

Vol. XVII, No.23 11/08 to 11/21/93 (outside Calif. \$3.00, Canada \$3.50) \$2.50

MUSIC CONNECTION

THE WEST COAST MUSIC TRADE MAGAZINE™

charlie watts

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Takes A Jazz Break

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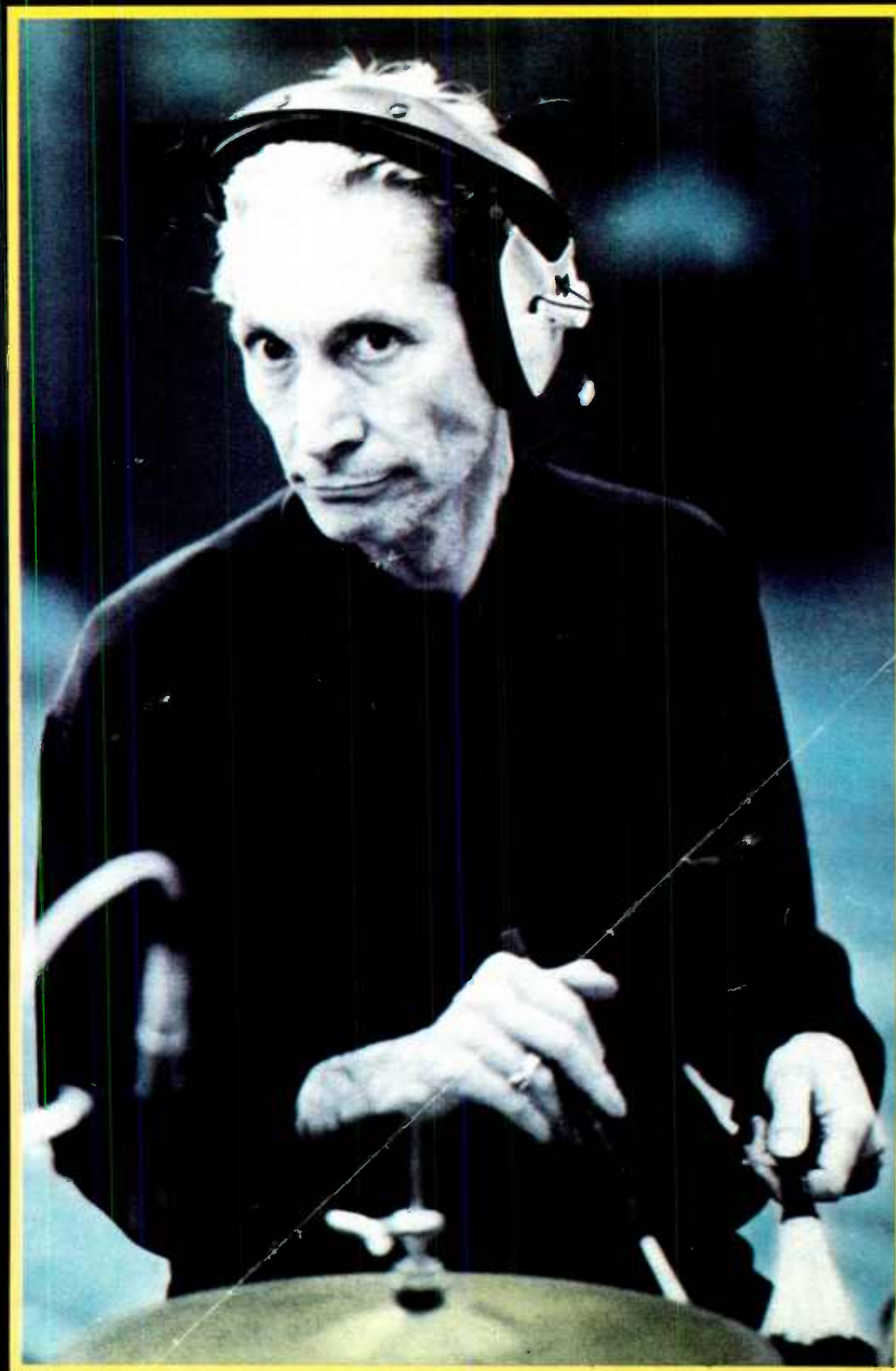
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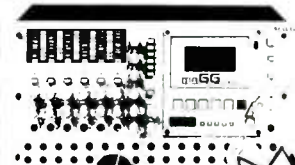
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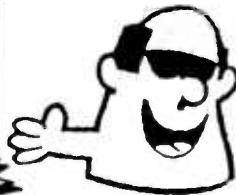
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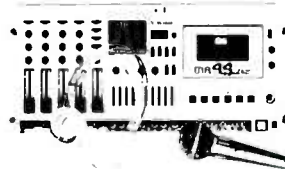


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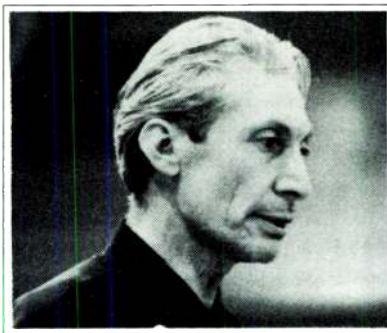
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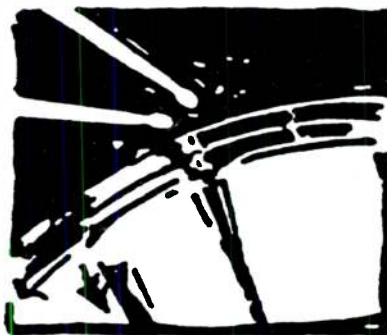
FEATURES



20 CHARLIE WATTS

Rolling Stones drummer Charlie Watts discusses his dual career and his affinity for all that's jazz. Interviewed during a Stones recording session, he reveals plans for a new LP & tour by the World's Greatest Rock & Roll Band.

By Pat Lewis



26 DRUM INSTRUCTORS

Twice the information is provided this time around via *MC's Guide to Percussion Instructors* and our *Guide to Drum Programmers*. As usual, contact names, numbers and special services are always provided.

Compiled by Linda "Taylor" Fiets & Sean Doles

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FEEDBACK

No More Fluff

Dear MC:

My friends and I have occasionally commented on how *Music Connection* has seemed to become kind of "fluffy" over the past couple of years. And now, with Eddie Murphy and the Bee Gees having graced your cover in recent issues, our worst fears have been confirmed.

T. Petrie
Los Angeles, CA

Club Complaint

Terry Williams
Hollywood, CA

"I'm calling about your Club Reviews column. I'm really not quite sure about its purpose. I thought it was to get exposure for bands that weren't signed, but I'm looking at your latest issue and out of seven different bands that you reviewed, four of them have label deals already. I don't understand why you would review them if they already have label deals and somebody with a budget behind them. This doesn't seem fair."

CORRECTION:

In issue 21, we inadvertently neglected to include the following Voice Repair listings in our Directory of Musical Repair.

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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

□ Los Angeles Songwriters Showcase has their regular weekly events: Every Tuesday, at the Woman's Club of Hollywood, located at 1749 La Brea in Hollywood. LASS hosts Cassette Roulette at 7:00 p.m. followed by Pitch-A-Thon at 9:00 p.m., where special industry guests sit in. On November 9, the Cassette Roulette will have Lynn Robin Greene of Winston & Hoffman House Music Publishers, and Kate Porter of Front Row Center Music as guests; the Pitch-A-Thon will feature producer Jesse Saunders. November 16 will have Paul Ring of The Music Group as Cassette Roulette guest; Leander Miller from Motown Records as Pitch-A-Thon guest. On November 23, the Cassette Roulette guest has yet to be announced, while Stuart Allen Love of Par Records will be present for Pitch-A-Thon. Contact LASS for admission price and requirements at 213-467-0533.

□ African Percussion is a company specializing in African arts and culture, headed by Paulo Mattioli. This unique company has an extremely interesting sounding, on-going workshop, "Expression Sessions." This weekly class is a West African drumming and dance workshop featuring traditional West African drumming and dance forms to develop rhythmic prowess, physical power and grace. All skill levels are welcome. These are on-going workshops held in the Los Angeles and San Diego areas. For L.A., workshops are held on Sundays and Tuesdays at West Side Academy of Dance, 1711 Stewart St. in Santa Monica. San Diego workshops are held at K-Robics Dance Studio, 1105 2nd St. in Encinitas. Contact Paulo Mattioli at African Percussion, 818-591-3111, for cost, class skill levels and special events.

□ Western Beat American Music Showcase, hosted by *Music Connection's* own Billy Block, is held on the first Thursday of every month at Highland Grounds, 742 N. Highland Ave. in Hollywood. There is an open mic at 6:30 p.m., with Western Beat beginning at 8:00 p.m.

Recaps


□ If you hurry, you may still be able to sign up for the Lis Lewis Singers' Workshop classes coming up. "Beginning Voice" is a class designed to improve pitch and tone, increase range and build stamina and strength. "Harmony Workshop" teaches how to sing all types of harmony parts, from Everly Brothers style vocals to En Vogue harmonies. Both classes begin Tuesday, November 9, and

the fee per each six-week series is \$150. Special rates are available for bands taking the Harmony Workshop, or for individuals taking both classes. Call 818-980-5556 to register.

□ In addition to the regular classes and workshops for vocalists, the Lis Lewis Singers' Workshop also offers a newsletter, Angel City Voice. It features articles relating to every aspect of the life of the professional singer, and is free. Contact Lis Lewis at 818-980-5556 for additional information.

□ The Santa Monica Pier still has two shows left in its jazz concert series, which are held every Sunday, 3:00-5:30 p.m. On November 14, the Kim Richmond Concert Jazz Orchestra will perform, featuring originals and jazz standards. The final show is November 21 with Zero Ted's little bit of everything - Latin, swing, funk and more. This jazz series is free for all and is located at the southwest end of the Pleasure Pier. Parking is available on the Pier and in the beach lot to the north.

□ California Lawyers For The Arts still has a few workshops available from now to the end of the year. On Saturday, November 13, 9:00 a.m. to 4:00 p.m., at Beyond Baroque Literary/Art Center, 681 Venice Blvd. in Venice, CLA has scheduled a "Writers' Seminar," a one-day workshop where attorneys, agents, publishers will address many of the business and legal issues facing today's writer. On Tuesday, November 16, 7:00 p.m., CLA will present "Legal Issues For Small Business," where topics will include basic and legal considerations for small businesses. Finally, on Tuesday, December 7, 7:00 p.m., "Year-End Tax Strategies" will be the topic of discussion, where a tax specialist will cover year-end tax strategies to reduce taxes for individuals and small businesses. All workshops, unless otherwise specified, will be held at the CLA offices, 1549 11th St., #200, in Santa Monica. For additional information or reservations, call 310-395-8893.

□ National Association of Songwriters has announced a very special evening in the works: P.F. Sloan and Friends. Sloan, well-known songwriter of such classic hits as "Secret Agent Man," and "Eve Of Destruction," will appear with other luminaries, including Peter Noone of Herman's Hermits, Howard Kaylan of the Turtles, Barry McGuire and others. This NAS event is scheduled for Monday, November 22, 8:00 p.m. at the Troubadour, 9081 Santa Monica in West Hollywood. Tickets are \$10. Call 213-463-7178 for additional information. 

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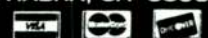
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CLOSE-UP

Music Career Advisors International

By Karen Orsi

Michael Scurlock, founder of Music Career Advisors International, is a rebel with a cause. His mission: bolstering fine talent despite the odds. At some of the companies he was formerly employed (before he left for bigger and better things) he has seen friends and co-workers put in comfortable decades at one company, enjoying a steady job, benefits and regular paychecks. But Scurlock was always tirelessly searching for his own niche. Along the way, his many varied posts in the business have each taught him a number of very important aspects of the Big Picture. He has apprenticed everywhere in the business at some time in his life, and in each of these situations he has recognized who the mentors were and learned as much as he could from each of them. Some of these mentors are names you would recognize, such as Miles Copeland. Others are people who simply helped him on his way to who and what he is today. After a lifetime of following his own gut feelings, the slew of platinum records on his wall are pretty good indications that he knew where he was going. Earlier this year, Scurlock opened Music Career Advisors International, a facility designed to make his considerable education on the subject of the music business available to those who need it most.



Michael Scurlock

ing, attorneys, booking agencies, managers and song critique and selection. He has also been known to drive to the other end of the world just to hear one promising talent sing at a Karaoke bar. Scurlock is quite happy to be a purveyor of fine musical talent, something he esteems above all else.

One of Scurlock's pet quotes comes from none other than Napoleon Bonaparte: "Ability means nothing without opportunity." This is the concept behind MCAI, one that he feels very strongly about. "There have been times when I have had the ability," he recalls, "and the opportunity was not given to me." Scurlock wants to be the bridge between ability and opportunity. He encourages virtually everyone that walks in the door who wants a career in music to write their own songs. He works with them on overcoming their fear of failure, of feeling overwhelmed and wanting to give up. As someone who is truly in awe of the gift of true talent (and quick to spot it), he is happy to suggest to his clients a game plan designed to attract success in the business. "In our society," he says, "the only way you can recognize success is to make a financial, spiritual and physical effort to give of yourself." He can usually detect the level of a potential client's dedication to their careers on the phone. "You have to convince me over the phone that you really intensely believe in yourself as an artist," he says of that first phone call.

Scurlock charges an hourly fee for his consultation. Before the meeting, he asks the artist to make a list prioritizing the topics most important to them, including things the artist wants to know more about, things that seem to be obstacles and problems and a list of objectives. The client may record the meeting. Scurlock also follows up with phone calls to see if the artist has taken the advice and what results were obtained.

Scurlock is also doing independent promotion for alternative music, an area in which he has some very strong relationships with artists, radio stations, managers and label department heads.

Music Career Advisors International's address is P.O. Box 1999, Santa Monica, CA 90406. For appointments, call 310-392-4412 or fax to 310-452-8620.

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"People call me up every day,"

Scurlock says, "and ask me, 'What is it exactly that you do?' Well, that's a half hour on the phone right there." Scurlock's lengthy and varied career has given him all kinds of insight into recording studios, engineers, producers, voice coaches, publish-



Labels Band Together For College-Level Promotion

By Sean Doles

Indie marketing firm will release CD promoting disparate artists from diverse array of labels

ENCINO—The Campus Music Network, an independent marketing and promotion firm with student representatives at nearly 40 Southern California colleges, has announced the first edition of its CMN Retail Boutique Promo CD, set for release early next year.

The free CD, which will include tracks from artists on CMN client labels (there's a \$400 per track fee for full-program clients, a \$500 fee for non-full-program clients), will be distributed to more than 600 college-area record stores and retail boutiques such as shoe and clothing stores and coffeehouses.

"I believe this is the first time record labels are cooperating on a CD and putting it out to retail through independent marketing,"

says CMN Vice President Colin Thompson. "Another major difference is that we're not just going to record stores, but to the boutiques, where we'll reach a whole new level of saturation."

Thompson says, of the CMN's thirteen client labels, seven have already signed up, ensuring the CD will offer a broad spectrum of music: Urge Overkill (Geffen), Iggy Pop and Cracker (Virgin), Julee Cruise and Joshua Redman (Warner Bros.), Matthew Sweet and Tool (Zoo), Suzy Bogguss (Liberty), Ghost of an American Airman (Hollywood) and Red Red Groovy and the Beautiful People (Continuum).

In each CD sleeve, a postmarked data card asks each store to listen to all the tracks on the CD and check

the ones they like. To encourage participation in the survey, CMN will send each store the full-length album of the artists they choose.

"The survey is very important for us so we can add all the information to our database," Thompson says. "We expect a big response because our reps will be walking these CDs into the stores."

"We have 35 reps at 39 colleges who visit these stores once a week and track sales and in-store play," Thompson says. "They put up promo posters in stores and dorms and in social areas on campus. They develop the relationships with the people in the stores they serve, and they're the ones who will make the project work."

CMN President Jack Ashton, a 20-year music industry veteran who headed his own marketing firm, Accelerated Chart Movement, co-founded the CMN with Thompson after Thompson left Capitol Records' marketing department, where he conceived the idea for a college-based marketing network.

"Just when I had sold Capitol on it, there was the big shake-up," Thompson says. "So when I met Jack and explained to him that in the college market you have such a

huge concentration of kids who have lots of leisure money and generally don't spend enough on CDs and concerts, we realized that if we could make the kids more aware of the music—all styles—maybe they'd start buying."

CMN plans to release more CD editions and establish a second network in the Boston area within the next year. "You can set up a network like this anywhere there's a big concentration of young people," Thompson says. "After Boston, we'll start scouting other locations, probably in the Midwest or Southwest, though it could be anywhere."

For more information, call 818-386-9181. **MC**

Clarence Avant Honored

By Sue Gold

Motown Chairman will be saluted at New Orleans-styled fete

SANTA MONICA—Motown Records Chairman Clarence Avant will be honored by the Neil Bogart Memorial Fund, a division of the T.J. Martell Foundation, on November 13th. The event, billed as "Strictly New Orleans—A Taste of Musical Gumbo," will take place at Santa Monica Airport's Barker Hangar.

Quincy Jones will be special guest conductor, with George Duke taking on the roll of musical director. Jones and Duke will host a musical tribute chronicling Avant's musical career.

"Clarence is one of the most talented record executives I know, but more importantly, he's a caring and compassionate individual," said Tony Martell, president of the T.J. Martell Foundation.

The Neil Bogart Memorial Fund is dedicated to the research and care of children's cancer, leukemia and AIDS. The organization was founded in 1983 in memory of Neil Bogart, president of Casablanca Records.

The Neil Bogart Memorial Fund hopes to pass the nearly \$1 million it raised at last year's gala, which honored CEMA President Russ Bach. Tickets for this year's event are \$400 and can be obtained by contacting the Bogart office at 310-449-2200. **MC**

Sub Pop and Caroline Settle Lawsuit

By Sue Gold

Leading indies amicably sever ties; Sub Pop signs new deal with Warner's ADA

SEATTLE—Sub Pop Records, home of the Seattle grunge sound, has dropped its lawsuit against Caroline Records after reaching an amicable

out-of-court settlement. Sub Pop filed a suit several months ago claiming Caroline, which distributed Sub Pop, made false representations and

cheated the company out of more than one million dollars.

Terms of the settlement were not disclosed, but Caroline will no longer serve as a manufacturer or distributor for Sub Pop.

Co-owner of Sub Pop Records, Jonathan Poneman, said, "After talking with Caroline about the lawsuit, it became apparent that there was a good faith misunderstanding as to the meaning of our contract with them. Both sides concluded that it was in everyone's best interest to amicably resolve this misunderstanding."

Duncan Hutchison, president of Caroline Records, added, "We are pleased that this misunderstanding is resolved and that Caroline's reputation as a leader in the independent record community has been preserved."

In its lawsuit, Sub Pop Records charged Caroline Records with making false representations and cheating the company by not correctly reporting total earnings. The suit further stated that the lack of cash flow to Sub Pop severely interfered with their ability to compete for artists.

Sub Pop has signed a new distribution deal with Warner Music Group's Alternative Distribution Alliance. **MC**

TECH PALS



Broadway Video Technical Audio Consultant Stacy Foster, Audio-Technica National Marketing Manager Buzz Goodwin and veteran producer Phil Ramone (Billy Joel, Paul Simon) are pictured at the recent AES show, held in New York. The Ramone-produced Sinatra album, *Duets, Ol' Blues Eyes* first in ten years, has just been released.

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Vee-Jay Releases 40th Anniversary Box Set

By Michael Amicone

This legendary Chicago label's eclectic musical legacy is given deluxe box set treatment

NEW YORK—Vee-Jay has announced the release of *The Vee-Jay Story*, a three-CD box set profiling this important Chicago label which launched the careers of Jimmy Reed, Gene Chandler, Jerry Butler, the Four Seasons and whose roster even included, for a brief period early in their career, a certain Fab Four from Liverpool.


An eclectic label that boasted gospel groups (the Staple Singers), doo-wop crooners (the Spaniels), bluesmen (John Lee Hooker) and jazzmen (Eddie Harris), Vee-Jay, which began operations in 1953 and filed bankruptcy in 1966 (later purchased by Dan Pritzker), left a rich musical legacy—including "Duke Of Earl," "Goodnite, Sweetheart, Goodnite," "The Shoop Shoop Song (It's In His Kiss)" and "For Your Precious Love."

Most of the label's important tracks (with the exception of the Beatles and the Four Seasons titles) are included, as well as a Little Richard track previously unreleased in the U.S., "It Ain't What You Do." In addition, the set includes a collectible red vinyl 45 of the label's first R&B hit, "Goodnite, Sweetheart, Goodnite."

The new box set is the latest release in a reissue program that debuted in late 1992 (40 titles have been issued). Billy Vera, supervisor of the Vee-Jay reissue series and

a veteran singer-songwriter in his own right ("At This Moment"), explains how rounding up the masters wasn't always an easy task. "Various people who ran the company over the years had no sense that this stuff might be valuable one day," explains Vera. "When they licensed something out, they often sent the master, and in many cases, it never came back."

Luckily, most of the masters were located (Vera estimates 90 percent), but some were drawn from a most unlikely source. "Sometimes they'd be with another company, and sometimes they'd be with a guy in Boston, who shall remain nameless, who thinks that he's the repository of everybody else's tapes," says Vera. "He's convinced himself that the tapes are better off in his hands than in the hands of the rightful owners. The strange thing is, when we tell him we need something, he'll make us a DAT copy from our own master tape."

Recently, Vee-Jay was honored by the Schomburg Center For Research In Black Culture, a repository of African-American history and culture artifacts. A commemorative ceremony, attended by Gene Chandler and the Spaniels' James "Pookie" Hudson, was held, with the center adding Vee-Jay's music and collectibles to its prestigious library. 

PLATINUM DIAMOND



Columbia recently hosted a party celebrating the songwriters and songs from the legendary Brill Building group of tunesmiths and the new Neil Diamond album, *Up On The Roof—Songs From The Brill Building*, that salutes them. Diamond, who performed at the event, received a plaque commemorating sales of over 40 million albums worldwide. Pictured (L-R): Sony Music Distribution President Paul Smith, Sony Corporation Chairman Akio Morita, Neil Diamond and Sony Music Chairman Michael Schulhof.



By Michael Amicone



Ralph Simon

Capitol Records has named Ralph Simon to the post of Executive Vice President. Simon, who will be based at the label's Los Angeles headquarters (213-462-6252), will oversee all executive and operational functions of the company.

Roadrunner Records has announced the return of Kathie Reed. Reed will run the label's new West Coast office, located in Torrance (310-533-0878), handling all aspects of the label's West Coast operations, including retail, touring, radio and press. Reed began her career at Roadrunner in 1988 as the label's Director of Radio and Video Promotion. Her resume also includes stints with Geffen and Relativity.

Columbia Records has announced the promotion of Chris Woltman to the post of Associate Director, Album Promotion. Based at the label's New York offices (212-445-4321), Woltman was the label's Local Promotion Manager in Cleveland prior to his new appointment. In related news, Melissa Fogelman has been promoted to the post of Manager, Label Services. Fogelman will also perform her duties out of the label's New York offices.



Robin Clewell

A&M Records has announced the appointment of Robin Clewell to the post of Senior Graphics Coordinator. Clewell, who will shepherd advertising and merchandising graphics for the label, will perform her duties out of the label's Los Angeles headquarters (213-469-2411).

In more A&M news, Coral Browning has been appointed Executive Assistant to the President. Browning, who will also work out of the label's L.A. headquarters, will coordinate special projects and liaison with label executives, artists and managers.

Arista Records has named Len Epand to the post of Vice President, Video Production. Epand, who, for five years, has been previously President of Flashframe

Films, will work out of the label's New York offices (212-489-7400).

Los Angeles-based quintet the Freewheelers have signed with Rick Rubin's American Recordings. The group will soon begin recording their debut album for the label.

Warner Bros. Records has announced the appointment of Andre Knecht to the post of National Singles Sales Manager. Knecht was previously the label's National Singles Sales Coordinator, a post he held for four years. Knecht can be reached at the label's Burbank offices (818-846-9090).



Vicky Germaise


Atlantic Records has announced two new appointments: Vicky Germaise has been named to the post of Vice President of Product Development, and Karen Colamussi has been named Vice President of Marketing. Both women will work out of the label's New York offices (212-275-2000).

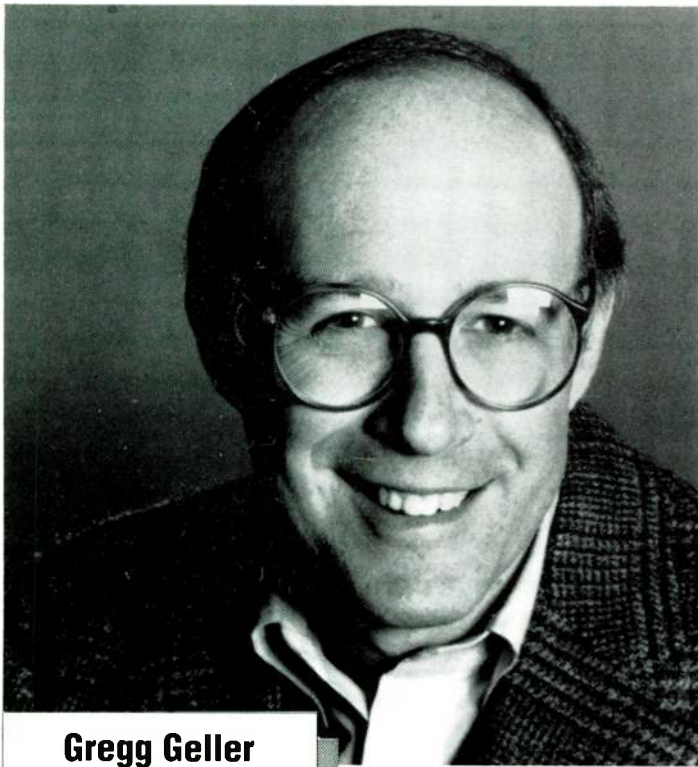
Perspective Records has named Randy Spendlove to the post of Vice President of Pop Promotion. Spendlove, who moves over to Perspective from A&M Records, will spearhead promotional efforts at CHR and A/C radio for the label's pop and urban/crossover acts. Spendlove will perform his duties out of Perspective's Los Angeles offices (213-469-2411).

Rhino Records and Pyramid Records have entered into an agreement whereby Rhino will manufacture and distribute Pyramid product in the U.S. A new studio album by veteran group the Band, entitled *Jericho*, is the first project to be released under the new agreement.



Bob Catania

Geffen/DGC Records has added Bob Catania to the labels' National Promotion staff. Based at the labels' New York offices (212-841-8600), Catania was formerly with Elektra Records, where he served as Vice President of Top 40 Promotion. 



Gregg Geller

Company: Warner Bros/Archives
Title: VP/A&R
Duties: Catalog Development
Years with company: 1 1/2 years

Dialogue

Background: "I started at Epic Records back in 1972 and was there until 1983. First at Epic, then at Columbia and then back at Epic. In '72 I was in my early twenties and was the junior under assistant East Coast A&R man. But in 1980, I became head of A&R for Epic Records. I sort of grew up during my years there. I then spent four years at RCA thinking I would be head of A&R. As it turned out, there was little opportunity for me to do what I thought I'd be doing. So I spent a lot of my time delving into the catalog. I put together some Sam Cooke and Elvis packages that were incredibly successful. And that kinda set the path for me to follow once I left in '87.

"For the next five years I was independent. I did a lot of free-lance producing of compilations for PolyGram and Sony and a little bit for Atlantic. In 1989, I did a project for Warner Bros.—the Rod Stewart *Storyteller* box set. As a result of the success of that project, I came to have a conversation with Mo Ostin about this kind of work and here I am today."

Straight A&R: "I never lost my appetite for doing regular, straight A&R. In fact, during my discussions with Mo, I made it clear that I never wanted to stop listening to new music and listening for new music. Doing my job, I'm basically living in the past, so I need that opportunity to go out and hear new music. Mo agreed that I

would be able to sign an act and bring them to Warner Bros. as part of my job. In fact, he kinda wanted it that way."

Catalog A&R: "To me, this is considered A&R because I come at a project from the perspective of the music, while there are other people who do the same thing but from a marketing approach, which is like creating packages by the pound. I couldn't do that even if I wanted to. For me, it starts with the music and that's the way I approach it."

The Approach: "There are people who do this job believing that the only way to put together a box set or compilation is in chronological order. And that's nice if you're looking to create recorded encyclopedias or reference works. I always try to create something that people will enjoy listening to. For me, it's the listening experience first and foremost. There are also others who believe that when you're doing a compilation, you must include every single chart record the artist ever recorded. If a record made it to Number 87 in *Billboard*, they feel it must be included. Having been in the business for so long, I know that some records that make it to Number 87 do so for reasons that have nothing to do with their long-term musical value. So when I'm working on a project, I try to listen to everything and evaluate everything in musical terms and put it together so people will enjoy listening to it."

The Process: "The first thing that I try to do is to pretend that I know absolutely nothing about the artist I'm dealing with; to be totally objective. I try to abandon all of my preconceived notions and listen to everything all over again with a clean

slate and a fresh mind. But before I even get to that step, I have to look at the artist's contract to see if I'm even allowed to do a set or compilation of that artist's music. Then, it'll also tell me the manner in which to proceed with the project. Now, the legal thing is a bigger part of my life than before. Because I'm dealing with artists of a more recent vintage, their contracts are also of a more recent vintage and therefore, in most cases, gives them more artistic control. Once I get legal approval to proceed, I then get to listen to the artist's collection of recorded product from the earliest to the most recent. When I'm done, I start all over and make notes about the music and live with it for a while as a body of work."

Artist Input: "Asking the artist for his or her input is something you do with some trepidation but you certainly don't shy away from it. The way I characterize it is I compare what I do to writing a biography. And certainly, if you were writing a biography of someone and had the opportunity to speak with them, to interview them, you would do that. If you were writing a book, you would want to interview your subject. It's the same thing here. Now, for example, I've always wanted to put together an Emmylou Harris package. And she knows exactly what I'm doing and has given me her input into the project."

The Count: "In deciding how many CDs will be in the set, first comes the musical consideration. The length of the artist's career and the amount of the music that will be necessary to tell the full story. Then, business considerations enter into the picture also—you don't do a five-CD set with someone who can't even sell two CDs. You need to put together something that you're going to be able to sell; something the audience will be able to support."

Time Frame: "It's hard to say how long each project takes. The Rod Stewart box was done in a hurry. I

started that in August of 1989 and it was out in November of '89. That means it had to be finished by October! I did the Prince set that we just came out with and that was also a crash program. Prince had a number of suggestions that were gratefully accepted. Occasionally, an artist will express bemusement about why a particular track was being used but I've never had an artist so opposed to the selection that the project was jeopardized."

The Plan: "When I first got here, what I did was to sit down with the current sales catalog to identify gaps—things that we were missing. Then I'd sit with the artist roster and determine which artists might merit some sort of grand scale career retrospective. I came up with a long list of artists—a list that, if I were able to do it all, it would take me a decade. Warner Bros. is a company that started in the late Fifties and didn't really break into full stride until the late Sixties. So we're really talking about a catalog that begins for real in the Seventies. There's a handful of Sixties acts that are meaningful, but it isn't until you get into the Seventies that it becomes a gold mine."

The Best: "Of all the sets I've put together, the Rod Stewart *Storyteller* box was the most successful. Even more so than any of the Elvis packages. Although, on a worldwide basis, the single CD Sam Cooke collection did better. We put that one out in 1986 and it just so happened that Levi's 501 Jeans was using Sam Cooke's "Wonderful World" song in one of their ads in the U.K. So the U.K. company released the song as a single and it shot into the Top Ten. It got as high as Number Two and remained in the Top Ten for twelve weeks. As a result, the album sold in enormous numbers and the single spread to Europe and Australia. We ended up selling hundreds of thousands of that album. Having that hit single took it from being a work of art to a resounding commercial success. So that's probably the most successful package I've done."

DANCING WITH TRIBE



Megaforce recording group Tribe After Tribe took some time to pose with their Warner/Chappell publishing A&R guy Jim Cardillo. Pictured in the photo, from left to right, are TAT drummer Chris Frazier, a smiling Cardillo, bassist Robby Whitelaw and vocalist/guitarist Robbi Robb.



The Whisky was the scene of Mozart's recent record release party as the local opera rockers performed to an SRO house and played selections from their newly released album on Bachoven Musicwerks/IRS. Shown above are: (L-R) Ralf Balzer, drums; Adam, lead singer; Marko Babineau, MJB Promotions; James Clare Book, bass; and guitarist Peter Perdichizzi.

Grapevine

Just in case you missed it, voting to induct new members into the **Rock & Roll Hall Of Fame** was held recently and eight new names were honored. Those newly inducted include **Bob Marley**, **Grateful Dead**, **the Animals**, **the Band**, **Duane Eddy**, **Elton John**, **Rod Stewart** and **John Lennon** as a soloist—Lennon was already inducted as a member of the **Beatles**. Performers will be officially inducted in ceremonies held in New York on January 19th.

The local Los Angeles band **Monkey Paw** has called it quits. Former guitarist-turned bassist **Joe Dela Cruz** is looking to put together or join a new project. He can be reached at 213-933-7188.

Just a thought: What the hell is singer **Paul Rodgers** doing to his career? First, a tribute album to **Muddy Waters**, and now, a mini album of **Jimi Hendrix** cover tunes on the heels of an official Warner Bros. tribute to **Hendrix**. Pretty soon, he'll want to join a local band! Doesn't this guy have a manager? Truly one of the great rock vocalists ever, Rodgers is really letting his career slip through his fingers. Granted, the **Law** album didn't do well, but Rodgers was in top form, as usual. Won't someone save him from oblivion?

New from **Walt Disney Records' Collectors' Series** is the **Aladdin** soundtrack CD and Lenticular. The package, selling for a suggested \$26.98, features the award-winning soundtrack album on a picture CD along with a matching animation-quality lenticular image—which gives one the impression of constant movement. All of this to coincide with the release of the home video of **Aladdin** and in plenty of time for the holiday gift-giving season—naturally!

Word on the street is that **Giant**

Records will soon announce the signing of rap star **Hammer** to a recording contract.

Chart Activity

Guns N' Roses is getting ready to release *The Spaghetti Incident*, a tribute to "some of the music that originally inspired the members of Guns N' Roses to take up their instruments." Included will be an **Axl Slash** vocal, a remake of the **Skyliners** hit, "Since I Don't Have You," and a guest appearance by former **Hanoi Rocks** frontman **Michael Monroe**. Other tunes include

"New Rose" (the **Damned**), "Down On The Farm" (the **UK Subs**), "Human Being" (the **New York Dolls**), "Hair Of The Dog" (the **Nazareth**) and others.

Coming from **Tom Petty & The Heartbreakers** is their eighteen-track greatest hits package that features two new, **Rick Rubin**-produced songs, "Mary Jane's Last Dance" and "Something In The Air." Look for "American Girl," "Breakdown," "Refugee," "Don't Do Me Like That," "The Waiting," "You Got Lucky" and ten others to round out the album package.

Recorded in Australia and the United States, **Paul McCartney** is

about to release *Paul Is Live*—a 24-song compact disc totaling some 77 minutes of music on a single disc. And what **Beatle** songs is **McCartney** performing this time around? Try this: "Drive My Car," "All My Loving," "We Can Work It Out," "Michelle," "Here, There And Everywhere," "Magical Mystery Tour," "Lady Madonna," "Paperback Writer," "Penny Lane" and others identified with the **Beatles**. For the album cover shoot, **McCartney** returned to the exact scene of the famous *Abbey Road* cover but this time, he's made some changes. Well, we're not gonna spoil it for you.

On The Move

Howard Thompson, former head of **A&R** for **Elektra Records**, has agreed to terms with **Herb Alpert & Jerry Moss'** new **Rondor Records** and will come aboard to head that label in January, 1994.

Wendy Goldstein left her **A&R** gig at **EastWest** to join the **Geffen A&R** staff.

Emily Kaye has been named **A&R** Rep for **A&M Records**. **Kaye** already signed **Monster Magnet** to the label.

Deals

Mercury Records has reactivated the **Parachute Records** label that was active in the **Seventies** as a subsidiary of **Casablanca**. Aimed at the **Adult Progressive** market, initial release is *Broken Moon* from **Lowen & Navarro**.

Umbrella Records has named **Landmark Distribution** to handle the label's retail product. For more info, call **Umbrella** publicity at 213-461-2434. **MC**

NEW SIGNING



Mercury Records' A&R maven **Bob Skoro** (Senior VP) and **Bobby Carlton** (Manager A&R) line up with their latest signing, **Rob Rule**, a band consisting of former members of **Mary's Danish**. Pictured above are (L-R) **Robbie Allen**, **Bob Skoro**, **David King**, **James Bradley, Jr.**, **Eddie Anisko** and **Bobby Carlton**. The L.A.-based band is currently shopping for a producer.



New Publishing Companies

Windswept Pacific has entered into a joint venture with legendary composer Burt Bacharach and Bob Fead to form the Burt Bacharach Music Group.

Under the new agreement, the venture will represent Bacharach's award-winning catalog, co-own new Bacharach songs, sign writers and acquire new talent. Administrative services and funding will be furnished by Windswept Pacific, and the company will operate out of the Windswept headquarters in Beverly Hills.

"We're really excited about working with Burt Bacharach and Bob Fead [formerly the President of Famous Music]," states Evan Medow, President of Windswept Pacific. "We look forward to this opportunity to help expand the Bacharach catalogs and to work with Bob Fead in the development of new artists." You can reach the new company through Windswept Pacific at 310-550-1500.

In its first major move into the Latin music market, Famous Music has signed a worldwide agreement with noted Latin music writer/producers K.C. Porter and Rodolfo Castillo, via Porter-Castillo Entertainment. The new co-venture Insignia Music Publishing Companies will actively sign and develop Latin writers, writer/producers, writer/artists and bands. Insignia Music Company will be headquartered in Florida at 95 Merrick Way, Suite 507, Coral Gables, Florida 33134, and can be contacted through Famous Music at 212-373-7433.

National Showcase Winner

Soundcheck-The Ticketmaster Yamaha Music Showcase announced that Michigan-based alter-

PARTYIN' AT THE HOTEL CALIFORNIA



Giant Records recently celebrated the release of *Common Thread: The Songs Of The Eagles* with a margarita-filled party at Lucy's on Melrose. The album, which figures to quickly scale the charts, features some of country music's biggest stars including Travis Tritt, Vince Gill, Trisha Yearwood and Tanya Tucker doing their versions of classic Eagles material. Chief Eagle Don Henley was in attendance, as was one of the album's featured performers Clint Black, who recorded one of Henley's early signature tunes "Oesperado." The media-rich party included the presentation of the first royalty payment of \$250,000 to the Walden Woods Project, a non-profit environmentalist organization founded by Henley in 1990 to help preserve the forestland located near Henry David Thoreau's famed retreat at Walden Pond. As Henley said during the presentation of the check, "If we're going to have country music, we need to save some country." Pictured during the celebration are (L-R): Clint Black; Don Henley; James Stroud, President, Giant Records, Nashville and the album's executive producer and Irving Azoff, Owner, Giant Records.

native pop band the Verve Pipe has won the 1993 National Finals. The band was awarded their choice of \$25,000 in cash or Yamaha Musical/Pro Audio equipment, as well as an all-expense paid trip to Japan to represent the United States at MusicQuest, an international showcase featuring bands from twenty-six countries.

Previous bands participating in the showcase have gone on to sign record or publishing deals with

Warner Brothers Records, Epic Records, Chrysalis Music, Sony Music, Interscope Records and Warner/Chappell Music. For further information on Soundcheck, contact 800-451-ROCK.

BMI's Country Awards

The 41st Annual BMI Country Awards recently took place in Nash-

ville, and the big winners were songwriter Don Von Tress for "Achy Breaky Heart" ("Most Performed Country Song Of The Year"), songwriter Tom Shapiro ("Songwriter Of The Year") and for the second consecutive year Sony Tree ("Publisher Of The Year").

With regard to the pot shots that "Achy Breaky Heart" has taken for being too lightweight, Von Tress merely laughed and said, "I've written songs whose substance meant a lot more to me than 'Achy Breaky Heart,' but to create something that makes you grin for three minutes—in my book, that's quite an accomplishment. If nothing else had happened with the song, I certainly got a good laugh when I was writing it."

Industry Grapevine

BMG Music Publishing announced the appointment of Clyde Lieberman to the post of Senior Director, East Coast Operations, BMG Songs, Inc. (ASCAP). Prior to the appointment, Lieberman was a full-time staff songwriter and consultant at BMG Music Publishing, having signed Grammy-nominated writer/producer Rhett Lawrence, Epic recording artist DeNetria Champ, and producer Clark Stiles.

BMI has appointed Gary F. Roth and Daniel P. Gold to the newly created positions of Senior Legal Counsel and Senior Attorney, Licensing, respectively, at the music performing rights organization.

Christmas Greetings

Five-time Grammy Award-winning songwriter/producer/performer David Foster has come up with what promises to be one of the holiday season's biggest selling albums.

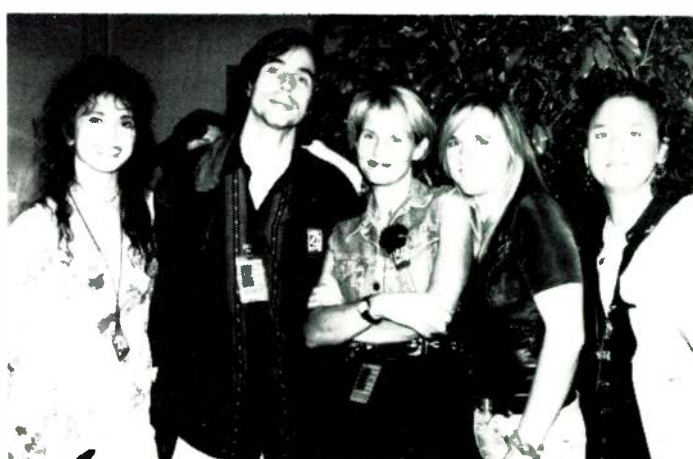
David Foster: The Christmas Album (Interscope Records) includes Wynonna Judd ("Blue

EVERY PICTURE TELLS A STORY



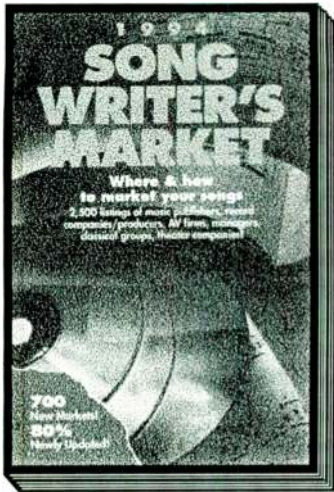
Riding high on the success of his chart-topping *Unplugged...And Seated* album, legendary rocker Rod Stewart recently signed a worldwide publishing deal with EMI Music Publishing. Earlier this year, EMI was named "Publisher Of The Year" by ASCAP.

PRO-CHOICE ROCK BENEFIT



Various rockers gathered together at the Santa Monica Civic Auditorium for a benefit concert to help the pro-choice movement. One of the highlights was an all-star jam on Neil Young's "Rockin' In The Free World." Representatives from ASCAP were in attendance and posed with some of the evening's entertainers after the show (L-R): ASCAP's Loretta Munoz, ASCAP singer-songwriters Jackson Browne, Shawn Colvin, Melissa Etheridge and ASCAP's Brendan Okrent.

Book Review



1994 Songwriter's Market

Edited By Cindy Laugenberg
 Writer's Digest Books, Cincinnati, OH
 (\$22 pages, \$19.95 hardback)

The last issue of *Music Connection* featured a guide to music publishing companies in the greater Los Angeles area. Interested songwriters, producers, artists and managers should also pick up this in-

depth book as a companion piece. *Songwriter's Market* features comprehensive lists of publishing companies around the country, and around the world, record companies, producer contacts and production companies, managers and booking agents, advertising and commercial music firms, industry workshops, songwriter organizations and much, much more.


The easy-to-read book also features helpful hints on how to approach labels and publishing companies, how to find a collaborator and work out a collaboration deal, as well as a look at industry trends and advances in music.

Most important is a brief chapter on "The Business Of Songwriting," in which topics include copyrights, contracts, rip-offs, record keeping and international markets. As the piece says, "You must do all you can to educate yourself in the business of songwriting in order to function on the same professional level as those working in the industry." As you may or may not know, talent is not the only ingredient needed for success in the music business.

1994 *Songwriter's Market* is a must-have for beginners, as well as industry veterans, and is available at most bookstores or you can order by credit card by calling 800-289-0963.

Christmas"), Vanessa Williams ("Go Tell It On The Mountain/Mary Had A Baby"), Tammy Wynette ("Away In The Manger"), Michael "Phantom Of The Opera" Crawford ("O Holy Night"), Celine "Beauty And The Beast" Dion ("The Christmas Song"), a duet from Peabo Bryson and Roberta Flack ("I'll Be Home For Christmas"), Julio Iglesias ("Silver Bells"), Tom Jones ("Mary's Boy Child"), Johnny Mathis ("It's The Most Wonderful Time Of The Year"), and Natalie

Cole on the David Foster/Linda Thompson-penned track "Grown-Up Christmas List." The album winds up with an all-star version of "White Christmas."

Interestingly enough, in order to keep the spirit of Christmas during the summer heat of Los Angeles earlier this year when the recording sessions were conducted, Foster says that with decorations, baked gingerbread cookies and hot cider "the spirit of Christmas stayed with us the whole way." 

ARISTA'S CUP RUNNETH OVER



BMI recently hosted a party down in Nashville to celebrate the latest Number One song "We'll Burn That Bridge" by Arista Records duo Brooks & Dunn (written by Ronnie Dunn and Don Cook). Pictured paying their respects to Arista head honcho Tim DuBois (seated) with their BMI Tennessee Julep cups are (L-R): Ronnie Dunn, Sony Tree Publishing's Paul Worley, Don Cook, producer Scott Hendricks, BMI's Jody Williams and Kix Brooks.

ROBERT CRAY



Returning with a new collection of blues entitled *Shame & A Sin*, this 40-year-old guitar hero also produces.

The late blues great Willie Dixon once said, "The blues are the true facts of life," and Pee Wee Crayton says that to become a true blues musician, one has to learn to let "God play through you."

Blues is the music of the human soul, the soundtrack of life that taps into the very basic human emotions, and there's no one around today bringing the blues to the people quite like Robert Cray.

Muddy Waters called him his "adopted son," Eric Clapton says Cray is "the only player I know who's absolutely, totally authentic" and at the 1991 San Francisco Blues Festival, legendary bluesman B.B. King handed his started disciple his beloved "Lucille" guitar onstage, and Cray became the only musician other than King to play the famous six-string in public.

John Lee Hooker—arguably the father of modern blues—has had Cray play on all three of his most recent albums, and Albert Collins joined Cray on the Albert King song "You're Gonna Need Me" from Cray's eighth and latest release *Shame & A Sin*. The last time Cray and Collins appeared together on an album, the 1985 collection entitled *Showdown* garnered a Grammy.

Respected by his peers, fans and critics alike, the three-time Grammy Award winner is one of the few contemporary blues artists who has managed to satisfy blues purists, while at the same time bringing the blues to a whole new generation of fans.

While Cray has always been a bluesman, his new offering is much more traditional than some of his past albums. "The idea came from Ed Eckstine [A&R executive at Mercury Records]," says the soft-spoken Northern California resident. "Ed said, 'Why don't you make a real blues album this time, and produce it yourself.' After thinking about it for a day, I called back and said, 'Okay, let's do it.'"

Cray's production debut breaks up his longtime partnership with Dennis Walker but Cray says things weren't much different this time around in the studio. "It was the same basic band I've used in the past, so everybody still has comments during the recording," explains Cray, before adding with a laugh, "but this time I had the final say."

Shame & A Sin contains more of Cray's velvety vocals and brilliant guitar work but also his versatile and clever songwriting talents. For Cray, songwriting sounds almost like a necessary evil, one that he puts off for as long as possible. "I don't go to work until I have to work," he jokes, "I'm notorious for that, especially with lyrics. I always remember [producer, Dennis] Walker saying to me, 'Hey, Cray, when you gonna have the words done?' and I'd always say, 'Let's start with this other one, it's finished [laughs].'"

Cray is the type of songwriter who stockpiles inside his head until it's time to check the inventory. "Ideas can come to you at any given time but I don't write all the time. So when it's time to start another album, I have to hope that everything starts clicking and that the ideas will start pouring out, then you find yourself by your tape machine all the time."

Yet, Cray is also in search of the next song. He related a story about the song "Leave Well Enough Alone" from the current album. "Right before we finished rehearsals for this record, I got up one morning and told my wife that I needed another song." Going to the bathroom for his morning shower, Cray says, "I heard this bass line through the water in the shower, so I got out of the shower quickly and ran downstairs with this lick that became that song, and we put it together at the rehearsal that day. You never know where the next song is going to come from [laughs]."

However, you can't talk to Robert Cray and not talk about guitar, and the man says that the blues is the perfect genre for a lead guitar player. "The blues throw different soloing options at you because of the different chord progressions, rather than the one, four, five all the time. I like a lot of different kinds of music, and you can mix all that up in some kind of way."

Having played with such stalwarts as Eric Clapton, B.B. King and Albert Collins, Cray says that each guitarist can still learn from the other. "When you're onstage with these guys, it's unavoidable."

As for the future of the blues, Cray makes clear that the genre has only just begun. "Blues bands don't get a lot of recognition, they don't get much airplay and a lot of them aren't signed to labels because there aren't that many radio stations that are going to play it anyway. The reason that blues players are hanging in there is because guys that play the blues do it out of love, which is why it's always going to be around. It's honest music and because of that, it's in no danger of ever going away."

Robert Cray can be contacted through Mercury at 310-996-7200. 



SOUND CITY STUDIOS: Elektra recording act White Trash and producer-engineer Mark Dearnly, laying down tracks for a new project, assisted by Jeff Sheehan...BMG/Victory recording act AION and producer Mickey Mizoguchi, tracking for the group's next release, with engineer Bruce Barris and assistant Jeff Sheehan manning the console... Robben Ford and the Blue Line, recording tracks for a new Castle Rock Entertainment project, with Walter New adding the sonic expertise, assisted by Jeff Sheehan.

PARAMOUNT RECORDING STUDIOS: Rapper Kid Frost, tracking and mixing for his new Virgin Records album, with engineer Bob Michaels and producer Tony G adding the sonic expertise...Producer Dallas Austin, in Studio C, with new vocal group 5 a.m., with Keith Barrows engineering the proceedings...Local alternative rockers Trim and producer Jimmy Ripp, in Studio D, laying down demos for I.R.S. Records, with engineer Barry Conley manning the boards...Priority Records, in Studio A, editing tapes of late gonzo comedian Sam Kinison.

RECORDPLANT: Grammy winning producers David Foster and Walter Afanasieff, shepherding tracks for solo projects by Michael Bolton and Celine Dion...Julio Iglesias, producer/songwriter Albert Hammond and engineer Humberto Gatica, working on tracks for a new project for Sony International...Heart, Jody Watley, Color Me Badd and Dio have also recently availed themselves of this legendary L.A. recording facility.

ADDITIONS: Demo Dr. Andy Cahan has upgraded his home demo studio, adding the Alesis ADAT 8-track digital recorder, the Phantom Series 24-channel mixing console and Tannoy Studio Monitors. For more information about the veteran Demo Doctor's studio, call 818-762-8622.

CORRECTIONS: In our last issue, engineer Dave McNair was incorrectly listed as being the assistant engineer on several recent projects recorded at American Recording Co. The correct assistant engineer was Matt Westfield. McNair was in American Recording Co. recently, but he was handling the engineering chores on Belinda Carlisle's new album. **MC**

ALL MIXED UP



That's Mackie Design's corporate Chihuahua posing next to a copy of the company's newly released *Mixed On A Mackie* compact disc. Over 500 entries were received by Mackie Designs for their First Annual *Mixed On A Mackie Song Contest*. All songs were required to have been mixed and recorded on a Mackie Designs CR-1604 or MS 1202 compact mic/line mixer and submitted in DAT form. The top 22 entries have been collected on the compact disc, which includes extensive notes on how each song was recorded and produced. You can obtain a copy of said disc by sending a \$7.93 money order (exact cost plus shipping) to CD Offer, Mackie Designs, 20205 144th Ave. NE, Woodinville, WA 98072. For information, call 800-258-6883.

GARAGE SALE



Herbie Hancock's Garage Sale Studio has recently completed a beta test of the new Sound Engineer digitally controlled audio mixer from Generalmusic Corporation. The new equipment was given an "on the job" test during the recording and mixing of Hancock's first album in five years. Pictured with the Sound Engineer are sound designer Mars Lasar and engineer Will Alexander.

SMELLS LIKE CLAY



"Weird Al" Yankovic, everyone's favorite music parody man, is back at it again, but this time he's made of clay. Yankovic, who, on his last album, created a wickedly funny send-up of Nirvana's teen alienation anthem, "Smells Like Teen Spirit," has turned his sense of humor loose on the biggest grossing movie of all time, that mother of all dinosaur movies, *Jurassic Park*. Borrowing the melodramatic melody from the Jimmy Webb composition "MacArthur Park," Yankovic's new single, "Jurassic Park," from his new Scotti Bros. release, *Alapalooza*, is another funny parody, but it's the accompanying claymation video, a special effects fan's wet dream co-created and directed by Mark Osborne and Scott Nordlund (and featuring an appearance by a clay Steven Spielberg) that's the real E ticket. And what did it take to make this claymation extravaganza a reality? Several gallons of liquid rubber, 120 pounds of clay, eleven weeks of preproduction and 5,500 man hours.

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ANDRE FISCHER

This founding member of Rufus has helmed projects for Natalie Cole and Regina Belle

By Jonathan Widran

No matter how many musical roles he's been called upon to play over the course of his two decades in the industry, the multi-faceted Andre Fischer has been blessed with one constant: surrounding himself with some of the greatest voices in contemporary music. As drummer and co-founder of Seventies funk outfit Rufus, he knocked out rhythms behind the soulful vocals of Chaka Khan. And, as his career has evolved, he's chosen projects working with the soul and jazz likes of Brenda Russell, Anita Baker, Diane Schuur, Carl Anderson and Patti LaBelle.

According to Fischer—who these days adds to his busy production schedule the position of Senior Vice President of A&R with MCA—the style of the artist has never been as important as the feeling of the music. When asked about the transition from keeping funk time with Rufus to smoothing out a Russell or Baker (for whom he was musical director in the mid Eighties), Fischer explains that there really was no conscious change in approach.

"To me, there is no difference," he says. "I grew up in a family of musicians, my mom being a singer, my dad playing horns with Stan Kenton and Harry James. When I picked up the drums, they taught me all the styles, how to play everything. It's like a way a painter changes colors.

"I've never judged music by type. As years go by, labels change and trends tend to cloud people's judgement. I've learned to go by instinct. That works even as I fly by the seat of my pants in some situations."

While his resume is chock full with all-stars from various genres, Fischer's own niche as a superstar producer wasn't fully secure until his involvement in the multiple Grammy-winning *Unforgettable*, producing eleven standards for his wife Natalie Cole. Once he won the award for best album (shared with Tommy LiPuma and David Foster), the task of following up the tribute phenomenon with a collection equally special was a definite challenge.

And yet, the enchantment Fischer accomplished on the first album can be heard from the first note of Cole's latest album, *Take A Look*, on which Fischer, Cole and LiPuma had the freedom of choosing songs from outside the Nat King Cole songbook. As he says, "Once I heard her voice sing the first song, it became clear to me that you never repeat yourself, you only grow and learn to express yourself better with each passing moment."

As a vocal producer, Fischer's learned to draw out the color and richness from the various singers he's guided, aiming for that perfect balance between voice and instruments.

"The music I do becomes a bed for the vocal as opposed to most of the time in production now where the music and drum beat is important and the vocal is secondary," he reasons. "I just switched that psychology because all the records I heard as a child were of that ilk. The vocal was out front, the melody was foremost and the music was a nice jacket you wore."

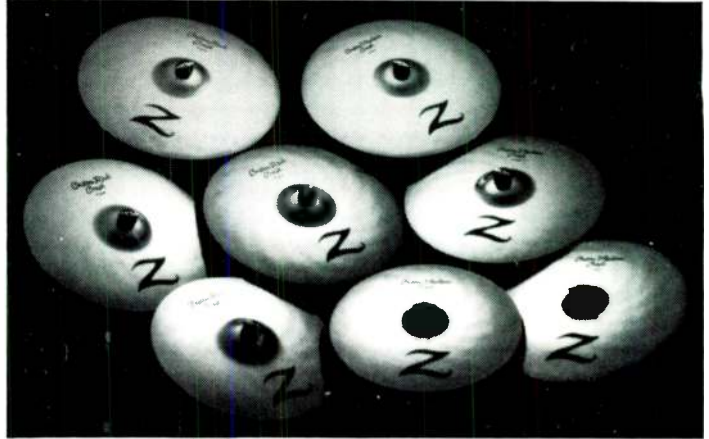
With those basic ideas in mind, Fischer must then become slightly more personally involved and decide which type of vocalist he is dealing with. He claims there are two kinds: Those who speak through music instead of talking in person, and others who are great actresses who basically become the characters they give voice to.

"You have to read each artist as an individual," he says. "Some need more coaxing than others. They're basically naked, and my job is to dress them with the right music. When someone is exposing their vulnerabilities like that, it's my job to comfort them in the short period of time I have to work with them."

Further delineating his task, Fischer explains that it all boils down to a matter of trust and communication, a setting wherein he plays the part of a "quasi-musical psychologist." As he continues, "I have to be aware of who they are, and there's no way I can afford to con them into doing something they don't naturally want to do. Realizing that I am in their service and not vice versa, I am very observant, like a sponge picking up on their nuances, creating an environment for them to communicate in. That sort of interaction is necessary to capture a great performance."

Fischer likes the slight imperfections which come from working live in the studio with the singer. While most producers lay down tracks before the voice is even considered, Fischer feels most comfortable when the vocalist is there singing along when the instruments are recorded. "I've used computers at certain times, but even then, I act as if everything is live. Pop music manufactured strictly by computer makes for perfect bars, but the funny rub is that something done totally this way is still not perfect, so why try it? I go with elements and try to come up with a hybrid. It's a constant state of flux."

Fischer can be reached through Lindajo Loftus at 310-836-6643.



Zildjian Z Series Custom Crashes

The new Z Series crash cymbals are louder, brighter, more cutting, more musical and last longer...i.e. they are more and more is more. Introduced in 1985, the Z Series is the first radical change in the Zildjian alloy in over 350

years. If you demand your music to be loud, raw and full of power, then these are the ones. Z Series have been already available in hi hat and rides and now you can get Z Series crashes in 16, 17, 18 and 19 inch sizes. These cymbals are also available in two different weights called Rock and Medium. The Z Series Rock crashes are slightly heavier with a larger bell and have a higher pitch with more volume. The Mediums are very vibrant and really "cut through." Avedis Zildjian Company is located at 22 Longwater Drive, Norwell, MA 02061.

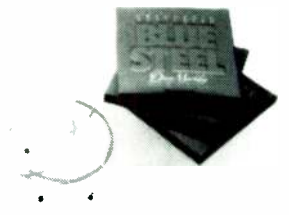


Drum Workshop's Custom Snare Drum Collection

A big selection of brass, wood and brass/wood snare drums make up the DW Custom Snare Drum Collection. All of these drums have been carefully selected to be used as primary or accessory snares.

The DW Vintage Brass models come in 4, 5, and 6.5 inch 14 inch sizes. These drums are made from high-grade brass alloys that are said to have a more mellow edged brightness than most snare drums. The DW Collector Series Wood drums feature 10+6 all-maple shells with precise bearing edges for a proper balance of crack, definition and body. These drums are available in 5x12, 5x13, 4x14, 5x14, 6x14 and 5x15 inch sizes with brassplated hardware in natural, dark grey, pure white, ultraviolet, Hawaiian blue or dyed bird's eye finishes. The Edge Brass/Wood snare drums have the brightness of brass with the warmth of an all wood drum. They come in three sizes: 5x14, 6x14 and 7x14 inches. The Edge features clear lacquer finished brass top and bottom sections and maple center section with brassplated hardware.

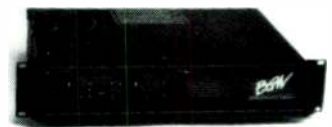
Custom Collection Snare Drums retail for \$588 to \$1,270 each and are available from DW dealers only. You can get more information by contacting DW at 101 Bernoulli Circle, Oxnard, CA 93030. The phones are: 805-485-6999 or FAX at 805-485-1334.



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Blue Steel stings are made from Swedish steel which is then cryogenically frozen to -320 degrees Fahrenheit. The string is then returned slowly to its original temperature where it produces a superior tone with longer life and better feel.

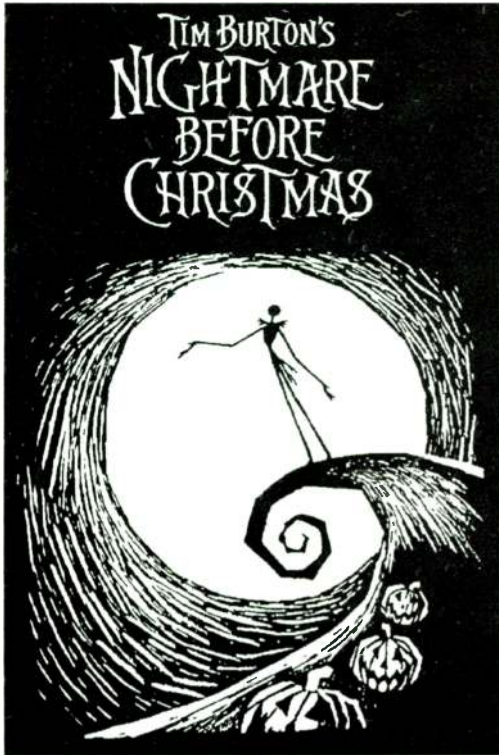
Dean Markley is located at 3350 Scott Blvd., #45 Santa Clara, CA 95054. The phones are 408-988-2456 or 800-800-1008.



BGW Performance Series 1 Audio Power Amp

The Performance Series 1 is a lightweight, two-rack space, 150 watt per channel power amplifier. Some features: quiet forced air cooling, full LED metering, detented front panel gain controls, XLR and 1/4" connectors and five-way binding post speaker connections. A worthwhile consideration is the fact that the amplifier module is designed as one field replaceable unit.

The BGW Performance Series 1 sells for \$799 and for more information, contact BGW Systems at 310-973-8090 or 800-468-2677.



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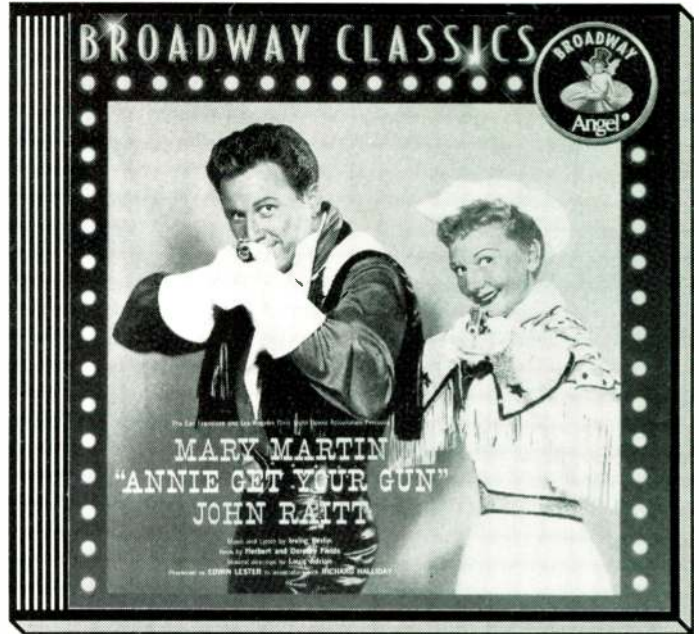
There is nothing wrong with your new video copy of Aladdin. Lyrics in the commercial versions of the Oscar-winning animated feature differ slightly from both the theater version and soundtrack. Bowing to pressure from the Washington-based American-Arab Anti-Discrimination Committee, Disney altered two lines in the film's opening song, "Arabian Nights," to delete references to the threat of mutilation by Arabs. The lines "Where they cut off your ear/If they don't like your face" were replaced with lyrics describing the desert climate and

It's time for *The Nightmare Before Christmas*. No, we're not talking about the malls—though that certainly applies. This is Disney's new stop action animated feature, the latest from producer Tim Burton. You want to know that the plot is about Jack Skellington, Halloween town's beloved Pumpkin King who usually exports the ghosts and ghouls associated with Halloween to the real world but here becomes bored with his annual routine and sets out to get Christmas under his control. You also want to know that the singing voice of Skellington is by ace film scorer and legendary Oingo Boingo leader Danny Elfman. Fans of his will especially delight in the neat new songs he sings on the Walt Disney Records soundtrack and will want to know he also joins Paul Reubens and Catherine O'Hara as one of the voices of Lock, Shock and

geography. Serious collectors will want to note that versions of the song sent to the chain of Disney stores concurrent with the film's theater release have the original lyrics.

Are you a composer, lyricist or librettist looking for a partner? Then musical theatre organization Broadway on Sunset can help. The organization has recently launched its Musical Theatre Referral Service at the Songwriters Guild to help people just like you find a collaborator. The Hollywood-based guild will house binders filled with education information, credits and comments about each client in binders for each craft. There will also be composer demo tapes. For submission guidelines and forms, send an SASE to Broadway on Sunset, 10800 Hesby Street, N. Hollywood, CA 91601.

As a top neurosurgeon, by day, Dr. Tony Feuerman gets inside your



head. As recording artist Blade, by night, he does the same thing. Calling his style a "cross between Denis Leary and the Sex Pistols," Dr. Tony, or Blade as he is also known, cross-breeds edgy retro-alternative rock with attitude and humor on such cuts as "You're Trash, You're Scum" and "This Ain't Rocket Science." This intriguing new five-song CD is out now on Cerebral Records. For more information, contact Greg Alliapoulos or Ying Woo at 213-874-2777.

Songs Of Life, Love & Antelopes is a nifty new Locket-Palmer recording by husband and wife comic cabaret team Karen Benjamin and Alan Chapman. On this clever new commodity are song titles such as "I Fell In Love By Fax," "Marriage Is Easy" and, most notably, the touchingly lovely "My Sweet Jane" taken from the score to *VIII*, Chapman's unfinished musical about Henry VIII. Available wherever fine CDs are sold.

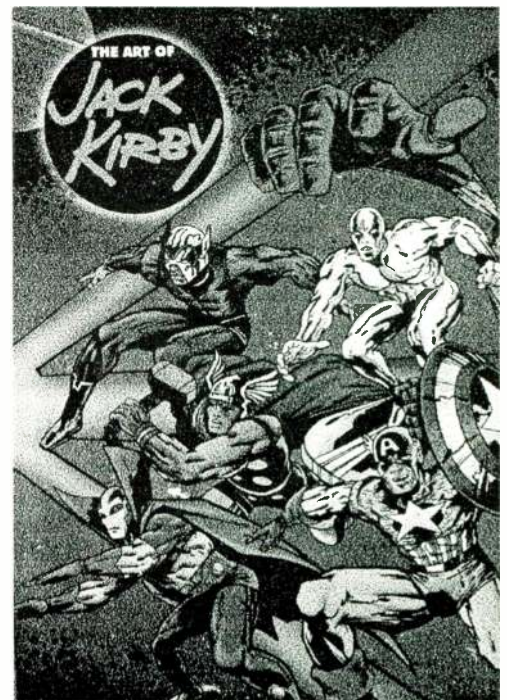
Next to mom, apple pie and rock & roll, what could be more American than the comic book? Fans of the art form will want to know about a beautiful new 224-page book, *The Art Of Jack Kirby* from Blue Rose Press. The book is a complete compendium of Kirby's incredible 53-year career in the comic book industry. Included in rare color artwork and painstakingly-researched text are Kirby's early works with Max Fleischer Studio (Popeye), his teaming with writers Joe Simon

(Captain America) and Stan Lee (Fantastic Four, Incredible Hulk) and his later work for famed animation studios DePatie-Freling, Hanna-Barbera and Ruby/Spears Productions. (Image Comics, the nation's second top-selling comic book publisher, is soon releasing a new Kirby series and a motion picture screenplay is currently in preproduction.) *The Art Of Jack Kirby*, \$28.95 softbound, is available wherever finer books are sold.

Playboy Enterprises and KLON-FM have joined forces to offer cable television systems throughout the United States round the clock jazz programming. Under the new agreement, the public radio voice of California State University, Long Beach which previously was available on 25 cable systems, will be



Blade





offered free of charge to all cable systems wishing to offer their subscribers this service. Cable system operators interested in this type of programming may contact Sharon Weissman at 310-985-5566 during normal business hours.

If you've been feeling a little retro lately, you'll most certainly want a copy of *I'm A Believer (My Life Of Monkees, Music And Madness)* by Micky Dolenz and Mark Bego. "Even from the very beginning, it was apparent that Mike [Nesmith] and Peter [Tork] were destined for confrontation," the former Monkee writes in one of the book's more informative passages. "The problem came down to this: Mike and Peter each had a very strong, clear vision of where the group should go musically. And they were very different

visions." Despite some glaring holes in his narrative—what is the name of his second wife?—this is, like his old series, very funny escapism.

Abba, the singing Swedes who were at one time Sweden's highest grossing national industry, are back in the news. Bjorn Ulvaeus, 48, and Benny Andersson, 46, the male half of the quartet who previously collaborated on the hit Broadway musical *Chess*, are working on a new play called *The Emigrants*.

Go see one of our favorite artists, Ritt Henn, when he brings a live version of his public access television show to the Moving Arts Theatre. Titled *A Man, A Bass & A Box Of Stuff: The Stage Show*, each evening consists of two one-act performances alternating between Henn and Robin Roberts. This live set plays now through the end of November. The Moving Arts Theatre is located at 1822 Hyperion Blvd., Silver Lake. Phone 213-665-8961. For more information regarding Henn and his television show, contact Phil Bently at 213-225-8585.

Listen for Reprise recording artist Marc Bonilla the next time you go to a film. The guitar wizard currently can be heard on the soundtrack to Warner Bros. Pictures' *Airborne*, where the track "Afterburner" (taken from his 1992 debut album *EE Ticket*) appears. Also expect more projects in association with film

score composer James Newton-Howard, with whom Bonilla previously worked on *Falling Down*, *Alive* and *American Heart*.

We have the latest offerings in Angel Records' *Broadway Classics* series and we think you should pick up copies for yourself. You could have Mary Martin and John Raitt in *Annie Get Your Gun* or Anne Jeffreys and John Raitt in *Three Wishes For Jamie*. There are also original cast recordings of the much-remade *Oliver!* as well as the hardly-ever-revived *St. Louis Woman*. All four CDs feature extensive liner notes and histories about the plays and performers including long-unseen photographs. A must have for the serious collector and casual fan alike.

Motown diva Diana Ross thinks her sister's accomplishments would make an excellent movie. Dr. Barbara Ross-Lee recently spoke about her role as the first black woman to lead a medical school in this country. She was recently appointed dean of the Ohio University College of Osteopathic Medicine. Ross said regarding Ross-Lee, who had entered medical school in 1965 as a divorced parent with two young children, "I'm very proud of her. I always have been. I should make a movie about her life."

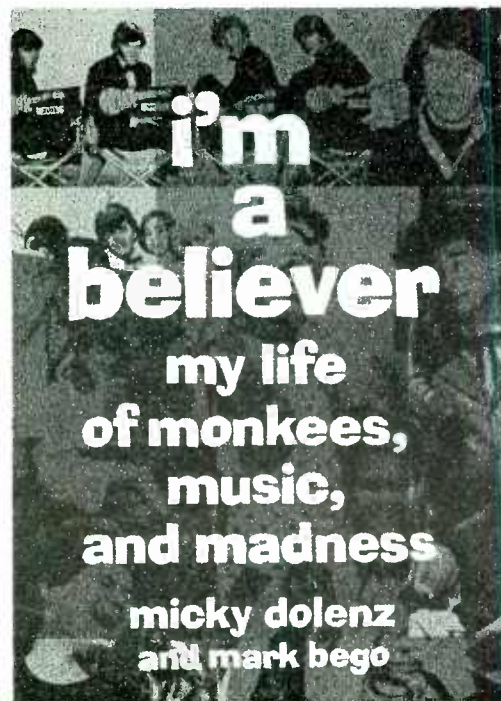
David Copperfield, widely proclaimed the world's greatest illusionist, brings his breathtaking style of magic to Los Angeles' Wiltern Theatre, November 5 through 14. One



David Copperfield

of the twelve local performances, on Wednesday, November 10, will be a benefit for the Starlight Foundation. These dates mark the return to the States of the man *Forbes* magazine named the fastest growing moneymaker in the entertainment business from a recent tour of Germany and Austria. Tickets are available at the Wiltern box office or at all Ticketmaster locations.

John Denver was sentenced recently to sing at a benefit concert to fight drunken driving after he pleaded guilty to driving under the influence. The singer was stopped by Aspen police when an officer saw his 1963 Porsche weaving on a city street. According to police, breath-alcohol tests registered a reading of .14 percent. The benefit completes in part Denver's sentence of 28 hours of public service. A date for the concert has not been finalized. **MC**



Marc Bonilla



BELLE OF THE BALL: Producer Nick Martinelli recently presented Columbia artist Regina Belle with a gold record for her latest album, *Passion* (Martinelli produced six tracks on the album). The presentation was made backstage at the Greek following Belle's recent performance there. Pictured (L-R): Martinelli, Regina Belle and Columbia's Randy Jackson.



'WEIRD' DISPLAY: Rock parody man "Weird Al" Yankovic recently donated several sets used in the making of the claymation video for his new single, "Jurassic Park," a send-up of the biggest grossing movie of all time (sung to the melody of Jimmy Webb's "MacArthur Park"), to the Natural History Museum of Los Angeles County. Pictured at the recent ceremonies, held in the museum's Dinosaur Hall, where the clay sets and figures are currently on display, are Yankovic, video co-director Mark Osborne, museum Chief of Exhibits Jim Olson and video co-director Scott Nordlund.



LEARNING THEIR ABC'S: Motown Records act Another Bad Creation (ABC) recently visited three SoCal schools to give lucky students a sneak preview of their upcoming album, *It's Not What U Wear, But How U Play It*. The visits are arranged through the School Entertainment & Activities Program. ABC is pictured with Kevin Wales of KJLH.



BROTHERLY HARMONY: The Williams Brothers, who you may remember for their beautiful heartbreak ballad, "Can't Cry Hard Enough" (a hit single that took almost as long as the Spin Doctors to break), are back with a new album, *Harmony Hotel*, and single, "Don't Look Back." The brothers are pictured at their recent coffee break/concert for label staffers, held in the Warner Bros. Records lobby. Pictured (L-R): David Williams, Warner Bros. President Lenny Waronker, Andy Williams and manager Peter Asher.

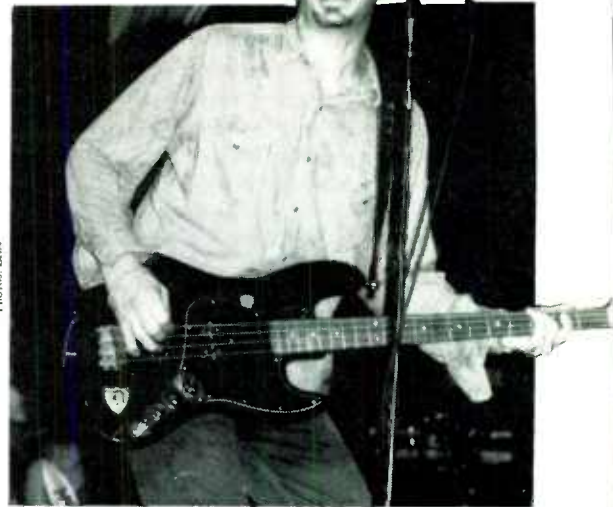
GREAT GREEK: At a time when most concert venues are having trouble attracting paying customers, one of Southern California's most revered and longest-serving concert spots, the Greek Theatre, has been quietly enjoying its most fruitful concert season in the venerable outdoor venue's long 63-year history. The Greek Theatre, which is operated by the Nederlander Organization, recently announced that of the 70 concerts and 42 headlining acts during 1993—an eclectic schedule that included multiple sold-out engagements by rock veterans Rod Stewart and Tina Turner and two sold-out shows by the newly resurrected Steely Dan—43 were sell-outs, with attendance figures increasing by nearly 1,000 paid customers per show. The average number of sold-out shows prior to this year was 23.



STICKMAN: Noted drummer Simon Phillips is shown during his recent instructional clinic, held at the Guitar Center in Hollywood. Over 800 fans were on hand to witness Phillips' two-hour performance.



NEW DEAL: RKD Records has announced the signing of a multi-album deal with Spiders & Snakes. The first album under the pact, produced by Dino Maddalone, is entitled *2000 Retro*. Pictured putting pen to paper are band attorney Mark "Abba" Abbattista, RKD CEO Peter Dykeman and band members Timothy Jay and Lizzie Grey.



BENEFIT SHOW: John Doe (right) and Exene Cervenka (left) of reformed seminal L.A. punk outfit X and Zack de la Rocha (above) of Epic rap/metal act Rage Against The Machine are pictured during their performances at the recent Rock For Choice benefit at the Palladium.



BEATLE BIRTHDAY BASH: Those motorists or pedestrians heading along Vine Street near the Capitol Tower probably had to do a double take when they saw the spitting image of John Lennon strumming his trademark Gibson. Joe Stefanelli, the man who impersonates Lennon in Beatles tribute band the Mop Tops (they perform Thursdays at the West End in Santa Monica), was one of the Fab Four fans who made the pilgrimage to Lennon's Vine Street star (located near the entrance of Capitol) on October 9th to eat cake and celebrate what would've been Lennon's 53rd birthday. Also pictured are the Mop Tops' McCartney stand-in and Los Angeles Alliance For Survival's Jerry Rubin, the event organizer (whose efforts are to be commended, but who could use a little help next year getting the word out if this worthy annual event is to ever grow in scale).



WELCDME TD THE SURROUND SOUND SHOW THAT NEVER ENDS: A recent release party honoring seminal prog rock trio Emerson, Lake & Palmer took place recently at veteran producer Keith Olson's Goodnight LA studio in Van Nuys, the facility which hosted sessions for the new Victory/PLG Chronicles four-CD ELP box set, *Return Of The Manticore*. In addition to including all of the ELP classics digitally remastered, the set contains six new recordings and three never-before-released tracks. Vocalist Greg Lake and drummer Carl Palmer were on hand to greet a select group of music journalists, who were treated to several tracks in Dolby Surround Sound from the new set. Pictured (L-R, standing): engineer Brian Foraker, Victory President Phil Carson, Greg Lake, Keith Olson, (sitting) Carl Palmer and John Kellogg of Dolby. —Pat Lewis



SMELLS LIKE SOUP: You've enjoyed Nirvana's grunge rock anthem, "Smells Like Teen Spirit," now try the band's "Smells Like Butternut Squash, Apple And Pear Soup," just one of the delicacies included in *The Rock & Roll Cookbook*. Written by Dick And Sandy St. John (a.k.a. Dick and Dee Dee) with famous groupie Pamela Des Barres and published by General Publishing Group, *The Rock & Roll Cookbook* contains over 100 recipes as prepared by many of your favorite rock stars, past and present, everything from the Kingsmen's "Louie Louie Salmon Chowder" to Cher's "All I Really Want To Do Is Make You Salade Nicoise." Pictured at the recent book launching party, held at the new SuperCrown in Brea, are (L-R, back row) Sandy and Dick St. John, Jan Berry of Jan & Dean, Freddy Cannon, Dean Torrance, Tommy Sands, (front) Pamela Des Barres, Carol Connors of the Teddy Bears and Jill Landon of Paul & Paula.

GETTING THEIR ROCKS OFF: Fledgling bands Boys Named Sue and Surreal McCoys journeyed to the Big Apple recently to represent the Southland during the finals of the Tanqueray Rocks Talent Contest, held on October 27 at the Grand. Both bands, along with Natural Causes (Miami), On (Chicago) and Valentine Smith (New York), reached the finals after winning regional semifinal contests. And the winner? Miami's Natural Causes, who will receive a grand cash prize of \$10,000, a national tour and an eighteen-month non-exclusive endorsement contract for all Gibson/CMI-owned equipment.

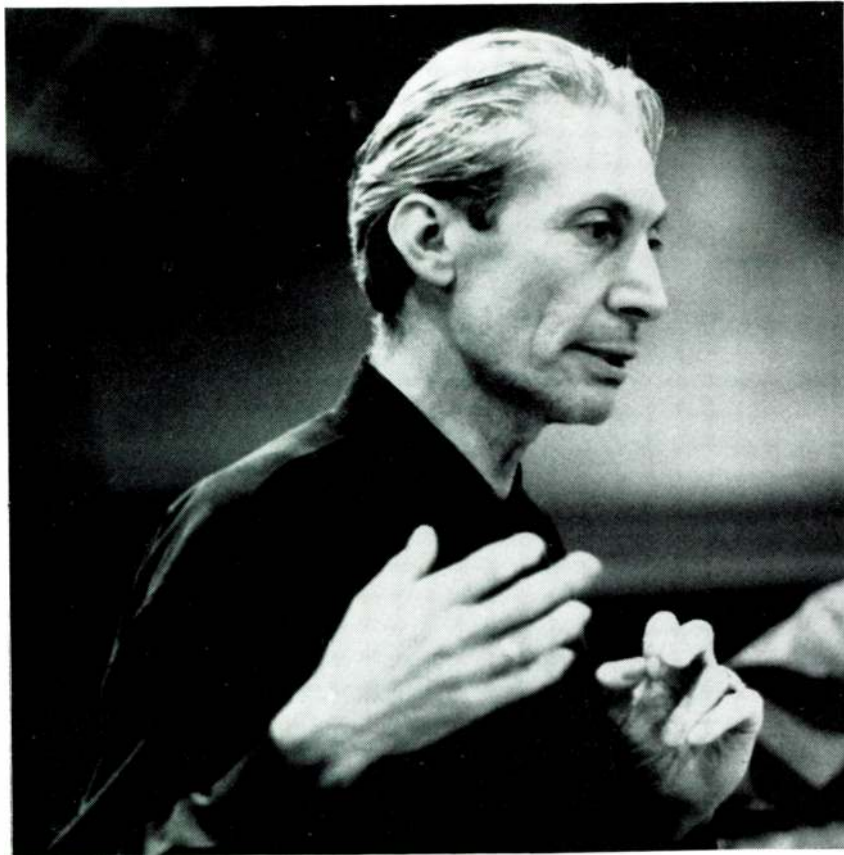
MUSIC CONNECTION Tidbits from our tattered past

1982—MARCHING TO HIS OWN PROGRAMMED DRUMMER: John Oates of Hall & Oates certainly isn't going to be winning any friends among drummers. The duo's single, "I Can't Go For That," was driven by an electronic rhythm machine. Says Oates, "I think every musician wants to be able to control his own beats."

1986—GATHERING NO MOSS: News from the Columbia Records camp is that a new Rolling Stones album, *Dirty Work*, is finally set for release. The album, which was recorded at Right Track and RPM Studios in New York and Pathe Marconi Studios in Paris, features guest appearances by Tom Waits, Bobby Womack, Jimmy Page, Don Covay and Jimmy Cliff.

1989—SOMETHING SHOCKING: The recent L.A. debut of Indigo Girls was abruptly halted due to a short circuit in Indigo Girl Amy Ray's monitor. During the performance, Ray received a mild jolt from her microphone stand, then backed away, only to get a second shock from her metal guitar strings, resulting in a small burn. And then to add to the shocking events, after roadies declared the system fixed, the same shocking thing occurred. Apparently, that was the final straw for Ray, because she threw down her beautiful Martin acoustic and stormed offstage.

Charlie watts



by pat lewis

"To me, Charlie Watts was always the best rock & roll drummer I ever heard. I know Ringo won't want to hear that. They played totally different styles, actually. I always felt that Ringo was a really great pop/rock drummer. But Charlie was much looser and played as if he was going to fall off his stool any minute. He would be real relaxed with the time and then when he would play a fill, he would generally rush it, but when he'd come out of the fill, it all landed together, which showed that the whole band was really listening to each other."

**—Jim Keltner
(solo Beatles)**

For thirty years and counting, Rolling Stones drummer Charlie Watts has been the driving force and slithering backbone of a band that is often referred to as "The Greatest Rock & Roll Band In The World." Charlie Watts helped propel this British quintet (now a foursome) far past superstar status and helped build a musical legacy rivaled by few. And for many rock & roll aficionados, Charlie Watts embodies the true essence of what a great rock & roll drummer should be.

Charlie Watts will probably never share the limelight nor receive the same sort of media attention that flashy, in-your-face drummers such as the Who's Keith Moon or Led Zeppelin's John Bonham have enjoyed in the past ("I'm not interested," he said when queried on the subject). Nor will he go down in the music journals as a drummer who pushed the boundaries of rock & roll to its edges or lit the stage on fire with wild-eyed solos. However, what Watts has over and above the aforementioned drummers is his uncanny ability to groove.

He understands the delicate balance between tension and release. He uses subtleties, such as emphasizing the backbeat, to texture the music. He believes that the song itself should shine through, rather than a particularly inspired tom-tom fill or hi-hat doodle. He has enough flexibility in his stylings to bend and shift when the Stones stray into new and unusual musical territories. He is just sloppy enough to support Keith Richards' grungy guitar trippings and Mick Jagger's blues-drenched wallowings. His deep passion for jazz is at the core of his musical expression. And it is that deep passion for jazz, probably above all else, that gives his grooves so much texture.

During his tenure with the Stones, the 51-year-old Watts has had an open love affair with jazz. First in 1963, he wrote and illustrated (at one time, Watts was considering a career as a graphics artist) a

children's book, *Ode To A High Flying Bird*, which is about the life and tragic demise of one of jazz's most celebrated saxophonists, Charlie Parker. Then in 1985, Watts assembled a 32-piece big band, which debuted at London's premier jazz spot, Ronnie Scott's, and went on to record an album, *Live At Fulham Town Hall*, on Columbia Records.

More recently, Watts got together with a few childhood jazz buddies and assembled the Charlie Watts Quintet and released an album on Continuum, *A Tribute To Charlie Parker With Strings*, in 1992. The quintet—which, in addition to Watts, includes vocalist Bernard Fowler, saxophonist Peter King, trumpet player Gerard Presencer, pianist Brian Lemon and bass player David Green—reconvened in the studio recently and recorded *Warm And Tender*, a collection of ballads by such composers as George and Ira Gershwin and Sammy Cahn, among others.

Inspired by the likes of Chico Hamilton, Buddy Rich and Max Roach, Charlie Watts is a man of few words. He has also been quoted as saying, "I never do interviews. Can't stand them...bloody waste of time." Nevertheless, he graciously agreed to take a short break from the studio (where he is presently recording with the Rolling Stones) to speak with *Music Connection* about his latest solo jazz effort.

MC: What is it about jazz that is so appealing to you?

CW: The sound and feel of it. I don't see music as jazz or rock & roll—it's all the same to me. I just like some things and not others. But I like improvised music.

MC: How do you feel about jazz and its influence on today's music versus the music of the Thirties and the Forties?

CW: Well, I don't feel anything about it. It's an era that's gone, you know? In the Thirties and Forties, the word jazz was what popular music was. Today, it doesn't exist. It's a different form of popular music. It's another, different thing, and you can't look at them in the same way. The composer today has a whole league of musical instruments that weren't there 30 years ago.

MC: But there are numerous musicians who still perform and compose what would be considered traditional jazz.

CW: Yes. But when Duke Ellington was writing things like "Take The A Train," they were revolutionary. People writing like that today are people like Philip Glass. They're the songwriters who write music the equivalent of Duke Ellington. But they use a whole different setup. You're talking about something that I'm not really versed to talk about, because I'm not a contemporary composer.

MC: So you tend to listen to the jazz of yesterday?

CW: No. I like all forms of music. That's why I said earlier that I don't see things like that.

MC: You wrote and illustrated a children's book about Charlie Parker in 1963, *Ode To A High Flying Bird*, and then in 1992, you recorded an album, *A Tribute To Charlie Parker With Strings*, which you dedicated to him. What is it about "Bird" that has drawn you to him?

CW: The sound and the emotion, I imagine. It was a long time ago. I was twelve.

MC: And you've carried that inspiration with you for your entire life?

CW: Most people who like things when they're twelve carry them through their lives, you know. Hence, people who like the Rolling Stones. That's why a lot of people don't like what is termed "good music." They're just little things that they've heard that remind them of being young.

MC: Is there any difference between your involvement or approach in the Charlie Watts Quintet versus your involvement with the Stones?

CW: No, because I don't compose. I play drums in both. I perform the same function.

MC: But technique-wise, it isn't all the same, is it?

CW: No. You just use your ears differently.

MC: It seems that you do a lot more brush work with your jazz combo.

CW: You're talking about this particular album [*Warm And Tender*]. When you play ballads, you tend to use brushes. It's much subtler music, anyway.

"I never use a click track with the Stones, either. The Rolling Stones record exactly the same way that I recorded this album: You sit down and you play."

—Charlie Watts

MC: Where was *Warm And Tender* recorded?

CW: In London, at Olympic Studios, which is where the Stones used to work a lot. In the big room. It's called the Big Room there.

MC: It was recorded entirely live?

CW: Yeah. The whole thing was live.

MC: What about Bernard Fowler? Did he come in afterward and re-record his vocals?

CW: No. He did a lot of them live. We did "My Ship" live and in one take.

MC: Who chose the actual songs?

CW: I did.

MC: And you decided that you wanted to do only ballads?

CW: No. I decided to do all of the ballads because it was something unusual to do and because I've always liked the Miles Davis stuff from the Fifties—the Prestige stuff—and I got the idea to use the quintet in that way.

MC: When you recorded these songs, did you improvise your way through them?

CW: Most things are scripted, you know.

MC: And if you did more than one take?

CW: The music will be different, but the structure is always the same. There's 32 bars in whatever time signature you use, and at the end of 32 bars, something else happens, which is decided upon before you get there. I mean, unless you are playing totally free music, where you start and end wherever it ends, that's how most things are done.

MC: On the cover of *Warm And Tender*, you used a photograph of your daughter, Seraphina. Why did you choose her and that particular photo?

CW: I chose her because I didn't know any other pretty women and I wanted her on the cover. I asked her for a photo, and she gave me several photos that a friend of hers took of her. I liked that one, so I used it. I thought it was appropriate being that the record is very

personal, and I wanted to make the cover personal as well.

MC: How much of an influence has Seraphina been on your life and your playing?

CW: I should think everything.

MC: When you're recording or performing with your jazz quintet, what are you thinking about? Are you listening to a particular player?

CW: Well, you're listening to whoever is playing at the time and you're trying to help him play it better or play it well.

MC: How does that compare to when you're recording or playing with the Stones?

CW: Exactly the same. You're playing a song, it starts here and stops there and you listen to somebody and try and help them play it better or play it well. It's the same function.

MC: When you record with the Stones, do you use the same format? Do you get the musicians together in one room and play live?

CW: The Stones work like that. We work the same. We work live.

MC: If you had to make a choice, which band would you choose to be in?

CW: That's really a question that I can't answer. I mean, it's a question, but there's no answer to it.

MC: Getting back to the way you record with the quintet versus the Stones, I noticed in your bio that you didn't use a click track with the quintet.

CW: I never use a click track with the Stones, either. The Rolling Stones record exactly the same way that I recorded this album: You sit down and you play. And that's what I did. And if you want it faster, you get to the end and say, "Can we take it up a bit." And if you want it slower, you say, "It's too fast." And we'll play it slower. It's exactly the same when you do the ballads, or all those jazz things.

MC: You grew up in London with the quintet's bass player, David Green.

CW: Yeah. I used to live next door to him when we were both kids. I've known him since he was three, I think. We both started playing our instruments together. We played in our first bands together. They were jazz bands. David Green, the bass player, is one of the leading players in England. And he went to this famous club in London called Ronnie Scott's. He was the house bass player there for years. I mean, I was in the Rolling Stones, but he played in the club all of the time and he was playing with whomever turned up on that occasion.

MC: When the Rolling Stones took a break, did you go and check him out?

CW: Sometimes... over the years.

MC: Were you ever envious of him because he was performing jazz and you were playing rock?

CW: No. I was just envious of him because of some of the people that he was playing with.

"Charlie just cuts through the bullshit. His playing is so simple and so straight-ahead that it's perfect. I'll never forget when I first got together with John Mellencamp—I'd been playing lots of fusion music—and John gave me a big stack of Rolling Stones records to listen to. I remember listening to a drum fill—just eighth notes on one tom-tom—and suddenly it hit me, it was so simple, but something about the emotion and the feel and the exactness of it all, it blew me away!"

"Charlie has a unique feel, sound and approach to the music. Technique is totally useless unless you're supplying the right emotion and groove for the music that you're playing. Charlie Watts has a special thing that he gives to the Rolling Stones that can not be imitated by anybody else."

**—Kenny Aronoff
(John Mellencamp)**

"Charlie has been a huge influence on a lot of drummers. The main thing that he provided was kind of a looseness and a feel that other drummers didn't quite have. I know he's a huge jazz fan, and I think his time and feel comes from a jazz feel. And that's one of the things that I really appreciate about his playing—his looseness. Nobody can really cop that. Nobody can really get that feel like he can."

**—Chad Wackerman
(Frank Zappa)**



The Rolling Stones: Ron Wood, Charlie Watts, Keith Richards, Bill Wyman, Mick Jagger



Peter Pan Industries

Donald Kasen, President

By Oskar Scotti

Once you've experienced success manufacturing quarter-sized plastic objects with four holes in them," jokes Donald Kasen, President of P.P.I. Records—the country's first independent label—"then making bigger plastic items with one hole in them is a cinch. We just took the path of least resistance!"

As odd as that sounds, it accurately sums up P.P.I.'s shift from manufacturing buttons in the Twenties and Thirties to vinyl records in the Forties. Like the man said, vinyl records are created out of essentially the same stuff as buttons; They're just upscale replicas with grooves. Kasen pointed out that his company is not only the oldest independent label, but, perhaps more importantly, the only one that survived from the rough and tumble Fifties.

The reason, he states, is diversification. "Even as we ventured full force into the music business," remarks Kasen, "we kept our feet in the clothing and novelty industry as well. We did very well producing dice and poker chips especially—at one time being one of the largest manufacturers of dice in the coun-



try. It was fortunate because we were able to stay afloat when other companies whose bread and butter depended exclusively on music died."

By the early Sixties, Peter Pan Industries finally gained a solid foothold and began churning out, what Kasen calls "budget records" albeit with barely passable results. "We tried our hand at stuff like *The Mormon Tabernacle Choir Sing Elvis Presley* but that kind of fringe stuff didn't work very well. At that point we took a step backwards to what worked for us in the first place." That, Kasen pointed out, was children's records.

The label's first successes for adolescents came as early as 1948, he noted, when a man named Al Goodman ran the division. In 1993, some four and half decades later—they are right back in the winner's circle with a thriving platter by the Trollies. Kasen claims the act, spawned by the popular selling toy doll, is one of the biggest sellers in kid's records in the country. "At Handlemans, a national retail chain, the disc is the 27th biggest seller," he boasts, "even outselling Dwight Yoakam. That should give you an indication of how well it's doing."

Other projects that are doing well for Kasen & Co. are oldies compilations he calls *60 Ounces Of The '60s*—an ounce meaning a minute—and something which really has him bubbling—jazz and bebop music. "We're getting very involved with distributing some very prominent jazz labels from overseas," he maintains. "From Japan we are working with two labels: Sweet Basil and Alpha. From

Germany we're involved with INAKoustic and our affiliate in Hong Kong is Naksos."

While the labels may comprise an uncelebrated lot, the artists they boast are amongst jazz' greatest luminaries, thoroughly warranting Kasen's great expectations. "We're releasing some great stuff soon," he says, "that includes Nat Adderly, McCoy Tyner and third release from the Manhattan Jazz Quintet."

And justifiably so, for when Donald Kasen was a mere sophomore in high school, he confesses he played with the idea of making a living as a professional jazz guitarist. "I used to play as many clubs as I could and still remember how incredible it felt after a great gig," he says practically gushing. "But reality set in soon thereafter and I realized I didn't really want to pursue that lifestyle."

While he is not shy about admitting his love for jazz, Kasen does admit it's not the easiest path to take, for he says, "A lot of people have come and gone because it's hard to ring up really big numbers at the cash register. What your goal should be—both as an artist and as a label—is to try and build up a catalog. That's what we're aiming to do, and God willing, we will."

Kasen's company is booming and the proof came in his constantly unavailable status at work. His secretary Kareen's favorite expression as I tried to get him on the phone to finish the discussion after a series of interruptions was either "he's in a meeting" or "he's in Florida or Chicago on a marketing trip." Not only is Donald Kasen busy, but the firm is practically bursting at the seams. They have currently hired one of Jazz Radio's most prominent promotion firms, Groov Marketing, to garner radio play and are beefing up their personnel back in the corporate headquarters in Newark, New Jersey. Plus, they are jumping headfirst—their characteristic fashion—into computer games and video courses.

Whether they'll succeed is anyone's guess, but Kasen is quick to concede, "I am no clairvoyant by any means. If I had a crystal ball and predict what the public would want in the future I'd be much better off. All you can do is keep an ear to the ground and stay sharp with what the trends are. All that's left to do then is keep your fingers crossed."

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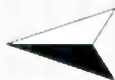
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DRUM PROGRAMMERS

MAKING THE TRANSITION FROM SKINS TO CIRCUITS

By Sean Doles

Since the early Eighties, when the Linn 9000 burst onto the scene and revolutionized the recording industry, electronic drum programming has become an integral part of creating quality, cost-effective music. Now, after more than a decade and despite a growing "retro" movement and its recent trend toward more live playing, electronic drums and the people who program them have proven their worth and appear here to stay.

"What I find is, drum programming and live playing go with certain fields," says Clear Lake Studios' Troy King, who has worked with major label acts in all fields. "Dance, techno, rap and R&B are usually programmed, rock, alternative music and jazz use live drums and pop-rock or country about 50/50, depending on their budget.

"Every now and then I hear people say, 'Aw, that programmed stuff's gonna go away and the live stuff's gonna come up.' But it doesn't really work that way. Drum programming will always have its place."

Far from the cold, stiff beat of an old Kraftwerk album, modern electronic drums have become more versatile, easier to learn and more human-feeling than their pioneering predecessors. And from the state-of-the-art Drum Kat and Roland TD-7, which emulate the set up of acoustic drums, to the updated Forat Linn 9000, these machines boast unmatched practicality and offer drummers a range of options that would've been unbelievable ten years ago.

"With the Drum Kat or TD-7, you get to practice anytime you want because you can play these with headphones, and you can do it anywhere you want," says Doug James, who started the MIDI Drum Center six years ago with partner Randy Woolford to special-

ize in electronic drums and percussion. "And you can also rehearse with a band, where everybody has headphone amps and they're plugged in. You could do it in your living room if you want to, and your neighbors won't have a clue."

More important to most people are the money saving features of electronic drums, which can dramatically cut studio time and man-hours. "A lot of the programming I've been doing is for people's home studios or home demos, where it would be impossible to record live drums," says freelance programmer Steve Bankutti. "They don't have the microphones, and they don't have the channels. The programmed percussion only takes up two channels."

Even for bigger-budgeted acts, programming can free up valuable studio time for more important creative decisions. "You can spend hours working on your drum sound with this, but you do it in advance, and once you have it, it's stored electronically," says James. "That way, once you get into a situation where time is money, you can whip the licks out quickly."

Freelance programmer Jimmy Hunter, who has been a staunch proponent of the Linn 9000 since its early days, is even more adamant about the talents of the machine that, he says, drove him out of a career as a session drummer eight years ago.

"I don't think I could get the kind of drum

sound that'll match the sounds I have in my library," says Hunter, who, before opening his own Cazador Studio, played on albums with the Village People, Nick Gilder and Flo & Eddie. "I've got a snare drum sound that would take you six hours to match in a studio, and by the time you got that sound, the head would be thrashed because it took the engineer that long to make it sound so good."

Unlike in years past, today's programmers need not sacrifice their all-important feel when laying down a track electronically. "With the new stuff, you keep the feel," says



Troy King
Clear Lake Studios

"Dance, techno, rap and R&B are usually programmed, rock, alternative music and jazz use live drums and pop-rock or country about 50/50."

Bankutti, whose background is in jazz playing. "With the Drum Kat, for instance, you can set up the drums to respond differently to different velocities, so when you play quietly the drum has a different timbre than when you hit it loud and fast. Still for many home demos, the drum ends up being the best part of them, because the samples are so good these days."

Demetric Collins, known by many around town as the "Drum Doctor," didn't resist technology when he saw the wave of change

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coming years ago. Now he's one of the most sought-after programmers around, having recently completed work with Dave Koz, Randy Crawford and Earth, Wind & Fire.

"For me, just learning how to use the equipment and getting used to using it was the hardest part," Collins says. "It took at least a month of working with it daily, but it's like second nature now."

Fox Vernon, who programs drums for his At the Zoo Productions, says, "It's like messing with a computer or something, and it can be quite daunting. So it's a matter of having the courage to believe you can figure it out. It depends on what kind of machine you get, but I'd say that, typically, the cheaper, ready to go stuff is pretty easy to figure out and is the best place to start.

"For about \$250 you can buy into the cheaper stuff like the Alesis HR-16 or even the SR-16, and they're excellent sounds," he says. "Obviously, if you spend more money, you can get a little bit better sound, but the Alesis is actually a really good, authentic-sounding machine, especially if you have a studio and you can soup it up with other effects."

"You have to just make some investment in yourself," says freelancer Cameron Cole, who does much of his work for major-label acts at Westlake Studios. "I used my friends' equipment at first, but as I got better on it, I realized I had to get my own in order to really master it."

Aside from start-up costs, which can range from several hundred dollars for a sequencer like an Alesis HR-16, to several thousand for

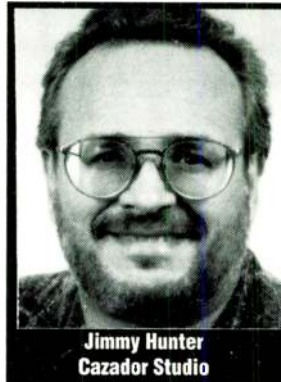
a Roland TD-7, Drum Kat or Linn 9000, Troy King of Clear Lake says the biggest challenge is staying current with changes in the field. "It can actually cost quite a bit because technology changes every few years, and to keep abreast with it, you need to purchase a new piece of gear. It seems like once you buy something, somebody else puts out a machine that's half as big, costs twice as much and works three times better."

Regardless of the equipment being used, the programmers unanimously maintain that they still view themselves, first and foremost, as drummers. "I try to program stuff that's humanly possible to play," says Collins. "People get so caught up in the possibilities. It's easy to go in and put down ten billion things, but I think less is more if you know how to put it in there."

Hunter agrees, claiming that a drummer is going to make a better drum programmer than would, say, a keyboard player. But he also does not hesitate to take advantage of the expanded capabilities of his machine. "With drum programming, you have preferences and you have options and you have choices to make," he says. "And often it's not my choice, it's the producer's choice. Do we want to fool the listener or do we want to

have three snare drums in there to make it sound good? The bottom line is, does the record sound killer?"

According to Steve Bankutti, in deciding whether or not to make the transition into programming, the bottom line is making yourself marketable. "I think it has become necessary for drummers to diversify in that way," he says, "especially because what I wanted to do were studio things, and I don't



Jimmy Hunter
Cazador Studio

"I've got a snare drum sound that would take you six hours to match in a studio."

know if there is much of a living to be made just on acoustic drums in the studio anymore, unless you're one of the top guys being called every day."

"My intention is to put the passion into my drum programming that I put into my drumming," sums up Hunter. "And believe me, I do. And after eight years of working exclusively as a programmer and producer, I love it every bit as much as I loved playing live." MC

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Though many drummers in the industry are self-taught, those who study with instructors seem to have a deeper understanding of the instrument. To help aspiring drummers across the country, Music Connection has compiled this exclusive guide to percussion instructors. For those making the transition to drum electronics, we've added a listing of some of the top drum programmers in the biz. Before signing up for lessons with anyone in particular, we advise you to call or visit several teachers to determine with whom you feel most comfortable. And remember, practice makes perfect!

Compiled by Linda "Taylor" Fiets and Sean Doles

□ DEAN BROWN

213-662-9145
Level: Beginner to expert.
Fee: \$25/hour
Housecalls: Yes
Comments/Specialty: MWP instructor. Reading, styles and independence.

□ CALIFORNIA INSTITUTE OF THE ARTS

24700 McBean Parkway
 Valencia, CA 91355
 805-255-1050
Level: Beginner to expert.
Fee: Call for rates.
Housecalls: No
Comments/Specialty: All styles

□ KAY CARLSON

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

□ FRED DINKINS

818-766-7331
Level: Beginner to expert.
Fee: \$35/hour
Housecalls: Yes
Comments/Specialty: MIT instructor. All styles.

□ CHUCK FLORES

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

□ KIM GEIGER

818-765-0680
Level: Beginner to intermediate.
Fee: \$25/hour
Housecalls: Yes
Comments/Specialty: MIT instructor. Reading, styles and independence.

□ MIKE GOLDBERG

Granada Hills, CA
 818-368-1753
Level: Beginner to expert.
Fee: \$15/hour; \$10/half hour.
Housecalls: Yes, \$20/hour.
Comments/Specialty: All styles. Played with Joe Walsh, Natalie Cole (*Big Break*).

□ KEITH JONES

Rancho Cucamonga, CA
 909-989-1516
Level: Beginner to intermediate, all ages welcome.
Fee: Call for rates.
Housecalls: Yes, call for rates.
Comments/Specialty: Studied and played with many top players. Very patient with all learning speeds and levels. Will provide assistance in creating and promoting a new band.

□ CHRIS KOHUT

8414 Casaba Ave.
 Canoga Park, CA
 818-718-6912
Level: Beginner to expert.
Fee: \$20/hour
Housecalls: No
Comments/Specialty: All styles, technique, computerized instruction. Repair.

□ RICK LATHAM

Van Nuys, CA
 310-281-9549
Level: Intermediate to advanced.
Fee: \$40/hour
Housecalls: No
Comments/Specialty: North Texas State graduate. Worked with B. B. King, Pat Travers and Quincy Jones. Author of *Advanced Funk Study* and *Contemporary Drumset Techniques*.

□ JEFF MCCUTCHUN

(Delian Music Systems)
 5567 S. Sepulveda Blvd.
 Culver City, CA 90230
 310-390-7882; 310-390-3403 FAX
Level: Beginner to expert.
Fee: \$18/half hour
Housecalls: No
Comments/Specialty: Jazz, rock fusion, by music or by ear.

□ MICHELLE MANGIONE

1935 E. 7th
 Long Beach, CA 90813
 310-493-9014
Level: Beginner to expert
Fee: \$15/half hour
Housecalls: No
Comments/Specialty: Drums—all styles.

□ PAULO MATTIOLI

(African Percussion)
 115 S. Topanga Canyon, #169
 Topanga, CA 90290
 818-591-3111; 800-733-DRUM-(fax)
Level: Beginner to expert.
Fee: \$9/hour class or \$40/hour individual.

Housecalls: No
Comments/Specialty: African. Make Djembe on premises, repair drums.

□ TIM MCINTYRE

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

□ KEVIN MILLAR

N. Hollywood, CA
 818-753-7557
Level: All levels.
Fee: \$20/hour
Housecalls: Yes
Comments/Specialty: All styles. Played with members of Gregg Allman, Steve Miller, Brand X.

□ MUSICIANS INSTITUTE OF TECHNOLOGY (MIT)

1655 McCadden Pl.
 Hollywood, CA 90028
 213-462-1384
Level: Beginner to expert.
Fee: Call for rates.
Comments/Specialty: Percussion Institute of Technology (PIT)

□ RICK PETRIE

Pasadena/Los Angeles area
 818-795-DRUM
Level: Beginner to advanced.
Fee: \$15/half hour
Housecalls: No
Comments/Specialty: Degree teacher. Can teach reading, four limb independence, jazz, double bass. Featured artist on instructional video tape, *Play Drums Now*.

□ MARK RIO

805-297-1183
Level: Beginner to expert.
Fee: Call for rates.
Housecalls: Yes, call for rates.
Comments/Specialty: MIT instructor. All styles, specialized in reading.

□ BOBBY ROCK

Valley location
 818-700-9991
Level: Beginner to expert.
Fee: \$50/hour
Housecalls: No
Comments/Specialty: All styles. Studio drummer. Author of *MetalMorphosis* and *Encyclopedia Of Groove*.

□ JAY SCHELLEN

N. Hollywood, CA
 818-243-4866
Level: Beginner to expert.
Fee: \$30/hour
Housecalls: No
Comments/Specialty: Solid foundation, technique, style, expression, four-way coordination, rudiments application, double bass technique. Writing drum instruction book. Former drummer with Hurricane. All styles. Eighteen years experience.

□ ED SHAUGHNESSY

(Spitzer Music)
 6305 Laurel Canyon Blvd.
 N. Hollywood, CA, 91606
 818-766-3851
Level: Intermediate to expert.
Fee: \$40/hour
Housecalls: No
Comments/Specialty: Hand development. Jazz/rock conception and reading. Johnny Carson's drummer.

□ FLOYD SNEED

Agoura, CA
 818-889-0998
Level: Beginner to expert
Fee: \$14/hour
Housecalls: No
Comments/Specialty: Laughfrican

□ GLEN SOBEL

Woodland Hills, CA
 818-340-8517
Level: Beginner to expert.
Fee: Call for rate.
Housecalls: No
Comments/Specialty: Rock, jazz, Latin, double bass. Odd time, polyrhythms, etc. Drummer with Tony Macalpine.

□ RICK STEEL

(Steel Studios)
 1014 Maple St.
 Santa Monica, CA 90405
 310-392-7499
Level: Beginner to expert.
Fee: \$30-40/hour
Housecalls: No
Comments/Specialty: All styles. Ten years teaching experience. I deal with artificial/applied rhythms, hand/foot techniques, double bass work, transcribing. Host/producer of *DRUM TV* and *DRUMST6*. Author, co-clinician of workshop series, "Connecting The Years," with Bill Ward of Black Sabbath. National Drum Association, teacher affiliate member. Member of KILL VAN KULL.

□ 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/Specialty: Rock, funk, jazz, reading, speed coordination, stick control, ambidexterity. Studied with Freddy Gruger, played with jazz greats. 38 years experience.

□ STRIKE ZONE PERCUSSION

Garden Grove, CA
714-537-9156
Level: Beginner to expert.
Fee: Call for rates.

Housecalls: No
Comments/Specialty: Self-taught. All styles. Call for client list. Drum store on premises.

□ MIKE TERRANA

N. Hollywood, CA
818-768-3055
Level: Intermediate to advanced.
Fee: Call for rates.

Housecalls: Call for info.
Comments/Specialty: Currently with Yngwie Malmsteen. Specialize in double bass technique. Have instructional video released by Starlicks, *Beginning Rock Drums*.

□ DAVID TREAL

Hollywood, CA
213-962-7476
Level: Beginner to advanced.
Fee: \$25/hour

Housecalls: Yes
Comments/Specialty: Berklee and PIT graduate. Emphasis on reading, groove and dynamics. List of credits available. All styles.

□ JOE ZAWIERUCHA, MICHAEL FICKLING (WEST COAST DRUM CENTER)

201 E. Alton
Santa Ana, CA
714-545-2345
Level: Beginner to expert.
Fee: \$15/half hour

Housecalls: No
Comments/Specialty: All styles. Metallica's drum instructor. Derril Mansfield.

DRUM PROGRAMMERS

□ ARDENT ROUGE RECORDING

1349 S. Curson Ave.
Los Angeles, CA 90019
213-466-9011
Contact: Jim Hoyt
Basic Rate: \$25/hour

□ ARTISAN SOUND RECORDERS

1600 N. Wilcox Ave.
Hollywood, CA 90028
213-461-2070
Contact: Jon Lowry
Basic Rate: \$40/hr. for Midi room
Equipment: Alesis SR-16, Akai S-550, Roland JV-880
Clients: Todd Sharp of PM Dawn

□ AT THE ZOO PRODUCTIONS

927 Maltman Ave.
Los Angeles, Ca 90026
213-665-8227
Contact: Fox or Patrick Vernon
Basic Rate: \$20/song
Equipment: Kit Kat, Alesis HR-16
Specialties: Acoustic rock, alternative

□ STEVE BANKUTTI

818-986-0186
Basic Rate: \$40/hour
Equipment: Drum Kat, full range of samples
Specialty: Will travel; versatile in all styles

□ CAMERON COLE/WESTLAKE STUDIO

213-951-5335
Basic Rate: Negotiable
Equipment: MPC-60, full Midi drum setup
Clients: Many major label artists.
Specialties: Will travel; all styles

□ DEMETRIC COLLINS EXECUTIVE SOUND

6922 Hollywood Blvd. #220
Hollywood, CA 90028
213-463-0056
Basic Rate: Call for rates
Equipment: Roland HP-7, full midi drum setup.
Clients: Dave Koz, Randy Crawford, Earth, Wind & Fire.
Specialties: Will travel; R&B, pop, C&W

□ JERRY DEATON

818-766-6528
Basic Rate: Call for rate
Equipment: Full Midi keyboard and drum setup

□ DINO M II RECORDING

2367 208th. St. #7
Torrance, CA 90501
310-782-0915
Contact: Jim Swagert
Basic Rate: \$35/hr. for programming; \$60/hr. w/studio
Equipment: Full Midi studio
Specialties: All types of music

□ DLP

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

□ ECHO SOUND RECORDING

2900 Los Feliz Ave.
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
Specialties: Rap, R&B

□ FOXFIRE RECORDING

16760 Stagg St.
Van Nuys, CA 91406
818-787-4843
Contact: Rudi Ekstein
Basic Rate: \$65/hr.
Equipment: Akai MPC-60, Alesis D-4

□ GOODNIGHT L.A. STUDIOS

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

□ HUMAN TOUCH PRODUCTIONS

818-343-SONG (7664)
Contact: Brad or Allon
Basic Rate: \$30/hr., \$125/song, \$200/session
Equipment: Alesis D-4, Alesis HR-16
Specialty: In-house or will travel; rock & guitar-oriented sounds

□ JIMMY HUNTER/CAZADOR

West Hollywood, CA
213-655-0615
Basic Rate: Negotiable
Equipment: Forat Linn 9000
Specialties: Song demos, commercials, jingles

□ IMAGE RECORDING

1020 N. Sycamore Ave.
Hollywood, CA 90038
213-850-1030
Contact: Jon Van Nest
Basic Rate: Call for rates

□ PAUL JAMIESON DRUMS

818-766-5759
Basic Rate: \$50/hr.
Equipment: Full Midi drum setup
Specialty: Will come to you; all styles of music

□ J.E. SOUND PRODUCTIONS

1680 Sycamore Ave.
Hollywood, CA 90028
213-462-4385
Contact: Steve Morris
Basic Rate: Call for rates
Equipment: Linn 9000

□ TROY KING/CLEAR LAKE AUDIO

10520 Burbank Blvd.
N. Hollywood, CA 91601
818-762-8531
Basic Rates: Based on project
Equipment: Fully equipped Midi drum setup
Clients: MCA, Capitol, Hollywood, Sony
Specialties: All styles of music

□ LAURENT ENTERTAINMENT GROUP

15445 Ventura Blvd.
Sherman Oaks, CA 91403
Contact: Len Kovner
Basic Rate: Upon request
Equipment: Linn 9000, ProTools, dozens of samples

□ METRONOME STUDIO

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

□ JOE MILTON/JO-MUSIK

340 Vista Pl.
Los Angeles, CA 90042
213-255-9201
Basic Rate: \$30/hr.
Equipment: Mac II ci, Akai MPC-60
Specialties: Song demos

□ PARAMOUNT STUDIOS

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

□ 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
Clients: Carmine & VinnieAppice, Hal Blaine, Tris Imboden, Rick Graten (Rick's Licks)
Specialties: Karaoke, song imitations, all styles

□ GEORGE PATRONO

818-757-0268
Rate: Negotiable
Equipment: Mac, Octopad II, R-8, D-4, Performer 4.2
Clients: Misha Segal, Bebu Silveti, film *Heart Of Darkness.*, commercials for AT&T (Hispanic) and Nissan (Japan).
Specialties: Will travel; ethnic music

□ RUSK SOUND STUDIOS

1556 N. LaBrea
Hollywood, CA 90028
213-462-6477
Equipment: Full midi drum setup
Clients: Kid n' Play, Randy Crawford

□ SOUND WRITER STUDIO

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

□ STEVEN WIESENTHAL

Los Feliz/Hollywood
818-985-4940
Basic Rate: Call for rates
Equipment: Drum Kat, Atari computer, SMPTE, ADAT, Keyboards and more.
Specialties: Experienced sampler specializing in drum loops. Multi-instrumentalist w/wide range of styles. Rap to rock. **MC**

PRODUCTION DEALS

WHAT TO EXPECT • WHAT TO AVOID

By Susan Butler

Record companies are definitely not what they used to be. Today, an artist who thinks he or she has a record deal may, in fact, have signed to a production company owned by a legitimate or not-so-legitimate producer, promoter, personal manager or even a wealthy travel agent, nightclub owner or accountant who knows people in the recording industry. Although they may call themselves a "record company," the production company is a very different entity.

A deal with a production company usually works like this: The artist signs a recording contract with the production company. The company then tries to secure a recording contract with a major record company. If the production company succeeds in getting a deal, they receive the standard artist royalty or just a couple royalty points more (e.g., 16 percent royalty instead of 14 percent) from the major label. The artist receives 50 percent to 60 percent of the artist royalty from the production company, may have given up a portion of his publishing and merchandising rights to the production company even though the company's not in the publishing or merchandising business and may be tied to the production company for many years beyond the length of the company's deal with the record label.

Who Are They?

Over the last 20 years, production companies have evolved into many different forms. Staff producers, once primarily employed directly by record companies, have opened their own production companies. They generally sign artists, produce the records, then provide the artist's services or license the master recordings to the labels for release.

In the Eighties when record companies found they needed help promoting their

records to radio, independent promotion men decided to use their expertise and contacts to form production companies. By having their own company, they would have more control over a recording artist's music and earn a larger piece of the profits. These companies usually sign artists, hire producers for the recording and promote the artists to radio themselves.

Personal managers began forming production companies to enable their own label to make deals with artists they believed will be a success. Many production companies, whether or not they were owned by a manager, eventually began insisting upon acting as the artist's personal manager as well, in order to receive a percentage of all income, not just a percentage of record royalties or publishing income. "That's done in England all the time, and it's not looked upon as a conflict of interest," says Lee Young, Jr., former head of legal affairs for Motown. "If the company has a new talent, there's a tremendous investment they have to make for the artist to become a star. The company thinks the big bucks come from touring, product endorsements, merchandising and publishing that only a manager commissions. Why should I be cut out of that?"

Other types of production companies were formed to have more control over the product and/or to receive a larger share of the profits for their contributions in the areas of marketing, publicity or talent scouting. After all the mergers between record companies in the

last few years, the A&R departments at the bigger companies have been unable to keep up with all the talent being absorbed. "That's why you see record companies running around trying to form relationships with producers or managers who have hit acts," Young says. "The production companies have the time to provide A&R services, so the record company

can sign four times the number of acts to increase the odds of a hit."

"All production companies are different and provide different services," says Jim Mazza, president of Morgan Creek Music, former president of Capitol Records and founding president of EMI America Records. "The point is that they're very important. They grow into meaningful companies in the record industry."

New Jersey-based Megaforce Records, owned by Jon and Marsha Zazula, is an example of a production company that grew



Susan Butler
Music Industry Attorney

"An artist who thinks he or she has a record deal may, in fact, have signed to a production company."



Jim Mazza, President,
Morgan Creek Music

"Production companies are very important. They grow into meaningful companies in the record industry."

into a full-fledged, independent record label. As a production company, Megaforce introduced the world to Metallica. Since 1983, Zazula's Crazy Management, in conjunction with Megaforce Records, helped Grammy nominated Anthrax sell several million records worldwide. Even with this success, Zazula admits that being a production company "was not all that it was cracked up to be."

When Megaforce was a production company and signed to a major record company, the label required that the artists agree to stay with the major in the event of any dispute between the production company and the label. Megaforce found that their records were not getting enough attention at the major label because they were really competing (not splitting the profits or in a "joint venture"). When the relationship ended, Megaforce lost some of their top acts to the major.

Everyone seems to agree that problems always arise with production companies. "Disputes are commonplace," Mazza claims. The problems develop either between the record company and the production company or between the production company and the artist. Nashville attorney Scott Siman, who represents such country artists as Clint

Black and Alan Jackson, has seen these problems firsthand.

Siman states that many companies hold themselves out as record companies when they are really nothing more than businessmen who want to buy into the record industry. Only the real production companies, those who are experienced in the recording industry, are hands-on, and who offer more than mere financial backing can add something to the artist's career. Even then, some of those companies only secure the record deal and, contrary to their promises, never really provide any other service for their half of the profits. Artists must know who they're dealing with before they sign that deal.

Are They Necessary?

Nikki Sixx, member of the multi-platinum rock band Mötley Crüe, remembers that record companies weren't signing rock & roll acts in the early Eighties. But they refused to go to a production company. "I wouldn't do it. I think you lose your creative freedom."

Instead, Mötley Crüe built a huge following of fans by performing live and found a local independent record company that could help get their record in stores. When the record sold 14,000 copies in L.A., Mötley Crüe was signed directly to a major label. What happened to the independent? They had a continuing royalty on the first album, but unlike the demands made by some production companies, they didn't have a continuing percentage of everything the band recorded in the future.

Vinnie Paul, drummer for Pantera, also believes that a production company wasn't right for them. In the Eighties, Pantera recorded and released three albums on their own in Dallas, the third selling 30,000 copies. A major label became interested but admitted they didn't know how to market metal music. Rather than getting involved

with a production company, the band signed with a personal manager who had experience in getting metal music in retail stores. Paul says Pantera would never have signed with a management company and a production company to provide additional marketing and promotion duties. "That's still a record company's job," he says.

Rob Zombie, member of Geffen act White Zombie, has seen independent record companies open up shop around the country since 1986 when the band put out their first record on their own. Many of these record companies did not have experience in all the necessary areas. For every artist he knows who signed such deals, it has been "a nightmare. Metal acts who are making lots of money never see a penny." He and Sixx acknowledge that there are exceptions, however. "It just depends on the people involved."

All artists seem to agree that for singers or performers who are not self-contained, signing with a production company who can find the songs, produce the music and market the records may be the only way to get their sound on a record and out to the public these days. But for bands who perform their own songs, be cautious.

The standard split on royalties in Nashville is 60/40, says Siman. Of all artist royalties paid by the record company to the production company, the artist receives 60 percent and the company receives 40 percent. In Los Angeles, the split is often 50/50 after certain expenses (i.e., 50/50 of net). These deals may also require a split on publishing and merchandising income.



Nikki Sixx
Mötley Crüe Member

"I wouldn't sign with a production company. I think you lose your creative freedom."

Why does the artist agree to pay so much to a production company? Siman explains that it is so competitive that not all acts can get attention or priority at the record company. Young reminds us that during the first part of 1992, the major labels were each dropping around 25 to 50 acts, some of whom had been signed to the label for two years, had never recorded an album and had never even seen a record executive at the label.

With artists' royalties reduced by at least 40 percent and fewer services being provided by record companies, it would seem that record companies should be increasing the royalties they pay to production companies by a proportionate amount. But that is not happening. The artists have no say with the record company since the deal is being made between the production company and the label, and the production company wants a deal with a label as badly as an unsigned artist.

"The production company and artist relationship is a separate subject in which the label has no real involvement. What happens is the artists are vulnerable by trying to get their music heard, so they go along with that particular deal," says Mazza. "And sometimes a slot is not always available for an artist to sign directly with the record label." **MC**

"What I really like about Charlie is that he's so unpretentious. I can't imagine anyone else playing with the Stones because of his groove. I always have liked his drum sound—it's always been crisp and tight. It's not a heavy, thuddy rock & roll sound. I grew up on the Stones and I always enjoyed his playing. There are so many over-achieving drummers these days, and it's nice to hear someone like Charlie Watts, who just plays the music and makes it feel good."
—Carlos Vega
(Burning Water)

◀ 21 Charlie Watts

MC: Did you ever get a chance to sit in with him?

CW: Nooooo! That's why I went there to see them. I didn't go to play with them. It's David's gig. It's not mine. It's another job, isn't it? I went to see him play with mostly Americans, who came to London to play.

MC: You've been in the music business for over 30 years now as a member of the Stones. How do you keep things fresh?

CW: It's always a challenge. The minute it isn't, then I think you should stop doing it.

MC: Since you're technically in two bands, how do you coordinate scheduling, like recording or touring?

CW: When the Stones aren't working, I'll do something with the jazz band.

MC: So your schedule is dictated by the Stones?

CW: It always will be. One is my life, you know? The other one is something I do really because it's something to do, I suppose.

MC: But it's more than just something to do for you, I would think. I mean, you could go fishing or take a holiday.

CW: It's my passion, but it's still something that I do.

MC: Are you going to take this band on a tour now?

CW: No. I'm in the middle of making a record with the Stones at the moment.

MC: How's that going?

CW: Fine. Great.

MC: Do you think the Stones will tour on this next album?

CW: Yeah, next year. I imagine. That's what we usually do, isn't it? Make a record and tour.

MC: Do you enjoy touring?

CW: Yeah.

MC: But wouldn't you rather just stay home and play with the dog?

CW: I much prefer to stay home, but it's what I do. **MC**

"It was back in the early Sixties when my brother first brought home a record by the Rolling Stones and I heard one of the coolest grooves for that time. And I said, 'This man is a stylist.' I felt Charlie had a certain style and groove that really motivated me. And, of course, I had to learn it. Charlie plays the hard rock stuff, but he finishes the groove with his own character and his own style. His playing really contributed to the music and the feel of the Stones."

—Jonathan Moffett
(Elton John, Madonna)



DANNY CLONER

Suede

Label: Nude/Columbia
Manager/contact: Charlie Chareton, Interceptor Mgmt.
Address: N/A
Phone: 071-490-8460
Booking: Steve Ferguson, ICM
Legal Rep: Alan Womark
Band members: Brett Anderson, Mat Osman, Simon Gilbert, Bernard Butler
Type of music: Alternative/pop
Date signed: May, 1992
A&R Rep: Peter Shershin



SIEVE COLLICK

Dig

Label: Wasteland
Manager/contact: Karen Malluk at Radioactive
Address: 8570 Hedges Pl., Los Angeles, CA 90069
Phone: 310-659-6598
Booking: CAA
Legal Rep: Jeffrey Light
Band members: Scott Hackwith, Jon Morris, Johnny Cornwell, Phil Friedmann, Anthony Smedlie.
Type of music: Alternative
Date signed: July, 1992
A&R Rep: Karen Malluk



MICHAEL TAYLOR

Quicksand

Label: Polydor
Manager/contact: Scott McGhee/McGhee Entertainment
Address: 240 Central Park South, #2C, New York, NY 10019
Phone: 212-586-7300
Booking: Lisa Miller/Vertigo Touring
Legal Rep: N/A
Band members: Walter Schreifels, Seglo Vega, Tom Capone, Alan Cage.
Type of music: Alternative rock/punk
Date signed: June, 1992
A&R Rep: Joe Bosso

The English band Suede was in rather a unique position when it signed its record deal last year. Charismatic frontman Brett Anderson smiles as he explains: "We signed to virtually the smallest record company in the world—it was one man sitting in his room alone, and he's the only person that ever had any faith in us when we were completely scorned and shunned by the whole of the British music industry. No one liked us because we weren't doing something like everyone else. Music industry people in Britain, being what they are, didn't have the intelligence to see that something good was going to come out of something that wasn't fashionable."

"This guy called Saul," continues Anderson. "he saw us and totally loved us and thought we were going to be massive. He had his own label—Nude Records—and he signed us for two singles. As he had total faith in us from the start we decided to sign to him long-term. We were the first band on the label."

Suede was the first signing to the newly formed Nude label and the band was a very good choice. Within the first few weeks of the release of the first U.K. single in 1992, entitled "The Drowners," both the band and the label were being hailed as the future of British music. Anderson continues: "After we released our first single, the band suddenly broke in Britain as we were being courted by the English music press as 'the best new band in the country.' Suddenly, all those record companies that hadn't been interested in us before, started running after us and decided they wanted to sign us, even though our first single contained the two songs that they had rejected on our original demo tape."

"We weren't interested in leaving the Nude Records stable though as that had been the only label willing to give us the time of day. However, the label signed a worldwide distribution deal with Sony, so the way it works for us now is that in England we are still on Nude exclusively, whereas in the rest of the world we are on Nude/Sony—so, what this means is, in effect, we're on the smallest label in the world at the same time as being on the largest label in the world—it's quite a nice combination, really."

—Nick Douglas

Things happen fast in Dig's world. Their first rehearsal was on February 30, 1992. They were signed to Wasteland Records five months later. Their first EP, *Aunt*, was released in January 1993. Currently, the cut "Believe," taken from their subsequent self-titled full-length CD, is climbing CMJ's college chart and is receiving a fair amount of airplay on KROQ.

Chalk this success to knowing the right person at the right time, says Dig's songwriting guitarist Scott Hackwith. The band got its foot in the door at Wasteland because drummer Anthony Smedlie knew someone in the industry.

"Our drummer was friends with Karen [Malluk]," explains Hackwith from the band's North Hollywood rehearsal studio. "We were a band all of two months and he brought her a four-track demo." Essentially, this was a demo of material. Hackwith had been writing songs about a year before the band was put together. It was four or five rough versions, recorded with a drum machine, that fell into Malluk's hands. She heard it and she loved it.

This was a turn of events that seemed to catch Dig off guard. "When he brought his tape in it was like a friend showing a friend what he was doing musically," Hackwith explains. "It wasn't to get a record deal. We weren't even ready to play live yet. We didn't have the songs down yet." To make themselves feel better about the situation, they persuaded Malluk to give them time to go in and make a proper demo with live drums. This is the demo that went to label head Gary Kurfiirst and that led to the subsequent recording contract.

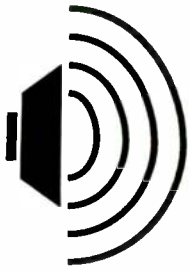
The recording contract itself has led the band to a higher level. Even though the full-length CD is out on Wasteland, Hackwith says that a deal has just been reached moving Dig to Wasteland's parent label, Caroline.

The twentysomething singer and former music video art director is happy with his current level of success even though he and his bandmates have not yet reached the point where they can entirely give up their day jobs. The band makes music because they enjoy it. Work helps them keep their heads on straight. "That's when it happened," says Hackwith. "When everything was going good in every other aspect, here comes the record deal."

—Tom Kidd

The four members of Quicksand are all veterans of the New York hard-core scene. The music they make as Quicksand is still heavy and at times aggressive, but the band as a unit has moved into more sophisticated musical territory. Recently, the band has released its debut album for Polydor, entitled *Slip*, and has just completed a nationwide tour as openers on an Anthrax/White Zombie package. Taking time out from a hectic touring schedule, guitarist Tom Capone explains how the band came to land its deal with Polydor Records: "We weren't even looking for a deal when we first started the band," he begins. "However, we soon got hooked up with a brand new independent label called Revelation. They put out an EP, a seven-inch record and a cassette two and a half years ago. Then we did a few tours in support of those and we got interest from Relativity Records." This label had heard about the band through its independent release, which was only distributed in the New York area. "At this point we realized we should get a lawyer," continues Capone, "and then the lawyer said he would try and get us a better deal, so we started playing shows at CBGB's in New York. We played there about three times and a buzz was created. We'd be playing a show and suddenly all these record company people were coming down and taking us out to dinner. The record labels started to see that because we'd toured a lot and released some independent product we could be a potentially good investment. We had already created the following for the band. We started getting offers from different labels then and we decided to go with Polydor, because they offered us a worldwide deal and it seemed like the best one to us. We checked out a bunch of labels and they seemed like they were the most into it. They were really supportive and the president of the label was there to see us and sign us. It also seemed like the A&R guy that signed us was pretty stable and wasn't going to leave the company in a year or something. Polydor has signed the band to a two-album deal, and after that we have an option as to whether or not we'll stay with them for more records. Hopefully, everything will go well and that'll be the case."

—Nick Douglas



SOUND ADVICE

FEATURING WARREN BARIGIAN,
FOUNDER OF VOCAL BIO-MATRIX

The man who helped **MEAT LOAF** restore his voice, as well as working with many other stars, would now like to **SHARE HIS KNOWLEDGE** with Music Connection readers. **IF YOU HAVE QUESTIONS** about your voice, it's problems, and how to develop it to **MAXIMUM POTENTIAL**, please **WRITE** to Warren and he will give his answers in the next **MUSIC CONNECTION**.

Write to P.O. Box 504, Encino, CA 91436, or call (818) 341-1380.

"The bad news is no matter how long or how hard you practice, you can only grow to your sensory limits. The good news is the Vocal Bio-Matrix process can increase your sensory range so that you can quickly grow to your full vocal potential." —Warren Barigian

Some of the other clients Warren has worked with:

Dawn Robinson (En Vogue), Bonnie Raitt, Kenny Loggins, Warren Zevon, Tom Petty, Gary Busey, Cher, Rick Springfield, Williams Bros., Jackson Browne, Sarah Miles, Michelle Phillips, Barbara Hershey, Renee Russo, Diane Lane

Here's what some of them have to say:

"People who hear me now think I sing better than before..."

—Meat Loaf from an *US Magazine* interview where he credits Barigian with restoring his voice after he lost it for over two years

"It's a very physical approach, yet very hard to describe. Under his guidance, you simply do things with your body—and you end up singing. He developed Vocal Bio-Matrix himself, and he passes on his knowledge so others can learn exactly what he does. Vocal Bio-Matrix works for all kinds of singing and the speaking voice, too."

—Keith Carradine

"I'm in better voice than I've ever been in my life," she proclaims matter-of-factly and attributes it all to Barigian, the Stanislavsky of voice..."

—Michelle Phillips from an interview with *Daily Variety*

"Warren can do everything he says he can do..."

—Jackson Browne from an interview with *Billboard Magazine*

VOCAL BIO MATRIX (818) 341-1380



SUBMISSION GUIDELINES

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

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

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



Sketch

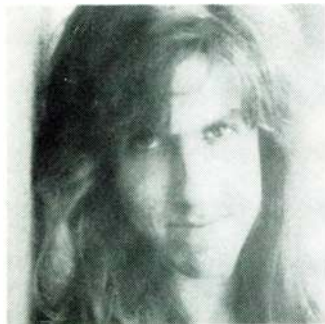
- Contact: Sketch
714-528-3959
- Seeking: Label deal
- Type of music: Pop/rock

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

Average



Comments: This band scored above average grades in all of the most important categories. Their strong lead and backing vocals combined with tight, professional playing and above average songs makes Sketch a band you want to hear from. Labels and publishers should make the calls now and get a copy of this demo tape. It certainly shows lots of industry promise.



Gary Schutt

- Contact: Gary Schutt
818-894-3116
- Seeking: Label deal
- Type of music: Rock

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

Average



Comments: A graduate of Berklee College of Music, Gary Schutt has produced one of the strongest, most pro-sounding tapes we've received. And he did it all on a 4-track. Schutt wrote, performed and produced all of the songs and displays some very professional chops. Although his songwriting skills were a tad below average, he excelled at everything else. A major talent.



Soldier

- Contact: Soldier
818-988-1571
- Seeking: Mgmt. & label deal
- Type of music: Rock & Roll

- Production 6
- Songwriting 3
- Vocals 4
- Musicianship 6

Average



Comments: With songs like "Life's OK" and "Rock N Roll," Soldier gave us nothing new or unique to listen to. Musicianship and production scores were a touch above average, but once again, the songs were poor. This should be a band's strongest area. Hold off on sending out your tapes. Wait for a new, fresh batch of strong songs then go for it!



Ke

- Contact: Tainted Music
213-878-2299
- Seeking: Label deal
- Type of music: A/C

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

Average



Comments: "Interesting" and "experimental" are key words in explaining the music and image of this German artist. The sparse production allows Ke's vocals to soar, but he sounds like a female vocalist. Because his eclectic material may not be suited for American audiences, outside material is suggested. All in all, average performances, musicianship and songs.



Afro D Ziak

- Contact: Dino
310-782-0915
- Seeking: Label deal
- Type of music: Funk/rock

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

Average



Comments: At first, these guys remind you of a cross between Living Colour and the Chili Peppers but it's a case of all dressed up with nowhere to go. The songs are relatively weak, so nothing else really matters. Though the production and musicianship are strong, a very low score for songwriting ruins it all. Most of the material sounds like album filler. Work on the songs, guys.



Trendlaser

- Contact: Daniel Bulla
818-902-0714
- Seeking: Label deal
- Type of music: Alternative pop

- Production 3
- Songwriting 2
- Vocals 3
- Musicianship 3

Average



Comments: This Marc Bolan/T. Rex vocal sound-alike desperately needs to concentrate on his songcraft although he scored well below average in almost all of the categories. Production-wise, his home recording gets the point across but there is nothing substantial to grab. Try writing with others of have friends review your material before submitting it to the industry.



Jeffrey Klein

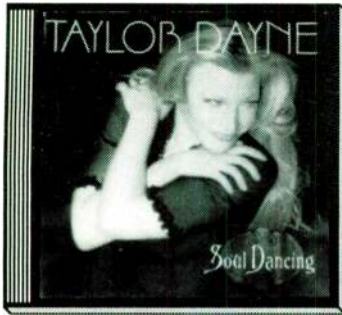
- Contact: Jeffrey Klein
310-312-1874
- Seeking: Label deal
- Type of music: A/C

- Production 5
- Songwriting 5
- Vocals 4
- Musicianship 4

Average



Comments: Klein has performed all around the Los Angeles area and has even had some of his tunes make their way into TV shows. Unfortunately, his demo tape revealed only mediocre scores in songwriting and a below average grade for vocals. Klein is basically a balladeer as there were no up tempo songs to be found. Klein is talented but still needs songwriting improvement.



Taylor Dayne
Soul Dancing
Arista

1 2 3 4 5 6 7 8 9 10

□ **Producer:** Various
□ **Top Cuts:** "Can't Get Enough Of Your Love," "Send Me A Lover."
□ **Summary:** Brilliant voices like Dayne's shouldn't stay away four years between discs. That said, this collection—her third sensational mix of top-notch dance floor magic and heart-searing ballads—further establishes her as a "great white soul singer." While the Barry White classic and a few requisite Diane Warren cuts are strong, it's also good to see Dayne expanding her scope by co-writing six tunes. Killer production by the all-star likes of Shep Pettibone and Narada Michael Walden bring out her best, but I wish she'd stop adding those Tina Turner imitations!
—Chas Whackington



Mavis Staples
The Voice
Paisley Park/Warner Bros.

1 2 3 4 5 6 7 8 9 10

□ **Producer:** Various
□ **Top Cuts:** "The Voice," "You Will Be Moved," "House In Order."
□ **Summary:** This extraordinary gospel-meets-hip-hop venture is actually the best Prince album in some time. He exec-produced, wrote or produced most of the tracks, and guides that familiar but always fresh and powerful Staples voice through some of his most enjoyably social conscience tunes ever. Staples is still her own woman, a singer with conviction who has—with the help of some outstanding choir backing vocals—figured out the way to bring both magic and depth to a pop album. As a pair, she and the Purple One could head a gospel revolution.
—Chas Whackington



Loren Harriet
Round Up The Usual Suspects
Gold Hat

1 2 3 4 5 6 7 8 9 10

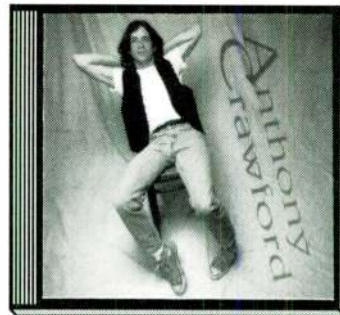
□ **Producers:** Loren Harriet and Michael Botts
□ **Top Cuts:** "What Do You Really."
□ **Summary:** The great thing about records by assemblages of session players is their seamlessness. This CD, featuring a virtual who's who of the Hollywood studio and sideman scenes, boasts among its highlights the rock solid bass of Leland Sklar, the cool harmonica of Jimmie Wood and—the brightest bits—great sax by Dave Koz. The terrible thing about CDs such as this is their inherent sameness. Billy Joel soundalike Loren Harriet turns out a collection of by-the-numbers pop/funk/jazz tunes that would have had more shine had he used less polish.
—Tom Kidd



Kazu Matsui
Wheels Of The Sun
Unity

1 2 3 4 5 6 7 8 9 10

□ **Producer:** Kazu Matsui
□ **Top Cuts:** "Lotus Flower," "Red Sea," "Sunfish."
□ **Summary:** While well-known in pop-jazz circles as one of the genre's most prolific up-and-coming producers, Matsui is also a master of the shakuhachi flute. This exotic treat combines the atmospheres of the Southwest with those of his native Japan, balancing a fiery blues-rock element (provided by featured guitarist David Lindley) with a spiritual tenderness that actually gives "new age" a good name. Matsui smartly adds to the mix the assistance of wife Keiko on keyboards, Brian Bromberg on bass and the exotic percussion of Steve Reid.
—Nicole DeYoung



Anthony Crawford
Anthony Crawford
Little Dog Records

1 2 3 4 5 6 7 8 9 10

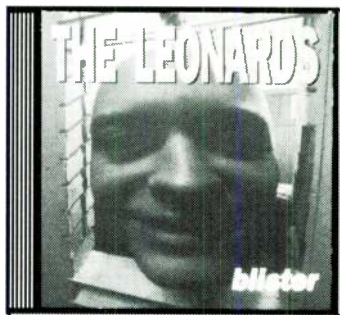
□ **Producer:** Pete Anderson, Dusty Wakeman
□ **Top Cuts:** "Fit It," "Been So Long," "For All The Right Reasons."
□ **Summary:** Anthony Crawford's unique voice literally floats over his well-crafted songs which ooze lyrical depth and musical diversity. All compositions are self-penned and Crawford plays his guitars brilliantly throughout. The production provided by Anderson and Wakeman (Pete and Dusty that is) is nothing short of shimmering. Together they have framed Crawford's material with beautiful swathes of steel guitar, banjo and Pete Anderson's mournful harmonica on "The Noise Around Us." Crawford is a voice of our times.
—Billy Block



Thom Teresi
Earthtones
Rhombus

1 2 3 4 5 6 7 8 9 10

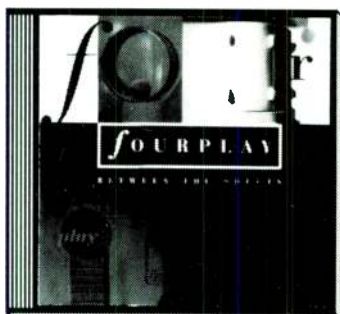
□ **Producer:** Thom Teresi and Steven T. Easter
□ **Top Cuts:** "Can't Get Loose."
□ **Summary:** Thom Teresi and his pals planned a mostly instrumental tour of exotic locations from Soweto to Silverlake. They end up with an easy jazz sound splashed with reggae—like bed muze some talk shows use to introduce commercials. "Reaganomics...makes me crazy," sings vocalist/songwriter/co-producer Steven T. Easter during the album's otherwise best cut, "Can't Get Loose." This time warp should have been released either during or just before the Reagan years when free form cocktail jazz was hot. The scene's too cold for this to be cool.
—Tom Kidd



The Leonards
Blister
Red Planet

1 2 3 4 5 6 7 8 9 10

□ **Producer:** Wade Marsten
□ **Top Cuts:** "Ride," "One By One."
□ **Summary:** The Leonards have a critic's favorite setup: two guitars, bass and drums with one member screaming in a leather jacket. They cover the Velvet Underground's "Here She Comes Now," a sure critic's choice. One may gather from their choice of cover tunes that the Leonards are unconcerned with commerciality. This is good because they'll need at least a semester in songwriting and possibly the whole curriculum in arranging and producing before they get near radio, much less the charts. An okay rock & roll record in the Dramarama vein, but it lacks some critical elements for success.
—Tom Kidd



Fourplay
Return To The Sheets
Warner Bros.

1 2 3 4 5 6 7 8 9 10

□ **Producer:** Fourplay
□ **Top Cuts:** "Monterey," "Flying East," "Gulliver."
□ **Summary:** If this weren't a superstar contemporary jazz project (Bob James, Lee Ritenour, Nathan East and Harvey Mason), it wouldn't garner much excitement. James and Rit both excel at mellow madness, but most of their other works display more energy. The East/Mason rhythm section, while feisty at times, has also done this diet jazz bit better before. There are strong moments of melodic sweetness, but many tunes are sluggish, despite the fine musicianship. Particularly disappointing is the title track, a low key Isley Bros. remake not even Chaka Khan can save.
—Wanda Edenetti



ROCK



Tom Farrell

Alex Cain

Things are really looking bleak for Warner Bros. act **Life, Sex and Death**, who we hear may be about to get dropped. Inked amidst tons of hoopla, the band's debut disc failed to live up to the excitement generated by the group during their pre-signing heyday, in terms of album sales, critical acclaim and the overall vibe to the whole **Stanley** thing. As if their best laid plans haven't strayed enough, two of the members have recently jumped ship. Guitarist **Alex Cain** (he's the one that does wash his hair) left in late September after personality conflicts with the group's colorful frontman, Stanley. "We were sick of each other's bullshit," Cain recently said. "He thought I was trying to dominate the band [which was formed by the two several years ago] and really didn't like the darker musical waters I wanted to steer the group toward." Cain's complaints? "I was tired of Stanley's attempts to diminish my role in this band."

Cain refused to elaborate on the Stanley mythos, but did point out several occasions where the unwholesome frontman threw up on band members and performed other backstage stunts which probably won't get him any articles in *Good Housekeeping*. Meanwhile, Cain has been doing some production work for San Diego band **Motorkkult** and songwriting with various musicians. Cain may be reached at 818-377-4025.

Bang Bang dusted off their makeup and hair stacks for a recent reunion concert at **FM Station**. Signed to **Epic Records** in 1984, the band made quite a local stir in

spite of critics' accusations that they were an Americanized Duran Duran. The group's debut album was also their last, but launched the career of frontman **Julian Raymond**, who went on to ink with **Atlantic** with **Dear Mr. President**, despite critical acclaim, endured a career as short lived as **Bang Bang**. Raymond currently works in A&R and production at **Hollywood Records**.

Five for the **Forum**: **Depeche Mode** and **Neil Diamond** have each booked a whopping five dates at the **Forum**. **Depeche** will take November 20-24th & the 26th, with the first two dates already sold-out. **Diamond**, who holds the record for most sold-out **Forum** shows, has December 16-19th and the 21st booked.

John Boskovich will be hosting a gallery showing of art inspired by the music of local band **Rude Awakening** at the **Rosamund Flesen Gallery** 8525 Santa Monica Blvd. The exhibit winds up November 13th. You can reach the gallery at 310-652-9172.

Local releases: **STG** spit out high-octane industrial metal that's not for the weak of heart on their **Rotten Records** debut, **No Longer Human**. For a free catalog, write to Rotten at P.O. Box 2157, Montclair, CA 91763-0657. Instrumentalist **Michael Stearns** has released a beautiful album of his trademark atmospheric space music. It's called **Scared Site**, and it's on the **Hearts of Space** label. Actually, Stearns is no longer local, having recently exited to the safer and more aesthetic surroundings of New Mexico. This marks a growing trend in space music instrumentalists/new age artists who have done a mass exodus away from L.A. Too bad our local venues utterly failed to be more supportive of their talent. Maybe if they had worn more lipstick and agreed to pre-sale. **GNR** bassist **Duff McKagan's** solo album, **Believe In Me**, has that early Seventies New York hard rock vibe championed by bands like the **NY Dolls**, **Stiv Bators**, etc. Last up, here come the sons: **Ahmet and Dweezil Zappa** follow in their father's non-conventional footsteps with **Shampoohorned**, on their own **Barking Pumpkin** label. Their group is called **Z** and check out their cool **AZ/DZ** logo! Still, no club dates from any of the above. —Tom Farrell

WESTERN BEAT



Billy Block

Bob Bennett

It's great to be back in L.A. following a hectic trip to Music City. While in Nashville I ran into many former Angelinos, most notably **Jim Emrich** and **Johnnie and Joanna Pierce**. The three of them are currently operating **Cedar House Studios** in Franklin, TN. Cedar House is a beautiful 24-track studio and production company located in the rustic hills, just minutes away from Music Row. Johnnie is well-known as a musician, songwriter and producer (Juice Newton, Baillie and the Boys, Jim Lauderdale), while Emrich is a world class engineer and Joanna keeps the whole operation running smoothly. Cedar House Productions is on the lookout for projects of all kinds and can be reached at 615-395-7165.

Southern Cow Music (818-752-8442) staffwriter **Calvin Davidson** recently relocated to Nashville and we ran into each other at lunch at South St. Calvin says he loves Nashville and sends his best wishes.

Al Bunetta (a longtime L.A. resident) and **Oh Boy Records** (615-742-1250) have set up shop on the Row with offices that include a beautiful 24-track digital studio. Oh Boy now distributes **Wylie and the Wild West Show** 310-394-3111.

One of the highlights of the trip

was an "In The Round" set at the **Bluebird Cafe** with writers **Tony Arata**, **Don Von Tress** (Achy Breaky) **Steve Earl** (Guitar Town) and **Jeff Black**. What a cross section of talent! Jeff Black was outstanding and will return to L.A. in December for a **Western Beat** appearance and other Southland dates.

On the local scene, if you'd like to check out a great night "In The Round" stop in on **Randy Sharp**, **Mark Addison** (the Borrowers) **Maia Sharp** and **Jill Colluci** on Nov. 12th at the **Storyteller Cafe** in Canoga Park, as close to a round at the Bluebird as you can expect to find.

Country/folk legend **Bob Bennett** is featured on the L.A. Area **Fast Folk** compilation CD with his song, "The Place I'm Bound." He also has a cut on the upcoming **Ricky Skaggs** CD on Epic and will also play acoustic guitar on the record.

Songwriter **John Fowler** 310-454-1052 who enjoyed a recent cut on **Martina McBride's** debut CD will be performing at the **Third St. Pub** on the Promenade in Santa Monica on Nov. 4th and 18th. John is one of L.A.'s best country writers.

Mark James Woods, who runs the Orange County American Music Showcase for songwriters, recently opened for Mercury recording star **Sammy Kershaw**. Woods was a knockout and drew enthusiastic applause from the huge crowd.

Mark T. Jordan (615-352-9100), the legendary keyboardist, was in town laying down tracks for **Joanne Montana's** new CD at **Bob Wayne's Sunberst Recording** (310-204-2222) with **Edward Tree** (213-256-2771) producing. Mark recently relocated to Nashville where he has been touring with **Deborah Allen** and **Cleve Francis** as well as doing some studio work.

Thanks to **Boy Howdy's Jeff Steele**, **Unistar Radio's Chris Kampmeier** and Mercury recording artist **Randy Sharp** for making the **Country Panel** at the **Songwriter's Expo 93** interesting and informative for all those in attendance. Best wishes to our good friend **Len Chandler** who is recovering from his recent surgery. Our thoughts and prayers are with you. —Billy Block



Tom Farrell

Julian Raymond



Billy Block

Jeff Steele, KZLA's Barbara Barri and Buck Owens

JAZZ



Ernie Watts

Charlie Haden, one of jazz's great bassists, first came to fame as a key member of **Ornette Coleman's** innovative free jazz quartet and recently starred at the **Monterey Festival** with his **Liberation Music Orchestra**. But when Haden wants to play music in the style of the jazz that he grew up with in Fifties L.A., he uses his **Quartet West**. Performing at the **Pasadena Ambassador Auditorium** this interesting unit (featuring **Ernie Watts** on tenor, pianist **Alan Broadbent** and drummer **Larence Marable**) stretched out on Charlie Parker classics, a few standards and some Haden originals, most notably the beautiful "First Song." With Watts getting to play his best Coltrane licks and Broadbent laying down a solid foundation, this band has developed a solid group sound and a diverse repertoire. Highpoint was Haden's explorations on Ornette Coleman's "Lonely Woman."

On first glance the **Hollywood Athletic Club** (6525 Sunset Blvd. in Hollywood) would seem a most un-

likely place to book blues groups, but as it turns out, its pool tables and couches add to the intimacy of the music. **Beth Oliver**, who produces these Monday night events, is doing the blues a major service by giving the music an additional venue and mixing together both local and nationally-known groups. Call 213-962-6600 for further info about this worthy venture. Recently, **Janiva Magness** and her spirited quartet (featuring talented guitarist **Rick Holmstrom**) performed her Fifties-style blues in a set that ranged from Billie Holiday and Dinah Washington to T-Bone Walker and even a touch of New Orleans R&B. The driving acoustic bass of **Tyler Pedersen** adds a great deal to this highly enjoyable band, topped off by Janiva's versatility and expertise in several blues idioms.

J.P.'s Lounge in Burbank has become one of the newer jazz hangouts (no cover, no minimum!). Quite often the duo of pianist **Karen Hernandez** and either drummer **Frank Wilson** or "Mouse" back the main attraction. Hernandez, by tastefully utilizing an electric keyboard, provides her own bassline and alternates piano and guitar solos, making the duo a quartet. Recently, the exciting young vocalist **Lisa Nobumoto** entertained a Saturday night crowd, taking requests from the audience that varied from jazz standards to dubious pop tunes (including "The Way We Were"). Through it all she kept smiling, sounding best on a dramatic version of "Autumn Leaves" and a swinging "Sunday."

Upcoming: **Catalina's** (213-466-2210) hosts **Thelonious Monk Jr.'s** quintet (through Nov. 7), the double bill of singer **Nnenna Freelon** and guitarist **Russell Malone** (Nov. 9-14) and **Don Pullen's African Brazilian Connection** (Nov. 16-21) while the **Jazz Bakery** (310-271-9039) features **Buddy Collette's** quartet (Nov. 5) and **Oscar Brown Jr.** (Nov. 12-13) —**Scott Yanow**

URBAN



Jamie Foxx

One of my favorite young comedians, **Jamie Foxx**, better known as the man-chasing "Wanda, The Ugly Girl" on **Fox-TV's *In Living Color***, will make his solo debut on the **HBO Comedy Hour** show titled **Jamie Foxx: Straight From The Foxxhole**. Scheduled to air November 6, 8, 22 and 30, Foxx will offer a side previously unknown to viewing audiences. He will sing and parody a number of subjects in what he calls "blockhead, combat comedy in the insane tip!" On the recording tip, Foxx has signed a contract with **Fox Records** and is in the studio writing and producing material for a 1994 release. Sources, including singer **Luther Vandross**, have already raved over Foxx's talent and say that he is the real thing.

The sophomore album from rappers **Das Efx** will be available on November 16. The **Independent Label Coalition**, founded by former

Timex Social Club member **Jay King**, will hold its "First Annual Business Summit" at the **Sheraton Universal Hotel** in Universal City on November 20 & 21. Formed as a viable solution to getting product out by bypassing the major labels, I.L.C. will hold seminars that focus on such subjects as "1st Order Of Business Meeting," "How To Start An Independent Label" and "What It Means To Be An Independent." Registration for the Summit is \$60 for I.L.C. members and \$100 for non-members. Students with proper college I.D.'s will be charged \$75. For further information, call 213-851-9488.

Several issues ago, I expounded on the resurrected career of former **Last Poets** member **Umar Bin Hassan**. The Last Poets were the seminal rap group of the whole genre. Their powerful delivery and insightful, penetrating lyrics made the group legends. Now the rap community is paying tribute and giving proper respect to the Poets. Bin Hassan has recently recorded two cuts, "Mean Machine" and "White Man's Got A God Complex," for the highly anticipated **Flava Flav** solo project. Flav is, of course, a prominent member of **Public Enemy**, widely considered to be today's Last Poets. So it is fitting that two of the Poet's most intense songs get a remake. Pictured are Umar Bin Hassan with Flava Flav in the studio, putting the final touches on the songs.

MISCELLANY: The Los Angeles chapter of the **Black Rock Coalition** will hold its fifth annual **Jimi Hendrix** birthday tribute on Wednesday, November 24th at **Club Lingerie**. Hendrix's actual birthday is three days later on November 27. Featured bands include **Maverick Records** artists **Proper Grounds**, along with **BRC** band **Monkey Meet**. For further information, call Beverly Milner at the BRC at 213-960-7730.

—**Gary Jackson**



Janiva Magness



Umar Bin Hassan and Flavor Flav

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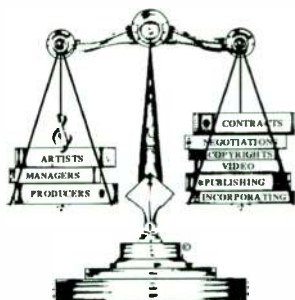
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CLUB REVIEWS

Trouble Dolls

Coconut Teaser
West Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Doctor Dream Records: 714-997-9387

□ **The Players:** John Surge, guitar, vocals; Michael Bay, guitar, vocals; Mark Soden, bass; Ron Cambra, drums.

□ **Material:** The Trouble Dolls are one of those often-overlooked bands that you want to see succeed not only because of the quality of their songs, but also because of their independent, do-it-yourself approach to making music. They recorded their debut, *Cement*, in their home studio and struck a distribution deal with Orange County-based Dr. Dream, whose roster seems to be bursting with local talent of late. And now it's time for people to take notice. The Dolls aren't going to usher in a new era in rock. Many of their "power pop with a thrashy edge" tunes sound like covers of Social Distortion, Dramarama or the almighty T.S.O.L., who, in turn, have all sounded like one another at some point. "Stand My Ground" is what Social D's "Ball And Chain" would've sounded like if produced by Tom Petty. "I Know" and "Nevertheless" could've come from T.S.O.L.'s *Change Today?* LP, and the riff on "The Judge" is lifted straight from Dramarama's "New Dream" on *Box Office Bomb*. Those indiscretions aside, the Trouble Dolls manage to pilfer from the greats and still infuse each creation with a signature sound. But with music of this genre, all you can really ask is, "Does it work for me?" In my case, the answer was yes.

□ **Musicianship:** Surge sounds like he warms up his pipes with a shot of scotch and a half-pack of Marlboro Reds, and halfway through the set you're afraid he's going to cough up a vital organ—definitely cut from the Easdale/Petty/Westerberg mold. I don't exactly see an unplugged session in these guys' future, which is ironic, considering Surge writes the bulk of the band's material on acoustic. Guitarist Michael Bay complements Surge's rhythm playing with a



Urge Overkill: Raw and nasty.



Trouble Dolls: Everyone's pulling for 'em.

sweet, lyrical soloing style and a few heavy chunks of cement when the mood calls for it. Cambra stands out with nimble backbeats and cymbal work on "I Know" and "Tear Me Down," but he blends into the woodwork much of the time with bassist Soden. Mostly, the rhythm section reminds me of my attitude toward referees: If you don't notice them, they must be doing a good job.

□ **Performance:** Nowhere is it etched in stone that the minute a band takes the stage and starts playing, you'll immediately be thrust into an ecstatic stupor. In most cases, you just want them to get off so you can see the next contender. In the case of the Trouble Dolls, who boasted nothing special on the surface—just four guys wailing on their instruments—somewhere in the ruckus, a bit of spirit started to seep from the amps and spread throughout the room, infecting the crowd with an excitement that built with each tune. And when this happened, I forgot how tired I was at 12:30 on a Wednesday night and remembered just how much I love good, live music.

□ **Summary:** There's nothing here not to like. With a little more polish on Surge's vocals and a touch more shine on Bay's guitar, the Trouble Dolls might be able to find someone else to foot the bill for their next album...in a big way. —Sean Doles

Urge Overkill

The Roxy
West Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Dennis Dennehy, Geffen Records: 212-841-8622

□ **The Players:** Nash Kato, guitar and vocals; Eddie King Rosser, guitar/bass and vocals; Blackie Onassis, drums and vocals.

□ **Material:** Bubblegum grunge? Warmed-over Steppenwolf? Tom Jones in Vegas? Urge Overkill has

inspired all these comparisons on other music critics, and I must agree. Just your average white band skating on the edge of the retro Seventies and doing it extremely well. Live, their material is raw and has a nastier, grittier, aftertaste that you just gotta love. Oh, so much more exciting than the single "Sister Havana." This band's strong song arrangements keep the tunes in your head for days.

□ **Musicianship:** They were more than a little sloppy at this gig, partly because that's their balls-out, screw-subtlety image, but I think they were also plagued by a bad monitor mix—*nobody* can be that flat all the time. It must be said that Onassis is one hell of a fine, muscular drummer who manages to add a little finesse to his pounding chops.

□ **Performance:** This was the kind of gig that was so hot and so packed that steam seemed to rise from the crowd. You know, when all you can think about is the sweat rolling down your back and the fact that an extremely short woman has her elbow in your most private anatomy? The poor band was melting in the polyester knits, and the huge gold UO medallions around their necks were coated in a watery sheen. They looked like some post-apocalyptic Las Vegas lounge act. Still, they kept up a kinetic performance and evenly paced set that seemed to really please the swarming mass.

□ **Summary:** True, these guys aren't doing anything innovative, but what they are doing is delivered with such moxy it's hard not to be sucked in. Seventies guitar rock pushed through an Eighties Ramones filter seems to be a real formula for success now—it's comfortable enough for baby boomers who lived through it the first time, yet new and twisted enough for the Nineties generation to call it their own music. Urge Overkill is right there. Accessible, yet rough enough to tear this sugar-coma nation away from *America's Most Wanted* for more than 14 seconds. —Sam Dunn



Dogs Of Pleasure: Gloomy but enjoyable.

Dogs Of Pleasure

FM Station
North Hollywood

1 2 3 4 5 ★ 7 8 9 10

□ **Contact:** Andy or Joey: 213-848-2011
□ **The Players:** Chris Chamberlayne, vocals; Julian Anderson, bass; Chris Jarrell, drums; Paul Moyer, guitar.

□ **Material:** Dogs of Pleasure perform music filled with anger, pain and darkness. This quartet leads its listeners through a gloomy world where, seemingly, nothing is to their liking. If things are bad in Seattle, they are terrible in Denver (point of origin for the Dogs of Pleasure). Songs such as "Buried," "Kill The Kitty" and "I'm Not Well" tell the story. Musical highlights included the funk influenced groove of "You Make Me Sick" and the infectious chorus of "My Mama's Sick."

□ **Musicianship:** Vocalist Chris Chamberlayne's singing is strong and emotionally charged. His style fits perfectly with this material. Guitarist Paul Moyer supplied plenty of crunchy rhythm parts. His leads were never overbearing and worked well within the song arrangements. A solid low end foundation was built by bassist Julian Anderson. Drummer Chris Jarrell was a bit tentative, probably owing to the fact that he had just three rehearsals with the band prior to this show. With more time together, the rhythm section of this band should gel.

□ **Performance:** This is the strong suit of Dogs of Pleasure. Chamberlayne is a charismatic, animated frontman, often introducing the next song with a twisted anecdote or contemptible remark. He commands and retains the attention of his audience. He makes his dreadful view of the world oddly enjoyable. The rest of the band provides plenty of enthusiastic, intense playing befitting the tone and content of the material.

□ **Summary:** Dogs of Pleasure live in a dreary world. But somehow, both the band and the audience appear to feel good after this set. Per-

haps this is from the immense release of pent-up tension and frustration. Apparently, this rock audience has not yet tired of the gloom and doom that has been topping the charts lately. Or, maybe everyone out there had a terrible childhood, mean parents and bad relationships. With a few more solid songs, Dogs of Pleasure could become the next purveyors of pain and anguish for the masses. —J.J. Lang

Tribe After Tribe

The Troubadour
West Hollywood

1 2 3 4 5 6 ★ 8 9 10

□ **Contact:** Michael Mazur, Megaforce Records: 908-972-3456.
□ **The Players:** Robbi Robb, guitar, vocals; Robby Whitelaw, bass; Chris Frazier, drums.

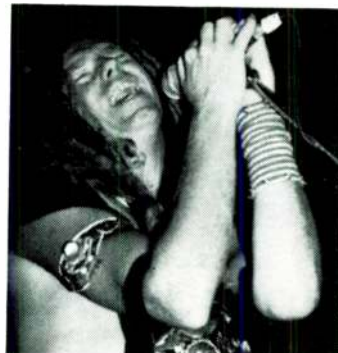
□ **Material:** From the bush country of South Africa to the urban jungle of Los Angeles, Tribe After Tribe has captivated audiences with its pulsing, native polyrhythms and lyrical urgency. And with the release of *Love Under Will*, the band's second LP on Megaforce Records and first with distribution by PolyGram, Tribe After Tribe stands poised to unleash its primal sound onto the untamed masses. Dubbed "African Acid Rock" for lack of a better description, the band's sound is rooted in the traditional music of its homeland—tribal percussions and ritual chanting—while adding the full-bodied, swirling atmospherics of Robbi Robb's psychedelic guitar improvisations and the impassioned pleas of a songwriter who has come face-to-face with oppression. Paul Simon's *Graceland* seems a world away from the deep-seated aggression embodied in TAT compositions like "I Spit" and "Hold On," but don't call this heavy metal. The songs neither fit into the classic metal mold, nor do they adhere to conventional pop structures. "Ice Below," the band's first single, will challenge listeners with equal parts Jane's Addiction, U2 and Peter Gabriel, but in the end, Tribe After Tribe organically accom-

plishes with pure emotion and radiant spirituality, what these other artists can only aspire to.

□ **Musicianship:** Drummer Chris Frazier and bassist Robby Whitelaw dominate the tribal sound with eternal grooves lifted from the Mbaquanga and Kwela styles of Africa. Frazier's tom-tom heavy thump resonates above every song, inspiring an instinctive bounce in the audience, while Whitelaw's popping bass adds the sway. This provides the framework for Robb to color in abstract tinklings and shrieks that weave vaguely through your consciousness. Like U2's *Edge*, Robb has little use for chord progressions and scales. His slithering riffs rear their heads sparingly yet strike with biting accuracy. However, on this night, Robb's creations were too often drowned out in a wave of feedback and a river of tequila, which added spirit to his playing in more ways than one. This shortcoming didn't inhibit his vocals, because Robb does not really sing. He moans and chants and grunts and wails with an earnestness that makes you think his vocal chords were located just below his waist. But without the aid of an interpreter, half of what makes Tribe After Tribe's music so powerful was lost.

□ **Performance:** One of the most inspired, energetic shows I've seen in a long time. Before they were run out of South Africa for their anti-apartheid stance, Tribe After Tribe had a Number One record and performed before stadium crowds there, and it shows. Robb, who could be Rob Zombie's blond twin, has that indescribable magnetism that compels your attention, even when he's tripping on his microphone stand. Everything this guy does onstage reeks of rock stardom without the vapid arrogance and sexual braggadocio of the many also-rans.

□ **Summary:** Guns N' Roses may fancy itself the world's most dangerous band, but the reality is they're more dangerous to themselves than to anyone else. Tribe After Tribe, who were harassed by the South African government until they fled to the peaceful obscurity of L.A., are truly a dangerous band to their political foes and to the music industry, not only because of their fierce convictions but also because of their willingness to challenge the boundaries of popular music. —Sean Doles



Tribe After Tribe: African acid rock.

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Keith Chagall

Nightwinds
Santa Monica

1 2 3 4 5 6 7 8 9 10

□ Contact: Kevin King: 310-372-8845

□ The Players: Keith Chagall, lead vocals, guitar; Liz Constantine, backing vocals; Michael Whittaker, piano; Ramon Stagnaro, Spanish guitar; Ed Smith, drums; Todd Robinson, guitar; Rob Schilling, backing vocals; Al Salas, percussion; David Sutton, bass.

□ Material: Keith Chagall is just as much a quality songwriter as he is a musician, and this shines through in his material. His songs are crafted around harmonies, melody, and an array of instruments which add layer upon layer of feeling and emotion to his music. Most of the material is structured around the use of Spanish and classical acoustic guitars, laid over intricate, Latin percussion rhythms. The songs that Chagall sings relate tales of lost love, everyday struggles and personal dilemmas.

□ Musicianship: Without a doubt, the quality of musicianship is one of the strongest points that sets Chagall and his band above many of his peers. Everyone on stage seemed completely relaxed yet in control at all times, but special mention should be given to Chagall himself, who is a very capable singer and first rate classical guitarist, and to guest Spanish guitarist Ramon Stagnaro—his flowing, flamenco solos really gave the music a romantic, multi-cultural appeal.

□ Performance: The venue tonight was surprisingly filled to capacity—unusual for an unknown act on a Tuesday night. With a band as tight and as seasoned as this one, plus a good set of original material to offer, he couldn't really go wrong, so the night was pretty much a guaranteed success.

□ Summary: Keith Chagall proved he's a strong songwriter, and it's apparent that Chagall can also come up with the goods when it comes to performing live before a concert audience. —Nick Douglas



Lillian Axe: Great live show.

Lillian Axe

The Roxy
West Hollywood

1 2 3 4 5 6 7 8 9 10

□ Contact: Wendy Weisberg, I.R.S. Records: 818-508-3130

□ The Players: Stevie Blaze, lead guitar; Ron Taylor, vocals; Jon Ster, guitars, keyboards, vocals; Darrin Delatte, bass; Tommy Scott, drums.

□ Material: With songs ranging from straight ahead rockers to tender classically influenced ballads, Lillian Axe demonstrates stylistic diversity within the rock genre they have chosen. Lyrical content also spans the gamut, covering topics ranging from the evils of the world to the strength of a terminally ill child. Even a cover of "Deuce," the classic Kiss tune, was thrown in. This show drew heavily from material contained on their latest release, *Psychoschizophrenia*. Songs such as "Crucified" and "Sign Of The Times" would fit comfortably at any album rock outlet. Other highlights included "The Needle And The Pain" and the simple beauty of "The Day I Met You."

□ Musicianship: Guitarist Stevie Blaze displayed his virtuosity through the use of harmonics and tasteful soloing that worked well within the framework of the songs. Vocalist Ron Taylor's powerful phrasing adapts well to the varying subject matter of the material. Blaze sang behind Taylor on a number of selections. Their voices blended together and added an interesting dimension to the arrangements. Jon Ster supplied competent rhythm guitar playing and occasional keyboard accompaniment and backing vocals. Bassist Darrin Delatte and drummer Tommy Scott provide the solid foundation of Lillian Axe.

□ Performance: The energy and animation exhibited during their set provided constant visual as well as aural stimulus. Band members interacted well. They appeared to be having a genuinely good time and this attitude permeated the crowd.

□ Summary: For sheer entertainment value, Lillian Axe is hard to beat. Stevie Blaze and bandmates prove that you can write and perform songs about serious subjects and still have a good time. The combination of well-crafted, new material and the electrifying stage presence of this act should secure their position as contenders for rock stardom. —J.J. Lang



Shake The Faith: Punk meets pop.

Shake The Faith

FM Station
North Hollywood

1 2 3 4 5 6 7 8 9 10

□ Contact: Dave: 818-769-1197

□ The Players: Dave Aragon, vocals; Tommy Thayer, guitar, backing vocals; Brian Jennings, guitar, backing vocals; Danny Parker, drums; Kenny Kweens, bass.

□ Material: Shake The Faith explodes with an intense vibe combining the best of the Seventies punk scene with Nineties hard music and pop sensibilities. Their double guitar driven onslaught began with "So What" and continued non-stop through the encore that included a cover of the Ramones classic, "I Wanna Be Sedated." The strongest songs in this set were "Medicine Man," "Dysfunctional," "Portrait Of A Troubled Man" and the brand new "Antiheroes." Their material is full of straight ahead rock riffs and hook laden choruses. "Different Generation" could easily become a teen anthem of the Nineties.

□ Musicianship: This band plays with tremendous confidence. Vocalist Dave Aragon sings with power and abandon. Guitarists Tommy Thayer and Brian Jennings trade lead rhythm parts with ease. Drummer Danny Parker and bassist Kenny Kweens comprise a dead on, solid rhythm section.

□ Performance: Shake The Faith bombards the crowd with constant excitement and intense energy. Aragon is a fervent frontman, with a potent, passionate vocal delivery. Kweens soars about the stage, all the while maintaining a steady beat. Parker pounds out the path for the band to follow. Thayer and Jennings play well together, both providing some solid, unpretentious soloing. The band interacts well on stage and with their audience. There is no shortage of visual stimulus with this quintet.

□ Summary: Shake The Faith has some excellent songs and a vibrant stage presence. Expect bigger and better things from Shake The Faith soon. They are definitely worth a look and listen. —J.J. Lang

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Iggy at the Wiltern

Iggy Pop
Wiltern Theatre
 Los Angeles

Going into Iggy Pop's show, I didn't think I was very familiar with his music. But after the first seven or eight songs, when I noticed that I was vaguely familiar with most of them, I realized how ingrained in my collective musical consciousness the Ig-man's music had become over the years. Alternative musical wallpaper for an aspiring rebel.

And after his second encore, when I screamed myself hoarse with newfound enthusiasm over this ancient treasure, I knew that I was privy to witnessing a legendary performer, who, although he hadn't spilled blood or incited a riot as he has been wont to do in days past, had taken off his clothes, accosted two women and, otherwise, given his all.

Iggy Pop is a cartoon nightmare come to life, a walking anatomy poster with the haggard jowls of a malnourished beagle, a prototype baritone that must have inspired Goth-king Peter Murphy at his more creative moments and the spastic contortions and frantic gestures of a junkie jonesing for his daily dose. Iggy brings self-parody to new heights, and just when you think you can laugh, Iggy goes one better and makes you think.

You think about how it really doesn't matter that he repeats the phrase "Lust For Life" 56 times in one song, or how it must feel to say "I Want To Be Your Dog" with utter sincerity. But more than that, you think about what a truly bizarre character Iggy Pop must be to create the music and persona he does. Is this guy for real? To a rabid audience, it really doesn't matter.

All that matters is that Eric Schermerhorn's Les Paul sounds as thick and heavy as it does, perhaps the best sounding Les Paul you've ever heard. Punk was meant to be played on a Les Paul, and Iggy, being the Grandfather of Punk, has recruited an amazing player. The heaviness of "World's Forgotten Boy"

was crushing. The clarity of "I'm Sick Of You" was crystalline and the song's walloping shift into hyper-thrash devastating. The funky riff on "Wild In America," Iggy's new single, had the necessary bite to make you bop. And the finale, the rousing "Caesar," the title poem from his new album set to a disturbing, dissonant musical holocaust, left me at a loss because I didn't know if I had just seen the most compelling performer since Jim Morrison or a master of mockery. —Sean Doles

Dan Fogelberg
Beth Nielsen-Chapman
Greek Theatre
 Los Angeles

Going to a Dan Fogelberg concert is like visiting with an old friend: You can listen to great music and reminisce about the good old days, when music was simpler and lyrics actually made sense.

But, even though Fogelberg has written some of the top hits of the Seventies and Eighties, this wasn't an oldies tour, nor was he on the road to promote an environmental



Beth Nielsen-Chapman

issue. Instead, Fogelberg put the spotlight on his new album, *River Of Souls*, and his musical talent, and that was more than worth the ticket price.

Playing to a nearly sold-out audience, Fogelberg combined classic hits with new songs. And while many artists tend to lose their audience when they play unfamiliar material, Fogelberg's warmth and ease with his fans kept their attention at a constant high.

His ability to connect with his fans has made Fogelberg unique on the concert circuit and has ultimately become his trademark. While he was backed by solid musicians for most of the show, Fogelberg eventually cleared the stage, leaving himself with only a guitar, a piano and his voice to entertain the audience. In a time of technorock and drum machines, Fogelberg had no problems relating to the audience in even the simplest of setups.

Not even a rain storm toward the end of the show could dampen the spirit of the audience, most of whom remained in their seats until the end. Fogelberg's encore song, "Here Comes The Sun," ended the evening on a high note as the audience stood in the rain and sang along with him.

Opening the show was songwriter Beth Nielsen-Chapman, who has already garnered strong critical acclaim. And judging by her performance at the Greek, it's only a matter of time before the public discovers her music as well. Her powerful voice and straightforward manner kept the entire audience's attention focused, in spite of a long row of ballads. The few uptempo tunes she did do, such as "You Say You Will," were just as well-received and allowed the talented singer to show off her diversity. —Sue Gold

Rod Stewart
Patty Smyth
Greek Theatre
 Los Angeles

His niche in rock history more than secure, Rod Stewart seems unafraid to risk the incredible depth

of his early artistry by enhancing it with a show and outfits that would do Vegas proud. Dressed alternately in maroon velour and leopard spots, tossing the microphone in the air at regular intervals and employing a quick-cut, four-screen video system, Stewart's performance was all about keeping his throngs visually enthralled. But beneath the cosmetics and glitzy flair lay over two decades of some of pop/rock's most affecting songs.

The tendency with veterans whose catalogs are part of the public consciousness is to rely only on greatest hits. And while Stewart provided a fairly full retrospective, it was the non-hits—mostly early Seventies gems such as "Cut Across Shorty" and "Handbags And Gladrags"—that found Stewart at his most emotional and purposeful. He delivered his best Top 40 classics—"Hot Legs" and "Maggie May"—with similar passion, but the fluffy sing-songy soul of his later output seemed somewhat rushed by comparison. But, no matter the era, the crowd chanted along, singing hooks like "You're In My Heart" as though part of a mantra.

So chock full was his two-hour set that when the band eased into the disco-era "Da Ya Think I'm Sexy," Stewart stopped in the first verse and switched to his more interesting blues-based Faces tunes. He saved his most touching moment for his latest hit, a version of Van Morrison's "Have I Told You Lately?" accompanying the sentiment with video clips of his wife and child. Another high point in an evening of many, once again proving that old rockers never truly age as long as their songs are timeless.

Opener Patty Smyth's all-too-short, all-acoustic set was one of the best support shows of the year, combining magnificently crafted pop gems, from her Scandal hit, "The Warrior," to "No Mistakes," with spirited crowd wandering and a sexy vet stage presence few of her peers can match. Her sandpaper and honey voice is a perfect female complement to Stewart's, but one more solo smash, and it's likely she'll be headlining her own tour. —Jonathan Widran



Dan Fogelberg

PHOTOS: CHRIS RUSSELL



MUSICIANS

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

LOS ANGELES COUNTY

ALLIGATOR LOUNGE

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

AMAZON BAR & GRILL

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

BOGART'S

6288 E. Pacific Coast Hwy., Long Beach, CA 90803
Contact: Stephen Zepeda
Type of Music: All styles of original music.
Club Capacity: 300
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: No
Auditions: Send promo package.
Pay: Negotiable.

CLANCY'S CRAB BROILER

219 N. Central Ave., Glendale, CA 91205
Contact: Richard Gaines
Type of Music: Top 40, jazz, classic R&R
Club Capacity: 162
Stage Capacity: 3 or 4
PA: No
Lighting: Yes
Piano: No
Auditions: Send demo/promo pack to: Richard Gaines, 439 W. Acacia St., Glendale, CA 91204
Pay: Negotiable

COCONUT TEASER

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

DISCAFE BOHEM

4430 Fountain Ave., Hollywood, Ca. 90029
Contact: Mike after 6pm, (213) 662-1597
Type of Music: Original, all styles except hard hitting and heavy extremes.
Club capacity: 140
Stage Capacity: 6
PA: Yes
Lighting: Yes
Piano: No, inhouse keyboards yes
Audition: Call Mike after 6pm
Pay: Negotiable.

FM STATION

11700 Victory Blvd., North Hollywood, CA
Contact: (818) 769-2221 Attn: Booking
Type of Music: All new, original music. All styles.
Club Capacity: 500
Stage Capacity: 12-15
PA: 4-way concert system with 24-channel board with independent monitor mix system, full effects, houseman
Lighting: Yes
Piano: No
Audition: Send tape, promo pack, SASE.
Pay: Negotiable.

FOUR STAR THEATRE

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

HENNESSEY'S TAVERN

8 Pier Ave., Hermosa Beach, CA, 90254
Contact: Billy (310) 376-9833, Mon 12-6, Thurs-Fri, 12-10pm.
Type Of Music: Rock, R&B, reggae, blues, oldies.
Club Capacity: 100
Stage Capacity: 2
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call & or mail promo package to: The LightHouse Cafe, 30 Pier Ave. Hermosa Beach, CA 90277.

L'EXPRESS RESTAURANT

3575 Cahuenga Blvd., Los Angeles, CA 90068
Contact: Tony Mendola
Type of Music: Jazz, Rhythm & Blues.
Club Capacity: 100
Stage Capacity: 10
PA: No
Lighting: Yes
Piano: No
Auditions: Send tape to above address or call Tony (818) 996-4278.
Pay: Negotiable

THE MUSIC MACHINE

12220 Pico Blvd., W. Los Angeles, CA 90064
Contact: Milo (310) 820-8785.
Type of Music: All types
Club Capacity: 400
Stage Capacity: 15
PA: Yes, w/separate monitor mix.
Lighting: Yes
Piano: No
Audition: Send demo on cassette.
Pay: Negotiable.

PALOMINO

6907 Lankershim Blvd., N. Hollywood, CA 91605
Contact: Bill (818) 764-4010
Type of Music: Original, country, reggae, no 140
Club Capacity: 450
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call Bill at club or Mac Faulk at (619) 481-3030
Pay: Negotiable.

SIDEWALK CAFE

1401 Oceanfront Walk, Venice, Ca. 90291
Contact: Jay (310) 392-1966
Type of Music: Original, blues or reggae.
Club Capacity: 125
Stage Capacity: 4-5
PA: Yes
Lighting: Yes
Audition: Send promo kit to: Sidewalk Ent., 8 Horizon Ave., Venice, Ca. 90291, Attn: Jay
Pay: Negotiable

TROUBADOUR

9081 Santa Monica Blvd., L.A., CA 90069
Contact: Lance, John or Gina, (213) 276-1158, Tues.-Fri. 2-6 pm
Type of Music: All types
Club Capacity: 300
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: No
Audition: Tape, bio, picture
Pay: Negotiable.

THE WHISKY

8901 Sunset Blvd., W. Hollywood, CA 90069
Contact: Louie the Lip (213) 652-4202
Type of Music: All original, Heavy Metal, Pop, Funk.
Club Capacity: 400
Stage Capacity: 8-10
PA: Yes
Lighting: Yes
Piano: No
Audition: Call or mail tape/promo pkg. to above address.
Pay: Negotiable: Must pre-sell tickets.

ORANGE COUNTY

BALBOA BAY CRUISES

P.O. Box 586, Balboa, CA 92661
Contact: Kim or Jeff (714) 633-3201
Type of Music: Jazz-fusion/straight ahead
Club Capacity: Boat -100
Stage Capacity: 3
PA: No
Lighting: No
Audition: Send promo tape & package.
Pay: Negotiable

GOODIES

1641 Placentia Ave., Fullerton, CA 92631
Contact: Jacque Hunter, (714) 524-6778.
Type of Music: Original, all styles.
Club Capacity: 367
Stage Capacity: 5-11
PA: Yes
Lighting: Yes
Piano: No
Audition: Call for booking. Send tape/promo. pack to: Goodies Booking, P.O. Box 1328, Placentia, CA. 92670.
Pay: Negotiable.

MARQUEE

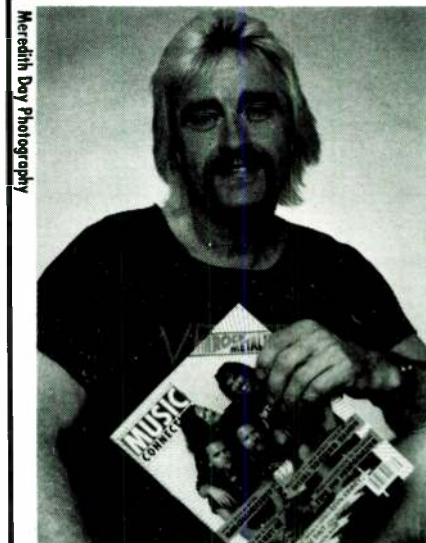
7000 Garden Grove Blvd., Westminster, CA 92683.
Contact: Randy Noteboom, (714) 891-1971.
Type Of Music: Loud, long haired rock n' roll.
Capacity: 452
Stage Capacity: 12
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape, bio.
Pay: Negotiable.

MISCELLANY

Miscellany ads are free to businesses offering part- or full-time employment or internships for music industry positions ONLY. 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. Please call when you wish your ad to be cancelled.

ALTERNATIVE ROCK band seeks P/T assistant to sell tapes at gigs and put out flyers. \$7.00 per hour. Must be 21 with ID. 213-933-0565
REPRESENTATIVES WANTED: Energetic, personable, self-motivated and conscientious people wanted. Various regional sales and promotional rep positions available nationally. Commission. Resume to: Polar Records, Attn: Jeff Peri, Rep. Director, 270 N. Canon Dr., #1396, Beverly Hills, CA 90210.
ENTHUSIASTIC STUDENT interns wanted: Part-time, no pay, but could lead to paying position. If interested in learning and being involved in music video production, please call Kristine at 213-957-7777. Prefer students majoring in or already involved with film.
INTERNS WANTED for recording studio. Great opportunity to be involved in major facility operations. Flexible hours and recording studio knowledge required. Call 310-260-3171.

P/T SECRETARY wanted for indie label located in Pasadena area. Must have good phone and typing skills. Some computer experience preferred. Pay negotiable. Call Sheri at 805-250-0997.
WE ARE looking for someone to learn the music industry. You will be assisting us in all areas. All expenses paid and bonus. Contact: Michelle or Lynda at 818-762-5648.
MAJOR ENTERTAINMENT P.R. company with superstar clientele seeks a highly motivated, mature, responsible intern. No pay, but a great opportunity to learn the business from those who know. Must be enrolled in college and receiving college credit. Computers a plus. Call Elizabeth at 213-651-9300 between 9:30-6:00.
INTERNS NEEDED for booking department of Fox's new hit morning show, "Good Day LA." Flexible hours, no stipends, but free parking. Interns must be receiving college credit for their internships. Interested parties should fax resumes to 213-856-1098, attention: Laurie Muslow. No phone calls, please!
INTERN WANTED part-time by music management company. Prefer industry and Mac knowledge. Could lead to paying position. Call Nina at 310-278-3815.
INTERN: YOUNG music company is looking for an intern. Great opportunity to learn publishing, booking, etc. Some phone, some office, some pay. 213-938-7555
COCONUT TEASER seeks innovative, hardworking promoters to promote any and all types of events! Rock bands, dance VJ's, comedy, reggae, anything. After hours OK! Call Al Phillips at 213-654-7150.
TWO (2) PART-TIME interns needed now for music marketing firm in Hollywood. Lots of exciting projects and also basic general office work. Rock N' Retail 213-650-0157
REP/PROMOTER SOUGHT by R&B/pop songwriter. Pay, plus commission. Contact Jeff at 310-312-1874.
INTERNS NEEDED by music/entertainment PR firm to call media, do mailings, etc. The best education no money can buy! No pay, but could lead to paying position if you produce now. College credit for students. Call 310-659-1792 or fax resume to 310-659-2241.
INTERN WANTED for westside music club to assist with booking. No pay, but lots of great music, experience and industry contacts. Call Jeff at 310-917-9111.
INTERN IN the promotion department of Elektra Records. Very reliable person to handle variety of duties. General office and phone skills preferred. Possible stipend. Please call Mary at 310-288-3838.



Meredith Day Photography

"I get my best response from Music Connection."

Filthy McNasty signature



—Filthy McNasty, Los Angeles Club Owner/Entertainer

ATTENTION: CLUB OWNERS, PROMOTERS & BANDS! It Pays to Advertise in Music Connection call (213) 462-5772

PRO PLAYERS EXPERT TALENT FOR HIRE		AVAILABLE FOR				MUSICIANS: GET PAID FOR YOUR TALENT! RESERVE YOUR PRO PLAYER AD NOW - ONLY \$25 CALL (213) 462-5772		NEXT DEADLINE: Wednesday Nov. 10, 12 Noon		MUSIC STYLES			
NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	TV/MOVIES	QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY
TOM ALEXANDER - Producer State of art 24 track automated 56 input Neotek top of line outboard gear, impeccably quiet, MIDI w/huge sample & found library.	310-657-0861	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	Orchestration credits on Grammy winning album, platinum and gold records, orchestrator, arranger, producer. **(310) 203-6399-pager	Enjoy working with artists, transforming your musical imagination into a musical reality, anything & everything from beautiful, lush strings to nasty rhythm tracks. Demo not spoken	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
NARD BERINGS - Guitarist Warmouth Tele (F. Rose, S. Duncan), custom Strat, Ovation, ADA preamp, Rocktron Intelliflex, Mesa Boogie 295 poweramp, Marshall 4 x 12 cabs.	213-653-3034	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	10 years touring and recording experience as major label artist and studio guitarist in Europe. Did all the big stages, TV shows and tons of records. Powerful rocker with funk, jazz and R&B skills. Graduated from Amsterdam School of the Arts.	Excellent stage presence! Easy to work with, creative, open-minded, versatile. Background vocals and good songwriting. Call for promo package!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Loves touring!
FUNKY JIMMY BLUE - Producer MIDI 16 trk studio, Mac Performer 3.61, Roland R-8 and -106, Yamaha SY-22 and -99, Roland JD-800, Fender bass and guitar.	213-936-7925	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	Top 20 singles, Top 40 album, B.E.T., Soul Train, VH-1, Club MTV, #1 hit potential. Musician, producer, arranger, composer, engineer, programmer.	Fully equipped studio, hip-hop, house, rap, gospel exper. Additional phone #: (213) 525-7240.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Dance music
JOSH COHEN - Drums/Percussion Pearl fiberglass, Rogers Vintage and DW maple kits, LP timbales, congas, Paiste, Zildjian and Wuhan cymbals.	213-465-3796	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Stanford Jazz Workshop; Sonoma State Jazz; studied with George Marsh, Adam Nussbaum, Freddie Gruber; currently play with Warner Bros. artist Justin Warfield & I Speak; fluent in blues, go-go, funk, straight-ahead jazz, R&R. Experience in two touring bands. Played 20 years. Shekere, maracas, Afro-Cuban	Breathes life into the music; "bottom up" approach; influences include Omar Hakim, Clyde Stubblefield, Roy Haines, Elvin Jones, Tony Williams, Ricky Wellman, Fish, "Groove"	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	D.C., Austin, New Orleans
ROBERT COPELAND - Producer/Arr. 16 - 48 track, Mac, Vision, Cubase, Finale, Linn programming, Ensoniq EPS, Proteus, M-1, Roland JV-80, R-8, EFX.	213-217-8469	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	Recent credits include: Billy Preston, Deon Estus, Jonathan Mottlet, Larry Seymour (Billy Idol), HBO, 20 years experience. Musician, producer, arranger, composer, programmer. Laid back yet meticulous working environment. Available for albums, scoring, artist development.	MIDI oriented with extreme live appeal. Heavy on good vocal production to showcase the artist, not the producer. Very positive, constructive atmosphere.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Ballads, dance, rap and funk.
ROGER FIETS - Bassist/Vocalist 4 & 5 string fretted/fretless basses. Vocal range: 3 1/2 octaves. Soft ballads to screaming rock. Specializing in background arrangements & voiceovers.	818-769-1525	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Recording and/or performances with Jeff Paris (PolyGram Records), Kim Carnes, David Arkenstone (Narada), Pat Torpey (Mr. Big), Hurricane (Enigma Records), Steve Stone (CBS Records), etc. Several USO World Celebrity tours. Resume and demo available on request.	Very easy to work with and very professional. Dedicated to the absolute best sound for your project. Currently playing with Artica. NO BAND PROJECTS, PLEASE!!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	
BRYAN FOGNER - Bassist/Vocalist Custom 6 string, Yamaha, Hamer & Gibson 4 string, D-tuner. Lead and/or backup vocals. 3 octave tenor range.	818-715-0423	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	18 years experience, 3 independent albums. Extensive touring, live performance and stage experience. BIT Honor Award Graduate. Finalist Midwest Best Bassist Contest. Studied reading with Putter Smith, Jim Laceyfield. Also studied with Tim Bogert, Steve Bailey, Gary Willis. Excellent vocals.	Always listening. Very professional attitude. Stub player yet inventive when needed. Love live performance, w/an extensive repertoire. Ready to tour anytime. Also studio, casuals and Top	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	A rocker at heart.
LISA FRANCO - Medieval Strings Renaissance harps, nylon or steel strings, mandolins, dulcimer, bouzouki.	818-569-5691	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	10 years pro studio and stage experience. Extensive European television and radio appearances, album credits, commercial credits, B.I.T graduate. Highly skilled in composition and arrangement.	Read charts, harp score not necessary. Mystic sound textures for rock ballads, also pop, folk, traditional classical and new age. Rates are reasonable and negotiable.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Old instruments, modern sound
JERRY GABRIEL - Lead Vocalist 3 1/2 octaves with broad, dynamic range.	310-477-9753	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Lead and background vocals. Songwriter, poet, lyricist, producer. Audio/visual recording experience, motion picture lighting and stage management. Experience with voiceovers and jingles.	Loves life, loves to perform and work on new music. Confident and capable, masculine and powerful. Very soulful. Have completed many album projects.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Dedicated and professional.
MAURICE GAINEN - Producer Fostex16-trk, 40 ch mxr w/MIDI muting, DAT, sax, flute, Ensoniq EPS16+ samp, Alesis D4 drm mach, Korg M-1, etc. Acoustic piano. Atari comp.	213-662-3642	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Read music: Berklee College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist. LASS and NAS pro member. Lots of live and recording experience. Jingle and songwriting track record.	MIDI and studio consultation, Woodwinds, keyboards, arranging, composing. Complete demo and master production. Live sounding tracks. No spec deals, pro situations only.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	New-Jack Swing MIDI rock.
CARLOS HATEM - Percussion/Drums Percussion and drum-set. Acoustic Drums, Shakers, Bells, Whistles. Full MIDI gear.	213-874-5823	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Original music projects in the pop & dance field. Nat'l & intern'l touring exp. Television performance credits. Soundtrack percussion. Music production. Drums & percussion on Paul Rodriguez Show, MTV, Artist Of The Year award winner on ABC Television series Bravissimo. Fluent Languages: English & Spanish.	Good ears, good hands, and a pro attitude. Available for lessons.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Dance music, Latin styles
KEITH HOWLAND - Guitarist Tom Anderson Strats, Taylor acoustics, Bradshaw rack, vintage Fenders and Marshalls.	310-264-0820	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Worked with Patty Smythe, Rick Springfield, Olivia Newton-John. Album dates for Tiffany, P.C. Quest. Sessions for Fox, NBC.	Will do first session for the cost of this ad! Call now	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	*/*/*!
STEVE KALNIZ - Guitarist Fender Strat-Ultra, Mesa-Boogie Quad. Preamp Power Amp. and 4/12 Roland GM-70 Midi Converter. Samplers, Mac. Performer. Tascam 8-Trk.	310-657-3930	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Graduate Berklee College of Music in Performance. Freelance sequencing experience for Yamaha and others. Player of all styles. Worked in wide variety of situations.	Strong Rock, Blues, and Funk player. Reads music and charts. Easy to work with. Club and studio experience.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Lessons available.
ANDY KOTZ - Funk Guitarist Various electric guitars, Mesa Boogie powered 18 space rack.	818-845-6758	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	10 years of album, soundtrack and live experience. Originally from Detroit. Recorded with Gerardo (Interscope), Louie Louie, (Warner Brothers) and Michelle Shocked.	Read music, Accomplished soloist and rhythm player, good feel, inventive with a good versatile sound. Prefer Funk/R&B. Reads music, etc.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Funk
LANCE LA SHELLE - Vocalist Excellent lyric baritone with three octave range. Lead and background vocals.	213-962-9487	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Twelve years professional theatre background, three years club work. Academy of Drama and Music graduate. Broadway/New York City. Versatile performer, many styles. Good with harmonies.	Good stage presence, great sense of humor, easy to work with, quick learner.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Country, ballad, rock-up-tempo.
BOB LUNA - Pianist/Kybds/L. Voc MIDI studio including Kurzweil K-2000.	213-250-3858	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Arranger-composer in all styles of music. Grove graduate, classically trained but can groove rhythmically, read music. Strong background in orchestration. Piano instruction available.	Strong soloist. Excellent ear. Quick learner. Musical director for numerous artists.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	
MICHAEL MCGREGOR - Producer Complete project studio/S1000 samplers, most keyboards including a Rhodes, Wavestation, Sound Tools, and other hip stuff.	818-982-1198	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	Written and/or produced songs for Deniece Williams, Five Star, Rozalla, Timmy T, Irene Cara, Mona Lisa and Tommy Page. Remix production for Color Me Badd and many songs in TV and film.	Complete song production, arranging and programming, remixing, scoring, sampling.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	House, Hip-Hop
MARK NORTHAM - Pianist/Kybds. Pianist and keyboard player. MIDI studio with Roland, Korg, E-mu equipment. Apple and IBM MIDI software (Performer, Cakewalk Windows).	310-476-5285	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Over 15 years professional experience, 14 years classical training. Play and read all styles. Extensive experience including TV music (write and recorded current HBO series), jingles and live performances including tours, casuals, club work. Pager #: (310) 917-1616.	Like to play all types of music. Excellent sight reading, perfect pitch, great ears. Also available for composing, arranging, charts. Professional attitude and results.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Taking care of business.
WILL RAY - Country Producer/Picker Electric & acoustic guitars, mandolin, lap steel, vocals. String benders and slide rings on both hands make my guitar sound like WWIII thru a Marshall	818-848-2576	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Many years country experience including TV & recording dates on East & West Coasts. Can produce 16,24,32 trk master recordings. Have access to the best country musicians in town for sessions & gigs. Currently playing with the Hellecasters. Friendly, professional, affordable. Let's talk.	Cow thrash, farm jazz, prairie metal, nuke-a-billy. I specialize in country music, both as a producer and session guitarist. I love to discover new	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	western beat, range rock

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NAME	PHONE	SESSIONS TOURING CLUB WORK PRODUCTION TV/MOVIES	QUALIFICATIONS	COMMENT	ROCK POP R&B JAZZ COUNTRY
NED SELFE - Steel Guitarist/Vocalist Sierra S-12 Universal pedal steel guitar, IVL Steerlirder MIDI converter, Mirage sampler, U-220, DX-7, dobro, lap steel, acoustic & electric guitar.	415-641-6207	✓✓✓✓	Bammie award nominated player & songwriter, over 15 yrs. extensive studio & stage experience, numerous album, commercial, film & demo credits with Bay Area artists, bands, producers, including Anita Pointer, Preston Glass, Bonnie Hayes, Robin & the Rocks, etc.	Read charts, lead and back-up vocals, Excellent image & stage presence. Demo tape & resume available on request. "Pedal Steel" - it's not just for country anymore."	✓✓✓✓
LARRY SEYMOUR - Bassist Warwick, Wal, Tobias 4,5,6 strgs, fretted & fretless, MIDI bass controller, Bradshaw rack, Demeter studio drct box, Trace Elliot amps & speakers.	818-840-6700	✓✓✓✓	Toured &/or recorded w/Rod Stewart, Billy Idol, Tom Jones, Martin Chambers and the Committee U.K; Marisella, Jingles for Revlon, Sunkist, Pepsi, etc. Recorded w/producers Trevor Horn, Keith Forsey, Bill Dresler, Eddie King, etc. MTV, '91 Grammy Awards, <i>Arsenio Hall</i> , <i>Taxi</i> , various albums, demos, musical	Extensive musical education, creative harmonic & rhythmic approach w/exceptional sound & feel. Highly proficient at grooving/improv/writing parts/sight reading/slap. Accepting ltd	✓✓✓✓
RICK STEEL - Drums 12 piece Ludwig, full cage, double bass, 20 Zildjian cymbals.	310-392-7499	✓✓✓✓	Fully endorsed. TV performances, video, clinician, producer, clinic road work with Bill Ward (Black Sabbath), Music minor. Very visual, insane performer.	Very loud, strong drummer. Uses toms melodically. Pro attitude. Fast learner. Reads and transcribes. Odd time, no problem. African rhythms. Many different sounds. Very creative.	✓ Huge drum sound.
"STRAITJACKET" - Violinist Acoustic violin, electric violin, digital signal processing. Vocal range: tenor.	818-359-7838	✓✓✓✓	20 years experience on violin and electric violin in all styles. Quality vocals. Fast and effective in the studio; a madman on stage. Record producer/arranger. Wayne State University, Michigan. Ravi Shankar School of Music, L.A. City College. Demo/bio available.	Easy-going, but fast in the studio. State of the art equipment. Digital signal processing, exceptional ear. Flexible rates. Let's make your music happen.	✓✓✓✓ A rocker at heart.
"TAKA" TAKAYANAGI - Kybds/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 and film credits.	Producing, arranging, playing keyboards, lessons, good ears and good business. Give power to music in any style.	✓✓✓✓ Pop, R&B, ballads
AJ VALLEE - Drummer Yamaha Recording Custom, Zildjian and Paiste cymbals. Wood and steel snares.	818-284-9074	✓✓✓✓	CD credit with independent artist J.P. Jones. Berklee graduate. Chart reading. Ability to create musical drum parts and ideas appropriate to given situations. Live and studio experience.	Great ears. High enthusiasm. Powerful rocker, R&B, blues. Tour ready. Click proficient. Press kits available for serious inquires.	✓✓✓✓ Lessons available
GEORGE WIETecha - Drummer Yamaha Recording custom w/ R.I.M.S., wood and metal snares. All equipment is studio and tour ready.	313-776-5671	✓✓✓✓	16 years experience playing professionally in L.A. and Detroit areas. Toured Europe, playing Montreaux Switzerland Jazz Festival. Jingles, albums & demos in L.A. and Detroit studios. Excellent reader, all styles. Bio and demo available upon request.	Great feel, time, groove, reader and ears. Play all styles. Lived in L.A. '92 til 8/93. Not happy...back in Detroit building career. Will travel.	✓✓✓✓ Jazz, R&B, funk, pop.
ASTRID YOUNG - Vocalist Strong alto. Also piano, guitar and oboe.	818-784-5859	✓✓✓✓	Royal Conservatory of Music-18 years, 17 years professional experience. Just finished touring with Neil Young/Booker T. and the MG's. Appearing on many current platinum releases, MTV "Unplugged", solo recording artist with major label.	Professional singer (back-up and lead) and player. AFTRA/AFM affiliated, contracting and arranging for vocal or instrumental situations. Production style ala Kate Bush/Peter Gabriel.	✓✓✓✓ Blues, classical, alternative.



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- *ADA Microtube 100, brnd new, \$375 Boogie 112 cab, brnd new, \$175. Robert, 310-444-9315
- *Ampex Portaflex bs amp w/15" spkr, \$350 Andy, 213-960-7604
- *Carvin FET 900 pwr amp, 450 wts per side, like new, \$425 Ted, 310-923-2547
- *Carvin half stack, 1991, perfect cond, \$500 obo. Stephen, 310-395-0114
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- *Gallien Kreuger 400B bs amp. \$200 David, 213-876-3431
- *GK 250 ML, \$225 obo. Must sell 818-508-1176
- *GK head, RB800, \$550. Earl, 310-945-3222
- *Guit amp, 35 wt, gd cond. \$120. Harvey, 818-505-9515
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- *Both in xnl cond 310-474-1286
- *JBL pwr amp, 600 wt stereo, 900 wt mono, \$600. 213-876-1347
- *Marshall 100 wt amp head, JMP MKII, master volume, grt sound, \$500. Tony, 213-650-5377
- *Mesa Boogie 212 cab, 290 wts, \$325 obo. Jay, 287-1574
- *Mesa Boogie 5050 pwr amp, \$575, mint cond, 213-850-6205
- *Mesa Boogie hvy duty bs or keybrd 2 way cabs. 15" & Piezo tweeters. \$350/ea or \$600 both. Steve, 716-9544
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 •Boss digital delay II w/adaptor, brnd new, \$100. Beyer M88 mic, brnd new, \$375. Beyer M500 mic, \$250. Switchcraft 310 connectors, \$5/pair. 310-474-1286
 •Brnd new 1" Ampex tape, 456, for \$40. 310-438-1757
 •Digittech RP1 multi fx procssr, immaculate, flawless cond, in box w/papers, \$325. Michael, 310-282-3669
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 •Rockman Soloist, brnd new in box, \$60 obo. Cho Paquet, 818-902-0435
 •Samson SR22 diversity wireless system for guit or bs, new cond, w/rck mnt adaptor, \$195 obo. Mark, 310-659-2679; 213-937-6539
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5. GUITARS

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 •Fender Lead 1, w/HSC, new strings, like new, \$200. 805-527-7837
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 •Martin D18, D28 sunburst & D35 All early 70s. \$900-1200 obo. Gibson Hummingbird, 1966, mint, orig, \$1800 obo. 213-667-0798
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 •Wtd, Ensoniq EPS 16 Plus wtd immed. Pref w/expanded memory & split outputs. Will pay gd price. Espen, 213-850-6920
 •Yamaha PF 1500, full 88 touch sensitive keybrd, midi in/out (hrd), portable for gigs. 2 ins for mic, 2 outs. \$1200 obo. Call Chris, 213-962-6673
 •Yamaha, 48" standard upright, black satin finish, approx 10 yrs old. Unusual artistic tone quality of grand piano. Xint cond. \$3200 obo. Barney, 213-851-8842

8. PERCUSSION

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 •Paiste 2002 cymbals, 18" crash, 18" medium, Selling for \$100/ea. Mike, 213-461-9052
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 •Soner snare, 69514, \$275 obo. 2 Camco bs drm pedals w/turbo plates & Dan Mar beaters, \$75/ea. 213-848-7025
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 •A #1 guit, tall, thin, lng blonde team plyr, killer gear, stage

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 •A true pro, grt att, exp, custom designed gear, feel & image. Sks cmrd, meldr bcknd, estab bands for artists only, pls. Glen, 818-846-6511
 •A1 guit plyr, 26, sks complete 4 pc band. Infl Zep, Crowes, funk. 818-386-1819
 •Are you out there? Guit skg band w/pro abil plyrs & killer voc. Like A/Chains, STP, Pumpkins. I'm ready. Pete, 818-905-8827
 •Ballisy, meldr guit avail for projs w/strong matr'l & grt plyrs. Meldr HR, groove. Doug, 213-466-6761
 •Creatv skg guit avail to join/form band. Xperimtl & versl. Infl NIN, DePeche, Jane's, Skinny Puppy. 818-382-2813
 •Creatv, souflg w/sngwrfl sks act w/strong dynmcs & groove. Infl S.Pumpkins, Dino Jr, Hendrix. Call Jerry, 213-937-6280
 •Creatv, tastfl, souflg guit avail to join/form band. Pearl Jam, Peppers, Rage, Colour. Must be dedictd. Music first. Don't groove, don't call. Billy, 818-508-1867
 •E Cst guit avail to form/join HR/HM band. Srs inquiries only. 213-654-2872
 •Guit avail for estab band. Pro gear, image & att. Ld & rhythm. Grt sound. Lkg for band that's ready to go. Marko, 818-784-2869
 •Guit avail for hvly rock band. Skg pwrfl band w/melody. Wall, 213-962-2387
 •Guit avail for recdrng & fill ins. Gary, 310-391-7364
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 •Guit skg HR act w/classcl taste. Clean & speedy w/finesse. My infl are Maiden, UFO, VH, etc. No flakes or drugs, pls. 818-986-9704
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•Guit, 26, sks estab or nearly signed band. HR or blues metal. Infl SRV, Tony Lome. Have equip, Impsp & pro demo & att. Pros only. 818-309-1653

•Guit, Infl early Rush, Journey, Rhodes, Vandenberg. Avail for bands or musicians. Billy, 714-536-1269

•Guit/sngwrtr sks to estab or join HR band w/ing hr image, integrity & drive. Lv msg, 818-985-3076

•Hendrix, I'm alive & dying to begin an all new exp. Call me, 213-874-8714

•Hungry, guit/sngwrtr/bckup voc, 26, gd lks, drug free, career focused. Sks soufl, rocking, imaginatv musicians to write, recrd & perfrm. Call Rob, 818-249-0736

•Ld guit/sngwrtr, pubshd, to form/join HR band. Into Saigon Kick, Beatles, Queen, Byrds, Zep, etc. If gender matters, don't call. 818-985-3617

•Marshall, Les Paul, Charvel, fx & vocs. Tall, thin, image. Sks 90s band ala A/Chains, STP, Zep. Signed or label instrt bands only. 310-474-1286

•Nolay, creatv guit/sngwrtr sks bs for band. Sonic Youth, Zappa, Pistols, BS Surfers, 213-876-6480

•Open G rhythm & slide plyr sks band ala Mellencamp, Stones, etc. Skg 2 guit band w/grt snags. Keith, 213-874-7125

•Pro guit avail for determined, career orientd, drug free rock band. Bckup vocs, ideas & snags. I like U2, Yes, Zep. 818-249-0736

•Pro guit avail for pro sits. Have image, bckup vocs, demo & bio. Blues based HR. Wide infl. John, 818-509-8334

•Pro guit, 27, fully equip'd, pro image & att. Nat'l touring & studio exp. Sks hvy HR band w/integrity. Pro sits only. Ron, 310-575-9420

•Pro id guit, uniq stylist, magazine features, tons of recrdng/stage exp, gear, lks, credentials, sks cmrcd HRV metal band. Pro only, pls. 818-890-1220

•Pro id/rhythm guit lkg for complete rock band. I'm fully equip'd, sing bckups & dependbl. Based in Whittier & LA, Orange Co line. 310-944-4606

•Pro rock guit, 10yrs tour & recrdng exp as maj label artist in Europe. Pro gear, gd lks, promo pkg avail. Nard, 213-653-3034

•R&R raw guit/voc/sngwrtr. Allman, Richards, Page, Taylor, Gibbons, for band w/organic roots. Ld, slide, tunings. Vintage gear. 310-376-2081

•Rhythm & blues plyr, very soufl & funky, can ply anything on spot. Stage & studio exp. Pros, pls. 818-710-1292

•Rhythm guit avail. Also vocs. Sks band w/early Stones, Zep, Bad Co & similar infl. Lv msg. 310-827-2289

•Rhythm guit, straight forward, raw, angry, grungy, grooving, nothing fancy. 213-620-8776

•Verstl pro avail for paid sits. Appears in Guitar World & Guitar Plyr mags. Much exp. 818-832-9057

BOC, NIN, Who. Must sing bckup & have lots of riffs. 213-466-2580

•Acous rock band sks ld guit for gigging & studio proj. Creativity & grt att a must. Infl REM, Mellencamp, Soul Asylum. Cony, 310-841-5608

•All orig R&R band w/southern rock infl sks ld guit for local club scene in Orange Co & LA. Chuck Porter, 714-968-7537

•Alt/rntv guit, 25-30, wtd by voc/sngwrtr to start band. Lots of echo, reverb, pwr chords. Moody, meldc wall of sound. Music first. John, 310-836-9230

•Alt/rntv, not so alt/rntv anyone? Bs & voc ssk open minded guit. Chops not importnt, feeling is. Pixies, PJ, Sonic Youth. Will experimnt. Cary, 212-464-5255

•Brown skinned Morrissey/Chris Isaak still nds a Johnny Marto start dark, alt/rntv pop band. Yoursngs, my snags. Infl Smiths, New Order, U2, 310-768-8223

•Bst forming single guit, ballys, blues orientd HR band. Sleazy image, rebelliousatt, absolutely 818's. Bloodthirsty, dedictn only. Hillywd area. Eric, 310-657-0116

•Christian minded band sks pro male guit for agrsv, progrsv, HR/HM, odd meter, etc. Infl O'Ryche, Kings X, Theater, Pager #818-387-8529

•Christian punk metal band in OC sks ld & rhythm guit plyr. Big mgmt, possible recrd deal. Infl Pistols, Metallica. Phil, 714-731-6486

•Christian singr/guit ssk perfrms to form an acous, Christian grp w/exceptnl, orig matrl. Reliability is a must! Call Dave, 310-545-1955

•Cmrcd meldc HR band sks guit plyr. Vocs a plus. We're estab, have lockout & xint masters. No drugs or alcohol. Clay, 818-342-7735

•Creatv guit wtd w/ear for rhythm & ambient texture ala for recrdng proj, gigging. Infl Bryan Ferry, P.Gabriel, Sting. Mark, 818-363-9329

•Dark, hvy guit ndd to form orig band. Suicidal, Sacred Reich, COC, Sabbath, some Slayer. Frank, 818-360-4303

•Drmr & singr lkg for guit for HR, hip hop proj. Must have

ilk & sngwrting abil. No flakes or fossils. Call Aldo or Brian, 213-461-3351

•Drmr w/big kit, big style & big ideas skg muscians to rock hrd, soft & steady. Don't wnt to wrk for it? Don't call. 818-359-9635

•Drmr, 23, sks guit to form band. Infl Zep, Hendrix, Stones, Cream. I have Impsp, etc, & that Gretsch sound. Under 25 only. Billy, 805-498-4711

•EMl intratd unq blues/rock band w/personal touch lkg for pro guit plyr w/image & stage exp for upcmng shows. 310-821-0016

•EMl Y is skg meldc rock guit that can ply blues & get funky, for gigs & recrdng. 310-864-1268

•Estab band, plyrs. We nd modern, alt/rntv, hvy, funk, groove, noise of the 90s. Must have vision. We do. Rage, Jane's, EOA. Call today, 213-462-2902

•Estab, xperimntl, tribal, psychdlc rock band w/new age spirituality sks creatv, exp guit. 818-352-7771

•Fem guit ndd by male bst to form raw, srs punk band. Infl Hole, Sonic Youth, Babes. Danny, 818-980-1480

•Frontwoman w/testosterone, phys guit, sks srs, creatv, guit w/equal sngwrting capabilities to join/form orig band. Meldc rock infl. Joplin, Tyler, Seattle, Peri, 213-878-0003

•Guit & bs plyr wtd by voc & drmr to form hvy, psychdlc,

alt/rntv band. Under 25. Infl Jane's, PJ Harvey, NIN, Faith, Pumpkins. Jay, 310-285-3418

•Guit ala Leppard, Eddie VH, ndd for SFV based cmrcd HR band. Rock image, gd equip & att a must. 310-545-3061; 818-906-0922

•Guit ndd by estab, critically acclaimed alt/rntv pop band. Bckng vocs necessary. Infl range from Sugar to XTC. Mike, 714-968-7537

•Guit ndd for American, alt/rntv band based in Europe. Infl are Jane's, Brian Eno, Lennon, NIN, 310-450-6235

•Guit ndd for band. Infl Beatles, Maria McKee, Badfinger & Kravitz. Exp only. Call Patrick, 818-766-5502

•Guit ndd to add psychdlc edge to jazz/funk band. Call Teeka, 213-883-0702

•Guit plyr wtd for new alt/rntv band. We are about to go into a recrdng studio, then out live. Must wnt to make music your life. Mike, 213-654-5333

•Guit plyr wtd for proj w/maj album credits & full recrdng

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studio. In/old Bows, Seal, Kravitz, Page Young appears requested. 714-840-4458

- *Guit/plr/ld voc wtd to front modern, alt/rtrv rock band. In/ Fears, U2, Police Sam, 310-470-6180
- *Guit wtd. Must be open minded w/versl/plng. Must have ld voc abll w/creatv wrlng style. If your music isn't your life, don't call. Steve, 310-375-4634
- *Guit wtd for dark, alt/rtrv HR band. Must be soufl, creatv & deditd. No shredders. This is next big band of the 90s. 818-830-9474
- *Guit wtd for forming HR/HM grp. Have mgmt, shopper, ally wrlng. Music is mainstream, lk is glam. No bands lk for plyrs, pls Roxanne, 310-652-9835
- *Guit wtd for gngng, orig, alt/rtrv, 2 guit rock band. Should ply ld & rhythm. Blake, 310-946-4942
- *Guit wtd for OC based band. R&R, hi energy type music. In/ff include Poison & Jovi. Call Sean, 310-693-9938
- *Guit wtd for rock band w/hvy, funky, pschdc groove. Gary, 310-391-7364, Alex, 818-799-4014
- *Guit wtd for trio to learn 5 sngs & 2 instrmnts to recrd EP & ply gigs. Must love Zappa & hrd metal. Larry, 310-657-0838
- *Guit wtd to form Queen style opera rock band. Ages 20-25, w/bckng vocs. In/ff from Sinatra to Mozart. Rob, 805-250-8117
- *Guit wtd. 21-26, w/grt impulse skills & fluid, innovatv, natrl plyng style for orig, hrd core lunk band. Terry, 213-462-8740
- *Guit wtd. A/Chains, Danzig, Randy Rhodes, Helmet. GNR. Call Chns, 213-933-0709
- *Guit, lng hr, 20-30. In/ff Peppers, Dream Theater, Rush. For groovng, melcd, HR band w/progrs touch. Nikki, 213-254-0467
- *Hi callibr drrm. 20 yrs exp, sks guit for pwr trio, blues/rock band. Grooves & dynmcs. My in/ff Pace, Mitchell, Moon, Pert & Bonham. 310-441-4564
- *HM band wnts ld/rhythm guit plyr. Gear, trmso, artistic att & pro plyr a must. HM heads only. In/ff Maiden, Anthrax, COC, Militants 213-850-6043
- *HM guit lkg for rhythm guit plyr to start killer band. In/ff Zep & Sabbath. Have mgmt. Srs plyrs only. 310-202-1924
- *Hot new cntry trio, 3 OF HEARTS, currently skg guit plyr. Srs cntry plyrs only. Call for audtn info. 818-558-7387
- *HR band forming. M/F 2nd ld/rhythm guit wtd. Wrlng, stage exp, vocs & lapa a must. No exceptions! 818-996-2918
- *I'm a ld guit plyr w/25 yrs exp lkg for ld bs plyr, drrm & ld sng to form classic 60s, 70s rock band. In/ff Hendrix, Who, Mountain, P. Gabriel. Robert, 818-797-4356
- *Jazz guit/arrangr nnd to collab w/pro fem voc to form band for clubs & festival wrk. Cheryl, 818-353-5852
- *Jovl style band ncs guit plyr. Call Dean, 310-657-5470
- *Killer guit wtd by killer bst/ld voc to form hvy, progrsv,

- cntrl rock band. In/ff Rush, Dream Theater, Sabbath, Kansas, ELP. 818-951-1442
- *Label backd artist sks guit. Solid, alt/rtrv, British. Only the most disciplined pros nd apply. Robert, 310-444-9315
- *Latin singr/sngwrtr w/trnt in intern'l market sks guit for demo & gigs. Sngs range from ballads to techno. Derek, 818-344-3549
- *Ld guit plyr wtd for HR/HM band w/fem sngwrtr/voc. In/ff Floyd, Zep, Aero, Sabbath. Srs only. 213-465-6296
- *Ld guit/sngwrtr w/grt feel & style wtd by singr/sngwrtr, 22. In/ff Perry, Tate, Mercury. To form something new, different & K/A. 213-669-1510
- *LIFE ON MARS ncs guit. In/ff Zep, Hendrix, Jane's. Have gigs, 16 hr demo & mgmt. Shane, 818-752-8144
- *Lkg for ld guit that can ply piano, sing bckup, very flamboyant on stage. Style is bluesy, funky HR w/edge. Grl friends, grt att, no flakes. Very pro. 213-467-1309
- *Maj band sks guit genius. Sean Lane mts Steve Vai mts SRV. Maj opportunity. No wimps, pls. Brian, 310-559-7066, 818-368-4592
- *Male cntry guit/singr/sngwrtr w/strong ear for harmony wtd to form duo or band w/fem & co-wrte. 818-842-5226
- *Melcd, ang orientd guit wtd. Comfort w/dynmcs & space req'd. In/ff Chameleons, Cure, Mission, Smiths, etc. Judy, 805-522-6447
- *Melody over solo. Ambient ld guit w/voc harmony nnd for alt/rtrv, adult style. No gut gods wtd. Max, 310-479-6465
- *Modern rock proj w/maj mgmt & very srs label intrst lkg for right drrm & guit. David Grew, 818-889-4319
- *My R&R band is skg guit plyr for loud, hvy, dynamic, melcd band. Hygiene not necessary. 213-469-2393
- *NON STOP TRAS ncs ld guit. Sngwrtr a must. We're distorted pop w/lots of maj chords. Must be ambitious. Rachel, 213-979-2030
- *ONLY THE BRAVE, all American Indian native rock grp. sks ld guit for 4 pc. Currently in studio w/maj plans. Sean, 818-955-6503
- *Orig, melcd HR voc w/strong matrl & label intrst sks guit over 25. Must be srs & determined. Carmelo, 310-578-5464
- *Pedal steel nnd for alt/rtrv, adult style. Roots in/ff, contmtry vision. 310-479-6465
- *Pro guit wtd by hvy band. In/ff Tool, Pantera, Sabbath, Helmet. Must be exp, tintd, focused on intensity, hvy sound. Call Andra, 818-761-0288; Brian, 818-783-9165
- *Pro male guit wtd for estab, progrsv metal band. Must have hvy tone, odd meter style als Q'ryche, Fates, Theater, Rush. Rehns in SFV. 805-253-1558
- *Punk, funk guit wtd to form orig trio. Graham, 310-399-5104
- *R&R guit wtd. Lks not importnt, 20 is. GNR, Aero, Zep, Beatles, Peppers, etc. Very srs. Starting from scratch. 213-850-6515; 310-479-0146

- *Rockabilly band sks galloping guit w/hot licks for recrdng & live shows. No squares. Call Ace, 213-935-9413
- *Rockabilly band sks galloping guit w/hot licks. Must be 100% rocking. No squares. Call & lv your details. Ace, 213-935-9413
- *Roots rock ld, rhythm plyr wtd. Signature riffs, bluesy lds, acous ballads, for grt vocs, grt lyrics. Mellencamp, Petty, Stones. Hrd wrks only. Terry, 213-874-4496
- *Singr skg guit to collab w/same mentality & passion for music. Very srs, various hvy in/ff. Dark, angry vibe w/ groove. Shannon, 805-379-0782; 818-889-8524
- *Singr/sngwrtr w/strong matrl sks guit to lonr band. Image not importnt, sound is. In/ff INXS, U2, Tears/Fears, Pumpkins, etc. 213-666-7404
- *Singr/sngwrtr/2nd guit w/matrl, album credits, sks ld guit to form band into Johnny Thunders, Bowie, Velvet Undergrnd, Lords/New Church, 213-654-3035
- *Srs R&R band including everything. Aero, Zep, Beatles, Soc Dist, Pearl Jam, etc. Lks not importnt, abil is. Randy, 213-850-6515; 310-479-0146
- *THE RESISTANCE sks deditd, versl, pro ld guit. Mgmt, labl intrst, inanc'l bckng, Album, tour pending, Rhythm as importnt as ld. Groove is the key. Reed, 818-414-2119
- *THROUGH THE WOODS is lkg for acous guit/keybdst. Gigs wrlng. In/ff Waits, Burnette, Davies, Thompson. Call Stewart, 818-386-1313
- *Uniq, creatv, independnt thinking guit nnd. Some punk in/ff. For musicl hybrid band. Must be different, raw & gd. Dan, 310-644-2550
- *Variety groove guit. under 30, nnd to join band w/maj prodr & demo. Vintage sound, slide, wah wah, acous ala Eagles, Kravitz, Raging Slab, 818-595-2335
- *Voc lkg for guit to develop & make band. Must have it all. In/ff Metallica, Megadeth, Slayer, etc. 213-462-5502
- *Voc lkg for guit. Must have it all. To create music & make a band. In/ff Slayer, Megadeth, Metallica, etc. 213-462-5502
- *Westerberg mts vinlage Stone, vinlage C. Trick mts Badfinger. Former Warner Chappell staffer. Grt sngs, biz. Quality guit wtd for band sit. Electacous. 818-902-0747
- *Wtd, grt funky rock & blues guit plyr to ply w/ the world's most unq R&R band. Only knowledgt, accomplshd musicsn nd apply. Page Frank, 818-569-7358
- *Wtd, male guit for punk/pop grp. 310-281-6721
- *Yeah, we've got label intrst. Yeah, we've got demo pending. Yeah, we've got luck. Ain't got no bst, ld guit. What you got? 818-345-4944

- styles. Pro projs w/budget only. 213-851-9096
- *17 yr wrkg pro sks solid wrkg sit. Exp in all styles. Xint equp, xint lk. Srs inquires only. Scott, 310-821-8218
- *Are you an estab band w/mgmt, studio, etc? Lkg for rock bst w/hcops, exp, maj press? Srs sits only. Ted, 310-923-2547
- *Avail for wrkg snts. Blues, rock, pop. All styles. Pro plyr/w pro att. Equip & trmso. A drrms best friend. 818-594-2294
- *Bs plyr avail for paid weekend or traveling. Blues, classic rock, TAO gigs pref'd. Lv msg. 213-389-7971
- *Bs plyr avail. Pro sngwrtr. Avail for money & fun gigs. Pros only, pls. 213-876-3764
- *Bs plyr sks wrk in jazz, Latin, fusion, pop. Dominick, 213-466-1766
- *Bs plyr, blues, jazz, rock, R&B, etc. Elec or upright. Exp. pro, read, listen, solid support. Paid wrk only. Hank, 310-823-5480
- *Bs soloist lkg for projs. Pros only. Have reading capabilities, willing to travel, has album credits. Has grt gear. 310-677-7994
- *Bat avail for all pro snts. Phys & reads all styles. Call Eric, 818-780-3688
- *Bat sks paying gigs. Rock, blues, R&B, studio. 4 & 5 string bst, SWFR gear, maj exp. Call Guenther, 818-780-7010
- *Bat, phys all styles. fretted, fretless, jazz, funk, blues, etc. Read notes & chord symbols, recrdng, live exp, pros only. 819-274-6814
- *Bs/sngwrtr, young 29, committ'd, strong matrl, representation pref'd. In/ff MB Valentine, Cocteau, Sonic Youth, Catherine Wheel, Ride. Gd style, gear, att, image. James, 619-272-1427
- *Fretless bs plyr avail for recrdng & demos. All styles. Pro snts only. Vic, 213-757-3637
- *Groove monster for studio, csls, club dates. Blues, pop, jazz, cntry, etc. Seasoned pro, always in pocket. 818-761-1168
- *Hi tech bst sks members to join/form hvy progrsv rock grp. In/ff Rush, Dream Theater, ELP, Kansas, Sabbath. Have chops, gear & studio. 818-951-1442
- *Industrial, tribal bs, Tool mts Ministry. 213-655-9125
- *Killer bst w/complete pkg sks crushing pro band. A/Chains, Ministry, Skid. Signed or closed. 213-462-5124
- *Pro bs & drrm team w/xint image & equip sks pro HR/HM band. Rob, 310-594-6176
- *Pro fem bst avail for club or concert gigs. In/ff Zep, AC/DC, Czzy, Flatt, TAO or orig. Rena, 213-960-5055
- *Pro rock/metal bst avail for session & showcng wrk. Maj recrdng credits & tall, young, lng hr image. Srs pros only, pls. 818-382-2805
- *Transformer bst, more than mts the eye. Sks pro snts w/ lot of play money. Nick, 213-960-5655
- *Type of music, from Fugazi to S. Pumpkins. Have all equip, financly stable. 33, lk 25. Srs only. 213-876-4579
- *Upright bs plyr sks low volume blues band. Keith, 818-355-9554
- *Weekend guit wtd by pro, exp & dependbl bst. Any style. 818-506-6774

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- *A dam gd singr/sngwrtr into Queen, T-Rex, Slade, sks like minded musicsn to form band. Sngwrtrs welcome. 818-244-4037
- *A Euro sounding alt/rtrv pop/rock band sks bst w/solid time. Bckup vocs a plus. Have college gigs, legal rep, demo. Call Andrew, 818-501-4214
- *A1 melcd bst wtd to complete diverse, melcd, hvy, blues in/ff rock band. Keys a maj asset. In/ff Zep, Floyd. 310-820-4025
- *Aggrsv, alt/rtrv band lkg for bst. Lv msg. 213-462-5109

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*Aggrsv, young team plyr wtd for HR act. No progrsv or thashers. pls. Voccs plus. Must be into lng term commtmt. 818-763-3894

*AS IS sks bs plyr & drmr. Have snags, lint & everything. In vein of Temple/Dogs, Zep, bluesy rock. 818-386-1819

*Avant garde pop/rockers forming uniq, org band w/wfm voc. Pros wtd to create, rehvs, gig & recrd. 213-656-3930, 310-313-5901

*Blues, jazz, roots rock bst wtd by guil/singr. Rick, 818-879-7434

*BOX nds amazing bs. Infl Alice's Helmet nst Jane's Tool w/outch of Primus. 24 hr lockout studio. Estab muscns. No drugs, pls. Liberty, 818-286-8369

*Bs plyng muscn wtd to complete orig rock band. Groove & musically importnt. Infl include Journey, Crowes, Queen, VH, AJ or Scott, 818-284-9074

*Bs plyr & fiddle plyr wtd for avocous, cntry, honky tonk band. Tom, 818-779-7855

*Bs plyr ndd for hrd core, avant, progrsv band. Band follows styles of Crimson, Fire Merchants, Dean, 310-829-7293

*Bs plyr ndd for rock & cntry band. Infl Travis Tritt, Allman Bros. Call Marshall, 818-753-9810

*Bs plyr ndd to ply orig music like Level 42, Mr Mr, Go West, Toto. Norm, 310-391-6700

*Bs plyr ndd. Straight ahead HR. Lots of exp. lots of onigs. Reseda lockout. Infl Scorps & Lynch Mob. Marc, 818-882-9312

*Bs plyr wtd by voc & drmr. Starting classic rock, copy proj. Versitly & vocs a must. San Gabriel Valley. Pros only, pls. Adrian, 213-726-6741

*Bs plyr wtd for HR band that grooves. Into NWA, Rage, Public Enemy, Ministry. 310-402-2261

*Bs plyr wtd for orig cntry soul proj. Recrdng & gnging, vocs a plus. Rock, 818-286-7990

*Bs plyr wtd for Rollins, Ministry, Ramones w/punk edge. 310-473-5752

*Bs plyr wtd that's funkng, grooving, rockng, hi energy. Must be willing & able to travel. James, 805-527-7837

*Bs plyr wtd to form Queen style opera rock band. Ages 20-25, w/bckng vocs. Infl from Sinatra to Mozart. 805-250-8117

*Bs plyr wtd w/abil, presnc, & appearnc. Existing HR band, currently plyng LA & OC. Call Mike, 800-678-9884

*Bs plyr wtd. Early Cult, Jane's, Porno, Ride, Lush. Call Adam, 213-882-6473

*Bs plyr wtd. Must swing w/very strong groove. Grungy feel w/melodic taste. Bckups very helpfl. Band has 24 hr lockout studio. Cng snags, gigs. 310-375-4634

*Bs plyr wtd. Sid Vicious reincarnated w/musical savvy & stage prowess. Call Sy, 213-650-2912

*Bs plyr wtd for HR band, A/Chains, Danzig, White Zombie, Slayer, Chris, Hillyard, 213-933-0709

*Bst & guit wtd by voc & drmr to form hvy, psychdc, altrnv band. Under 25. Infl Jane's, PJ Harvey, NIN, Faith, Pumpkins. Jay, 310-285-3418

*Bst for imminently importnt band. Infl Stone Roses, Beatles, Ride, early Stones, VU. Very srs only. Groove & creatvly importnt. 510-236-5122

*Bst ndd for band. Infl Beatles, Maria McKee, Badfinger & Kravitz. Exp only. Call Patrick, 818-765-5502

*Bst to complete trio. Make altrnv w/groove. Hot guil/singr & drmr. Call Ron Everett, 818-840-8549

*Bst w/groove, instnc & pwr ndd for altrnv, HR band. Infl Jane's, Zep, U2, STP. Some vocs. Craig, 818-753-0278

*Bst w/vocs wtd by a Mansion Family Treehouse members. Kurt, 213-658-7027; Matt, 818-980-7341

*Bst wtd by artyist for showncng blues proj. Dependbl, mature only. Low pay. Call Bern, 213-257-1195

*Bst wtd by estab local band w/deal & mgmt. Must have pro image & bckgrnd vocs & be under 6 ft. White Lion, Firehouse, Lynch Mob, 714-249-1900

*Bst wtd by guit & drmr. Infl Hughes, Butler. Srs only. 818-308-1653

*Bst wtd by guit to form band. Infl from early Genesis to Peter Murphy, Roxy Music, etc. Bst w/retless pref'd. 213-878-0413

*Bst wtd for fusion quartet ala Scofield, Brecker. Have tape & tunes. Must walk & funk well. Mike, 818-752-1065

*Bst wtd for newly formed altrnv band. Mgr, studio, blah, blah, Call Brett, 213-466-6577

*Bst wtd. Singwrtng abil, equip, lrmosp. No drugs. Inspired by Smiths, Rush, Eric Johnson, Animal Logic. Steve, 310-644-5315; Mike, 818-339-4963

*Bst wtd. Solid, grooving, team plyr, willing to contribute muscally but not over the plyr. Aero, VH, Zep, Tesla. Chris, 213-957-2573

*Bst wtd. Your aggrsv bs style to fit our hvy rock sound, cool image. Stevie or Johnny, 818-594-1031

*Bst, upright &/or elec for jazz, funk, psychdc. Call Teeka, 213-883-0702

*Bst/voc wtd to form trio. Infl Kings X, Rush, Mr Big, Extreme. Dan, 714-826-8252

*Creatv band. Make new friends! Ply real cool, atmosprc, yet aggrsv R&R bs lines w/your intrnsng nrn friends! Non ministry. Doug, 213-257-0846

*Complete top pro band, grt singr, grt snags, grt plyrs. Everything in place. Brian, 818-876-5706

*Creatv bs plyr w/voc abil wtd by hvy, innovatv band w/feel. LV msg, 818-766-3483

*Creatv bst sought by 25 y/o guil/singwrt to form durable, non recycled, intellgnt, mindless band. Max, 818-795-1318

*Creatv, fun, psychdc, lyrcl, contmpy band w/vocous & elec shows sks 4th member to complete label dem. Infl by James, Who, Nirvana, 310-392-1269

*Desperately skg bst to fill paln spot in easy going, ready to ply band. Infl Smiths, Beatles, Zep, Police. Mark, 818-955-8768

*Drngng bs plyr wtd for HR/HM band w/wfm singwrt/voc. Infl Floyd, Zep, Aero, Sabbath. Srs only. 213-465-6296

*Dmr skg bs plyr to jam & sight read jazz, real book tunes, etc. Rehsl spc provided. Michael, 310-456-9778

*Dmr, 23 sks bst to form band. Infl Zep, Hendrix, Stones, Cream. I have trmpo, etc, & that Gretsch sound. Under 25 only. Billy, 805-498-4711

*Estab LA band, STREET LOVE, meldc, aggrsv bs plyr. Infl Tesla, Floyd, Love Bone. Call Josh, 818-559-1337; 602-955-2646

*Fem bs plyr wtd for soul, groove orientd band. Orig matrl. Newcomers welcome. Srs only. Sean, 213-874-0582

*Fem Christian rock/altrnv band bst plyr to complete. Srs only. Infl Guardian, Alter Boy, Cure, Shana, 714-775-4381

*FLAVOR RAZOR sks bst w/groove, image, creatvity & hunger. We have 24 hr lockout digital studio. Industry intrst, gigs, 8 sang dems. Tyndall, 213-651-3321

*Funky, dirty, Euro groove, in the pocket, srs only, no fear. Dave, 805-526-3545; Fred, 805-492-6708

*Funky, soulfl bst w/bckup voc: abil wtd for orig top act. Infl George Michael, Duran Duran. Srs only. Onroad, 213-874-5424

*Groove orientd bst wtd. 21-26, w/grt timing who plys bs like kd guit for orig, hrd core, funk band. Terry, 213-462-8740

*Guit & drmr skg pro abil altrnv HR band w/dedicnt, style. A/Chains, STP, Pumpkins, JP Jones. Let's jam. Pete, 818-905-8827

*Hl callibr dmr, 20 yrs exp, sks bst for pwr trio, blues/rock band. Grooves & dymcs. My infl Pece, Mitchell, Moon, Part & Bonham. 310-441-4564

*Hl energy bst sought for orig, altrnv proj ala early Jam, Ramones, Cure. Lockout in Venice. Gigs pending. 310-396-7734

*HM guit lkg for bs plyr to start killer band. Infl Zep & Sabbath. Have mgmt. Srs plyrs only. 310-202-1924

*Hot new cntry trio, 3 OF HEARTS, currently skg bs plyr. Srs cntry plyrs only. Call for audtn info. 818-558-7387

*HR band forming, M/F bst wtd. Writing, stage exp. Vocs & tape a must. No exceptions! 818-996-2918

*Hungry bs plyr w/strong right hand. JP Jones plys AC/DC. 100% dedicnt for new proj. 818-907-0960

*HUNTER ska pro plyr w/stale art gear, image, presnc, music bckgrnd, to go the distance. Must eat, sleep music. 818-773-0551; 818-995-6156

*Intense, creatv, HM band w/maj mgmt, upmng CD release & gigs, sks ballys bs plyr. Sabbath, O'Flyche, Purple. 818-785-9012

*James Brown & Bob Dylan met & had a tall, blonde, baby boy & now he nds a bs plyr for his orig band. Erich, 213-951-9155

*Label bckld arst sks simple, solid, altrnv, British style. Only the most disciplned pros nd apply. Robert, 310-444-9315

*Meldc bst w/fertile, creatv imagination wtd to jam, write w/guil/singr. Emphasis on gd snags & organic jams. Julian, 310-392-8542

*Meldc HR bst ndd for estab HR groove band. Must sing, groove, solo, slap & be tastfl & dedicnt. Srs only. Brian, 213-851-9325; Scott, 213-969-9734

*Noisy guil/singwrt sks bs for band. 213-876-6480

*People who don't show up for audtins aren't real muscns. If you're a bst, kd guit, we've got the HR you nd. 818-785-0584

*Pop, altrntv band sks bs plyr w/grt image. Infl Radiohead, Catherine Wheel & early Prince. Band has demo deal. 213-851-1680

*Pop, non retro singr/guit, 27, currently gnging, sks bst to form altrnv pwr pop trio. Singwrtng OK, vocs a big plus. 818-981-3235 x 127

*Pro bst wtd by hvy band. Infl Tool, Pantera, Sabbath, Helmet. Must be exp, lntd, focused on intnsly, hvy sound. Call Andre, 818-761-0288; Brian, 818-783-9166

*Reggae bs plyr ndd for funky, reggae proj w/wfm vocs & Midi drms. Studio proj. Must be rock steady & solid. Call & lv info. 213-935-9413

*Rock solid team plyr w/groove & gear wtd by signed rock act w/LP & tour. Srs pros only. 310-855-8749

*San Francisco band, DOOMSDAY CAFE, sks fem bst. Infl REM, Concrete Blonde, Lone Justice & X. Have gigs & label intrst. Willing to relocate? 415-337-4920

*Skg bs plyr for hvy, blues/rock proj. No att's, just bs. Pls call Max or Chris, 818-347-3887

*Skg versat & creatv bs plyr. More groove, less flash, for dynamic, fem fronted rock unit. 310-538-5816; 714-776-6467

*Stones tribute band nds bst for tourng. Must be pro & a fan. Bill Wyman poser wtd. 213-664-4671; 213-463-9879

*Top pro band, complete band, grt singr, grt snags, grt plyrs. Everything in place. Lkg for bs plyr. Brian, 213-876-5706

*Versat bst w/vocs ndd for srs HR band. Pls, no flakes or egos. 818-240-6320

*Very hvy, aggrsv, nml splttng bs plyr ndd to complete estab 2 guit band of same. Voccs a plus. Pantera, Fight. David, 818-763-0553

*Wtd, bst to join LA based dark Euro infl band. Xint abil, equip & presnc. George, 310-429-7117

*Singr/singwrt forming grp. Styles of Loggins, Satira, Collins & Tolo. Nd pro muscns & wrts that can sing. Call Bill, 310-318-5457

*Tntd flm compsr nds exposure/representation. 17 yrs exp plyng & compng flm score style intrmtrts. Now I wnt to wrk! Pls call 213-831-7440

*Total Hammond monster currently skg recrdng & tourng acts only. 818-773-0551

11. KEYBOARDISTS WANTED

*Avant garde pop/rockers forming uniq, org band w/wfm voc. Pros wtd to create, rehvs, gig & recrd. 213-656-3930, 310-313-5901

*Basically a funky Euro groove. No fears. Srs inquiries. Dave, 805-526-3545; Fred, 805-492-6708

*Dmr skg jazz pianist to jam & sight read jazz, real book tunes, etc. Piano & rehsl spc provided. Michael, 310-456-9778

*Fem keybdst, bckng vocs wtd to join gngng band. Infl Ethndge, Jefferson, U2, Celia, 310-826-3369

*Grt keybdst plyr w/grt vox wtd for adult, contmpy folk/rock act. 28-36 y/o. Singwrtng a plus. Infl Dan Fogelberg, Billy Joel, Eagles, Jackson Browne. Chris, 818-348-9123

*Hammond, keybd pr ndd to complete groove orientd band. Possble infl, Sly Stone, Jimmy Smith, Stevie Wonder, Traffic, etc. Practice in Claremont, 10 & 57 Inwys. Greg, 818-560-7882

*Jazz keybdst/arrangr ndd to collab w/pro fem voc to form band for clubs & festival wrk. Cheryl, 818-353-5852

*Keybdst ndd for band. Infl Beatles, Maria McKee, Badfinger & Kravitz. Exp only. Call Patrick, 818-766-5502

*Keybdst wtd for fusion quartet ala Scofield, Brecker. Have tape & tunes. Jazz & funk compng/soloing skills. Mike, 818-752-1065

*Keybdst/singwrt wtd by pro voc for collab in vein of Sylvian, Bowie, Kenneth, 213-851-6383

*Keybd plyr ndd to ply org musc like Level 42, Mr Mr, Toto, Kenny Loggins. Norm, 310-391-6700

*Keybd wtd to form Queen style opera rock band. Ages 20-25, w/bckng vocs. Infl from Sinatra to Mozart. Rob, 805-250-8117

*Keybd wtd. Cntry soul, orig proj. Recrdng & gnging, vocs a plus. Rock, 818-286-7990

*MAMMA KARMA sks vintage keys to complete the baddest, bluesy rock band in town ala Hendrx, Allman Bros. Humble Pie, Zep, SRV, 818-753-9810

*MAY NAKED AUNT, an all org, altrnv band, skg keybdst. Call Charlie, 213-654-7140

*Piano, Hammond plyr wtd to ply w/Stones, Quireboys, Crowes orig grp. Ndd immed. Call Adam, 213-882-6473

*Pro, altrnv rock voc sks pro, dedicnt synesthist to form writing team, band. Jonathan, 213-876-0145

*Reggae keybd wtd for to join band. Call for more info. Sammy, 213-291-2563; 818-895-8511

*Signed act lkg for funky keybdst to write, recrd & tour. Infl Sly Stone, Billy Preston, War & Beastie Boys. Pls contact John, 818-905-6699

*Skg supportive keybdst who dls on rhythm guil for dynamic & versitl fem fronted rock unit. 310-538-5816; 714-776-6467

*There is no creatvity or excitment & no room to grow in being a hired hand. We're pro, exp & dedicnt muscns.

11. KEYBOARDISTS AVAILABLE

*Avail keybdst lkg for steady wrk. Plenty of exp. Gd image. 818-981-4408

*Do you nd keybrds for your recrdng? Exceptnl texturalist avail. 213-876-4814

*Groove ls in the heart. Uptempo keybdst avail. Justin, 213-462-4586

*Ken James, pianist, muscl director, arrang, state of art elec piano & string sounds. Pro inquiries only. 805-298-3002

*Keybdst avail. Infl Doors, Pearl Jam, bizarre new age. Has been very active on local circuit. Sks more of same. Melinda, 310-642-4952

*Keybdst, has grt gear, lkg for overseas sits, 1 niters, fill ins, all styles. Has album credits, willing to travel, passport. 310-677-7994

*Keybd/2nd guit plyr, 25, w/bckng vocs, maj label connex, 3 times in pro 24 trk studio, sks srs band in Hllywd/Burbank area. 818-767-1000

*Pro accompanist formerly w/Sarah Vaughan & Joe Williams avail for singrs proj. Herb Mickman, 818-990-2328

*Pro keybdst, formerly w/Driver, Keel, Vinnie Vincent & Wasp, avail for paid sits. Rock image & killer gear. Phillip Wolfe, 818-776-9279

*Pro keybdst/singwrt sks signed, mgmt & srs band. Diverse styles. Have killer connex, lks & trmpo. Maurice, 310-289-1634

NEXT ISSUE...

MUSIC CONNECTION

SPECIAL REPORT

THE L.A. CLUB SCENE

- Indie Promoters Speak Out!
- Expanded Gig Guide
- MC Survey Rates the Clubs

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Hugh, 310-915-9462
*Intnd male lyrical w/extensive sng catalog sks male comps/keybdist for demo collab. Michael, 213-874-9818

12. VOCALISTS AVAILABLE

- *Aggrsv voc. Dbls on guit if necssry. Strong lyric sngwrt. Infl Hendrx, T-Rex, Zep, etc. Mark, 818-905-7527
*Altrntv pop/rock singr avail for COD sessions only. I have my own grp, but I nd money. Tone includes Ozzy, Bono, Farrell, Kravtz, Sting, Zander. 818-986-9210
*Altrntv rock/HR voc sks exceptnl, deditcd band. 213-876-1545
*Attrctv fem voc for hire. Demos, albums, recrdng projs. etc. Pop, R&B, T40, gospel, jazz, etc. style of music. \$70/sng bkcup. \$85/ld. Tara Word, 213-756-8416
*Bone Wyld. Platinum vox, sks angrly, blues based, HR ala GNR, Zep, Aero, Brocane. Ready to crash & burn. Pros only 818-843-3711
*Beginning ld voc, 31, wnts to join/form classic rock cover band. Infl Aera, Tyler, Rodgers, blues, acous, 60s, 70s. Don't have demo. Keith, 310-815-1041
*Christian singr/guit skg perfmrns to form an acous, Christian grp w/exceptnl, orig matrl. Reliability is a must! Call Dave, 310-545-1955
*Cntny fem pro singr lkg to join band. Infl by Wynona, Bonnie, Reba & Tnsha. Srs callers only. Diana, 818-990-3063
*Dynamic voc, fem, avail for travel, studio wrk, live performcs. Exp & well rounded. 805-287-1518
*Estab Bay area voc sks estab or signed band. Infl, anything hwy that has superior quality. Jades, Diamond, Overkill, Purple, etc. Will relocate. Jacques, 415-692-0178
*Exceptnl singr & frontmn w/grt image avail for altrntv band signed to label. Ready to recrd & tour. Pros only nd call 310-820-1080
*Exp fem ld & harmony voc, phs rhythm gut, keys & percussn, avail for cntny, rockabilly & R&R. Laura, 310-837-7576
*Fem singr/guit sks dmr, bst & ld guit for all orig music. Infl Concrete Blonde, Jefferson Airplane. Call Gina, 213-874-0683
*Fem voc avail for recrdng & perfmg & demos. Total pro. Ld & bckgrnd. Pro srs only. Michelle, 213-755-6942
*Fem voc avail for sessions & demos & shows's. Lds & bckgrnds. Tape avail. Jennifer, 818-769-7198
*Fem voc avail. Rock, blues orientd. For band or other. Lee, 805-581-1328
*Fem voc lkg for csals wrk in Orange Co area. Serena, 714-589-3147
*Fem voc w/studio, stage exp, avail for demos. Blues, altrntv, rock & grunge styles. Pros only. Janis, 213-656-7026

- *Fem voc/guit sks fem musicns to form band. Infl Faith, Police, Madonna, Angie, 213-461-6260
*Fem voc/percussnist w/slage, studio exp sks paying gigs. Rock, cntny, pop. Call Debi, 310-316-2547
*Frontwoman w/lestosterone, phs gut, sks srs, creatv, musicns w/equal sngwrtg capabilities to join/form orig band. Meldc rock infl. Joplin, Tyler, Seattle, Peri, 213-878-0003
*Giftd R&B voc avail for demo & session wrk. Avail most any time. Call Christopher Todd, 213-962-8937
*Hypnotic, punk, dark, meldc. Singr w/sngs lkg to form band. Wld, gut & bs. Desired sounds, Pumpkins, etc. Tim, 213-669-8015
*LD voc avail, age 28, 310-674-8190
*LD voc avail, R&B gigs, studio wrk, etc. 310-674-8190
*LD voc, Motown style, T40, has album credits, willing to travel, 1 niter, fill ins, gd harmony ear. Dbl on keys. 310-677-7994
*Male pop singr avail for demos, jingles & session wrk. Exp, lntnd, most styles covered. When you nd a real singr, call me. Steven, 213-876-3703
*Male voc, 28, sks band. 60s, Velvet Undergrnd, Flaming Lips, Phish, Jackson 5, Partridge Family, Canopy gut, too. Jeff, 213-525-1613
*Pro black fem bckgrnd enhancer. Wake up that dull vocal bckgrnd. R&B, jazz, blues, salsa, pop, hip hop, scat, this & that. Page K.C., 213-704-1426
*Pro ld voc/frontmn sngwrtg w/maj concert tour exp, recrdng studio exp, sks gothic, death metal act w/recrd deal & industry connx. 310-583-0982
*Pro male voc w/beautfl pipes, killer lk, lkg for pop band missing that 1 ingredient. Infl George Michael, Richard Marx, Konrad, 213-874-5424
*Pro voc/sngwrtg/lyrcal w/3 oct plus range, avail for TV deals, album projs, ld & bckup harmonies, demos, jingles, etc. Fast, grt ear, trained & exp. Pros only. 818-765-4684
*R&R raw voc/gut/sngwrtg for organic, American band. CCR, Heartbreakers, Band, Dominos. LD, slide, tunings. Vintage gear. 310-376-2081
*San Diego voc, exp, pwrfl, presnc. Infl Dag Nasty, RFTC, Husker Du, etc. Turk, 213-876-1867
*Sick man sks band. Big vocs, ong lyrics & style. Lkg for moody, artistic, HR band. Infl Tool, Alice, Pearl Jam. This is for real. Peter, 310-285-0542
*Singr/akg musicns to collab w/same mentality & passion for music. Very srs, various hvy infl. Dark, angrly vibe w/ grove. Shannon, 805-379-0782; 818-889-8524
*Singr, Japanese fem, nds R&R band, not metal. Like Janis Joplin, Aero, Bette Midler for The Rose. Call Setzu, 213-463-4398
*Singr/frontmn avail. Lyrics, harmonica, Jagger, Stewart vibe & image. Blues w/moves. Skg 70s R&R, R&B band. 818-788-0324
*Singr/sngwrtg/2nd guit w/matrl, album credits, sks ld guit

- to form band into Johnny Thunders, Bowie, Velvet Undergrnd, Lords/New Church, 213-854-3035
*Singr/sngwrtg/guit nds to form band. Inspirations, Thin Lizzy, Motorhead, Clash, Buzzcocks, David Evans Ballard, 213-463-4564
*Strong vox avail for studio & demo wrk. 10 yrs exp. Soull & agrsv. Call Bruce, 310-378-1377
*Tired of singrs w/o originalty, style or endurance? Call me. Deditcd, versitl male voc w/range & image. 22. Infl Perry, Tate, Mercury, 213-669-1510
*Tired of the trod? Wnt to go to the other side? Techno grunge, Have balls, alt! & charisma. Lkg for prodcrs or band w/bnds & guits. Scott, 310-868-1543
*Van Morrison mts. Machines of Loving Grace, Simply Red mts NIN. Get the picture? Moody, soull voc/lyrcal avail for call. 818-902-0747
*Verstl, pro voc/sngwrtg w/3 maj labl albums sks session wrk or srs sit. Vox compared to Paul Rodgers, Lou Graham, Glen Hughes. 818-907-3160
*Voc avail for wrkg sit w/mgmt. Infl early Bowie, Iggy, Alice, Zander. Grt range! 213-851-6383
*Voc avail. I do very gd voc arrangemnts. Specialize in bckgrnd harmonies & also sing bckgrnd harmonies. Sngwrtg abil. Sylvester Burton, 213-525-1017
*Voc lkg for outrageous proj. Infl Nymphs, Jane's, Stooges, Cult. Brian, 818-786-2766
*Voc ready to perfmr, grt range & quality, musicl knowledge. No intrn in money, only gd, estab, orig or cover band. Ben, 310-398-2129
*Voc w/exp & vox sks to join/form band. Infl Pearl Jam, Tool, Love Bone, Jane's, A/Chains, David, 213-653-8109
*Voc w/grt lyrics, sngs, stage presnc, PA, Impso & deditcd, sks 5 pc HR/HRM band w/signing potential. Dokken, Skid, O'Ryche. 818-980-6669
*Voc/sngwrtg lkg for Christian prodcr & collab to produce already signed artist for 1st gospel album. Nidra Sylvers, 818-506-7057
*World class voc ala Steve Perry, Lou Graham, Micky Thomas w/maj album & tour credits, sks pro act w/deal & mgnt. Lv msg. 714-440-6296

12. VOCALISTS WANTED

- *#1 AAA blues singr/harmonica plyr wtd for duo w/blues gut, ply coffeehouses & streets. Call Jinx, 213-651-1060
*70s style progrsv HR grp skg singr. We have sngs, chops, gear, studio, connx. You have lng hr, vox, writing skills & something to say. 818-241-4435
*Band lkg for hvy altrntv voc. Must be able to sing, have lnt, la, ti dia. 213-851-3548
*Band w/album prodcr nds the MF voc. Raspy, erie, full bodied, ready to recrd & tour. Total pros only. 25-30 Bobby, 818-709-7917
*Bono, Chris Cornell, where are you? Meldc, pwrfl frontmn for altrntv, HR band. Kravtz, Talking Heads, L Colour Progrsv lunk. Uniq, complex melodies. Have mgmt. You, awesome. 213-969-4093
*BOX nds amazing voc w/PA. Band infl, Alice's Helmet mts Jane's Tool. 24 hr lockout studio. Estab musicns. No drugs, pls Liberty, 818-386-8369
*Carefully plannd proj lkg for singr w/uniq vox, style &

- lks. Pls send pkg to 10930 Otsego #211, N Hillywd CA 91601
*Christian minded band sks pro male voc for agrsv, progrsv, HR/HRM, odd meter, etc. Infl O'Ryche, Kings X, Theater. Voc ala Tate, etc. Pager #818-387-8529
*Christian singr/guit skg perfmrns to form an acous, Christian grp w/exceptnl, orig matrl. Reliability is a must! Call Dave, 310-545-1955
*Cmrc'l HR/HRM ld singr wtd by ld guit to write sngs, eventually put together band. Styles in Ozzy, Metallica, Priest, AC/DC genre. Call or lv msg. 310-841-6343
*Complete orig band ready to go. Sks voc who must be able to sing. Call Mike, 818-761-6435; Mark, 213-850-8180
*Completed funk/rock band lkg for singr in style of Maggie's Dream & Kings X. Soull w/lots of range. Call Jay, 310-287-1574
*Creatv, uniq voc nnd for modern, hvy band. Infl Ministry, DePeche, NIN, Jane's, 818-382-2813
*Deditcd voc wtd for Seattle based, all orig metal band. We're ready to go. Must have demo. No exceptions. Eric, 206-562-1876
*Don't nd big hr ego, glam boys. Just vocs w/gd range & feel for hrd rockng pwr trio. Harmony pwr peace of mind. Marco, 818-249-2564
*Drmr w/big kit, big style & big ideas skg musicns to rock hrd, soft & steady. Don't wnt to wtd for it? Don't call. 818-359-9635
*Drmr, 23, sks voc to form band. Infl Zep, Hendrix, Stones, Cream, I have Impso, etc. & that Gretsch sound. Under 25 only. Billy, 805-498-4711
*EMI intrstd unq blues/rock band w/personal touch lkg for world class rock voc w/image & stage exp for upcmg shows. 310-821-0016
*Estab band sks ld voc, Dmkt, intense, hvy, altrntv music. Band has demo, lockout, mgmt, prodcr. Local & out of town gigs pending. 818-769-6897
*Estab HR band sks exp voc for sleazy HR act. Infl Zep, Kiss, AC/DC. 658-8522; 818-345-6734
*Estab HR band w/hit matrl, image, Hillywd lockout, atty, industry connx, bckng vocs. Sks pwrfl male voc/lyrcal for awesome band. Pete, 310-281-9995
*Exceptnl male singr w/vox of soul ala Eric Martin, Paul Rodgers, sought by rock band. Killer sngs, bckng & industry hwyweights. 818-763-2108
*Exp & prepared grp w/sngs & communication sks male voc w/identity & chops. Musicn, lyrics & humor a definite plus. Greg, 818-993-5081
*Fem bckup voc nnd for dance/pop proj. 5'4" to 5'7". Exotic lk. No blondes. Call Lisa, 818-787-3160
*Fem singr into mainstream rock, altrntv music. Gino, 818-577-2425
*Fem singr wtd for band. Infl Aera Daisy Chainsaw, Sonic Youth, L7, Leslie, 213-654-2482
*Fem voc nnd to form band for album & perfmg. Matrl, pop, altrntv R&B, Call Savo, 310-391-5307
*Fem voc w/blues style. Christian lyrics. Infl Meatloaf, Floyd. Appeare & real vox. Pros only. 818-774-9451
*Fem voc wtd by sngwrtg/artist to form pop, dance, altrntv proj. Must be srs & exp. We have full audio/video facilities, connx, etc. 818-906-8367
*Fem voc wtd for house/dance act. Image a must. Label connx. Srs & gd alt. Mark, 310-699-0095
*Fem voc wtd for indie label proj. Style dance, pop, house music. Madonna, Neneh Cherry, Martha Wash, Robin S Jimmy, 213-525-7240
*Fem voc wtd for new R&B dance grp. Ages 18-25. Randy, 310-840-8610
*Fem voc wtd for top, pop, rock act. Prodcr w/maj recrd label & movie studio connx. Media house hold now forming. 310-281-1891
*Flamboyant, individualistic singr/sngwrtg sought to

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collab, form band, w/publishd sngwrtr/uid into Beatles, Queen, Saigon Kick, Byrds, Jellyfish. Race, gender non issue. 818-965-3617

- Hillybilly style singr for altrmv style cntry band w/strong Memphis & blues roots. Jim, 818-396-5839
- Hvy, aggrv metal band sks voc w/PA & Imspo. Infrld Metallica, Maiden. We have studio & gigs pending. Srs only. John or Nardo, 310-697-4984
- Intellectual singr sought by progrsv HR band. Tape req'd. 213-461-6323
- Ld voc wtd by keybdst w/studio & killer rock tape ready now for pwrfl, solo, creatv singr w/charisma & exp. Call Kurt, 818-780-1846
- Male & fem voc nodd by keybdst/amangr for demo wrk on spec. Jeffery Osborne, Whitney Houston style. Call Aaron, 213-983-1786
- Male ld voc wtd by melcd, progrsv, rock band. We have the music. If you have lyrics, tenor range, rock image, call us Joseph, 818-767-4885
- Male singr/guit plyr wtd to front modern, altrmv rock band. Infr Tears/Fears, U2, Police. Sam, 310-470-6180
- Male voc nodd for paid demo wrk. Brian McKnight, Phillip Bailey. Passionate, black sound. 310-312-1874
- Male voc wtd by guit w/matr to form band. Infr Jane's, L. Colour, P. Funk. Rlu, 213-957-2399
- Male voc wtd by guit/sngwrtr to collab & form core of HR band. Lng hr image. Pro att. 818-985-3076
- Male voc wtd for altrmv rock band. Guit based melcd sound. Infr include Replacemnts, REM. 818-953-8562
- Male voc/lyricst wtd for altrmv band. Infr by Pearl Jam, Pumpkins, STP. Andy, 818-375-5144
- PEARLS FOR SWINE sks xpernmtl ld voc for retro 70s garage, hvy, altrmv band. Estab band w/lockout, studio. Infr Pumpkins, Jane's, Rollins, A/Chains. 2123-462-3760
- Pro fem voc w/xtnl range, pitch, tone ala Vanessa, Bette, Patty Smythe, for recrdng proj w/sngwrtr/keybdst plyr wrkg towards publishng deal. Totally pro only. 818-773-0551
- Pro male voc wtd for estab, progrsv metal band. Must

have versaty, pwr & lyrcl depth ala Q/Ryche, Fates, Theater, Rush, Rehrs in SFV. 805-253-1558

- Pro T40 voc wtd for T40 classic rock band that rehrrs's in Lng Bch. Rob, 310-594-6176
- Pro, ars, reliable male voc/lyricst wtd by guit plyr trid of losers. Infr Mellencamg, Stones, etc. No BS. Mike, 213-939-7761
- Proa only. Voc wtd for an orig, metal band w/ballads. Must have wide range. Call for audtn, Tony, 818-981-1204
- Pwr voc wtd. Dio, Tate, Solo, Dickinsen style vocals. Lyric & music ready. Have PA & studio. Also will collab. 213-467-6876
- Pwrfl male voc to complete aggrsv, hvy band that borders on speed metal. Infr new Priest, old Megadeth. You nd PA & Imspo. Brian, 310-214-9931
- Raspy, pwrfl voc to complete pwr metal band. Style of Metal Church & Vicious Rumors. You nd PA & dedictn. We have label intrst, studio. 310-679-4183
- Recently signed maj label act sks singr in vein of Johnson, Tyler, Keifer, McCafferty. Must be complete pro. Everything in wrks. 213-243-0507
- Singr wtd by estab local band w/deal. Album & tour in wrks. White Lion, Firehouse, Lynch Mob. Under 6 ft, lng hr

image, drug free. 714-249-1900

- Singr wtd by Lng Bch based 3pc. Infr REM, Replacemnts, Gin Blossoms. Must have PA & Imspo. Call Rufus. 310-716-8068
- Singr wtd for cover band. T-Birds, J.Geils, SRV, Stones, Elvis, Motown. Complete band w/horn section. Nd dynamic frontm. Tom, 818-352-1168
- Singr wtd. Infr Plant, Tyler, Asbury & Jagger. Maj contacts, grt tunes. Send demo to SWAMP CANDLES, PO Box 28529, Philadelphia PA 19149
- Singr, fem or male, lkg for singr for duet in cntmry cntry style to do happy hour at various bars in town. Pls call John, 818-841-9728
- Singr/lyricst wtd by pro guit/composr to form determined, passionate, charismatic, visionary. What to Zep, U2 & Yes have in common? Call Rob, 818-249-0736
- Singrs wtd to create cntmry R&B proj. Demos first. No egos. 818-797-3404

- Singwrtr lkg to write for dynmc fem entertainer. Will consider novice if have right drive & ambition. Gary, 310-285-8242
- Spanish voc for So American pop grp. Infr Police. Call Robert, 213-464-6018
- The rooster. Sing it perfect. Orig, altrmv, hrd rocking band skg pr voc. 22-28 y/o. Charisma of some kind. 818-905-8827
- Tired of grunge? Hot guit sks voc ala Dokken, TNT, Steel Heart, to form band. Tint a must. I have abil & desire. Rich, 310-421-0814
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for non cmrcl, pro proj. Infl Glover, SRV, Armstrong, Brown, Cornell, 818-902-1720
Voc nnd by HR band. Infl by Aero, LSD, C. Trick but w/orig style. Be ready to wrk now. Call Vinnie, 213-850-6755
Voc nnd for hi energy, HR, metal band in San Diego. We have hi quality, marketbl orig & desire to succeed. 619-578-2386
Voc wtd by forming band. Must be srs, but have fun. Infl world & spirit. Robert Carrillo, 213-871-8055 x 608
Voc wtd by gult to collab & form band, from early Genesis to Peter Murphy, Roxy Music, etc. Must have gd lyrics. 213-878-0413
Voc wtd by HR band. Infl Plant, Asbury. Srs only. 818-309-1653
Voc wtd by band in process of recrdng CD. Infl ranging from Steve Marriott, James Brown, Paul Rodgers, Robert Plant. Blues harp helpfl. Richard, 714-854-3534
Voc wtd for band that lies between...collece & altmvt. We have set & are ready to ply out. No glam. Bill, 213-467-3086; 213-466-3893
Voc wtd for eccentric, odd meter, punk rnts jazz jam. Must be gd lyricst & frontmn. Infl Rollins to Zappa. 213-389-6189
Voc wtd for estab LA band. Infl AC/DC, Rush, early Cult. STP, Tool, early AC/DC. Riff, 213-466-8084
Voc wtd for pwrtf, cmrcl rock band. Rich, 818-787-5489
Voc wtd, ultimate frontmn, verstrl, agrvrs, confident but not obnoxious. Johnny, 818-594-1031
Voc wtd. Ron, 702-656-1921
Voc frontmn for HR band. Jeff, 310-214-6179
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Voc/lyricst wtd by gult/sngwrtd to form core of new band. Infl Ministry, Jane's, Floyd, Pantera, Steely Dan. Call Keith, 818-990-0390
Voc/lyricst wtd. Band infl by VH, Extreme & Deep Purple. Srs calls only. Located in Valley. Jamie, 213-878-6914
Voc/sngwrtd wtd in style of Danger Danger, Firehouse, for collab w/gult w/rocking snrgs. Call D.J., 818-567-2994
Warner Bros instr. Hvy groove act sks ballsy, low end voc. 20-28. Voc infl, Metallica, A/Chains. No balls? Don't call! Lv msg to Steve Owen, 818-995-8691
Xint singr w/grt range and presnc nnd for progrsv band, PIECES OF EIGHT, Infl Dream Theater, Q'Ryche, Boston. Matt, 818-761-1396

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AAA dmr avail for sessions, fill in gigs, cover band. All styles. Paid sits only. Beal plyr. Sng arrngmnts. 1 restl snesary. 818-986-9210
About 9 yrs exp. Image, chops & vocs. Career minded pros only. No drugs. Infl are Mr Big, Journey, VH, Hard Line. Eric, 818-781-0238
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Dedictd, srs dmr sks band w/musicl, not personal, att. New line, altmvt, agrvrs, punchy, melcd? Srs inquires only. Call for demo. Matz, 213-466-5544
Dmr avail for wrking cover band. R&R to R&B. At least 4 nights per week. Ed, 213-848-7025
Dmr avail to form dark, hvy band. Suicidal, Sacred Reich, CCC, Sabbath, some Slayer. Frank, 818-360-4303
Dmr lkg for band members that are hungry to make grt new music. Infl Eddie Brickell & New Bohemians. Michael Penn, Police. Gary, 213-463-6087
Dmr progrmmr avail for demos & related projts. All styles. Call Victor, 213-757-3637
Dmr w/20 yrs exp lkg for gd wrkg b/or orig sit. All electrnc & acous percussn & drms. Call Al, 818-700-1348
Dmr w/dirty funk groove. lkg for tomorrow's sound. Hooks & melody a must. Infl, not. 805-492-8708
Dmr/lyricst of the Rush faith sks like minded muscns to form modern band. Also into Tears/Fears, Sting, Genesis, Gabriel, etc. John, 310-394-3288
Exp, hrd hting, dbl bs dmr sks HR or HM band w/ commitmt & dedictn. No punk or thrash. Robert, 818-760-4425
Fem dmr sks HR band w/orig sound to practice wth, possibly form band. Ala Galactic Cowboys, Kings X. 310-594-6176
Fem dmr w/xint chops, stage presnc, equip, vocs & exp sks srs, estab band. 818-509-7914
Gold recrd status & present Billboard T40 dmr avail for recrdng & toung. 818-569-0186
Grooving, funky, hip hop dmr avail for signed or close proj. Infl P-Funk, Graham Central Station, Sly, I have wrtd w/Digital Undergrd & Teddy Riley. Jonathan, 310-477-4314
Hey, dmr avail for HR & progrsv metal proj. Srs only. Don't waste my time & I won't waste yours. Bill, 213-876-9421
Jazz dmr ala Dennis Chambers, Bill Stewart. Can read. No rock. Jeff, 818-560-6622
Latin, Afro, rhythmic blend, Human 808 skg acud funk mob. Sons of the P, 213-257-4251
Lkg for srs muscns & gd music. Groove oriented dmr. I love to ply hrd. No metal heads. 818-337-8608; 818-332-8904
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Percussnst, congos, timbalis, hand toys. Sks srs wrkg band w/vision, goals & purpose. Strong matrl, pls. 818-890-2708
Pop dmr w/xint kd voc forming edut cntry band. New Chicago, Secada, Loggins & Collins, Nd wrtrs, sings that can ply their instrmnts. Bill, 310-918-5457
Positive, dedictd, aqrs, fem dmr avail now. Call Jennifer,

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Pro dbl bs dmr, flashy sticks & dbl kicks. Coolest image. Sks image conscious, pro tint, HR band. 818-567-4350
Pro dmr & bs team w/xint image & equip sks pro HR/HM band. Rob, 310-594-6176
Pro dmrng monster avail for pro recrdng or toung act. Call Mark, 213-957-4733
Pro dmr avail for band or recrdng session. 818-789-6342
Pro dmr avail for pro wrk. Grove grad. Toung exp. Studio exp. John, 818-760-4569
Pro dmr avail, FT, any style, will travel. Jeff, 714-895-3289
Pro dmr w/25 yrs exp. X-Berklee. Rock, blues, jazz, soul, pop. Lkg for orig or wrkg band. Pros only. Doug, 310-992-3255
Pro dmr, Berklee grad, skg sessions, showcs's & wrkg band. Easy to wrk wth. CD credit. AJ Vallee, 818-284-9074
Pwrtf, creatv dmr sks agrvrs, unq, eclectic, intellgt, post altmvt band. I like Primus, Jane's, Police. Call Alex, 818-345-6965
R&B, funk, new jack swing, blues & fusion dmr avail. Have tmspo, grt team plyr. Cheron Moore, 213-957-0448
Sold dmr sks wrkg cntry band. Michael, 310-456-9772
Sra dmr lkg for estab rock acts that are signed, sealed & ready to gyt yesterday. I'm exp. Call for details. 818-753-0987
Veratl, grooving dmr avail for showcs's & recrdng. Who plys variety of styles. Jazz, Latin, pop, standrds, Brazilian, funk. Reliable w/internet! Exp. Christian, 818-757-1480
Veteran dbl bs pwrhouse, recrd credits, image, xtensv stage & studio exp. Sks estab HR/HM band w/pro mgmt. Pete, 213-464-2677
Veteran dbl exp. Sks recrd HR/HM band w/pro mgmt. Pete, 213-464-2677
White Zombie former dmr, Ivan DePrume, now avail for toung &/or recrdng. 818-559-5335
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13. DRUMMERS WANTED

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I dmr nnd by some of the baddest, bluesy mofc's intown ala Hendrix, Allman Bros, Zep, Humble Pie, SRV. Sing bckup or fill pool a plus. 818-753-9610
A Bunny Carlos, Larry Muller Jr, Copeland, Ringo dmr nnd for fill in gigs for estab act. Must be a total beat plyr. 818-996-9210
A darn gd singr/sngwrtd into Queen, T-Rex, Slade, sks like minded muscns to form band. Sngwrtrs welcome. 818-244-4037
Acous band lkg for percussnst. Altmtv folk/rock proj. Have gigs & studio. Steve, 818-506-6919
Acous band sks percussnst, Zep, Q'Ryche, unplugged type wh&arr, mandolin, bazuki, cello. Sks attractv pro plyr. 818-543-4884
Acous rock band sks dmr for giging & possible studio proj. Grt meter & grt att a must. Infl REM, Mellencamp, Sonic Asylum. Cory, 310-841-5608
Agrvrs, testef dmr for giging, orig, melcd rock band. Lkg for people easy to wrk wth. 310-836-0564
Agrvrs, testef dmr for giging, orig, melcd, R&R band. Not metal. Lkg for people easy to wrk wth. 310-836-0564
Altmtv dmr into Sonic Youth, Pumpkins & Beatles, nnd to complete sng orientd band. Billy, 818-377-5286
Altmtv HR band sks dmr w/xint sns of groove, time & space. Sexy, subtle, swingmeister. Manu Katche. Male or fem. We have intellgt snrg, mgmt. 213-969-4093
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James, 213-469-3459
CANDYHEAD, altmtv rock band, sks dmr. Possible small label deal. Infl Blondie, Who, ourselves. Pete, 213-936-4415
Christian dmr. Make new friends! Ply real cool, atmospic, yet agrvrs R&B rhythms w/your intrstng new friends! Non ministry. Doug, 213-257-0846
Creatv dmr wtd by formed band. Infl Pumpkins, LS&D, Jane's. Dedictn a must. 818-994-2575
Dbl bs monster nnd for orig proj. Infl Racer X, Dream Theater, Megadeth. Exp pro only. John, 818-705-4376
Dmr for band doing covers & orig. Infl Foreigner, Kansas & Boston. Kevin, 818-904-9873
Dmr for imminently import band. We like Ringo, Lawrence from Ride, Renny from Stone Roses, early Charlie Watts. Groove & creatvly import. Srs only. 510-236-5122
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