Los Angeles.

Dennis McCarthy of *Star Trek* fame scored Paramount's *Deadly Games*; Rick Winquest engineered.

ENCORE STUDIOS: Engineer Kevin Davis and assistant Joe Warlick were in Studio B at the

Burbank-based studio working on a variety of mixing projects, including MCA/Silas artist Jessie Powell, Jive/Zomba's Spice-1 and the Warner Bros. soundtrack *A Thin Line Between Love & Hate*.

AROUND TOWN: Eighties-era pop-rockers Toto recently finished their new album for Sony International at Capitol's legendary Studio A...Mixer Rob Chiarelli was in Amerycan Studios in North Hollywood with producers Obie Benson and Ronnie McNair and executive producer Bill Dern mixing "Merry Christmas" and "Christmas Delight" for the Four Tops' Christmas album, *Christmas Here With You (The Return To Motown)*, to be released on Motown; Ross Donaldson assisted on the project.

SANTANA VIDEO: Warner Bros. Publications and DCI Video announced the release of *Influences*, a new video from legendary six-string icon Carlos Santana, who pays tribute to his biggest influences—Wes Montgomery, Bola Sete and Gabor Szabo. Featuring rare performance footage and Santana's revealing commentary, this 60-minute video is both informative and entertaining. Suggested retail price for *Influences* is \$19.95.

HOME ON THE RANGE



Jazz great Ronnie Laws chose to highlight the significant role of African-American cowboys in the American West as the tone of his video for his new single, "Soon As The Posse Rides Out." The song is from Laws' latest album, *Natural Laws*, on the Right Stuff label. Pictured on the set are (L-R) video director Bill Pratt, Laws manager Alister Abrahams, Ronnie Laws and the Right Stuff's Tom Cartwright and Charles Levan.

SKEE-ING AT DINO'S



Scotti Bros. rapper Skee-lo is pictured at Dino M III recording facility in Torrance with studio owner/producer Dino Maddalone, who manned the board on a new version of Skee-lo's hit song, "I Wish," for inclusion in a new MTV "Rock & Jock B-Ball" video. Featuring several NBA stars, the new video is currently in release

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RICK NEIGHER

Former recording artist is now a studio guru for young acts and veteran artists alike

By Jonathan Widran

Ten years ago Rick Neigher had just reached the goal so many songwriters dream of. He and his band had gotten a deal with Capitol and were in the studio recording their first project when suddenly he realized the true course his life should take. A miserable experience with the producer of that album led Neigher to a career behind the boards, focusing on launching up-and-coming artists while also working with the likes of Prince and John Mellencamp.

"The guy we were working with dismissed all of my ideas, regardless of what we had to say," recalls Neigher, who has also written songs for Joe Cocker, Regina Belle and Sass Jordan. "I saw first-hand what it was like to have your artistic control taken away, and I was suddenly uncomfortable with being a recording artist and possible rock star. For me, it was more about creating the music, writing and recording it, than getting up onstage and entertaining. There is always value in what an artist has to say, and when I started to produce, I learned it was my job to find that unique something and massage it out of the person."

Rock & roll stardom's loss turned out to be the production world's gain. From his base of operations at Hollywood's famed Sunset Sound Recorders, Neigher is now working with numerous young discoveries—writing, producing and shaping their musical visions in an open, honest form of give and take. Ke'—whose critically acclaimed RCA debut and first single "Strange World" were also co-written by Neigher—has drawn the most attention thus far. Other locals he is bringing along include Royal Sloan, Coat and Silver Jet, as well as San Diego native Leah Andreone and A&M country singer Kevin Montgomery.

Despite the diversity in the artists' styles, Neigher sees a common link between all of the developing artists under his tutelage. "On a first album, when something is brand new, there is a certain intimacy, an honest freshness that is very exciting and challenging for me," says the Massachusetts native, who also wrote with alternative queen Alanis Morissette before she settled on her current, edgier direction with Glen Ballard. "There's more opportunity to be involved in development and collaboration. In the studio, it's about drawing on your experience so as to gel with each artist."

No artist better personifies Neigher's passion for working with unique young voices than Ke', who the producer met through a studio tech. For those who haven't yet heard the oddly named singer, he has a sound that's a male reflection of Björk. Annie Lennox and Natalie Merchant.

"I listened to his strange piano/vocal demo, and knew I'd be spending the next five months working with him," he recalls. "My challenge was how to put his voice in a setting that was both attractive, yet distinctive. As with most of those I work with, it's really a long-term thing."

Neigher's diverse approach was apparent from his first post-rock star production, Tonio K's *Romeo Unchained*, and through his remixes and additional production on Prince's *Lovesexy* and Mellencamp's *Dance Naked* (including the hit "Wild Night"). Though he has no plans to make a career out of producing non-vocal projects, his production of Australian guitarist Tommy Emmanuel's *The Journey* earned that country's prestigious ARIA Award for Best Adult Contemporary Record of 1994.

"That was the first time I worked on an instrumental record," he says, "and it was the best experience ever. He wanted to work with an American producer, and I was in total awe of his guitar techniques. I thought from my band days, that I was a good guitarist, but Tommy's amazing."

The sharing of knowledge from both sides of the glass is what motivates Neigher. "Rather than believe he knows it all, a wise veteran musician takes the time to see what he can get from the producer he works with. The producer fills in the blanks, so to speak.

"With a young artist, obviously, there are more pieces missing, thus more for me to contribute. I'm suited to helping them find their own voice, with my favorite projects being ones written and produced from scratch. In those cases, often the writing and recording are done hand in hand."

Still, the wizard of wunderkinds is in no way adverse to working further with established stars. "No matter who it is, sitting in a room rehearsing with an ensemble gives you insight," he concludes. "It's all about interplay. If a well-known artist is looking for new input or direction, I offer a heritage of different styles. They know I'll be fast on my feet, quick with spitting out ideas and bringing unusual elements into the mix."

Contact Karen Sundell at Rogers & Cowan (310-201-8800).



Yamaha's QS300 Music Production Synthesizer

The QS300 is a fully equipped, XG compatible synth, tone generator and sequencer all in one. The QS uses Advanced Wave Memory 2 tone generators with 932 voices and 22 drum kits. There is a phrase database of 3,093 drum patterns, bass lines and other instrumental parts. The 24-track sequencer has up to 86,000 notes available for up to ten songs. There are 100 preset styles and 100 user pattern locations to let you create and store completely unique compositions and arrangements.

Among many features, the QS300 has a high-density disk drive, a large LCD display with intuitive and graphical interface and a "virtual" mixer with analog-style faders and knobs. There is a Tem-

plate function for quick and easy voice editing and the 24-way multi-timbral sequences with massive memory allow for control of all parameters (including pan, filter and envelope settings), as well as real-time control over three internal digital effects processors. The three stereo effects sections have twelve types of reverb, eleven different choruses and many variations, such as delays, rotary speaker simulations, distortions and wahs. All three effect sections can be used simultaneously for multi-effect treatments.

The QS300 sells for \$1,895. Contact Yamaha Corporation of America at P.O. Box 6600 Buena Park, CA 90622-6600 or call 714-522-9011.

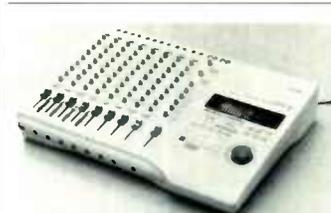


Audio-Technica's New Studiophones

Both models ATH-M40 and ATH-D40 are closed-back, dynamic studio headphones that are just the ticket for "in the

studio" hard work. The rugged construction, along with an extra heavy duty eleven-foot cable and strain relief system, make these phones hold up under most abuses. The ATH-M40 is designed for studio reference monitoring and features a flat, extended frequency response of 5Hz. to 28Khz. The ATH-D40 has a bass-enhanced sound that makes them better for drummers, bass players or all musicians and singers who would benefit from a fatter sound mix while overdubbing in the studio.

Both models use 40mm drivers with neodymium magnets and copper-clad aluminum wire voice coils for the lowest mass. Both models have a maximum input power of 1.6 watts at 1Khz. (that's real loud). For more information, you can contact your local pro-audio dealer or contact Audio-Technica U.S., Inc. at 1221 Commerce Drive, Stow, Ohio 44224.



Fostex's DMT-8 Hard-Disk Audio System

The new DMT-8 is a full-featured eight-track, hard-disk recorder/mixer/editor. At a suggested retail price of \$2,795, the DMT-8 represents a new level of price/performance for this fast growing technology.

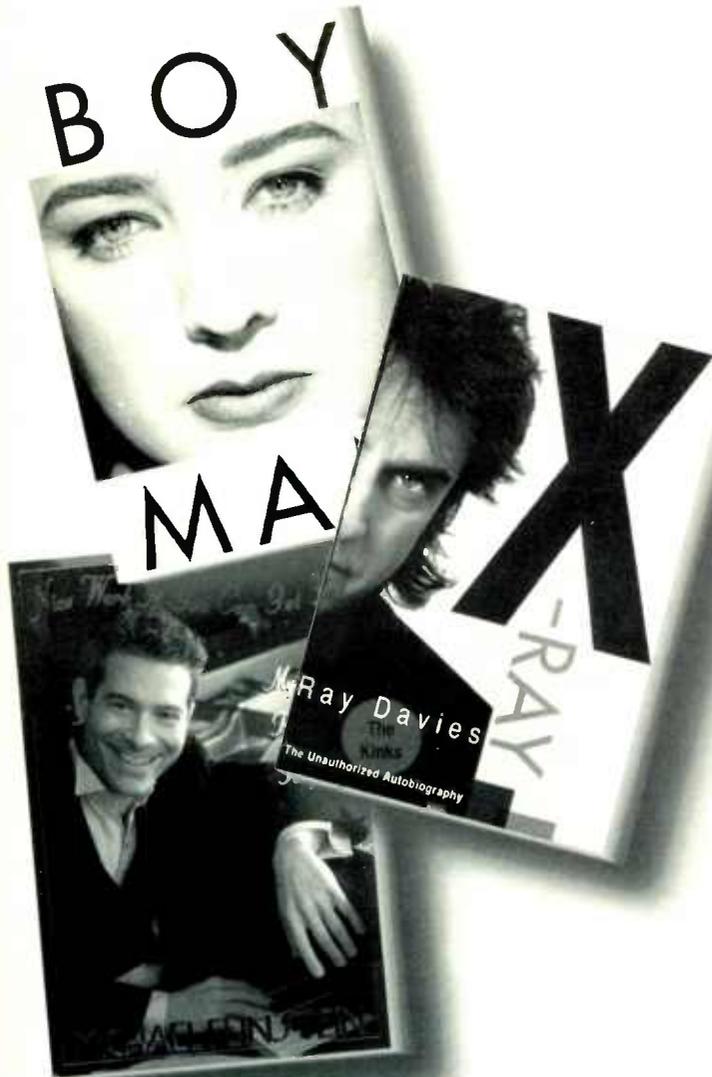
The DMT features CD quality sound with 16-bit recording on an internal 540 MB hard drive. This drive would allow for twelve-and-a-half minutes of recording across eight tracks. Since the space between sonic events on a given track does not need to be recorded, this means that even more song time is available by

simple conservation. The hard drive is easily archived to any low cost DAT machine via the SPDF or fiber optic output jacks.

You may edit non-destructively with cut/paste/copy editing keys and use the jog/shuttle wheel to quickly get around your musical piece. The mixer has eight inputs for the digital tracks and eight more inputs for other things (virtual stuff). There are two aux sends and two stereo returns and each digital input has a two-band parametric equalizer. You can mix directly to an external DAT recorder with the digital output and the DMT can handle MIDI time code (MTC), MIDI Machine Control (MMC), as well as programmable tempo maps and click tracks. All current absolute times, beat/bar or MTC, as well as recording levels are shown on the large, highly visible display.

For more information, contact Fostex Corporation of America at 15431 Blackburn Ave., Norwalk, CA 90650. Phone them at 310-921-1112 or FAX 310-802-1964.





There are as many ways to live a life as there are to write an autobiography, and there's no one right way to do either. In fact, unsuccessful lives often make for the most successful autobiographies. Among the books beckoning from the hardback racks this month are three very dissimilar efforts. **Take It Like A Man** (Harper Collins, \$25) follows the ups and downs in the life of **Boy George**. It has been a colorful existence, as full of drag and drugs as any book by Jackie Collins. "I over-

exposed myself in the first fifteen minutes of my career," writes George. And it's an unfortunate habit that still dogs him, since the book reads as if he's spent more time on publicity than on writing. All in all, George's book is a triumph of candor over style.

X-Ray: The Unauthorized Biography (Overlook Press, \$24.95) has the opposite problem. **Kinks** co-leader **Ray Davies** has fashioned his life story as a biography written by a nameless, faceless

writer hired by an Orwellian entity. There is a sense of detachment that offers an ironic overview, while, unfortunately, leading readers to question what is fact and what is fiction. (For comparison's sake, look for brother **Dave Davies'** upcoming autobiography.) But, taken on its own terms, **X-Ray** is an invigorating read. By attempting distance,



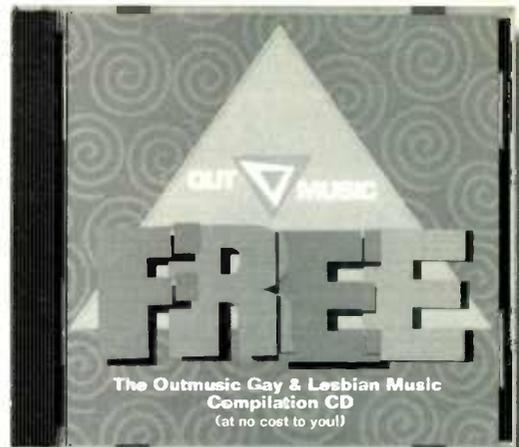
Davies actually makes **X-Ray** seem all the more self-absorbed.

Finally, **Michael Feinstein's Nice Work If You Can Get It: My Life In Rhythm And Rhyme** (Hyperion Press, \$24.95) isn't really about him at all. Feinstein is one of the premier contemporary interpreters of the classic American popular

song, and he defines his own life in deference to his role models. "My life is music," Feinstein admits in his first sentence, before calling on the first spirit, **Ira Gershwin**, on page two. This is musical history as autobiography; a life lived without ego.

The music of **Gypsy Soul** is mesmerizing. A sound that is an exotic mix of European lushness and Celtic soul, led by the ample talents of lead vocalist **Cilette Swann**. Soundtrack producers looking for the next Sarah McLachlan or a spiritual descendant of Roxy Music, with well-constructed songs delivered with real style, should check out their debut, **Test Of Time**. Contact 213-654-6270 for more information.

Lead singer and songwriter **Dan Warren** recently guested on the popular cable access show **Danny Schneider Show Of Music**. Warren was there to plug the just-in-time release of his band, **Liquid Planet's** new single, "The Verdict." We have no verdict on the single other than we're just as sick as anybody else is of the **O.J. Simpson** trial, but are glad someone other than O.J. is getting a chance to cash in on his notoriety. Show Biz likes the T-shirt better than the music, but we can see how this would be big wherever hard rock lives on. Contact 818-841-4515 for more information.



You may have missed the **Outmusic 5th Annual Festival Of Gay & Lesbian Music**, a month-long series of club gigs and concerts held in New York last month. The festival kicked off October 1st with "A Night Of GLAMA," a concert featuring the **Flirtations**, **Pansy Division**, **Joey Arias** and others, hosted by **Harvey Fierstein** and celebrating the creation of the **Gay/Lesbian American Music Awards (GLAMA)**. To keep the excitement alive, Outmusic is distributing a CD sampler, **Free**, containing previously released material. No amount of money can buy **Free**. Instead, discs will be distributed with each \$25 minimum purchase at **A Different Light** bookstores in New York, San Francisco and Los Angeles. "I wanted to call the disc **Free**, not only because it was a giveaway, but because that's what so many of the songs on the disc speak about—being free. That's what Outmusic is about," said **Jeff Krassner**, Outmusic Co-Chair and executive producer of the disc. Krassner's "How Long Do I Have To Be Strong" is included along with equally strong tracks by **Tom McCormack** ("In Secret"), **Keith Christopher** ("Someday Soon") and **Doug Stevens & the Outband** ("On This Bed"). Call Outmusic at 212-330-9197 for directions to the Different Light near you.



Danny Schneider with Liquid Planet's Dan Warren



Scotti Bros. has the soundtrack to TriStar's erotic psychological thriller, *Never Talk To Strangers*, starring **Rebecca DeMornay** and **Antonio Banderas**. This is a neat mix of tracks, ranging from alternative to soul, and always helping to build a romantic mood. **Edwyn Collins'** edgy "A Girl Like You" is already a hit, and if there's justice in the world, **Exchange's** elegant "Her Body Makes Vows" should be the follow-up. Also on hand are the **Nylons** with a cover of Marvin Gaye's "Sexual Healing" and **Tina Moore** with an interpretation of Etta James' "At Last." Both film and soundtrack are in general release.

In other TriStar news, the **Columbia** soundtrack to *Devil In The Blue Dress* is a lively collection of blues, jump, jazz, R&B and shout. These are the sounds that once thrived along Los Angeles' Central Avenue during its heyday in the Thirties and Forties. Here we find such L.A. pioneers as **Pee Wee Crayton** ("Blues After Hours"), **Roy Milton** ("Hop, Skip And Jump") and **Amos Milburn** ("Chicken Shack Boogie"). Also on tap are **Duke Ellington**, **Thelonius Monk**, **T-Bone Walker** and **Memphis Slim**. *Devil In The Blue Dress* won't tell you everything you need to know about this sometimes overlooked bit of L.A. musical history, but it's a decent sampler and a good

place to start.

Lucky you if you went to **Actors Alley's** recent **Builders Bash** fund-raising event. On hand for the dining and entertaining diversions were celebrities such as **Angie Dickinson**, **Kenny G.**, **Sally Struthers**, **Eve Plumb** and **Ed Asner**.

Builders Bash marks the completion of Phase One of the reconstruction process of the historic **El Portal Theatre** and the beginning of Phase Two. Proceeds from the \$35 admission went to the further reconstruction and operation of the theater. To find out about upcoming events for this project, call 818-508-4200.

An October performance of the camp classic *Forbidden Hollywood* has been recorded. The original cast album will be in stores during November on the **Varèse Sarabande** label.

This month look for *The Photographers Led Zeppelin* (published by **2.13.61 Publications**), a 336-page collection of 365 Led Zeppelin photos endorsed by group founder and guitarist **Jimmy Page**. According to **Kathe Schreyer**, who was in charge of the book's art direction and design, "These previously unpublished photographs reproduced as duotones and hand-tints contribute a sense of renewed discovery, exploring a more intimate side of the Led Zeppelin experience."

Like the band itself, *The Photographers Led Zeppelin* is unique—a one-of-a-kind, cloth-bound, silver-stamped fine art book that comes housed in a black linen slipcase, with an opening endorsement by Page himself. The price is a little steep at \$100, but remains a must-buy for Zep fans. For more information, contact 800-992-1361.



Zeppelin photography hook Art Director Kathe Schreyer



Seen recently at Actor's Alley's Builders Bash were: (clockwise from top) Angie Dickinson, Kenny G., Eve Plumb, Ed Asner and Sally Struthers

He doesn't look it, but **Winnie The Pooh** turns 70 this year. To help celebrate this momentous event, **Walt Disney Records** has *Take My Hand: Songs From The 100 Acre Wood*, featuring updates of tunes from the classic cartoons, in addition to songs inspired by the adventures of A.A. Milne's "silly old bear." Best in the former category are the **Chieftains'** version of Pooh's theme song and **Maureen McGovern's** sensitive "Little Black Rain Cloud/Sunny Skies." One especially notable new song ("The Kanga-Roo Hop") comes from **Kathie Lee Gifford**, who is also co-chair of "The World Of Pooh," a six-month exhibit of educational interactive activities now at the **Children's Museum of Manhattan** and expected to tour nationally after its March closure. Historian **Ann Thwaite**, author of *The Brilliant Career Of Winnie The Pooh*, has her own opinion as to the continuing popularity of Pooh.

"The word play in these books is really quite wonderful," she says, "and Milne has managed to create characters that are very real and situations that are universal." Milne wrote just four books: *When We Were Very Young* (1924), *Winnie The Pooh* (1926), *Now We Are Six* (1927) and *The House At Pooh Corner* (1928) in his career, stopping in 1928 after becoming concerned by the effect the books' popularity was having on

his son, Christopher. Disney acquired the rights back in 1961. **AKC**





BREATHING EASY: Legendary record mogul Clive Davis held court recently at the newly remodeled Beverly Hills Hotel for a listening session premiering Arista's new blockbuster-to-be soundtrack, *Waiting To Exhale*, featuring the Whitney Houston single "Exhale (Shoop Shoop)." Davis, who commanded centerstage during the listening session, introduced and played every cut from the new album, which features tracks by a virtual who's who of black women performers, including Whitney Houston (who also co-stars in the film), TLC, Aretha Franklin, Chaka Khan and Toni Braxton. The album project—helmed by renowned artist/songwriter/producer Kenny "Babyface" Edmonds, who, in an amazing display of his considerable musical skills, wrote or co-wrote every cut (except for the standard "My Funny Valentine")—should follow Houston's other soundtrack, *The Bodyguard*, to the top of the charts (though it will have to enjoy a long chart run to surpass the phenomenal sales performance of its mega-platinum predecessor). Attending the lavish shindig were many music and film notables, including *Waiting To Exhale* director Forest Whitaker, rapper 2Pac Shakur, producer David Foster and wife Linda Thompson and *WTE* co-star Angela Bassett. Pictured (L-R): Babyface, Houston, Bassett, Whitaker and Davis.

STRETCHING OUT: Singer/songwriter/guitarist Justine Frischmann (above) and her expansive cohorts in DGC band Elastica recently headlined a packed Palace show in Hollywood. The band's energetic performance induced the sold-out crowd to pogo and bounce en masse throughout their 90-minute set, which drew heavily from the repertoire found on the band's popular debut release. —Heather Harris



UNDERWORLD PROMOTION: The Hughes Brothers, Harold Melvin, Jesse, Terence Howard, Issac Hayes, Larenz Tate, Dwight Johnson and Donnell Gillespie are pictured during Underworld/Capitol Records' non-traditional in-store promotion for the soundtrack to the Hughes Brothers film *Dead Presidents*, held at the General Cinema Avco in Westwood. The soundtrack, which has performed well on the charts, features classic soul tracks such as Isaac Hayes' "Walk On By" and the O'Jays' "Love Train."



AMERICAN AWARDS: Warner Bros. Records Vice Chairman David Altschul and Pulitzer Prize winning political cartoonist Paul Conrad were honored during an awards dinner held at the Beverly Wilshire Hotel. Altschul received People For The American Way's "Spirit Of Liberty" award, and Conrad received People For The American Way's "Lifetime Achievement" award. Pictured at the festivities: model Rachel Hunter, hubby Rod Stewart and David Altschul.



DEMENTED SHOW: That wacky professor of novelty music, Dr. Demento, recently celebrated his 25th year as host of *The Dr. Demento Show*. And to mark the occasion, several zany friends stopped by to pay on-air homage to this encyclopedia of obscure musical treasures, including "Weird Al" Yankovic and Bill "Fish Heads" Mummy of Barnes & Barnes fame. *The Dr. Demento Show* can be heard live on L.A. Triple A radio station KSCA-FM (101.9) every Sunday from 10:00 p.m. to midnight. And if that's not enough dementia for you, there's also a Rhino collection of demented favorites, appropriately titled *Dr. Demento 25th Anniversary Collection*. Pictured (L-R): KSCA-FM engineer Ruben Campos, Dr. Demento, Bill Mummy and "Weird Al."

TAKE A WALK ON THE WILD SIDE: Veteran rocker Lou Reed is back in the spotlight, both on CD and in print. First off, Polydor/Chronicles has released a five-CD box set entitled *Peel Slowly And See*, profiling Reed's influential band, the Velvet Underground (pictured above: Sterling Morrison, Maureen Tucker, Lou Reed and John Cale), and



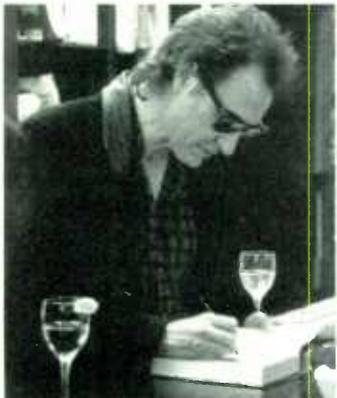
consisting of remastered versions of the Underground's four studio albums, as well as 25 previously unreleased recordings, including demos, live performances and seven outtakes from their swan song, *Loaded*, which featured such standards as "Sweet Jane" and "Rock And Roll." In addition, Simon & Schuster has published *Transformer: The Lou Reed Story*, the first detailed account of this controversial singer-songwriter's life and times—his jealousies, his vindictiveness and his brilliance. Written by Victor Bockris, *Transformer* begins with Reed's troubled childhood, when his parents authorized electro-shock treatments to cure him of "homosexual feelings," and moves through his "experimental" college days, the founding of the Velvet Underground, his decadent lifestyle during the Seventies and his critically acclaimed re-emergence in the late Eighties and early Nineties. —Steven P. Wheeler

MUSIC CONNECTION ON-AIR: *Music Connection* magazine goes on-air on Tuesday, November 21, when MC Co-Publisher/Executive Editor J. Michael Dolan, Senior Editor Michael Amicone and Associate Editor Steven P. Wheeler appear on Samm Brown's radio program, *For The Record*, broadcast on KPFK (90.7 FM) from 10:00 to 11:00 p.m. The MC trio will offer insight into the music industry and field questions from callers during the weekly program, which focuses on the music and recording industry. Previous guests have included Los Angeles Songwriters Showcase (LASS) co-founder John Braheny and veteran manager Ron DeBlasio.



ROCKING HER BLOCK OFF: Levi's Dockers, in conjunction with *Spin* magazine and KROQ, recently presented the Rock Your Block tour, a free event featuring Minnesota-based Babes In Toyland, held in the parking lot of the Sunset Towers office building. After a grueling European tour schedule, vocalist Kat Bjelland (pictured above) and drummer Lori Barberi are looking forward to "doing the dishes, washing clothes in our own washer and dryer and sleeping in our own beds."

—Traci E



GETTING THE KINK OUT: Kinks frontman and main songwriter extraordinaire Ray Davies is pictured during an autograph signing session in support of his "unauthorized autobiography," *X-Ray* (Overlook Press), held at Book Soup in West Hollywood. Davies was in town (sans brother and fellow Kink Dave) for a well-received acoustic solo stint at the Henry Fonda Theatre in Hollywood.



IN THE HOUSE: Marty Stuart and Black Crowes' Chris Robinson exchange greetings at the House Of Blues, where Stuart and his Rock & Roll Cowboys performed in support of his current release, *The Marty Party Hit Pack*.



THEY'VE GOT A LOVE JONES: Zoo Entertainment, *Movieline* magazine, Compari, Camel and Rayban co-sponsored a record release party for lounge act Love Jones. The band, whose new album is entitled *Powerful Pain Relief*, entertained a crowd of 900 industry pundits at the El Rey Theatre in Los Angeles. Shown surrounding *Movieline* Publisher Anne Volokh (L-R): omnipresent Zoo Entertainment President Lou Maglia, band members Chris Hawpe, Stuart Johnson, Jonathon Palmer and (squatting) Ben Daughtrey and Barry Thomas.

WHO'S NEXT: As part of their ongoing Who reissue campaign, MCA Records has set a November 7th release date for the Who's 1971 classic, *Who's Next*. Originally envisioned by main Who songwriter Pete Townshend as a concept album (it was dubbed *Lifehouse*), *Who's Next* was eventually released in a more straight-forward album form, as individual tracks, with the best songs drawn from the aborted concept album project. The reissue features the album's original tracks (sonically scrubbed and remixed and/or remastered), numerous previously unreleased treasures (such as the original version of "Behind Blue Eyes") and all-new liner notes by Townshend and Who expert John Atkins. And for vinyl fans, MCA will release *Who's Next* on 180-gram virgin vinyl as part of their new Heavy Vinyl series.

BOOKS FOR YOUR FINGERS: Warner Bros. Publications has unveiled new folios for musicians and fans. The slew of releases include two entries in the Guitar Anthology Series—*John Mellencamp/The Guitar Collection* and *Melissa Etheridge*—and three additions to the Guitar-Tab Editions—Blues Traveler (*Four*), Bush (*Sixteen Stone*) and Led Zeppelin (*Presence*). The Authentic Guitar-Tab transcriptions are written in standard notation and tablature and include full solos and vocals parts with complete lyrics. (Another book, *The Essential Classic Rock Guitar*, is coming soon.) In addition, Warner Bros. Publications has purchased the Invisible Touch Music Software catalog, which will be distributed in the U.S. by Warner Bros. and through their affiliates throughout the rest of the world. Invisible Touch Music Software boasts over 100 disks formatted and mixed for the five most popular MIDI formats available on the market today, including a wide variety of musical styles encompassing both solo piano and ensemble orchestrations.

—Ernie Dean

MUSIC CONNECTION Tidbits from our tattered past

1984—THRILLING RETURNS: After 23 weeks as the Number One album on the charts, Michael Jackson's monster *Thriller* continues to break all previous records. It has become the largest selling solo record in history, the best-selling LP ever for CBS and has sold more than 20 million copies. It has also garnered platinum in fourteen countries.

1987—RELOADING: Local sharpshooters the L.A. Guns recently debuted their new lineup at the Roxy in West Hollywood. Latest weaponry for the gunners includes Kelly Nickels (ex-Faster Pussycat) on bass and vocals and the U.K.'s Philip Lewis (formerly of Girl) on lead vocals.

Bonnie Raitt



By Steven P. Wheeler

Call her the Queen of Interpretation, Madame Grammy or even Mistress of the Blues.

But, with the release of her fourteenth album, *Road Tested*—the first live collection of her 25-year career—Ruler of the Road is a more apropos tag, with Raitt finally showing off the raunchy side of her talent, something that longtime fans have always known about and loved.

It's a side of the 46-year-old blues rocker that some of her more recent converts—who helped the middle-aged veteran finally achieve the commercial success many critics had long predicted for her—may not have heard.

With the mainstream acceptance of Raitt's mega-successful Capitol trilogy (*Nick Of Time*, *Luck Of The Draw* and last year's *Longing In Their Hearts*), both on the charts and by her peers (eight Grammy awards)—some longtime fans may have felt that the gritty, former

party girl had lost some of her earlier, more bluesy edge.

But, with the two-discs of rockin' blues power that fuels *Road Tested*, the redheaded California native alleviates such concerns by showing that there's still plenty of dirt left under her fingernails.

You can't harness heartfelt soul, and Raitt rams that point home with unrelenting abandon on her blistering remake of the Talking Heads classic "Burning Down The House" and the new Bryan Adams duet (and first single) "Rock Steady"—while her sizzling renditions of classic blues tunes help solidify her standing as one of the genre's finest interpreters.

Of course, there are the chart-topping hits of the more recent past, but even these songs are given a more passionate treatment than the sometimes-more-subdued studio recordings.

In fact, *Road Tested* rivals such immortal concert collections as Bob Seger's 1975 *Live Bullet* and Peter Frampton's 1976 *Frampton Comes Alive!*, both in sheer energy and com-

mercial accessibility.

For her part, Raitt says the decision to release a live album at this point in her recording career has nothing to do with putting out a greatest hits package to capitalize on her recent fame.

"I've been waiting to be on a label that would let me put it out," she insists. "For me, it was just about being in the right situation finally. The Warner Bros. situation got a little askew in the Eighties, and a live album might have been a good idea back then, but I wanted to be on a label that was really behind me when I did it.

"Warner Bros. had been behind me, but by the early Eighties, FM progressive radio had kind of gone off the map, and there wasn't a lot of things they could do with me. I also wanted to wait until I had some records that had some commercial success so that I could include some songs that people were familiar with.

"Otherwise," she adds, "it would have been a cult bootleg album."

There's certainly no fear of that happening

This redheaded Grammy Queen is back with the first live album of her long career—an album that harkens back to her grittier pre-platinum days

think we played a lot of the songs from the last three albums in a way that is substantially different from the way the studio versions are—either the tempo was changed or the arrangements were stretched out and the feel was changed. I mean songs like 'Nick Of Time' and 'Not The Only One' sound very similar to the record versions so I didn't want to just duplicate that."

This artistic integrity is the cornerstone of Raitt's long career—something that becomes clear when she was asked about her masterful ability to take the songs of others and somehow make them her own.

"I have to respond to the lyrics and the music obviously," says Raitt.

"But it's not really something that I can analyze. Somebody else would have to find that thread," she says, laughing and then adding, "because I am the thread."

"I think that's one of the things I know how to do," she continues. "I may not be a great songwriter or very prolific, but I do know how to arrange stuff so that it's sometimes given a new angle. I hear it in my head when I'm gonna do a tune, like with 'Runaway' [which was her first big hit back in 1977]. I didn't know it was gonna be that popular, but

I just really loved the song, and I heard myself singing it, and I couldn't wait to play slide on it.

"Any tune that I really love a lot usually means that I can do it. It's like picking a John Hiatt song off of his record. I can always tell which one is gonna be the one that fits my voice."

Road Tested showcases this aspect of Raitt's artistry better than any one studio album could ever do. Her legendary interpretative prowess was first evident on her Seventies rendition of John Prine's classic composition, "Angel From Montgomery," and things haven't changed over the years.

Raitt's uncanny ability to take the songs of a songwriter—male or female—and make it reflect her own view of life and love is still very much intact. Whether it's the roadhouse humor of Hiatt's "Thing Called Love" (which opens the new album), the sensual subtlety of Bonnie Hayes' "Love Letter" and "Have A Heart" or Mississippi Fred McDowell's "Kokomo Medley"—Raitt covers them all in her own inimitable style.

Still, Bonnie Raitt covering Del Shannon or John Hiatt is one thing. But David Byrne? Her ability to turn a Talking Heads classic such as "Burning Down The House" into a Stevie Ray Vaughan-styled R&B rave-up is the hands-down standout track of *Road Tested* and should certainly be flooding the airwaves in the coming months (it's a good second single candidate).

Regarding her take on the Talking Heads song, Raitt admits that she had no inclination that the audience response would be what it was.

"I just have always liked that song," she says modestly. "I thought about doing the song for this tour, but only as a medley with 'Love's Sneakin' Up On You' for the record. When you play live, you can try out off-the-wall cover tunes, but I never expected to do the whole tune. I was just gonna do half of it and then go into 'Love's Sneakin' Up On You,' but it ended up getting such a good response, that we not only flip-flopped the order, we also ended up doing the whole song."

"I think the choice of that song was a surprise to the audience," continues Raitt. "I mean everybody—including me—loves that tune, and it has a lot of great memories of a certain time in our lives. I think it was a combination of the surprise element and the fact that it was played great by the band that got everybody out of their seat—even those 45-year-olds were dancing around."

There are other pleasant surprises throughout *Road Tested*, as Raitt seems just as at home getting low-down and dirty as she does sending out a goosebump barrage with her angelic power. Toss in some Caribbean inflections and naughty blues, and for the first time, you have the depth of her versatility and talent in one package.

As she notes, "I'm pretty good at putting set lists together after all these years. I tend to sequence albums the way that I sequence sets, although on a studio album you can't really have a four-song acoustic section because you only have twelve songs to play with. So I really had more to play with because I had 22 songs, and the only thing that was different than usual was having all the special guests sitting in."

**"I wanted to make a double album so I could do a kind of career retrospective. I wanted to get around to some of the older folk and blues material I started out with—that my longtime fans have been waiting for."
—Bonnie Raitt**

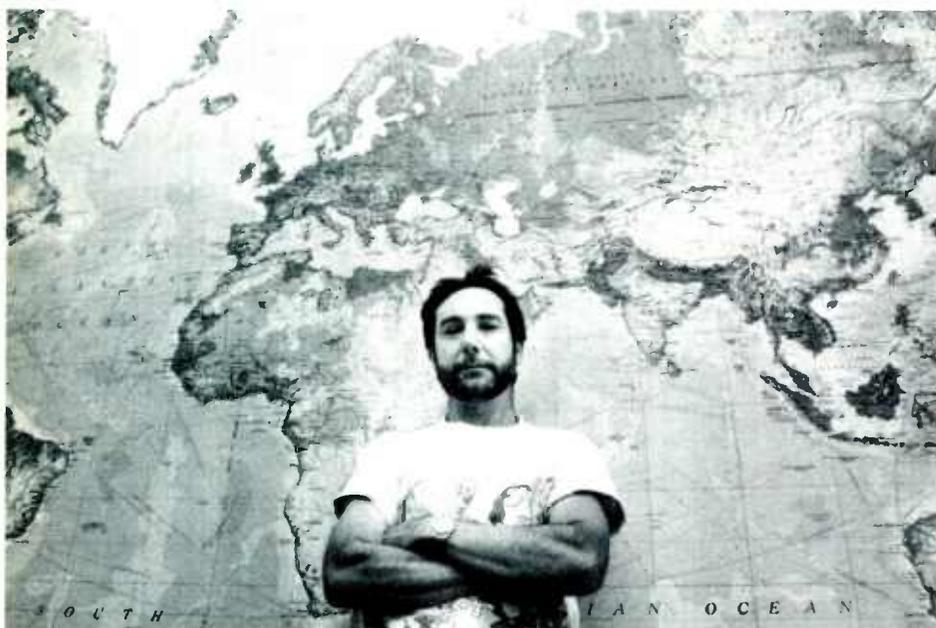
Burning Down The House

now, especially with the nationwide airing of an 85-minute concert special on the Public Broadcasting System (PBS), slated for November 28, featuring the special musical guests that appear on the new album (Jackson Browne, Bryan Adams, Bruce Hornsby, Kim Wilson of the Fabulous Thunderbirds and legendary blues figures Ruth Brown and Charles Brown).

The raspy-voiced veteran points out that the album does serve as somewhat of a musical diary—from blues classics to a handful of new material from such songwriters as Michael McDonald and Michael Ruff, as well as the standard-issue commercial fare of Bryan Adams and Gretchen Peters' "Rock Steady," featuring a fiery duet between Adams and the Grammy maven.

"One of the reasons I wanted to make a double album was so I could do a kind of career retrospective," explains Raitt. "I wanted to get around to some of the older folk and blues material I started out with—that my longtime fans have been waiting for—but I also wanted to do some new songs. And I

ORCHARD MUSIC GROUP



Richard Dashut, Co-Owner

By Jon Pepper

Orchard Music Group (OMG) was formed when Richard Dashut and David Eike got together about a year and a half ago and started talking about getting into the CD-ROM business. Somehow that discussion developed into a record company, and OMG was born.

"Everybody told us we couldn't do it," says veteran producer Richard Dashut, who has been involved in a number of noteworthy albums, including Fleetwood Mac's mid-Seventies classic, *Rumours*. "And part of the reason we went ahead was just to see if it was possible. First, we were talking about getting into a high-tech operation, and then the discussion ended up being about a plain old record company."

Eight months ago OMG opened its office and recording studio in Westlake Village, California, and the label has its first product out now, with another planned for the first of the year.

While OMG is starting small, Dashut and

Eike have both been involved in some very successful projects. In addition to Dashut's impressive list of production credits (Fleetwood Mac, Lindsey Buckingham and Matthew Sweet's *Altered Beast*), Eike has worked as an engineer on such projects as Sam Phillips' *Martinis And Bikinis* and Counting Crows' *August And Everything After*.

Regarding his involvement with Fleetwood Mac, Dashut explains: "I have known Lindsey Buckingham for 22 years, and that's how I got onto the projects."

As for the blockbuster success of *Rumours* and its adventurous follow-up, *Tusk*, Dashut points out that he and Buckingham were a bit ahead of their time. "*Rumours* sold fourteen million copies, and everyone expected *Tusk* to go in the same direction. We took a lot of heat for experimenting the way we did. Now, the kind of things we did then are considered to be cutting edge."

Dashut admits that starting out small as a company is different for him, but he admits

that he enjoys the change. "One of the things I really like is the attention that we can give to our artists," says Dashut. "That is a function of being small. In fact, right now we are all wearing many different hats. There are no departments yet, so everyone just pitches in and does what needs to be done—and that includes me."

Although working as an independent will be a change for Dashut, he sees it as a challenge. "Independent labels are like farm clubs to major league ball teams. We can be more sensitive to an artist—and that is very important in the beginning."

Another thing that Dashut likes about starting his own record company is that they can sign any artist they want. "That's the reason we called the company Orchard Music Group," explains Dashut. "This way, if we want, we can put out a subsidiary label to handle something that might not fit on the main Orchard label. It allows us to do anything—jazz, classical music, spoken word, comedy—and still not confuse people."

Even with only two acts signed, OMG has already formed a subsidiary label called Prospect, which, Dashut says, will handle "electro-alternative-techno-dance" music.

The label's first release of 1996 will be on the Prospect label by a local group called 29 Died. The label's other project, *Her High Lonesome Days*, by a group called the cat Mary, was released on October 3 on the Orchard Music Group label and was produced by Julie Last, who has worked with the likes of Brian Eno, Joni Mitchell, Shawn Colvin and Melissa Ferrick, among others.

Interestingly, Dashut and Eike had not

"Independent labels are like farm clubs to major league ball teams. We can be more sensitive to an artist—and that is very important in the beginning."

—Richard Dashut

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“Not being a musician, I have to draw the musicians’ sound out of them. I can’t just go into the studio and play what I want it to sound like, like some producers who are musicians do. I have to get them to tell me what they want.”

—Richard Dashut

planned on signing any acts this quickly, with both acts coming to the label in unusual ways. Regarding the cat Mary, Dashut said that while they were forming the label, a musician friend, Jeff Croteau, was helping the band put their demo together in San Diego. The new label owner listened to it, liked it, brought the group up to L.A. and re-recorded the demo, which became the album.

The cat Mary is a trio that plays a brand of semi-acoustic folk-rock. While the album, which contains a number of originals written by band leader Andrew Markham and a cover version of Bobbie Gentry’s “Ode To Billie Joe,” is being marketed mainly to Triple A formats, Dashut doesn’t want the band to be pigeonholed by such marketing moves.

Regarding 29 Died, Dashut says: “The leader of this group was working at Pier One, and I was doing some shopping there. He noticed my name and told me that he had a band. He became Mr. Tenacity, and finally I listened to their tape. From that tape, we allowed them to come into the studio and develop their sound.”

What Dashut really feels the fledgling label is marketing is creativity. “I want this company to keep its finger in many pies,” explains Dashut. “For me, that is what the music business is all about.”

One advantage that OMG has over many small labels is that they have their own studio. “It is a very well-designed studio with three isolation booths, and it’s only about eight years old,” says Dashut. “It also has a lot of vintage equipment—you know the kind of things that a lot of engineers are looking to work with.”

When the record company is not using the studio, it is leased out, which helps cover its costs. According to Dashut, when the two partners saw this building with the studio and the offices, they knew it was the right place to set up their new operation. Among other things, having a built-in studio affords the label the ability to hear bands that are just starting out.

“If we hear a band we like, we can bring them in and let them cut a demo,” says the studio veteran. “With what it costs to cut a demo these days, many bands can’t do it. This

way, we can get a look at them if we want.”

While Dashut will be working with OMG for the most part, there are still outside projects that will surely peak his interest. “I am trying to wean myself off of [outside projects],” insists Dashut. “But, at the same time, I don’t want to feel that if the right project came along, I couldn’t do it. The problem is that those two things—outside projects and running the label—are two entirely different directions. It is like playing two chess games at the same time, and that is not something that I am comfortable doing.”

Dashut also notes that his production career has been helped by the fact that he’s not a musician, something he believes gives him a unique perspective. “Not being a musician, I have to draw the musicians’ sound out of them. I can’t just go into the studio and play

what I want it to sound like, like some producers who are musicians do,” he explains. “I have to get them to tell me what they want.”

The one thing that Dashut says could hinder the company’s chances for success is falling into the trap of not going for the best.

“Even though we are small, we have high standards. That’s my goal for this company,” he says, “and while it would be great to sign a major artist, that does not mean that we are going to scrimp when it comes to artists just getting off the ground.”

Dashut sees the founding label as a unique opportunity to help young artists develop a sound that is unique. “We can bring an artist along and work with them in ways that a major usually can’t—that is our advantage.”

Contact OMG at 805-494-9021.

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HOT

By Jon Pepper

DRUMMING TIPS

• KEEP IT SIMPLE

Several drummers mentioned this, saying that while you can add all kinds of bells and whistles to a basic drum kit, you really should only carry with you what you are going to reasonably use on a gig or recording. One drummer commented: "If you fill it up too much, then every note loses."

• LISTEN TO THE MUSIC

Another thing that several drummers mentioned was that the drummer must be as familiar with the material as everyone else. One drummer said: "You play with your ears, not with your hands." Several others agreed and mentioned the importance of getting the song down in rehearsal, so that you are not surprised on the stage.

• IN REHEARSAL, GET THE MECHANICS OF THE SONG RIGHT

The flourishes will come later. It is often hard to play at full volume in rehearsal, depending on where your rehearsal space is,

how soundproofed it is and the size of it. Most bands starting out are playing in someone's garage or attic with some minor soundproofing. You cannot go full bore in circumstances like this. As one drummer said: "It is hard to rehearse with the same energy that you have on the show. Besides, it always sounds different during the gig. Also, songs should be rehearsed in their entirety so that you know the full length of the song."

• LAY BACK WHEN ARRANGING A SONG IN REHEARSAL

Several drummers mentioned that when the band is working on the arrangement of a tune, they may only provide a click track or other light time-keeping. One of the drummers said: "I always record the rehearsals, that way I can do homework to try out my sounds."

• WHEN PLAYING LIVE, PLAY IN THE MOMENT

Whatever is happening onstage, stay in

Playing the drums can look deceptively simple. Some people think that all you have to do to be a good drummer is sit in the back and pound on the skins.

Well, most musicians know better and will say that a solid, tasty drummer is the crucial foundation of a band's sound—the heartbeat, so to speak—and often the best asset a young band can have.

We anonymously polled professional drummers and support personnel in order to find out what tips they have that might help other drummers get a beat up on the competition.

tune with it. Don't zone out and just mark time. Also, if you miss a riff, just let it go. Most of the time the audience will never know that you made a mistake.

• YOU HAVE TO BE ABLE TO LET GO ON A GIG

Several drummers felt that they feel better during a live performance if they can let themselves really get into what they are doing. This is following in the footsteps of some of the wild drummers of the past, ranging from Gene Krupa to John Bonham and Keith Moon. Asked one drummer: "If I can't get wild now, then when can I?"

• IT HELPS TO HAVE GOOD EQUIPMENT, BUT THAT WON'T MAKE UP FOR MEDIOCRE PLAYING

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some guy with great gear and no heart," said one drummer. Also, as one of our other drummers explained: "I will play whatever it takes to make the sound necessary. If that means I'm banging pots together or garbage can lids, okay. It is all in the spirit."

• ADAPT YOUR PLAYING STYLE TO SUIT PERFORMING OR RECORDING

All of the drummers interviewed mentioned that the sound you have live is not the sound that you are going to have in the studio. The difference is that the live performance is a visual experience, while recording is caught forever. Explained one drummer: "Playing live is more fun, while recording is more intellectual." Another pounder said: "When playing live, the boomier and bassier the sound, the better. When recording, you have to go for an almost dead acoustic tone."

• WHEN RECORDING, MAKE SURE YOUR EQUIPMENT IS RIGHT

Before you set up any mikes in the recording studio make sure that all buzzy items have been removed, all squeaky pedals have been oiled and that the seat you are sitting on does

not make any noise. Any or all of this cacophony can be picked up by the mikes and ruin a good session. Said one drummer: "I remove any item that might make a buzz, things like screw operated internal mutes. I also put a rag on the post of my seat to stop it from squeaking."

• A CLICK TRACK IN THE RECORDING STUDIO CAN HELP

Some drummers like to use a click track in the recording studio. It helps keep them on the beat. "It helps me know what the real time is, as opposed to what everyone thinks it is," said one drummer.

• BE PROFESSIONAL

This is your job, so be on time and act in a professional manner. Now, this doesn't mean no goofing around at all, but make sure your part of the job (i.e., things like setting up your equipment and miking the drums) is all taken care of.

• A DRUMMER SHOULD BE MECHANICALLY INCLINED

Since you are the one that is going to have to put together your drum kit—at least at

first—you better be able to do this and also do some basic repairs if it comes down to it. "I even like to stretch my own skins and then tighten them in," one drummer said.

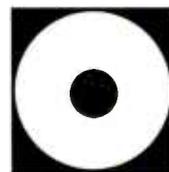
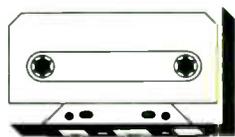
• THERE IS NO REPLACEMENT FOR ON-THE-JOB EXPERIENCE

All the drummers agreed that while rehearsal and schools are good, there are just some things that have to be learned on the job. Also, the only way to get better is to get out there and play. "It all comes with experience," related one basher. "I play the same beat I did when I was seventeen, I just play it better now."

• WHEN LOOKING FOR DRUMS, EXPERIMENT

You have to find a kit with a sound that is good for you, so try out as many as you can. Try out skins, heads, sticks, cymbals, pedals and anything else. You have to be the one who is comfortable with the equipment.

While drummers often move to their own beat, they still have a lot of the same problems that other musicians do. They also have some customized problems. This applies to the rehearsal studio, live performing and recording. So look at things first as a musician and then as a drummer. **MC**



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Whether you're looking to hire a drum instructor or a programmer, or whether you're a drummer looking to purchase a new kit or perhaps repair your tattered old one, *MC* has assembled a SoCal Directory that covers all aspects of the percussion world. This guide is designed to help you find the person or store that suits your particular needs.

Compiled by Carla Hay

INSTRUCTORS

◻ **ADAM'S MUSIC**

10612 W. Pico Blvd.
Los Angeles, CA 90064
310-839-3575
Contact: Pete Tavella
Level: Beginner to expert
Fee: \$66/month for 4 half-hour lessons
Housecalls: No
Comments/Specialties: All styles.

◻ **AFRICAN PERCUSSION**

115 S. Topanga Canyon Blvd, #169
Topanga, CA 90290
818-591-3111 FAX 818-591-6756
Contact: Paulo Mattioli
Level: Beginner to expert
Fee: \$9/hour class instruction or \$30/hour individual instruction
Housecalls: Yes
Comments/Specialties: Make Djembe, congas, Douns Douns and African percussion on premises. Also repairs drums.

◻ **AMENDOLA MUSIC**

1691 Centinela Ave.
Inglewood, CA 90302
310-645-2420
Contact: Ralph
Fee: Call for rates
Housecalls: No

◻ **DEAN BROWN**

213-662-9145
Level: Beginner to expert
Fee: Call for rates
Housecalls: Yes
Comments/Specialties: MWP instructor. Reading, styles and independence.

◻ **CALIFORNIA INSTITUTE OF THE ARTS**

24700 McBean Pkwy.
Valencia, CA 91355
805-255-1050
Level: BFA/MFA degrees
Fee: Call for rates
Housecalls: No
Comments/Specialties: All

◻ **KAY CARLSON**

Inglewood, CA
310-670-8826
Level: Beginner to expert
Fee: Call for rates
Housecalls: No
Comments/Specialties: Percussion workshop. All styles, rudiments and reading.

◻ **COLBURN SCHOOL OF PERFORMING ARTS**

3131 S. Figueroa St.
Los Angeles, CA 90007
213-743-2306
Contact: Jerry Kalaf
Level: Beginner to expert
Fee: \$408 for 16 half-hour lessons
Housecalls: No
Comments/Specialties: Private one-on-one lessons. All styles.

◻ **DELIAN MUSIC SYSTEMS**

5567 S. Sepulveda Blvd
Culver City, CA 90230
310-390-7882 FAX 310-390-3403
Contact: Lou LaRocca
Level: Beginner to expert
Fee: \$18/half-hour
Housecalls: Yes
Comments/Specialties: Jazz-rock fusion by music or by ear.

◻ **IVAN DE PRUME**

213-214-6373
Level: Beginner to expert
Fee: Call for rates
Comments/Specialties: Former drummer for White Zombie.

◻ **FRED DINKINS**

818-766-7331
Level: Beginner to expert
Fee: Call for rates
Housecalls: Yes
Comments/Specialties: MI instructor. All styles.

◻ **THE DRUMMING STUDIO**

26851 Mission Hills Dr
San Juan Capistrano, CA 92675
714-493-8779
Contact: Sean Frost
Level: Beginner to expert
Fee: Call for rates
Housecalls: Sometimes
Comments/Specialties: Offers live playing classes and studies in playing studio gigs, with an emphasis on developing personal creativity and excellence. Also offers private lessons.

◻ **CHUCK FLORES**

818-785-7058
Level: Beginner to expert
Fee: \$45/hour
Housecalls: No
Comments/Specialties: MI instructor. All styles.

◻ **MIKE GOLDBERG**

Granada Hills, CA
818-368-1753
Level: Beginner to expert
Fee: \$25/hour
Housecalls: Yes
Comments/Specialties: All styles; played with Joe Walsh, Natalie Cole (*Big Break*).

◻ **CARLOS HATEM**

213-874-5823
Level: All
Fee: \$40/hour
Housecalls: Yes
Comments/Specialties: Groove styles.

◻ **KEITH JONES**

Rancho Cucamonga, CA
909-989-1516
Level: Beginner to intermediate; all ages welcome.

Fee: Call for rates
Housecalls: Yes
Comments/Specialties: Studied and played with many top players. Very patient with all learning speeds and levels. Will assistance in creating and promoting a new band.

◻ **RICK LATHAM**

310-281-9549
Level: Intermediate to advanced
Fee: Call for rates
Housecalls: No
Comments/Specialties: North Texas State graduate. Worked with B.B. King, Pat Travers and Quincy Jones. Author of *Advanced Funk Study* and *Contemporary Drumsel Techniques*.

◻ **MICHELLE MANGIONE**

310-493-9014
Level: Beginner to expert
Fee: Call for rates
Housecalls: No
Comments/Specialties: All styles

◻ **TIM MCINTYRE**

805-255-8870
Level: Beginner to expert
Fee: Call for rates
Housecalls: Yes
Comments/Specialties: MI instructor. Reading, jazz, big band.

◻ **RICHARD MORGAN**

Santa Monica, CA
310-458-9675
Level: Beginner to expert
Fee: Call for rates
Housecalls: Yes
Comments/Specialties: Jazz drum instruction.

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FAX 213-462-6978
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Fee: Call for rates
Housecalls: No
Comments/Specialties: Percussion Institute of Technology (PIT)

◻ **MARK RID**

805-297-1183
Level: Beginner to expert
Fee: Call for rates
Housecalls: Yes
Comments/Specialties: MI instructor. All styles, specializes in reading.

◻ **BOBBY ROCK**

818-700-9991
Level: Beginner to expert
Fee: Call for rates
Housecalls: No
Comments/Specialties: All styles. Studio drummer. Author of *Metamorphosis* and *Encyclopedia of Groove*.

◻ **JAY SCHELLEN**

North Hollywood, CA
818-243-4866
Level: Beginner to expert
Fee: Call for rates
Housecalls: Yes
Comments/Specialties: Author of *Rocking Independence*, one of three-volume drum method books. All styles. Twenty years experience.

◻ **FLOYD SNEED**

Augora, CA
818-889-0998
Level: Beginner to expert
Fee: Call for rates
Housecalls: No

◻ **GLEN SOBEL**

West Hills, CA
818-340-8517
Level: Intermediate to expert
Fee: Call for rates
Housecalls: No
Comments/Specialties: Rock, jazz, advanced double-bass techniques, power funk, hip-hop, polyrhythms. Recorded and played with Tony McAlpine, Jennifer Batten, Chris Impelitteri. PIT instructor and drum clinician for Regal Tip and Wuhan.

◻ **SPITZER MUSIC**

6305 Laurel Canyon Blvd
North Hollywood, CA 91606
818-763-3383
Contact: Ed Shaughnessy
Level: Intermediate to expert
Fee: \$14/half-hour
Housecalls: No
Comments/Specialties: Hand development. Jazz/rock conception and reading. Johnny Carson's drummer.

◻ **STEEL STUDIOS**

1014 Maple St.
Santa Monica, CA 90405
310-392-7499
Contact: Rick Steel
Level: Beginner to expert
Fee: Call for rates
Housecalls: No
Comments/Specialties: All styles. Twelve years teaching experience. Artificial applied rhythms, hand/foot techniques, double-bass work, transcribing. Host/producer of "Drum TV" and "DrumSl6." Author, co-clinician of workshop series "Connecting the Years" with Bill Ward of Black Sabbath. National Drum Association teacher affiliate member. Performer on Buddy Rich Memorial Scholarship concert tape #5 with Chester Thompson, Chuck Morris, Chad Wackington and Steve Ferrone.

◻ **EVAN STONE**

714-825-0541
Level: Intermediate to advanced
Fee: Call for rates
Comments/Specialties: All styles

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J GENE STONE
6200 Jackie Ave.
Woodland Hills, CA 91367
818-887-2639
Level: Serious beginner to advanced preferred
Fee: Call for rates
Housecalls: Yes
Comments/Specialties: Jazz

J STRIKE ZONE PERCUSSION
Garden Grove, CA
714-777-3786

Level: Beginner to expert
Fee: Call for rates
Housecalls: No
Comments/Specialties: Self-taught; all styles. Call for client list. Drum store on premises.

J MIKE TERRANA
North Hollywood, CA
818-768-3055

Level: Beginner to expert
Fee: Call for rates
Housecalls: Call for info
Comments/Specialties: Worked with Yngwie Malmsteen. Specializes in double-bass technique. Has instructional videos released by Starlicks (*Beginning Rock Drums, Vols. 1 and 2*) and Master Class Series (*Master Sessions*).

J MARC VAN AKEN
310-306-4898

Level: Beginner to expert
Fee: Call for rates
Comments/Specialties: All styles

J WEST COAST DRUM CENTER

2632 Harbor Blvd.
Santa Ana, CA 92704
714-545-2345 FAX 714-966-0135
Contact: John or Joe
Level: Beginner to expert
Fee: \$15/half-hour
Housecalls: No
Comments/Specialties: All styles

PROGRAMMERS

J TONY ALVAREZ
909-594-3889

Contact: Tony
Basic Rate: Varies, please call
Equipment: Modified Roland W30 Workstation, E-Mu SP1200, standard and unique sample libraries, drum loop CDs, Akai, MPC 60II, etc.
Comments/Specialties: Have programmed all styles. Specialize in pop/R&B, re-mixes, live percussion.
Clients: Roger Troutman, the Temptations, J.V. Have multi-platinum credits as engineer

J CCA3 PRODUCTIONS

Granada Hills, CA
818-382-4756
Contact: Conley Abrams
Basic Rate: Negotiable
Equipment: MPC-60
Comments/Specialties: All styles.

J CAZADOR

Los Angeles, CA
213-655-0615
Contact: Jimmy Hunter
Basic Rate: Negotiable
Equipment: Forat Linn 9000 coupled with F 16.

Comments/Specialties: Over 10 years in business/R&B and rock.
Clients: Carl Wilson (Beach Boys), Robert Lamm, Larry Henley ("Wind Beneath My Wings"), Joey Lawrence.

J CLEAR LAKE DIGITAL

10520 Burbank Blvd.
North Hollywood, CA 91601
818-762-8531 FAX 818-762-0256
Contact: Troy King
Basic Rate: Based on project
Equipment: Fully equipped MIDI drum setup.
Comments/Specialties: All styles.
Clients: Various record companies, including MCA, Capitol, Hollywood, Sony.

J DINO M III RECORDING

2367 208th St. #7
Torrance, CA 90501
310-782-0915
Basic Rate: Call for rates
Equipment: Full MIDI studio. Complete commercial facility.
Comments/Specialties: All types of music.

J DLP

6801 Mammoth Ave.
Van Nuys, CA 91405
818-901-0700
Contact: Doug Lenier
Basic Rate: \$40/hour
Equipment: Large selection of samplers and drum machines.
Comments/Specialties: R&B, pop, TV and commercials.
Clients: Epic, PolyGram, Warner Bros., BMG, Columbia TV Music.

J ECHO SOUND RECORDING

2900 Los Feliz Blvd
Los Angeles, CA 90039
213-662-5291
Contact: Mike Williamson
Basic Rate: Call for rates
Equipment: Akai MPC-60 II, Emu SP-1200, Linn 9000 Mac, ASR-10.
Comments/Specialties: Rap, R&B

J EXECUTIVE SOUND

6922 Hollywood Blvd. #220
Hollywood, CA 90028
213-463-0056
Contact: Demetric Collins or Mike Kelly
Basic Rate: Call for rates
Equipment: Roland HP-7, full MIDI drum setup, 24-track recording studio.
Comments/Specialties: R&B, pop, country. Will travel.
Clients: Dave Koz, Randy Crawford, Natalie Cole, Earth, Wind & Fire.

J FOXFIRE RECORDING

16760 Stagg St.
Van Nuys, CA 91406
818-787-4843
Contact: Rudi Eckstein
Basic Rate: Call for rates
Equipment: Akai MPC-60, Alesis D-4.

J GOODNIGHT L.A. STUDIOS

15458 Cabrito Rd.
Van Nuys, CA 91406
818-782-0221
Contact: Richard Baker or Keith Olsen
Basic Rate: Call for rates
Equipment: Roland TD-7, Alesis D-4, full range of samples.

J CARLOS HATEM MUSIC

Hollywood, CA
213-874-5823
Contact: Carlos
Basic Rate: Per hour or per song
Comments/Specialties: Television shows, movie soundtracks and commercials.

J J.E. SOUND PRODUCTIONS

1680 Sycamore Ave.
Hollywood, CA 90028
213-462-4385
Contact: Steve Morris
Basic Rate: Call for rates
Equipment: Linn 9000, Cadenza 64-track software, Proteus, Ensoniq keyboard, JX-3P, DX-7, Yamaha, acoustic grand.

J JO-MUSIK!

818-787-6135
Contact: Joe Milton
Basic Rate: Call for rates
Equipment: Mac IIcx, Vision 2.0, Alesis D-4, lots of sample drums.
Comments/Specialties: Song demos; all styles.

J LAUREN ENTERTAINMENT GROUP

15445 Ventura Blvd
Sherman Oaks, CA 91403
818-995-6170
Contact: Len Kovner
Basic Rate: Call for rates
Equipment: Linn 9000, ProTools, dozens of samples.

J METRONOME STUDIO

16661 Ventura Blvd. #120
Encino, CA 91436
818-990-4444
Contact: Mori
Basic Rate: Call for rates
Equipment: Performer, DigiDesign, SoundTools, Yamaha Drum KIT.
Comments/Specialties: Rap, hip-hop, jazz.

J PARAMOUNT STUDIOS

6245 Santa Monica Blvd.
Los Angeles, CA 90038
213-465-4000 FAX 213-469-1905
Contact: Adam or Mike
Basic Rate: \$25-\$65/hour
Equipment: MPC-60, SP-1200, R-8, Mac, Oberheim.
Comments/Specialties: All styles.
Clients: Ice Cube, Keith Washington, Tone-Loc.

J POWERHOUSE MULTIMEDIA

19347 Londelius St.
Northridge, CA 91324
818-993-4778
Contact: Jeff or Paul Stillman
Basic Rate: Call for rates
Equipment: IBM, Mac, full MIDI setup.
Comments/Specialties: Karaoke, song imitations; all styles.
Clients: Carmine and Vinnie Appice, Hal Blaine, Tris Imboden.

J GEORGE PATRONO

818-716-1636
Basic Rate: Negotiable
Equipment: Mac, Octopad II, R-8, D-4, Performer 4.2.
Comments/Specialties: Ethnic music. Will travel.

J RUSK SOUND STUDIOS

1556 N. La Brea Ave.
Hollywood, CA 90028
213-462-6477 FAX 213-462-5684
Contact: Elton Ah
Basic Rate: Call for rates
Equipment: Full MIDI drum setup.

J SOUND WRITER STUDIO

1116-A 8th St.
Manhattan Beach, CA 90266
310-379-7426
Contact: L.T.
Basic Rate: Call for rates
Equipment: Akai MPC-60, Q-Base, excellent live drum samples.

J TUTT & BABE MUSIC

950 2nd Street, Suite 304
Santa Monica, CA 90403
310-395-4835 FAX 310-395-9033
Contact: Guy Marshall
Basic Rate: Per song basis, call for rates
Equipment: Roland R8 MKII, Mackie, ADAT; all the toys
Comments/Specialties: Rock, pop, country, alternative, complete ADAT recording studio in Santa Monica. Call for free consultation, information and credits.

RETAIL

J ABC MUSIC CENTER

4114 W. Burbank Blvd.
Burbank, CA 91505
818-842-8196
FAX 818-842-9413
Contact: Corky Merrill
Store Hours: 10-7 Tues-Fri; 10-5 Sat.
Comments/Specialties: Main line is Pearl drums. Also carries an assortment of ethnic percussion.

J AFRICAN PERCUSSION

115 S. Topanga Canyon Blvd. #169
Topanga, CA 90290
818-591-3111
FAX 818-541-6756
Contact: Paulo Mattioli
Store Hours: 9-5 Mon-Fri.
Comments/Specialties: Sells all types of percussion with an emphasis on African percussion. Congas, bongos, Latin or anything with skins or woods. Ships all over the world.

J AMENDOLA MUSIC

1691 Centinela Ave.
Inglewood, CA 90302
310-645-2420
Contact: Ralph
Store Hours: 11-6 Tues-Fri; 10-5 Sat.
Comments/Specialties: Full line of drum sets and accessories, marching percussion, African and Latin percussion. Also features drum and percussion instruction.

J AMUSE

43-C Peninsula Center
Palos Verdes, CA 90274
310-377-7838
Contact: Matt
Store Hours: 10-8 Mon-Fri; 10-6 Sat; 12-5 Sun.
Comments/Specialties: Full line of musical instruments, drums and percussion, including Remo, Zildjian, Paiste.

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Contact: Ed Walker Jr.
Store Hours: 11-8 Mon-Thur; 11-6 Fri; 10-6 Sat; 11-6 Sun
Comments/Specialties: Carries hand percussion only.

□ BIG VALLEY MUSIC

8541 Reseda Blvd.
Northridge, CA 91425
818-772-1668
Store Hours: 11-7:30 Mon-Fri; 11-5 weekends.
Comments/Specialties: Ludwig and Pearl drums. African percussion, Rhythmtch, CD700, Remo. All major drumstick lines. All Orff instruments. African percussion instruments and Pete Engelhart metal percussion. Zildjian cymbals.

□ THE CARPENTER MUSIC STORE

1820 Pacific Coast Highway
Lomita, CA 90717
310-534-8863
Contact: Scott Martin
Store Hours: 10-6:30 Mon-Sat.
Comments/Specialties: Carries Yamaha, CB700, Sunlight drums, Zildjian cymbals. Can order full line Yamaha.

□ CHARLES MUSIC CENTER

421 N. Glendale Ave.
Glendale, CA 91206
818-242-6597
Contact: Kevin Scott
Store Hours: 10-7 Mon-Thur; 11-7 Fri; 10-6 Sat.
Comments/Specialties: Full line of sets and hand percussion. Cymbals, hardware, drum parts, accessories. Primarily Pearl, Remo, CB and some lower-priced sets.

□ DOWNEY MUSIC CENTER

11033 S. Downey Ave.
Downey, CA 90241
310-869-4486
Contact: Mike
Store Hours: 10-7:30 Mon-Fri; 10-6 Sat.
Comments/Specialties: Most brands available. One of the largest stores in California.

□ GILMORE MUSIC

1935 E. 7th St.
Long Beach, CA 90813
310-599-1369
Contact: Clint Gilmore
Store Hours: 10-6 Mon-Fri; 9:30-5 Sat.
Comments/Specialties: Slingerland, Remo, Sunlight. Good selection of Latin and African percussion. Some drum machines.

□ GUITAR CENTER

7425 Sunset Blvd.
Los Angeles, CA 90046
213-874-1060
Store Hours: 10-9 Mon-Fri; 10-6 Sat; 11-6 Sun.
Comments/Specialties: Drums, electric and vintage percussion. Authorized Drum KAT repair station at Los Angeles store only.
Other Locations: Chatsworth, Sherman Oaks, Covina, Lawndale, Fountain Valley, San Diego.

□ HASON MUSIC CENTER

2061 Thoreau
Los Angeles, CA 90047
213-755-8988
Contact: Herbert Anderson
Store Hours: 1-7 Tues-Fri; 1-6 Sat.
Comments/Specialties: All types of percussion.

□ INTERNATIONAL HOUSE OF MUSIC

344 S. Broadway
Los Angeles, CA 90013
213-628-9161
Contact: Gus
Store Hours: 9-6 Mon-Sat; 10-6 Sun.
Comments/Specialties: All kinds of drums and percussion, including Latin.

□ KAYE'S MUSIC SCENE

19369 Victory Blvd.
Reseda, CA 91335
818-881-5566
Contact: George Kaye
Store Hours: 10-7 Mon-Thur; 10-6 Fri & Sat.
Comments/Specialties: Mostly keyboards, but carry some percussion.

□ MARINA MUSIC CENTER

4564 S. Centinela Ave.
Los Angeles, CA 90066
310-391-7010 FAX 310-391-4363
Contact: Alex Sioris
Store Hours: 11-6 Mon-Fri; 11-5 Sat; 11-2 Sun.
Comments/Specialties: Sells used drums only.

□ MARSHALL MUSIC

503 Van Ness Ave.
Torrance, CA 90501
310-320-0246
Contact: Jim Vessells
Store Hours: 10-7 Mon-Thur; 10-6 Fri; 10-5 Sat.
Comments/Specialties: Sales, repairs and rentals of drums, including Yamaha, Ludwig and some inexpensive CB sets.

□ OLEG'S MUSIC

12448 Ventura Blvd.
Studio City, CA 91604
818-766-6628
Contact: Oleg
Store Hours: 10-6 Mon-Sat.
Comments/Specialties: Hand percussion.

□ PASADENA DRUM CENTER

1535 E. Walnut St.
Pasadena, CA 91106
818-792-6576
Contact: Ron
Store Hours: 12-7:30 Mon-Fri; 12-5:30 Sat.
Comments/Specialties: In business for over 15 years. Tama, Pearl, Sonar, and all off-shoots. Major cymbal manufacturers.

□ PEDRINI MUSIC

210 N. Brand Blvd.
Glendale, CA 91206
818-241-7630
Contact: Joe Mora
Store Hours: 11-7 Tues-Fri; 10-6 Sat.
Comments/Specialties: Full sets with Kima, Ludwig, Tama, Pearl.

□ PHILLIPS MUSIC CO.

2455 Brooklyn Ave.
Los Angeles, CA 90033
213-261-6103
Contact: Victor Alvarez
Store Hours: 10-6:30 Mon-Fri; 10-5:30 Sat.
Comments/Specialties: Full line of most major brands. Set, percussion, cymbals and hardware.

□ PROFESSIONAL DRUM SHOP

854 Vine St.
Los Angeles, CA 90038
213-469-6285 FAX 213-469-0440
Store Hours: 9:30-5 Mon-Sat.
Comments/Specialties: All drums, ethnic percussion instruments. Sales, trades, repairs, rentals.

□ REED'S MUSIC STORE

4636 S. Vermont Ave.
Los Angeles, CA 90037
213-233-8101
Contact: Tiny
Store Hours: 9-6 Mon-Sat.
Comments/Specialties: Complete music store that buys and sells most major drum brands.

□ SAN DIEGO DRUM & PERCUSSION

995 Postal Way #118
Vista, CA 92083
619-945-3935
Contact: Ted Best
Store Hours: 10-8 Mon-Fri; 10-5 Sat; 12-5 Sun.
Comments/Specialties: "We do it all if it has to do with drums, including rentals."

□ SCHWEID'S MUSIC CITY

17522 Hawthorne Blvd.
Torrance, CA 90504
310-370-1011
Contact: Robert or Mack
Store Hours: 12-8 Tues-Fri; 10-6 Sat; 12-5 Sun.
Comments/Specialties: A little of everything. Remo and other brands.

□ SPITZER MUSIC

6305 Laurel Canyon Blvd.
North Hollywood, CA 91606
818-763-3383
Store Hours: 10-7 Mon-Fri; 10-6 Sat.
Comments/Specialties: Pearl, Yamaha, DW, PD. Full sets, electronic percussion, some ethnic percussion.

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WEST L.A. MUSIC

11345 Santa Monica Blvd
Los Angeles, CA 90025
310-477-1945
Contact: Glen Noyes
Store Hours: 11-7 Mon-Fri; 10-6 Sat.
Comments/Specialties: Full line of all major brands, hardware, cymbals, Latin and ethnic percussion. Custom and special orders available.

WESTWOOD MUSICAL INSTRUMENTS

10936 Santa Monica Blvd
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310-478-4251 FAX 310-477-0069
Contact: Mark Bookin or Fred Walecki
Store Hours: 9:30-7 Mon-Fri; 9:30-5:30 Sat.
Comments/Specialties: Acoustic and electric drums and percussion.

WHITTAKER MUSIC, INC.

2222 Bellflower Blvd.
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Contact: Mark
Store Hours: 10-8:30 Mon & Thur; 10-6 Tues, Wed., Fri. & Sat.
Comments/Specialties: Full line of all major brands

REPAIR

AFRICAN PERCUSSION

115 S. Topanga Canyon Blvd. #169
Topanga, CA 90290
818-591-3111 FAX 818-541-6756
Contact: Paulo Mattioli
Store Hours: 9-5 Mon-Fri.
Comments/Specialties: Anything with skins or woods.
Authorized Factory Repair: Remo

AMENDOLA MUSIC

1691 Centinela Ave.
Inglewood, CA 90302
310-645-2420
Contact: Ralph
Store Hours: 11-6 Tues-Fri; 10-5 Sat.
Comments/Specialties: Full line of drum sets and accessories, marching percussion, African and Latin percussion. Also features drum and percussion instruction.

AMUSE

43-C Peninsula Center
Palos Verdes, CA 90274
310-377-7838
Contact: Matt
Store Hours: 10-8 Mon-Fri; 10-6 Sat; 12-5 Sun.
Comments/Specialties: Full line of musical instruments, drums and percussion, including Remo, Zildjian, Paiste.

BIG VALLEY MUSIC

8541 Reseda Blvd.
Northridge, CA 91425
818-772-1668
Store Hours: 11-7:30 Mon-Fri; 11-5 weekends
Comments/Specialties: Ludwig and Pearl drums

CHARLES MUSIC CENTER

421 N. Glendale Ave.
Glendale, CA 91206
818-242-6597
Contact: Kevin Scott
Store Hours: 10-7 Mon-Thur; 11-7 Fri; 10-6 Sat.
Comments/Specialties: Repairs to most major brands

DRUM DOCTORS

11049 Weddington
North Hollywood, CA 91601
818-506-8123
FAX 818-506-6805
Contact: Ross Garfield or Lee
Store Hours: By appointment
Comments/Specialties: Retailing drums and full range of repairs. Custom work, refinishing, bearing edges, re-etching, snare beds, customizing. Primary business is studio cartage and rental.

HASDN MUSIC CENTER

2061 Thoreau
Los Angeles, CA 90066
213-755-8988
Contact: Herbert Anderson
Store Hours: 1-7 Tues-Fri; 1-6 Sat.
Comments/Specialties: All types of percussion.

MARINA MUSIC CENTER

4564 S. Centinela Ave.
Los Angeles, CA 90066
310-391-7010 FAX 310-391-4363
Contact: Alex Sioris
Store Hours: 11-6 Mon-Fri; 11-5 Sat; 11-2 Sun.

MARSHALL MUSIC

503 Van Ness Ave.
Torrance, CA 90501
310-320-0246
Contact: Jim Vessells
Store Hours: 10-7 Mon-Thur; 10-6 Fri; 10-5 Sat.
Comments/Specialties: Sales, repairs and rentals of drums, including Yamaha, Ludwig and some inexpensive CB sets.

PASADENA DRUM CENTER

1535 E. Walnut St.
Pasadena, CA 91106
818-792-6576
Contact: Ron
Store Hours: 12-7:30 Mon-Fri; 12-5:30 Sat.
Comments/Specialties: In business for over 15 years. Tama, Pearl, Sonar, and all off-shoots. Major cymbal manufacturers.

PROFESSIONAL AUDIO SERVICES & SUPPLY

619 S. Glenwood Pl.
Burbank, CA 91506
818-843-6320
Contact: Bob Hacken
Store Hours: 10-6 Mon-Fri.
Comments/Specialties: Electric percussion only.

PROFESSIONAL DRUM SHOP

854 Vine St.
Los Angeles, CA 90038
213-469-6285 FAX 213-469-0440
Store Hours: 9:30-5 Mon-Sat.
Comments/Specialties: All drums, ethnic percussion instruments. Sales, trades, repairs, rentals.

REED'S MUSIC STORE

4636 S. Vermont Ave.
Los Angeles, CA 90037
213-233-8101
Contact: Tiny
Store Hours: 9-6 Mon-Sat.
Comments/Specialties: Repairs all brands at separate repair facility.

SAN DIEGO DRUM & PERCUSSION

995 Postal Way #118
Vista, CA 92083
619-945-3935
Contact: Ted Best
Store Hours: 10-8 Mon-Fri; 10-5 Sat; 12-5 Sun.
Comments/Specialties: "We do it all if it has to do with drums, including rentals."
Authorized Factory Repair: Most, including Pearl and Ludwig

VALLEY DRUM SHOP

723 Thousand Oaks Blvd.
Thousand Oaks, CA 91360
805-497-9055
Contact: Rick or Ron
Store Hours: 11-7 Mon-Fri; 10-5 Sat.
Comments/Specialties: Drums only. Also custom-built snares. Tuning and retrotuning, hardware changes and customizing.

VALLEY SOUND MUSIC SERVICE

1023 N. La Brea Ave.
Los Angeles, CA 90038
213-851-3434 FAX 213-851-3437
Contact: Matt or John
Store Hours: 9:30-6 Mon-Fri; 11-2 Sat.
Comments/Specialties: MPC-60, electric and MIDI drums.

WEST COAST DRUM CENTER

2632 Harbor Blvd.
Santa Ana, CA 92704
714-545-2345 FAX 714-966-0135
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Store Hours: 11-7 Mon-Fri; 11-5 Sat; 1-7 Sun.
Comments/Specialties: "Southern California's largest and most complete drum store."


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A longtime political activist who appeared at the famous MUSE concerts in 1979, Raitt also organized the 1987 Stop Contra Aid concert and even performed a week-long series of concerts benefiting Central American refugees in 1989. She is also a vocal pro-choice supporter who is very involved with fighting homelessness and continues to participate in Amnesty International and Farm Aid gatherings.

Raitt is also a founding member and Vice Chairperson of the Rhythm & Blues Foundation, which began in 1988 and is dedicated to supplying blues musicians with both financial and medical assistance, as well as lobbying the industry itself to reform past unfair practices.

"I didn't personally start it, but I was in on the ground floor," says the political and social activist, regarding the Rhythm & Blues Foundation. "The objective of the Rhythm & Blues Foundation is to try and get health insurance and medical and financial assistance for the great blues pioneers. But, more importantly, we want to let people know that none of these blues greats got royalties before 1970, so every time you buy one of these reissues or bootlegs, you're ripping people off. We're trying to lobby the public to tell the record companies that they deserve to pay these people either back-royalties or readjust them.

"The standard royalty rate was so minuscule before 1970 when I started recording

◀ 21 Bonnie Raitt

Unfortunately, all the talk about Bonnie Raitt's interpretative skills doesn't do her own songwriting justice, which is best demonstrated on the live album with a highly charged reggae-tinged "Come To Me" and the majestic epic qualities of "Feeling Of Falling," in which the now-sobber Grammy Queen sings about missing the very things she needs to avoid.

The modest Raitt dismisses questions about her own songwriting ability, saying, "I don't write very often. I'm on the road a lot, and I have a lot of other stuff that I'm involved in. I do a lot of political activity, and I work with the Rhythm & Blues Foundation (see above sidebar).

"I've primarily been a road performer," she continues, "and prior to *Nick Of Time*, I was always on the road touring or making a record. I wasn't economically stable enough to just stay home and write songs, and I can't write on the road like some people can. It comes down to a question of time. I write when I'm inspired to and when I have the opportunity. I don't have an ego attachment to whether or not I have one or two or ten of my own songs on my records. It just comes down to the best ones."

Because the singer still looks for outside material, a Bonnie Raitt recording project is

Bonnie And The Rhythm & Blues Foundation



that I had no idea the artists whose faces were on 75 percent of my record collection had never made a penny from those album sales. And then we went ahead and bought them again in CD form, so not only did they not get paid for vinyl, they didn't get paid for CDs. So much for slavery being over.

"We've actually gotten five of the companies to update the current royalty rate of the records that they're selling. We're just trying to blow the whistle on all of that, so my success came at a good time—in terms of being able to publicize this issue. I'd also like to see the artists who have been influenced by blues and R&B artists—which is probably everybody in rock—to make donations so the money can get out to these people while they're still alive.

"A lot of them are in their Sixties and Seventies, and they don't have health insurance, and now they're suffering from some very catastrophic financial and medical problems. But the musicians unions just haven't gone to bat for these artists, and it wasn't common practice to share in the profits back then. It's really about undoing something that was done wrong a long time ago. Just remember that all contributions are tax deductible."

For further information or to make a donation, contact the Rhythm & Blues Foundations at 202-588-5566.

big news to the publishing and songwriting community. "Whatever songwriters are out there, they all seem to find me," she says with a laugh.

"I always call up my favorite songwriters to see if they have anything extra laying around," she says. "But, since the success of *Nick Of Time*, publishing companies—who stand to make money—have been targeting me. However, it's still hard to find something that appeals to me."

Problems arise when songwriters try to imitate the songs that Raitt has already had success with. "When I hear 'Have A Heart' or 'Love Letter,' I know that Bonnie Hayes didn't sit around and write them for me—she's an artist herself. Two of the new songs on this album—the Michael Ruff song ["Shake A Little"] and the Michael McDonald song ["Matters Of The Heart"]—were pulled out of hundred and hundreds of songs. Those were the only tunes that really knocked me out this time around.

"People get close," she admits, "but a lot of the songs that get sent to me seem to be formulaic, in the sense that somebody's sitting down and trying to write what they think I want to hear, and that's really not what I'm about.

"I'm not criticizing the quality of the writing. It's just that sometimes I'll get demos with

slide guitar on them, and I'll be like, Gee, I think I know where to put the slide in. But I am flattered that my influence is now showing up in the songs that I am being sent by other songwriters."

Ah, yes, Bonnie Raitt's influences. Nothing seems to have as much meaning for the Burbank-born singer who first discovered the blues at the same time that President John Kennedy was lighting a torch for a new generation of Americans.

"I discovered a lot of the blues when I was twelve or thirteen," she explains. "It was folk music and folk blues, then the Rolling Stones turned me on to Howlin' Wolf and my brother turned me on to John Lee Hooker [who she would win a Grammy Award with nearly 30 years later]. Once you get a taste of the blues, and you know it's out there, you just can't get enough of it.

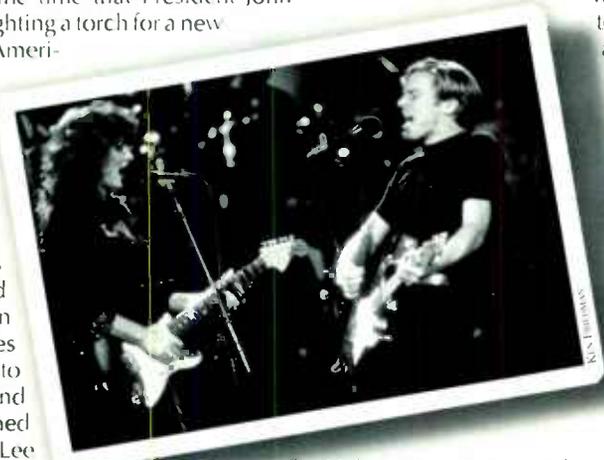
"I think it's just a generational thing," the Capitol artist continues. "I think my generation really appreciated the blues—whether they got it from the Rolling Stones or through folk music or Chicago blues with people like

Paul Butterfield. It was in our culture, and I think that this next generation of kids will have grown up listening to blues in their parents' house, and maybe they'll appreciate it as they get older."

When it's mentioned that Raitt is leading the charge of bringing the blues to a segment of mainstream society that might not otherwise be exposed to it, she gives an appreciative thanks, but modestly adds, "Well, there are a few others," before giggling and replying, "I mean, Eric Clapton may have had something to do with that, too."

"It's comical to me to hear how much blues harp and slide guitar gets played on commercials for trucks, beer and tacos. I just hope that people will want to see the authentic version of it."

If they do, they needn't go any further than the red-haired slide guitarist, who despite being at the pinnacle of her own personal popularity, is still residing down at the crossroads. MC



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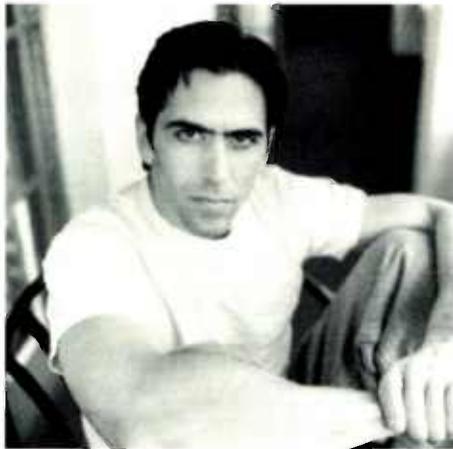
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Becky Sharp

Label: MCA
Manager/contact: Lanny West/Mike Hooks (Breakthrough Management)
Address: 1280 Winchester Parkway, #245, Atlanta, GA 30341
Phone: 770-319-8822
Booking: Lanny West/Mike Hooks (Breakthrough Management)
Legal Rep: Jim Zumwald
Band Members: Gabe Daigle, Chris Wynn, Christopher Benton, John Kaufman
Type of Music: Progressive rock/alternative pop
Date Signed: July, 1995
A&R Rep: Ron Oberman



Steven Kowalczyk

Label: Atlantic
Manager/contact: W. F. Leopold Management
Address: 210 N. Pass Ave., Suite 102, Burbank, CA 91505
Phone: 818-955-8511
Booking: N/A
Legal Rep: David May
Band Members: Steven Kowalczyk
Type of Music: Jazz vocal
Date Signed: November, 1994
A&R Rep: Kevin Williamson



Sven Gali

Label: RCA
Manager/contact: Doug Thaler/Top Rock & Steve Propas/PMC
Address: 6399 Wilshire Blvd., #1001, Los Angeles, CA 90048
Phone: 213-655-5009
Booking: ICM
Legal Rep: Candace Hansen
Band members: David Wanless, Dee Cernile, Andy Frank, Shawn T. T. Mahar, Mike Ferguson
Type of Music: Alternative rock
Date Signed: 1991
A&R Rep: Bob Jamison

The force of kismet may have brought the members of Becky Sharp together when two parallel bands from Baton Rouge, Louisiana, collapsed simultaneously and re-grouped into a new formation. Eventually, the band's self-released album, which was originally recorded and distributed for the sole purpose of soliciting club shows, gained national interest from both major and independent record companies.

In their early stages, Becky Sharp found touring to be difficult because of their permanent jobs, but got some exposure opening shows for Baton Rouge neighbors, Better Than Ezra.

"We started sending our CD out to booking agents, managers and radio stations—anyone we could think of," states bassist Chris Wynn.

The members of Becky Sharp managed to hustle their CD onto the airwaves of college radio and into the hands of management companies. They were eventually picked up by Breakthrough Management, and when the CD began to get airplay on Atlanta's 99X Radio, the album took off.

Mike Jacobs and Ron Oberman at MCA got wind of the CD and flew out to see the band's live performance, and within a couple of days, Becky Sharp was signed. "I really think that a lot of the reason why the record was appealing to MCA was because we recorded it in one day and mixed it the next day," relates Daigle. "It was a \$1,000 record that they're re-releasing, and it's getting national distribution now."

MCA gave Becky Sharp the option to re-record the album or to re-master the basic tracks from their self-release. Because the band felt that the original recording captured the spirit of the songs in their raw, natural state, they opted to use the original tracks, mastered under the skilled hand of Scott Hull. "Scott really made the record sound wonderful. We couldn't afford to master the record, so when MCA jumped aboard, we had a little extra money to do that. That was done a year after it was released."

Regarding the band's future with MCA, Daigle feels confident that the extent of creative control they've enjoyed thus far will continue. "We don't want to spend a lot of money making a record. I don't think we ever will. It's just not necessary."

—Traci E

Most aspiring musicians would believe that if they got their tape to the president of a major label, his thumbs up response would automatically and immediately translate to a lucrative recording career.

But, for adult-oriented singer-songwriter Steven Kowalczyk, not even veteran record mogul Ahmet Ertegun's overwhelming enthusiasm was enough to circumvent the usual trials of landing a deal.

At first, the Milford, Massachusetts native couldn't believe his good fortune when his unique stylings received nothing but a slew of "positive negatives" from several majors.

"But nothing panned out," recalls Kowalczyk, who balanced a day-gig substitute teaching with scoring environmental videos and shopping his tapes. "They said my style was hard to peg, that they liked it, but it was too high-brow."

When Atlantic's Kevin Williamson first heard Kowalczyk's tape, he mistakenly believed he was listening to a submission for Bette Midler and thought the demo singer was terrific. He happened to be on his way to New York to attend a company A&R meeting and slipped the tape to Ertegun, asking for his opinion.

"Ahmet loved it," the singer says. "I couldn't believe that I had somehow circumvented the usual channels. A few weeks before this, I was all ready to pack it in."

However, no contract was signed until several tracks were recorded and everyone involved was certain it would be viable. "Kevin, Ahmet, producer Shane Keister and I had to sort out our concepts of what the record would be like," Kowalczyk explains. "Ahmet exercised caution, telling me to do three or four songs on spec to see if we liked them."

"Here I was," he muses, "teaching during the day, receiving calls from one of the most powerful men in the business at night, sending new songs to him all the time until he made a final decision."

At last, the twelve tunes for the album were agreed upon, and contracts were signed.

A recording artist at last, Kowalczyk is pleased that his label is committed to his development over the long haul. "My goal is to take all the things I learned doing the first disc and apply it to the second."

—Jonathan Widran

Sven Gali, named after a character in a 1934 John Barrymore film about an all-powerful hypnotist, formed in 1988 in Toronto, Ontario, Canada and was soon a fixture on the Toronto club and bar scene.

But the buzz wasn't enough. "We thought we had gone as far as we could," explains lead vocalist David Wanless. "We came to Los Angeles and then realized how hard it really is here."

It was during this tough southern sojourn that things started happening for the band. The buzz wasn't happening in Los Angeles. Instead, a real buzz started back home, eventually bringing the band to the attention of BMG Music, and they were signed in 1991.

Sven Gali's eponymous debut CD was released the following year and met with acclaim in Canada, Europe and Japan. Everyone had Sven Gali fever except the U.S. "If you're a story in the U.S., everything falls into place," says Wanless. He explains that even fans in the band's Canadian homeland wait for U.S. validation before they think it's cool to get behind a band.

Which brings us to *In Wire*, the quintet's first U.S. release and second for the world. Recorded under the direction of Candlebox producer Kelly Gray at Seattle's London Bridge and Robert Lang Studios and Toronto's Metal Works during late 1994, *In Wire* is designed to break the band big on both sides of the Canadian divide.

"All I know is we're a rock band that likes to experiment. We blow the line between alternative and hard rock," says Wanless. "The record we've made is very much American. As long as that keeps up, we're in pretty good shape."

The band's American label RCA thinks so as well. Sure, they could have released the band's first record back when, but the timing seemed wrong.

Wanless is nebulous about the politics of releasing a U.S. record, but he will say, "The way it was set up, RCA is going through some changes. This is just the right time to release the record."

The band is ready for America, says Wanless, but is America ready for Sven Gali?

"We're from the Niagara Falls area," Wanless laughs. "We know more about the U.S. than you do!"

—Tom Kidd

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What It Is

Contact: Artist Hot Line
904-336-3933
Seeking: Label Deal
Type of music: R&B/Soul

Production 9
Lyrics 6
Music 8
Vocals 7
Musicianship 8

Average

1 2 3 4 5 6 7 8 9 10

Comments: A distinct Seventies-based soul sound perfectly meshes groove tracks with early Stevie Wonder-ish vocals. The musicianship is top-notch, from jazzy guitar licks and subtle rock chords to the soulful keyboards. Even if this is retro, it's so good your mind won't care and your body will be too busy dancing to argue. A must for A&R reps.



Intuition

Contact: Artist Hot Line
201-471-5670
Seeking: Label Deal
Type of music: Hard Rock

Production 7
Lyrics 5
Music 7
Vocals 7
Musicianship 7

Average

1 2 3 4 5 6 7 8 9 10

Comments: Unlike a majority of the hard rock bands submitting demos, this New Jersey five-piece has a confidence and clarity that comes pouring through their songs. This two-song demo moves from a rhythmically driven ballbuster to a piano-driven ballad ("Inside") with tasty commercial appeal. These guys are definitely ahead of the pack.



B.L.U.

Contact: Artist Hot Line
310-358-5936
Seeking: Label Deal
Type of music: Urban Pop

Production 6
Lyrics 5
Music 6
Vocals 7
Musicianship 6

Average

1 2 3 4 5 6 7 8 9 10

Comments: Combining a rap-based low-end with sweet pop textures is a nice touch, but the heavy bottom tends to drown out the nice harmonies at times, which is a problem since the vocals are definitely the highlight here. There are plenty of seductive hooks to bring this group of accomplished professionals to the attention of the A&R community.



Shagnatty

Contact: Artist Hot Line
602-531-4525
Seeking: Label Deal
Type of music: Reggae/Ska

Production 5
Lyrics 4
Music 4
Vocals 4
Musicianship 4

Average

1 2 3 4 5 6 7 8 9 10

Comments: There's something a tad below average throughout this Arizona-based outfit's CD. The patented lyrics of unity do nothing to attract the attention of the heart, and the aimless musical explorations fail to grab the soul. There's nothing truly offensive here, but there's also nothing on this recording that's going to put them over the hump.



Alex De Rosso

Contact: Artist Hot Line
213-882-6894
Seeking: Label Deal
Type of music: Instrumental Rock

Production 7
Lyrics n/a
Music 7
Vocals n/a
Musicianship 7

Average

1 2 3 4 5 6 7 8 9 10

Comments: This six-string gunslinger shows off speed, dexterity and a melodic sense in a crunching flourish. De Rosso has what it takes to make a career as an original instrumentalist, but his melodies cry out for lyrics and vocals, if he can find the right partner. In the meantime, this axe-man should be getting some interest from the industry.



Matthew Hager

Contact: Artist Hot Line
310-915-1288
Seeking: Label Deal
Type of music: Alt. Pop

Production 7
Lyrics 6
Music 6
Vocals 6
Musicianship 6

Average

1 2 3 4 5 6 7 8 9 10

Comments: Some have compared him to Peter Gabriel, but Gary ("Dream Weaver") Wright or Phil Collins sounds more accurate. Lyrically, Hager is thinking, although they are not instantly memorable, but a challenging talent is sometimes better. The pop hooks are not easily accessible, but that could come with time. Intriguing.



Prit Lyde

Contact: Artist Hot Line
416-291-8289
Seeking: Label Deal
Type of music: Pop-Rock

Production 6
Lyrics 4
Music 5
Vocals 4
Musicianship 5

Average

1 2 3 4 5 6 7 8 9 10

Comments: Born in Estonia, Lyde now lives in Canada, where he made this demo—his English-speaking debut. Lyde shows good instincts, but the lyrics (written by his drummer) don't make the grade. Lyde's heavy accent will make a stateside deal difficult, but based on his nice writing skills, a publishing deal is not out of the question.

SUBMISSION GUIDELINES

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

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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.



Mariah Carey
Daydream
Columbia

1 2 3 4 5 ★ 7 8 9 10

Producer: Walter Afanasieff and Mariah Carey
Top Cuts: "Open Arms," "Long Ago," "One Sweet Day."
Summary: The gold mine keeps producing gem after gem of amazing radio fare. Carey's voice is still dynamic, and happily, shows more restraint than usual. And with some stunning production values and guest appearances (Boyz II Men), it's almost possible to overlook the sentimentality, over-simplicity and cliched titles such as "Underneath The Stars," "Melt Away" and "Always Be My Baby." When will Carey mature from a wide-eyed little girl into a woman with something of substance to back up her keen sense of melody and range? —*Wanda Edenetti*



k.d. lang
All You Can Eat
Warner Bros.

1 2 3 4 5 6 7 ★ 9 10

Producer: k.d. lang and Ben Mink
Top Cuts: "Sexuality," "You're Okay," "Get Some."
Summary: This stirring follow-up to *Ingenu* combines heartfelt, ultra-provocative sentiments with a cool adult smoothness that touches hearts of all orientations. Whether tackling moral questions or convincing an ambivalent partner she's worth lusting after, what makes lang a crossover sensation is a velvety voice that provides suitable dynamics for her wistful musings. Subtle production qualities, including violas, pipe organs and cellos, add a simmering touch of class that makes repeated listenings a snap. Without a doubt, one of the best albums of the year. —*Jonathan Widran*



Warrior Soul
The Space Age Playboys
Futurist

1 2 3 4 ★ 6 7 8 9 10

Producer: Warrior Soul
Top Cuts: "The Image," "No No No."
Summary: After being dropped by a major label, most people would just hang it up. Not Kory Clarke, Warrior Soul's resolute frontman, who could probably save the world if you just let him. Well, the aptly named Warrior Soul is back with another CD of the same NYC street-punk snarlings and determination which fueled their earlier releases, but still, they're batting about .253 in the songwriting department. Song titles such as "Rocket Engines" and "Let's Get Wasted" frame the band's state of mind, with elements of cyberpunk mixing freely with the unabashed rock bravado of the N.Y Dolls. "A" for attitude, "C" for presentation. —*Tom Farrell*



Hula Monsters
Party Platter
Mega Truth Records

1 2 3 4 5 6 ★ 8 9 10

Producer: Jon Bare
Top Cuts: "Hula Monsters (Big Wave Riders Of Haleiwa)," "Slide Yourself Around."
Summary: What can you say about an album that combines hot Hawaiian steel guitar with scorching R&B-styled vocals. Well, after listening to this offering, you can say that the seemingly bizarre combination of these two elements sounds like they were made to go together. Hank Mann sings like he has been drinking whiskey and smoking TNT. And to top it off, he's also one helluva steel guitar player. Jon Bare provides great support on rhythm and lead guitar. This odd mix of Memphis and Oahu should make anyone stop and listen. —*Jon Pepper*



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ROCK



Top: **Josie Cotton, Geza X and Michael Aston**

Epitaph Records continues its role as the premiere harvesters of punk-pop talent with two long-awaited releases, **And Out Come The Wolves**, the third outing by Berkeley-based ska-punkers **Rancid** (who will be at the **Palladium** on the 11th), and **About Time**, the sophomore effort by Hermosa Beach quartet **Pennywise**, whose music leans more toward the traditional hardcore punk of Black Flag and the Circle Jerks. Pennywise's reputation is rooted strongly in the board sports culture (skateboarding, surf and snowboarding). "Punk rock gets you totally motivated to go out and surf," says **Fletcher Dragge**, the group's six-foot-five-inch guitarist.

Santa Monica-based public radio station **KCRW**, in conjunction with **Mammoth Records**, has released **KCRW Rare On Air, Volume 2**. The compilation CD assembles some of the more memorable live performances from the daily **Morning Becomes Eclectic** show, which has been hosted by KCRW Music Director **Chris Douridas** for the past five years. *Volume 2* contains live on-the-air performances by **Belly's Tanya Donelly**, **Sebadoh's Lou Barlow**, the **Cranberries**, **Joni Mitchell**, **Jackson Browne** and more. Douridas had the idea to put out a CD after seeing the outpouring of talent on his show and made it his 1993 New Year's Resolution to assemble a compilation. Through his seven-record international deal with Mammoth Records, the *Rare On Air* series has managed to raise over \$150,000 for KCRW, which will help offset the encroaching Congressional budget cuts for public broadcasting. (KXLU has also taken fundraising measures. More on that in

the next issue).

A couple of local compilations worth checking out: **Priority** has released **Notes From The Underground, Volume 1 and Volume 2**. The compilation CDs feature many of today's rising underground artists, including Southland bands **Lifter**, **Chokebore**, **Further**, **Pinching Judy**, **E. Coli** and **Milk Cult**. **E. Coli** and **Lifter** are also featured on the **Triple X** release **It Came From Beneath L.A.**, a seven-inch single series compilation that also features **Congo Norvell**, (who, oddly enough, has also released material on Priority) and a host of others.

Local lounge surfers the **Blue Hawaiians** have been busy with two recent releases. Getting ready for the holiday season, the group released **Christmas On Big Island** (check out their cool version of the poignant "Christmas Time Is Here" from the Charlie Brown Christmas special) and **Live At The Lava Lounge**.

RECOMMENDED: If you really want to sink your teeth into some quality surf music, check out **Pulp Surfin'** on **Del-Fi Records**. The surf music compilation features the talents of a host of local surf bands, most notably the **Centurions** (who have just released the resurrected "Bullwinkle Part II" on CD), the **Lively Ones**, the **Insect Surfers** and the **Boardwalkers**.

A lot of people may not have known **Jimmy Medina** personally, but you knew the clubs he created, the most recent being **Cherry** (founded with partner **Bryan Rabin**), which repeatedly won the "Best L.A. Club" title from *Details* magazine. Medina died from the complications of AIDS in Los Angeles on October 16 at the age of 33. In addition to his role as a club promoter, Medina was also an actor and major fund-raiser in the battle against AIDS, as he continually organized events and secured talent.

Triple X Records held a little get-together at the way-cool **Bar Deluxe** to celebrate the release of former **Gene Loves Jezebel** singer **Michael Aston's** album, **Why This Why Me Why Now**. Pictured above at the party are singer **Josie Cotton** and her dog **Vixen** (both of whom sang on the album!), producer **Geza X** and **Aston**. —**Tom Farrell**



Pennywise

COUNTRY



Bruce Bromberg and Eddy and Billy Joe Shaver

One of country music's true masters was in town October 20 for a special acoustic performance at **McCabe's**. **Billy Joe Shaver**, along with son **Eddy** and **Keith Christopher**, proceeded to wow a very appreciative audience that included **Joyce Symans**, **Lightnin' Willie**, **Don Heffington**, **Annie Harvey**, **Ray Doyle** and **HighTone Records** mogul **Bruce Bromberg**. Local honky tonk singer **Laura Tyler** opened the night.

The Shaver experience is a must, and you can experience it for yourself by picking up the new career retrospective CD **Restless Wind: The Legendary Billy Joe Shaver 1973-1987**, on **Razor & Tie Records**.

Another great show was given by hillbilly rocker **Marty Stuart** when he brought the **House Of Blues** crowd to its collective knees. He also dedicated a song to now-defunct legendary honky tonk the **Palomino**. **Dwight Yoakam** came out for the show, as did the tailor to the stars, **Manuel**. It was quite a night. Marty is an exceptional performer whose contribution to country music makes him an American treasure.

The **Alligator Lounge** had the eclectic alternative band **The cat Mary** on October 25th. Very good and very interesting. If you haven't seen or heard these folks be sure to. Also, the October 15th benefit for the family of **Stephanie Kuhlen** was a success. The family attended and some much-needed cash was raised. Just as importantly, awareness of the need to protect our children was underscored by the efforts of organizers **Deb Randall** and

Candy Kane.

Another successful benefit was the **Little Dog Records Showcase** for the **Union Rescue Mission's 3rd Annual Christmas Store** for homeless and poor children, held at **Jack's Sugar Shack** recently. Over 300 toys were collected, as well as a chunk of cash and a donation from the partners at Little Dog. **Eddy Jennings** and his Shack staff also made contributions. The Union Rescue Mission is still in need of more toys. Donations can be made by calling 213-347-6300.

A benefit of a different kind will take place at Jack's Sugar Shack on November 19th. Local band the **Blazers** were robbed of all their equipment recently. Folks such as **Dave Alvin**, **Ronnie Mack**, **Juke Logan**, **Chris Gaffney** and a slew of other artists will be playing to raise funds to replace what was lost (tickets are \$12). Call the Shack's super publicity man, **David Bassin**, at 310-652-9268 for more information.

The very talented **Reeva Hunter** has had one of her songs recorded as the title cut on **Mark Luna's** new album. Another song, "Snake Tattoo," co-written with the equally talented **Mel Harker** has found its way into the stage show of local chanteuse **Erin McCaffrey** with positive results.

Sad news, the **Graffiti Coffee House**—long a singer-songwriter venue and the home of **Don McNatt's Writer's Roundup**—is closing. Don's last show was on November 8 and featured **Paul Marshall**, **Mark Fossen**, **Ed Tree**, **Jan Buckingham** and many other artists.

In lieu of the Palomino closure, a new venue opened its doors to country music on October 22nd. A full Sunday of good stuff was heard at **Sacred Grounds** in San Pedro when the **Losin' Brothers**, **Muffin**, **Kent Gray**, **Robin Pearl** and **Reed Williams** hillbilled up the place. **Ms. Liz** does the booking and can be reached at 310-514-0800. Check it out.

Cole Coleman's Diamond Hard Music & Entertainment is on-line. He's looking for country and roots music acts to promote. You can contact him at 310-372-5271.

—**Jana Pendragon**



Sugar Shack's Eddy Jennings (center) is flanked by **Pete Anderson**, **Dusty Wakeman** and **Scott Joss** and several **Union Rescue Mission** helpers.

JAZZ



Keith Jarrett

It had been over a decade since **Keith Jarrett** last appeared in Los Angeles, but the innovative pianist has been far from inactive, seemingly releasing a new recording every two months and most recently a six-CD set for **ECM**. Performing at the **Wiltern Theatre** with bassist **Gary Peacock** and drummer **Jack DeJohnette**, Jarrett and his notable sidemen stretched out on such standards as "Sleeping Bee," "Oleo," "Someday My Prince Will Come," "Straight No Chaser" and "Imagination," displaying swing, sensitivity and very close musical communication. The music was often stunning and never less than intriguing.

Latin Jazz was featured at **Catalina's** on two straight Monday nights. The **Estrada Brothers**—which stars vibraphonist **Ruben Estrada**, pianist **Joe Rotondi** and percussionist **Raul Rico Jr.**—brought back the classic sound of Cal Tjader and played creatively within the very accessible idiom; their *Rumba Jazz* CD (P.O. Box 622, Oxnard, CA 93032) is highly recommended. The following week, the fluent Cuban trombonist **J.P. Torres** (celebrating a recent release on

Tropijazz) fronted a stimulating quintet. As well as Torres played, his sidemen—pianist **Rotondi**, bassist **Eddie Resto**, drummer **Tiki Pasillas** and percussionist **Jose "Papo" Rodriguez**—often stole the show. The furious rhythms and adventurous ideas stretched the boundaries of Latin jazz while still hanging on to its roots. Quite exciting.

Veteran altoist **Lee Konitz**, who does not pass through Los Angeles often enough, performed at the **Jazz Bakery** with altoist **Gary Foster**, pianist **Alan Broadbent**, bassist **Putter Smith** and drummer **Joe LaBarbara**. Their theme was a tribute to the late tenor saxophonist **Warne Marsh** and several of the pieces incorporated transcribed Marsh solos as themes. Foster, who sounds a bit like Konitz, was in a no-win situation since there was no way he could equal the master, but he fared fairly well. Konitz was heard at his most exquisite on a duet version of "Body And Soul" with Broadbent and a trio rendition of "Star Eyes."

ALSO SEEN: The **Teddy Edwards Big Band**, with guest singer **Lisa Nobumoto**, playing music from their *Blue Saxophone* album of a few years back at the **Moonlight Tango Cafe**. The ageless tenor was typically brilliant and the colorful ensemble played the diverse program of Edwards' originals quite naturally as if they were a touring group!

UPCOMING: Catalina's (213-466-2210) presents **Pharoah Sanders** (through November 12) and singer **Dee Dee Bridgewater** (November 14-19), the **Jazz Bakery** (310-271-9039) features **Blossom Dearie** (also through November 12), the **Mulgrew Miller Trio** (November 15-18) and pianist **Adam Makowicz** (November 21); and harpist **Deborah Henson Conant** performs a solo concert November 19 at the **Sylvia Woods Harp Center** (818-956-1363).
—**Scott Yanow**



The Estrada Brothers

URBAN



Heltah Skeltah

Rap Sheet's music industry conference, "Working Towards A Unified Hip-Hop Nation," took place recently at the **Hollywood Roosevelt Hotel**, and the timing couldn't have been more appropriate. At a time when hip-hop has come under increasing fire, the second annual convention brought together artists, fans and industry personnel in a conference that openly discussed the problems facing the rap community and finding possible solutions.

The gangsta rap controversy and the trial of **Snoop Doggy Dogg** were very much on people's minds, and many of the panel discussions echoed themes of self-reliance, freedom of choice and grass-roots support when the music is harshly criticized or banned by those outside the community. Many conference attendees seemed to agree that it will ultimately be hip-hop fans, not political activists, who will determine the fate of gangsta rap and other controversial forms of urban music.

The major highlights of the conference were the nightly live showcases at **S.I.R. Theatre**. Standouts included **Priority Records'** all-star lineup of **Ice-T**, **Heltah Skeltah**, **Conscious Daughters**, **Rass Kass**, **Me & My Cousin**, **Originoo Gunn Clappaz**, **Homicide** and **JT The Bigga Figga**.

Also in the house were **Warner Bros.** artists **RBX**, **Somethin' For The People**, **Little Indian**, **Mr. X**, **Supherb**, **Chino XC**, **D.O.C.** and **Vel Bakardy**.

Group Home and **WC & the Maad Circle** performed at the **Payday**

showcase and **Perspective Records** introduced new act **Passion**. Other performers included **Dark Sun Rider** (**Island Records**), **Born Americans** with **K.O. Boys** and **H.I.M. Legacy** (**Griot**) and **Trends Of Culture** (**Mad Sounds**).

With recent releases from **Cypress Hill**, **Tha Dogg Pound** and **Coolio**, SoCal hip-hop is coming on strong this season. In the coming weeks, we'll also be seeing more releases from rappers who helped put L.A. hip-hop on the map: A posthumous album from **Eazy-E** titled *S18 Off Tha Streetz Of Muthaphu**in' Compton* will be out this month. The first single is "Just Tah Let U Know." Veteran rapper **Ice-T** comes back with *Ice-T IV: Return Of The Real* on **Rhyme Syndicate/Priority**. And **Dr. Dre** and **Ice Cube** will release their much-anticipated collaboration, *Helter Skelter*, which should hit the streets later this year.

Long Beach's Twinz and the **Dove Shack** have hooked up with **Bone Thugs-N-Harmony** for a tour, which swings through the West Coast this month.

Be on the lookout for the **Grench**, a talented rapper from Gardena who was featured on the *Tales From The Hood* soundtrack. The **Grench** has a single out called "Saturday," and he's working with **Overdose** on his debut album, which should be out by 1996.

Hard to believe but **Soul Train** has been around for a quarter of a century. A **Soul Train 25th Anniversary** celebration will take place at the **Shrine Auditorium** and will feature appearances from a slew of R&B/pop/soul luminaries, including **Michael Jackson** and **Whitney Houston**. A box set covering *Soul Train's* history features songs from everyone from **Aretha Franklin** to **Janet Jackson**. The anniversary special will be televised November 22nd on **CBS**.

"**Live From Hollywood**" is a new urban radio show which airs in national syndication on Sunday nights. The program focuses on notable artists performing on a Hollywood soundstage in front of a select crowd of about 200 people. Artists scheduled to participate in the broadcasts include **Eddie and Gerald Levert**, **Brian McKnight**, **Silk** and many others to follow. For more information, contact **Greg Johnson** at 213-882-6664.
—**Carla Hay**



The Grench

Paul Norman
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CLUB REVIEWS

Menthol

John Anson Ford Theatre
 Hollywood

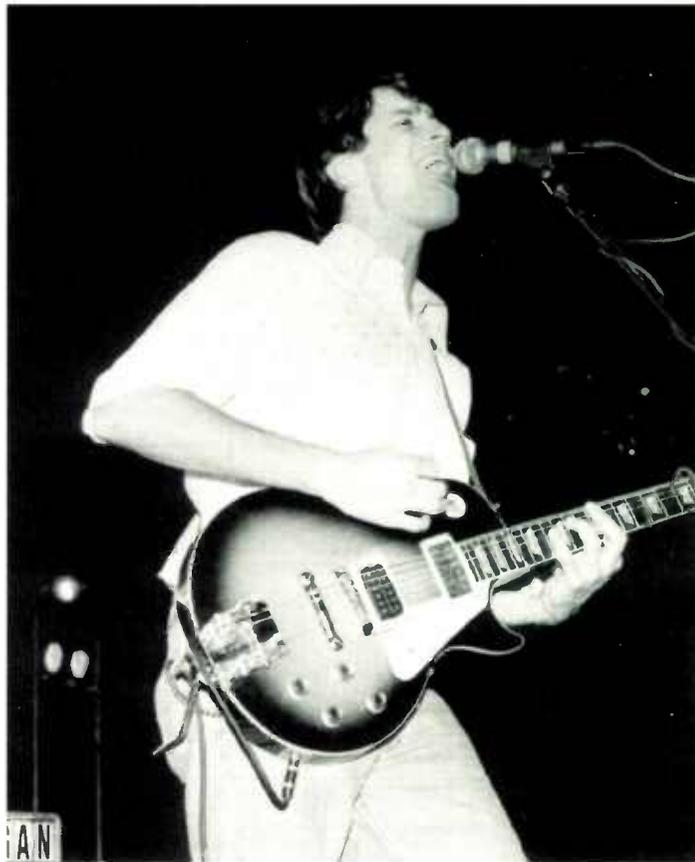
1 2 3 4 5 6 ★ 8 9 10

Contact: Maria C. Malta, Capitol Records: 212-492-5348

The Players: Balthazar de Ley, guitar, vocals; Colin Koteles, drums, percussion; Joel Spencer, bass, vocals.

Material: Menthol's under-produced self-titled debut album sometimes sounds a little bland and generic, but don't be fooled, as this is a very powerful live band. These guys are from Champaign, Illinois, and their melodic breed of punky power-pop is a little reminiscent of early Eighties East Coast bands like the Neighborhoods. The first thing you notice is that they have a relatively dry sound that is almost too minimalist and straightforward. Fortunately, their jerky, almost martial rhythms and unusual accents add a lot of dimension to their songs without making them seem contrived. The lyrics to some songs, such as "Perfect Spirals," explore very cool ideas and archetypes, while others are laced with too much sophomore braggadocio. Balthazar has said that the tag line of the chorus in "U.S.A. Capable" is about being part of the last generation that didn't worry about AIDS. So he was lucky—why crow about it?

Musicianship: Warning to rhythm guitarists: Watching Balthazar live may be more than a little intimidating. He isn't as pyrotechnic a soloist as the guitarist from Live Lucy (another Illinois act that recently opened at this venue), but he's a more ver-



Menthol: Smokin' live band.

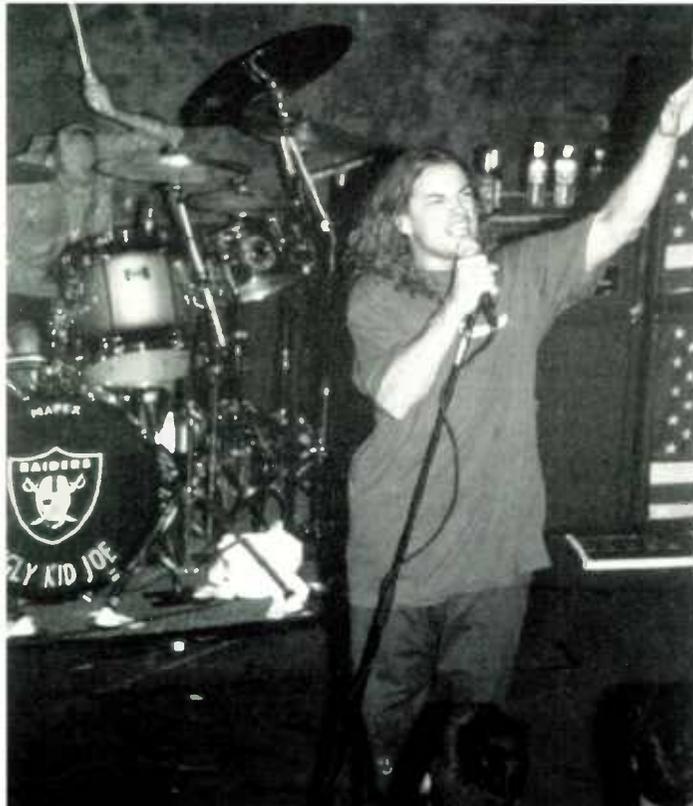
satile, well-rounded player. Balthazar uses effects sparingly and judiciously, and he combines rhythm and lead playing in long, loping melody lines. Also, Menthol's crisp vocals are a nice contrast to the raw

edges in their sound, and the rhythm section is very, very tight. The fact that the entire band sort of is the rhythm section makes all of this a pretty powerful package.

Performance: Apparently, it's very trendy to mount lighting instruments onstage and point them directly toward the crowd—it's also a little annoying, but eventually you get used to it. There were a few problems with the vocal mix, but oddly enough, this didn't really matter. The instruments sounded great, and if it's the first time you've heard this band, that's all you'll be listening to anyway. This outdoor venue is terrific for rock & roll because the band can overdrive their amps like crazy and get a terrific sound without blowing everyone's ears out.

Summary: Some of Menthol's lyrics are obnoxious, and the snotty literary pretensions in their press kit are a total soft-on. However, the fact remains that this just isn't a boring band, and if you crave nasty but very slick rhythm guitar, Balthazar will definitely slake your thirst.

—Matthew J. Jansky



Ugly Kid Joe: Wickedly irreverent.

Ugly Kid Joe

The Troubadour
 West Hollywood

1 2 3 4 5 6 7 ★ 9 10

Contact: Lellie Pittman, Mercury Records: 310-996-7235

The Players: Cordell Crockett, bass; Shannon Larkin, drums; Whitfield Crane, vocals; Klaus Eichstadt, gui-



REMY WHITE

24-7-SPYZ: A powerful hybrid.

tar; Dave Fortman, guitar.
The Material: When you first listen to this stuff, you might figure it's the product of any other Nineties metal band that recently graduated to the pros. But the second or third time around, it slowly dawns on you that these guys are on to something. They're true to the metal formula, and the chord progressions aren't always strikingly original, but the arrangements have the precision and dynamics of hot contemporary punk acts. The highlights of this set—and there were several of them—were new songs such as "Milkman's Son," which are rooted in tasty guitar hooks and wouldn't sound out of place in ZZ Top's catalog. These guys somehow managed to strip away the bombastic signature metal crap that sinks many bands in this genre, and they wound up with some really powerful rock & roll.

Musicianship: You probably don't go to a nightclub to hear the vocalist make droning, belching noises into the microphone. Yet, Whitfield Crane does this all the time, and it's terrific. He's also got a riveting, raspy voice that's perfect for this kind of music, and let's hope he takes care of it for many years to come. Drummer Shannon Larkin, the most recent addition to the band, combines insane

speed with exquisite control, often ticking out intricate rhythms on the bell of the cymbal. Both guitarists complement each other well, which keeps the songs interesting. Eichstadt drops in chunky hooks during the breaks, while Fortman prefers to make freaky moaning noises from the oversized volume knob on his axe, stomp his wah-wah, and fire off speedy hammer-ons. Crockett's bass lines were unremarkable, but his solos were terrific, particularly considering that his index finger was in a splint.

Performance: At last, a vocalist who can spit properly—between verses and right on the beat. Can a cure for world hunger, global warming or the common cold be far behind? Crane's audience rapport is terrific: He's completely insane, and you never know what the hell he's going to do. One of the weirder moments was when he brought the Geto Boys onstage (it wasn't quite as effective as combining Aerosmith and Run-D.M.C., but it was certainly much more spontaneous and less contrived).

Summary: Who would have guessed this would be such a killer show? This band is wickedly irreverent without being pompous—exactly what metal needs to survive in the Nineties. —Matthew J. Jansky

24-7 Spyz

The Troubadour
West Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Roger Perry Management: 310-246-9698

The Players: Jimi Hazel, guitar, vocals; Rick Skatore, bass, vocals; Joel Maitoza, drums.

Material: Since entering the music scene some six years ago, 24-7 Spyz has undergone numerous changes in their lineup and sound. Back after a one-year hiatus, the band has returned as a power trio brandishing a musical stance that relies mainly on heavy metal. The Spyz sound, however, is a unique mix of punk, funk, metal, jazz, R&B and rock. The end product is reminiscent of Bad Brains and the daring musical virtuosity of Primus. This musical amalgam makes them much more than just another band offering listeners a headbangers' paradise. Unfortunately, 24-7 Spyz fails to utilize this diversity in their songwriting, with their tunes bearing little distinction from one another. Even their announced "love song" came off as too similar to the other material, with hardly any changes in mood, energy or delivery.

Musicianship: Jimi Hazel, the Spyz's charismatic frontman and guitar-slinger, held the musical spotlight. Of course, if you're black and your name is Jimi, you better wield a mean axe. Skatore and Maitoza (the group's new kid on the kit) held their own, with the former pumping out some heavy, noteworthy bass thumps. Spyz don't seem too preoccupied with producing nifty hooks or danceable rhythms, but rather, doing what they want and doing it well. These three played well together, especially since this was their first gig with the current lineup.

Performance: Eclectic bass-heavy groups struggling to push their powerful thud through a club P.A. system often find their efforts strangled. This was precisely the fate initially endured by 24-7 Spyz at their Troubadour gig. Like the sound, the Spyz started off a little rough; however, they quickly pulled together for a good performance. A club mainstay since their debut, the Spyz delivered an enthusiastic set. Hazel dripped with perspiration and inspired the fans moshing below him. While the house was not packed, it was jittering and slamming with pierced, tattooed Generation X-ers who didn't seem to mind the initial bad sound; sometimes moving your feet is all that matters. Spyz's boisterous, faithful following were happy to have the band back on the circuit—screaming out song requests, yelling their approval and hardly standing still.

Summary: The band started off a little rough, but quickly pulled together for an upbeat set. The group has fun and thoroughly enjoys what they're doing, but they could benefit from some diversity in their songwriting, especially tempo.

—Bernadette F. Cummings

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Gene

John Anson Ford Theatre
Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Laura Morgan, A&M Records: 213-856-7169

The Players: Martin Rossiter, vocals, keyboards; Steve Mason, guitars; Kevin Miles, bass; Matt James, drums.

Material: Gene is a popular English act that is usually, and not unfairly, compared to the Smiths. Rossiter's vocal style is very similar to Morrissey's, and instrumentally, you can hear echoes of the Housemartins and INXS, as well as many other pop influences. This act has gotten a lot of press, and there's been a lot of argument about whether Gene is original enough to be taken seriously. Gene's sound may be similar to many other bands, but their lyrics are not. Rossiter's a fine poet who renders soul-searching vignettes in athletic, economical verse that can touch the hearts of both gay and straight audiences.

Musicianship: This band flawlessly executed a very long and demanding set, and Rossiter's clear, soulful voice held up very well. Mason's definitely a master of lilting minor guitar chords, and he has a lovely, pristine sound, but his lead guitar is almost too tasty. His melodies get a little syrupy and predictable after a while. Kevin Miles kept the low-end moving with fine bass runs that spanned many frets on the neck, and James's drumming galloped through a pleasant wash of reverb.

Performance: It may seem strange that Rossiter looks a little like Johnny Rotten when he leans into the microphone, but actually, the understated rebellion in Rossiter's demeanor makes sense. He seems very much like a well-mannered bisexual who got sick of getting beaten up by lager louts and got famous just to spite them. People are still tackling him, but now they are adoring, stage-crashing fans—mostly male. One of them actually knocked Rossiter down completely, but he bounced right back up without missing a line. In



Gene: No less than Morrissey.

general, Gene's diverse audience was very spirited. Colored lights ignited the wisps of fog that swirled around the musicians, and gay and straight people partied together with an easy camaraderie. This was the kind of event you can enjoy even if you go alone, because you're likely to be adopted by some huge gang of rowdy, friendly people.

Summary: Gene has got a lot of material, and toward the end of the show, it gets hard to listen to so much of this stuff unless you're a devoted fan of this genre. Still, Rossiter's lyrics are inspiring and a welcome relief from the phony sentiments voiced by many contemporary pop stars.—Matthew J. Jansky

Extra Fancy

The Whisky
West Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Paul V., Cloud Break Management: 213-665-7500



Extra Fancy: A ferocious live show.

The Players: Brian Grillo, vocals; D.A. Foster, bass, backup vocals; Mike Hateley, guitar, backup vocals; Derek O'Brien, drums, backup vocals.

Material: A total dichotomy—the name "Extra Fancy" doesn't fit their image or sound. With a ferocious blast of raw and real songs, the band carried the audience through a relentless set broken only by short quips from Grillo. The group's music is a little hard to categorize. They have an unpolished, garage band feel, peppered with industrial and punk. Yet their music is funky, and the crowd proved that it's nearly impossible to stand still during Extra Fancy's set. Their hyperactive sound wails and flails like a mosh-pit workout tape. Outstanding gems: "Sinner Man" and "You Look Like A Movie Star, Honey."

Musicianship: Grillo relentlessly beats an oil drum, contributing to the group's primitive feel. O'Brien's crisp and unobtrusive drumming made every beat fit like a puzzle piece.

Performance: It's a rip-off-your-shirt-and-sweat show, with Grillo emitting enough steam to power a locomotive. With his shaved head, tattoos and half-unzipped shorts, Grillo comes off as imposing, even threatening. But his warm rapport with the audience told otherwise, and his crazed intensity kept them going. When Grillo invited the audience onstage, two rubber-clad girls obliged, while a third Go-Go girl performed on the oil drum. Grillo seemed to recognize and acknowledge many of the fans, but remarked that he wasn't used to playing to so many unfamiliar faces. But when the set ended, it seemed like half the crowd was standing onstage.

Summary: Extra Fancy puts on a ferocious live show. Their high-spirited fun and energy combined with their quality tunes makes them one of the hottest unsigned bands around.—Tracie Smith



Mother Hips: A pleasing blend of Southern & British rock.

Mother Hips

The Troubadour
West Hollywood

1 2 3 4 5 ★ 7 8 9 10

Contact: Melissa Dragich, American Recordings: 818-953-7911

The Players: Tim Bluhm, guitar, vocals; Greg Loiacono, guitar, vocals; Isaac Parsons, bass; Mike Wofchuck, drums.

Material: Mother Hips plays a brand of rock that combines the British invasion sound with Southern rock. This pleasing blend also works because of the lyrics of the music, most of which deal with the joy and pain of everyday life. Part of the problem with Mother Hips is there seems to be disagreement about which is more important, the music or the lyrics. There are times when the music overruns the lyrics and at other times the vocals seem the primary focus. This conflict undoes some of the grace and style of the music, but in the end, the honesty of the emotions behind both the lyrics and the music win out.

Musicianship: All of the musicians in Mother Hips are good with no glaring problems, but the one who stands out is Mike Wofchuck on drums. His drumming provides a solid base for all the music and also overlaps into the melodies that the group is creating. The fact that Wofchuck's rhythm instrument makes that much of an impression on the melody is the mark of a truly great drummer. Also worthy of note are the vocals of Tim Bluhm and Greg Loiacono which are woven together in great harmony.

Performance: Performance is the one area that really needs a bit of work. It just seems, vocals and drums aside, that these are four separate musicians playing together on a stage. Now sometimes this can work for a group, but usually groups need

to have a certain sense of connection. Without any connection, how can the group rely on each other to show their strengths and combat their weaknesses?

Summary: Mother Hips seems to be a group in search of a collective identity. When this search is over, the strengths of this group will make them into a very strong performing unit. They already have the songwriting talent and the playing ability to back it up. —Jon Pepper

Velvet Chain

Club Shelter
Pasadena

1 2 3 4 5 6 ★ 8 9 10

Contact: Kiki Whitman: 818-753-1113

The Players: Erika Amato, vocals; Thomas Calzini, guitar; Jeff Stacy, bass; Sarah Russo, keyboards; Craig Van Sant, drums.

Material: The material of Velvet Chain is very moody and atmo-

spheric. It reminds one of Roxy Music and some of the gloomier moments of the Velvet Underground. The one problem in the performance was the sound was too sparse. On their cassette, the music is lush and full of different sounds including woodwinds and flute. Not all of this was transmitted live. While this does detract from the power of the music, this is still fairly powerful onstage, albeit a little thin. The range of influences is very broad, in fact bordering on turning the group's sound into world beat music. There are songs that have a very Arabic sound and others with a very Asian or European feel to them.

Musicianship: This music begins and ends with Erika Amato, the lead singer. Her voice has that haunting quality to it, reminiscent of divas like Nina Hagen or Kate Bush. She can wail like a banshee or whisper like a small child. This kind of voice needs a lot of room, and luckily this band provides that. The guitar playing of Thomas Calzini is solid without being showy or fantastic. The keyboards of Sarah Russo are often mired in the maze of music that this group puts out. The bass of Jeff Stacy is very good, running the gamut of throbbing disco beats to melodic undertones in the quieter moments. Craig Van Sant is a capable drummer and also plays a number of different percussion instruments.

Performance: The enchanting figure of Amato dominates the stage. She moves around in a seductive manner and seems to enrapture the audience. On one number she produced finger cymbals and proceeded to play them in a delicate, yet sexy manner. With this kind of attraction at the front, the rest of the band just needs to know their parts, and they do.

Summary: This is very haunting music. It will stay with you for at least 24 hours after the show. You will probably find yourself humming some part of some melody in the days after the show, without even realizing where it came from. This is very subtle, but very persuasive. Velvet Chain needs to be seen to be experienced. —Jon Pepper



Velvet Chain: Moody, atmospheric and very persuasive.

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MUSICIANS

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

LOS ANGELES COUNTY

ALLIGATOR LOUNGE

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

AMAZON BAR & GRILL

14649 Ventura Blvd., Sherman Oaks, CA 90401
Contact: Jimmy D., 818-340-8591
Type of Music: All types except metal
Club Capacity: 250
Stage Capacity: 12
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Call for info
Pay: Negotiable

THE BLUE NILE

1066 S. Fairfax Ave., Los Angeles, CA 90019
Contact: Boomer Maverick, 213-939-0223
Type of Music: World Beat, African, reggae, jazz, alternative
Club Capacity: 120
Stage Capacity: 4-6
P.A.: Yes
Lighting: Yes

Audition: Send promo package to Boomer
Pay: Percentage of door / No guarantees

CLUB AVALON

19470 Nordoff St., Northridge CA 91324
Contact: Marvin Estrada, 818-834-1700
Type of Music: All types, except heavy metal
Club capacity: 700
Stage capacity: 10
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send tape, promo pack, or call
Pay: Negotiable

COCONUT TEASER

8117 Sunset Blvd., Hollywood, CA 90046
Contact: Audrey Marpol, 213 654-4887
Type of Music: Upstairs-R&R originals, R&B/Downstairs-8121 Club (acoustic sets).
Club Capacity: 400
Stage Capacity: 12
P.A.: Yes, with pro engineer
Lighting System: Yes
Piano: Yes upstairs, downstairs no
Audition: Send Promo
Pay: Negotiable.

FM STATION

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

HENNESSEY'S TAVERN

8 Pier Ave., Hermosa Beach, CA 90254
Contact: John Tyler, 310-372-5759
Type of Music: Upbeat rock covers
Club Capacity: 125
Stage Capacity: Singles/duos only
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send tape/package to club
Pay: Negotiable

INSOMNIAC SOUTH

900 S. Catalina, Redondo Beach, CA 90277

Contact: Cory Gabel
Type of Music: Unplugged alternative, rock, jazz, blues, new age & folk
Club Capacity: 100
Stage Capacity: 3-4
P.A.: Yes
Lighting: No
Piano: Yes
Audition: Call or send package
Pay: Yes + tip

TOWN HOUSE COCKTAIL LOUNGE

52 Windward Ave. Venice Beach, CA 90291
Contact: Richie, 310-821-3616
Type of Music: Rock
Club Capacity: 200
Stage Capacity: 6
P.A.: No
Lighting: No
Piano: No
Audition: Send demo c/o Richie to club
Pay: presale/negotiable

TROUBADOUR

9081 Santa Monica Blvd., L.A., CA 90069
Contact: Lance or Zack, Mon.-Fri., 2:00-6:00 p.m., 213-276-1158
Type of Music: All types
Club Capacity: 450
Stage Capacity: 8
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Tape, bio, picture.
Pay: Negotiable.

THE WHISKY

8901 Sunset Blvd., W. Hollywood, CA 90069
Contact: Jeff Taverner, 310-652-4206
Type of Music: All original, Rock, Heavy Metal, Pop, Funk
Club Capacity: 450
Stage Capacity: 8-10
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Call or mail tape/promo pkg. to above address.
Pay: Negotiable: Pre-sail tickets.

MISCELLANY

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

your Miscellany ad: mail, fax or bring in your ad of twenty-five words or less. Ads will not be taken over the phone. If space allows, ads will run for more than one issue. Please call when you wish your ad to be cancelled.

MAJOR ENTERTAINMENT PR firm seeks motivated & responsible intern. Great opportunity to learn business. Must be enrolled in school & receiving credit. Elizabeth 213-651-9300

RECORDING STUDIO assistant manager, experienced with business skills, including traffic, phone, & booking duties. Mike, 213-662-5291
INTERNS WANTED for A&R department at American Recordings. For more information contact Sam Wick, 818-973-4545

INTERN WANTED by independent record label for marketing, college radio promotion, & general office support. 2-3 days per week. Melanie, 310-550-0233; FAX, 310-550-0235

STUDIO ASSISTANT wanted part-time for entertainment industry photography studio. No photography experience needed. Knowledge of music industry a must, have own vehicle. 818-962-3500

PAID INTERN wanted for independent record label with national distribution. Skills: computer work, mailing, press, radio follow-up, etc. Great experience. Fax resume & references. 818-845-0437

FULL TIME office manager/lyric synchronization person needed for growing music production company in Burbank. Please call 9am-6pm M-F. 818-556-5411

PROGRAMMER/PRODUCER wanted. Must be familiar with MPC3000. Rock 'n Roll only. Paid position with recording studio. Please call 213-857-8381

MUSIC MANAGEMENT/ promotion interns needed. Excellent opportunity. Basic clerical, phones, & computer skills a plus. Must be creative w/strong people skills. Fax resume: Paul, 818-901-6513

ALTERNATIVE RADIO promotion co. (small, W. Hollywood), needs office assistant w/ humor (no cigs/junk food). Intense phones & Mac typing. \$10/hr. Leave experience, 310-288-1122

NATIONAL INDIE rock promotions company now accepting resumes for local promotions intern. Please fax resume, 919-969-8807

GRAPHIC ARTIST & photographer wanted for work on compilation CD, new label logos & publicity photos. Deferred pay, etc. for quality performance. 213-969-2578

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TEDD BAKER - Drummer/Showman Drummer with pro attitude and equipment (Pearl & Paiste). Both single/double bass available.	310-358-5153	✓	✓	✓	✓	✓	Pro attitude & equipment AA Music Communications. BCC NY Musicians Institute graduate. PIT Hollywood. Recent tours - Politics of Dance. Revise. Colors - Sir Neon. L.A. club freelance. Tyranny. Bich Ringer - East Coast tours. Warren Zevon - Still Excited - USA.	Pro showman. Able to handle any live/tour situation (48 hrs. notice). Contact: Marsh Entertainment.	✓	✓			
CHRIS BERRY - Vocalist/Producer Vocalist, producer, production director. Over 20 years pro experience in everything from blues, alternative, R&B, hip hop, rap.	818-344-4713	✓	✓	✓	✓	✓	I have produced over 40 albums, and have post production coordinated over 4,000 albums including Body Count, Stone Temple Pilots, Urge Overkill, etc.	My specialty is getting the best out of you. I am a post production, mastering, and product manufacturing expert. I can save you tons of money and time.	✓	✓	✓	✓	✓
BERN "E" - Musical Gigolo Producer/arranger/studio Musician. Rock guitarist, classical violinist, vocalist, Macintosh programmer, keyboardist.	310-451-8996	✓	✓	✓	✓	✓	I eat, sleep, drink & breath music. Recording engineer at top L.A. studio. Studied violin since age eight. Music composer, orchestrator for feature films. Heartbanger 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).	✓	✓	✓	✓	✓
THE CAMILLION RHYTHM SECTION Drums: Sonor, Ludwig, Zildjian, drum programming w/ extensive library & vocals. Bass: Spector bass, Jackson Custom 5-string, SWR amps & vocals.	818-508-9909	✓	✓	✓	✓	✓	Bass: 20 years experience. David Williams (Michael Jackson), Linda Evans, etc. Drums: 25 years experience. Capt. Beefheart, Hugh Cornwell, Stranglers, The Clash, Ian Dun, Robbie Kinger (Doors), George Clinton, Vanessa Williams, Devo, Fowler Bros., Untouchables, and two A&M solo records.	MIDI mouse to Mickey Mouse. People that care about the end result. Quality & professional reliability. Image conscious. No rushing, no dragging, no worries.	✓	✓	✓	✓	✓
FRANCESCA CAPASSO - Vocalist Female vocalist with wide vocal range. Lead & background. Light percussion. Dynamic voice & exotic looks.	805-268-1022	✓	✓	✓	✓	✓	10 years of studio, stage & songwriting experience in U.S. & Europe. Worked for JVC, Sony & BMG. Worked with Carmine Appice, Randy Jackson & Bobby Taylor. Various album, jingle & commercial credits & demos for songwriters. Numerous TV & radio appearances.	Unique, extremely versatile, powerhouse, soulful, bluesy & alternative from Enya to Janis Joplin with Tori, Whitney, En Vogue, Etta & Bonnie along the way. Youthful & modern image.	✓	✓	✓	✓	✓
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	✓	✓	✓	✓	✓	Recordings with Julia Fortham, David Baerwald, Moon Martin, Smitty Smith & John Keane.	Solo & fill specialist.	✓	✓	✓	✓	✓
DEBBIE R. DAVIDSOHN - Vocalist Recording artist, keyboards, choreographer, dancer, songwriter.	310-289-4734	✓	✓	✓	✓	✓	Album credits, 7 voice & 2 dance scholarships. 5 grants: music/voice choreography, 3 awards from CA Motion Picture Council, 24 years singing & dance experience. Credits: live & studio w/ Billy Preston, Joe Sample, Julie Chadwick, Rhada Com, Dan S. Schmidt from Onyo Bongo. Appeared on mt I TV.	(cont) motion picture, band shows, radio. Produced my own 1st 3 albums by bands Yankee Rose & Sungoddess. Teaching top Billboard & Broadway clients. Demo avail.	✓	✓	✓	✓	✓
RON DIEGO - Gtr./Wtr./Arr. Mesa-Boogies, Fender, Marshall. Whatever your guitar needs.	818-761-3305	✓	✓	✓	✓	✓	Years of stage and studio experience, album, movie, commercial TV credits, international and national touring.	Will give the edge that works for you. Seasoned pro. Use me.	✓	✓	✓	✓	✓
JERRY DIXON - Producer Owns studio with 2" 24 track and 24 track ADAT.	818-782-5096	✓	✓	✓	✓	✓	Recorded four albums with Warrant for CBS & CMC records. Produced several now signed artists.	Songs always come first. Then recording second. Pro situations only please.	✓	✓	✓	✓	✓
VINCENT DUBRAL-Eng/Prod/Guit 16 track analog, lexicon effects, harmonizer, synth. Music major, dat mix, produce, guitar, engineer.	818-363-5134	✓	✓	✓	✓	✓	Fast friendly sessions, no pressure. Done TV albums, sessions with Lisa Franco, Frances Bentez, Rippingtons, Fizzy Bangers, Rich Summers, Wag of Mary's Danish Pacific Heights, demos, masters, jingles, latino music. We can do it on a small budget.	Good w/songwriters, acoustic music, free set up \$25.00 first hour, then \$12.50 per hour, you can't go wrong!	✓	✓	✓	✓	✓
LISA FRANCO - Medieval Strings Renaissance harps, nylon or steel strings, mandolins, dulcimer, bouzouki.	818-569-5691	✓	✓	✓	✓	✓	10 years pro studio & stage experience. Extensive European television & radio appearances, album credits, commercial credits. B.I.T graduate. Highly skilled in composition & arrangement.	Read charts, harp score not necessary. Mystic sound textures for rock ballads, also pop/folk, traditional classical & new age. Rates are reasonable & negotiable.	✓	✓	✓	✓	✓
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	✓	✓	✓	✓	✓	Seasoned pro, over 12 years experience in studios, clubs & road work. Well rounded, very dynamic with great feel and time. Can take direction or improvise without hassles. Quick study, some reading. Overdubs & click tracks no problem.	Consistently smooth & solid. My personality & musicianship can & will unquestionably enhance any artist's performance. Live or studio.	✓	✓	✓	✓	✓
JOE GOFF - Drums/ Percussion Yamaha maple custom drums, Zildjian cymbals, miscellaneous hand percussion.	310-577-0004	✓	✓	✓	✓	✓	12 years experience. Extensive touring & recording. P.I.T. honors graduate. Studied with the best. Specializing in demo & session work at reasonable rates, casuals, club work, touring & substituting.	Highly versatile player. Fast learner. Great groove, meter & click playing. Read music well. Multi-purpose image. Demo & resume available. Pro situations only please.	✓	✓	✓	✓	✓
PETER GRANET - Producer/Engineer World class Grammy nominated recording engineer & producer with over 20 gold & platinum albums.	818-848-3505	✓	✓	✓	✓	✓	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.	✓	✓	✓	✓	✓
CARLOS HATEM - Percussion/Drums Percussion & drum-set. Acoustic drums, shakers, bells, whistles. Full MIDI gear.	213-874-5823	✓	✓	✓	✓	✓	Original music projects in the pop & dance field. Nat'l & internat'l touring exp. Television & film credits. Soundtrack percussion. Music production. Drums & percussion on Paul Rodriguez Show, MTV, Artist Of The Year award winner on ABC television series Bravissimo. Fluent languages: English & Spanish.	Good ears, good hands & a pro attitude. Available for lessons. Call for special Music Connection rate!	✓	✓	✓	✓	✓
JULIE HOMI - Keyboardist Keyboardist.	310-306-5029	✓	✓	✓	✓	✓	Toured as keyboardist for Martin Page (<i>In The House of Stone and Light</i>), Yanni, Robert Palmer, Angela Bofill, Tracy Chapman & others. Recording and video experience (<i>Yanni Live at the Acropolis</i>).	Excellent player, reader, improviser. Backing vocalist. Songwriter, arranger. Transcribing and copyist skills. Patient teacher. Exciting stage presence!	✓	✓	✓	✓	✓
MAKOTO IZUMITANI - Drums Pearl drums, Zildjian cymbals, variety of snare drums.	818-789-8342	✓	✓	✓	✓	✓	1993 Zhurna Aguzarova Russian tour. 1993-1995 World color national tour. 1994 Barth Beasley Finland tour. 1994 Worked with Capitol recording artist Hami. Recording works in L.A.	Excellent groove & feel. I play what the song requires.	✓	✓	✓	✓	✓
CHRIS JULIAN - Producer/Writer/Eng Real cool, automated 48-track studio, overlooks Pacific from Malibu hills. MTR90II, drums, piano, top mics, heavy MIDI samples, history of hits!	310-589-9729	✓	✓	✓	✓	✓	Young, skilled, fair \$\$, Dg 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!	✓	✓	✓	✓	✓
JOSEPH JULIAN - Prod/Com/Arr/Key Producer, composer, arranger, keyboards.	213-852-1172	✓	✓	✓	✓	✓	Extensive live & studio experience, performed & recorded Berlin, Nico, Depeche Mode, Adam Ant, The Police, Onyo Bongo, Simply Red, etc. Composed & arranged feature films & television scores: <i>Wild At Heart</i> , <i>Madhouse</i> , <i>The Marriage (BBC)</i> , <i>The London Symphony Orchestra</i> , etc. Six gold/platinum albums, BMI award.	Produce, arrange, & help w/ setting the style you need for your music. MIDI is all digital w/ the facilities to run 64 trks of MIDI sounds & effect, sync to picture & microphone rec'digital.	✓	✓	✓	✓	✓
BOB KNEZEVICH-Producer/Musician "Songwriter's One-Stop."	310-312-0125	✓	✓	✓	✓	✓	25 years playing, writing, recording & teaching. Studio Music/Jazz degree. U. Miami. Over 800 local & regional releases, arrangements, sessions, demos in Mid-Atlantic region. Fast, creative, low-rates.	Live sampled and MIDI arranging. Emphasis on mood flow, and style.	✓	✓	✓	✓	✓
LEIGH LAWSON - Bassist/ Vocalist Electric & acoustic fretted/fretless basses. MIDI pedal keyboard, Boogie & SWR rigs, Fender, Gibson, Alembic, Washburn, Rickenbacker. Tenor vocal.	714-373-1400	✓	✓	✓	✓	✓	Sixteen years stage & studio experience. National & international touring experience. Reader of charts & notation. Lead or backing vocals. Good work ethic. Road worthy, dexterous, tenacious, fast learner with stamina to get the job done right!	Versatile performer who is hard working & dedicated to making the music you make sound great! I can play many styles & genres.	✓	✓	✓	✓	✓
DAVID LEWIS - Keyboardist Kawai K4, Roland U-220, E-Max Sampler (w/D-50 Library), Ensoniq VFX, Memory Moog Plus, DX7E1, TX7's, Roland Axis.	310-394-3373	✓	✓	✓	✓	✓	Grammy award winner. 1988 with Shadowfax. Ambrosia: 1977 - 1981. 3 albums including hits: <i>Biggest Part of Me</i> , <i>You're the Only Woman</i> . Shadowfax: 1984-1990. 4 albums, major contributor in songwriting. Extensive touring - USA, Canada, New Zealand, Tahiti, Europe, Japan, So. America. BFA in Music Cal Arts.	Player, composer, arranger, scoring, transcribing, pre-production w/MIDI sequencing, great improvising, perfect pitch, great ear. Read music. Film/Video scoring.	✓	✓	✓	✓	✓
MARCEL - Lead Guitar Mesa-Boogie Mark III amp, Mesa-Boogie cabs, Rocktron Intelliflex, Ibanez, Gibson Les Paul, Ovation electric/acoustic, Takamine, BBE, Nady, Korg.	213-469-2309	✓	✓	✓	✓	✓	8 years stage & studio experience. Studied with Satriani student, GIT grad Doug Doppel, Stef Burns (Alice Cooper, Y&T), guitar virtuoso Alex Masi, vocal coach Paul Shortino (Quiet Riot, Rough Cutt), California State University, Chico graduate, minor in music theory.	Fast learner, effective in the studio. Easy to work with. Great image & stage presence. Songwriter/arranger. Excellent backing vocals. Ready to tour.	✓	✓	✓	✓	✓
LESTER MCFARLAND - Bassist Electric fretted/fretless bass guitars, 4, 5 & 6-string. Some keyboards. Tenor vocals cross between Philip Bailey/James Brown.	310-392-2107	✓	✓	✓	✓	✓	Thirty years of pro credits, albums, tours including The Crusaders with Joe Sample, Larry Carlton, Jeff Lorber, John Scofield, Tom Grant, Robert Cray, Esther Phillips, Tony Williams, Eddie Henderson, 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 <i>Downbeat</i> & <i>Bass Player</i> . Aka The Funkmaster.	✓	✓	✓	✓	✓
ROSS MCGINNIS - Steel Drums Bore tenor pan, non-bore tenor (Cliff Alexis), mics, mixer, and stage gear.	818-701-2033	✓	✓	✓	✓	✓	8 years stage & studio experience. Masters degree in Percussion Performance from University of Illinois @U. Played and arranged for many steel bands, both U.S. and Trinidad.	I'm dependable and easy to work with. I've got great presence and quick ear. Soca, calypso, world beat, funk, ska. Available for lessons.	✓	✓	✓	✓	✓
LISA ANNE MILLER - Orchestrator Will orchestrate for live musicians & conduct your music. Also will provide MIDI synth orchestrations. Reasonable rates.	213-650-9888	✓	✓	✓	✓	✓	Specialize in horn & string arrangements for live musicians. Demo available on request. Numerous awards, including Addy New York Festival & awards from ASCAP & BMI. Member of Society of Composers & Lyricists.	Very professional results. Access to best studio musicians. Will work with any style of music. Dedicated to making your music stand out from the rest.	✓	✓	✓	✓	✓
JEFF MOSZER - Drummer Drums & percussion, rhythm guitar, back-up vocals, double bass & single bass kits, Riser, microphones, & flight cases.	714-895-3289	✓	✓	✓	✓	✓	Extensive live & studio experience. Performed and/or recorded with the Tease Boys, Jim Dandy, Krokus, MSG, Overdose, Elvin Bishop, Talisman, Blues Opera, Duke McFadden. Current projects include Peter Baldwin, Streetkids, and Steve Ballasi's Dreams.	Well tuned drum kit & great showman. Photo, video, and CDs available on request. Pro situations only please!	✓	✓	✓	✓	✓



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COUNTRY

NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	MOVIES	QUALIFICATION	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY
BRIAN NAUGHTON - Guitarist Lead, rhythm, acoustic, baritone, slide guitars.	818-989-9889	✓	✓	✓	✓	✓	34 years experience, multiple major label deals, recorded with & for Mike Curb to Andy Johns. Use to teach Jay Graydon.	Write, sing, and play from the heart. 17 songs published.	✓	✓	✓	✓	✓
STEFAN NEARY - Prod./Eng./Gtr. Complete 24-track digital, 24-track analog, rehearsal pre-production, ASR 10, MPC 60, Fender, Marshall, Laney, Ampex, etc.	818-782-5096	✓	✓	✓	✓	✓	Clients include Warner Brothers, IRS, Atlantic, EMI & various independents. Excellent recording skills. Biggest drums in town. Modern production style for cutting edge modern music.	Record without compromise.	✓	✓	✓	✓	✓
MARK NORTHAM - Pianist/Keybrds. Pianist, keyboardist & arranger/producer. Complete digital MIDI studio with samplers, synths, DAT.	213-660-9997	✓	✓	✓	✓	✓	Film, TV, album credits - over 15 years experience. Play & read all styles. Perfect pitch. Current work includes HBO series, many demos, arrangements, charts, jingles/ad music & albums. Also live performances. Pager # 310-917-1616.	Professional attitude - quick results. Excellent sight reading, great ears. Professional results - the first time.	✓	✓	✓	✓	✓
PAT O'BRIEN - Harmonica/Guitar Also double on bass, mandolin, banjo, recorder, lap steel, autoharp, and dulcimer.	818-902-1084	✓	✓	✓	✓	✓	Album, film, & TV credits in U.S. and abroad. Over 20 years stage and studio experience. Specialize in tone. Cover spectrum from vintage sweet & pure to crunch to processed. Extensive vintage guitar & amp arsenal. Have 8-track 1/2" production facilities as well.	Fun attitude, read strong ear, fast learner. Quick results. Lead & backing vocals as well. Got the tone.	✓	✓	✓	✓	✓
CRAIG OWENS - Keybrds/Prod./Arr. ADAT Digital, DAT mixdown, full MIDI recording studio, vocal booth, killer synths, sampler, guitars, Hammond B3, Wuritzer, piano, bass, horns.	310-559-8403	✓	✓	✓	✓	✓	Young, talented keyboardist/producer. Good ears, ass-kicking arrangements. My programming sounds as live as any band. Play many styles of music. Have done hundreds of sessions. Clients signed from my demos. Soulful lead & backing vocals.	Professional attitude. Friendly & easy to work with. Professional results. Can work very quickly to achieve desired goal.	✓	✓	✓	✓	✓
PATRICK PRICE - Vocalist Pro vocalist with wide vocal range and exceptional skill. Lead & background.	213-962-5247	✓	✓	✓	✓	✓	Years of studio and stage experience. Worked with numerous recording artists both here and in Europe. Can do it all: front man, session singer, soundtracks, and demos for songwriters.	Blue-eyed soul singer at heart. Extremely versatile with any genre. Very professional, very creative, very good.	✓	✓	✓	✓	✓
WILL RAY - Country Producer/Picker Electric & acoustic guitars, mandolin, lap steel, vocals. String benders & slide rings on both hands make my guitar sound like WWIII thru a Fender.	818-848-2576	✓	✓	✓	✓	✓	Many years country exp incl TV & recording dates. Worked with Carlene Carter, Steve Earl, Joe Walsh, Tom Jones, etc. Can produce 16 24 32-track master recordings. Access to the best country musicians in town for sessions & gigs. Currently a member of the Helicasters. Friendly, professional, affordable.	Cow, thrash, farm jazz, prairie metal, nuke-a-billy. I specialize in country music, both as a producer & session guitarist. I love to discover new talent and work with established giants as well. Let's talk.	✓	✓	✓	✓	✓
ANDY SCOTT - Guit. / Voc. / Prod. Strats & Les Pauls, Marshall & Bogner amps, tons of effects, homestudio with killer sound.	213-667-0621	✓	✓	✓	✓	✓	Very experienced live & in the studio. Toured with Guns n' Roses & Ozzy Osbourne. Worked with members of Accept, Scorpions, and Dogs D'Amour. Scoring for new Pocahontas CD. ROM software, many years production experience and great drum programming.	Great feel & fast learner. Own style but versatile too. Play and sing what the song needs plus I'm a very nice guy.	✓	✓	✓	✓	✓
BLAKE SMITH - Guitarist/Vocalist All acoustic and electric guitars (custom Strats, Jacksons, Ibanez, etc.) Roland guitar synth. Full blown Mesa Boogie programmable rack with toys.	714-497-3946	✓	✓	✓	✓	✓	Recorded for: Fox TV - Mad TV, The Ben Stiller Show, Sunday Comics, Mother Love Show, The Edge, Comic Strip Live, Universal - Reality Bites, HBO - 1994 Sports Illustrated Swimsuit Video, Young Comedians Special, Boris & Natasha. Recorded/ toured w/ Bobby Womack, Carlos Santana, Gerald Albright, P-Funk.	(rec. cont'd) Laws, Sally Kellerman, The Rhythm, Little Anthony I read, I listen, I groove hard, I sing, I'm versatile, I'm easy going, I'm on time, I return calls, I'm professional.	✓	✓	✓	✓	✓
STEVE - Drums Endorsee for Remo drums/heads, Vic Firth Drum Sticks, Zildjian/Sabian cymbals, various MIDI equipment & toys.	805-297-1146	✓	✓	✓	✓	✓	Toured/recorded/performed with Quincy Jones Orchestra, Patti Austin, Grover Washington, Jr., Peabo Bryson, Crystal Gayle, Doc Severinsen, Mel Torme, Jeffrey Osborne, Count Basie Orchestra, etc. Also HBO, CBS, ABC, PBS, Dick Clark Productions. Musical. Great sight-reader. Berklee honors graduate.	Tapes, videos, reviews on request. Highly skilled professional. Great reader/transcriber. Dynamic. NARAS voting member. Reliable & versatile. Also clinics, conductor, lessons.	✓	✓	✓	✓	✓
"STRAITJACKET" - Violinist Acoustic violin, electric violin, digital signal processing. Vocal range: tenor.	818-359-7838	✓	✓	✓	✓	✓	20 years experience on violin & electric violin in all styles. Quality vocals. Fast and effective in the studio, a midman on stage. Record producer/arranger. Wayne State University, Michigan, Ravi Shankar School of Music, L.A. City College. Demo/bio available.	Easy-going, but fast in the studio. State of the art equipment. Digital signal processing, exceptional ear. Flexible rates. Let's make your music happen.	✓	✓	✓	✓	✓
"TAKA" TAKAYANAGI - Keys./Prod. Complete MIDI studio, keyboards, sampler, drum machine, DAT, 8-track.	213-878-6980	✓	✓	✓	✓	✓	Written/produced songs for Peabo Bryson, Angela Bofill, Whispers, Nancy Wilson, Shalamar and Main Ingredient. Top 10 hits & film credits.	Producing, arranging, playing keyboards, lessons, good ears & good business. Give power to music in any style.	✓	✓	✓	✓	✓
PAUL TAVENNER - Drums Yamaha Recording Custom & customized vintage Ludwig kits, Nobel & Cooley piccolo, Yamaha maple custom, Ludwig DW snares, Zildjian cymbals.	818-753-3959	✓	✓	✓	✓	✓	15 years pro experience in clubs, sessions, festivals, etc. Excellent reader, excellent ear. I specialize in pocket playing, but can pull out the chops when needed. Berklee graduate. 1986. Studies with Erskine, Whackerman, Dawson, etc.	I help you get just the right drum grooves & sounds. Pocket playing without being pocket draining. Demo available.	✓	✓	✓	✓	✓
TREVOR THORNTON-Drums & Percus. Full international Yamaha & Zildjian endorsee. Acoustic/electric, real-time programming.	818-380-0453	✓	✓	✓	✓	✓	Top English drummer now available in USA. 18 professional years. Started gigging age 12. Many album credits including Martin Page, World tours including Asia, Aqua tour, 1992-93, Kim Wilde, 1994. Proficient with click, programming, reading, Master class clinician including P.I.T. London.	Very professional. Solid. Inventive. Versatile. Quick in the studio. Sympathetic to songwriter's needs. Very together image. Resume & demo available. Pager 818-504-5543.	✓	✓	✓	✓	✓
JONATHAN THORN - Guitarist/Vocals Fender, Boogie, Bogner, Marshall, Ovation, Focktron Intelliflex.	310-540-1858	✓	✓	✓	✓	✓	Currently playing in clubs all over town. 10 years of stage and studio experience. Songwriting credits. Will travel at a moments notice.	Specializing in great guitar tones with an emphasis on blues and funk. Soulful and creative. 100% professional attitude. Demo available.	✓	✓	✓	✓	✓
TOM TORRE - Violin/Fiddle, Guitar Electric & acoustic violins. MIDI-violin set up for programming or live work. Electric & acoustic guitar.	818-340-6548	✓	✓	✓	✓	✓	Many years experience, sessions & clubs. Schooled but not stiff. Demo available on request.	Quick ear & quick study. Good stage presence, can read. Tasty melodic improviser, creator and arranger.	✓	✓	✓	✓	✓
BRAD WILSON - Guitarist Gibson Les Paul, Acoustic 6 String, Marshall 50 Watt Amp and cab, various small amps.	213-656-5227	✓	✓	✓	✓	✓	15 years experience - touring, shows, sessions, club work. Excellent equipment, songwriter, vocalist, solo and fill specialist.	Easy to work with, up attitude, specialize in rock and blues. Great image & stage presence.	✓	✓	✓	✓	✓



FREE CLASSIFIEDS

24-HOUR HOTLINE: 213-462-3749

TO PLACE FREE ADS

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

2. PA'S AND AMPS

- *71 Fender deluxe reverb amp, 25 watts RMS, great cond. \$375. Msg. 818-755-369
- *1969 Ampeg SVT bass hd w/amp in case, sounds great, \$650. 818-508-1879
- *Acous bass amp, 125 rms pwr, built in EQ, cab w/nc 15" JBL. Used w/Frank Sinatra \$400. 818-990-2323
- *Bass cabs, 2-15 Eminence in each, flag systems, \$250 ea or trade. KK Audio, 1-15 Carlson w/EV's, \$275 ea. Msg. Bryan, 805-269-0917
- *Boogie Mark II, 100 watt, 5 band EQ, chan switcher, reverb, 12" spkrs, good cond. \$550. 310-546-6360
- *Carvin PA 6 chan, pwr'd mixing bd w/lots of features, two 12" cabs w/horns, spkr stands, \$500. Jim, 310-287-1890
- *Crate pwr'd mixer, 350 watt, 8 chan, model #PAB8350, great cond. \$300. 310-396-6966

- *Dean Markley 1-12, K-75, Like new, 75 watts, \$250. Aahven, 310-634-9425
- *Fender Vibrochamp, silver face, from '70's, xint ong cond. \$160. 818-780-4347
- *Hartley 200 watt hd & cab w/our 10" spkrs, \$400. Bruce, 818-247-2767
- *Marshall JNP-1 rack mount preamp, \$490 obo. 310-478-6558
- *Marshall vintage head, 1968 plexi, very good cond, modify by Jose Arreondo, \$1300. Tony, 714-227-8930
- *Mesa Boogie cab w/one 12" Electrovoice proline spkr, two yrs old. \$125. Brian, 310-390-4348
- *Mesa Boogie Mark III Simulclass, 150 watt, sm chas hd, 3 chan, 5 band EQ, 2 foot switches, reverb & more, \$600. Anvil case \$75. 818-761-1635
- *Peavey 400 series bass amp, 210 watts, works great. \$125. Msg. 818-836-0774
- *Randall 4x12 guit cab w/EV spkrs, good cond. \$500. John, 818-783-8852
- *Samson vocal wireless True Diversity VHF, TD concert series, incl EV 757 mic, paid \$2500 new, must sell, will sac \$800 obo. 818-782-6356
- *Two Jackson cabs, perfect cond. \$500. One Carvin head XB60. \$250. Tony, 818-882-1576

3. RECORDING EQUIPMENT

- *2 rolls Ampex 996 2" tape, brand new, in box, \$250 obo. Rayne 6 chan one rack spc mixer, \$250 obo. Scott, 213-654-2610
- *Adat Elco connector, brand new w/receipt, used only once, \$150. Mackie mixer, 24-8, in box, like new, \$2400. 818-846-8261
- *Akai MG14D 12 trk tape rec w/10 tape, incl auto locatr & DBX rack mountabl xint cond. Costs \$3000, sell for \$1275. 310-226-8099
- *Alesis adal, low hours, \$1950. Tascam M312 w/8 tape returns, 12x4x2, \$750. 818-348-3733
- *Art multi-verb 200 programabl processor Peavey rockman! James 4 spc rack, custom manual case, like new. \$500. Jamp, 213-463-0272
- *Audio Arts rec console, 38 inputs, 8 buss & 16 direct outs, incl 289 point patch bay, complete sys is pre-wired & ready to use today, \$10,000 obo. 818-782-6356

- *Beta 58 mic, \$75. 213-935-7613
- *Postex A-B reel-to-reel 8 trk tape recorder, Dolby, \$300. 310-548-3309
- *Road cases for sm box 50 watt 60's style Marshall hd or similar hd, \$100. 818-902-1084
- *Tascam 1" 16 trk tape machine w/DBX noise reduction, \$3500 obo. Dave, 805-658-7016
- *Tascam 38 trk tape rec w/stand & remote, xint cond. \$1200. Andrew, 818-240-3033
- *Tascam 688 pro 8 trk studio w/20 chan mixer, incl midi synth & DBX noise reduction. Perf cond. \$12,090. 818-754-4470
- *Tascam TSR-8 1/2" 8 trk plus M1508 mixer, less than 8 hrs of use. \$1700 obo. Rick, 213-461-9592
- *Tristec stereo noisegate, adj threshold & release + key gate, incl pwr supple, like new cond. \$60. Jim, 310-267-1890

4. MUSIC ACCESSORIES

- *Biam 10 band graphic EQ w/bypass switch & rack mounts, xint cond. \$50. Jim, 310-267-1890
- *Boss guit wireless, True Diversity, effects loop, rack mtd, incl 2 transmitters, paid \$1200 new, must sell, will sac \$400 obo. 818-782-6356
- *Fender hs bass case, circa 1962-65 w/Fender underlined logo, \$120. 818-780-4347
- *Henez TS-9 org tube screamer, \$190. 310-479-6558
- *Rock mtd mixers w/EQ & midi control, 20 chan Tascam, \$595. 8 chan Simmons, \$295. 818-753-5635
- *Road cases, one to house two 4x12 Marshall cabs, one to house four Marshall heads plus effects, \$200 ea. Tony, 714-227-8930
- *Rockman compressor & midi octopus, one rack spc, \$400. both units obo. Scott, 213-654-2610
- *Tama drum chair, \$35. 213-935-7613
- *Wtd: Zoom 9002 w/manual will pay to \$150 cash or can trade. Msg. 805-269-0917

5. GUITARS

- *Basses: custom built P-basses Performance, Caruthers, Kaufman & ESP. Retired pro selling off unwdt stuff. \$350-800 or trade. Msg. 805-269-0917

Page/Halen type. All orig. Demo. Hollywood rehers. no posers. Let's do it. 213-957-5167

- **Lead guit wtd** for two guit band. heavy & hard Perry Page. Slash, Halen-type. All orig. demo. Hillywd rehers. no posers. 213-957-5167
- **Lead guit wtd** to join orig English pwr pop gr. stage/rec exp. Diamond Bar area. 909-628-7891
- **Lead singing bst** forming trio. Southern bluesy hr only. Black Crowz. ZZ Top. Stevie Ray Vaughn. Origs only. Pls read ad again. 213-526-2979
- **Lead/rhythm** in funk/reggae serious only. Must be creatv. Kim. 213-653-0745
- **MYSTERY CITY** auditioning rhythm guit ala Izzy Stradlin. Nasty Succide. 213-876-5104
- **Passionate** vocalist spiritually aware guit of either sex or gender wtd by haunting romantic band for rec/gigs. Dance, pop, rock, world. Mirai. 213-668-2353
- **R&R** guit for org band. some covers. for gigs & rec. have place to rehers. 818-887-6576
- **Rhythm guit** need to complete band into old KISS. No drugs/flakes. Mark. 818-858-8809
- **Seeking** accous guit to form Latin quartet. seand in Brazilian Bosonove & Samba. Latin jazz, some A-ro-Cuban. Able to rehers once per week. 818-891-0666
- **Signed artist** sks guit ASAP for album/tour. salary paid. Infi Foo Fighters. Green Day. Nirvana. Call 24 hrs. 818-845-7083
- **Sngnr/sngwr** looking for guit/sngwrtr in LA area. pref someone not homophobic/sexist at all. Infi/Cyndi Lauper. Tori Amos. Hole. McLachlin. 213-707-2506
- **Sngnr/sngwr** sks guit/colab looking for soul & style. not flash. E/elec/acous. Infi Neil Young. Big Head Todd. Rick. Hendrix. Gabriel. 818-548-8032
- **Tasty** guit wtd along lines of Steely Dan or Michael Landow. Bob. 818-342-8581
- **Top 40** money making machine sks pro lead sng/guit/325 Virginia. Burbank. CA 91506
- **Ultrast w/amazing** range sks groove soul orient musicians into Tom Waits. Pixies. Marvin Gaye. Heavy grooves. 213-666-9236
- **Where** is my funky retro R&B bro? Sngnr/superstar sks groovey guit god to form Shaker Machine. 213-461-5901
- **WIND OF CHANGE** sks rhythm guit/kybst. must be versatll creatv & dedicatd. Infi Dream Theater. Journey. Floyd. Serious only. Norm. 818-897-5811

10. BASSISTS AVAILABLE

- **33 yr old**, 6'2", 170 lb w/vintage Gibsons, Ampegs, synth & studio. seeks tall guit & drrm for synthetic 3-pc. Victor. 608-246-2178
- **A bst** seeks all band ala Foo Fighters. Pearl Jam. have tour/rec exp. signed or well estab bands w/demos only. Bobbie. 818-506-6115
- **A bst** sks edgy alt band w/ambition & connects. 1our & studio exp. pro gear & att. no funk/metal/818 Bob. 310-986-5761
- **Avail bst** into jazz, rock, blues & R&B. plays fret/less, has grooves, chops, reads charts, for rec. gigs. showcases only. Joseph. 818-763-8078
- **Avail bst** into jazz, rock, blues, R&B. Plays fret/less, has grooves, chops, reads charts, for rec. gigs. showcases only. Joseph. 818-763-8078
- **Bst avail**, intermed level, alt, classic cover band. Counting Crows. Gin Blossoms. Matthew Sweet. Rick. 818-294-2954
- **Bst avail**, plays fret/less, upright, kybd bass, all styles, paid gigs. pref. 310-391-5223
- **Bst avail** for rec & perf, all styles, fret/less, funk, rck, blues, Latin. Brazil. paid sit only. Rocko. 310-374-4552
- **Bst avail** for rec/perf, all styles, fret/less, jazz, funk, blues. sight reading, etc. Pro only. 818-909-4952
- **Bst avail** for xtremely super dark heavy aggressv groove orient indus band. SWFR gear, serious sit only. Paul. 818-753-4170
- **Bst** seeks jazz fusion grp or musicians looking to form jazz fusion grp. Leo. 310-869-9416
- **Bst/sngwrtr**, doubles on keys, looking for hard working band on the move. Infi JP Jones, Getty Lee, no drugs, all music. 818-878-0230
- **Bst/sngwrtr** looking for band to play oldies & orig. 818-005-8877
- **Funk R&B** bst looking for working band. Oldies are specialty. Blues, some jazz, funk, lead/back voc. Fred Lightfoot. 310-630-3048

- **Hard rock** bst looking for dedicatd, patient guit, pro. Infi O'Ryche, Dokken, Aerosmith, old AC/DC. John. 818-761-3979
- **Pro bst** avail, extensv touring exp, legit credits. R&R and/or funk, pros only. 818-980-4419
- **Versatll & open** minded bst avail for studio & showcasng, exp in many styles, fret/less. Geddy, JP Jones, Lennon. Msg. 818-771-7489
- **Versatll bst** sks pro sit for estab band, solid, dependabl w/live studio exp. Infi Soul Asylum, U2, LIVE, Eddie, 818-752-2700
- **World class** bst, int'l album touring credits, good att, strong vocalimg, sks paid sit or signed band only. Steve. 310-543-5093
- **World class** bst, strong backing voc, great gear, sks signed band/paid sit. Killer groove, very creatv, responsibl, xtensv credits. Cad. 310-391-1704
- **World class** bst w/strong backing voc, great gear, sks signed band/paid sit, very creatv, killer groove, responsibl team plyr, xtensv credits. Tad. 310-391-1704

10. BASSISTS WANTED

- **Bst wtd**, backing voc +, by WOMB, passionat alt rock band ready for the world. Infi Jane's, Beatles, Cure, Smiths. 213-782-4094
- **1990** s alt team plyr bst ala Foo Fighters & Elastica need by band w/strong backst, raw sound, dynamics, loc/wtd, demo, gigs. 310-402-9974, 213-663-0779
- **21 yr old**, exp bst w/long hair wtd by Hillywd drrm & guit. Infi Candlebox, Skid Row, Spinal Tap, Richie. 213-8876-9647
- **A bst wtd** for new wave/alt band. Grooving, very good level. 310-208-3772
- **Accomplishd** youngish bst wtd by groovy band w/ indie deal & airplay. Pulp Fiction, Twin Peaks, ventures, surf, spy, Siouxsie, Blondie, Yardbirds. 818-507-0403
- **All rock** band looking for bst, must be seriously commit to music. Guit infl: rock, Brian, 213-245-1251; Tracy, 818-846-8629
- **All rock** band sks bst, must play w/pic, big sound, heavy bass. Infi Cheap Trick, Blur, Nirvana. Have major label int. 213-851-1680
- **All rock** bst wtd for promo tour w/signed artists, band sit for non-smoking, drug-free musician, must sing harmony. Msg. 818-815-4304
- **ALTERNATE FAITH** now auditioning/bst. Quality music, pro att, upcoming album, bookings, atty, indie label. We are getting ahead, shouldn't you? For more info, 818-840-0660.x5
- **Are there** any British musicians out there? Lead guit/sngwrtr sngwrtr sks drrm, bst, kybd to form org rock band. Serious plyrs. 714-846-5845
- **Attn bst/drrm** teams: from funky hard rock to bluesy ragtime metal, we have the origis. Currently gigging as acoustic. Kevin, 818-985-7010
- **Attn: Orlando** Sims. You are need for Los Lobotomy-style proj. P/s call Paul, 818-980-5833
- **Band looking** for rock bst to start from ground up. Backing voc +. Infi GNR, Izzy Stradlin, Niels, 213-874-4598
- **Band sks** solid energetic bst into Replacements, Kinks, trashy pop, sometimes moody; have CD, who doesn't. Seth. 310-273-5826
- **Bass plyrs**, wake up. Have million dollar deal thrown into your lap. Must be young, talented, 100% dedicatn, modern rock. Joe. 310-826-3369
- **Blues bst** nded, upright pref, some lead voc a must. Chicago, SRV, no funk, no fusion. Paid gigs 3-5 nights a week. 818-902-1084

- **Bst & drrm** sought by sngr/guit to form band. Infi Hoosierdo, Garbage, Geraldine Fibbers, Guided by Voices, etc. Joe. 818-753-1618
- **Bst ala** Chrs Squire needd for orig pop/rock trio. Infi Zep. Gordon Lightfoot. 818-705-3467
- **Bst** for dark, aggressv, hr metal band. No pros, hate everybody. Alex. 818-892-7713
- **Bst** in vein Jane's, Ministry, wtd by sngr & guit to form experim alt band. Under 26 only. Gary. 213-660-6557; Jay. 213-936-3577
- **Bst** needd by versatll melodic hr band w/major label int. O'Ryche, Skid Row. Voc & serious dedicatn a must. 818-760-8856; pgr. 818-217-0863
- **Bst needd** for orig rock band w/lem sngr, rec & showcasng, must be bluesy, energetic but not overplay. Al. 818-901-9961
- **Bst** needd for Rambow. Deep Purple tribute, no pics pls. Dennis. 818-761-7173
- **Bst** needd for unique & versatll rock band. Jay. 818-957-1191, 818-352-3398
- **Bst** to form 90's rock band w/70's roots, from Floyd, Zep, Hendrix to Kravitz, Pumpkins, & more. No ego pls. Valley area. 818-718-2353
- **Bst w/backing** voc, fem pref, alt pop band on indie label busy schedule. Smiths, early REM, Replacements. Be dedicatd, avail & newcomers OK. 213-290-6162
- **Bst wtd**, low strung, straight ahead plyr. Pantera, Zomba, Prong. Cool image/person wtd. 310-659-0638
- **Bst wtd**, hard, heavy, org, heavy thrash, must have it all. Rex. 213-845-9946
- **Bst wtd** by indie punk band w/CD, rehers in 818. 805-945-9403
- **Bst wtd** by MITCH, UK band on verge of signing. 18-28. Infi Pearl Jam, LIVE, Pumpkins, Johnny. 818-842-3111
- **Bst wtd** by sngr/guit/sngwrtr perf org eclectic groove psychd rock blues folk band. 10 yr min exp, no hobbyists. 310-202-7782
- **Bst wtd** by sngr/sngwrtr into Social D, Johnny Cash, Reservoir Dogs, R&R, punk, cntry. Phil. 213-851-1433
- **Bst wtd** for band w/lem voc & productn deal. Infi Joan Osborne, Black Crowz. Serious only. Come hear band at upcoming shows. 310-280-3297
- **Bst wtd** for band. Infi Joy Decision, Cure, Sonic Youth. Serious only. 310-399-2408
- **Bst wtd** for estab Orange Cntry band, strong harmony voc rec, label int, full demo released. Infi Todd, Indigo Girls, etc. Phil. 714-937-1985
- **Bst wtd** for experim progressv rock band ala King Crimson, Primus. Located Inland Empire/Riverside. 714-227-0201
- **Bst wtd** for forming R&R band w/guit virtuoso willing to gig, voc a must, instrum, Satriani-type band, good R&R, exp plyr. 805-252-0446
- **Bst wtd** for heavy duty rock band, must be creatv, dependabl, knowledgeable. Larry. 818-899-7958
- **Bst wtd** for heavy rock band, must have equip & exp. be open to experim & improv. Infi from jam to punk. 818-782-7746; 818-832-1816
- **Bst wtd** for indie band w/CD & gigs. Infi Mr. Bungle, Helmet, jazz, punk. 5-string +. 213-368-6169
- **Bst wtd** for intense alt band rec 1st album. 310-827-1796; 310-274-1413
- **Bst wtd** for mainstream progressv rock funk pop band. Talent, exp, good att, dedicatn essential. Melodic, rhythmic, tight, intense sound. J.V., eves. 310-455-4304
- **Bst wtd** for new alt blues trio. Morphine, Concrete

- Blond, Grant Lee Buffalo. Harmony voc +. 310-824-9567
- **Bst wtd** for progressv rock band. Infi O'Ryche, Dream Theater, etc. Serious only. Eric. 213-654-6174
- **Bst wtd** for R&B alt pop band. Nick Lowe meets Al Green. Dave. 310-452-4154
- **Bst wtd** to join orig English pwr pop gr. stage/rec exp. Diamond Bar area. 909-628-7891
- **Bst wtd** w/deep pocket for soulful horn band. HOUSE BREW. 310-820-6827
- **Bst wtd** sought by awesome sngr/sngwrtr/guit & drrm/voc, fresh, org, intell R&R. Infi Beatles, Police, Toad, Hornsby. Great songs & vocs. 213-851-1560
- **Christian** bst wtd to play heavy rock death metal style in 2-guit driven sit. 714-969-2976
- **Elec bass** wtd, Booker T & the MG's, Wheezer, Mullfs, Owen Bradley, Supergrass, Green Day, Elastica, Pulp Fiction, retro sounds wtd. Real people, no silly atts. 213-876-5510
- **Emotionally intense** bst wtd by voc & guit, 23 yrs or under, must have soul. We have label int. Jason. 818-840-2758; Roger. 818-964-0197
- **ESSENCE**, melodic hr band, interviewing & auditioning bst. Requirements: personal compatibility, winning desire, xint musical abil, pro equip. We play real rock. Doc Jones. 818-980-4685
- **Estab** Southern blues roots-rock band currently rec/gigging w/good tunes & vide sks bass plyr on fire. Msg. 818-771-5996
- **Fem/male** bst wtd for paid Euro tour, leaving 12/28, ret 1/29. must sign. 310-967-4997
- **Guit & drrm** seek bst to complete spiritually groovin hr proj, all races/colors, drug free. Idol, Zep. 310-316-1359
- **Heavy** duty rock drrm sks bst to complete rhythm section. Bob. 818-760-4435
- **If you're** true plyr that loves to play great songs/perf w/great plyrs, you should be w/us. Tony. 714-227-8930
- **Jazz** bst wtd by drrm now forming part-time working jazz fusion band. Pros only. Allan. 310-424-1878
- **Kick ass** bst wtd who wants to jam, good gigs lined up. 310-392-5621
- **Killer** funky, reggae, lead & steady. Serious only. Must be creatv. Kim. 213-653-0745
- **Major** label guit, 24, forming org rock alt band. STP, U2. REM. Seeking bst in early 20's only. 818-359-4005

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•Major tour commencing 2nd quarter of '96 requires bst/wit of exp. styles of James Jamison, JP Jones etc. Pay plus per diem. Send pkgs. P.O. Box 69531 W Hollywood, CA 90069

•Musician/wrtr sks bst for rec/perf, looking for hired guns & committ members. Michael. 310-450-8100

•Native Amer sng/sngwrtr nds drmr for R&R band. CD out. pian tour. no flakes. Infl U2, Ramones. Rudy. 909-595-2181

•Searching to form collab endeavor toward fusion elec jazz ensemble. Talented in grooves, improv, musical statements. Call me, the drmr. 310-839-2702

•Seeking upright acous bst to form Latin quartet, seased in Brazilian Bossanova & Samba. Latin jazz, some Afro-Cuban. Able to rehearse once per week. 818-891-0668

•Signed artist sks bst ASAP for album tour. salary paid. Infl Foo Fighters, Green Day, Nirvana. Call 24 hrs. 818-845-7083

•Sngwr whigh range & intense energy sks bst to compliment style. 818-709-0876

•Sng/sngwrtr looking for grooving melodic bst w/soul & style. Infl Neil Young, Big Head Todd, Pickett, Hendrix, Gabriel. 818-548-8032

•Sng/sngwrtr w/inde CD releases sks bst for acous folk pop jazz proj. John. 818-541-0895

•Spirital pain, heavy, dark, funky, quasi-all band sks bst to allow voc to concentrate on singing. Serious, label shopping. atly 310-571-9101

•Top 40 money making machine sks bst for oldies revue band. Send photo/bio. Solid Gold, 325 Virginia, Burbank, CA 91506

•Ultra low end bass monster. 20-26 ASAP for hemp-core heavy groove act. have mgmt/label int. private studio in San Gab Vily. pro gear. serious only. 818-372-8500 x57064

•Xlnt sngwrtr/guit plays street 3-4 nights a week, orig. blues, etc. Some S. proonly, mustsing Sir Patrick. 213-857-8381

11. KEYBOARDISTS AVAILABLE

•Clean & sober pro B3 piano plyr. worked w/Sass Jordan, Peter Wolf from J. Geils Band. currently working, avail. for pro proj only. Greg. 213 960-3358

•Fem vclngwrtr sks arrange/comper to collab for future proj. Studitative perf. Ruby. 310-573-2637

•Kybd plyr/programr avail for demo, arrngmnts, studio Seq drums. Infl kybd parts Atari, Cubase, M1, R8m, S220 etc. Extiensv exp. Eric. 310-208-3772

•Kysbt/sngwrtr, male, looking for lem muscians. Heart, Vixen, Lidia Furdí. Will relocate from Springfield, MO. Have resume & demo. Lance. msg. 417-886-5944

•Kysbt/sngwrtr looking for pro sit only, have great chops, songs, image & production skills. Also arrange program all styles. 909-396-9908

•Looking for working blues and/or oldies grp, pref local. 310-839-4840

•Pianist avail for all pro sit, xlnt sight reader, equip, live exp. David, 310-399-8554

•Pians/sng/sngwrtr w/2 albums avail for band w/ major label deal. 818-342-3100

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

•Pro B3 piano plyr, double bass guit/harmonica, voc, sngwrtr. clean & sober. Worked w/Peter Wolf of J. Geils Band. Sass Jordan. Working. avail for pro proj only. Greg. 213-960-4358

•World class kysbt, xlnt state of art mid rig, xlnt w/seq, sking backing voc. currently seeking top 40, cntry touring acts only. 818-828-6121

•Estab all cntry rock band sks pro kybst voc. Karl, 714-777-0229

•Grass roots jam orient band w/gigs & mgmt sks kybst who can commit & contrib. We are passionate about our music. Scott. 310-837-6206

•Guit, sngwr, drmr seek to collab w/kybst, mystical, spiritual, melodic hr. Multi-racial, cultural, orig. 310-316-1359

•Keys wtd for Rainbow, Deep Purple tribute. 818-761-7173

•Kysbt sought by WOMB, guitar driven melodic all rock band w/great songs. Backing voc a +. Jane's, Beatles. Cure. 213-782-4094

•Kysbt wid by drmr now forming part-time working jazz fusion band. Pros only. Allan, 310-424-1878

•Kysbt wid by sngwr/guit/sngwrtr perf orig eclectic groove psychd rock blues folk band. 10 yr mrm exp. no hobbyists. 310-202-7782

•Kysbt wid for band to tour next year. LA area next 3-4 months. New wave. Ska. Punk band. 818-569-4119

•Kysbt wid for hr band, Infl Purple Zep Floyd Amtr, 818-343-5135

•Kysbt wid for mainstream progss rock funk pop band. Talent, exp, good att, dedictn essential. Melodic, rhythmic, tight, intense sound. J.V., eves. 310-455-4304

•Kysbt wid for serious, dedicated muscians. Infl Dream Theater, O'nyche MSG, Rush, Greatv stuff, will collab. 24 hr rehrrs spk. 818-248-3008

•Kysbt wid w/funky "Herbie" sensibilities for soulful horn band. HOUSE BREW. 310-820-6827

•Kysbt wtd wid nuded to form band, pop w/heavy rock edge. willm lead sngwrtr. Goal orient, career-minded only. 213-892-8303

•Kysbt/voc wid by estab R&R band to share lead harmony voc. Have lockout & material. Must have equip & transpo. Infl 70-80's R&R. 310-839-8904, 714-535-2522. 818-248-9397

•Kysbt/voc? sought by awesome sngwr/sngwrtr/guit & drmr. orig. intell R&R. Infl Beatles, Police, Todd, Hornsby. Great songs & vocs. 213-851-1560

•Need pro organist able to teach voc parts to choir in So Central LA church. Call after 7 pm, Rev Steven Bailey, 310 866 7039

•Passionate versatl spiritually aware kybst of either sex or gender wtd by haunting romantic band for rec/gigs. Dance, pop, rock, world. Mirai. 213-668-2353

•Piano/B3 plyr to complete band. Infl Floyd Byton, Floyd Cramer. Terry, 818-752-7260

•Pians/wtd, must play Latin/pop style music. 818-557-1590

•Pians/kysbt wtd imed for Broadway/Cabaret style show to perf in area restaurant, accompy solo voc. Amy. 310-457-2122

•Pro kybst wid w/good ear, good voc, for duets a +, four

strong vocs on ongoing basis, live perf, charting, collab. Tweety. 805-482-6015

•Searching to form collab endeavor toward fusion elec jazz ensemble. Talented in grooves, improv, musical statements. Call me, the drmr. 310-839-2702

•Sng/sngwrtr/guit looking for kybst for showcases. Tom. 310-314-8060

•Sober kybst w/solo abil wtd for pwrful msg, non-religious, song orient, hr band, Dream Theater, Rush. Backing voc helpful. 818-886-4626

•Touriing cntry rock band wants kybst/voc. Steel, violin patches neccs. Poss/youthful att w/90's image. HWP implet. 206-752-2200

•WIND OF CHANGE sks kybst/rhythm guit, must be versatl, creatv, & dedicatd. Infl Dream Theater, Journey, Floyd. Serious only. Norm. 818-897-5811

12. VOCALISTS AVAILABLE

•22 yr old tenor avail for rec sessions. shows background/front. Eng/Spanish. Pre/styles Madonna, Prince, Michael Jackson. Shenn. 818-505-1054

•28 yr old guit/sngwr to form band. Women, Maritans, I don't care. Sonic Youth-type thing. Fun. Scott. 310-947-4002

•35 yr old cntry sngwr looking for working proj, writing songs, also poss collab. Bobby James, 805-522-0031

•60's R&B blues sngwr, white male, 20 yrs old, orig looks, ready to jam. Pgr. 310-262-9464 (Leave code 666 after ph if you leave)

•A pwrful well-trained sngwr looking to form/join band ala Priest, O'nyche, Deo, King Diamond, etc. Cover or orig. Sean. 213-969-4775

•All sng/sngwrtr avail for rec. showcasing touring, aggressv soulful melodic exp. David. 310-494-8075

•Ambitious sng/sngwrtr wants to create timeless, insightful moving music w/collab/band. Rec facility a +. Varied int U2, Zep, TNMC, Seal, Sting. Paul. 213-467-5413

•Attract fem voc avail emphasis looking for work. Demos rec. album proj. Styles: pop, R&B, top 40, gospel, jazz. Tara. 213-456-8106

•Attract fem voc sks band individs for pop, jazz, funk, global feel. Infl Lon Carson, Paula Cole. 310-826-3369

•Awesome fem voc/lyrics/sngwrtr looking for awesome all band in 20's. Infl Liz Phair, Veruca Salt. Je. 213-656-9380

•Cntry fem sks gigging band to join, have PA, rehrrs spk will travel. Lisa. 213-650-5408

•Exp sng/sngwrtr looking for guit/muscians to write and/or form rec/perf proj, acous/elec. Henley, Clapton, Marley. Moltankamp. Ethridge. Jon. 818-781-0312

•Fem attractv lead back versatl voc. xlnt range & rhythm guit. Avail for blues, cntry, folk band. Pros only. Natalie. 310-399-4009

•Fem sngwr/dancer, sngwrtr, sks producer w/studio access. Major labels int. 310-281-7174

•Fem voc, orig & pro, very talentd, sks working band, avail for rec sessions, commercial work. 213-969-1776

•Fem voc avail for R&B, hip-hop proj. 818-988-3851

•Guit avail for demo or studio, have good equip, xtrnly versatl, avail for any other work. 805-252-0446

•Guit sks muscians of same interest. From Whitsnake to Morris Angel. Exp in studio/live reinforcement. Lynard. 818-507-6010

•Hard hitting sngwr/guit nds bst & drmr for hard hitting stage act, no wimps, must have chops. Scott. 213-947-4002

•Infl'y known voc avail for session. CD, demo, 4-octave range. easy, easy to work with, all styles, have been on rec labels. Sngwrtr as well. 310-289-4734

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11 KEYBOARDISTS WANTED

Are there any British muscians out there? Lead guit sng/sngwrtr, di. bst. btd to form org rock band. Serious p yrs. 714-846-5845 •Blues, jazz, rock, Latin, orig material. Larry. 213-874-7771 •Booker T & the MG's, Wheeler, Muffs, Owen Bradley, Supergrass, Green Day, Elastica, John Lurie, Pulp Fiction, retro sounds wtd. Real people, no silly acts. 213-876-5510 •Cntry kybst sought, fill in or perm. for part-time working band. Fresh, energetic feel. Trent Jackson, Eagles, Brooks & Dunn. Greg. 818-507-4470

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•**Lead sngr** sks black leather sleeze hr glam band. Infl Pretty Boy Floyd, old Motley/Poison, LA Guns. Billy, 909-734-8245

•**Lead sngr** sks classic rock cover band. Infl Perly, Eagles, etc. Lenory, pgr, 818-973-9015

•**Lead voc**, strong vox, stamina, stage energy, start/pain band. Into Tolo, Korn, Helmet, Alice. Serious only. No waste cases. David, 818-761-7795

•**Lead voc** avail, looking for cover band to play out, have tenor voc, can sing everything from Toto, Journey, Ead English, Bon Jovi, Sleve. 818-752-8163

•**Male pop** str avail for demos, jingles, session wrk. Exp. talented, most styles covrd. When you need a real sngr, call me. Steven, 213-876-3703

•**Male tenor** voc, most styles, pro exp. avail for lead/back sessions, gigs. JR, 818-884-2146

•**Pro fem** lead/back sngr, great sound, avail for sessions, demos, clubs, creative, efficient, ala Baker, Raitt, Braxton, Desree. Paid sit only. 213-851-5509

•**Pro fem** studio sngr, pop, R&B, hip-hop, folk, alt, light rock, jazz. Paid only. 310-793-8208

•**Progressive jazz** voc looking for working jazz band. Ba it big or small. Real ballad killer here. Demos, gigs welcome. Fred Lightfoot, 310-630-3048

•**Ring leader** voc sks fellow Klowns ala Circle Jerks, Butthole Surfers for circus band of the 90's. Cross dressing a s. Steven, 818-769-4029

•**Sngr** avail to form, all orig old studio disco band. Infl Rick James, Ohio Players, KC & Sunshine, The Gap Band, Danny, 310-451-5151

•**Sngr/sngwr** looking for guit/sngwr in LA area, pref someone not homophobic/sexist at all. Infi Cynidi/Lauper, Tori Amos, Hole, McLachlin. 213-707-2506

•**Talented pop** R&B fem voc, strong lead/back, for demos, sessions, gigs, 3-stave range, sight read, harmonize by ear. Pro att. Faith, 310-669-4797

•**Voc** avail for all pop band. Infl Ian McCulloch, an McNab, Ian Brodrie. Ian, 213-931-9667

•**Voc/lycst** sks to join/form experim ambient rock groove band. Infl Garbage, Golden Palms, Portishead, Lowe, Massive Attack. Joe, 818-753-1618

•**Voc/lycst** w/amazing range, sks groove soul or en musics into Tom Waits, Pixies, Marvin Gaye. Heavy grooves. 213-666-9236

•**Where** are my funky retro R&B bros? Superstar sks Shaker Machine. 213-461-5901

•**Young fem** sngr/sngwr/guit avail to join/form band. Versatl guit & pwtvl voc, hit songs. Infl Radiohead, Oasis, Beatles. 213-953-9026

12. VOCALISTS WANTED

•#1 rock band sks gied voc/front man w/range. lng hair image, exp to complete 4-pc w/great songs, rehars spc, mgmt & label int. Van Halen. Zep, Floyd. 213-715-5787; 213-654-1550

•#1 voc/wid to form band w/covers & orig, plays guit. Infi Dead, Dylan, Vester, Clapton. Serious heads only. William. 213-874-2880

•A #1 all orig hr to heavy metal band sks creatv, kickass voc, motivatd team plyr. 310-496-4955

•A bit off-center, on-center, way off-center. Aim is to create, not to edit imagination. Voc/guit need. Dream

Theater, NIN. Nathan, 818-342-3812

•A heavy groove band w/16 trk studio & PA sks heavy aggressive voc, must be versatl w/great stage presence. No flakes. 805-298-4837

•**Accomplishd** guit/sngwr/voc avail, sks fresh/perc performers, pro/at/taent. Eagles, early Heart, Zep. Fresh acous/elec style, imaginvt, insightful. 818-249-0736

•**Acous** guit looking for fem sngr to sing James Taylor songs & similar cntry ballads. John, 818-845-8432

•**Answer my prayers**. Orig guit w/great songs sks visionary voc to form next great partnership. Beatles, U2, The Who, Jane's Smiths. 213-782-4094

•**Are there any young** talented sngrs out there who did the classic stuff? Must party. Msg, Sonny, 213-464-0136.x935

•**ASCAP** wrtr/kybst sks male/fem R&B hip-hop voc for collab. 310-548-3309

•**Attn:sngrs**, sngwrts, artists. I can help you complete all aspects of unfinished masterpieces. Satisfaction guaranteed! Craig, 310-559-8403

•**Attractiv** fem sngr, xint range, rhythm guit, sngwr seeking male/fem same to form dynamic duet for live perf. Natalie, 310-599-4009

•**Attractiv** fem voc looking for band & musics for cntry, R&B top 40. Xint voc, stage presence, serious calls only. 310-842-8581

•**Attractiv Latin** voc wtd, sings R&B, hip-hop in Spanish/Eng. 310-289-7232; 213-757-2053

•**Awaking** voc to create intense, heavy emotional hypnotic dynamic music w/East meets West rhythms. Infi Jane's, U2, Zep, John. 310-358-7567

•**Beach Boys** of the 90's-type grp doing orig songs about surfing & summer fun looking for voc w/clean-cut image. Bruce, 310-372-8732

•**Black** male sngr, 18-28, for new R&B grp. One male bass baritone, one male tenor. James, evies, 818-990-4165

•**Bst & guit** looking for voc to form new band, must be dedicatd, Infl Floyd, Zep, Doors, NIN, Marcello, 818-377-9714

•**Cool indie** alt band w/lockout & label int sks extraord voc under 27, no 80's metal heads. Pearl Jam meets old REM. Scott, 213-856-6181

•**Dynamic male** voc wtd for serious dedicatd musics. Infl Dream Theater, Q'ryche, MSG, Rush, Great songs, will collab. 24 hr rehars spc. 818-248-3008

•**ERASE**, featuring former members of 999 SOCIETY, CORRUPTION, PROTOTYPE, PSYCHOSIS currently auditioning sngrs w/aggressv & orig style, pros only. 310-915-0423

•**Exp** pro guit/sngwr w/major label credits sks R&B infl R&B sngrs/ent man to form band. 213-851-7137

•**Fem** D'awid Yoakam wtd to form cool band, My music, your words & melodies. Infl rock, cntry, Irish, folk. Diverse, very serious. Gordon, 213-848-2064

•**Fem** sngr need by guit, writes too. Have something to say. Gary, 818-980-5441

•**Fem** voc w/soulful blues/gospel style & rock roots wtd. Orig material. Have mgmt, studio time, demo. Posished pros only. Dan, 310-273-8882

•**Fem** voc wtd, young blond glam rocker, to front pop, top 40, orig band. Infl Benetar, Madonna, Lauper, Blondie. Video/paid gigs in works. Ernie or Cory, 805-964-3035

•**Fem** voc wtd to sing b/u & sometime lead w/soulful horn band, HOUSE BREW. 310-820-6827

•**Forming** band sks voc/rhythm guit infl by old KISS to complete band. No drugs/flakes. Mark, 818-858-8809

•**Guit** wtd, 12 string or elec sitarist wtd for exotica band w/psyched edge. 818-951-1422

•**Innovativ** Asian guit/sngwrtr sks great sngr, image a must, new progrsv hr band proj. Infl Q'ryche, all European hr. Pros only. Howe, 213-481-1359

•**Jane's, Zep, Dead**, DJ style progrsv trance dub music. Looking for someone to add something interesting to this. 213-891-4414

•**Kybst/sngwrtr**, male, looking for fem sngrs. Heart, Viken. Lida Ford, Will relocate from Springfield, MO. Have resume & demo. Lance, msg, 417-886-5944

•**Lead guit/sngwr** w/grunge demo looking for decent human beings starting w/serious & sincere sngr. 213-664-1263

•**Lead** voc/front man wtd for orig hr metal band. Talent, dedicatd, creatv collab a must. 714-850-9944

•**Lennon** seeks McCartney (or vice versa). Really, I'm that good. Sngr/sngwrtr/multi-instrum sks counterpart. If you know your're awesome, but humble as well...213-851-1560

•**Looking** for lead fem sngr infl Brandy, SWW. for fem vocal grp. rec deal pending. Ages 19-25. 310-669-4525

•**Looking** for next James Brown. Be into Meters, Freddy King and, of course, the Godfather. No morons. Dave, 213-654-4972

•**Major** label guit/sngwrtr/backcup sngr, 24, sks voc/sngwr for collab on orig rock alt band. STP, U2, REM. Under 26 pls. 818-359-4005

•**Male** lead sngr wtd, tenor pref, at least 8 yrs exp, can captivate audience, 70's to 90's rock, have studio, 24 trk time producer w/connects. Lance, 818-878-0230

•**Male** lead voc wtd for cover band, style from Aerosmith, STP. Gigs pending. PA a big help. Jack, 805-492-7377

•**Male** rock voc need for band to start from ground up. Must have PA. Infl GNR, Izzy Stradlin, Niels. 213-874-4598

•**Male** voc, under 24, wtd for band. Infl AC/DC, Ramones. No egos. Hugo, 818-403-0937

•**Male** voc/front man need by all pop band, must have great voc & writing abil, no amateurs/creamers/posers or losers. Infl KROQ. 818-506-0771

•**Male/fem** voc need by kybst/wrrngr for demo work on spec. Jeffery Osborne/Whitney Houston style. Aaron, 213-482-8443

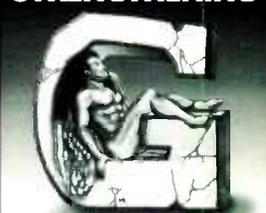
•**Muscn/wrtr** sks sngrs for rec/perf. looking for hired guns & commid members. Michael, 310-450-8100

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 •**Exp pro** sks working sit, many years exp, all styles, good reader. elect/acous percuss. 818-783-9166
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 •**Hard hitting in-your-face** drmr looking for band to join/form band, into hr, heavy metal, speed metal, thrash. No alt. 818-382-7918
 •**Heavy hitting** drmr ala Pantera, Megadeth, Iron Maiden, Ozzy, Skid Row, Motorhead, Sepultura, looking to form/join band. Studio work welcome. 818-382-7918
 •**Intermed drmr** w/dedicatn & groove sks band sit at same level or above. All, funk, rock. Smoke & drug free pls. 818-886-5767
 •**Jazz fusion** drmr avail. 818-789-8342
 •**Midi drmr** w/elec & acous set. 8 trk digit studio & enjnr sks house proj, rock, reggae, both loops. Steve. 818-365-4425
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 •**Pro drmr,** 40, exp & dedicatd, looking for jazz, funk, blues, dance sit. Bill. 310-404-2817
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•**Drmr wtd**, inbal, psyched blues band, improv a must.

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•**Drmr wtd** for aggressv, hr heavy metal band. No pros, hate everybody. Ales. 818-892-7713

•**Drmr wtd** for alt pop band w/indie label. Replacements. Goo Goo Dolls. Bill. 818-841-8481

•**Drmr wtd** for band, age 19-32. Infl AC/DC, Ramones. Hugo. 818-403-0937

•**Drmr wtd** for band to tour next year. LA area next 3-4 months. New wave, Ska, Punk band. 818-569-4119

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•**Drmr wtd** for dark pop coed band. Infl Breeders, X, PJ Harvey, Birthday Party. Hole. 213-896-3056

•**Drmr wtd** for folk alt pop band, wild, good meter. Chris. 805-495-2280

•**Drmr wtd** for heavy groove band w/demo & gigs. Quick study a must, pros only. Brian. 310-581-4873

•**Drmr wtd** for hr band, must have chops, metering, high energy & image. 213-845-0801

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•**Drmr wtd** for new proj. Infl Eno, Cure, Slow Dive, Aphex Twins, Cocteau Twins, Mike. 213-749-6806; Eric. 714-841-3778

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