

MUSIC CONNECTION

THE WEST COAST MUSIC TRADE MAGAZINE™

GUIDE TO L.A.'S HOTTEST
100
UNSIGNED BANDS

EXCLUSIVE MC SURVEY

INDEX

IN THE
BUSINESS

SO MANY
TS SUDDENLY
EIR CAREERS
ME OUT?

TO L.A.
GAY BUSINESSES

REWIND'93

INTERVIEW HIGHLIGHTS FROM
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• CULVER CITY •

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| GENERALMUSIC 1680 16x8 mixer #207092175 | \$1,800 | \$1,032 |
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| KORG C600 digital piano #E40001 | \$2,000 | \$599 |
| KORG O1W synthesizer workstation #301347 | \$2,400 | \$1,587 |
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| PEAVEY MKIII36 36x8x2 sound reinforcement console #04974386 | \$10,000 | \$5,799 |
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| ROLAND PA200 8 channel powered mixer #ZB61362 | \$1,500 | \$839 |
| ROLAND JDB80 synthesizer #ZC43562 | \$2,995 | \$1,899 |
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| ENSORINO XD1 synthesizer #11831 | \$2,200 | \$1,599 |
| HOSA PMC2402 24x2 mixer #20071 | \$2,000 | \$984 |
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BARBRA STREISAND

She's recorded some 50 albums for Columbia, won every conceivable award in the recording and motion picture industries and now, after a 27 year absence, has agreed to perform live again. This Streisand retrospective is a fitting tribute to the Brooklyn-born superstar.

By Jonathan Widran

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THE GAY NINETIES

In a *Rolling Stone* interview in the Seventies, Elton John announced that he was bisexual and it almost ended his career. Today, it's hip to come out and tell the industry that you're gay or lesbian. *MC* examines this bold move by some of today's cutting edge performers.

By Tom Kidd



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Cover photo: Rande St. Nicholas



FEEDBACK

What's In A Name

Paul Atson
Hollywood, CA

"Promoters. That's a funny name. Promoters. It means you promote something. People who pre-sell tickets to bands are not promoting anything. A promoter assumes responsibility for making the venue fill up. Promoters are responsible for choosing high quality acts that would even make someone want to come to the club. If you do not know how to pick bands that can fill up a club, if you do not know how to find bands that the public is interested in, or if there are not enough of them, you should not become a promoter. I was around during the Seventies. A lot of the best music came through our clubs here. Those people didn't worry about, 'Do I have to pre-sell tickets?' They had great bands. If you went on a Friday or Saturday night to the Roxy or the Troubadour, you were guaranteed to be seeing the cream of the crop. I think it's time to find a real promoter in this town."

Demo Dilemma

Ken Phillips
Westwood, CA

"I'm a little confused by your Demo Critiques. There seems to be little consistency. In your last issue, John Revitte got four stars for songwriting, yet you wrote, 'The songs themselves were quite poor,' and suggested he 'Take some more time to hone his songwriting craft.' The issue before, Ke also got four stars for songwriting, yet you referred to his songs as 'average.' Well, are four stars 'average,' or does it signify 'poor?' I can site many examples of such inconsistencies and I think it's explainable this way: Your reviewer is more interested in his version of 'honesty' than in

giving an honest review. That not only hurts the artist, it hurts your magazine's credibility."

Promoter Gripe

Chris
Studio City, CA

"With regard to your Independent Promoters issue—I remember the last pay-to-play show I did. I sold 100 tickets, had 45 walk-ups and was then told we wouldn't make any money until after 75 walk-ups. I paid for the ad, the flyers, the sound and lights, and my own crew. I would like to know what exactly the promoters are promoting when the band pays for the entire show?"

One Hand Washes The Other...

Warbucks
North Hollywood, CA

"You've given us some great plugs recently, so we'd like to give you one. This is the most happening magazine to read if you really want to be in tune with the music scene on the local and national level. The writing staff is intelligent, creative and straight up. Anyone involved with the industry should subscribe to this mag. Special thanks goes out to Samantha Dunn for the strong club review she gave us in the Nov. 22 issue. It was a very fair, accurate and honest critique. We also would like to thank Tom Farrell for setting it up and Jeff Levitt for the live shots. Jonathan Grell really hooked us up on our ads—great positioning. FM Station gets a thank-you for the other ad. Linda Fiets has been very helpful and super cool. Last but not least, Ray Torian took superb band photographs. Oh yeah, we thank Beavis and Butt-head just for the hell of it. Thank you, everyone!"

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CALENDAR

By Trish Connery

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

Current

□ The Songwriters Guild Foundation will hold the next Supershop/Pitch session on Wednesday, December 8, 7:00 p.m. at the Guild office, 6430 Sunset Blvd. in Hollywood. Special guest will be Justin Wilde of Christmas & Holiday Music, a division of Songcastle Music. Reservations are required, so call 213-462-1108 to reserve your seat or for more information.

□ Academy-award nominated composer Mark Isham (*A River Runs Through It*) is offering a special seminar on Film Composing on Tuesday, December 28, 7:00-10:00 p.m., at the Church of Scientology, Celebrity Centre International, 5930 Franklin Ave. in Hollywood. This one-time evening class will cover some of the technical aspects of scoring and also include tips on achieving success as a film composer. The admission is \$25. Call 213-960-3100 for additional information.

□ California Lawyers For The Arts is a non-profit organization providing legal assistance and education for artists of all disciplines. CLA regularly offers informative classes and workshops on legal issues that face the music industry. Contact the CLA at 310-395-8893 for additional information.

□ Los Angeles Music Network, now in its fifth year, was created to facilitate communication, information and career advancement within the record industry. The next meeting is scheduled for Monday, December 6, at the Hotel Nikko, 465 S. La Cienega Blvd. in Los Angeles. The mixer will begin at 6:30 p.m. with the panel starting promptly at 7:00 p.m. and the topic of discussion will be "The Trades: Lap Dogs To The Industry or Objective Journalism?". Admission for LAMN members is \$5 before 7:00 p.m.; \$10 after 7:00 p.m.; admission for non-members is \$10. Contact the LAMN at 310-212-7905 for additional information.

□ The Vocal Point frequently offers intensive workshop for singers in which every aspect of vocal production is handled. Students learn how to strengthen the voice for more power, presence and stamina; proper breathing, support and resonance of the voice, and how to increase range, sharpen pitch and control the tonal quality of the voice. Call the Vocal Point for the next scheduled workshop at 909-592-4110 or 310-285-5054.

□ Western Beat American Music Showcase, hosted by *Music Connection's* own Billy Block, is a monthly showcase 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., and Western Beat begins at 8:00 p.m. Western beat features excellent local talent and songwriting, and there is no cover charge.

□ Voice coach Lisa Popeil offers monthly workshops, Voiceworks, which cover

various topics relating to vocalists and usually includes a special music industry guest. Call Voiceworks at 818-906-7229 to obtain more information.

□ L.A.'s Finest, a Roger Burnley produced event, is an ongoing series featuring original acts in many different styles—R&B, rock, acoustic and world beat. The showcases are designed to give these committee-chosen acts access through performance to the A&R community, while at the same time allowing industry execs an opportunity to see original talent in a concise and controlled setting. The showcases are scheduled to resume in January, 1994. Watch this column for additional information, or call 213-876-9306.

□ In addition to the regular classes and workshops for vocalists, the Lis Lewis Workshop now offers a newsletter, *Angel City Voice*. It features articles relating to every aspect of the life of the professional singer, and best of all, there is no charge. Contact Lis Lewis at (213)957-1747 for additional information.

□ The winter quarter begins in January, 1994, and UCLA Extension has several exciting classes coming up. "The Music Business: Making It Work For You," features *MC's* own Senior Editor, Kenny Kerner, as instructor, and is scheduled for Thursdays, January 13 - March 17, 7:00-10:00 p.m. "Contemporary Record Production With Kashif," is hosted by musician/producer/Grammy nominee Kashif, and meets on Tuesdays, January 11-March 29, 7:00-10:00 p.m. "Legal And Practical Aspects Of The Recording And Publishing Industries," taught by music industry attorney Richard Schulenberg, meets Wednesdays, January 12-March 30, 7:00-10:00 p.m. Finally, UCLA Extension offers a six-week forum, co-sponsored by UCLA and NAS, and featuring some of the music industry's most prominent songwriters, on the social responsibilities in music, which takes place on Mondays, February 7-March 21, 7:00-10:00 p.m. Call UCLA Extension, Department of Entertainment Studies and Performing Arts, at 310-825-1904, to enroll or obtain additional information.

□ Los Angeles Songwriters Showcase has its regular weekly events going on every Tuesday, at the Woman's Club of Hollywood, located at 1749 La Brea in Hollywood. Cassette Roulette, 7:00 p.m., is a session in which a publisher critiques your song. Pitch-A-Thon, at 9:00 p.m., is a screening session in which a producer, record company A&R rep, manager or artist screens songs for a specific recording project. Contact LASS for scheduled guests, admission price and requirements, at 213-467-0533.

□ Songwriter K.A. Parker, who has experience as a staff writer with Motown, and who has been teaching the craft of songwriting for 15 years, frequently offers classes dealing with the intricacies of songwriting and lyric writing. Call 818-377-9730 for info. **MC**

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Gangsta's Gotta Go

By Dave Snow



Member of Poison Clan

In addition to my commitments to this magazine as Art Director, every weekend I am a DJ at a popular nightclub in the West San Fernando Valley. In fact, I've been a DJ almost twice as long as I've worked in graphics, and because of this, I've witnessed the various incarnations of popular dance music from the window of a DJ booth for thirteen years. For nine of those years, I've been getting my records through an association of club and mobile DJs called a record pool. Basically, major and indie labels send my pool 125 copies of their latest releases, and the pool subsequently distributes these records to the 125 members, who then decide what to play in their clubs. Although I receive and listen to almost every 12" single under the sun, only about one in fifteen actually makes its way onto the club's turntables.

Over the past few years, one particular genre of "music"—gangsta rap—has been increasingly infesting my bi-weekly pickup of vital vinyl. The genre snuck in the back door of music about five

years ago. It wallowed around the underground scene for a few years until it eked its way into the novelty pop scene, and it nearly took over clubland about a year and a half ago. Today, it fills the upper echelon of *Billboard's* album charts. As much as I try to be on the cutting edge of dance music, I have declined to play certain "hits" because they so blatantly advocate MURDER!

"Did he say advocates murder? He's being too harsh. Just because we rap about orderin' up a 187 [killing] or takin' out the five-O [killing cops] doesn't mean we want our audience to actually go out and commit these acts."

Spike Lee himself recently said that the only role models today's black youth have are sports figures and rap artists. So what's the message rap artists want to convey in this music? Witness the dialogue between two black kids about eight years old, which is actually recorded on one raptune...as the "song" fades: "What's up kid? You heard that new album *Brains On The Sidewalk*? Yes. I like that part [both in unison] 'Murder, murder, murder and kill, kill, kill!' You know, that's what it's all about. Yeah, I'm gonna be just like that when I grow up. You think I ain't?"

"Did he say advocates murder? It's not like we actually commit these acts ourselves."

I'm not about to mention any names here because any time you mention them—good or bad—it translates into free promotion for these "artists," and they won't get any here. They've gotten too many headlines that they don't deserve. These thugs are sitting in a jail cell accused of murder or accessory to murder, and just waiting for the royalty checks to come rolling in. To think that getting busted for killing someone will increase their record sales is sick, sick, sick! Murder as the ultimate record promotion tool? Have I fallen through the looking glass? The almighty dollar has found a goldmine in the bowels of the record-buying public, and you're taking it hook, line and sinker. P.T. Barnum was right—there is a sucker born every minute.

Record execs are lining their pockets with the blood of your brothers while you justify it as being a mere reflection of the reality of life in the hood. "It's the way it is, was and always will be."

This is exactly what these guys want to hear. As long as you keep killing each other off, there'll always be a market for that deadly ditty you can "relate" to. And the

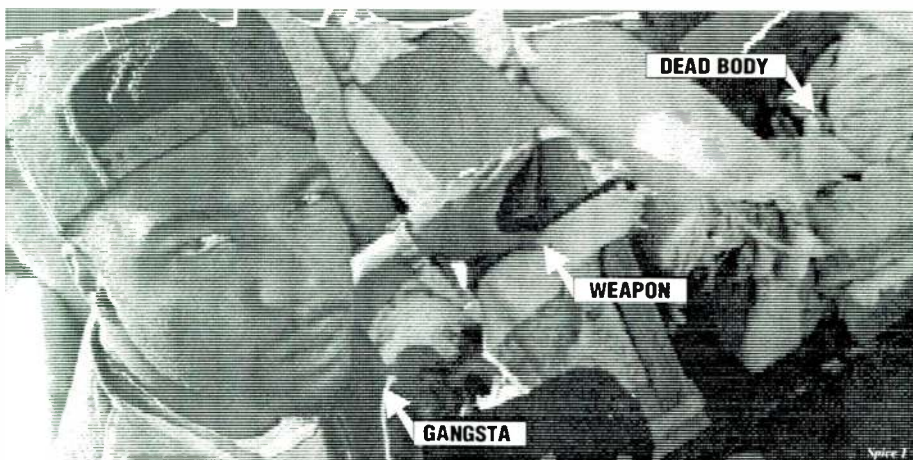
longer you keep buying gangsta rap, the longer murder will be glorified and perpetuated in song. The cycle continues, and innocent people are caught in the crossfire.

Enter the "C" word: censorship. Pretty scary, huh? You know the conservative right has been pushing it since Elvis wiggled his hips. Well, look out homie, 'cause the more this gangsta rap becomes mainstream, the more public outcry is going to make it politically correct for your comrades on the left to squelch it. Rap me a massacre, then we see it emulated on the 11:00 news, day in and day out, and we'll start seeing the proposed legislation pour in from even the most hard-core freedom of speech advocates.

What I'm looking for is censorship on a different level. It's time this industry took a long, hard look at itself. Let's take it upon ourselves to nip it in the bud before the Tipper Gores of this nation get their justified upper hand and we're all left with sampling Pat Boone. Gangsta rap has gotten too graphic too soon, and it's time to stop churning out this bile. Let the record-buying public take a reality check and start spending their money on anything else but this death and drum machine poison. Let the murder market dry up, and let's demand more positive dynamics from the ivory towers.

Thankfully, I'm seeing the first inklings of mid-level censorship going on in the music biz. Three cheers for Rich Guzman at KACE-FM for his new programming policy which omits all music that "glorifies sex, violence, drugs and disrespect of women." Kudos to Darryl James, editor of *Rap Sheet* magazine, for his wisdom in denying press to gangsta rappers. I'm also thrilled to report a new standard at my own record pool which will deny distribution of any promotional material with "N.W.W. (Niggaz With Weapons)" on the cover. The record pool director has promised to return these records to the labels from which they oozed.

I love this nation and the freedoms inherent in its privileged citizenship—especially the freedom of speech. But to use those privileges to advocate the breaking of our laws and glorify murdering anyone, is a misuse of those freedoms.



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Former Motown Employee Sues for Discrimination

By Sue Gold

Meltzer alleges black-run label fired him for being white and gay; Motown denies charges

LOS ANGELES—A former Motown employee has filed a lawsuit in Los Angeles Superior court against Motown Records, label CEO Jheryl Busby and Motown executive Jonathan Clarke, alleging he was discriminated against because he is gay and Caucasian.

Stephen Meltzer, who was Vice President of Creative Services for more than three years at Motown, was terminated on January 15, 1993. At the time, he was told it was due to economic reasons and that he would get the remaining eight months salary due him in his contract. However, according to Meltzer's lawsuit, he was not paid immediately and was told by

Motown employees he wouldn't be paid unless he signed a waiver releasing Motown from all liability based upon illegal discrimination.

In his suit, Meltzer claims that when Clarke re-joined Motown after a two-year absence, he devised a plan to "racially cleanse" the Motown Art Department by firing certain white employees who he felt had no place at a black record company. The suit further alleges that Clarke told Meltzer that Meltzer's work was not "black enough" for Motown.

In addition to racial discrimination, Meltzer is also alleging discrimination based on sex. In his suit, Meltzer states that Clarke

would repeatedly refer to Meltzer as an "artsy fartsy faggot and would mimic and belittle Meltzer's comments, suggestions and way of speaking in front of other Motown employees when Meltzer was not present."

Meltzer's attorney, Benjamin Schonbrun of the law firm Schonbrun & DeSimone, refused to discuss the specifics of the case but did confirm that several Motown employees support some of Meltzer's claims and that "Stephen Meltzer feels very strongly he was wronged by Motown for very illegal reasons because of his sexual preference and race. These are serious allegations and we have every intent of proving them in a court of law."

Officials at Motown refused to comment on the case, but a statement released by the record company says, "Although we have not yet had an opportunity to examine the complaint in this matter, we are confident that they are without any merit whatsoever."

"Motown has always been an equal opportunity employer which has prided itself on the diverse na-

ture of its employees. We condemn any and all forms of unlawful employment discrimination, be it on the basis of race or otherwise. We are convinced that Motown's actions will be vindicated in this instance."

Meltzer was unavailable for comment. Stevie Wonder, Diana Ross, Shanice and Boyz II Men are among the artists Meltzer worked with while at Motown. **MC**

Songwriters Collaborate with Former Homeless Victims

By S. E. Silverman

Former homeless victims share their experiences on new project; proceeds benefit L.A. Mission

LOS ANGELES—Approximately 28 prominent songwriters, including Grammy winning writers Bunny Hull and Randy Sharp, have collaborated with former victims of homelessness to write and record songs about the struggles they faced. The collaborations are part of a new project called In Harmony With The Homeless (INH), which has already produced 24 songs.

A combined showcase/fundraiser was held on November 17th for several hundred music industry executives. The songs that were performed were written with fourteen people who are either residents or graduates of the Los Angeles Mission's Rehabilitation Program For The Homeless. Most of the songs focus on homelessness and hope. INH organizers are now in the process of looking for a record deal and plan to release an album sometime next year.

Other songwriters involved in the project include Steve Plunkett, Harold Payne and Deborah Holland.

For more information on In Harmony With The Homeless, contact David Powell or Katherine Woodward at (310) 398-9650. **MC**

Essential Motown and Stax/Volt Sets Released

By Keith Bearen

The second chapter in the musical legacies of two soul giants contained in new box sets

LOS ANGELES—Two seminal soul music giants, legendary Memphis label combine Stax/Volt and

Motown Records, are the subject of essential new box sets profiling their prodigious singles output.

The Complete Stax/Volt Soul Singles, Volume Two, 1968-1971, released through Fantasy, and Hitsville USA, Volume Two, The Motown Singles Collection, 1972-1992 are companions sets to previous volumes (The Complete Stax/Volt Singles, 1959-1968 and Hitsville USA, The Motown Singles Collection, 1959-1971) profiling two labels, who, along with Atlantic, defined soul music during the Sixties and Seventies.

A nine-CD box set, *The Complete Stax/Volt Soul Singles, Volume Two*, produced by Bill Belmont and Rob Bowman, contains tracks from the Memphis-based soul combine's post-Atlantic-distributed era, including all 216 soul singles issued during 1968-1971 (from such artists as Isaac Hayes and the Staple Singers).

Hitsville USA, Volume Two, The Motown Singles Collection, a four-CD set produced by Cary E. Mansfield (and executive produced by Harry Anger and Candace Bond), picks up the Detroit-bred label's output after it moved to the West Coast, starting with Michael Jackson's "Got To Be There" and culminating with Boyz II Men's mega-hit "End Of The Road."

The final chapter of the Stax/Volt legacy (1972-1975) will be contained on a third set (ten CDs), due sometime next year. **MC**

HARD ROCK RECORDS



The Hard Rock Cafe and EMI Music Publishing have announced the formation of Hard Rock Records. The label will focus initially on catalog reissues, with five compilations set for release in February, 1994. Pictured at EMI's New York offices are John Sykes (Executive Vice President, Talent Acquisition & Marketing, EMI Music Publishing), Peter Morton (Hard Rock Cafe Co-Founder & Chairman) and Martin Bandier (Worldwide Chairman & CEO, EMI Music Publishing).

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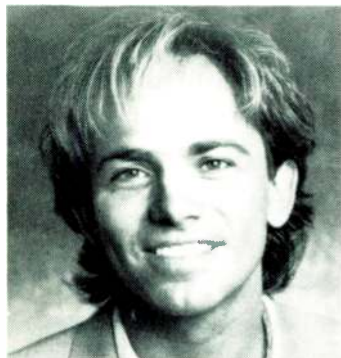
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By Michael Amicone



Fletcher Foster

MCA Records has appointed Fletcher Foster to the post of Vice President, Public Relations. Foster, who was previously Senior Director of National Publicity for Arista Records, will work out of the label's Universal City offices (818-777-4000).

New Sony Music label, Sony 550 Music, has announced a plethora of new appointments: Hilary Shaev has been named to the post of Vice President of Pop & Video Promotion. Jeff Appleton has been named Vice President of Rock Promotion, Neda Tobin becomes the label's Director of Pop Promotion, Joe Knapp has been appointed Director of Alternative Promotion and Michele Levan has been named Associate Director of Marketing Relations. They will work out of the label's New York offices (212-445-4321), except for Knapp, who will perform his duties out of the label's Santa Monica offices (310-449-2100).

Atlantic Records has announced the appointment of Lisa Velasquez to the newly created post of Vice President of Crossover/Pop Promotion. Velasquez, who was previously Vice President of Pop/Special Products for the label, will perform her duties out of Atlantic's New York offices (212-275-2000).



Kelly Mills

A&M Records has named Kelly Mills to the post of Director of Product Development. Mills will serve as in-house liaison for such artists as Aaron Neville, Sheryl Crow, Run Westy Run, David & David and Malaika, and will perform her duties out of the label's Hollywood headquarters (213-469-2411).

Leading hip-hop label Priority Records (213-467-0151) has signed Oakland-based rapper Paris to a long-term, multi-album deal. In addition, PRD (Priority Records Distribution) will distribute Paris' own Scarface Records label.

Crest Audio has expanded its Engineering Department with the addition of

Dennis Fink and Greg Hanks. In his new position as Chief Engineer, Digital Systems, Fink will shepherd the design, development and product specifications for computer controlled analog and digital signal processing based systems and components. Hanks assumes the position of Systems Design Engineer.

In more Crest Audio (201-909-8700) news, Beverly Brignolo joins the company as Customer Service Manager, and Kris Gustafson has been named Marketing Administrator.

American Recordings has announced two appointments: Mark Neiter has been named Vice President, Alternative Promotion (he will begin his new job in 1994), and Gary Richards has been promoted to the post of Vice President, Pop Promotion. Both men will work out of the label's Burbank headquarters (818-973-4545).

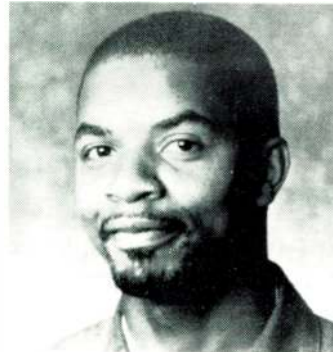


Mary Ellen Cataneo

Mary Ellen Cataneo has been promoted to the post of Senior Vice President of Sony Music Entertainment Communications. Based in New York (212-445-4321), Cataneo was formerly the label's Vice President of National Press and Public Information, a post she held since 1989.

Zoo Entertainment and Oakbrook, Illinois-based metal/hard rock label Pavement Music have signed a distribution, manufacturing and marketing agreement. Under the new pact, Zoo will manufacture all Pavement releases, as well as distributing select label acts.

Founding Little Feat member Bill Payne has joined Korg's roster of celebrity endorsers.



Life Allah

Tuff Break Records has announced the appointment of Life Allah to the post of National Director Street Promotion. Allah, who will perform his duties out of the label's Hollywood offices (213-469-2411), was previously National Director of Rap and Street Music for Scotti Brothers Records.



New Company Offers MIDI Protection for Songwriters

By Sue Gold

Songwriters can get their MIDI recordings 'time stamped,' protecting compositions before official copyright form is received

NEW YORK—A New York-based company, Vault, Inc., has established a new system to help protect musician's digital recordings. MIDI VAULT is an on-line link that enables artists to register and time stamp electronic music files by using a modem.

Created by musicians Gary Zimberg, Eric Monroe and Joe Bolanos, the service allows musicians to protect songs or samples while in digital form, something which is not yet possible through the Library of Congress' Copyright Office.

"The Copyright Office will take a demo tape, a scoring sheet or lyric sheet, but if the MIDI music is only on a disk, they won't accept it," co-creator Joe Bolanos said. "If you have something that's in MIDI form, we can time stamp it immediately, and then once it's developed and put on cassette, it can be copyrighted."

All of the files are held by MIDI VAULT for seven years. A computer file of up to 100K costs \$22.00 to register, \$15.00 for each additional 100K. A record establishing the creative work is immediately filed into the computer's main library, and then a registration certificate is sent out, via certified mail, within five days.

Files cannot be retrieved once

they are time stamped, but if someone needs a copy on disk or paper for court or personal reasons, MIDI VAULT will supply it for an additional fee.

When asked to comment on the new system, NAS' Dan Kirkpatrick stated that the registration is similar to what NAS offers for written or recorded compositions, and it can be used in court, though, he stresses, it does not replace a federal copyright.

MIDI VAULT does not replace the need for songwriters to file applications with the Register of Copyrights, but a time stamp can be used to protect a composition during the "gray" period between the time a work is sent to the Library of Congress and an official copyright registration number is returned.

The company also allows registration of lyrics by fax, which costs \$22.00 for up to ten pages. "Before they show lyrics to anyone or play it for anyone, they can fax it to us and we fax back a serial number to them almost instantly," explains Bolanos. "This way, it's time stamped and they have some kind of second party witness."

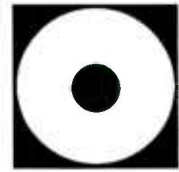
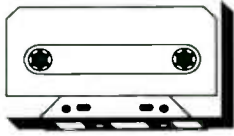
To use their services, a customer needs a modem for the electronic files or access to a fax for lyrics. To register, call MIDI VAULT at 1-800-798-2858.



PLATINUM MEAT LOAF



MCA act Meat Loaf recently received commemorative plaques celebrating the double platinum success of his new album, *Bat Out Of Hell II: Back Into Hell*. Pictured during the award ceremonies, held backstage following Meat Loaf's recent Wadsworth Theatre performance, are MCA Music Entertainment Group Chairman Al Teller, Meat Loaf and MCA Records President Richard Palmese.



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YOUR BODY • YOUR HEALTH • YOUR PERFORMANCE

A word with Dr. Eric Pearl



Melrose
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Chiropractic
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Perhaps, the worst enemy of musicians is physical calamity. Injuries, stress, repeating the same motions over and over again—as you would in practice, performance and touring—can tax your body beyond the normal limits. Dr. Eric Pearl is a chiropractor that feels once the spine is in perfect alignment, the body's

mechanisms are able to connect freely with the brain, and this brings both physical health and maximum creative power. Eddie Van Halen is probably the most famous patient of Dr. Pearl. In a December, 1992 *Los Angeles Times* article, Eddie says, "I was a little hesitant, a little skeptical at first, but it works. I sort of have bad knees from jumping around a lot on the stage. After he adjusts me, my knees feel better, I can breathe better. I even think I can see better. He puts your whole body into focus." "All healing comes from within. If you have a backache, it's not because you're deficient in Doan's pills," says the doctor, who is himself the picture of health. "Instead of adding all these poisons and toxins to the system, chiropractic theory says that, if your body is designed to heal itself from the inside out,

then pain means that somewhere there's an interference." Pearl says that your brain, through a complex circuitry system, is attached to virtually every non-moving cell in the body. Each of these cells has a given life span. You get a brand new body every fourteen months. "When there's an interference in this process, what chiropractors call subluxation, it happens as a blockage which keeps the brain from interacting with the damaged cells," he says. When the injury isn't allowed to heal properly, those new cells regenerate at the rate of only 40 percent, which means you aren't healing like you should. This is when symptoms pop up. So what about Eddie Van Halen's knees? "I didn't do anything to his knees," explains Dr. Pearl. "I didn't know about his knees. I just adjusted his neck. His sinuses cleared up. He said

he hasn't been able to breathe like that since he was a child. He told me how his vision cleared up. Not because I used ultrasound to make the pain go away, but because I removed the interference and let the body heal." Dr. Eric Pearl is at Melrose Place Chiropractic, 8485 Melrose Pl., Suite D, West Hollywood, CA 90069. For more info, call 213-658-1101.



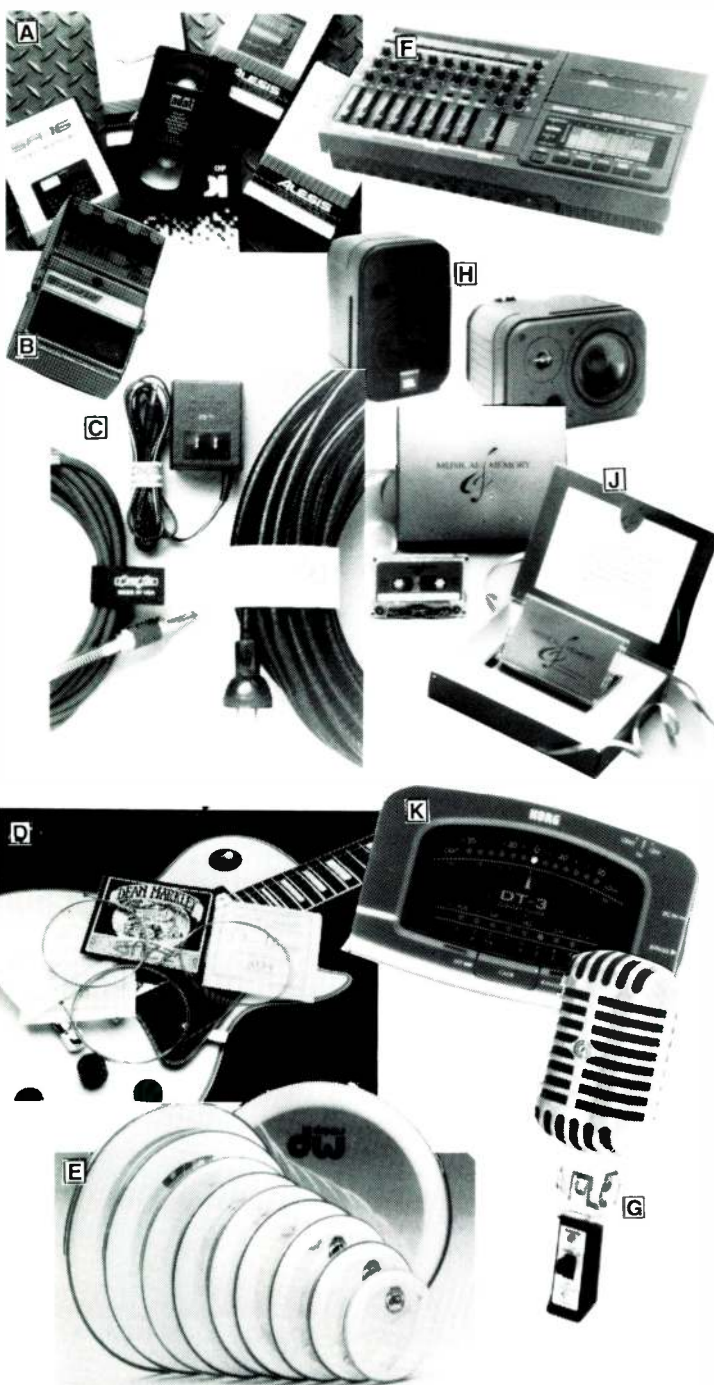
Dr. Eric Pearl



Here we go again for Christmas 1993! My stocking stuffer suggestions this year are varied and I'm trying to keep the prices down...some are even under \$10. And now New Toys for Christmas 1993!

Alesis has a new **ADAT Training Video** [A] to add to their existing line of training aids. This video normally comes with every ADAT but now you can buy it for \$10 if you are considering going ADAT. **Bigheart Slide Co.** makes a whole line of guitar slides designed to be equally adaptable to standard, lap-steel and dobro styles of playing. Prices are \$10 and under for all types of glass, aluminum, metal and bottleneck slides in all sizes, shapes and weights. **Cord-Lox Fasteners** [B] come in 19 different sizes that are all made to identify your various cords by length and size as well as keep them neatly coiled and tangle-free. Each Cord-Lox fastener is made of Velcro and attaches to the cable without the need of a tie wrap. Protecting your hearing is a wise move and **Hearos** from **DAP Enterprises** solve this one for as little as \$2.99 for a package of four ear plugs. These soft foam sound filters have small handles for easy insertion and removal. Once inserted, the foam expands to conform to your ear canal. If you would like to clean and polish your guitar in one step for Christmas morning music then **Dr. Duck's Ax Wax** is the perfect organic compound that cleans, polish, moisturizes and protects in one application. You can use this stuff on your entire guitar including the fretboard without worry since there are no abrasives, silicones, synthetics or lemon oil. Priced in the \$90 to \$110 range are the four new **DiMarzio** replacement guitar pickups for Telecasters and Stratocaster guitars. You'll get cleaner highs and solid bass with less string pull and less hum and noise with the **Chopper**, **Fast Track 1** and **Multi-Bucker** pickups. DOD of Salt Lake City have the **FX70 Metal X** [C] pedal that has crisper highs than the FX69 grunge pedal and allows for a more metallic bite and crunch. While on the subject of guitar accessories, about a set of **Les Paul Signature Strings** as the perfect inexpensive gift. These strings are the highest quality pure nickel wrapped Swedish steel strings. Designed by Les Paul himself, these strings sell for \$11.95. If the musician in your life plays Jazz, maybe a set of **Dean Markley Vintage Electric Strings** [D] specifically gauged for the Jazz guitarist. These strings feature a hexagon core wire which prevents unraveling and assures a tight bond between the core wire and the outer wrap. A cost-effective present for a drummer or percussionist is **LP Music's Jingle Ring**. The Jingle Ring mounts on the hi-hat pull rod to add a tambourine sound to your hat pedal playing. It sells for \$22.95. The **Handbournine** from **Calato/Regal** is a multi-purpose, stick/beater/sound effect made from a heavy duty 11 inch Hickory dowel with three sets of tambourine jingles. Easy to play, the Handbournine sells for \$19.95. A set of **Coated/Clear** [E] drum heads from **Drum Workshop/Remo** would make a fine gift for a drummer who needs replacement heads for his/her DW kit. **Fostex Corp.** has the **X-28H** [F] two-speed multitrack cassette recorder. The X-28H has eight inputs, stereo mixing buss, auto-play function and a backlit LCD window. With four

Stocking Stuffers



tracks, you get Dolby noise reduction, rehearse function and good metering. This dream Christmas present for that worthy songwriter costs \$599. **SansAmp GT2** is the new lower priced version of the original SansAmp tube amp simulator. The GT2 sells for \$195 and is even easier to mix and match specific sound characteristics of popular guitar amps because all the essential parameters are organized into adjustable, individual controls. I have three choices of vocal microphones you can ask Santa about. The **NADY SP-4** is a dynamic mic that uses a neodymium voice coil magnet for higher

output and wider frequency response. The SP-4 sells for \$149.95 and comes with a 15 foot cord and carrying case. **Shure Brothers** has the **Model 55SH Unidyne** [G] microphone which is the latest version of the famed 55C that is seen in all those old newsreel films and old rock & roll movies. The new slimmer 55SH has been updated with a higher performance element and better directional control. **Shure Brothers** also makes the **Beta 87**. The 87 is a supercardioid, handheld condenser microphone designed for stage work. With good frequency response, the Beta 87 has a three-

stage pop filter and an internal shock mount. For listening to Christmas carols the new **JBL Control IE** [H] powered personal monitor speakers with built-in power amps sound great. An electronic crossover routes the audio to two separate amplifiers: one 20 watt for the woofer and another 10 watt amp for the dome tweeter. **Hal Leonard** has the **Beatles Complete Scores**, a collection of transcribed music and lyrics for 213 Beatle songs. This 1,136 page hard bound book comes in a gift box and sells for \$59.95. The **Off The Wall** guitar hanger is a cast aluminum swivel hook with matching wall bracket. Since the hook is covered in a soft latex material, there is no chance of marring or scratching the headstock of your instrument. The Off The Wall guitar hanger sells for \$29.95. **Zildjian's A. Custom** splash cymbals come in eight, ten and twelve inch sizes. If your drummer would like to have a slightly warmer cymbal than the regular A. Zildjian but more high end than the K. Zildjian cymbals, then these are perfect. **Korg U.S.A.** makes two inexpensive digital tuners called the **GT-3** and **DT-3** [I]. Both tuners run off nine-volt batteries (make sure you include one for Xmas morning) the DT-3 is an auto chromatic with auto reference while the GT-3 is a chromatic tuner for guitar or bass. **Rico International's Grand Concert** reeds make a nice gift for a clarinet player you like. These reeds are the result of extensive research and testing by over 500 players, teachers and advanced students. A really different gift idea comes from **Musical Memories** [J]. Call 800-SONG 4 US and you can choose between 11 different songs designed for special occasions such as birthdays, weddings, anniversaries etc. (I guess they have a Christmas song or two) Once you decide on the song, you will be asked to record your personal message over a 30-second space. Within 24 hours, a beautifully gift boxed personalized cassette tape with song lyrics is delivered. All this costs \$29.95. If you know a do-it-yourself kinda person who would like to recover their guitar amp with the original Tolex coverings then **Fenton Music Group** sells covering for Marshall, VOX, HiWatt as well as Fender. Fenton also sells grill cloth for these amps. You would have to call 301-949-9314. Most MIDI stuff costs a lot but **MIDIMAN** now has the **Mini Macman** at \$40. This is a complete Macintosh MIDI interface complete with LED MIDI and power indicators. Also not dear in price is the **Korg Audio Gallery**. The model AG-101 is designed for Windows software while AG-102 is for Macintosh computers. So the Audio Gallery comes with everything to create MIDI based music with your home computer: you get the sound module, sequencer software, music library, start-up driver software and serial interface cable. Another computer-based software gift might be the **IBIS Soloist** software package. The Soloist is a music program that teaches you to play the instrument of your choice. Priced at \$59.95, this software uses an IBM PC (286 or better), a sound blaster sound card, a microphone and any instrument. Soloist will compose measures of music and you'll be asked to play those back. Perfect for an entry-level musician. Call 415-546-1917 for more information. [K]

Box Set Roundup

By Keith Bearen

Another year has come and gone, and more and more record companies are mining CD reissue gold from their vast archives. And while record companies keep pumping out product at a steady pace all year long, most labels save the best for last, preferring to release their biggest box sets just in time for the holiday gift-buying season. To help the music lover wade through the enormity of product, we have attempted to list an overview of the best box sets, worthy collections that would make great (albeit somewhat expensive) stocking stuffers for the music lovers on your list.

Soul fans have a cornucopia of worthy product to choose from, including box sets profiling three of the most important black music labels in pop history: Stax/Volt, Motown and Vee-Jay. **The Complete Stax/Volt Soul Singles, Volume 2, 1968-1971**, a handsome nine-CD affair released through Fantasy, and **Hitsville USA, Volume 2, The Motown Singles Collection, 1972-1992** (four CDs) are essential sequels to previous volumes profiling the singles output of these two soul music giants (see news story on pg. 12). While both of the previous sets boasted more essential material, these worthy follow-ups have enough indispensable gems to make them essential companion pieces. Another great set is **The Vee-Jay Story**, three discs showcasing the eclectic output of another one of black music's seminal labels (and first U.S. label home to the Beatles).

From the Warner Bros. archives, there's **Paul Simon, 1964/1993**, an essential three-CD set containing Simon's best work (with or without cohort Art Garfunkel). On the downside, one of S&G's most beloved tracks, "Homeward Bound," is not included (even though the set contains two versions of the duo's anthem, "Sound Of Silence"), but on the plus side, the set sounds wonderful and includes a great unreleased track: Simon's demo for "Bridge Over Troubled Water," which shows you how much a song can change from demo to hit version.

For the completist who wants everything ever released by a particular artist, there are several sets that satisfy those

cravings. **A&M's Police** collection, **Message In A Box: The Complete Recordings** gathers together every track from all five of this blonde trio's studio albums, as well as rare B-sides and live tracks. The booklet's bold statement that "this is it—everything the Police released," will keep anal

collector's busy trying to disprove it, but let's just say that this is more Police than most fans will ever need. **Atlantic** has a lavish, highly recommended, ten-CD **Led Zeppelin** set, **The Complete Studio Recordings**, containing every Zeppelin al-

bum, from start to finish, in chronological order, digitally re-mastered by the man himself, Jimmy Page, with a few rarities tossed in (including a previously unreleased outtake "Baby Come On Home"). Though not cheap, this set is more desirable than either of Atlantic's other Zeppelin box sets, since it contains

Zeppelin's output in the order originally released, showcasing the phenomenal growth of this hard rock powerhouse. For fans of pop crooners, there's the Ol' Blue Eyes collection, **Frank Sinatra, The Columbia Years (1943-1952), The Complete Recordings**, containing Sinatra's entire Columbia Records output, a period of his career where he was

still finding his voice. And last but not least, MCA will release, in mid-December, a Steely Dan box set, **Citizen Steely Dan, 1972-1980**, which gathers together everything released

by Steely Dan braintrust Donald Fagen and Walter Becker. While each of Dan's seven studio albums is available individually, in newly remastered form, this set collects it all onto four CDs, while also rounding up stray tracks such as "FM" and a previously unreleased demo of "Everyone's Gone To The Movies," a song which landed on *Katy Lied*.

Speaking of seminal crooners, **Columbia** has a three-CD set profiling the timeless romantic stylings of Johnny Mathis entitled **The Music Of Johnny Mathis: A Personal Collection**, and **MCA** has issued a long-overdue four-CD box in honor of early pop idol Bing Crosby (who influenced everyone from Sinatra to Elvis) entitled **Bing—His**

Legendary Years, 1931-1957. Most of the selections on the Crosby set were cut during the infancy of recorded music, but the set boasts surprising fidelity and an attention to detail that rank it as one of the year's best.

Era, a division of legendary reissuers K-tel, has unleashed a set that also ranks as being one of the best amongst the current box set crop. **The Brill Building Sound** is a four-CD set contain-

ing the original hit version of songs penned by the famous writing teams—Gerry Goffin and Carole King, Barry Mann and Cynthia Weil, etc.—who cranked out hit after hit in the hallowed halls of the Brill Building during the early Sixties.

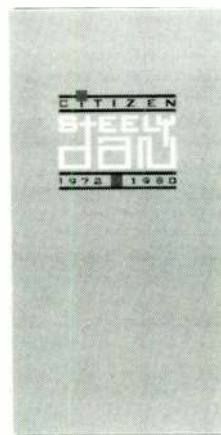
Prog rock fans can rejoice with **Victory Music's Emerson, Lake & Palmer** magnum opus, **The Return Of The Manticore**, a four-CD set filled with ELP's bombastic musical movements.

Elvis Presley and Elvis Costello receive the royal box set treatment on **From Nashville To Memphis—The Essential Sixties Masters I** and **2 1/2 Years**,



Elvis Costello

Chris Coates



respectively. **RCA's The Essential Sixties Masters I** is the companion volume to **The Complete Fifties Masters**. Including every master take recorded by Elvis during the Sixties (minus soundtrack, gospel and live recordings), the set offers the listener a fresh perspective on Presley's less-revered Sixties output. The other Elvis also gets his due on **Rykodisc's well-packaged 2 1/2 Years**, the inaugural release in their Elvis Costello reissue program. Containing Costello's first three

albums (in their U.K. track configuration), demos and rare tracks, including the extremely rare promo-only live set, **Live At El Mocambo** (recorded in 1978), the set is a hot kickoff for a reissue campaign that will offer many unreleased gems before it culminates with **Blood And Chocolate**.

Easily one of the more uniquely packaged and conceived box sets is

Rhino's Songs Of The West. A four-CD set (designed by Geoff Gans and Monster X and sure to be remembered come Grammy time), **Songs Of The West** is divided into Volume One: Cowboy Classics; Volume Two: Silver Screen Cowboys; Volume Three: Gene Autry & Roy Rogers; and (the best of the lot) Volume Four: Movie & Television Themes, containing such memorable tunes as the themes from *Bonanza*, *The Good, The Bad & The Ugly* and *Rawhide*.

As part of their ongoing Atlantic reissue series, **Rhino** has also released a powerful set profiling Stax/Volt soulman Otis Redding. A four-CD set (the first three feature his greatest tracks in mono, while the fourth CD sports stereo live performances), **Otis! The Definitive Otis Redding**, which contains all the essential hits and album cuts, as well as a few rarities, including his con-



The Weavers

America's premier folk group during the Fifties and Sixties.

Fans of intriguing instrumental soundscapes should check out **Virgin's** handsomely packaged four-disc set, **Elements—Mike Oldfield** (another contender for best packaging), which showcases this multi-instrumentalist, best-known for "Tubular Bells" (used in *The Exorcist*). **Virgin** also has a great **Brian Eno**, ex-of *Roxy Music* and recent U2 coproducer, three-CD set, **Brian Eno: II**, containing an overview of his eclectic vocal performances (though he's primarily known as an ambient sound doctor, which **Virgin** will address on an upcoming companion volume, entitled *Brian Eno: I*).

And there are **Diana Ross'** aural love letter to herself, **Forever, Diana**, from **Motown**, which has her *Supreme* and solo hits, but far too many later tracks, and **Columbia/Legacy's** eagerly anticipated **Janis Joplin** four-CD set, **Janis**, which promises to sport her essential tracks in improved fidelity, as well as many rarities.



Otis Redding



TOM PARNELL

Irish songstress Eleanor McEvoy gets a pleasant and respectful hug from Geffen A&R maven Tom Zutaut. During a recent trip to Ireland, the A&R heavyweight spotted the pretty singer and signed her to Geffen.

Grapevine

Seems there are conflicting reports regarding the future of **Concrete Blonde**. In a recent *Music Connection* interview, **Johanne Napolitano**, lead singer and leader of the band, said, "I really do like this album, but this is our last record. Whether we sell eight copies or eight million copies, this is the last Concrete Blonde album, that much is etched in stone." However, in a recent issue of *Performance* magazine, group manager **Frank Volpe** stressed that the band is not breaking up. According to Volpe, "The group will be touring again in January and February. After that, Johanne will record her solo album, that will be out later in the year, and she will tour in 1995. The group will be on a hiatus; They're not breaking up." Well, you figure it out!

Newly signed to Chrysalis Records, **D Generation** was inked out of the Big Apple primarily due to a buzz started on the band by Reach Media Senior Publicist **Garvey Rich**. Rich saw the band, flipped out and began calling everyone in the city. Well, it worked! At one particular show, Clive Davis, Fred Davis, Daniel Glass, Roy Lott, Sue Drew and Steve Gottlieb were all in attendance.

It appears that the **Zeros'** drummer had some immigration problems and had to return to Canada. The band, placing in the Top Ten on *MC's* Top 100 Unsigned Bands listing, will be holding auditions. Interested drummers should call 310-285-8772. And get ready to color your hair purple!

"Eight Arms To Love You," the new demo single from **Big Bang Babies**, is getting plenty of local radio play on both KROQ and KNAC. The song was written by guitarist **Keri Kelli**, but this time, it takes more of an alternative/rock slant while still containing a mighty strong chorus. The band, who performed another sold-out show at the Roxy recently, ended their performance schedule for this year by inviting the entire audience to join them onstage. Hundreds of fans jumped the speak-

ers and filled the stage—all dancing to the band's finale, "A Hard Day's Night." Members of the road crew and security teams were called in to reinforce the area and keep it from caving in.

Chameleon Records is gone, and that poses some serious speculations as to which acts will be picked up by Elektra Entertainment and which will be free to pursue new label deals. Certainly **Kyuss**, **Lucinda Williams** and **Dramarama** should be snapped up quickly.

Producer/engineer **Dave Jerdan** has taken an in-house producer gig with **Capitol**.

Mozart is back in L.A. for a pit stop after a successful tour as openers for the **Tubes**.

Congratulations to **Arista/Nashville** on another incredibly success-

ful year. For the past four years, Arista/Nashville has been turning out some of the greatest country music in America. With artists like **Alan Jackson**, **Diamond Rio**, **Brooks & Dunn**, **Radney Foster** and **Lee Roy Parnell**, how can you go wrong?

Roger Daltry, **Pete Townshend** and friends have booked New York's famous Carnegie Hall on February 23 & 24 of next year in celebration of Daltry's 50th birthday. Could the guys be using this as another opportunity for a Who farewell tour?

Closed since 1989, San Francisco's **Fillmore Auditorium** will reopen after more than a million dollars in repairs and construction improvement is done.

Spend New Year's eve with **MTV** this year and they will whisk you away to the Big Apple—Madison Square Garden to be exact—and the sold-out performance of **Janet Jackson**. Janet, or is that janet., will count down to the New Year and then perform selections from her latest CD.

Best Of: On the album front, it's slim pickins this year as I was barely able to put together a "Best Of" list. But, after some serious soul searching, I was able to come up with these winners: *Vs.*, Pearl Jam; *Unplugged...And Seated*, Rod Stewart; *Siamese Dream*, Smashing Pumpkins; *Duran Duran*, Duran Duran; *The Buffalo Skinners*, Big Country; *Promenade*, Peter White; *River Of Dreams*, Billy Joel; *Greatest Hits*, Diamond Rio; and *Meat Loaf's Bat Out Of Hell II*. Box sets were not included in my list.

Top Singles: "Promenade" by Peter White; "I'm Gonna Be (500 Miles)"

by the Proclaimers; "Runaway Train" by Soul Asylum; "Passionate Kisses" by Mary-Chapin Carpenter; "Tender Moment" by Lee Roy Parnell and Sammy Kershaw's "She Don't Know She's Beautiful."

What?: Under the heading of "I just don't get it at all" come a handful of bands who, for the most part, did very well during the year: **4 Non Blondes**, **Cypress Hill**, **Ceremony**, **Stone Temple Pilots**, **Jackyl** and **White Zombie**.

B&B: Get ready for the **Beavis & Butt-head Experience**, an album of previously unreleased material with intros and outros by the dynamic duo of late night MTV. In addition to tracks from **Nirvana**, **Aerosmith**, **Jackyl**, **White Zombie**, **Run-D.M.C.**, **Sir Mix-A-Lot** and **Primus**, **B&B** will duet with **Cher** on a grunge version of the classic "I Got You Babe." A great career move for both acts.

Deals

My Head signs with **Imago** courtesy of **Matthew Aberle**. L.A.-based **Beck** reportedly finalized a deal with **Geffen**.

On The Move

Kaz Utsunomiya has been named Executive Vice President/ A&R for **Virgin Records** and will be based at the label's L.A. offices.

Hollywood Records A&R Vice Presidents **Bob Pfeifer** and **Nick Terzo** have announced the appointment of **Daniel Makagon** to the label as an A&R Rep. Prior to joining Hollywood, Makagon was an A&R Rep for **Thirsty Ear Records**. **MC**

METALLICA LIVE



Just in time for the holiday season comes this massive metal package from **Metallica**, but it's far too large to stuff into a stocking. Packaged in a mini road case, this set contains everything the true **Metallica** fan needs to keep him off the streets for weeks to come. Called **Metallica Live Shit: Binge & Purge**, it is a collection of three videos (totaling five hours of playing time), three CDs, a special **Metallica** pass, stencil and four-color booklet. Two of the videos document **Metallica's** 1993 concert in San Diego while the third features the Seattle concert from 88/89. The CDs were culled from the band's incredibly successful **Mexico City** concerts—a five-night performance this year. What a gift package for the holidays!

'93 REWIND



A&R REPORT

—KENNY KERNER

During the past year, A&R Report has interviewed two dozen top men and women in the A&R departments of record companies across the country in an attempt to shed some light on how they think and what they look for in new talent. To provide you with a quick, easy-to-read overview of their thoughts, we've excerpted some of the major points from these interviews.

Ron Fair

Senior VP/A&R West Coast, RCA January, Issue #1

- ▶ We're going to sign artists that have an original statement to make.
- ▶ Our vision is to find artists that aren't from that generic cookie-cutter formula.
- ▶ With a label this size, you need a balance of acts that sell and that are developing.
- ▶ Most of what I sign comes from word of mouth.
- ▶ Unsolicited tapes that just come in to RCA probably won't be accepted.
- ▶ I'm going to be attracted to the artists with God-given talent & musical greatness.

Kevin Williamson

A&R Rep, Atlantic Records January, Issue #2

- ▶ Not many local Los Angeles bands are getting signed and that's disappointing.
- ▶ Bands have to be honest about their music and their playing.
- ▶ I would feel apprehensive about signing a band if no one else at the label was excited about them.
- ▶ Since the popularity of the "Seattle Sound," rock has had a hard time.

Tony Berg

Director/A&R, Geffen Records February, Issue #3

- ▶ I'm interested in original voices and the articulation of ideas in an original fashion.
- ▶ All I want is great writing.
- ▶ I don't accept unsolicited tapes.
- ▶ Before recording anything, scrutinize your material.
- ▶ You've got to believe in what you're doing; you've got to be passionate about it.

Mitchell Leib

VP/A&R, Arista Records February, Issue #4

- ▶ I'm looking to make crucial, important young signings.
- ▶ We're looking for self-contained artists and great songs.
- ▶ Unique, classic songwriting is a must.
- ▶ You need a charismatic lead singer with a voice you can identify.
- ▶ Don't get discouraged by the difficulties of getting through the door.
- ▶ Dig deep—come up with new and different ideas.
- ▶ Never say die!

Keith Bailey

Director/A&R, Virgin Records March, Issue #7

- ▶ The two most important things are the songs and the honesty in the performance.
- ▶ The way to get my attention is to create a fan base and create a buzz.
- ▶ Bands do not have to come to Los Angeles to get signed.
- ▶ I never second guess myself when I'm signing a band; I judge from my brain, my heart and my nuts.
- ▶ Over the years I've learned that you can't possibly like everything. I've learned to be more patient and to trust my instincts.

Michael Alago

Director/A&R, Elektra Records April, Issue #9

- ▶ At Elektra, we like acts that are a bit esoteric.
- ▶ The down side of the job is struggling to get someone signed who you believe in.
- ▶ To me, A&R by committee is kinda boring and watered down.
- ▶ New bands need to play live as much as possible and create a buzz.
- ▶ We do make demo deals occasionally.
- ▶ A band doesn't have to play technically great as long as you get a feeling for what they do and the band is passionate about it.

Danny Goldberg

Senior VP/A&R, Atlantic Records May, Issue #11

- ▶ I try not to let my personal tastes be the dominant factor in deciding whether or not to sign an act.
- ▶ The best thing a band could have is an audience for their music.
- ▶ Our job is not to be geniuses but to be sensitive to public tastes and to notice people that are creating an audience.
- ▶ I rely on the people who work for me to sift through what they're seeing, and then if there's something they feel strongly about, I'll go with them to see the act.
- ▶ If you get to the point where you're trying to censor an artist based purely on the notion of something being controversial, then you're really in a bad situation.

Bob Skoro

Senior VP/A&R, Mercury Records June, Issue #12

- ▶ What we're looking for are true artists; real, honest bands that believe in themselves. We're trying to be a non-generic label.
- ▶ If there's an act that one of my staff members wants to sign, all he has to do is to come and talk with me.
- ▶ There are a lot of really great bands out there so you have to be good just to get noticed. The competition is very stiff.
- ▶ I think MTV is a reflection of what's happening on the streets and in the community.

Jeff Fenster

VP/A&R, Jive/Silvertone Records July, Issue #15

- ▶ When we're talking about rap and R&B music, the live show is less important than the actual demos that are submitted. And in many cases, the demos we get in the black music genre are very close to finished records.
- ▶ We consider ourselves a very attractive label for rap and R&B groups and have no problem competing with the majors.
- ▶ For any blues or roots act, we are one of the premier labels.

Mike Sikkas

Director/A&R, Mercury Records August, Issue #16

- ▶ We want to be known as an artist-driven label.
- ▶ We want to get involved with new, young, cutting-edge artists.
- ▶ I think the scene here in L.A. is more difused than ever.
- ▶ If I thought a band had great potential and energy but their songs weren't quite there yet, I might do a development deal with them.

Carol Lee Hoffman

A&R Rep/Atlantic/Nashville West August, Issue #17

- ▶ When I go see a country act live, they've got to have something that makes my heart jump; something powerful and natural.
- ▶ In country music, great lyrics are the key.
- ▶ Country artists should not feel it's hopeless because they don't live in Nashville. There is a scene out here.

Wendell Greene

Director/A&R, Fox Records September, Issue #19

- ▶ You need to be very aggressive in A&R. Then, once your record is made, you need to be able to sell it to everyone else at your label.
- ▶ Right now we're trying to break acts via soundtracks and by remaining basically grass roots.
- ▶ As for competing with the majors, they would always be able to out bid us monetarily, but not in terms of giving the artist a solid commitment.
- ▶ We're interested in fulfilling a band's career vision, and if the band makes the right record, no other label can beat us there.
- ▶ We're accepting unsolicited tapes for all kinds of music. Send packages to Fox Records, P.O. Box 900, Beverly Hills, CA 90213.
- ▶ The bands that usually get signed are playing music from their hearts and really don't care if they get a deal.
- ▶ The bands that I like really pay attention to songwriting. They can play all of their songs on acoustic guitar because the basic structure is there.

Michael Galleli

VP/A&R, Private Music October, Issue #22

- ▶ I try not to accept unsolicited tape packages.
- ▶ I think there's a very good somewhat acoustic, somewhat singer-songwriter scene right now in L.A.
- ▶ More than anything else, I listen for the songs. I'm looking to hear great melodies and great lyrical twists.
- ▶ It might make sense to put out a record on an indie label or on your own rather than waiting to be signed by a major.
- ▶ Sometimes, until radio catches up with you, playing live is your only avenue of exposure.



UCLA Songwriting Conference

A new UCLA Extension six-week forum, presented in cooperation with the National Academy of Songwriters, will take place on Mondays, from February 7 thru March 21 and features some of the most successful songwriters of the past 25 years.

The forum will take a look at the social responsibilities, benefits and hazards of putting words to music. Such notables as Carole Bayer Sager, Cynthia Weil, Jon Bettis, and Alan and Marilyn Bergman are

scheduled to join songwriter and NAS President Arthur Hamilton throughout the six-week conference, to share and discuss their growing concern for such things as creating songs that are considered to be "anti-social," "inciting" and "not in the public interest" at a time of heightened violence being blamed on music, as well as censorship and First Amendment issues.

Other topics include the lyricist as a spokesperson for his/her generation, politics, collaboration and working with producers, agents, composers and music supervisors. The course fee is \$225, and you can contact 310-825-9064 for more info.

'LIVE FROM NEW YORK...IT'S AEROSMITH'



LARRY BUSACCA

Following their appearance on *Saturday Night Live*, where the band joined the elite list of musical guests invited to spout the catch phrase, "Live from New York...", Aerosmith dropped by the New York headquarters of their publisher EMI Music Publishing, where photographers were able to grab them. Pictured (L-R): Tim Collins, Aerosmith's manager; Martin Bandier, Chairman/CEO, EMI Music Publishing; Steven Tyler; Brad Whitford; Tom Hamilton; Bob Flax, Worldwide Executive VP, EMI Music Publishing; Joey Kramer; Joe Perry; John Sykes, Executive VP of Talent Acquisition and Marketing, EMI Music Publishing.

Year-End Comments

The best thing about doing this column is that, as a lover of songs, I became aware of some great artists and bands, who write strong melodic material in the classic rock vein but who are being somewhat ignored by the industry.

Over the years the alternative/college radio popularity really made me wonder if MTV had contributed to the demise of the most integral part of the music industry—the song. The absence of true blue melodic rock & roll is an industry void that has single-handedly led to the country music explosion. Millions of rock fans have been held prisoner by heavy metal, grunge, alternative and dance music, and their only salvation through the music business has been country music, which relies on melody, songs and spirited roots-like performances.

With that in mind, I attempted earlier this year to prove a point. That people were waiting for someone to bring the best rock bands from around the country under one roof one night a month.

The "American Rock Connection," which is co-sponsored by *Music Connection*, *Mesa/Boogie* and *DW Drums*, began in May and ran until September, when we discontinued the show during the holiday season. The turnout and crowd response to the fine acts who graced the stage at the Palomino throughout those five months proved that people are starved for live, original American rock & roll.

Suffice it to say, that the industry has noticed as well, considering that piano wizard Bob Malone signed a publishing deal with Criterion Publishing, singer-songwriter Steve Bellamy inked a publishing deal with Bug Music, and long-time L.A. favorites Michael Kline & the Gypsies are recording their debut album with indie label Spirit Records, although after hearing some of the tapes I think major labels may move in quickly.

It's only a beginning, but the sooner the industry realizes that it must start looking for song-oriented artists, who have long-term careers in mind, and who will crossover to the neglected market of rock fans 25

years and older, the more American rock & roll will return to the forefront of the popular music scene.

For this year-end issue, I have listed a few artists and bands that A&R reps in the publishing community and recording industry would be well advised to look into. It's been a great year for rock & roll, and here's to '94.

In alphabetical order, here are ten of my picks for artists and bands worthy of deals in the coming year: **DANNA ALIANO:** Mixes the vocal passion of Janis Joplin with a frantic "live" intensity that could take away fans from artists like Melissa Etheridge and Bonnie Raitt. Contact Fernando Hernandez 818-683-3812. **BED:** Featuring sensual and dynamic Sony Music Publishing songwriter Shannon Moore, who leads the band with her powerful vocals and poignant songwriting ability. Contact Linda Bourne at Sony Music Publishing 310-449-2549. **STEVEN BELLAMY:** His publishing deal with Bug is only the beginning for this integrity-filled artist, who comes across like a more commercially accessible version of John Hiatt. Contact 310-395-0984.

DAN BERN: An acoustic performer without peer, Bern is soon going to be spotlighting his new rock band that could very well take his unique songwriting to new heights. Contact 213-931-0158. **BIGGER THAN BOTH OF US:** From Tulsa, Oklahoma, these guys mix soaring harmonies with some hook-laden material that is seductive and awfully good tasting. Contact Fred Ansis at 310-203-8410.

MONTY BYROM: Top-flight vocalist, guitarist, songwriter and producer, Byrom could very well bridge the gap between country/rock and blistering Southern blues, a la the late Stevie Ray Vaughan. Contact Randall Entertainment at 818-763-2996. **DILLINGER:** Paying a debt to bands like Lynyrd Skynyrd, these guys are carving their own niche for the fu-

ture. Contact 818-883-0434.

BOB MALONE & his nine-piece band: Incredible pianist and performer, Malone's gruff vocals and biting songs are sure-fire crowd pleasers. Tremendous crossover potential with both CHR and rock radio formats. Contact Dan Howell at Criterion Music 213-469-2296.

THE NEW ORLEANS NIGHT-CRAWLERS: Possessing a strong catalog of material, this former SRC/ZOO recording act has been compared to everybody from the Rolling Stones to John Mellencamp, and for good reason. Contact 310-316-5760. **ELAINE SUMMERS:** This former L.A. girl has made quite a name for herself up in Portland, where her hippie-style acoustic rock is more appreciated. Great songs with clever lyrical wordplay, and a subtle "ultra-cool" vocal approach. Contact Leslie Marquez at 818-766-1363. **MC**

BALLARD RE-SIGNS WITH MCA MUSIC



Producer/songwriter and Grammy Award-winning arranger Glen Ballard recently inked a new worldwide co-publishing agreement with MCA Music Publishing. Ballard, who has been a staff songwriter for MCA Music for fifteen years, has produced and written for Wilson Phillips and Curtis Stigers, as well as having written the Grammy-nominated song "Man In The Mirror" for Michael Jackson. His other songwriting credits include cuts by Barbra Streisand, Quincy Jones and, most recently, K.T. Oslin. Ballard is currently working on Curtis Stigers second album. Pictured at the signing celebration are (L-R): (top row) Dave Connelly, VP, Operations and Administration, MCA Music; Carol Ware, VP, Creative Services, MCA Music; Lance Grode, Executive VP, MCA Music; Scott James, VP, Film & Television Music, MCA Music; Betsy Anthony, VP, Talent Acquisition, MCA Music; John Alexander, Sr. VP, Creative, MCA Music; (bottom row) Liv and Glen Ballard; John McKellen, President, MCA Music.

JELLYBEAN & ROZALLA



Mixmaster Jellybean Benitez, pictured here at the Hit Factory with Epic recording artist Rozalla, recently completed Music Supervisor and soundtrack production duties on the new Al Pacino/Sean Penn film *Carlito's Way*, which features Rozalla's version of the O'Jays' classic "I Love Music." The Seventies' era *Carlito's Way* soundtrack is available on Epic/Soundtrax Records.

'93 REWIND



SONGWORKS

—STEVEN P. WHEELER

Throughout the year, *Songworks* had a chance to speak with a wide variety of publishers, artists, songwriters and producers to get their views on writing songs, getting signed and other industry-related matters. For this special year-end issue, we have compiled excerpts from some of those interviews. You can order back issues to get the unedited interviews by calling the MC offices at 213-462-5772.

Nicholas Firth

President, BMG Music February, Issue #3

- ▶ Record people tend to look for instant gratification, whereas publishers tend to have more patience and more of an interest in the development process. We've got managers around the world trying to find the next cutting-edge acts.

Rick Shoemaker

Executive VP, Creative, Warner/Chappell Music August, Issue #16

- ▶ We devote a lot of time and money to artist development, which enables us to go in early and develop bands.
- ▶ We do not accept unsolicited tapes but we have a creative staff of seven people in New York, six in Nashville and ten in L.A., so I'm confident that we'll hear about you if you're doing the right thing and working at your craft.

Alan Melina

Managing Partner, Shankman/DeBlasio/Melina/Anderson Inc. April, Issue #8

- ▶ The publisher of the Nineties is the publisher who thinks like a manager.
- ▶ I think the core of our business as an independent publisher is to be accessible to fresh talent.
- ▶ By the nature of our agreement with Warner/Chappell, our clients get the best of both worlds.
- ▶ We're small and hungry, yet we also offer the muscle and global reach of Warner/Chappell.

John Alexander

Senior VP, Creative, MCA Music Publishing April, Issue #9

- ▶ I think we're accessible to anyone who does his or her homework. It's a fact of life in this business that if people send in tapes without doing any background research, it's just not going to get the same attention as someone who knows the name of a person who deals with a certain genre of music, or who has a manager or an attorney who can be professional about it. You have to be professional if you want professionals to listen to you.

Liz Redwing

Creative, Interscope Music March, Issue #5

- ▶ We're really wide open to anything and everything. People are more than welcome to send me unsolicited material but they must be professional about it.
- ▶ If you're an artist that can survive on your own, if you can make your own demos and you don't need help paying for them or producing them, and you have an attorney or a manager who can get your material to record labels, then by all means, wait on signing a publishing deal.

Martin Bandier

Chairman/CEO, EMI Music Publishing September, Issue #18

- ▶ What we've seen is a continued growth of self-contained music, bands or artists who write their own music. As a result of that, our business has been to focus on self-contained artists.
- ▶ The music publishing business is like the fabric of all our lives. We're part of everyone's life, whether through radio, television or film.

Roger Murrah

President, Murrah Music Corp. July, Issue #15

- ▶ Getting informed about new writers or artists is mostly a grapevine situation, recommendations from people I respect, whether it's producers or other writers.
- ▶ Any serious publisher has his hands full dealing with the Nashville music explosion right now. This is definitely a "feast time" for us.

Ronda Espy

President, Bob-A-Lew Music March, Issue #6

- ▶ What I would say to up-and-coming songwriters is that they have to continue to believe in themselves; they have to persevere. I truly believe that the songs are becoming the most important thing again, and if all songwriters just stay true to who they are, they'll end up seeing that this is a very exciting and fun business to be involved in.

Billy Steinberg

Of the hit songwriting team of Steinberg and Tom Kelly October, Issue #21

- ▶ Talent is only one side of this business. You have to get your songs heard, however you can make that happen. If I hadn't started making demos and using people within the L.A. music business to get my stuff heard, or if I had stayed home and just mailed in tapes, I don't think I ever would have gotten anywhere.

Johnette Napolitano

Capitol recording artist, Concrete Blonde December, Issue #24

- ▶ People call the hit single "Joey" a "sell-out" only because it sold records. Shit, if I could intentionally write a Top Forty song, don't you think I would have done it on the first album?
- ▶ It's only when I need comfort or solace that I turn to music, it relaxes and comforts me. I just don't feel the need to create music when I'm happy.

Burton Cummings

Singer-songwriter, Bug Music May, Issue #11

- ▶ Hell, country music today is just rock & roll with a hat. Twenty years ago, "Achy Breaky Heart" would have been on the pop charts. I think the reason for the country explosion is simply between the "whitey hating" guys with the big gold chains and bands like Nirvana, Mudhoney and Dinosaur Jr., you've got a tremendous void in rock music.

Mark Hudson

Songwriter/Producer, MCA Music Publishing June, Issue #13

- ▶ I'm not a Diane Warren or a Desmond Child, who just send in songs and get them covered. I think people like the fact that I bring other qualities to the table. I think they like my energy and my spirit.
- ▶ When I was working with Aerosmith, the relationship with Steven Tyler and Joe Perry developed to the point that if we didn't feel like writing, we'd jump in Joe's car and go to the beach and hangout like teenagers.

John Hiatt

A&M recording artist October, Issue #22

- ▶ My songs are half-fiction and half-experience. Basically, I just make stuff up. Inspiration can come from a newspaper article or something you overhear somebody say.
- ▶ It almost always starts with a riff in my head. I sit down playing little riffs and stuff, and something will catch my ear and I'll find a little chord progression or a lick. The last thing I do for a song is the lyric. To me, melody is the most important thing.

David Crosby

Atlantic recording artist September, Issue #20

- ▶ The custom since the Seventies has been for singer-songwriters to write all the material themselves. Then I was listening to Bonnie Raitt's *Nick of Time*, and I was thinking that it was one of the best records I had ever heard. So when I noticed that she wrote very few of the songs, I realized that if you don't try to write everything yourself, you get a wider selection of colors to work from, and I found this was a great way to make an album.

Robert Cray

Mercury recording artist November, Issue #23

- ▶ 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. 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.

Thomas Dolby

Giant recording artist February, Issue #4

- ▶ I think one of the reasons that people are so interested in all these "unplugged" things is that the level of production values has gotten so high on records, that the public feels a little removed from the artist. Whereas, if there's a guy up there with just a guitar, you tend to trust him a little bit more.



PARAMOUNT RECORDING STUDIOS: New rap group Quo, tracking and mixing their debut album for Sony/MJJ (Michael Jackson's label), with engineer Jason Roberts and assistant engineer Bob Michaels supplying the sonic expertise...The Cheap Dates (Harry Dean Stanton, Jamie James, Slim Jim Phantom and Jeff "Skunk" Baxter), tracking and mixing their new demo, with engineer Keith Barrows manning the boards...Kid N' Play and Immature, working on the soundtrack to the film *House Party III*, with producer David Jones and engineer Voytek Kochanek.

CONWAY RECORDING STUDIOS: Lyle Lovett, in Studio C, working on his next MCA release, with Lovett producing the sessions along with Billy Williams, and engineer Nathaniel Kunkel and assistant engineer Gil Morales manning the console...Producer Stewart Levine and blues veteran B.B. King, in Studio A, tracking and mixing for a Curtis Mayfield tribute project, with engineer Daren Klein on the boards, assisted by Paul Lundin...Soul survivor Gladys Knight and veteran producer Andre Fischer, in Studio B, mixing her new album for MCA Records, with noted mixmeister Mick Guzauski adding the sonic expertise, assisted by Marnie Riley...Mick

ON THE SET



Virgin Records VP of Promotion Jeffrey Naumann recently starred in the Carlos Grasso-directed video for "That Don't Satisfy Me," the second single from Brother Cane's self-titled debut. Naumann plays a Southern evangelist preaching to a frenzied congregation in the video, which was shot at Malibu Creek State Park.

Guzauski also mixed several songs for ex-Journey frontman Steve Perry's solo album for Sony Music, again assisted by the ever-faithful Marnie Riley.

LARRABEE SOUND STUDIOS: Shanice and producers Lance Alexander, Tony Tolbert and Prof T, mixing the song "Sometimes (I Wish I Never Met You)" for Motown Records, with engineer Dave Way turning the knobs...Veteran popsters Cheap Trick and producer Ted Templeman, mixing tracks for a new album for Warner Bros. Records, engineered by Jeff Hendrickson...Gabrielle and producer Jon Douglas, mixing the song "I Wish," with engineer Keith Cohen manning the boards.

SENORA STUDIOS: Hard rock outfit Warbucks, formerly Daddy Warbucks, is currently in this recording facility working with producer/engineer Ryan Green (Megadeth, Mr. Big).

SCREAM STUDIOS: Alice In Chains, working on tracks for their new Sony Music album, with mix engineer Toby Wright manning the console...Ex-Bangle Susanna Hoffs and producer/mix engineer Matt Wallace, mixing tracks for Hoffs' new Sony Music project, The assistant engineer on both projects was Liz Sroka. **MCA**

FAITHFUL SESSION



Local band City of Faith share a laugh with producer Kevin Beamish (RED Speedwagon) during recent sessions at Rumbo Studios. Pictured (L-R): band members Joey Palmeri, Mason Wright and Tony Radford, producer Kevin Beamish and band member John Michael Knowles.

TAYLORED SET



Manager Tom Manning, video director Ian Fletcher and MCA artist JT Taylor are pictured on the set of the video for Taylor's new single, "Baby I'm Back," the title track of his new album. The video was shot in Los Angeles' historic Van de Kamp Bakery.

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'93 REWIND



AUDIO / VIDEO

—MICHAEL AMICONE

Here are some interview highlights from the eclectic array of producers and engineers that we spoke to during this past year:

Neil Kernon

Producer-engineer (Hall & Oates, Queensryche) January, Issue #1

- ▶ With some producers, success with a certain sound leads them to getting caught in a trap, a security blanket where every album blends into the next. I'd rather experiment, because doing the same thing over and over would make me stale.
- ▶ I try to enhance the group's sound, rather than tailor it to any trademark sound I've developed. I'm more interested in pulling the best performance possible out of players, pushing them to do things even they were unaware that they could do.

Dusty Wakeman

Producer-engineer (Dwight Yoakam, Megadeth) February, Issue #3

- ▶ Having been an engineer first, I really work on quality control. Every producer's knowledge should incorporate an equal amount of technical and creative savvy, as well as people skills.
- ▶ I always work with singer-songwriters, who I'll first see live so as to be tuned in before becoming involved. Then I'll get to know them during the rehearsal phase, where we'll fine tune the sounds I'm looking for. Being able to deal with different personalities and time pressures is the key.

Steve Levine

Producer-engineer (Culture Club, Ziggy Marley) March, Issue #6

- ▶ I record digitally instead of analog, as it allows greater flexibility. Part of a producer's job is getting a good performance, but at least half of it is knowing how to enhance that performance by using quality technology.

Don Fleming

Producer (Alice Cooper, Sonic Youth) April, Issue #7

- ▶ I never want anything to sound too practiced. I always want to aim for that live, on the edge kind of take that only comes from spontaneity. It's got to stay unpolished. I don't like click tracks, unless it's the beginning of the session, because the drummer is supposed to know when to speed up or slow down himself.

Flood

Producer-engineer (U2, Depeche Mode) April, Issue #8

- ▶ The physical facts of how the guitars and synths will sound comes later. It's all in how you get along with the band, how persuasive you can be in getting them to try out new things when they've come to you seeking an outside, objective opinion.
- ▶ I like to be loose and flexible in deciding how something will end up, take a few right turns depending on the mood of the song, but I never forget the song's point of reference, nor do I stray from the mission I had in mind to begin with.

David Pack

Producer (Ambrosia, Patti Austin) May, Issue #10

- ▶ If a song is too organic, I'll add techno sounds to spice it up, modernize it. But if it's already too techno, I add more organic elements to try to give it more of a soul. The biggest fight is to keep real drums involved. Perfection is Peter Gabriel's *So* album, which blended synths with real drum beats.

Simon Hanhart

Producer-engineer (Babylon A.D., Marillion) May, Issue #11

- ▶ Pre-production is a must, and I'll spend as much time as necessary working on the correct selection of songs and their arrangements. I know from my experiences as a musician, playing in a studio can be fairly intimidating, so preparation is all-important.
- ▶ I feel it's important for a producer not to be rigid in his approach and to keep the atmosphere experimental, to allow the musicians to stamp their personalities onto the record, rather than trying to manipulate a band into being something they're not. I feel that as long as attention is being paid to the constraints of time and budget and progress is being made, a relaxed creative atmosphere can only lead to a healthy sounding record.

Sylvia Massy

Engineer (Green Jelly, Tool) June, Issue #12

- ▶ The challenge is to take the energy of a good demo, project it on a larger scale, yet still maintain the looseness of the original.

Pete Anderson

Producer-guitarist (Dwight Yoakam, Michelle Shocked) June, Issue #13

- ▶ I produce records like a director makes a film. I'm responsible for everything—studio, engineer, casting musicians, creating an environment, getting good performances and the overall atmosphere.

Stix Hooper

Producer-percussionist (Crusaders, B.B. King) July, Issue #15

- ▶ I like the live-in-the-studio approach, because, originally, recording was for that purpose: to document performances. The use of technology should be to enhance that anyway, and I think that technology has been abused, with artists relying on technology as an end in itself. Just because it might be easier to lay down two bars of a drum pattern and loop it, it might make more sense, from a musical point of view, to just physically lay down a drum track.

Roger Glover

Producer-bassist (Deep Purple, Nazareth) August, Issue #17

- ▶ I'm a great believer in spontaneity. Keep it loose and fun. A lot of bands aren't really into having fun in the studio, and I really think that's very important. I think the emotional level of what's happening in the studio really does get into the grooves. You may not be able to hear it, but you can feel it.

Frank Wolf

Engineer (10,000 Maniacs, Ringo Starr) September, Issue #18

- ▶ It's all about having an ear for sound, being able to translate a producer's idea onto the board—knowing what microphone to use, what kind of tape, being able to combine every variable to achieve a sense of what you want to hear.

Mick Guzauski

Mix Engineer (Mariah Carey, Whitney Houston) September, Issue #19

- ▶ My job is to enhance rather than change the music. Part of it involves understanding what the artist and the producer wanted originally and trying to execute that faithfully, and part of it is building a soundstage...where I hear things placed...what type of effects...basically, it's the placement of sounds in an idealized space.

Robbie Adams

Engineer-Mix Engineer (U2) October, Issue #20

- ▶ It's important to avoid formulas and keep an open mind—take your imagination in different directions. In turn, you must remember you're working for the band and you must respect their final decision. As a mixer, you initially create the picture. U2 might come in and rather than comment on fixing a certain reverb or echo, just say they want it to sound weirder. It's my job then to interpret their unusual imagery.

Max Norman

Producer-engineer (Ozzy Osbourne, Megadeth) October, Issue #22

- ▶ I don't think any studios are built for musicians—they're built for engineers. The best listening position is taken up by the board. There's too much headphone stuff, and you can't record stuff fast enough. I want to make my studio more convenient so people can basically just walk in and play.

Andre Fischer

Producer (Natalie Cole, Regina Belle) November, Issue #23

- ▶ 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 are important and the vocal is secondary. 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.

Joe Chiccarelli

Producer-engineer (Frank Zappa, Truck Stop Love) November, Issue #24

- ▶ I'll spend a lot of time in pre-production, getting the arrangements to the point where you can go in the studio and not have to worry about the arrangement. All you can concentrate on is digging in and pouring out energetic takes. You can't sit there and scrutinize a bass part or work on song structure. That should be done in the rehearsal room.



Joe Cocker

CAPITOL RECORDS/PAT COX



Sade

JULIA VOIS / LEBERMAN

Charlie Sheen, Kiefer Sutherland and Chris O'Donnell star as the legendary swordsmen. As the *Los Angeles*

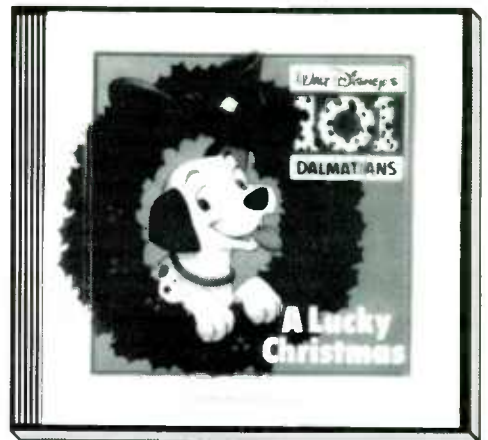
Times pointed out in their recent review, all three are closer to the ages of the characters in the original book than were, say, the trio from Richard Lester's 1974 remake. Tim Curry, who is becoming quite a regular in this space, co-stars as arch nemesis Richelieu. Michael Kamen (*Robin Hood: Prince Of Thieves*) has the score, which is available on Hollywood Records.

Theatre fans will want to check out *Northern Lights*, a tour-de-force by John Robert Hoffman (the Mad Hatter in The Disney Channel's *Adventures In Wonderland*) wherein the actor assumes all eight stage roles. The play, running now through December 12 at the Egyptian Arena theater in Hollywood, also features original music written and performed by Jeanine Levenson, whose previous work includes incidental music for *The Secret Garden* and who is currently conducting *Tommy* on Broadway. Curtain opener for the event is the

Barry Fleming (*Jelly's Last Jam*) and Monica Horan (*Vampire Lesbians Of Sodom*). The Egyptian Arena is located at 1625 N. Las Palmas, Hollywood. Call 213-660-TKTS for reservations and information.

Be sure to have a theatrical Christmas this year by checking out *Stories Of The Season*, a year-end tradition here in Los Angeles. The offerings in this ninth season of the Pacific Resident Theater Ensemble promise a Chanukah miracle adaptation by Isaac Bashevis Singer and—a favorite from last year—"Last Dream Of The Old Tree" by Hans Christian Anderson. As conceived by Robert Alan Beuth and Robert George Harrison, audience members are asked to choose five of the ten legends and fables available at each performance, therefore the takes change from show to show. Good, clean, wholesome fun for the entire family. *Stories Of The Season* runs through December 30 with a special Equity Fights AIDS benefit on December 7. PRTE is located at 8780 Venice Blvd., Los Angeles. For information and reservations, call 213-660-TKTS.

Regency Records artist Chanda has told the record company her debut will be late. The 20-year-old singer recently flew to the Philippines to co-star in her first feature film, *Furious Angel*, which is being produced by veteran film maker Roger Corman and



directed by Charles Moore. "I can't believe all this is happening," Chanda says. "This is so great! Originally I was up for the part of the terrorized rock star, but then they chose me for the more serious role of her best friend!...it's like a dream come true!" For more exclamation point-filled comments and information about Chanda, contact Ron Eckstine Management at 310-285-3252.

Newest offerings from Walt Disney Records' Storyteller Series are *Beauty And The Beast: One Magical Christmas* and *101 Dalmatians: A Lucky Christmas*. Two yuletide-themed book-and-cassette stories are based on the characters from Disney's hit films and include an audio cassette, accompanying 24-page, full-color storybook for a word-for-word narration and a new song especially created for each story. The *Beauty And The Beast* cassette reunites original cast members Paige O'Hara and Robby Benson as Belle and Beast as they



Cast of *Three Musketeers*



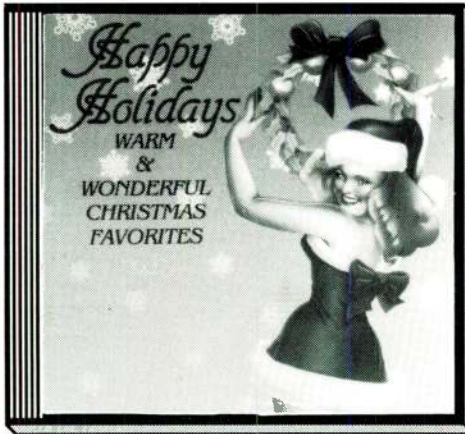
Chanda



David Foster

celebrate their first Christmas together. The duo performs the new song "A Gift To You." In *101 Dalmations*, baby Lucky is lost and returned by Santa just in time for Christmas. The new song included is "Hey Santa." Both packages list for \$6.98 and are available wherever children's music may be found.

Meow Christmas everybody! We just gave a listen to the first effort at a concept album by these singing household animals. This 50-minute collection, featuring the voices of real cats performing 20 classic holiday tunes, is as memorable as the **Singing Dogs** from years past even though they don't stay in tune nearly as well. Pick up *Jingle Cats* to hear a new take on such favorites as



"Silent Night" or three songs from "The Nutcracker Suite." Get it for the cameos by the aforementioned Singing Dogs. Buy it because, as Nietzsche said in 1888, "only sick music makes money today."

Those in the mood for a serious Christmas will want **David Foster's Grown-Up Christmas List**. The CD has such holiday classics as "O Holy Night" and "The First Noel" performed by some of today's hottest artists. For his first Christmas product, the award-winning producer welcomes **Michael Crawford (Phantom Of The Opera)**, **Celine Dion**, **Peabo Bryson** and **Roberta Flack** to his party. Other stand-out cuts include **Tom Jones** singing "Mary's Boy Child" and **Tammy Wynette** contributing "Away In The Manger." In addition, Foster and **Linda Thompson** wrote a special song, "Grown-Up Christmas List," which has been re-recorded for the first time by **Natalie Cole**. A must for your collection.

Two icons of the spoken word, beat poet **Michael McClure** and Doors keyboard player **Ray Manzarek**, have released **Love Lion**. This CD, a marriage of poetry with music, is meant as support for their on-going tour. McClure, characterized by the *Los Angeles Times* as "the role model for Jim Morrison" is a San Francisco-based poet and playwright whose song, "Mercedes Benz," was popularized by Janis Joplin. He has appeared in such films as Norman Mailer's *Beyond The Law*, Peter Fonda's *Hired Hand* and *The Last Waltz*, wherein he

reads a poem by Chaucer. Manzarek, still living in Los Angeles, was recently inducted into the Rock N' Roll Hall of Fame. His solo CD, **Golden Scarab**, was recently reissued. For tour information, contact Victoria Rose at 305-893-8073.

Rick Derringer is back and on the soundtrack to **Gramercy Pictures' Dazed And Confused**. Listen for his 1973 hit, "Rock And Roll Hootchie Koo," when you go see this Seventies-themed flick. The former member of the mop-topped **McCoys** ("Hang On Sloopy") is hoping to return to the charts soon via **Back To The Blues**, his first CD for **Shrapnel Records'** subsidiary label, **Blues Bureau International**.

The **Harlem Globetrotters** are playing to a new beat. A first in basketball entertainment, the 1993-94 Harlem Globetrotters World Tour boasts an original musical score, written and performed by **Kenneth David Towns** and **Stanley Chance Howard**. "The music has been designed to enhance the game and encourage audience participation," says **Mannie Jackson**, the team's new owner. "We're constantly looking for innovative ways to keep fans on the edge of their seats wherever we go around the world, and we feel music and laughter are universal languages." Congratulating Howard and Towns in the photo are Harlem

Globetrotter greets "Sweet Lou" **Dunbar** and Reggie "Airman" **Dixon**.

To help lighten your festivities, **Capitol Records** has released two new collections, **Happy Holidays** and **Christmas Magic**, jam-packed with Christmas cheer. The first features such classics from the vaults as "Let It Snow! Let It Snow! Let It Snow!" by **Bing Crosby**, "Silver Bells" by **Al Martino** and, our favorite, "Jingle All The Way" by **Lena Horne**. Included also are cuts by **Glen Campbell**, **Nat King Cole**, **Peggy Lee** and **Dean Martin**. The second is an instrumental collection, featuring cuts by **Les Paul**, **Jackie Gleason** and the **Hollywood Pops Orchestra**. Don't be a Scrooge, let these CDs put you in the mood.

Coming to television soon is **The Winans' Real Meaning Of Christmas**, a syndicated TV special featuring an all-star cast of musical guests. **Raven Symone**, **Manhattan Transfer**, **Lou Rawls**, **Taylor Dayne** and **Sinbad** are among those joining gospel's Grammy-winning first family on such classics as "Amazing Grace" and "Joy To The World." Check your guide for show times in your area. **MC**



Michael McClure and Ray Manzarek



The Harlem Globetrotters



SPECTOR HONOR: David Leonard (right), President of the Trebas Institute of Recording Arts, presents producer Phil Spector with an award honoring his lifetime achievements in music. Spector was guest of honor and keynote speaker at the recent Trebas graduation ceremonies.



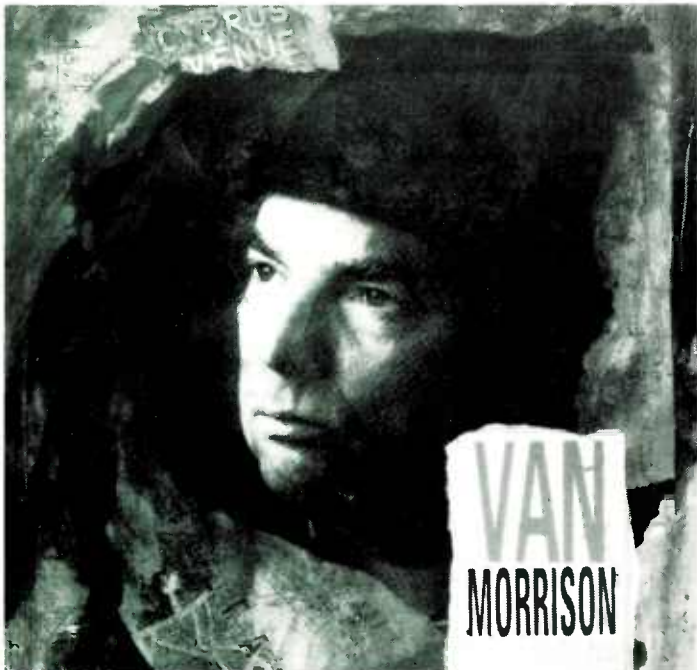
HOT FOR TEACHER: Noted vocal strengthening specialist Elizabeth Sabine (pictured third from right, first row) and several of her thankful students (including Jizzy of Love/Mate, pictured over Sabine's right shoulder) gather at Sabine's new Studio City home to celebrate the vocal teacher's 70th birthday.



SWERVEDRIVER, THEY SAID: Members of Swervedriver and several A&M honchos pose for the cameras backstage following the band's recent SRO performance at the Troubadour. The band is currently on tour in support of their new LP, *Mezcal Head*.



MEATY PERFORMANCE: Calling the charismatic Meat Loaf a singer doesn't quite describe the dramatic depth of what he does. It's closer to musical theatre—only cheaper! Meat Loaf, currently riding high on the charts after years in music business limbo, brings every ounce of pain, passion and fury to the lengthy operatic Jim Steinman tunes from both *Bat Out of Hell* opuses, and while the songs tend toward the bombastic, cliché-ridden and long-winded, there's no denying the pleasures they offer. And during his recent performance at Wadsworth Theatre, all of Meat Loaf's *Rocky Horror* acting skills came into play, especially on the multi-movement "Paradise By The Dashboard Light," which Meat Loaf and backup singer Patricia Rousseau performed like a tragicomic morality play. Meat Loaf may be knocked for his overblown take on rock, but as this show proved, every trip into hell is an absolute must. —Jonathan Widran



INTO HIS MYSTIC: Viking Books has released a long-overdue biography profiling that most enigmatic of musicians, Irish spiritual rover Van Morrison. Covering all phases of his career, from his early days as the frontman for British Invasion R&B combo Them through his many solo incarnations, *Van Morrison: Too Late To Stop Now* (\$25.00) boasts an illuminating text by Steve Turner and over 150 great photos (many of them never-before-seen). Recommended reading. Now all that's needed is for the pertinent parties (Warner Bros. and PolyGram) to get together and release a definitive Van Morrison box set or accompanying box sets.



SOULFUL TRIO: MCA recording artist JT Taylor, Tyra Banks from *The Fresh Prince Of Bel Air* and *Soul Train* creator Don Cornelius are pictured on the set of the "new look" *Soul Train*. Banks was the guest host for the long-running syndicated TV show which featured Taylor, who performed material from his latest MCA release, *Baby I'm Back*.

ELVIS

GIVE PEACE IN THE NEIGHBORHOOD A CHANCE: "End Gun Violence: Give Peace In Our Communities A Real Chance" is the theme for this year's annual John Lennon Candlelight Remembrance, which will be held on Wednesday, December 8th, in front of the Capitol Records Tower, on the anniversary of his assassination. Sandy Cooney (Western Regional Director of Operations for Handgun Control and the Center To Prevent Handgun Violence) will speak at the vigil, which is being sponsored by Alliance For Survival (they also sponsor the annual Lennon birthday tribute). Roadapple artist Bill Grisolia will perform.

YULETIDE OFFERING: Local singer-songwriter Janet Fisher has released a yuletide offering entitled *I'm Gonna Lasso Santa Claus*. In addition to the title track (first recorded by Brenda Lee), the album is rounded out with nine other holiday themed classics. It's currently available at Virgin's Sunset Blvd. Megastore.



THE KING IS BACK—AND HE'S MADE OUT OF VINYL: Attention, Elvis collectors. The Hasbro toy company and Elvis Presley Enterprises have announced the release of six limited edition Elvis Presley "Commemorative Collection" figures. Each vinyl figure, individually numbered and accompanied by a numbered Certificate of Authenticity, portrays a distinct period in the King's life—Teen Idol (1955), '68 Special (1968), Jailhouse Rock 45 RPM (1957), Gold Suit (1957), Aloha From Hawaii (1973) and Military (1960). The first three (pictured above) will be released on Elvis' birthday, January 8th, with the second set available in August of 1994. Each figure retails for approximately \$50.00.



LIGHTS! ACTION! MUSIC!: Linda Livingston (BMI Director of Film/TV Relations), veteran film composer John Williams, Doreen Ringer Ross (BMI Assistant VP of Film/TV Relations) and actor Robert Guillaume recently announced the BMI Foundation's tenth anniversary gala concert, "Lights! Action! Music!", which will be held at the Dorothy Chandler Pavilion on December 7th. Hosted by Guillaume (who was one of the Phantoms of the Opera during the play's long L.A. run), the show will feature seven of the biggest film composers in the business, including Jerry Goldsmith and Michael Kamen, conducting selections from their repertoire.

APPLE'S FAB FOUR: Two great gift ideas for the Beatle fan on your holiday list are the recently released double-CD sets, *The Beatles/1962-1966* and *The Beatles/1967-1970* (known as the Red and Blue Albums, respectively). Though both sets have been getting a bad rap for being skimpy in length (the Red Album has only 26 tracks on two CDs and the Blue Album only 28) and a bit pricey (they list for around \$30.00, though they are currently being discounted to around \$25.00 apiece), the sound quality is excellent, the packaging is handsome (two great

booklets per package and the first 350,000 pressings have red and blue trays) and you definitely get your money's worth in hits, since the four CDs have more than most ten-CD sets (as well as six Beatle tracks that have never before appeared in stereo on CD). Yes, Apple/Capitol should've added more tracks to the packages (which were originally released as double-LP sets in 1973), still, these sets offer a good overview of the Fab Four's recording career. If you don't own any Beatles CDs, this is a good place to start.



NARAS AWARD: The L.A. Chapter of NARAS recently presented multi-Grammy winning songwriter/producers Jimmy Jam and Terry Lewis with the Governors Award For Outstanding Achievement in the Recording Industry, during a luncheon/award ceremony held at Ma Maison/Sofitel Hotel. Jam and Lewis have written and/or produced more than 40 hit singles for a variety of artists, including Janet Jackson and Johnny Gill. Pictured (L-R): Bob Garcia, National Director of A&M's Artist Relations and President of L.A./NARAS Board of Governors, Terry Lewis, Jimmy Jam and Peter Luboff, 1st Vice President of L.A./NARAS Board of Governors.

MUSIC CONNECTION Tidbits from our tattered past

1981—THE EYES HAVE IT: "Marty Feldman's Eyes," the parody of "Betty Davis Eyes" recorded by Bruce "Baby Man" Baum for Horn Records, has picked up a lot of flack. Both "B.D. Eyes" writer Jackie DeShannon and singer Kim Carnes have been quoted as saying they hate it.

1987—SOUNDTRACK AMIGOS: Los Lobos have just put the finishing touches on the soundtrack album for the Ritchie Valens movie *La Bamba*; fellow Chicano rocker Carlos Santana also participated.

1991—LIFE IN THE FAST LANE: Capitol recording artist Donny Osmond emerged victorious in the recent Toyota Grand Prix of Long Beach Pro-Celebrity Race, a ten-lap, 1.67-mile car race. Osmond beat out a field of drivers that included celebrities and such professional drivers such as Parnelli Jones and Dan Gurney (each pro driver was given a 30-second handicap).

MUSIC CONNECTION

'93 REWIND

Industry Rocked By Wherehouse Decision To Sell Used CDs

JUNE—Wherehouse Entertainment has become the first major retail chain to go into the used compact disc business. The chain, which is the largest home entertainment and software retailer on the West Coast, has started an aggressive advertising campaign urging consumers to bring in their used CDs for cash or credit. The announcement has sent shock waves throughout the music industry, which could lose millions of dollars in royalties from this move. Four major record distributors, CEMA, UNI, Sony and WEA, have already pulled advertising from the chain to protest the move. PolyGram Distribution and BMG have, so far, decided not to pull advertising from stores selling used CDs.

Nixon Sues EMI Publishing

AUGUST—Eccentric recording artist Mojo Nixon has filed a lawsuit against EMI Music Publishing and La Rana Music for alleged breach of contract and copyright infringement. According to Nixon, La Rana and EMI have failed to account for and pay royalties due him for more than 60 songs he has written or recorded. According to Nixon, the problems arose when he assigned part of his publishing rights to La Rana Music, which was then acquired by EMI Music Publishing.

Beggars Banquet And Atlantic Group Join Forces

OCTOBER—Long-standing, UK-based indie label Beggars Banquet and the Atlantic Group have announced a multifaceted U.S. licensing and distribution agreement. The agreement will create a two-tiered system in which the Atlantic Group will market selected Beggars Banquet artists—either through Atlantic Records or EastWest Records America—and distribute them through WEA. Beggars Banquet will develop other artists independently, to be distributed via the fledgling ADA (Alternative Distribution Alliance), which will also distribute the Beggars Banquet catalog in the U.S.

Artists Rally To End Animal Abuse

OCTOBER—R.E.M.'s Michael Stipe, Concrete Blonde and Pearl Jam are among the artists who have donated songs for a compilation album benefiting In Defense of Animals (IDA), a non-profit organization dedicated to ending the institutionalized abuse of animals by defending their rights, welfare and habitat. The album, *In Defense Of Animals*, features previously unreleased material by Stipe, Concrete Blonde, Skinny Puppy, Helmet, Sarah McLachlan and Sister Psychic and previously released tracks by Pearl Jam, Primus, Meat Beat Manifesto and Julian Cope, among others. All artist royalties will be donated to IDA.



JANUARY: The King of Rock & Roll once again proved his drawing power as fans queued up across the nation to snag the new Elvis stamp on what would have been his 58th birthday, January 8th. In honor of the stamp, KIIS personality Rick Dees hosted a bizarre Elvis carnival at the L.A. Airport that included flying Elvis impersonators.



SEPTEMBER: Earth Communications Office (ECO) recently hosted a luncheon at the Westwood Marquis Hotel saluting the music industry's role in eliminating the CD longbox. Pictured: Congressman Howard Berman, Atlantic VP Danny Goldberg, Congressman Henry Waxman, Bonnie Reiss, ECO Executive Director Bonnie Reiss, former Capitol President Hale Milgrim, Raitt manager Ron Stone and Interscope President Jimmy Iovine.



SEPTEMBER: In a private ceremony conducted before the second of their two sold-out performances at the Greek Theatre, the Steely Dan braintrust, Donald Fagen and Walter Becker, were inducted into Hollywood's Rock Walk.



JUNE: Hollywood's Rock Walk recently inducted legendary band Kiss into its sidewalk gallery honoring music innovators. Pictured cementing their legend are Bruce Kulick and original members Paul Stanley and Gene Simmons.



OCTOBER: *Music Connection* staffers and associates pose for the cameras at the Greek Theatre prior to embarking on the American Heart Association's recent Hollywood Heartwalk '93. The event raised close to \$50,000, with the MC "Walking Warriors" raising over \$1,800 of that amount.



JULY: A coast-to-coast, first-day-of-issue celebration was held in honor of the U.S. Postal Service's new series of stamps, "Legends Of American Music, Rock & Roll/Rhythm & Blues." The celebration, which was staged here in the Southland at the Santa Monica Pier (and at the Hard Rock Cafe in New York) was hosted by Dick Clark.



MAY: Duran Duran, in the middle of a major career resurgence, is pictured during their recent live performance inside Tower's Sunset Blvd. store on May 14th. Duran's faithful lined up six hours ahead of the midnight concert.



APRIL: Simon & Garfunkel, back together again after all these years, held a press conference announcing their March 1st reunion performance at the Dorothy Chandler Pavilion, benefiting the L.A. Children's Health Project. Also pictured: Steve Martin and Will Smith.

Report Shows Rock Still Dominates Market; Country Increases Share

APRIL—The Recording Industry Association of America has released some surprising figures regarding consumer trends in popular music in their 1992 Consumer Profile. Among the most notable statistics, urban music has slipped, rock still dominates the marketplace and consumers in the 20-24 age group have dropped off. Rock music's drop of 3.1 percent from 1991 still wasn't enough to knock it from controlling 33.2 percent of the marketplace. Urban music continues to be the second most popular form of music, despite a 1.5 percent slip in purchases, while country music's share of the marketplace continued to grow (it's been growing steadily since 1989).

Henley/Geffen Battle Heats Up

SEPTEMBER—Don Henley has charged Geffen Records and at least three other record labels with conspiring to boycott him and other artists who try to terminate their contracts under a California law which limits the enforceability of such contracts to seven years. The allegations are part of an amendment to Henley's original cross-complaint, filed in March. The battle began last January when Geffen filed a \$30 million lawsuit against Henley for breach of contract after Henley claimed he could terminate his contract because he had already provided services for seven years and because David Geffen ceased to be actively involved in the supervision of Geffen Records, which was required by the contract. According to the California Labor Code, an artist has the right to terminate a contract after seven years. While both sides agree that Henley signed a contract in 1984, another agreement was signed in 1988, an agreement which Henley claims is an amendment to the original contract, and which Geffen Records contends is a new contract.

Labels Form Alternative Distribution Alliance

JUNE—In an effort to capitalize on the dramatic growth of alternative music and meet the special needs of independent retailers, Warner Bros., Atlantic, Elektra, Interscope, Mute and Restless Records have created the Alternative Distribution Alliance (ADA), which will complement Warner Music Group's WEA distribution company. ADA, which begins operations this month, will distribute select releases from Atlantic, Dali, Def American, EastWest, Elektra, 4AD, Interscope, Matador, Medicine, Mute, Restless, Seed, Slash, Twin/Tone and Warner Bros. Records.

Consumers Say Yes To Used CDs, No To Garth Brooks

AUGUST—While industry reaction was an across-the-board "no comment," a *Music Connection* poll of music consumers left little doubt where music fans stand on Wherehouse's decision to sell used CDs. Consumers overwhelmingly endorsed Wherehouse's new policy with a whopping 95 percent for, and uniformly damned country superstar Garth Brooks' decision to pull his new album from stores selling used CDs with a resounding 95 percent against.

Charges Dropped Against Sony Execs

AUGUST—A federal judge has dismissed a lawsuit filed late last year by rapper Eazy-E (Eric Wright) that accused Sony Music executives of conspiring to engage in racketeering and interfering with contractual relationships. Eazy-E, formerly a member of N.W.A, accused several Sony Music executives, including Epic President Dave Glew and Sony President Tommy Mottola, of conspiring with Andre Young (Dr. Dre) and Marion Knight to intimidate acts signed to Eazy-E's Comptown Records (Ruthless) into canceling their agreements. Since last year, Wright has filed three amended complaints to the original lawsuit. In addition to the federal suit, Wright also has a state lawsuit pending against Young and Knight for allegedly using force and fear to get Wright to release artists signed to his label. The state case is unaffected by the federal ruling. Sony executives were unavailable for comment.

'93 REWIND

RIAA Cracks Down On Piracy

APRIL—More than 2.5 million counterfeit cassettes were seized in 1992, an 80 percent increase over 1991, according to the Recording Industry Association of America. The Northeast led the country in anti-piracy activity, with nearly 40 percent of these tapes being seized in the New York area. These figures were released in a recent report by the RIAA, which has several programs in place to crack down on illegal activity. Bootleg cassette seizures were also up, more than four times the amount seized in 1991, as were music-related videos. However, bootleg LPs and CDs both declined. CD piracy seizures also decreased in 1992 by 56 percent, a result of ongoing efforts by the RIAA's CD Plant Education Program, as well as increased cooperation on the part of the U.S. Customs Service.

Wherehouse Hits Distributors With Lawsuit In Used CD Controversy

AUGUST—The music industry was uncharacteristically quiet in responding to Wherehouse Entertainment's recently announced lawsuit against four major distributors. The unprecedented lawsuit claims that the policies of CEMA, Sony, UNI and WEA on used CDs unfairly discriminates against Wherehouse Entertainment, the largest pre-recorded home entertainment retailer in the west, and other retailers who sell used CDs. The suit also charges that the distributors' policies are an attempt to restrict the availability of used CDs in order to maintain high CD prices.

Henley Wins Walden Woods Fight

MAY—After a three-year battle, singer-songwriter Don Henley's Walden Woods Project has reached an agreement with Boston Properties to buy the last parcel of Walden Woods land in danger of commercial development. The purchase will motivate Henley into an aggressive fund-raising campaign over the next few years, a campaign designed to raise the approximately \$5 million needed to cover the cost of the new acquisition and to cover the debts incurred from the purchase of two other Walden Woods parcels. The new acquisition, which was slated to have an office building complex built on it, cost \$3.5 million and ends the bitter feuding between Henley and Morton Zuckerman and Ed Linde of Boston Properties.

Sub Pop And Caroline Settle Lawsuit

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

Veteran Manager Forms Label And Film Combine

SEPTEMBER—Rob Kahane, manager of superstar George Michael, has formed a new record label, Acme Records, and film company, Generation Films. Disney's Hollywood Records will provide worldwide marketing and promotional services for Acme, which will be distributed by Elektra Entertainment through WEA, while Disney's Touchstone Pictures gets first look at scripts. Kahane and long-time associate Mark Shimmel will share the day-to-day functions of the new label, with Kahane serving as President and Shimmel as Senior VP/General Manager. The label will focus on alternative/pop music and has already signed its first act, Lightning Seeds.



OCTOBER: Joe Stefanelli, the man who impersonates Lennon in Beatles tribute band the MopTops, 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 celebrate what would've been Lennon's 53rd birthday.



JULY: Paul McCartney, Don Henley and Sting were among the luminaries presented with the first annual Earth Day International Awards during a recent bi-coastal ceremony. Ted Danson and Robert Redford and Vice President Al Gore were also honored. Pictured at the L.A. ceremony are Ted Danson, Earth Day Executive Director Dr. Gary Herbertson and Don Henley.



MARCH: Latin superstar Gloria Estefan is pictured receiving her star on the Hollywood Walk of Fame.



OCTOBER: Elton John is pictured during his event-ending performance at "Smash Hits," a two-day tennis/dinner/concert extravaganza hosted by Captain Fantastic and tennis great Billie Jean King and benefiting the Elton John AIDS Foundation.

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Palladium Curfew Lifted; Venue Announces New Booking Policy

SEPTEMBER—At a press conference held on September 9th, Hollywood Palladium Investment CEO Steve Silberman and new President Alan Shuman announced a new booking policy for the venerable venue and the lifting of a curfew which had been imposed as a result of neighborhood complaints. The new booking policies, announced by Alan Shuman, prohibit rap and heavy metal concerts from being held at the Palladium, which has been renovated to the tune of one million dollars. Sources say that these restraints have actually been in effect for more than a year and a half at the 53-year-old venue, but previous management was willing to occasionally lift the restrictions.

Westwood One And Infinity Join Forces

OCTOBER—Two of the biggest names in radio are joining forces to become one of the most powerful radio organizations in the country. Westwood One, Inc. has announced that it will purchase Unistar Radio Networks from Infinity Broadcasting Corporation for \$101.3 million. Upon completion of the deal, Infinity will invest \$15 million and acquire approximately 25 percent of Westwood One's common stock.

Supreme Court To Decide Fogerty Vs. Fantasy Case

JULY—In what could have a dramatic effect on future copyright infringement cases, the United States Supreme Court has agreed to hear former Creedence Clearwater Revival leader John Fogerty's case seeking reimbursement of legal fees he incurred while defending himself in a copyright lawsuit against his former record label, Fantasy. The case stems from Fogerty's successful defense against Fantasy in 1988. Fantasy filed a suit against Fogerty claiming his song, "The Old Man Down The Road," from his *Centerfield* album, infringed on Fogerty's earlier Creedence Clearwater Revival composition, "Run Through The Jungle." While Fogerty wrote both songs, Fantasy owns the publishing rights to "Run Through The Jungle." A decision is expected sometime next year.

Cash, Owens Among Country Legends To Be Honored At Songwriter Salute

MAY—Johnny Cash, Roger Miller, Hank Cochran, Harlan Howard and Buck Owens will be honored at the first annual "Singers' Salute To The Country Songwriter." The tribute, which will be held on May 12 at the Dorothy Chandler Pavilion, will benefit the Betty Clooney Foundation For Persons With Brain Injury. The country salute will follow the same format as the foundation's annual "Singers' Salute To The Songwriter" concerts in which celebrities perform their favorite songs written by the honorees.

Labels Band Together For College-Level Promotion

NOVEMBER—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, will be distributed to more than 600 college-area record stores and retail boutiques such as shoe and clothing stores and coffeehouses. The CD will offer a broad spectrum of music, including Urge Overkill (Geffen), Iggy Pop and Cracker (Virgin), Julee Cruise and Joshua Redman (Warner Bros.), Matthew Sweet and Tool (Zoo) and Suzy Bogguss (Liberty).



FEBRUARY: Superstar siblings Janet and Michael Jackson pose backstage during the recent Eric Clapton-dominated Grammy ceremonies, held at the Shrine Auditorium. Michael received a special Legends Award.



JANUARY: Former members of Fleetwood Mac (minus the always media shy Stevie Nicks) held a press conference on January 14th at the Virgin Megastore announcing the group's upcoming reunion performance at the Presidential Inaugural Gala.



MAY: Michael Kline and the Gypsies are pictured performing during the maiden voyage of the American Rock Connection Showcase, held at the Palomino and co-sponsored by Music Connection.



AUGUST: Beach Boys Carl Wilson and Mike Love are pictured performing during the recent release party for the group's new five-CD retrospective, *Good Vibrations*, held on the Capitol Records lot, transformed to look like a Sixties-era beach party.

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● **John Kurnicks**

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● **Lewis Levy**

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Call Joseph Armillas at 213-993-3174 or 213-993-3175 for information and reservations.

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'93 REWIND

Distributors Retreat In Used CD Battle

SEPTEMBER—What started out as a major battle between record distributors and retailers seems to be winding down as CEMA, WEA, Sony and UNI, the four distribution companies which pledged to stop supplying co-op advertising dollars to retail stores selling used CDs, have decided to reverse their position. In response, Wherehouse Entertainment, the first major retail chain to begin selling used CDs, said that, though they have not yet formally withdrawn their lawsuit against CEMA, WEA, Sony and UNI, they are currently in negotiations with each distributor, working toward a final settlement that could include reimbursement of legal fees incurred and financial compensation for the months Wherehouse was without advertising support.

James Brown Among Legends Honored At Annual R&B Awards

FEBRUARY—More than 1,500 celebrities, fans and music industry executives turned out to honor James Brown, Wilson Pickett, Hadda Brooks and other R&B legends during the Rhythm & Blues Foundation's Annual Pioneer Awards ceremony, held at the Palace Theatre on February 25th. James Brown received the Foundation's Lifetime Achievement Award, while the other R&B legends received Pioneer Awards and a total of more than \$190,000 for their contributions to R&B over the years.

New BMG Unit To Explore Interactive, Cable Marketing Technologies

JULY—Bertelsmann Music Group has launched a new unit, BMG Technologies, which will concentrate on integrating new technologies and the development of multi-media product opportunities for BMG's entertainment companies and record labels, Arista, RCA, Ariola and Zoo Entertainment. Michael Dornemann, BMG Chairman and CEO, said the new unit will look for joint-venture partnerships and strategic alliances to meet their goals. The two primary areas of interest will be interactive software development, such as CD-ROM, and new channels of distribution such as digital delivery through cable and satellite networks.

All-Star Eagles Tribute Set For Release

OCTOBER—Some of country music's hottest stars, including Clint Black, Tanya Tucker, Trisha Yearwood, Vince Gill and Alan Jackson, have banded together to record an Eagles tribute album entitled *Common Thread: The Songs Of The Eagles*, with a portion of the proceeds earmarked for ex-Eagle Don Henley's Walden Woods Project. Henley, who co-founded the Eagles with Glenn Frey, will donate all of his royalties to the Walden Woods Project. Though it has yet to be determined if any of the other artists are donating their royalties, Giant Records, which is distributing the album, will donate part of their money to the organization.

Music Industry Enters Direct Marketing Arena

OCTOBER—The music industry is taking on the home-shopping field as several major labels prepare to launch various direct marketing and interactive projects during the next few years. BMG and Time/Warner, as well as MTV, have channels in development that will focus on bringing music and related merchandise directly to viewers' homes. BMG is the first label to officially announce its foray into the field. The label will team up with TeleCommunications, Inc. (TCI) to launch their own cable channel enabling viewers to choose their favorite videos and purchase a variety of music-related products like T-shirts and concert tickets through home shopping.



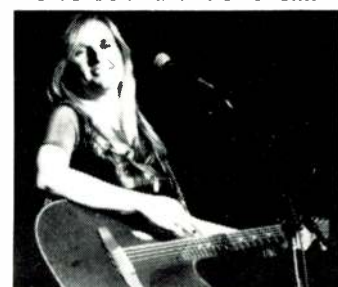
JULY: Former Byrds mates Chris Hillman and David Crosby, former Eagle Bernie Leadon and Kenny Loggins teamed up recently to perform two sold-out concerts at the Ventura Theatre. The concerts benefited the coalition protesting a proposed mega-landfill in the Ojai Valley.



JANUARY: Former Creedence Clearwater Revival members Doug Clifford, John Fogerty, (son of the late Tom Fogerty) and Stu Cook and Bruce Springsteen are pictured holding court in the press room following CCR's induction into the Rock & Roll Hall Of Fame. The ceremonies were held this year on the West Coast (for the first time since their inception) at the Century Plaza Hotel. A brief set by a reformed Cream highlighted the evening.



FEBRUARY: The Hollywood Arts Council's Annual Awards Luncheon, "the Charlies," was held recently at the Roosevelt Hotel. *Music Connection* received the Music Arts Award for its fifteen years of service to musicians. Pictured: Presenter "Little Anthony" Gordine, flanked by MC publishers Michael Dolan and Eric Bettelli.



SEPTEMBER: Melissa Etheridge (pictured above), Ann and Nancy Wilson of Heart, Shawn Colvin and Spinal Tap were among the recording artists on hand at the recent Voters For Choice celebration, held at the Santa Monica Civic Auditorium. The concert saluted the 73rd anniversary of the day women became eligible to vote.



JUNE: Pat Benatar and hubby Neil Giraldo are pictured at Tower on Sunset during the recent CounterAid event, held in L.A., New York and Nashville and benefiting LIFEbeat. Over \$100,000 was raised.

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Ladies and Gentlemen...



Richard C. Coates

Barbra Streisand

By Jonathan Widran

As the moments and memories of 1993 tick away, the devotees fortunate enough to have scored the hottest ticket Las Vegas has seen since the later years of Elvis, will hear the magic words, an introduction of historic proportions, the long-awaited return to the stage of the premier multi-media artist of our time. Singing some of the most magnificent songs ever written, with an angelic, heaven-sent voice that can bring even the most stoic of us to tears, the nice Jewish girl from Brooklyn, "the actress who sings," will prove, with her customary flourish, that elegance never ages and class never goes out of style. To borrow a title from the Andrew Lloyd Webber song she recorded from *Sunset Boulevard* on her latest album, *Back To Broadway*, everything, for both Barbra and her fans, will be "As If We Never Said Goodbye."

Streisandmania was in full swing from the moment she first considered giving her first paid, nonpolitical concerts since she opened the International Hotel in Vegas in 1969. When the two New Year's performances at the 15,200 seat MGM Grand Garden—in conjunction with the grand opening of the new billion dollar MGM Grand Hotel, for which the performer will reportedly be paid a cool \$20 million—were first rumored, thousands of inquiries flooded the switchboard each week. When the dates were confirmed, over 13,000 calls were reported in one day. And on the Sunday the 30,000 available tickets went on sale by phone, the 800 line logged a staggering one million plus calls in twenty hours.

The two-page spread in the *L.A. Times* Calendar section on the must-see event of the year wasn't exaggerating when it boasted, "It Just Doesn't Get Any Grander Than This...." You can just hear the folks who got through and gladly gave up \$100 to \$1,000 for this enormous privilege, humming to the have-nots, "People who have tickets are the luckiest people in the world." And they are, for they are not only catching the multiple Grammy winner whose 50 albums have woven grandeur into American pop culture for 30 years, but also, amazing as it seems, one of the hottest recording artists of 1993.

When *Back To Broadway*, Streisand's long-anticipated follow-up to her highly honored 1985 release, *The Broadway Album*, debuted at Number One on

Billboard's Hot 200 Album Chart, unseating Janet Jackson's six-week reign in early July, it was as though everything had come full circle. After a long recording layoff to focus on her equally successful, multi-faceted film career, Barbra was back where she shines brightest, rightfully reclaiming her spotlight performing masterpieces from the medium where it all began for her some 32 years ago. In an ever-evolving industry so dependent on public trends and tastes of the moment, she returned to her heart's desire and once again, after years of single-handedly expanding the utmost limits of the term "artist," found her adoring public waiting with open arms.

Those proverbial neon lights were flashing once again, and the renewed excitement for her vocal endeavors no doubt helped lead Streisand on the road back to her first home, the stage. Broadway...Vegas...when the lights go up, does it really matter? Destiny once again calls her, echoing the moment she won her first singing contest at a small Manhattan club while still in high school. There was simply never a doubt. As the cheers grew, the world came calling with a variety of multi-media offers that would forever divide her numerous talents into a career not only highlighted by a series of innovative firsts, but also by honors from every academy known to American culture. Her eight Grammys and record setting 37 gold albums are just the start of the accolade express, which would eventually line her shelves with Tonys, Emmys, Oscars, Golden Globes and a multitude of critic association praises.

With such a vast array of gifts to offer, Streisand's sizzling emergence into contemporary consciousness seems like the old chicken and egg quandary, a matter of figuring out which came first, Barbra the Broadway musical performer or Barbra the world class recording artist. In 1962, she made her stage debut at the

Shubert Theatre as Miss Marmelstein in *I Can Get It For You Wholesale*, winning the New York Drama Critics Circle Award and a Tony nomination. That same year, Columbia released *The Barbra Streisand Album*, which charged straight to Number One and won Grammys for Best Female Vocal and Best Pop Album.

In 1964, as the Beatles were captivating the youth

market, bewildered parents were gobbling up Streisand's *The Second Album* and *The Third Album* just as their heroine was making her breakthrough, Tony-nominated debut as Fanny Brice in *Funny Girl*. Her mastery of both mediums coincided with her trademark song (and first chart hit) "People," which she sang onstage and subsequently took to the Top Ten on the *Billboard* Pop Singles Chart.

Television came clamoring the very next year, and CBS won the bidding, signing the 23-year-old performer to a ten-year contract which, amazingly for someone so young and relatively inexperienced, gave her complete artistic control over the production of her numerous TV specials. Streisand's first show, the introductory *My Name Is Barbra*, earned five Emmys, and the following four shows, including 1966's *Color Me Barbra*, were both critical and ratings triumphs. Happily for collectors the world over, these two specials were eventually released on videocassette, offering a vintage view of a budding media genius on the rise.

After reprising her *Funny Girl* bravura in London (which kept the accolades coming, this time being voted the Best Female Musical Lead by London critics), Streisand found a few empty spaces in her trophy case and plunged naturally as could be into the realm of moviemaking. Unlike her much-maligned, contemporary singer-cum-actress counterparts, Madonna and Whitney Houston, Barbra's transition to film was an effortless extension of her proven dramatic skills; the celluloid *Funny Girl* was an equally impressive sensation, earning her a tie at the Oscars for Best Actress of 1968 with none other than Katherine Hepburn. The Golden Globe for the performance, as well as the nod as Star of the Year by the National Association of Theatre Owners, were all Barbra's, however.

Closing out her first decade in show biz with two more memorable movie musical performances (*Hello Dolly!* and *On A Clear Day You Can See Forever*), Streisand had only an inkling of the multi-faceted heyday which awaited her in the Seventies, when every endeavor was a pioneering success story, fulfilling the hopes that her early achievements had promised. Her film career, doing both light comedies and more poignant dramatic roles, was in full swing. All of them—*The Owl And The Pussycat* (1970), *What's Up Doc?* (1972), *Up The Sandbox* (the first movie her company, Barwood Films, produced, also in 1972) a remake of A



Circa 1968



Circa 1962

HENK PANDER/CORBIS RECORDS

Star Is Born (1976) and *The Main Event* (1979) were major hits, and she was once again nominated at Oscar time in 1974 for her moving performance opposite Robert Redford in one of her most memorable films, *The Way We Were*.

A glance at the pop music charts during this same period shows a typically appropriate overlapping as her two careers flourished in unison. Two of her most adored and identifiable, post-“People” trademark hits are the haunting title song from *The Way We Were* and “Evergreen,” the love theme from *A Star Is Born*,

which Streisand sang to President Clinton earlier this year during his inauguration festivities. Like fellow legends Frank Sinatra, Tony Bennett and Johnny Mathis, she’s best known as a premier interpreter of songs by great composers, yet her one notable songwriting endeavor (the music to “Evergreen,” whose words were penned by Paul Williams) earned her an Oscar of a whole other kind for Best Film Song of 1976. Both of these classics became, of course, Number Ones, and, continuing the marriage of film and vinyl, were followed in 1979 with the Top Five title hit

from *The Main Event*.

Some of Streisand’s best recorded non-film work also came in these productive years, with hits like “Stoney End” (1970) and “My Heart Belongs To Me” (1977) eclipsed only by later duets with Neil Diamond—the Number One “You Don’t Bring Me Flowers,” a performance which brought the house down at the Grammys in 1980—and disco diva Donna Summer on “No More Tears (Enough Is Enough).” A large sum of her 52 million albums sold to date were tallies from Seventies staples like *Stoney End*, *Superman*, *Wet*, *A Star Is Born* (featuring Kris Kristofferson) and *Classical Barbra*.

Though the following years would best be remembered as a time when Streisand went full throttle into all aspects of deeply personal filmmaking, her Eighties recording output featured two of her most stunning works yet. The Barry Gibb-produced *Guilty* in 1980 was one of her biggest sellers ever, featuring three hits that are still spun daily on easy listening stations throughout the world—the Number One “Woman In Love” and duets with Gibb on the title track and “What Kind Of Fool.” Five years later, she reached back two decades and discovered the glory of her roots, emerging at Christmas ’85 with the multi-platinum smash, *The Broadway Album*. When she broke into the stirring strains of Sondheim and Bernstein’s “Somewhere” from *West Side Story*, it was like a long anticipated reunion, time-traveling (in the year of *Back To The Future*) back to where the splendor of Streisand first began.

In the years leading up to that masterpiece, Streisand, the up-and-coming movie mogul, immersed herself into another timescape entirely—turn of the century Eastern Europe—for the insightful musical *Yentl*. Directing, producing, starring and singing in this tale of a courageous young girl who wishes to study Talmud, Barbra was in full control of the \$15 million project, and its success (including four Oscar nominations and Golden Globes for best director and producer) was instrumental in opening doors to women in film on a higher professional level. Her interpretations of the Michel Legrand/Marilyn & Alan Bergman songs are among her most affecting works, again achieving the perfect union of music and moviemaking.

Obviously realizing she had the formula for movie musicals down pat, she decided to take major dramatic risks for her next starring/producing project, 1987’s searing courtroom drama *Nuts*, the story of a woman who becomes an angry, anti-social character because of her childhood experiences. While critically respected, *Nuts* was not a major hit, and it almost seems

Discography of Top Forty Albums

| YEAR | ALBUM TITLE | HIGHEST CHART POSITION |
|------|--|------------------------|
| 1963 | <i>The Barbra Streisand Album</i> | #8 |
| 1963 | <i>The Second Barbra Streisand Album</i> | #2 |
| 1964 | <i>The Third Album</i> | #5 |
| 1964 | <i>Funny Girl</i> | #2 |
| 1964 | <i>People</i> | #1 |
| 1965 | <i>My Name Is Barbra</i> | #2 |
| 1965 | <i>My Name Is Barbra, Two</i> | #2 |
| 1966 | <i>Color Me Barbra</i> | #3 |
| 1966 | <i>Je M' Appelle Barbra</i> | #5 |
| 1967 | <i>Simply Streisand</i> | #12 |
| 1968 | <i>Funny Girl (Film Soundtrack)</i> | #12 |
| 1968 | <i>A Happening In Central Park</i> | #30 |
| 1969 | <i>What About Today?</i> | #31 |
| 1970 | <i>Barbra Streisand's Greatest Hits</i> | #32 |
| 1971 | <i>Stoney End</i> | #10 |
| 1971 | <i>Barbra Joan Streisand</i> | #11 |
| 1972 | <i>Live Concert At The Forum</i> | #19 |
| 1974 | <i>The Way We Were</i> | #1 |
| 1974 | <i>Butterfly</i> | #13 |
| 1975 | <i>Funny Lady</i> | #6 |
| 1975 | <i>Lazy Afternoon</i> | #12 |
| 1976 | <i>A Star Is Born</i> | #1 |
| 1977 | <i>Streisand Superman</i> | #3 |
| 1978 | <i>Songbird</i> | #12 |
| 1979 | <i>The Main Event</i> | #20 |
| 1979 | <i>Wet</i> | #7 |
| 1980 | <i>Guilty</i> | #1 |
| 1981 | <i>Memories</i> | #10 |
| 1983 | <i>Yentl</i> | #9 |
| 1984 | <i>Emotion</i> | #19 |
| 1985 | <i>The Broadway Album</i> | #1 |
| 1987 | <i>One Voice (Live)</i> | #9 |
| 1988 | <i>Till I Loved You</i> | #10 |
| 1989 | <i>A Collection...Greatest Hits And More</i> | #26 |
| 1991 | <i>Just For The Record (Boxed Set)</i> | #38 |
| 1993 | <i>Back To Broadway</i> | #1 |

as though Streisand consoled herself the best way she knows how, by recording yet another album (*Till I Loved You*). A duet with then boyfriend Don Johnson is a highlight of this underrated collection.

The true breadth of her cinematic vision had yet to emerge, however, until *The Prince Of Tides*, which found her starring, producing and directing once again, and which earned her a place among Hollywood's directorial power players, with seven Oscar nominations (including one for Best Picture) and an unprecedented (for a female director) Best Director nomination from the Director's Guild of America.

Even when it came to looking back on all 30 years late in '91, Streisand couldn't present her musical memoirs in a mundane fashion. Box set fever has been a Christmas tradition since the advent of the CD, but a glorified greatest hits package would simply be an inappropriate expression of gratitude to her millions of



RICHARD AVERDON

Circa 1969

fans. She forged yet another pioneering path with *Just For The Record*, a four-CD compilation which is more of an up-close and personal aural scrapbook of her life and times than a mere summation. Hand-picked by the artist herself, the 94 tracks included an amazing 67 unreleased recordings, from rough demos and early TV appearances to stage performances and acceptance speeches. And would you believe, her mother's take on "Second Hand Rose," not to mention Barbra singing with her 13-year-old self on her first-known recording in 1955, "You'll Never Know"? Also of great interest are her lesser-known, often one-time-duets with legends like Louis Armstrong and Ray Charles, as well as her duet with actor Ryan O'Neal.

Many successful artists whose fame and fortune exceeds the need for merely one lifetime, appreciate the opportunity to give something back, from both their hearts and pocketbooks. Barbra, of course, is no exception, dedicating much of her life and art to the humanities through the Streisand



STEVE SCHARRO

w/ Ray Charles Circa 1971

Foundation, which is committed to gaining women's equality, the protection of both human and civil rights, the needs of children at risk in society and the preservation of the environment. A leading fund-raiser for social and political causes, Streisand's most recent honors include the 1992 Commitment to Life Award from AIDS Project Los Angeles and the ACLU Bill of

Rights Award for her ongoing defense of constitutional rights.

Her only full-length concert in the last twenty years, in fact, was a private fund-raiser for the Hollywood Women's Political Committee, aimed at disbursing proceeds to liberal candidates. The performance, held in September, 1986, at Streisand's Malibu home, aired that December as an HBO special and was later released as an album.

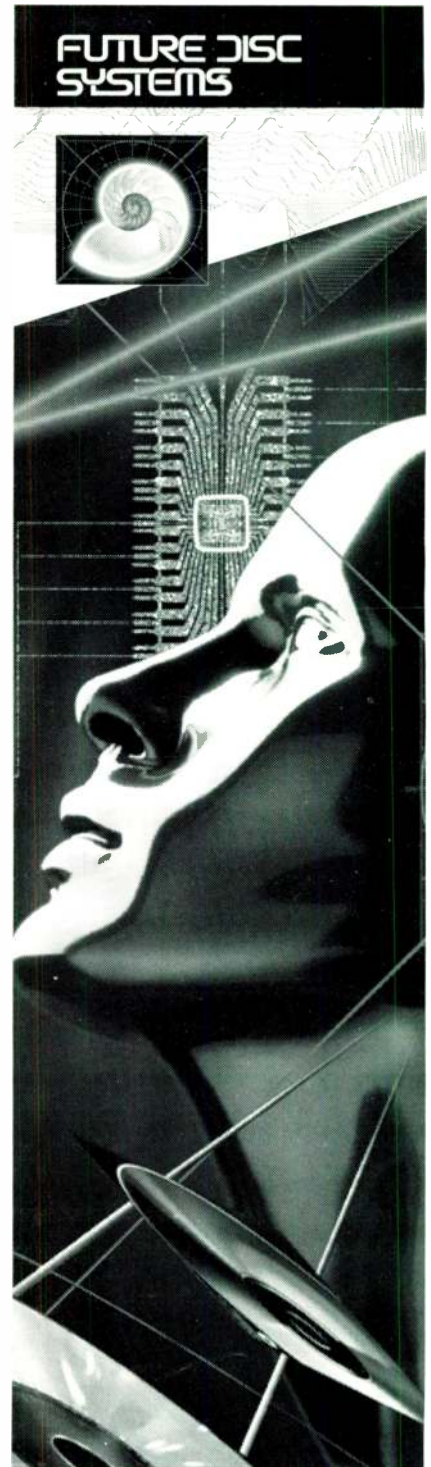
Attempting to capture the essence of someone who has meant so much to so many in so many areas of life in just a few pages seems an impossible task, as quantifying the impact Streisand has had goes so far beyond gold, platinum, chart statistics and box office receipts. Numbers and awards are merely symbols of the ways in which she has touched us. When we hear her sing, we feel her speaking directly to our hearts, as if we were an audience of one.

When we see her films, we glimmer sparks of emotion we can all identify with. And yet, underneath the public persona lies an intensely private person. Why, for example, has she shied away from performing all these years? And what is it now that's bringing her out of a self-imposed retirement?

When asked why Streisand has chosen New Year's Eve to once again unveil herself to the public, an associate merely replied, "She just does what she wants to do." Looking back, how could it be otherwise? Maybe it's her return to the top of the charts, and the public's stronger-than-ever interest in everything Barbra. Or perhaps, the grandeur of what just may be the most lavish hotel in the world. Or maybe it's simply her way of saying thanks for listening all these years.

As the day approaches, we may keep her decision in perspective with a quote from *Just For The Record* regarding an early TV performance with Judy Garland: "As we sang together, she took my hand and held on tight. I remember that her hand was shaking in mine. At the time, I thought, why is she so frightened? Now, many years later, I understand."

As midnight approaches and the artist ascends the stairs to reclaim her place as the performer of our time, Barbra Streisand need not fear a thing, for we'll all be there with her, in awe and admiration now as we've always been, graciously thanking her right back. **MC**



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MUSIC CONNECTION 100 HOTTEST UNSIGNED BANDS IN L.A.

Music Connection recently conducted an anonymous industry poll to determine the Hottest 100 Unsigned Bands in Los Angeles. To guarantee a comprehensive and diverse listing, our four *Music Connection* Nightlife editors polled industry movers & shakers as well as local promoters, managers, club owners, bookers and musicians. Each person was asked to list his/her five favorite unsigned bands. This request was made of rock, jazz, urban and western beat mavens. The results of all four lists were combined, tabulated and listed below. This year's poll revealed a tie for the Number Nine slot between Jeremiah Weed and Cecelia Coleman. What makes this list both unique and valuable is that it is not limited to a single musical genre, but is open to include all of the great music being played locally and thereby is truly representative of the melting pot of talent that comprises the Los Angeles music scene. Special thanks to everyone who took the time to participate and to our talented musicians who will carry the torch into '94.

Compiled by MC Nightlife Editors

#1 Lisa Nobumoto



Nobumoto Ent. 213-469-7945
Jazz Singer

#2 Sweet Baby J'ai



Barbara Collin 213-660-1016
Blues/Jazz Singer

#3 Grinchfist



Band Hotline 818-551-0878
Alternative Metal

#4 Spindle



Band Hotline 213-882-6229
Alternative Pop/Rock

#5 Tommyknockers



Rich Coffee 213-460-4859
Alternative Rock

#6 The Zeros



Band Hotline 310-285-8772
Pop/Rock

#7 Clover



Available Mgmt. 213-650-4318
Rock

#8 Fizzy Bangers



Charles Anthony 213-957-4955
Alternative Pop/Rock

#9 ←TIE FOR NINTH PLACE Jeremiah Weed



Steve Chapman 310-392-2539
Rock

#9 Cecelia Coleman



Cecelia Coleman 310-427-5402
Jazz Pianist

Listed below, in alphabetical order, are the remaining 90 bands and artists that comprise this year's Hottest 100 Unsigned Bands list. Due to some bands' hectic schedule, our attempts to obtain some information were unsuccessful. Therefore, some band data is incomplete.

| <input checked="" type="checkbox"/> BAND | PHONE | CONTACT | MUSIC |
|--|--------------|---------|-------|
| <input type="checkbox"/> Aces & Eights | 818-503-7454 | Joe Nat | Rock |

| <input checked="" type="checkbox"/> BAND | PHONE | CONTACT | MUSIC |
|--|--------------|--------------------|------------|
| <input type="checkbox"/> Jones Street | 818-563-3906 | Hotline | Rock/Metal |
| <input type="checkbox"/> Kasey Jones | 818-752-8842 | Southern Cow Music | Country |

| | | | |
|---|--------------|-------------------|----------------------|
| <input type="checkbox"/> Aprils' Motel Room | 818-767-6272 | Sheils/Campbell | Alternative Rock |
| <input type="checkbox"/> AZ U R | 818-504-9627 | Steve Z | Rock |
| <input type="checkbox"/> B Sharp Quartet | 213-295-1914 | Herb Graham | Jazz Combo |
| <input type="checkbox"/> BB Chung King | 818-909-9663 | Chris Fletcher | R&B |
| <input type="checkbox"/> The Beatbirds | 818-ROCK-GAL | Hotline | Pop Rock |
| <input type="checkbox"/> Big Bang Babies | 213-960-7898 | Hotline | Pop Rock |
| <input type="checkbox"/> Big Sandy & the Fly Rite Boys | 818-887-5422 | Allen Larman | Rockabilly |
| <input type="checkbox"/> Blackboard Jungle | 213-659-6386 | Genevieve | Alternative Rock |
| <input type="checkbox"/> The Blazers | 213-268-3262 | Gene Aguilera | Roots/Rock |
| <input type="checkbox"/> Blue Bonnets | 310-285-3773 | Hotline | Rock |
| <input type="checkbox"/> Bogus Toms | 818-982-8373 | Hotline | Hard Rock |
| <input type="checkbox"/> Pat Boone Jazz Band | 805-948-1500 | Dave Grover | Bebop Quartet |
| <input type="checkbox"/> Bopsicle | 714-496-0537 | Stephanie Haynes | Jazz Vocal Group |
| <input type="checkbox"/> Boxing Ghandis | 818-761-3322 | Nelly, Axis Mgmt. | Funk Rock |
| <input type="checkbox"/> Dscar Brashear | 206-671-7780 | David Keller | Jazz Trumpeter |
| <input type="checkbox"/> The Bum Steers | 213-349-0721 | Mark Fosson | Hot Country |
| <input type="checkbox"/> Bungee Chords | 818-767-6272 | Sheils/Campbell | Alternative Rock |
| <input type="checkbox"/> Chalk Circle | 310-659-1784 | Adam Katz | Alternative Rock |
| <input type="checkbox"/> Civil Defiance | 213-221-5366 | Jerry | Heavy Metal |
| <input type="checkbox"/> Benn Clatworthy | 213-255-3767 | Benn Clatworthy | Jazz Saxophonist |
| <input type="checkbox"/> Coat | 310-398-0539 | Dane Hoover | Alternative Rock |
| <input type="checkbox"/> Cold Gin | 818-769-1197 | Tommy Thayer | Kiss Tribute |
| <input type="checkbox"/> Cruella D'Ville | 818-769-6280 | Hotline | Rock/Metal |
| <input type="checkbox"/> Cry Freedom | 310-395-6800 | Henry Root, Esq. | Rock |
| <input type="checkbox"/> Eddie Cunningham | 213-280-6841 | Third Stone | Country |
| <input type="checkbox"/> The Darlins | 818-761-5402 | Suzanne Sherwin | Country |
| <input type="checkbox"/> Daughter Judy | 213-655-1741 | Hotline | Rock |
| <input type="checkbox"/> Dave and Deke Combo | 213-667-2266 | Dave Stuckey | Rockabilly |
| <input type="checkbox"/> Dish | 805-961-2020 | Hotline | Alternative Rock |
| <input type="checkbox"/> Don't Ask | 213-661-1541 | Hotline | Rock |
| <input type="checkbox"/> Dox Haus Mob | 213-666-3317 | Scotty Slam | Urban |
| <input type="checkbox"/> Mike Fahn | 714-830-2331 | Mike Fahn | Jazz Trombonist |
| <input type="checkbox"/> Fiction Alley | 909-629-8224 | Sean Amato | Rock |
| <input type="checkbox"/> Freight Train Jane | 818-752-3711 | Jamie | Rock/Metal |
| <input type="checkbox"/> God Zoo | | | Alternative Rock |
| <input type="checkbox"/> Good Dog Nigel | 818-771-0656 | Hotline | Alternative Rock/Pop |
| <input type="checkbox"/> Graven Image | 310-978-2983 | Rich Hansen | Heavy Metal |
| <input type="checkbox"/> Grind | 818-789-3312 | Hotline | Alternative Rock |
| <input type="checkbox"/> Diane Harris | 213-852-1589 | Si Korot | Blues Singer |
| <input type="checkbox"/> Honor Amongst Thieves | 818-752-8175 | Hotline | Rock/Metal |
| <input type="checkbox"/> James Intveld | 818-991-0493 | Jim Starr | Roots Rockabilly |
| <input type="checkbox"/> Teresa James | 805-251-7667 | Teresa James | Country/Blues |

| | | | |
|--|--------------|------------------|---------------------|
| <input type="checkbox"/> Lava Diva | 818-993-4883 | Johnny | Alternative |
| <input type="checkbox"/> Little Mr. Me | 213-464-3655 | Hotline | Big Band Rock |
| <input type="checkbox"/> Live Nude Girls | 213-931-9137 | Ram Management | Alternative Rock |
| <input type="checkbox"/> London After Midnight | 213-461-8301 | Hotline | Gothic Glam |
| <input type="checkbox"/> Mama Says | 213-851-9552 | Janet Fisher | Country/Western |
| <input type="checkbox"/> Kate McGarry | 310-396-8260 | Kate McGarry | Jazz Singer |
| <input type="checkbox"/> Mark Miller | 213-469-4852 | Mark Miller | Jazz Singer |
| <input type="checkbox"/> Mirror Garden | 310-925-4247 | Third Wave Prod. | Alternative Rock |
| <input type="checkbox"/> Roberto Miranda | 213-828-1751 | Roberto Miranda | Jazz Bassist |
| <input type="checkbox"/> Mini Skirt Mob | 310-288-0230 | Amy | Rock |
| <input type="checkbox"/> NC-17 | 714-995-0471 | Frank Richards | Alternative Rock |
| <input type="checkbox"/> The Plowboys | 714-859-0425 | Kevin Banford | Country |
| <input type="checkbox"/> Pressurehed | 818-991-4365 | Kathy Johnston | Alternative |
| <input type="checkbox"/> Ruth Price | 310-271-9039 | Ruth Price | Jazz Singer |
| <input type="checkbox"/> Pygmy Love Circus | 213-876-1201 | Shepherd | Alternative Rock |
| <input type="checkbox"/> Queeny Blast Pop | 213-878-5527 | Pepper | Glam Rock |
| <input type="checkbox"/> Rebel Rebel | 909-875-9251 | Teddy Heavens | Techno Shock |
| <input type="checkbox"/> Red Rebel Devils | 213-368-4366 | Mario | Southern Rock |
| <input type="checkbox"/> Rocket 88 | | Mo | Rockabilly |
| <input type="checkbox"/> Miguel Salas | 213-463-3276 | Miguel Salas | Traditional Country |
| <input type="checkbox"/> Russell Scott | 805-583-2599 | Russell Scott | Rockabilly |
| <input type="checkbox"/> Shake The Faith | 818-769-1197 | Dave | Rock/Metal |
| <input type="checkbox"/> Slamhound | 800-421-4301 | Hotline | Rock |
| <input type="checkbox"/> Stanford Prison Experiment | 310-273-4230 | Mario | Alternative Rock |
| <input type="checkbox"/> Patti Sterling | 310-207-3694 | Kim Guggenheim | Pop/Rock |
| <input type="checkbox"/> Stonewheat | 310-659-8564 | Jim Bailey | Rock |
| <input type="checkbox"/> Stanley T. & Broken Arrows | 818-506-6601 | Stanley T. | New Country |
| <input type="checkbox"/> Tactics | 818-753-7761 | Hotline | Heavy Metal |
| <input type="checkbox"/> Jamie Tartro | 213-254-9823 | Jamie Tartro | Jazz Guitarist |
| <input type="checkbox"/> The Uninvited | 310-652-8730 | Steve Taylor | Rock |
| <input type="checkbox"/> Venus Wrecks | | | Alternative Rock |
| <input type="checkbox"/> Vicious Whispers | 213-654-1398 | Hotline | Hard Rock |
| <input type="checkbox"/> The Violet Burning | 714-680-4916 | Michael Pritzel | Alternative Rock |
| <input type="checkbox"/> Dale Watson | 818-566-9775 | Dale Watson | Traditional Country |
| <input type="checkbox"/> Chuck E. Weiss | 310-358-1880 | The Viper Room | R&B |
| <input type="checkbox"/> Wheel of Fire | 310-478-0476 | Hotline | Rock/Metal |
| <input type="checkbox"/> Whitey's Fault | 213-953-8919 | Mark Francis | Alternative Rock |
| <input type="checkbox"/> Alan Whitney | 818-563-3017 | Alan Whitney | Country |
| <input type="checkbox"/> Wild Child | | Dave Brock | Doors Tribute |
| <input type="checkbox"/> Wits End | 310-396-1215 | Hotline | Rock |
| <input type="checkbox"/> Wuditiz | 818-832-1147 | Bradley | Funk Metal |
| <input type="checkbox"/> Zydeco Party Band | 310-549-4884 | Lisa Haley | Cajun/Zydeco |

This past year was a big one for the gay and lesbian music community. Boy George made a comeback. Janis Jan told us a truth she learned at seventeen. Ru-Paul took drag to commercial heights that forever Sybester could only dream of. Melissa Etheridge said "Yes I Am" at the Gay Presidential Inaugural Ball. David Geffen said it to the Advocate and he. Lang confounded pop-ular wisdom by simultaneously coming clean with her fans while increasing her commercial wack-ity. These self-outings have helped to bring homosexual musicians to the mainstream in ways that were not possible just a few years ago. Yet this is likely to be just the tip of the gay iceberg as 1994 approaches. With the new year comes the 25th anniversary of the Stonewall Riots in New York, the flashpoint for the gay rights movement. National Coming Out Day in this milestone year may turn out to be quite an event.

By Tom Kidd

Directories compiled by Tom Kidd and Rebecca Allen



The Bands Play On

Significantly, it is gay recording artists, as opposed to film and television stars, who are leading the latest wave of liberation. Music figures are more able to be out, according to Boze Hadleigh, author of *The Vinyl Closet*, because "one factor in the comparative honesty of music versus dramatic performance is that an actor is doing just that—acting. A singer isn't playing anyone but a possibly gaudier, louder version of himself."

Boy George agrees with Hadleigh that there is a difference between the image and the person. He does not agree, though, that the honesty of being oneself helps recording artists come clean. "I think the problem is the sexual thing rather than the image thing," says Culture Club's former lead singer. "I think you can get away with a lot more if people think you're straight. If people think you're straight, it's show biz. But when it's considered that you just might be serious, then that's another thing."

Hadleigh points out that to survive in big-money non-musical Hollywood productions a heterosexual image is invariably required. This is why Prince, whose song lyrics sometimes bend toward a bisexual perspective, was turned into a straight stud for his film debut, *Purple Rain*. In the music industry, sexual speculation is a longtime staple. The young Elvis Presley was considered by moralists of his time to be both dangerous and effete. The Beatles attracted as much initial attention for their "girlish" long hair as for their music.

Today, Hadleigh says, it is becoming increasingly acceptable for pop stars to be open about their sexuality. "I think k.d. lang is the biggest example," he says. "As I've mentioned in the book, Johnny Mathis came out in 1982 (in *People* magazine), and it hasn't hurt him one bit. Of course, you can always say that he's never been an



Steven Aeon (2nd from left) and Universe

actor. He doesn't even do music videos."

On the local scene, musicians have benefited from the new openness. Hard rocker Steven Aeon reports that his band, the Universe, has experienced no instances of prejudice. This was not always the case. In days past, when he and his late lover would attend musical activities together there would occasionally be derogatory comments made behind their backs. Even one former band member said he was glad to have their project break up so that he no longer had to be near such an openly gay man.

On the punk scene, the all-lesbian quartet, Girl Jesus, has also had comparatively smooth sailing. They can collectively think of only one problem. They remember a show at the now-defunct Blak 'n' Bloo. The club had advertised that women with nipple rings could get in for free, but similarly pierced men were excluded from the offer. Girl Jesus took it upon themselves to protest and as a result, found their set cut short and heard the word "dykes" being bandied about.

Neither sticks nor stones broke bones that night and the word didn't hurt. It was worth putting up with, says lead singer Gayle Walker, because the band felt they had an important point to make. "We do not endorse the exploitation of women or the exclusion of men," she says.

Breaking The Silence

Music is a personal medium. The reasons one gives for sexual honesty must also be personal. Ru-Paul and k.d. lang are mentioned as most influential in the music industry's pack of self-outing artists. Interviewees point to lang's continuing success and the lack of a backlash after she spoke candidly about her lesbianism to the press as points that convinced them to follow suit. "I think that helped a lot of artists," says Janis Ian. "Here k.d. came out...and nothing bad happened."

If anything, lang's career seemed to hit an upswing this year as she musically moved from country to classic pop. There was no palpable backlash, at least none as great as followed the previous announcement of her vegetarianism. At the time of this story, lang was at work on the way-behind-schedule adaptation by Gus Van Sant of Tom

Robbins's cult novel about love among lesbian cowgirls, *Even Cowgirls Get The Blues*, and could not be reached for comment.

Ian, on the other hand, talked to everyone this year. She took a calculated risk by coming out as a lesbian to the *Los Angeles Times*, *Entertainment Tonight* and many other media outlets during interviews for her Morgan Creek debut, *Breaking The Silence*, her first recording in twelve years.

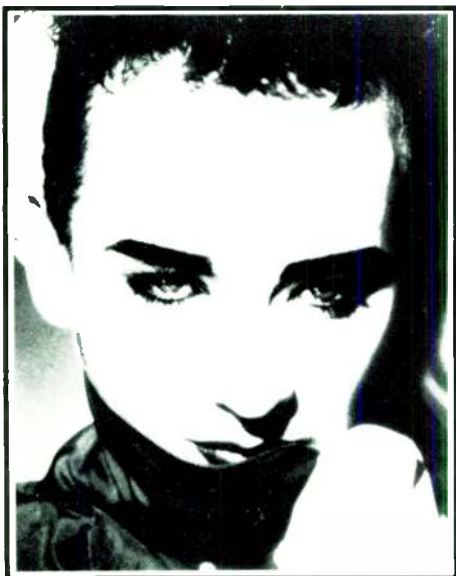
There was no calculation to the timing of Ian's announcement, no plans to wait for someone else to come out first. In fact, she says by phone from the Nashville home she shares with her lover of five years, she was ready to out herself in 1989 had the record also been ready to come out.

In fact, she wonders what all the attention is about since she dropped hints about her sexuality into tracks on earlier albums. No one picked up on the clues except the *Village Voice*, who promptly put two and two together and printed the sum of their knowledge. This made the singer of "Society's Child" and "At Seventeen" quite angry. She became determined that only she would out herself.

Another, stronger reason for honesty was a conversation she had with Urvasi Vaid, former head of the National Gay and Lesbian Task Force. Vaid quoted Ian statistics, the most driving being the one which said "the suicide rate is three times higher among gay teens than among heterosexual teens." Ian decided to provide a role model for younger gays.

Ian welcomes this new role. Not all her contemporaries agree, though most concede that it is an inescapable side effect of fame. "You can't expect to win anything without putting up a fight," says Fem 2 Fem's Julie Ann over coffee at the French Quarter in West Hollywood. "Someone has to be there to lead the way."

Fem 2 Fem, a group comprised of one bisexual, two homosexuals and two heterosexual women, is using their high visibility to help lead a burgeoning pack of new, young and very outspoken gay artists. Already the quin-



Boy George



k.d. lang

tet has experienced television talk show appearances (Geraldo, Joan Rivers), a billboard on the Sunset Strip and a *Playboy* pictorial, all in support of their first independent Critique/Avenue Foch release, *Woman To Woman*.

Ian and Fem 2 Fem represent the two extremes of self-outing. Unlike the more established artist, Fem 2 Fem has never experienced coming out of the closet because they never went in. Ian sings about universal concerns—battered women, loneliness, the Holocaust—and willingly talks about being gay. The women in Fem 2 Fem would rather have things the other way around. And as Ian proudly dons the mantle of a role model, Fem 2 Fem does so with a hint of reluctance. “We’re not self-proclaimed role models by any means,” says Lynn Pompey, Fem 2 Fem’s otherwise most outspoken member and the one of the five who volunteers regularly at the talkline for gay youth at the Hollywood Center.

Clarifies her bandmate, Christina Minna, “We’re artists. This is what we do. Our songs deal with these issues so we’re talking about them.” The woman who is herself receiving instruction on gay concerns then adds, “I don’t have all the answers and I can’t be someone’s light, and I think that’s the best thing about it when we do these interviews. This is who we are.”



Janis Ian

The Boys And The Ban

No matter what personal reason each gay artist gives for choosing 1993 as the year of his/her self-affirmation, circumstances have combined during the Nineties to push gays of all persuasions into the public mind. This was the year, after all, that President Clinton all but reneged on his promise to allow gays into the armed forces.

To understand why the military ban is such a sore spot in the gay and lesbian community, one needs to look at its history. The irony of the military’s resistance to lifting the gay ban, writes John Weir in the June 1993 issue of *Details*, is that the military helped create the current gay community. During World War I, individual sexual acts committed by service people were punishable by imprisonment, though homosexuals were not banned from the service per se.

It was in 1940, a year before World War II, that the Selective Service began screening recruits for homosexual tendencies. Before 1940, homosexuality was considered by the military to be an activity. Now, at the urging of psychiatrists, it

came to be known as a set of personality traits. Society followed the military’s lead and a minority group was created. Eventually, this decision led to the premise upon which the movement for gay civil rights is based—that homosexuality is an orientation rather than a choice.

Both gays and lesbians were understandably disappointed with the president’s policy. “Don’t ask, don’t tell,” laughs Girl Jesus’s drummer Davina. “Oh, you mean like it’s been the last 50 years?”

It was the president’s campaign promise to open the

46 >



Fem 2 Fem

Popular Gay-Themed Songs

| | | |
|--------------------------------|--|--|
| Dionne Warwick & Friends | “That’s What Friends Are For” | #1 - 11/23/85 |
| Village People | “Y.M.C.A.” | #2 - 11/11/78 |
| Village People | “In The Navy” | #3 - 3/31/79 |
| The Kinks | “Lola” | #9 - 9/12/70 |
| Lou Reed | “Walk On The Wild Side” | #16 - 3/31/73 |
| Rod Stewart | “The Killing of Georgie (Part I & II)” | #30 - 7/02/77 |
| Elton John | “All The Young Girls Love Alice” | (Album cut) |
| Tim Curry | “Sweet Transvestite” | (from <i>Rocky Horror Picture Show</i>) |
| Tom Robinson | “Glad To Be Gay” | (Did not chart) |
| Josie Cotton | “Johnny Are You Queer?” | (Did not chart) |
| Bronski Beat | “Smalltown Boy” | (Did not chart) |
| Bronski Beat | “Why” | (Did not chart) |

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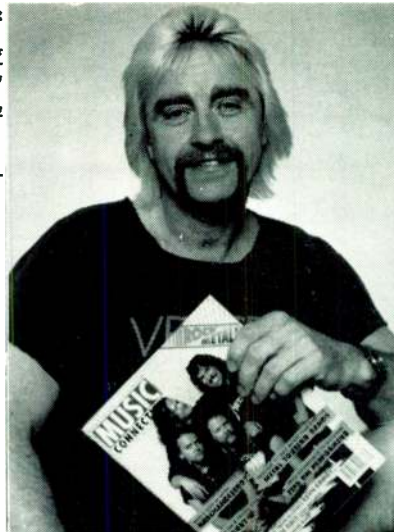
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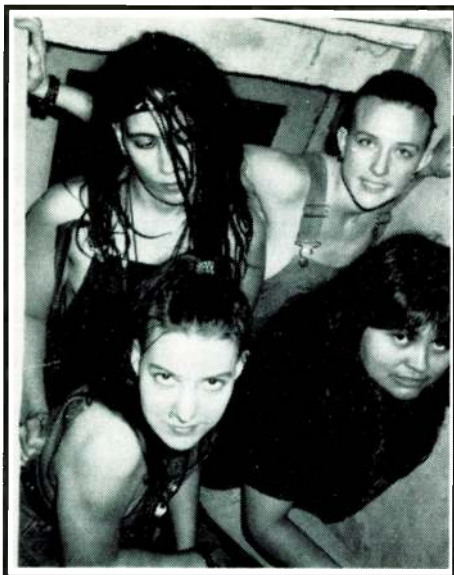
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Girl Jesus

armed forces, with the rest of society in theory following the military's lead, that forged a gay voting block. Spirits were high at the gay presidential inaugural ball—where Melissa Etheridge, a little caught up in all the excitement, came out to her public.

"It wasn't like, 'I'm going to come out at the Gay and Lesbian Inaugural Ball,'" Etheridge remembers during an interview at the Source. She had actually considered coming out during the promotions for her previous CD, *Never Enough*, and had done an interview at that time with the *Advocate*. Now, though, "I didn't know what to do," she says. "Do I call up Arsenio Hall? While I was thinking about how I was going to do this now, I went to the

inauguration. It was an amazing time full of pride and joy. I stood up there with k.d., and I just said, 'I'm proud to have been a lesbian all my life.' I heard everybody going 'Yippee,' and I said to myself, 'I guess I just did it.'"

Michael Musto, author of a weekly column for the *Village Voice*, writer for the *New York Daily News* and for *Vanity Fair*, confirms that the change in administrations did bring a new attitude to the gay and lesbian community. "Under Bush, there was more the Madonna thing of shocking people because of all the repression," he says by phone from the East Coast. "Under Clinton there's more a feeling of optimism, despite the question of gays in the military."

We Will Survive

Musto, whose work can be read in *Legacy/Columbia's Can't Stop Lovin' That Man*, a collection of unintentional man-to-man love songs from the art deco period early this century, also notes that the devastation of AIDS over this last decade has forced the gay community's hand. "Ever since the AIDS crisis," notes this homosexual historian, "the gay community has become more bonded than ever. Everybody realizes the importance of coming out right now."

Erasure's flamboyant lead singer Andy Bell agrees. "Even though lots of people have wished that AIDS would kill off all the gays," he says, "lots of people have realized that we're not kind of a freak race of people that were born in the Sixties and who would die off in the Eighties. We're always being regenerated you know? I think people have been rather astounded by our ability to survive."

The AIDS crisis bonded the gay community by giving



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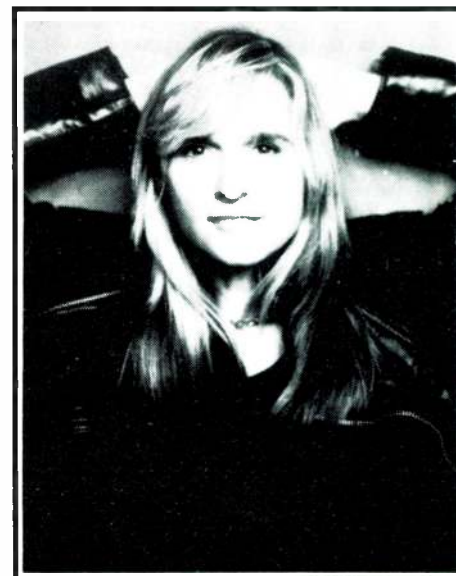
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all its factions two common enemies. One was the disease itself. Another was the prejudice accompanying the disease. The first step toward eliminating both foes, write Marshall Kirk and Hunter Madsen in their 1990 primer, *After The Ball*, is to desensitize straights. "As more and more gays emerge into everyday life," they write, "gays as a group will begin to seem more familiar and unexceptional to straights, hence less alarming and objectionable." Popular wisdom says that it is easier to hate what you cannot see. This visibility of gays in the music business, then, may be seen as essential to the fight for homosexual rights.

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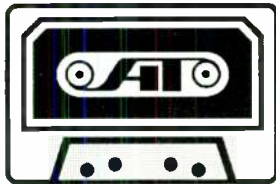


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◀ 46 The Gay Nineties

techno sales are to the gay community, company President John Hedges reports "the only gay-owned and operated company around" is just returning to speed after two depressing years. During this period the company lost a total of nine producers and artists to AIDS-related complications. Previously, Sylvester's home label gave the dance floors "Menergy," a hit by their late founder, Patrick Cowley. The premiere single from Cowley's *Megatron Man* collection is said to have strongly influenced such bands as the Pet Shop Boys.

AIDS caused Megatone's roster to take quite a beating. Co-founder Marty Blecman, producer Bill Motley, artists David Diebold, Frank Loverde and, of course, Sylvester have all succumbed. It is notably the last loss which has caused the greatest impact within the music community. Sylvester, a Ru-Paul prototype, placed three songs in the Top 40 before his death from AIDS-related complications in 1988. To keep his legacy alive, Sylvester reportedly signed moneys from his publishing and royalty deal over to AIDS organizations.

Jimmy Somerville, who covered the anthem Sylvester recorded for Fantasy Records, "You Make Me Feel (Mighty Real)," for his own 1989 collection, *Read My Lips*, says of the late singer's impact, "Sylvester was America's possibly only out gay singer and America's only black gay singer. When the song came out, it was really important because it was like an anthem. It came out during a time when people like Harvey Milk (San Francisco's martyred mayor) were about and when there was so much progress being made by both gay men and lesbians. And then suddenly AIDS set that back so many years. I wanted to do the American anthem of a song which was from a time that was angry."



Steven J. McCarthy a.k.a. Madame Dish

Stonewall

This angry time was recorded in Randy Shilts' best-selling chronicle of AIDS and gay liberation, *And The Band Played On*. The annual gay pride marches and festivals around the country commemorate a riot on the last weekend of June, 1969, in which Greenwich Village drag queens attacked police who were engaged, writes Shilts, "in the routine harassment" of a gay bar called the Stonewall Inn. This event gave birth to the Gay Liberation Movement. The fact that it was led by drag queens also made it possible for the later success of artists such as Ru-Paul. In fact, looking at a list of currently successful gay male recording stars—Boy George and Bell joining Ru-Paul as the principle triumvirate—it becomes obvious that all do drag in one form or another.

That it should be androgynous and drag artists making the greatest in-roads to the popular psyche comes as no surprise to those interviewed. "It's taken the drag queen to say it's okay to be who you are," says Steven J. McCarthy, aka Madame Dish. McCarthy hosts his own cable access television program, *Dish*, a cooking and commentary program which, in its first season, welcomed musical and cabaret guests such as the Del Rubio Triplets and Alex

Varden. "Drag queens demand equality and the rest of the community follows. The drag queen can't hide. The drag queen has to be fairly self-assured. You have to accept them for who they are."

Blake Warner, magician and comedian noted for presenting stand-up in the illusion of Joan Rivers for Evening at La Cage and who appears, both as a man and woman, in the video for local rock band Gilt Lily's "I Am A Boy," says female drag makes it easier for the gay male to gain his audience's acceptance. "I can say things as Joan Rivers that I could never get away with as myself," he says before launching into a short series of bitchy wisecracks. People, he finds, will more readily accept reality when it is presented as illusion.

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SEX IN THE INDUSTRY

Compiled by Alan Stewart and Karen Orsi

Sex and music are inseparable. It's been that way since Sinatra first set foot onstage and it'll be that way forever. But Ol' Blue Eyes is only one of many who followed that were capable of eliciting the call of the wild from female audiences. Sinatra had a cool, calm and collected sexual appeal during the Forties, but it was followed by the fast and furious gyrations of Elvis Presley in the Fifties. Add to the list names such as Pat Boone, Bobby Darin, Dean Martin, the Beatles, Mick Jagger, Jim Morrison, Frankie Avalon, Tommy Sands, Fabian, David & Shaun Cassidy, Leif Garrett, Tony DeFranco, Tom Jones, Jon Bon Jovi, Axl Rose, Eddie Vedder, Sebastian Bach, and you'll start to get the idea that audiences want to fantasize about their favorite stars.

What all of these artists have in common is that at one point or another in their careers, each and every one was thought of as being a "sex object." In a good, clean, fun way, fans across the world would scream their little pre-pubescent hearts out from the front rows of arenas everywhere. Girls would buy posters and T-shirts and cry hysterically—but it would go no further.

Adoring your favorite star in music or in movies has always been an American pastime. But what happens when that adoration moves to the workplace and becomes frightfully real? What happens when a vicarious love affair between a screen star and a fan becomes a terrifying verbal barrage between an employer and an employee?

When it happens on stage and in the audience, we have an innocent relationship where nobody gets hurt. When it moves inside the music business, to the office, what we have is sexual harassment—and there are no winners here. Unlike the celebrities who can make loyal fans do almost anything merely by unbuttoning their shirts, we, in the Biz, live by a different set of rules. During the last three years, instances of sexual harassment within the music business have become almost commonplace in their regularity.

Even more frightening is the fact that there are probably other victims, too afraid to deal with their misfortune, who, by virtue of their silence, are preventing any kind of legal action against their offenders. Using scare tactics, a sagging economy and employer pressure, bosses are able to verbally harass female employees, knowing in advance that nothing will be said.

But it doesn't stop there. Being called into your boss' office to watch him participate in some kind of sexual activity—by himself or with others—probably didn't fall into your job description when you were hired. Yet, these practices continue in the music business. And women, afraid of being labeled a "troublemaker" and knowing how difficult it is to get a new job, very often refuse to report this kind of misconduct. After all, who would believe a 24 year-old secretary over a thirty year industry veteran? And so it continues.

More recently, the shocking allegations against pop icon Michael Jackson further prove how little we know about what really goes on behind the closed doors of the music industry. Until a few months ago, Michael Jackson was one of the most trusted stars in the world. Industry executives and superstars from the stage and screen spoke volumes about his integrity, his honesty and his sincerity. That he would even be accused of child molestation, to most people, is unfathomable!

With sex stories occupying their share of the headlines, *Music Connection* thought it timely to poll the average industry worker and find out how he/she feels about sexual harassment in the work place. Because many of our questions were rather personal, we conducted this survey anonymously. Our thanks to all those who participated.

Q: Do you believe that sexual harassment exists in the music business?

Yes: 85% No: 15%

Q: Have you ever been sexually harassed at your music business job?

Yes: 32% No: 68%

Q: Do you feel you can advance your career in the music business by providing sexual favors for others?

Yes: 49% No: 51%

Q: Do you know of anyone who was sexually harassed at their music business job?

Yes: 66% No: 34%

Q: Do you think men can also be sexually harassed?

Yes: 72% No: 28%

Q: Do you think a person should be financially compensated for being sexually harassed?

Yes: 72% No: 28%

Q Should sexual harassment on the job be grounds for immediate dismissal?

Yes: 23% No: 77%

Q Have you ever been denied a raise or promotion for not providing sexual favors?

Yes: 24% No: 76%

Q Have you ever slept with your boss or co-worker to help your career?

Yes: 15% No: 85%

Q Do you feel that most employers treat male workers better than women workers?

Yes: 74% No: 26%

Q Do you feel that the music business is prejudiced against gays and lesbians?

Yes: 66% No: 34%

Q If you ran a music business company, would you hire a gay or lesbian, if qualified?

Yes: 97% No: 3%

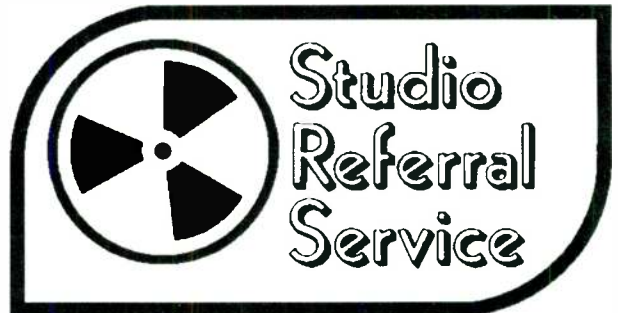
Q Did you originally get into the music business for the sex, drugs and parties?

Yes: 27% No: 73%

Q As a performing musician, how often do you have sex with your fans after shows?

Always: 1%
Occasionally: 46%
Never: 53%

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TRIBUTE BANDS

By Noel Hart

It's one thing for a band to earn a living playing cover tunes, but when these bands don the clothing of the original artists and, in many cases, assume their persona, copying the original's stage setup, then they have crossed the line into being a tribute band. Paying homage to the original bands with each of their performances, tribute bands offer an alternative to the real thing. Some of the originals no longer exist (the Beatles, Led Zeppelin, the Doors), while others (Kiss, AC/DC) can't be everywhere at once—so send in the clones! Make-up, clothing, instruments and staging are used to enhance and replicate the originals as much as possible. What follows are brief descriptions of some of the top tribute bands around today.

ALIVE

Contact: Shelly B.: 818-505-1520

Kiss tribute band Alive specifically covers the Kiss Alive Tour (1975-76). They pay painfully close attention to detail—even down to performing the songs in the same order as *Alive I*, plus, full pyrotechnics, make-up, dyed hair and costumes replicated down to the last silver stud. Currently on a three-month tour, they've been touring the Kiss show for five years in mainly large clubs in the United States, Canada and even Japan. Hailing from Canada, they make enough money to keep afloat with expenses covered, including crew, pyro's, blood, candles, etc. Mainly doing it for fun, bassist Spiro (Gene Simmons) tells us it gives people who never saw the original make-up lineup, a chance to experience Kiss in full force. Original Kiss members have given Alive the big thumbs up. Ace Frehley jammed with them onstage on two separate occasions, and Gene Simmons gave Spiro fire-breathing tips, plus asked them to play at his birthday party. But alas, Alive were too busy with their own tour schedule (Japan) to do the demon's birthday!



THE WHITE

Contact: Ray Mehlbaum: 310-436-7625

The White is a Led Zeppelin tribute band from Los Angeles. They have been covering the Zep set since 1986, although they originally enjoyed success doing it in the early Eighties. They pattern themselves after two eras of Zeppelin—the 1973 show where *The Song Remains The Same* set was played every night, and a '73 meets '71 rockier set. Mostly working outside of California, the White will string together six to twelve week tours and do so four to six months of the year. Playing 300-1200 seat venues (club circuit, fairs, outdoor shows), they keep production costs down to a minimum by using the in-house P.A. and lighting. They do feature a Led Zeppelin wardrobe coupled with naturally similar hairdos and builds, resulting in a good cloning effect. They didn't have to do a lot of studying as they grew up idolizing Led Zeppelin and thus, were influenced by the band, anyway. Realizing they won't attract record company attention, they're doing the tribute thing rather than work day jobs, while working an original project on the side. While they haven't received feedback from the original members, they have been banned (as were the originals) from the Ramada Hotel chain due to a rowdy Missouri episode. Ray Mehlbaum (John Bonham) recalls another band experience where the tour truck was packed in a specific way in order to hold band members and gear. They stopped for gas in no-name town, West Virginia and their guitarist was mistakenly left behind. It wasn't until they arrived at the gig seven hours later, that the discovery was made! It's all in the name of rock & roll isn't it?

LED ZEP AGAIN

Contact: Barra-Cuda Enterprises: 714-991-5065 or the Led Zep Again hotline: 714-490-7050

Ventura County-based tribute band Led Zep Again concentrates on every detail of the Led Zeppelin 1973-75 era show. For three years they've been donning the outfits three weekends a month around the Southland. In addition, they travel a couple of times a year to the Bay area, Arizona or the Midwest. Their ground work includes an original Zeppelin sounding band which they've had for ten years, plus studying countless videos and over 200 bootleg tapes (1969-73 Zeppelin live). Authentic hand made costumes have been replicated, including the famed Jimmy Page dragon suit. Equipment used is close to the original, including a gong, while guitarist Tracy (Jimmy Page) utilizes a violin bow and brings out a double-neck guitar. Even though they play 90 percent weekend slots, expenses are covered during tours. There is no merchandising used except their own logo "tribute T-shirt." The length of a Led Zep Again show will run anywhere from 45-minutes to three hours!

WILD CHILD

Contact: Barra-Cuda Enterprises: 714-991-5065

L.A.-based Doors tribute band Wild Child plays music off all seven Doors albums and have been doing so since 1986. Featuring Jim Morrison look-a-like Dave Brock, they re-create the Doors show six to eight times a month in large clubs around the Southland. In addition to U.S. shows, for the past three years Wild Child has toured Europe for four weeks to 12-1500 seat theatres. Vocalist Dave Brock has all the mannerisms of Morrison and read for Oliver Stones' *Doors* movie lead role. Original Doors member Robbie Kreiger has jammed onstage with Wild Child at least a half dozen times, whilst Ray Manzarek, who has introduced the band live, was quoted as saying "Jim would be proud." Wild Child has studied tons of Doors live footage to get the feel of the musicians. According to Wild Child drummer Cuda, the places they play are "always happy with the bar at the end of the night, because once the crowd has a few drinks and gets into the Morrison mode, they'll get excited and jump onstage." This being all they do, Wild Child earns a "healthy" income and doesn't have sky high expenditures, as only minimal production is needed to re-create the Doors experience live.



YESTERDAY

Contact: Don Bellezzo: 714-978-6253

L.A.'s Yesterday impersonates the Beatles full time in three countries—U.S.A., Canada and Japan. For seven years they've featured exact impersonations, playing 100 shows a year. Yesterday breaks the show up into two 45-minute sets per night—the first set wearing the early black suits, while in the second, they don the *Sgt. Pepper* colorful outfits. The look is important—two of the four members wear wigs. They do not play the club circuit at all, instead opting to tour colleges and universities, theatres, fairs and corporate events (large company get-togethers). Making a living out of Yesterday, the guys use the income to supplement their original project on the side, plus to cover expenses (air fares, advertising, etc.). While they've received no feedback from the original members, they were sued by the Beatles' record company (Apple) as they objected to the way Yesterday was promoting. John Lennon impersonator Don Bellezzo says, "We keep the music alive and kids often go out and buy the original Beatle albums after seeing us live." Perfecting the performance has involved studying the Beatles movies and albums. They'll occasionally sell autographed photos at shows, but no other type of merchandising is exploited.

RAIN

Contact: Ron: 805-268-1368

L.A.'s Rain has the reputation of being the foremost Beatle band in the world. They've been around for fifteen years and cover the full diversity of the Beatles from day one till the end. Professing a great love for the Beatles, Rain plays Las Vegas, night clubs, theme parks and county fairs all over the United States and Canada. Featuring members of Beatlemania, they also did the music for Dick Clark's TV show, *The Birth Of The Beatles*. Rain also features a fifth member who plays keyboards to synthesize the strings and horns that the Beatles would often employ in the studio. They use wigs, facial hair and costumes to emulate the different look and wardrobe of the Beatles through the years.



STRUTTER

Contact: Greg Saint Charles: 513-522-9999

Kiss tribute band Strutter produces the closest thing to a *Kiss Alive II* show. Based out of Cleveland, they've been applying the make-up for two years now. They often play five times a week to mainly small and large clubs, although they've played theatres, arenas, car conventions and "any place they'll send us." Strutter is on a weekly salary which varies depending upon the amount of work and expenditures incurred. This is their only gig, meaning this is all they do. Brian Angel (Paul Stanley) says the main reason they're out there is to give a younger audience a chance to experience the Kiss spectacle. Feedback from the original members includes Paul Stanley filming Strutter for a soon to be released video entitled *The World Of Kiss*. Reportedly, Stanley was pleasantly surprised visualizing the spectacle as he had "never seen Kiss onstage before from the audience's point of view." Strutter grew up idolizing Kiss, so this was a natural thing for them to do. Fans often approach the band to compliment them, saying things like "you took me back fifteen years" and after enough drinks, "man, I saw you guys in '74" etc. Whilst this is not an original project, the members of Strutter have been asked to do an album of their own songs with personalized make-up differing from the Kiss characters. Should be interesting!



Media Fox

THE MOPTOPS

Contact: The MopTops hotline: 310-285-8551

The Los Angeles-based MopTops specialize in portraying the Fab Four during what drummer Mike Melair calls "The MopTop years," that is, 1963-1966. The band formed a year ago after the group was individually cast to appear as the Beatles for a *Hard Copy* special series on Elvis Presley. Having met, the band decided to stick together and pursue life as the MopTops. The band plays three times a week, but doesn't make enough money to pursue it full time. So far, the band has only played locally, but is expanding their gigging horizons. The band shopped locally to obtain their outfits and then had them tailored. The hair is real, and the band goes to a friend hairdresser to maintain their mop-top look. The band uses authentic instruments, using the same model and year makes that the Beatles used. Even their Paul McCartney is left-handed! While the band hasn't received anything from the original Beatles, McCartney's stepmother and stepsister happened upon the band during a recent local gig, and wrote to the band giving them rave reviews. Melair points out that the MopTops have never used the Beatles logo or sold any Beatles merchandising. A wise decision, since Apple has sued bands that have infringed upon the Beatles copyright. Melair states that the group's long-term future is uncharted, "Right now, we're doing it for fun and we really enjoy turning people on to the Beatles."



L. LUTHEMANN/ZELLEN

SHEER HEART ATTACK

Contact: Tom Sweeney: 310-246-0616 or
Hotline: 818-382-2999

L.A.'s San Fernando Valley band Sheer Heart Attack presents a live Queen show which is more of a tribute than a re-creation. They've been together for six months, playing one to five times a month in both Northern and Southern California. Initially put together not to exploit the death of Freddie Mercury, but as true fans paying tribute to the music of Queen. The material played ranges from the obscure to the obvious crowd pleasing hits. They all have day jobs as this gig is not financially supportive at all. They do sell Sheer Heart Attack T-shirts, but that is mainly to advertise the name. Preparing for this project has involved watching videos for authenticity, plus studying live Queen arrangements on bootleg tapes due to the multi-layered production featured on the original Queen albums. They've enjoyed an incredibly enthusiastic audience response in the short time they've been together. **MC**

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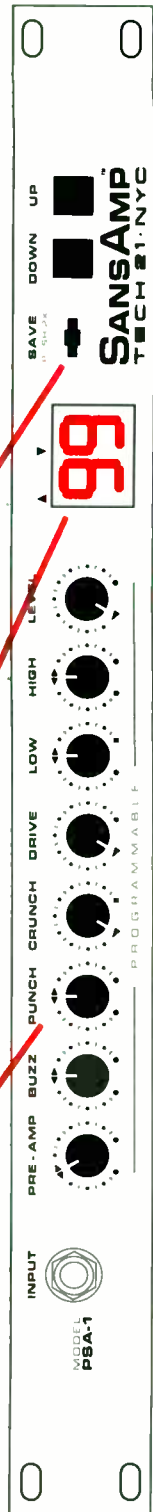
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< 51 The Gay Nineties

The crossover potential of the drag artist is not lost on the gay community. "People are fascinated with those who can create that illusion," says benefit/concert promoter L.J. McCarey. McCarey has produced and continues to produce star-packed concerts and events for Aid For AIDS and Project Angel Food. "They're in touch with other parts of themselves. It's fascinating for gays as well as straights."

As an artist, Warner is striving to break away from the drag pack, but the man profiled in Dan Dulin's book, *American Portraits: Alternative Heros*, agrees with the women in Fem 2 Fem, that the public may not yet be open to accepting a masculine gay man at face value. To help reach that end, Warner has written and co-produced a play called *AfterOurs*, recently presented at his work space at the San Fernando Valley's Queen Mary, in which he attempts to break down the traditional myths about sexuality, gender and personal being. "We have dreams, goals and desires, and until we begin working for the positive benefit of everyone, society will not grow further," he says.

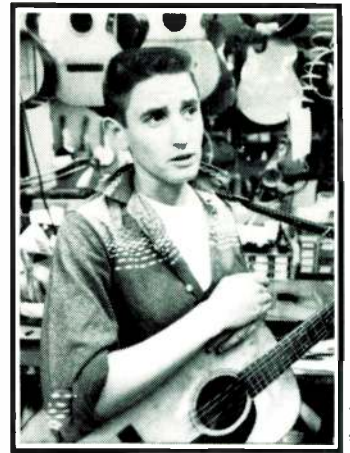
Glad To Be Gay

Whether by force of will or outside influence, the gay community has grown in stature during these last two decades. It may well be that this current crop of openly gay musicians is only the skin effect of much deeper forces. This is not just about gay rights, they say. It's about women's rights, human rights and, above all else, the rights of the individual.

This is good news to all artists. "I've been waiting for this for 20 years," says Holly Woodlawn. The Andy Warhol starlet born a man is now attempting a musical



Holly Woodlawn



Phranc

career based around her newly recorded cover of the Velvet Underground's "Femme Fatale." "I've always loved the music world, and now because of Ru-Paul, it's so much easier to get accepted. No one feels they have to kill you."

The artists involved understand that coming out of the closet may not be easy for everyone and, in fact, may be quite dangerous. "We don't come down on anyone who doesn't want to come out," says Fem 2 Fem's Pompey. "If they don't, rightfully so, because society can be very hard on people. You're going to have to do it gradually, when you feel it's right for you." Her sentiments are echoed by Erasure's lead singer. "Really, I think part of my role and the reason that I'm here, is to try and make things easier," says Bell.

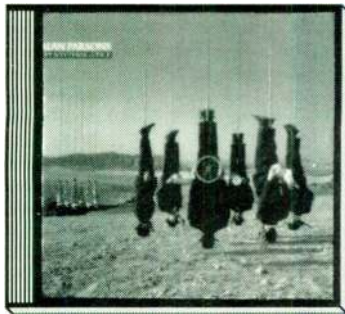
Phranc, the first openly gay woman to be signed to a recording contract with a major label, Island, talked about the subject of being a gay artist to *Square Peg* magazine recently. Like Bell, she echoes the role model ethic without completely committing to it. "It's my job to be as big a lesbian as I can. I made this job for myself, to be out in the mainstream pop world," she says.

It's most important to remember that music is the primary job. Sexuality is, in Jimmy Somerville's words, "the thing that distinguishes." This is why few actually sing about their sexuality, with Fem 2 Fem being the only current exception and Melissa Etheridge promising songs on the topic at some later date.

Whether they choose to sing about the subject or not, these artists embody the growing hopes of the gay community. Just as with every minority group, that goal is to be able to safely be oneself. "If we're not accepted, we'll still do what we're doing," says Fem 2 Fem's Christina Minna. "This is our music." **MC**



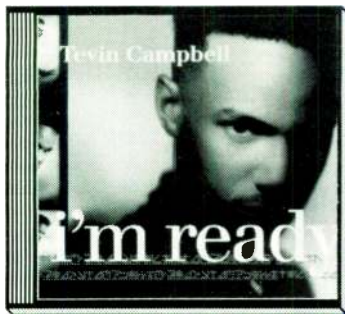
DISC REVIEWS



Alan Parsons Project
Try Anything Once
Arista

1 2 3 4 5 6 7 ★ 9 10

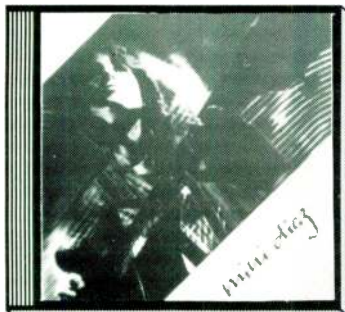
⌋ **Producer:** Alan Parsons
⌋ **Top Cuts:** "Jigue," "Re-Jigue."
⌋ **Summary:** There's a time in everyone's life when it seems there are a thousand tomorrows, so we think nothing of dreaming today away. Producer/engineer/songwriter/musician Alan Parsons, after almost a decade's hiatus, tries to lull the listener with a siren song to the lush, lovely, opulent and ethereal dreamscape of a much simpler time. Retro freaks will think that's neat because, in truth, this CD is just as pretty and pretentious as the Parsons of old. Those with more current tastes may wonder whether it was worth waiting for the return of this weighty—some might say top-heavy—sound. —**Tom Kidd**



Tevin Campbell
I'm Ready
Qwest/Warner Bros.

1 2 3 4 5 6 ★ 8 9 10

⌋ **Producer:** Various
⌋ **Top Cuts:** "The Halls of Desire," "Uncle Sam," "Can We Talk"
⌋ **Summary:** As this prodigy emerges into young manhood, the emotions his vocals touch upon become deeper. While his voice is unquestionably strong, he's mostly at the mercy of producers Prince, Narada Michael Walden and Babyface, who provide him with some riveting material. Walden and Face offer some silky ballads we've heard a million times before, but Prince infuses some jazz-funk bite and social messages befitting of a boy becoming a man. Dividing the chores leads to a slight lack of focus, but Campbell makes the most of what he's given. —**Nicole DeYoung**



Mini Diaz
Mini Diaz
M2

1 2 3 4 5 6 7 8 ★ 10

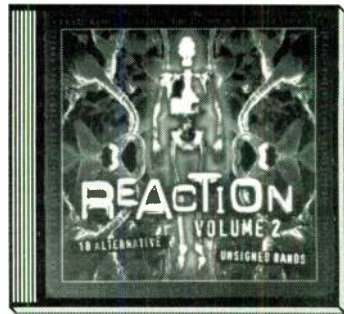
⌋ **Producer:** Matt Hirt
⌋ **Top Cuts:** "How Long," "Round and Round."
⌋ **Summary:** This is an independent release with more allure and commercial potential than many majors. Some radio programmers are likely to center on the easy hook of "Round and Round." The smart ones will play through to the stronger "How Long." Since there isn't a weak song here, they can play any track. All are sung in Diaz's easy, expressive style, she sounds like a more expressive Natalie Merchant, though there are times when she brings to mind Suzanne Vega. Thicker production would have added to the allure, but that's splitting hairs. An impressive debut. —**Tom Kidd**



Carol Martini
Piece by Piece
No label

1 2 3 4 5 6 7 ★ 9 10

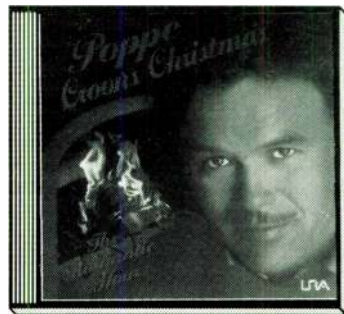
⌋ **Producer:** Tom Nunes and Carol Martini
⌋ **Top Cuts:** "It Didn't Feel Like Love," "Friends Again."
⌋ **Summary:** This CD from Orange County native Carol Martini promises to break her out of the college market and into the alternative world at large. Hers is a neat and somewhat esoteric mix of coffee house acoustic and the moody, atmospheric pop America associates with Irish artists. Best cut is the opening "It Didn't Feel Like Love" wherein a mersey beat marries a plaintive vocal Sinead O'Connor would have been proud of and begets an ironically upbeat potential single. This is the perfect soundtrack to a fall from grace. —**Tom Kidd**



Various Artists
Reaction Volume 2
Reaction

1 2 3 4 5 6 7 ★ 9 10

⌋ **Producer:** Philip Foxman
⌋ **Top Cuts:** "Eternity," "Hold On," "The Last Train Out Of Here."
⌋ **Summary:** Reaction was started as an artist-based, artist-funded label dedicated to bringing undiscovered bands to the industry. This second disc in the series presents 18 previously unheard New York-area alternative acts. Several acts flirt with the mainstream like Pepsi's urban elements in "Hold On" and Prime 8's ready-for-radio "Eternity." Because these acts have nothing in common but geography, the set is uneven though good points outweigh the bad. Overall, this is a fine collection well-suited to the college crowd or wherever else they don't mind music that makes you think. —**Tom Kidd**



Poppe
Poppe Croons Christmas
URA

1 2 3 4 ★ 6 7 8 9 10

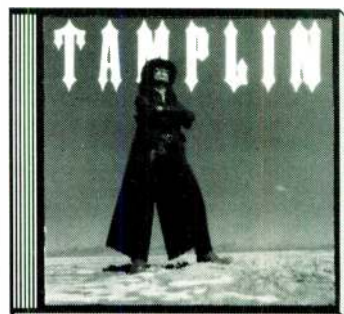
⌋ **Producer:** Patrick Poppe
⌋ **Top Cuts:** "The Chipmunk Song."
⌋ **Summary:** This old-fashioned Christmas compilation tugs at memory. It's like those Bing Crosby and Andy Williams releases Mom used to bring home. The vocals are also lots like what Leon Redbone's been releasing each holiday except that they are neither so intentionally camp nor so funny. "The Chipmunk Song" tries to lighten up the molasses-like tempos and self-conscious romantic vibe by inviting an Alvin the chipmunk impersonator into Poppe's piano lounge. With visits to family, friends, in-laws and the mall, I can't find time for Poppe's kind of nostalgic kick-back Christmas. Can you? —**Tom Kidd**



David La Duke
Rock Hard Rocker
SB Records

1 2 3 4 5 ★ 7 8 9 10

⌋ **Producer:** None credited
⌋ **Top Cuts:** "Takin' My Chances," "Hey There."
⌋ **Summary:** Don't be fooled by the title. From the first and strongest cut, the Cars-like "Takin' My Chances," it is obvious listeners are less in the presence of some new guitar god than a quirky rock comedian. His is quite a subtle and adept parody of the overblown hard rock world. As if scoring another Spinal Tap reunion, La Duke gives us "Right From Wrong," an over-the-top Jimi Hendrix-type experience. If that weren't enough, the guitarist twice delivers embarrassing hiccupped lead vocals ala Elvis Presley. A very funny CD whether or not it was intended as such. —**Tom Kidd**



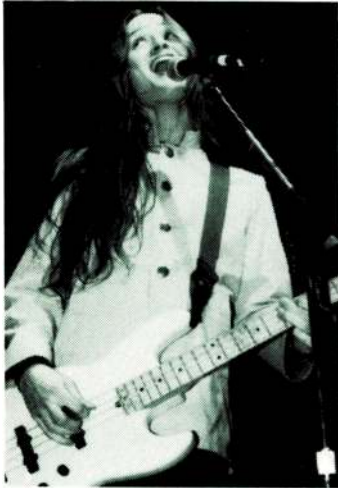
Tamplin
Tamplin
Benson

1 2 3 4 5 6 ★ 8 9 10

⌋ **Producer:** Ken Tamplin
⌋ **Top Cuts:** "Testify," "Don't Let The Sky Fall On Me."
⌋ **Summary:** I get Tamplin's gunslinger gimmick. I understand what a from-the-hip, kick-out-the jams guitarist would have in common with a lone gunfighter of the wild west. It's also cool how Tamplin expands the metaphor throughout his 11-song set. Lyrics on such cuts as "Mystery Train" and "Testify" take listeners, if not all the way to the 1800s, at least to the time of Elton John's similarly-themed *Tumbleweed Connection*. I don't get why this CD sounds like Poison when, thanks to Metallica, metal has matured so much. Retro's fine but sometimes you need to live in the now. —**Tom Kidd**



ROCK



TOM FARRELL

Redd Kross

You know the old saying, "to err is human," well, it seems that we were a little too human in last issue's SoCal Gig Guide regarding the Number One-voted Club of the Year, the Troubadour. Contrary to what was listed, the Troubadour uses in-house promotion, books all types of music (predominately rock, alternative, adult contemporary and acoustic), their capacity is 450 (not 350), they do not have a piano, bands that are interested in playing the club should send a promo package or call the venue, their payment method varies (sometimes it's a percentage of the door) and from what I've seen, pre-sale is getting as rare these days at the Troubadour as spandex. More on the Troubadour in my next Nightlife column.

Once again, it's time for my re-wind rock awards for 1993, so read on.

• **Best Local Band (Signed):** MC cover boys **Redd Kross**. The McDonald brothers score a direct hit with their new album, *Phaseshifter*, which combines their usual Partridge Family feel with a kind of Led Zep/Nirvana heaviness. For those who've been following Redd Kross for a while, you'll know this is well-deserved. Throughout their years, the

Hawthorne boys never worried about album sales, chart positions, demographics or what the idiots in suits thought—they just naturally did what they thought was cool, and cool it is, indeed.

- **Most Promising Unsigned Local Bands:** *Clover* and the *Fizzy Bangers*.
- **Best Song From A Local Band (Signed):** "Jimmy's Fantasy" by **Redd Kross**.
- **Best Song From A Local Band—(Unsigned):** "D.T.A." by the **Zeros** and "Seventeen" by **Clover**.
- **When They Got Signed, I Was Blind:** Accidentally omitted from the 1993 Local Signings were the **Young Dubliners**, who were inked to **Scotti Bros.**, **Sykotik Sinfony**, inked to **Red Light Records** and **Quiet Riot**, signed to **Moonstone Records**.
- **Last Year's Great White Hope:** **L.S.D.**, who, despite losing three of their four band members, is still pressing onward. Warner denied rumors that the band was going to be dropped, and pointed out that **Stanley** has added on ex-Brunette drummer **Todd Loomis**, and intends to fill the vacant guitar and bass positions. The band may have done so already, because word on the street is that ex-Ratt guitarist **Warren DeMartini** might end up as their newest member. More on how last year's local wonders are planning to become next year's National Big Thing in my next column.

• **This Year's Great White Hope:** I'd put my money on **Drown** (formerly *Yesterday's Tear*). The group's combination of metal and techno-industrial is great, and being on **Elektra**, the label that broke metal giants **Metallica** and **Mötley Crüe** will add to their favor.

• **If They Had To Give The Local Music Scene An Enema, Here's Where They'd Stick The Nozzle:** Hollywood, around **Wilcox** and **Hollywood Blvd.** This is where the **City of Hollywood** started, and today, it's an aesthetic eyesore that paints a vivid picture of urban decay.

• **Next Big Ethnic Music Trend:** Irish music. Transplants the **Young Dubliners**, **Dave King** and the **Search** are among the area's hottest talent. —Tom Farrell



TOM FARRELL

Irish musicians King, JP of the Search, visiting Emerald Islander Eleanor McEvoy and Keith Roberts of the Dubs.

WESTERN BEAT



BILLY BLOCK

Pam Dwinell

The big news this year is the triumphant comeback of **Boy Howdy** drummer **Hugh Wright** from a tragic auto accident. Hugh made a miraculous recovery just in time to enjoy the Top Ten success of the song "Cowboy's Born With A Broken Heart." The Boy Howdy's have been rewarded with a new tour bus in which to travel.

Michael Nesmith's Pacific Arts label unleashed the **Hellecaster's** debut CD that has placed **John Jorgenson**, **Will Ray** and **Jerry Donahue** at the forefront of the guitar world.

Producer **Pete Anderson** delivered the biggest selling **Dwight Yoakam** package to date while refusing to conform to any standards but his own. He and **Dusty Wakeman** released **Anthony Crawford's** debut on their **Little Dog Records**.

Wylie and the Wild West Show has emerged as the strongest indie act out of L.A. to make a dent in the country market. Manager **Mitch Cohen** has done an outstanding job with Wylie and his new deal with **Al Bunnetta** at **Oh Boy Records** should really help solidify Wylie in the marketplace.

L.A. songwriters garnered numerous cuts with major Nashville artists. **Jenny Yates** placed three tunes on **Garth Brooks'** new CD. **Jill Colucci**, **Andrew Gold** and **Karla Bonoff** scored big with their **Wynonna** cuts while **Wendy Waldman** had several

big cuts, the most recent being a huge hit for **Lorrie Morgan**. **Randy Sharp** landed a **Patty Loveless** single written with **Kennedy/Rose** and the title cut on **Alabama's** new **Cheap Seats** CD. **Reeva Hunter** got a **Rosie Flores** cut to her credit and **John Fowler** scored with newcomer **Martina McBride**. **Burton Collins** also enjoyed a **Patty Loveless** cut, while **Paul Marshall** just got a **Boy Howdy** cut with a **Jeff Steele** co-write.

Acts to watch in 94 include a strong crop of singer-songwriters. Guys to watch include **Eddie Dunbar**, **Dale Watson**, **Rick Shea**, **Steve Kolander**, **Eddie Cunningham**, **Joey Scarbury**, **Miguel Salas**, **Chip Allyn**, **Chris Gaffney** and **Alan Whitney**.

Female artists to watch are **Pam Dwinell**, **Jenny Yates**, **Jane Bolduc**, **Joanne Montana**, **Kacey Jones**, **Maia Sharp**, **Laura Lees**, **Aynee Osbourn**, **Lou Ann Lee**, **Pam Loe**, **Patty Booker**, **Robin Pearl** and **Amilia Spicer**.

Bands to watch include the **Borrowers**, the **Darlins**, **Jagged Moon**, the **Chaney's**, **Bare Bones**, **Naked To The World**, the **Bum Steers**, **Broken Arrows**, the **Plowboys**, **Mama Says** and that new all-girl band that **Teresa James** is fronting.

The SoCal honky-tonk bar scene is dominated by cover bands that play music dictated by the dance crowd. Many are writing and recording original material to break into the original scene. Among them are the **Doo-Wah Riders**, **American Made**, **Southbound** and the **Silver Star Band**.

On the original scene the **Ronnie Mack** Barndance is thriving at its original home, the **Palomino**. The **Western Beat Showcase** at **Highland Grounds**, the **NAS' Acoustic Underground**, **ASCAP's Quiet On The Set**, the **New West Showcase**, **Graffiti Coffeehouse** and the **New Music Scene** in Santa Monica continue to attract the best country, folk and acoustic pop singer-songwriters in America. All offer excellent opportunities for writers to hone their craft and show off their skills. The coming year promises to produce a bumper crop of new artists and major label signings.

—Billy Block



BILLY BLOCK

Hugh Wright

JAZZ



Ahmad Jamal

Jazz is very much alive in Los Angeles (if somewhat underground), largely unseen by the general public but a constantly stimulating world for those in the know. Clubs come and go without slowing the revolving door of national players who pass through town and inspire the local jazz scene; the real pity is that so few Angelenos know about it. Those unfortunates do not realize that on any given night there are upwards of ten exciting performances taking place within an hour's drive that feature artists who buck the establishment to express themselves musically (playing music because they have to, not as a vehicle to get on *Billboard's* charts and *Entertainment Tonight*).

Here are a few highlights from 1993 which took place in such worthy establishments as Catalina's, the *Jazz Bakery*, *Le Cafe*, *Lunaria's*, the *Moonlight Tango Cafe*, *Chadney's* and *Nightwinds*: Pianist Ahmad Jamal's remarkable use of dynamics (often building up a solo to three separate climaxes), the

still-unrecorded but outstanding quartet that vibraphonist **Gene Estes** and guitarist **Barry Zweig** co-lead occasionally at Chadney's, pianist **Cecilia Coleman** in a variety of settings (and always worth hearing), **Bennie Wallace** dazzling a Bakery audience with his powerful version of "The Best Things In Life Are Free" (aided by an ailing **Jimmy Rowles**), the **Clayton/Hamilton Orchestra** filling up Catalina's at the height of the flood season, **Spike Robinson** (the last of the "Four Brothers" tenor stylists) passing through town twice and definitely the **Pasadena Roof Orchestra** (a rarity today, a Twenties-style British dance band!).

Visits by altoist **Gabe Baltazar** and stride pianist **Judy Carmichael** will not be forgotten soon, nor will the avant-funk of **Steve Coleman's Five Elements**, catching both soprano veteran **Bob Wilber** and the late great tenor **Bob Cooper** on the same night, seeing pianist-composer **Billy Childs** prove at the *Wadsworth Theatre* that he is now one of the giants, laughing with (and at) **Willem Breuker's Kollektief**, enjoying young trumpeter **Nicholas Payton** with **Elvin Jones' Jazz Machine** and "discovering" **Lisa Nobumoto**, **Kate McGarry**, **Diana Harris**, the **B Sharp Quartet** and **Joshua Redman**! Toss in the explosive blues of **Debbie Davies**, the adventurous pianist **Danilo Perez** and (as an afterthought) the *Playboy*, *L.A. Classic* and *Monterey Jazz Festivals* and one is left with more historic moments than one can remember.

Will 1994 be a strong year for jazz? Certainly every style of the music, from Dixieland and bebop to screaming saxes and various forms of fusion, will be played creatively and will offer listeners a wide choice of true "alternative" music. Will the musicians receive the fame and fortune they deserve? It is up to you to help influence that answer!

—**Scott Yanow**



Steve Coleman

URBAN



Snoop Doggy Dogg

They say time passes swiftly, but in this case, time passed in 1993 at just the right pace. So many moments rank as very memorable, but in this rewind mold, several stand out.

My favorite moment of 1993 was when I checked out publicist **Edna Simms-Porter's** "baby," the *Real Deal Showcase*, held every second Tuesday at the *Roxy* in West Hollywood. The audience's enthusiasm for virtual unknown acts looking for that big break was contagious, and spurred fine performances. **Subject To Change's** appearance at the *Troubadour* was, many thought, the coming out of the next major rock act in Los Angeles. Actress **Cree Summer** and band poured their hearts and talent out, only to see their debut album fall victim to the massive staff turnover at **Capitol Records**. Surely there must be a home for so talented a band. The passing of industry vet **Hank Wiley** still weighs heavily over the year. He will always be missed.

The backlash over gangsta rap began to take hold in 1993 with the

overpublicizing of rapper **Ice-T's** battles with **Time Warner**. But the genre still has an intoxicating grip. Witness rapper **Snoop Doggy Dogg's** cover appearance on such mags as *Rolling Stone* and the *Los Angeles Times' Calendar* sections—and his record has just come out! Looks as if it'll be a while before gangsta rap's negative imagery will go away. But one important change is taking place. *Rap Sheet Magazine's* seditor **Darryl James** has banned all references to negative stereotypes in his publication and has challenged other mags to follow suit. Excellent idea.

The *Coconut Teaser* proved to be the only club in Los Angeles to consistently showcase black rock groups. Due to the drive of promoter **Darvey Traylor**, black rockers finally have a place to play in the heart of Hollywood. Only thing I'd like to see happen at the *Teaser* is a more spread-out lineup throughout the month. That'll really prove whether black rock truly is the viable entity many in the industry think it is—and will be.

Back to the gangsta rap issue: One of the most important events of the year took place on vinyl—the joining together of the infamous **Bloods** and **Crips** on a landmark venture called *Bloods & Crips—Bangin' On Wax*.

Worth mentioning again, and for the last time this year, was the concert on October 26 by new phenom **Me'shell**. Her powerful performance left the audience screaming for more and awed by the sheer originality of her talent.

And finally, to publicist **Guy McCain** from *Norman Winters Public Relations*. I'm still recovering from that, urp!, gastronomical experience at the beginning of the year over at **Sam's**.

That's it for 1993. Thanks to all the publicists (especially **Makeda** and **Phyllis Pollack**) and A&R people who supplied me with solid info and leads for this column.

—**Gary Jackson**



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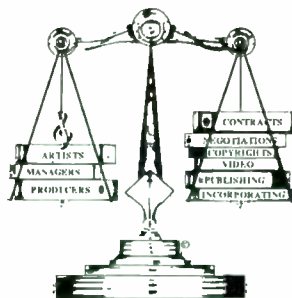
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CLUB REVIEWS

Cecily Gardner

Cafe Largo
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑧ ⑨ ⑩

□ **Contact:** Cecily: 310-828-0055
□ **The Players:** Cecily Gardner, lead vocals; Scott Fuller, keyboards; Craig Stull, guitar; Reid Whatley, drums; Clair Marlo, Susan Streitwieser, backing vocals.

□ **Material:** As convincing and emotional as her vocals are, Gardner's greatest asset is her immensely melodic songwriting ability. All ten tunes she performed—most of which fall into the mid-tempo ballad category, heavily into all aspects of the "you/me relationship" variety—had tight, engaging hooks that were hummable after one listen. In the structural tradition of the Brill Building classics, her songs offer the perfect romantic intricacies for her cool phrasing and stage manner. While equally adept at silky ballads and frisky pop (her best is the irrepressible "You Did"), she dug deeper than even her heart on the sobering, thought provoking Gulf War tribute, "Tombstone Tribes."

□ **Musicianship:** Gardner has a solid musical rapport with her bandmates, allowing them room to stretch just enough to keep her on her toes. Fuller brought her hooks to magical life with a spirited synth energy, and was also quite effective on electronic bass. Stull added some slick electric guitar solos during the faster tunes, while Whatley hit the skins with a frisky but appropriately restrained approach. Strong as each player was, they respectfully kept their volume tolerable so as to let Gardner and her songs be the star.
□ **Performance:** Easy enough: Gardner is simply a wonderful singer who makes you feel every emotion she writes, as though she'd gone through them several times in real life (her amusing anecdotes indicate that she had!). She has the range and power fitting a great pop diva, but mercifully knows when to pour on the charm and subtlety. Her delivery is sharp, never overbearing and



Cecily Gardner: Going all the way.

often sultry, as if she's done a few jazzier gigs in her time. One of her best songs, "I Can't Wait," earned the benefit of her abilities to both soar and be soulful. Above all, she's got class and grace. She should loosen up just a wee bit more, ease her nerves and let the rhythms carry her movement in the future, however.

□ **Summary:** If girls like this don't get a major record deal, then at the very least a publishing contract should be her temporary consolation prize. Add up swell tunes, a fine voice and a polished performance, and we're talking some very positive vibes here. I venture to say, she'll go far.
—Jonathan Widran

The Doughboys

The Palace
Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

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

□ **The Players:** John Kastner, vocals, guitar; Jonathan Cummins, guitar, vocals; Paul Newman, drums; Peter Arsenault, bass.

□ **Material:** For those of you who've followed Montreal's Doughboys since their indie label days, you've probably noticed an update in their formally power pop sound. Now, there's a lot more power, and a little less pop, as the band veers off from the sweet harmonies and almost bubblegum sound of their earlier days, and throws in a bit of grunge into their already appetizing material. Hmmmm. Bubblegrunge. Now, alongside the group's tight backing vocals, there's a bit of growl, and this has all figured quite nicely into their songwriting formula. The hooks are still there and the Doughboys now

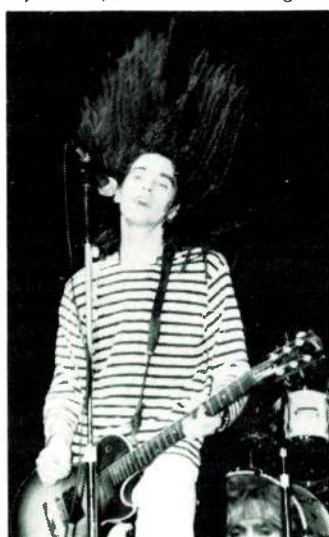
seem to have a darker, more introspective feel to their already memorable songs. "Disposable" is a great example of the Doughboys songwriting prowess, opening with a consistent, sinister bass line and solo voice before exploding into a catchy guitar hook and powerful vocal work. Excellent stuff.

□ **Musicianship:** The Doughboys are all quite competent at their crafts, with their long suit being their backing vocals, which didn't fail live. Cummins weaves a lot of the group's guitar hooks, and plays with emotion. Emotive is the key word for Kastner's vocal phrasings. He employs the same level of feeling shown by Kurt Cobain and Eddie Vedder, without their clout. Still, that's a high level to be compared to, so let's just point out that Kastner is a really good vocalist who comes off very nicely live.

□ **Performance:** The band does plenty of the standard posing, hair swinging, etc. Don't take that as bad—they were simply getting into their music, and delivered their tunes with a good deal of conviction. They do need to work on closing the distance between themselves and their audience. However, Kastner seems a bit hampered by his guitar, but I have the feeling he'd look uncomfortable without it. The audience reaction was a bit tepid, but then again, L.A. audiences are notoriously hard to please.

□ **Summary:** A good show from the underrated Canadian quartet. They can definitely get better live, but thankfully, they have a very solid foundation to build on. Would I recommend a Doughboys show? Without question. They're too good to be lumped in with everyone else, and their strong material alone is worth the price of admission.

—Tom Farrell



Doughboys: Building momentum.



CLUB REVIEWS



Eleanor McEvoy: Catchy songs, charismatic performance.

Eleanor McEvoy

Fair City
Santa Monica

1 2 3 4 5 6 ★ 8 9 10

□ **Contact:** Denise Cox, Geffen Records: 310-285-7933

□ **The Players:** Eleanor McEvoy, vocals, acoustic guitar, keyboards, violin; Bill Shanley electric guitar; Jim Tate, bass; Noel Eccles, drums

□ **Material:** Eleanor McEvoy sings pensive folk-tinged rock that stands aside from the competition by merit of better songwriting. While a lot of her lyrical material dealt with a women's perspective, thus making it difficult for me to relate to, she had enough mainstream appeal to reach both genders. Of greater importance, McEvoy doesn't allow herself to be lumped into the stereotypical mold of the many lamenting, emotionally troubled, female folk singers who whine out song after song about how unfair the world is and what creeps men can be. McEvoy's material is more thought-provoking, and touches her listeners in a way that sidesteps accusatory postures. Musically, McEvoy's material is catchy, and infuses enough spice to prick up everyone's ears.

□ **Musicianship:** McEvoy plays all of the instruments she used (guitar, keyboards, violin) quite competently, and employs each to get her message across. Her band backs her up quite well, and goes above and beyond the call of duty without stepping on McEvoy's toes. The gold star of the night goes to Bill Shanley, for his impressive solos and tone.

□ **Performance:** McEvoy has a lot of natural charm, and comes off as charismatic in a non-pretentious way. She talks to her audience like you'd talk to a friend, and when she plays, lets her guard down and invites you

straight into her heart. You can't help but like McEvoy—she has that little sister allure, and doesn't come off as whiny or punitive when she sings some of her laments. When McEvoy did her hit, "Only A Woman's Heart," all the women sang along with her, with very little urging.

□ **Summary:** As a scarred survivor of the dreaded folk music scare of the late Sixties, I immediately approached McEvoy's music defensively. Slowly, I unfolded my arms off my chest, and began to relax. As all caricatures of female folk singers faded, I began to realize, hey, maybe acoustic guitars ain't so bad—I mean, look at Jimmy Page, right? McEvoy takes lightly from her folk idols and comes up with her own formula which is rather accessible, and her friendly concert appeal is quite inviting.

—Tom Farrell

T-FUN

Marquee
Westminster

1 2 3 4 5 ★ 7 8 9 10

□ **Contact:** Adam Rodell: 714-474-7955.

□ **The Players:** Kevin Mulligan, vocals; Brian Clothier, guitar; Rich Reed, bass; Michael Perez, drums.

□ **Material:** Oh no, you groan, more goofy white guys mixing rap, funk and metal. But don't dismiss San Francisco's T-FUN (short for Totally Fucked Up Noise) too soon. T-FUN's complex tunes are more than just flimsy bass lines in search of melodies, and the nutty genre jumps within songs that owe more to Frank Zappa than Flea (walking-jazz interludes are one favorite trick). Another T-FUN hook—did you say gimmick?—is splicing in kitschy pop quotes, which tonight ranged from "I Will Always Love You" to "Gonna Make You Sweat" to the themes from

Sesame Street and *Entertainment Tonight*. The climactic "Wicked Bird"—half "Wicked Game," half "Freebird"—pins the novelty needle, however. Original highlights included the explosive "Life Goes On," the quirky "You Don't Know" (the Beatles' "Wild Honey Pie" gone funk?) and the Primus-like "Jamie's Song."

□ **Musicianship:** Mulligan wasn't much of a pure singer, but he scored points for versatility. Easily switching between booming raps, hard-rock howls and jazzy croons, he was as much character actor as vocalist. The rest of the band sounded sharp, fierce and well-rehearsed. Guitarist Clothier has a wide musical vocabulary, and his solos offered plenty beyond the usual Hendrix-derived licks. Bassist Reed and drummer Perez seemed a bit conservative by comparison, but everyone's parts were integrated so well that cheap showboating wasn't needed.

□ **Performance:** Hard to find much fault here. For a guy who basically looks like a tomato with hair, Mulligan is quite a magnetic performer. He knows he's the furthest thing from a sex symbol, but somehow he projects more than enough fire and bombast for these pumping songs. Clothier was another minor adrenaline marvel. Taking full advantage of his wireless guitar, he rambled all over the stage and dance floor without missing a note. Even nastily cutting himself on some broken glass (careful on those stairs, son!) didn't slow him down. Reed mostly stayed out of the way, but who could blame him, stuck next to a loose cannon like Mulligan? And hey, nice hats, guys!

□ **Summary:** T-FUN has the potential for a heavy "you gotta see 'em live" reputation. They'll need more first-rate originals to succeed on record and defeat that novelty tag, but onstage, they're pure entertainment. Fun, indeed. —Eric Broome

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CLUB REVIEWS

Mercury 5

Club Lingerie
Hollywood

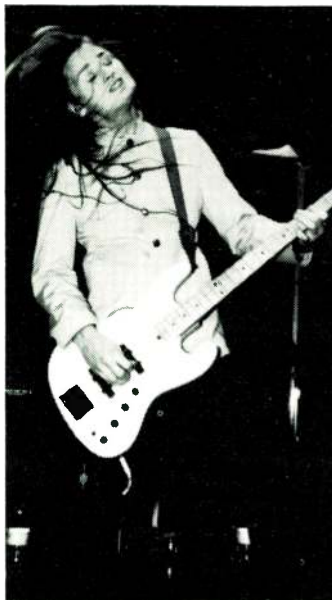
① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** Wendi Morrison: 818-781-5701

□ **The Players:** Wendi Morrison, vocals; Steve Caton, guitar; Gary "Smiley" Baxter, bass; Christian Werr, drums.

□ **Material:** Vocal enchantress Wendi Morrison's latest project, Mercury 5, offers a healthy dose of new age mysticism and old-fashioned romanticism filtered through the brooding, discordant eeriness of gothic rock. Though not quite art-rock, the music is ambitious in its scope and eclectic in its atypical subject matter, thanks to the demons that torment Morrison's psyche and wrench a mesmerizing array of sounds from deep within her gut. These noises are not always the most palatable, however, as it appears Morrison eschews conventional vocal styles in favor of creating a more pronounced and memorable performance for each song. An act, if you will, intended to conjure up alternating images such as eroticism, melancholia or pity, as though the audience isn't merely watching a concert, but witnessing a miniature passion play set to a driving beat. This is an admirable undertaking, which brings to mind the personas of Siouxsie and Kate Bush, but for Morrison and Mercury 5 to achieve success, they'll have to weed out the quirkiness of D&D tales like "Scorpion Prince" and focus on what works, like the sincere confessional "My Affliction." Sometimes it's not better to be different just for the sake of being different, especially if being different smacks of contrivance.

□ **Musicianship:** Steve Caton's guitar has a minor, dissonant feel that would darken any mood and strike fear into the hearts of babes, but his penchant for subtle textures actually downplayed his role, as if to highlight



Redd Kross: Cool and happenin'.



Mercury 5: College appeal.

Morrison's vocals. Time and again, I wanted Caton to cut above the mix and establish a strong, memorable riff. Instead, he blended in with the rhythm section of bassist "Smiley" Baxter and drummer Christian Werr, who were a tight unit. I couldn't help wonder if it was a bad mix or technical problems with Caton's guitar, which he scrambled to hook up after popping the strings on his first axe early into the show.

□ **Performance:** Morrison is a dominating presence despite her small stature, comfortable with her dual role as a storyteller and shaman. But even the best leader can't lead without a crowd, and Mercury 5's early slot meant they played to only a few attentive ears in the room. Morrison, however, worked hard to connect with the audience and probably won over a few converts with her friendly between-song banter.

□ **Summary:** With their intelligent lyrics and eclectic presentation, Mercury 5 will be a worthy addition to any college radio playlist or any indie label roster. But like many new bands, they will need to jettison some baggage and refine their sound to its bare essence if they're ever going to appeal to a mass audience.

—Sean Doles

Redd Kross

The Palace
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Contact:** Howard Paar or Jenny Oppenheimer, Mercury Records: 310-996-7285

□ **The Players:** Jeff McDonald, vocals, guitars; Steve McDonald, bass, vocals; Eddie Kurdziel, guitar, vocals; Brian Reitzell, drums; Gere Fennelly, keyboards, vocals.

□ **Material:** Imagine if Kurt Cobain had married Laurie Partridge, and had a kid. They divorce, and Laurie gets custody. She raises the kid on bubble gum, but the little brat has enough of daddy's fire to want to put an edge on everything he hears.

That's Redd Kross. Seventies power pop kitsch—the Ramones, Kiss, the Partridge Family, and rolled up into one big sweet roll. Redd Kross are their own band, however, and belie any easy comparison. Of greater importance, their songwriting keeps getting better and better. Opening with "Jimmy's Fantasy" and then "Huge Wonder" from their new album *Phaseshifter*, Redd Kross hit the stage like a musical avalanche. Both songs have hooks strong enough to catch Jaws with.

□ **Musicianship:** No Eddie Van Halens here, but that's not what Redd Kross is about. The group functions as a team, and gets a collective job done without any real stars. Their backing vocals, supplied predominantly by the McDonald brothers, are noteworthy.

□ **Performance:** Taking the stage in matching Nehru jackets, Redd Kross was one big roller coaster ride. While Jeff seemed anchored to the mic and his guitar, brother Steve hopped around and swung that Crystal Gayle mop of his, occasionally taking the mic for backup vocals. The rest of the band hopped and bopped around, and seemed to really relate to the audience. On stage, the McDonald brothers seem to play toward their band and each other, rather than out toward their audience, but it worked, since the group is definitely worth watching. Also, a Redd Kross audience seems quite content to get into the show without a lot of coaching from the stage.

□ **Summary:** Redd Kross is definitely a happening, unique band. You can't accuse them of jumping on a Seventies retro bandwagon—their wagon has been wheeling around town for over a decade now. Their unique blend of music and ability to deliver well live make them a band to catch live, and now that they have even more incredible tunes, they should be on your 'must see' list. Words can't describe Redd Kross (although "cool" would be a start). Just go see them live.

—Tom Farrell

SOUND ADVICE

Meat Loaf on his return album:

“Many thanks to Warren Barigian without whose help and dedication this album would not have been possible.”

Thank you for your many questions. I will try to answer a few in this issue.

—Warren Barigian.

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Q: I am told the voice operates electronically—not pneumatically.

A: Incorrect. Ask the person who professes such a view to cover their nose and mouth, then try to create a sound. If they cannot, then the voice operates pneumatically—not electronically as professed.

Q: What is the difference between the pitch range and the performance range of a singer?

A: A singer is not yet an artist until he can test all the possibilities of expressiveness in finding the soul of a song. Your performance range embodies both pitch and expressiveness in finding a passionate bonding to a song. I tell my students that you are not yet a vocal artist if you can be matched in performance by any other singer. Your value as a vocal artist is your uniqueness.

Some of the clients Warren has worked with:

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Here's what some of them have to say:

“Warren can do everything he says he can do...”

—Jackson Browne from an interview with *Billboard Magazine*

“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*

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PA: Yes
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Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Send tape & bio to Jeff.
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Piano: No
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Stage Capacity: 12
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape to above address.
Pay: Negotiable.

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Stage Capacity: 8
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Lighting: Yes
Piano: No
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Contact: Mike Lipe: 818-353-9433
Type Of Music: All styles.
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PA: Yes
Lighting: Yes
Piano: No
Audition: Send promo to above address.
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| NAME | PHONE | | | | | QUALIFICATIONS | | | | | COMMENT | | | | | |
| TOM ALEXANDER - Producer | 310-203-6399* | | | | ✓ | | Orchestration credits on Grammy winning album, platinum and gold records, orchestrator, arranger, producer. *Phone number listed is a pager number. | 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 here! | | | | ✓ | ✓ | ✓ | ✓ | ✓ |
| MARK ANDRADE - Multimedia comp. | 310-312-8835 | | | | ✓ | ✓ | Specialize in multimedia compositions. Composed interactive music for CD-ROM and Phillips CD-1 titles. Proficient with Sound Designer II and ProTools. Credits include The Adventures of Zelda and Skate Dude. Demo, bio and references available. | Will compose music for your multimedia video games and other programs. | | | | Multimedia | | | | |
| KOFI BAKER - Drummer | 310-859-2231* | ✓ | ✓ | ✓ | ✓ | ✓ | 10 years experience internationally. Some chart reading. Quick study. Recording experience in all styles. Credits include Steve Marriott and Jack Bruce. Promo package available. | Versatile, world-class drummer. All pro. Extremely quick study. Ginger Baker's son. Just relocated to LA. | | | | ✓ | ✓ | ✓ | ✓ | ✓ |
| FUNKY JIMMY BLUE - Producer | 213-936-7925 | ✓ | ✓ | ✓ | ✓ | ✓ | 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. | | | | Dance music | | | | |
| MICHAEL BRUNO - Percussion | 818-780-7444 | ✓ | | | ✓ | ✓ | Percussionist for Yanni since 1991. Toured with Maniow, Chante Moore. Recorded for Kenny Loggins, John Mayall. Numerous sound tracks and albums for Disney, Warner Bros., Tri star, BMG, Jim Hensen Records and others. BM from CSUN. Produced and composed for videos, CD, radio, TV. | Feature article in the Dec. issue of Modern Drummer. Author of "Speaking Drum". Bring your ADAT tape-save time & \$ by recording the percussion at my studio. Serious pros only please. | | | | ✓ | ✓ | ✓ | ✓ | ✓ |
| MICHAEL CARNEVALE - Producer | 310-289-4670 | ✓ | | | ✓ | ✓ | 15 years experience, platinum & gold records with: Eric Clapton, Keith Richards, Gregg Allman, Kenny Loggins, Chicago, Billy Vera and many more. Eager to work with new talent and future superstars. | Let's work together to get what you want on tape. *His professional attitude adds to the quality of the finished product*, producer Tom Dowd. | | | | | | | | |
| BOBBY CARLOS - Dobro/Lap Steel | 310-452-2868 | ✓ | ✓ | | | ✓ | Recordings with Julia Fordham, Moon Martin, Smitty Smith and John Keane. | Solo and fill specialist. | | | | ✓ | ✓ | ✓ | ✓ | ✓ |
| LARRY CIANCIA - Drummer | 310-446-0057 | ✓ | ✓ | ✓ | ✓ | ✓ | Extensive performance and studio experience globally with fantastic musicians. Great ear, excellent reader, click proficient. Mastery at composing and arranging. B.S. in Music. Accomplished with multitudes of instruments. Package and player references easily available. | Dedicated to perfection-cultivating your inner-most feelings/emotions to tastefully get "cutting edge" results, att. to detail, intuitive, consistent, dependable, flexible, exceedingly talented! | | | | ✓ | ✓ | ✓ | ✓ | ✓ |
| JOSH COHEN - Drums/Percussion | 213-465-3796 | ✓ | ✓ | ✓ | ✓ | ✓ | 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" oriented. | | | | ✓ | ✓ | ✓ | ✓ | ✓ |
| ROBERT COPELAND - Producer/Arr. | 213-217-8469 | ✓ | | | ✓ | ✓ | Recent credits include: Billy Preston, Deon Estus, Jonathan Moffett, Larry Seymour (Billy Idol), HBO, 20 years experience. Musician, producer, arranger, composer, programmer. Laid back, yet meticulous working environment. Available for albums, scoring, artist development. | MIDI oriented with extreme live appeal. Heavy on good vocal production to showcase the artist, not the producer. Very positive, constructive atmosphere. | | | | ✓ | ✓ | ✓ | ✓ | ✓ |
| DALLAS - Drummer | 310-859-5898 | ✓ | ✓ | ✓ | ✓ | ✓ | Rock solid player. Twelve years of constant live, touring and recording experience. P.I.T. graduate 1987. Recently touring the south by southwest. Tunes drums real nice. | ROCKIN' TEXAS SHUFFLES! | | | | ✓ | ✓ | ✓ | ✓ | ✓ |
| KIMBERLY EVANS - Vocalist | 213-291-9606 | ✓ | ✓ | ✓ | ✓ | ✓ | Classically trained in San Francisco. Studied in Los Angeles under Nathan Lam. Worked on various soundtracks for TV and film. Several years background vocal experience with various artists. (Resume available.) | Featured in Music Connection Night Life column, vol. XVII, #10. Very patient and enjoys working with artists. Specializes in background arrangements. | | | | ✓ | ✓ | ✓ | ✓ | ✓ |
| ROGER FIETS - Bassist/Vocalist | 818-769-1525 | ✓ | ✓ | ✓ | ✓ | ✓ | 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!! | | | | ✓ | ✓ | ✓ | ✓ | ✓ |
| BRYAN FLEMING - Bassist | 310-543-1885 | ✓ | ✓ | ✓ | ✓ | ✓ | 13 years experience with top-notch producers. Reno live show experience. 25 years old with excellent stage presence and image. The groovemaster! | Serious inquiries only. Tape available. Excellent sound with heavy, soulful, melodic groove. | | | | ✓ | ✓ | ✓ | ✓ | ✓ |
| BRYAN FOUCHER - Bassist/Vocalist | 818-715-0423 | ✓ | ✓ | ✓ | ✓ | ✓ | 18 years experience, 3 independent albums. Extensive touring, live performance and stage experience. BIT Honor Award Graduate. Finalist Midwest Best Bassist Contest. Studied reading with Putter Smith, Jim Laceyfield. Also studied with Tim Bogert. Steve Bailey. Gary Willis. Excellent vocals. | Always listening. Very professional attitude. Solid player yet inventive when needed. Love live performance. w/an extensive repertoire. Ready to tour anytime. Also studio, casuals and Top 40. | | | | ✓ | ✓ | ✓ | ✓ | ✓ |
| LISA FRANCO - Medieval Strings | 818-569-5691 | ✓ | ✓ | ✓ | ✓ | ✓ | 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. | | | | ✓ | ✓ | ✓ | ✓ | ✓ |
| JERRY GABRIEL - Lead Vocalist | 310-477-9753 | ✓ | ✓ | ✓ | ✓ | ✓ | 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. | | | | ✓ | ✓ | ✓ | ✓ | ✓ |
| MAURICE GAINEN - Producer | 213-662-3642 | ✓ | ✓ | ✓ | ✓ | ✓ | Real 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. | | | | ✓ | ✓ | ✓ | ✓ | ✓ |
| ANDREAS GECK - Bassist/Vocalist | 818-567-4006 | ✓ | ✓ | ✓ | ✓ | ✓ | International touring and recording experience. TV, theatre. Worked with/for Mayte (NPG), World Premier and more. | Great ears, feel, reading skills; good stage presence and sense of humor. | | | | ✓ | ✓ | ✓ | ✓ | ✓ |
| YOAV GOREN - Producer/Keyboards | 310-207-2426 | ✓ | | | ✓ | ✓ | Recent credits: Producer, arranger & programmer on Leonard Cohen's acclaimed "The Future" music for 93 Academy Awards ad campaign, produces music for several TV shows and soaps; music for major motion picture trailers; numerous TV jingles: from hip hop to orchestral. | State-of-the-art MIDI and digital recording studio with all latest synth, drum and sampling gear. Very personable and professional. Tomorrow's sound...today! | | | | ✓ | ✓ | ✓ | ✓ | ✓ |
| AARON GROSS - Percussionist | 213-650-1807 | ✓ | ✓ | ✓ | ✓ | ✓ | Berklee College of Music, Dick Grove. Read music. 10 years professional experience east and west coasts and abroad, on the road and in the studio. Recent recordings with Jane Childs, Shadowfax. | Any pro situation. | | | | ✓ | ✓ | ✓ | ✓ | ✓ |
| CARLOS HATEM - Percussion/Drums | 213-874-5823 | ✓ | ✓ | ✓ | ✓ | ✓ | Original music projects in the pop & dance field. Nat'l & internat'l touring exp. Television performance credits. Soundtrack percussion. Music production. Drums & percussion on Paul Rodriguez Show, MTV, Artist Of The Year award winner on ABC Television series Bravissimo. Fluent Languages: English & Spanish. | Good ears, good hands, and a pro attitude. Available for lessons. | | | | ✓ | ✓ | ✓ | ✓ | ✓ |
| R. J. HERRERA - Drummer | 310-559-4719 | ✓ | ✓ | ✓ | ✓ | ✓ | Played for Epic recording artists from '84 through '92 World tours, videos, recordings. Prior to this, worked with Willie Bobo. Also sessions with George Johnson, David Williams, Gerard Albright, David Goldblatt. Read music; many years experience gigging and recording. Adapts to situations. | I play all styles confidently and solid! Punctual, good attitude and good listener. Quick learner, easy to work with. Featured in Modern Drummer December '91. | | | | ✓ | ✓ | ✓ | ✓ | ✓ |
| JIM HOYT - Producer | 213-466-9011 | ✓ | | | ✓ | ✓ | CD quality production. Proven record of success. Excellent songwriting and arranging skills. Access to great studio musicians. Comfortable, creative working environment. 100% satisfaction guaranteed. Nothing leaves my studio until you're completely satisfied! | I specialize in producing high quality recordings for up and coming bands and solo artists. My goal is to do great, original sounding work for all of my clients. | | | | ✓ | ✓ | ✓ | ✓ | ✓ |
| TOMAS JANZON - Guitarist | 818-759-1722 | ✓ | ✓ | ✓ | ✓ | ✓ | Graduate of the Conservatory of Stockholm, Sweden. "Outstanding Guitar Player of the Year", Musician's Institute. Mentors include: Joe Diorio, Scott Henderson. 5 years of clubs, touring and recording experience in Scandinavia. Worked with David Goldblatt, Thelma Jones, Troy Millard, Ken Filiano, Billy Mintz. | Tall, slim and expressive. Excellent reader. Good vocals. | | | | ✓ | ✓ | ✓ | ✓ | ✓ |

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MUSIC STYLES
 ROCK
 POP
 R&B
 JAZZ
 COUNTRY

| NAME | PHONE | SESSIONS | TOURING | CLUB WORK | PRODUCTION | TV/MOVIES | QUALIFICATIONS | COMMENT | ROCK | POP | R&B | JAZZ | COUNTRY |
|---|--------------|----------|---------|-----------|------------|-----------|--|--|------|-----|-----|------|--------------------------------|
| STEVE KALNIZ - Guitarist | 310-657-3930 | ✓ | ✓ | ✓ | ✓ | ✓ | 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. | ✓ | ✓ | ✓ | ✓ | ✓ |
| Fender Strat-Ultra, Mesa-Boogie Quad. Preamp Power Amp. and 4/12 Roland GM-70 MIDI Converter. Samplers, Mac. Performer. Tascam 8-Trk. | | | | | | | | | | | | | Lessons available |
| PETER KO - Guitarist | 818-841-0233 | ✓ | ✓ | ✓ | ✓ | ✓ | 10 years live and studio experience. Recorded with name artists. Recorded for major TV show. Created and recorded music "on the spot" for short film. | On time, courteous and professional. Good ears with creative feel. Very easy to work with. Can also read music and charts. | ✓ | ✓ | ✓ | ✓ | ✓ |
| Various 6 string electrics and 6 and 12 string acoustic guitars. Various amps and rack gear to cover sounds needed. | | | | | | | | | | | | | Rock/blues, lead/rhythm. |
| ANDY KOTZ - Funk Guitarist | 818-845-6758 | ✓ | ✓ | ✓ | ✓ | ✓ | 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. | ✓ | ✓ | ✓ | ✓ | ✓ |
| Various electric guitars, Mesa Boogie powered 18 space rack. | | | | | | | | | | | | | Funk |
| LANCE LA SHELLE - Vocalist | 213-962-9487 | ✓ | ✓ | ✓ | ✓ | ✓ | 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. | ✓ | ✓ | ✓ | ✓ | ✓ |
| Excellent lyric baritone with three octave range. Lead and background vocals. | | | | | | | | | | | | | Country, ballad, rock/uptempo. |
| AL LOHMAN - Drums/Percussion | 818-700-1348 | ✓ | ✓ | ✓ | ✓ | ✓ | B.F.A. from California Inst. of the Arts. Grove School of Music. Masters from Loyola. 15 years professional exp w/ Larry Cansler, The Stray Cat Blues Band, The Drifters, The Box Tops, The Cal Arts Percussion Ensemble and others. Live TV including: Evening Shade, Designing Women, Seinfeld | Gets it right the first time. Read music, tapes available upon request. | ✓ | ✓ | ✓ | ✓ | ✓ |
| All acoustic drums, all percussion. Equipment includes: Yamaha, Ludwig, D-drum electronics, L.P. & Remo. | | | | | | | | | | | | | |
| JAMES LOWNES - Bassist | 818-841-1041 | ✓ | ✓ | ✓ | ✓ | ✓ | 15 years exp. B.A. in music. Studied w/ John Sciavo, Jim Lacetfield, Putter Smith, Alphonso Johnson. Extensive studio work with wide variety of artists, including: Bruce Hornsby, Darius, Peter Snell and David Zink. Currently doing T.V. work. | Influences: Charlie Haden, Eddie Gomez, Mingus, Alphonso Johnson, Putter Smith, Tony Levin, and artists like Peter Gabriel, Kate Bush, etc. | ✓ | ✓ | ✓ | ✓ | ✓ |
| Rauner upright, Yamaha 5-String, Martin acoustic bass, Fender P-Bass w/ Demeter guts, fretless w/ Demeter guts, Chapman Stick, Vocal-tenor. | | | | | | | | | | | | | ** Teaching available. |
| BOB LUNA - Pianist/Kybds/L. Voc | 213-250-3858 | ✓ | ✓ | ✓ | ✓ | ✓ | Arranger-composer in all styles of music. Grove graduate, disciplined classically, strong rhythmic grooves, read music. Strong background in orchestration. Lead sheets, horn/string arrangements at reasonable rates. Piano instruction available. | Strong soloist. Excellent ear. Quick learner. Musical director for numerous artists. Lead vocalist/high tenor range. | ✓ | ✓ | ✓ | ✓ | ✓ |
| Kurzweil K-2000, Apple Macintosh IICx, Roland S50 and various other keyboards. | | | | | | | | | | | | | Extremely versatile. |
| MICHAEL MCGREGOR - Producer | 818-982-1198 | ✓ | ✓ | ✓ | ✓ | ✓ | 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. | ✓ | ✓ | ✓ | ✓ | ✓ |
| Complete project studio/S1000 samplers, most keyboards including a Rhodes, Wavestation, Sound Tools, and other hip stuff. | | | | | | | | | | | | | House, Hip-Hop |
| STEVEN C. MILLER - Drummer | 310-833-9935 | ✓ | ✓ | ✓ | ✓ | ✓ | 12 years recording and touring experience on East Coast. AA Degree in composing and arranging. Very visual and melodic player. Read music. Bio and references available. | Powerful playing style, easy going attitude, strong team player, fast learner. clicks with clicks, plays with conviction and confidence. | ✓ | ✓ | ✓ | ✓ | ✓ |
| Tama Granstars, full cage, Sabian cymbals, Axis pedals | | | | | | | | | | | | | Never let you down. |
| DINO MONOXELOS - Bassist | 818-761-5020 | ✓ | ✓ | ✓ | ✓ | ✓ | Recorded for various local tv shows and independent CD projects. B.I.T. graduate. 14 years of experience. | Can read charts. Pro attitude in every situation. | ✓ | ✓ | ✓ | ✓ | ✓ |
| 5 string Alembic, BSX Upright, Yamaha fretless 5 string. | | | | | | | | | | | | | Dedicated to the groove |
| MARCUS NAND - Guitarist | 818-762-8932 | ✓ | ✓ | ✓ | ✓ | ✓ | Ten years of touring and studio experience in Europe and the U.S. Good vocals. Really energetic. Worked/working with members of Ratt, Great White, Survivor and Chris Rea Band, etc. | Very energetic stylistic approach. Extremely personable and professional. Solid rhythm and fluid leads. Specialties: pop, rock, hard rock, metal. | ✓ | ✓ | ✓ | ✓ | ✓ |
| All custom modified, Marshall amplification. Fender Heartfield axe. | | | | | | | | | | | | | Great at emulating. |
| MARK NORTHAM - Pianist/Kybds. | 310-476-5285 | ✓ | ✓ | ✓ | ✓ | ✓ | Over 15 years professional experience. 14 years classical training. Play and read all styles. Extensive experience including TV music (wrote 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. | ✓ | ✓ | ✓ | ✓ | ✓ |
| Pianist and keyboard player. MIDI studio with Roland, Korg, E-mu equipment. Apple and IBM MIDI software (Performer, Cakewalk Windows). | | | | | | | | | | | | | Taking care of business. |
| SCOTT E. NUTTER - Vocalist | 206-531-6450 | ✓ | ✓ | ✓ | ✓ | ✓ | 12 years pro studio and stage experience. 5 years voice training with maestro David Kyle in Seattle. 6 years formal music training. Songwriter, lyricist. Excellent stage presence. Also play bass, guitar and trumpet. Easy to work with. | Available for signed or nearly-signed band - solo artist. Managed. Session work. | ✓ | ✓ | ✓ | ✓ | ✓ |
| Vocalist - 5 octave range/tenor (lead) | | | | | | | | | | | | | Will re-locate. |
| JOEL PELLETIER - Bass/Stick/Voc. | 213-851-9096 | ✓ | ✓ | ✓ | ✓ | ✓ | Bachelor of Music, Hartt School of Music. 14 years pro experience as studio and live player, all pop/rock styles. Tony Levin/Sling approach to supporting the song and vocal. Demo and references available. Major tours considered. Also keyboardist and guitarist. | I learn VERY FAST! Experienced in all demo to 24 track environments. Schooled player with groove and feel. I won't waste your time or money. | ✓ | ✓ | ✓ | ✓ | ✓ |
| Steinberger bass, custom Chapman stick, BSX 5-string electric upright bass. SWR and Hartke amplification. | | | | | | | | | | | | | Tasteful and aggressive. |
| SAM "SLUGGO" PHIPPS - Saxophone | 310-397-7867 | ✓ | ✓ | ✓ | ✓ | ✓ | Saxophone (soloist) with Oingo Boingo for a million years. Tales From The Crypt, Family Dog, Nightmare Before Christmas. | Read, hear and improvise real good. Lessons available. | ✓ | ✓ | ✓ | ✓ | ✓ |
| Saxophones: Soprano through baritone. | | | | | | | | | | | | | 20's through 60's jazz, blues. |
| DEBBY PORTER - Vocalist | 818-907-4910 | ✓ | ✓ | ✓ | ✓ | ✓ | Experienced in touring, sessions, voiceovers and jingles. | Great improvisational ability and ear for harmony. | ✓ | ✓ | ✓ | ✓ | ✓ |
| 3 1/2 octave range soprano. Background vocals and high harmonies. | | | | | | | | | | | | | I wall! |
| WILL RAY - Country Producer/Picker | 818-848-2576 | ✓ | ✓ | ✓ | ✓ | ✓ | 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 Hellicasters. 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 talent and work with established giants as well. | ✓ | ✓ | ✓ | ✓ | ✓ |
| Electric & acoustic guitars, mandolin, lap steel, vocals. String benders and slide rings on both hands make my guitar sound like WWII thru a Marshall | | | | | | | | | | | | | western beat, range rock |
| GARY SCHUTT - Guitarist/Vocalist | 818-894-3116 | ✓ | ✓ | ✓ | ✓ | ✓ | Berklee graduate, Ex-Berklee faculty, Guitar Player magazine June '92, Guitar FTPM magazine June '93. | Fast learner, great ear and knowledge for all styles. Available for lessons. | ✓ | ✓ | ✓ | ✓ | ✓ |
| Guitar, bass, drum programming, 3 octave rock vocals | | | | | | | | | | | | | |
| NED SELFE - Steel Guitarist/Vocalist | 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. | ✓ | ✓ | ✓ | ✓ | ✓ |
| Sierra S-12 Universal pedal steel guitar, IVL Steeltider MIDI converter, Mirage sampler, U-220, DX-7, dobro, lap steel, acoustic & electric guitar. | | | | | | | | | | | | | |
| LARRY SEYMOUR - Bassist | 818-840-6700 | ✓ | ✓ | ✓ | ✓ | ✓ | Toured &/or recorded w/Rod Stewart, Billy Idol, Tom Jones, Martin Chambers and the Committee U.K. Marsella, Jingles for Revlon, Sunkist, Pepsi, etc. Recorded w/producers Trevor Horn, Keith Forsey, Bill Dresher, Eddie King, etc. MTV '91 Grammy Awards, Arsenio Hall, Taxi various albums, demos, musical clinics, clubs. | Extensive musical education, creative harmonic & rhythmic approach w/exceptional sound & feel. Highly proficient at grooving/improv/writing parts/sight reading/slap. Accepting Ltd | ✓ | ✓ | ✓ | ✓ | ✓ |
| Warwick, Wal, Tobias 4,5,6 strgs, fretted & fretless, MIDI bass controller, Bradshaw rack, Demeter studio drc box, Trace Elliot amps & speakers. | | | | | | | | | | | | | versatile, all styles |
| JOE SOMBROTTO - R&R Impersonator | 310-798-0111 | ✓ | ✓ | ✓ | ✓ | ✓ | Pro singer/impersonator. Starting out in 1980, telephoned John Lennon at Dakota on April Fool's Day - got through as George. Credits include Capitol Records gigs, Beatlest (L.A. and N.Y.), America's Funniest Home Videos, CNN, Late Night with David Letterman. | "The Dana Carvey of Rock and Roll" H. Nilsson. Play piano and own fully equipped project studio. Call for live demo over the phone. All projects considered. | ✓ | ✓ | ✓ | ✓ | ✓ |
| Lennon, McCartney, Jagger, Tyler, Plant, Elton John, Harrison, Clapton, Stewart, Fogerty, Dylan, Billy Joel, Morrison, W. Nelson, Motown, Dic | | | | | | | | | | | | | |
| RICK STEEL - Drums | 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. | ✓ | ✓ | ✓ | ✓ | ✓ |
| 12 piece Ludwig, full cage, double bass, 20 Zildjian cymbals. | | | | | | | | | | | | | Huge drum sound. |
| "STRAITJACKET" - Violinist | 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. | ✓ | ✓ | ✓ | ✓ | ✓ |
| Acoustic violin, electric violin, digital signal processing. Vocal range: tenor. | | | | | | | | | | | | | A rocker at heart. |
| "TAKA" TAKAYANAGI - Kybds/Prod. | 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. | ✓ | ✓ | ✓ | ✓ | ✓ |
| Complete MIDI studio, keyboards, sampler, drum machine, DAT, 8-track | | | | | | | | | | | | | Pop, R&B, ballads |
| ASTRID YOUNG - Vocalist | 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. | ✓ | ✓ | ✓ | ✓ | ✓ |
| Strong alto. Also piano, guitar and oboe | | | | | | | | | | | | | Blues, classical, alternative. |



TO PLACE FREE ADS

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

2. PA'S AND AMPS

•Acous bs amp w/125 RMS cab w/one 15" JBL spkr Used w/Frank Sinatra \$400 818-990-2328
•Alesis 1622 mixer, Peavey amp mixer, 6 chnl, 800 wts, w/EO, reverb, 2 EVH SH1502ER spkrs, Shure SM57 mic, Peavey monitor, rds wrk. All for \$1000 909-887-1232
•Celestion 12" guit spkrs, 70 wt, 4 avail, \$50/ea Craig, 805-251-0498
•Crate new bs amp stack, 350 wt amp w/compressr, chorus, 2x15 JBL, 2x10 spkrs, \$1200 818-752-6429
•Hartkey Systems 210 bs combo amp, 350 wts w/ custom cover, \$550, Keith, 818-355-9554

•JBL Cabaret monitor, \$300. Yamaha floor monitor, \$200. Both in xint cond. 310-474-1286
•Kitty Hawk stereo pwr amp, 60 wts per side, sounds similar to High Watt, companion to Testosterosa pre amp. \$450. Andrew, 310-836-1298
•Marshall 412 1916, slant cab, \$350 Stan, 213-876-5187
•Marshall 3210 100 wt Mosfet Id amp w/overdrive foot switch & fx loop, \$225. Brian, 310-390-4348
•Marshall JCM800 50 wt head w/slant cab, \$950. Gloria, 310-949-2717
•Marshall JCM800 500 wt combo modr 4210, all tube, chnl swtchn, reverb, fx loop, 1 1/2" spkr, \$525 obo. Darryl, 213-874-4501

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•Marshall stereo cabs, 1960 B's, grt cond, \$350. Mesa Boogie 412 cabs, in flight cases, xint cond, \$450. Marshall 50 wtd combo, \$300. Michael, 213-876-0711
•Mesa Boogie 50 Caliber Plus combo w/90 wt Celestion. Mint cond, \$675. Marshall 52-10 combo w/Celestion. GM12-70 spkr, xint cond, \$275. Felicia, 213-666-6826
•Mesa Boogie Quad preamp, 4 chnl, 2 graphic EQ w/ reverb, mint cond w/ft contrlr, \$600 obo. Joel, 818-303-0273
•Peavey bs amp, 210 wts, MKIII series w/EO, \$175. David, 818-880-5957
•Randall RG100 head, \$150. Peavey MKIII bs head, 6 band EQ, 800 wts, \$300. Celestion 412 guit cab, \$250. 818-907-0139
•Wtd, 400 wt rck mnt PA amp, 818-769-4242
•Yamaha PA system, 12 chnl stereo mixer, EQ, amp console 2 stereo cabs & cases. Xint quality, fidelity, condition. \$2000 obo. John, eves, 310-455-4304

3. TAPE RECORDERS

•1 Tascam MSR 16 trk, 1 yr old, xint cond, \$3800. 213-656-1689
•4 Trk 234 Tascam rck mntbl. Brnd new, \$900. 2 yrs old, \$350, mint cond. Mark, 213-957-2393
•Tascam 22-2 2 speed, 7" rl to rl, current model, like new, \$325 obo. Brian, 310-390-4348
•Tascam 488 8 trk recdr w/box & manual, \$850 obo. 818-776-9279
•Tascam Porta 5, 4 trk studio, manual adaptor, \$190. Stan, 213-876-5187
•Wtd, 8 trk recdr wtd. Rich, 818-780-1183

4. MUSIC ACCESSORIES

•AKG D330BT dynamic mic, 3polarity settings, for general recording. Like new. \$175. Brian, 818-224-2045
•Alesis HR16B drn machine, \$250. Rocktron guit silencer, noise gate, by Hush Systems, brnd new cond, \$250. Samson RX2 wireless guit system, \$100. Felicia, 213-666-6826
•Alesis Quadverb Plus, multi fx w/upgrade, xnt cond. Yamaha SPX90, grt digital fx. Sell both units for \$500. Rafael, 818-224-2919
•Boss CE2 chorus pedal. Asking \$30. Dave, 310-392-3615
•Boss Digital Delay II w/adaptor, brnd new, \$100. Beyer M88 mic, brnd new, \$350. Switchcraft 3 pin connectors, \$5/pair. 310-474-1286
•Boss pedal, HMII pedal, \$20. DOD FX52, \$20. Stan, 213-876-5187
•Equipmnt cases, custom made, padded inside, 4 medium to lrg sizes. \$150 to \$250 obo. John, eves, 310-455-4304
•Ibanez DM2000 digital delay w/foot pedal, grt cond, \$200. 818-345-4944
•Kurzweil Pro 1000PX rck mntbl sound module. \$750 obo. 213-662-2282
•Rane SM26 splitter/mixer, 6 mono or 3 stereo sends or

returns. \$100. Carter, 310-477-0397
•Rockman Soloist, brnd new, in box, \$50 obo. 818-902-0435

5. GUITARS

•BC Rich Ironbird bs, American made, neck thru body, custom airbrush paint job. Grt cond, \$700. Michael, 818-989-5447
•Fender 5 string Jazz bs Plus, black w/case, sensors & on board preamp. Perfect cond, \$625 obo. Dave, 310-392-3615
•Fender Precision bs, 1985 model, hrd shell factory cs, perfect orig cond. You must see. \$425. Jim, 310-370-3276
•Fender Precision bs, refinished, 64 body, 69 neck, DeMarzio plu's, w/HSC, lks gr, \$550 obo. Brian, 310-390-4348
•Fender Strat, American made, Signed by Lemmy of Motorhead. White, in perfect shape, Fender HSC included. All for only \$500. Rick, 213-874-6714
•Hamer Explorer style, red, xint cond, F. Rose, Jackson p/ u's w/coil splitting, rosewood fretboard, neck thru body, Hamer case, \$600. 818-247-8580
•Ovation Patriot acous/elec steel string, bicentennial collectors edition. Grt sound & feel, xint cond. \$700. 818-890-1220
•Rickenbacker 8 string bs, natl finish w/HSC. Brnd new. NAMM show purchase, never used. Sacrifice, \$1000. 213-851-9758
•Yamaha elec bs, black light weight body, Phys easy, \$350 w/gig bag. 818-990-2328

6. KEYBOARDS

•Roland PC150 Midi contrlr, xint cond, \$100. Mark, 310-330-0663
•Yamaha PF1500 black, sleek, sensitive full keybrd digital piano, touch sensitive. Weighs only 90 lbs. \$130 obo. Chris, 213-662-2282

8. PERCUSSION

•2 congas w/denim carrying cases, \$200 obo. Keith, 213-665-8227
•Alesis SR15 drn machine, \$350 obo. 310-572-3854
•Dor pads, set of 3, \$175 obo. 24" bs drm head, black w/ Pearl logo, \$20/ea. 213-893-9574
•DW drms, 24" bs drm, 8, 10, 12, 14 & 16" toms, 14" snare, includes full collar lock rck. Asking \$3750. 310-477-2054
•Tama drm set for sale w/cymbals & hrdwr. \$300. 714-651-0316
•Tama Rock Star 22" bs drm, grt metal grey, like new, mint cond, \$325 obo. Billy, 213-874-6579

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- 21 y/o blues/rock guit plyr w/image, but more importantly, I can ply srs only. Lee, 213-957-5631
- 23 y/o guit lkg to join/form org band w/groove. Infl: Jane's, Hendrix, Love, Stones. Srs, decidid only. Collin, 213-461-6180
- 23 y/o guit w/grt alt, grt vocs & grt image lkg for estab sits. Steve, 818-907-0139
- A true pro, grt alt, exp, custom designed gear, feel & image. Sks cmrcl mldc rock band. Estab bands or artists only, pls. Glen, 818-846-6511
- A1 2nd guit plyr sks complete band ready to ply gigs w/ sluff together. Infl: Aero, Stones, Zep. Srs only. Hllywd. Brent, 213-876-4819
- Alt/rtv HR guit/sngwrfr skg band w/pro abil plyrs & killer voc that is not ripping off Seattle. 818-905-8827
- Amateurs, not. Guit/voc/sngwrfr lkg for alt/rtv typa band. Call after 7 pm. Tony, 714-323-5359
- American rock style orig guit plyr/wrtr/sng, 27, sks bst & dmr to make grooving, hrd driving music. 213-739-3726
- Are you open minded? Do you like mixing styles into one universal, accessible sound, do you like people? Are you adaptable? Band forming now. Dan, 818-988-2171
- Black guit sks to join/form aggrsv, hvy band. Infl: Pantera, L. Colour, Megadeth & Sepultura. Must be pro sit. Ron, 310-323-1173
- Creatv guit avail to join/form band. Xperimntl & verstl. Infl: NIN, DePeche, Skinny Puppy & Jane's. 818-382-2813
- Fem funky rock guit/voc avail for paying gigs only. 310-394-6995
- Fem ld/rhythm guit avail. Sks HR band w/gd snags. Full bands pref'd. Must have tape, no exceptions. 818-841-4761
- Guit & bs plyr avail to join/form mldc HR band. Infl: Stones, early VH, O'Ryance, Firehouse. Dave, 874-3930; John, 213-851-5521
- Guit & dmr skg pro all fem band w/killer voc & bs plyr. Like sound of Baby Animals, Heart, lks a plus. Pete, 818-905-8827

- Guit lkg for bs plyr to start killer orig band w/real music. Infl: Zep, Sabbath. Have mgmt & studio access. 714-283-3850
- Guit sks to join/form dual guit cmrcl HR band. Ample pro equip, sings harmonies, trnspro. Hi energy, mldc style. Fully dependbl. Doc Jones, 818-960-4685
- Guit sks wrkg grp or soon to be. Infl: Doors & other classic rock. Pros only. 310-946-2000
- Guit/sngwrtr team, HR/HM, sngs written, fast, lot of changes, rough to soft vox, ballads to thrash. Nid dmr & bst. 818-224-3930
- Guit/sngwrtr sks to estab or join HR band w/ing hr image, integrity & drive. Lv msg. 818-985-3076
- Guit/sngwrtr, infl early Rush, Journey, Randy Rhodes, Vanderberg, avail for projs, muscins or band sits. Billy, 714-536-1269
- Guit/sngwrtr, team plyr, w/image, chops & equip, trnspro. lkg for HR/HM band w/groove & chemistry. Call Flex, 818-349-5651
- Guit/sngwrtr/sng sks keybrd plyr or guit/sngwrtr to form srs band. Infl: Beatles, Bowie, Yes, Chicago. Very open minded. 310-597-6808
- Hot 70s guit from Arizona. Pro album, touring, recrdng exp. Marshalls, Pauls, Teles, Stats. Tourng signed acts only. Jay, 602-831-2195
- Hungry pro guit/sngwrtr/bckup voc, 26, gd lks, drug free, career focused, sks muscins or band. HR w/progrsv touch. Call Rob, 818-249-0736
- Hvy guit avail. Infl: Type O Negative, Melvins, Neurosis, Danzig. Call Andrew, 310-836-1298
- I'm a ld guit plyr w/26 yrs exp. Lkg for ld bs plyr, dmr & ld sng to form rock band like Who. 818-797-4356
- Ld guit/voc w/lots of touring, studio, cals & club exp, w/gd equip. trnspro. lkg for wrkg sit. Call Jim, 805-495-0395
- Maj label artist skg guit plyr. Infl: like U2, Temple/Dog, Tin Machine. Srs inquiries only. 213-656-1689
- Marshall, Les Paul, Charvel, Ix & vocs. Tall, thin, image, sks 90s band ala A/Chains, STP, Zep, White Zombie. Signed or label intrst bands only. 310-474-1286

- NYC guit plyr, prior nat'l act exp, strong image, xtensv touring & recrdng exp, strong industry ties. ala Stones, Faces, etc. Sks signed or showcsg act. 602-949-6658
- Pro guit w/credits, avail for demo projs & recrdng. Grt sound, grt parts. Matt, 818-757-6768
- Pro ld/rhythm guit w/bckgrnd vocs w/16 yrs of studio & live exp, avail for paid sits. Ken, 818-785-5095
- Pro ld guit, uniq stylz, magazine features, tons of recrdng, stage exp, gear, lks, credentials, sks cmrcl HR/ metal band. Pros only. Craig, 818-890-1220
- Pro R&B guit lkg for pro R&B sit. Very tastefl plyr, lots of exp. 818-710-1292
- Pwrhouse mldc blues/rock guit/wrtr avail. Sks pro wrkg & recrdng grps only. Currently doing session wrk in LA. 818-761-9354
- R&B guit, rhythm & blues, rock. No metal, no trash. Lng Bch area. 310-491-1811
- Rhythm guit, straight forward, hvy HR, raw, grungy, grooving, nothing fancy. To start proj only. No chicks. 213-820-8776
- Rhythm/ld guit into C. Trick, Soul Asylum, Sugar, sngwrtr w/bckng vocs, srs calls only. 213-850-5453
- Rhythm/ld guit sks already formed band. Infl from Jane's to Chains. Call Gabriel, 818-281-4660
- Rock guit/sngwrtr w/grt harmonies, gear & love for grt music lkg for srs minded rock band w/ltnt & determination. Srs only. Mark, 310-376-1628
- Skg to join HR band. Technical, verstl & emotional. Infl: Satirni, Vai, Toto. No alt/rtv, no grunge, rock only. ReyZ, 818-769-7892
- Very raw guit plyr, Page, Landreth, Perry, Ld, slide, tunings & all the xtras. 213-658-5347

- rhythms, tastefl solos & bckng vocs necessary. No 80s geeks. 818-773-ROCK
- 2nd guit wld for hi energy rock & acous music band. Floyd, A/Chains, Zep, Temple/Dog, Jellyfish. Steven or Forrest, 818-901-7102
- 2nd guit wld. Elec or acous, w/vocs for band into Birds, Gabriel, Toad. Srs only. Jim, 818-780-9039
- Acous folk/rock orig band sks rhythm/ld guit to perform coffeehouse, club sits immed. Integrity, commntnt & humor is a must. 310-436-8639
- Acous rock band sks ld guit for gigger & studio proj. Creativity & grt att a must. Infl: REM, Mellencamp, Soul Asylum. Corv. 310-841-5608

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•Acous/elec srs guit nnd, no flakes, for demo, possibly more, for soul/funk voc. Folky infl, Joni Mitchell, CSN&Y. Call Jamie, 310-447-5736

•Aggrv but subtle. Chuck w/texture, rhythm & lick 2nd guit nnd by DARRK ROOM now. Hvy, moody, jazzy, neo punk altmvt metal. Bckgrnd vocs, lan, 818-705-6469

•Altmtv id guit w/td to complete Euro band w/prodctn deal. Must be dedicat & reliable. Infl Soul Asylum, Cranberries. Ben or Sylvia, 213-663-8837

•Are you into melodic rock ala 70s radio pop music, pre disco? I've got sngs w/melodies, harmonies, catchy choruses that groove. Call J.R., 310-827-2289

•Are you open minded? Do you like mixing styles into one universal, accessible sound. Do you like people? Are you adaptable? Band forming now. Dan, 818-988-2171

•Are you used to playing sngs up to 13 different chord changes, but sound like 7? Versat band/lick for guit plyr who knows his instrmt, 310-450-0703

•Artistic pro, fun, fem voc/lyricst sks duo/bnd collab for intrng pop/rock mtrfl. 213-656-3930

•Band sks 70s infl id plyr. Frehley, Ronson, May, for Kiss. Queen style rock grp. Demo just completed. Jimmy, 818-882-9547; Adam, 818-563-9571

•Band sks pro plyr. Orig HR sound. Chops, gear, trmspo, tone. Real inquiries only. 310-823-3630

•Beautiful loser guit nnd for roots infl grp w/contrmpy vision. Maxwell, 310-479-6465

•Browned skinned Morrissey/Chris Isaac still neds a Johnny Mar to start dark, altmvt pop band. Your sngs, my sngs. Inf UZ, New Order, Smiths. 310-768-8223

•Bat & dmrz sk 2 id/rhythm guit to form hvy, melodic thrash band. Maiden, Slayer, Misfits, Danzig. No pros, image or att. Chris, 310-973-7726

•Chicken picking id plyr nnd by rocking cntry band. Vocs a plus. 818-753-9810

•Cmrc'l melodic HR band sks guit. Vocs a plus. We are estab, have our hook, xnt masters, etc. No drugs or alcohol. Clavton, 818-342-7735

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•Creatv guit wtd to mix funk, reggae & grunge. Graham, 310-399-5104

•Dbl psychdlc guit sought by voc/guit w/proder, industry buzz. Ultra hvy dynamic, off time, tribal, D+turning, Tool, Sabbath, Zombi, Manson. 213-994-8775

•Ectecic, acous guit/sngwr/sks voc/guit to collab/perfrm & do business. So Call sound w/Austin att. Kevin James, 818-710-1942

•EMILY is lkg for melodic rock guit who can ply blues & can get funky. 310-864-1268

•Estab pro HR act sks guit in vein of AC/DC, Stones, Rhino Bucket. Image req'd. Pros only. 818-785-4367

•Fem bsl/wrtr, have many connex in recrd co's, etc, expecting tape ASAP. Nds guit plyr, music mainstream. Roxanne, 310-652-9835

•Fam guit into Sonic Youth, Hole, Babes, wtd by male bst, raw, creatv sound. No pros. Danny, 818-980-1480

•Fam voc recrdng artist w/representation/mgmt & upcmg Japanese recrdng proj sks wet, erratic, loose, hypnotic, eclectic/acous wrtr/perfmr. 818-996-8811

•FIRE WALKERS sk id guit. Must sing backups. Have gd lks. Pros only. Southern rock infl. Currently shopping to labels. Chuck, 714-968-7537

•Funkadelic 2nd guit, under 26, w/Hendrix, Stevie Sales lk, must have lng hr, wtd for glam, glitter image, funkadelic thing. Hendrx, Bootsy, funkadelic. 310-372-3208

•Guit nnd for aggrv, altmvt HR band w/strong label intrst & mgmt. Infl S' Garden, Jane's & Rage. Pros only. John, 213-832-6060

•Guit nnd for SFV based cmrc'l HR band ala Leppard & VH. Rock image, gd equip, att a must. 818-906-0922

•Guit nnd w/sr harmonic & melodic fortitude by wrkg avart pop grp. Infl AMC, Waits, Joni, Omlette, Monk, PJ Harvey, 213-665-3008

•Guit sought by eclectic singr/lyricst for uniq experimntl duo/bnd ala Undergrnd, Breeders, Nick Drake, Bowie. All diverse sounds. Joe, 818-766-8189

•Guit nnd for aggrv, altmvt HR band w/strong label intrst & mgmt. Infl S' Garden, Jane's & Rage. Pros only. John, 213-832-6060

•Guit wtd by estab bnd w/label intrst. Ala Keith Richards, Joe Perry, etc. Must be pro w/gd image. 213-856-2438

•Guit wtd by Venice grp. Orig, altmvt urban jazz/rock, groove minded. Odd time. Far Side, Heavies, Hendrix, Waits, Afro, Latin, blues, harmonic dissonance. John, 310-301-3356

•Guit wtd for altmvt funk/rock proj. Currently shopping

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•Guit wtd for dark, altmvt HR band. Must be soulf, dedicat, creatv. We have maj label intrst. We'll be the next big bnd of the 90s. 310-373-9254

•Guit wtd for just forming band. Infl by Sugar, Midnight Oil & Pixies. Call Steven, 818-289-1565

•Guit wtd for open minded, xperimntl band. Infl Cocteau, Pumpkins, Joy Div, Floyd, 310-473-0668

•Guit wtd for orig, blues/rock band. Many shows, grt demo, huge mailing. Infl by SRV, Crowes, Aero, Santana, Stones & more. Rumbleseat, 310-494-8356

•Guit wtd to complete dark, aggrv proj. Infl Bauhaus, Tool, Ministry. Only the uniq rd call. Travis, 818-796-4273

•Guit wtd who can ply blues, R&B, jazz, folk. Crt if you have own style. Sing. By singr/sngwr for shows gigs. Some pay. 213-469-0701

•Guit wtd. Must be open minded & versit plyr. Must have ld voc abil w/creatv wrting style. If your music isn't your life, don't call. 310-375-4634

•Guit, be team w/album prodr nds guit/voc, 25-30, for recrdng & touring in 93/94. Infl Metallica mts Megadeth mts Anthrax w/Satriani. Bobby, 818-709-7917

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•Jazz guit wtd for upcmg standrds jazz gigs. 818-571-0067

•Ld guit nnd to complete rock band w/R&B roots. Infl Zep, Sly, Aero, James Brown, Isley Bros. Maj prodr. Must lk under 30. Vintage gear a plus. 213-465-9077

•Ld guit nnd. Music ia in World Party, Elvis Costello, Squeeze, Michael Penn, Chris Mars genre. Vocs a must. Phil, 213-368-6655

•Ld guit wtd for MIRADA, OC based band. Infl must include Jovi, Poison, Yankees, etc. Tourng & recrdng in progress. Call Sean, 310-693-9939

•Ld singr/guit, pref also aggrvng skills, for orig, altmvt rock band. Srs only. Located in San Luis Obispo. Wendy, 805-438-4347; Brian, 805-238-4197

•Ld/rhythm guit w/the right att wtd. Voc & sngwrng abil a must. Eric, 818-996-2918

•New band forming. Endorsed by ADA, Nady, SIT. Have atty. Nt guit w/killer image. Vein of 4 Non Blondes to Skid. T.J. Thomas, 714-536-4871; cellular phone, 714-292-9967

•Newly formed band sks rhythm guit to finish out 5 pc band. Bking vocs a must. Maj connex avail. 818-789-0573



Private Instruction **BASS**

If you are serious about the bass, I can really help you expand your playing. All you have to do is practice. **HERB MICKMAN (818) 990-2328**

BASSIST WANTED

Newly re-formed hard rock "show" band, seeks bassist immediately. Labels and radio waiting for finished product. Must be able to commit to light touring. (213) 654-2872 Leave message

•No pro for single guit bluesy HR band. Decent image, job, equip nnd. Already have 10 sngs completed. No 818s. Eric, Hilyard, 310-857-0116

•Orig guit wtd to form band w/dmr. Must be srs & open minded. Must wnt to do something that's never been done before. Patrick, 818-247-9960

•Orig guit wtd to form/start band w/dmr. Ages 18-22. Must wnt to do something that has never been done before. Must be srs & open minded. Patrick, 818-247-9960

•Orig, folk, jazz, Latin, instrmtl grp w/CD & gigs sks acous/elec, elec guit. Infl Pat Metheny, Gypsy Kings, etc. Srs pros only. 310-478-1264

•Page dislepke sought by voc/dmr w/acous infl. Call Tony, 818-341-0346

•Pkd gigs for who wants to have fun jamming on blues & rock cover tunes. Call Chris, 818-567-0109

•Pop altmvt band sks 2nd guit, ld & rhythm, w/grt image. Infl Radiohead, Catherine Wheel & early Prince. Band has demo deal. 213-851-1680

•Rhythm guit wtd voc abil wtd. Downey area. Must be ready for upcmg shows & live shows. Infl Hendrix, Lynch Mob. Call Joe, 310-602-0450

•RUBY ROCKET sks glam guit w/black hr to complete pop band. Infl C.Trick, Blondie, Bay City Rollers. 310-285-5590

•Smoking young ld guit for groove rock band. Rhythm & early composition knowledge necessary. Pro image & gear a plus. Gary or Jack, 213-850-5558

•Voc, Christian Castle, sks pro hvy groove rock guit to complete stage for label shows. 213-834-7405

10. BASSISTS AVAILABLE

•#1 pro bst, stick & upright, w/vocs avail for showcngs, recrdng & touring. Tastefl & aggrv. Levin, Sting, Lee styles. Sorry, no spec pros. 213-851-9096

•Are you lkg for a bs plyr in a hurry? T40, studio, live, rehrsl my specialty. Call Anthony, 818-786-1280

•Bs plyr avail to ply covers, rock, pop, altmvt, mainly for fun. Call Steve, 310-208-0227

•Bs plyr avail. All styles. Pros only call. 213-862-1374

•Bs plyr for 90s music band. Wnt to create disturbing, aggrv, R&R. Infl Jane's, Pearl Jam, Rage, Zep, Guns. 213-876-8449

•Bs plyr sks wrk in jazz, Latin, fusion, pop. Dominick, 213-466-1766

•Bst & guit avail to join/form melodic HR band. Infl Scorp, early VH, O'Ryche, Firehouse. Dave, 213-874-3930; John, 213-851-5521

•Bst avail for all pro snts. Plys & reads all styles. Eric, 818-780-3688

•Bst avail for csis & weekend T40 club dance. Bckgrnd vocs & gd equip. Pro att. Call Marvin, 818-906-0922

•Bst avail for orig rock or HM band. Must have mgmt & label intrst. Totally pro. Endorsed by Jackson & SWR. Call Marvin, 818-906-0922

•Bst avail T40, classic rock, blues, cntry, cals. Sings, gd stage presnc. Call Carl, 818-988-4229

•Bst avail. 5 platinum albums, Grammy, 36 y/o, married. Nd a band. Steffan, 310-398-7054

•Bst w/att, edge, classic gear & monster 70s image avail to join/form, tour. Cream, Zep, Masters of Reality, Rick Rubin. No yuppies, odies. Hilyard area. 213-653-7480

•Bst, all types of exp, famous clients, lkg for pros. Infl Joni Mitchell, Buddy Guy, Ricki Lee, Ohio Players. Also play fretless. 818-344-8306

•Bst, plys all styles, fretted, fretless, jazz, funk, R&B, etc. Read notes & chord symbols. Recrdng, live exp. Pros only. 619-274-6814

•Cntry T40 bst avail for wrkg band. Much exp. Contact Anthony, 818-786-1280

•Pro bs & dmr team w/incl image & equip sk HR/HM band. Rob, 310-594-8176

CHICAGO Vocalist/Bassist relocating to Los Angeles. Seeks keyboardist, guitarist & drummer for progressive alternative metal Christian act. Pro caliber only! (708) 599-7776

Guitarist/Songwriter Available

to join/form high energy hard rock band. Influences: AC/DC, Van Halen, Mötley, Ozzy, everything big and loud. Great equipment, studio and stage experience. Also available for studio and covers. (818) 347-4624

*Pro bat avail for toung, studio wrk or gigs. 10 yrs exp, all styles. Mark, 909-734-8926
 *Pro bat avail for wrkg T40 or wedding band. Andreas, 818-567-4006
 *Pro level fem bst sks estab HR band. Must have demo, gigs & mgmt or don't call. Versil plyr w/mny infl. 310-839-3360
 *Pro rock/metal bst avail for session & shocong wrk. Maj recrdng credits & tall, young, lng hr image. Srs pros only, pls. 818-382-2805
 *R&R bst ready to go. Lkg for estab ssts, grt vocs, grt image & grt equip. 818-907-0139
 *Solid groove bst, lots of exp, many styles, live or sessions. Call Brice, 310-201-0319
 *Vocs, T40 classic rock, cntry, or csls, gd image. Carl, 818-558-5695
 *#1 pro bst, slick & upright, w/vocs, avail for showcong, recrdng & toung. Tastefl & aggrv. References & demo. Levin, Sring, Lee, Pro projs, 213-851-9096
 *13 yrs exp bs plyr, specializing in jazz, rap, Latin, hp hop, R&B, rock, funk, classcl & soul. Studio, tour, live wrk. Pager #310-790-0614; home, 818-992-4946

10. BASSISTS WANTED

*#1 pro bst/sngwr w/xtnt plyr & sngwrtng abil wid by killer guit/sngwrtr for collab & band. Funkyish, bluesy, soufl/HR. Randy, 818-779-0757
 *A bs plyr, bar grp, w/signature style, sngs. Call Brian, 818-990-9729
 *A1 intellignt soul bs plyr between ages 23-28, ndd to complete diverse edged band. Infl GNR, Zep. 310-208-0619
 *Ace bst wtd for orig, contmpy blues band. Pro att, pls. Call Tony, 310-949-5510
 *Alltrmtv & outlaw cntry infl bst in early to mid 20s, wtd to start a new wave of blues/rock sound. Acous a plus. 213-739-3726
 *Alltrmtv band nds bst. Variety of infl. Strong melodies. Some groove orientd, moody, psychdc, some punkish, straight forward. Will be plyng out soon. John, 310-836-9230
 *Alltrmtv bs plyr wtd to complete Euro band w/prodctn deal. Must be deditcd & reliable. Infl Soul Asylum, Cranberries, Ben or Sylvia, 213-663-8837
 *Attn, Brett. The bst who auditrd for No Morals. I'm the vocalist you told would love your music. I've got a band. Call me, Greg, 818-980-6669
 *Band sks bst for 70s vibz HR grp Kiss, Queen. Demo just completed. Jimmy, 818-882-9547; Adam, 818-563-9571
 *Band sks bst of color. Band has lockout studio. Recrdng about to begin. 818-785-4042
 *BOXX in nd of amazing bs. Infl Alice's Helmet mts Jane's Toot, touch of Primus. Estab muscn, 24 hr lockout, no drugs, pls. Liberty, 818-386-8369
 *Bs ndd to complete band. Style hvy, progrsv & versil. Studio wrk pendng. Equip & tmspo a must. Joe, 213-221-8314
 *Bs plyr ndd for maj Latin pop act. Voc, equip & pro att a must. Bilingual a plus. Lots of traveling. 213-722-8084; 310-837-4279

*Bs plyr ndd for vry hvy blues/rock grp. Call if intrstd. Max or Chris, 818-347-3887
 *Bs plyr ndd immed for rock band w/R&B flavor. Infl Zep, Sly Stone. We have industry connex, free studio time, etc. Under 30. 213-465-9077
 *Bs plyr that can groove, thump, slap, rock & can travel ndd now. Jim, 805-527-7837
 *Bs plyr wtd for cmrcl rock band w/labal intrst. Must have pro gear. Srs only. 818-993-6017
 *Bs plyr wtd for evil, aggrv, angry band w/demo & following. Call Michael, 818-752-7308
 *Bs plyr wtd for HR band that grooves. Into Public Enemy, White Zombie, NWA, Rage. Pls lv msg. 310-402-2261
 *Bs plyr wtd for hrd rcking, Aero type. Have own studio. Grt sngs & gd future. 213-465-6355
 *Bs plyr wtd for spec comedy rock show band. Call for more info. Firebreather Bob, 818-341-2605
 *Bs plyr wtd for srs fun. Rehrs Monday nites in Santa Clarita. Plyr VH, A/Chains, AC/DC, Rage/Machline covers. Craig, 805-251-0498
 *Bs plyr wtd. Must know how to ply simple w/swing abil, must be vry versil w/open mind. Band has 24 lockout w/ grt sngs. No Beavis & Buttheads. 310-375-4634
 *Bs plyr wtd. Organized chaos mts dissonant harmony, odd meter fluency. Zappa to Rollins. Freaks only. 213-368-5169
 *Bst & dmr wtd for uniq, srs, WLA band. Hendrix, Zep, Jellyfish, but mostly us. Deditcn, tmspo a must. Mark, 310-285-8154
 *Bst for alltrmtv dance band w/mgmt, label intrst. Must love Kate Bush, dance music. No hired hand att. Enlightened visionary only. 310-288-5009
 *Bst for hrd edged, alltrmtv band, many gigs, road ready, contacts, headlining, christian, not preachy. 805-268-1368
 *Bst ndd for estab pwr metal band into Testament, Suicidal, old Sabbath. 213-851-4616
 *Bst ndd. Music in World Party, Elvis Costello, Squeeze, Michael Penn, Chris Mars genre. Vocs a plus. Phil, 213-368-6655
 *Bst to complete band. Maj label intrst. Creativity & groove vry importnt. Infl Stone Roses, Beatles, early Stones, Ride, New Order. Under 26 only. 510-236-5122
 *Bst to complete trio. Meldc alltrv w/groove. Hot guit/sngtr & dmr. Ron Everett, 818-840-8549
 *Bst wtd by dmr & guit to form T40 rock/dance band. Pro att, reliability & able to travel a must. Vocs a must. Mike, 818-386-1043
 *Bst wtd for all orig rock band for showcong & recrdng. Infl Journey & Foreigner. Call Tim or John or lv msg. 714-836-8069
 *Bst wtd for gigng rock band w/fem singr. Meldc bluesy music. No mercenaries. Al, 818-772-2280
 *Bst wtd for pro sft by killer thrash R&R band. Infl Pistols, Stooges, etc. Band must be priority. We are ready to go. 818-544-5381
 *Bst wtd for pro sft by killer, all orig thrash R&R band. Infl Pistols, Stooges, etc. Short hr image, pro gear a must. 818-544-3581
 *Bst wtd for srs orig band w/xtnt matrl. Male or fem. Fretted, fretless, upright? Birds, Gabriel, Toad, Jim, 818-780-9039

*Bst wtd w/bckng vocs. Male or fem. Pwrlf, meldc, dynamic. Pixies, Sugar, Lemonheads, David, 310-398-8941
 *Bst wtd w/vocs by-x-Manson Family Treehouse members for sng orientd band. Kurt, 213-658-7027; Matt, 818-980-7341
 *Bst wtd. Pro pwr trio w/mgmt sks pro plyr. Infl Badlands, A/Chains, Collision. Orange Co based. 714-586-3672
 *Bst. Groove orientd, rhythm cat wtd to complete funky bluesy R&R setting. Jon, 818-996-8814
 *Bst/voc wtd to form trio. Infl Rush, Kings X, Mr Big, Dan, 714-826-8252
 *Catchy pop/rock band w/hooks, harmonies & direction, nds you if you are solid, clever & versil. Call Joe, 213-874-4266
 *Chocolate coated bst under 26, w/Hendrix, Maserati lk, wtd for glam, glitter image funkadelic mob. Hendrix, Boctys, funkadelic. 310-372-3208
 *DAUGHTER JUDY sks hrd driving bst w/pick. Call Vick, 213-655-1741
 *Dbl psychdc bst sought by voc/guit w/prodcr, industry buzz. Hvy, dynamic, oft time, tribal, D-tuning. Tool, Sabbath, Zombie, Manson. 213-994-8775
 *Deditcd bst ndd to complete new band w/voc & guit/wrtvs w/own style of southe m hippy groove rock. Bckgrnd vocs a plus. 818-769-4242
 *Estab band sks new bst w/gear, tmspo & hr. We have studio, shows, 24 hrk tape. Our fans are waiting. Srs calls only. 818-753-9365
 *Estab LA meldc rock act is skg exp, aggrsv bst. Must be top of the line plyr w/gear, confidence & bckup vocs. Tony, 213-892-1033
 *Fem bat ndd for estab HR band. Srs pros only. Call Robin, 310-545-3455
 *Fem bst wtd for DERITA SISTERS & JUNIOR, old school punk. Recrd deal, toung. Must have sick sns of humor. Mark, 818-955-6522
 *Funky, soufl bst w/bckup voc abil wtd for orig pop act. Infl George Michael, Duran, srs only. Conrad, 213-874-5424
 *Hungry bst ndd for pro cmrcl rock. Yankees, etc. Must have lng hr image, gd gear & bckng vocs. No family men. 818-303-0273
 *I'm a ld guit plyr w/26 yrs exp. Lkg for ld bs plyr, dmr & singr to form classic rock band. Infl by Who & Pete Townshend. Robert, 818-797-4356
 *IMAGINE sks bs plyr. You must be versil, deditcd & prof educated. Our sngs have many tempo, key & time signature changes. 818-413-9133; 818-372-0187
 *Indie signed solo artist nds bst to ply local clubs & tour in Japan. Steven, 310-314-7779
 *John Bonham reincarnated. 463-1609
 *Lkg for bs plyr. Writing skills a plus. Nothing complicated. Sngs come first. 310-432-8518; 213-650-8292
 *Lkg for signed band w/mgmt & deal. Wake up, it's time to do something new. The 80s are history. Rich, 818-780-1183
 *Look alike ndd for dyed black hr, skinny, hvy, aggrsv, flashy band. Pros, cool gear, 24 plus. No hype. Check us out. 213-883-9578
 *Look, can you ply? Are you aggrsv & meldc? Wnt to be in a band that sounds like Floyd, Zep, A/Chains & Temple/Dog? Call Steven, 818-901-7102

*Modern rock and w/labal intrst sks gd level bs plyr. Grooving & rocking. Must be versil & deditcd. Matt, 818-761-1396
 *Modern rock band w/labal intrst lkg for bs plyr. Gd level & commtmtl ala TReguna, Simple Minds, Gabriel, Enc. 310-208-3772
 *Modern rock band w/new album & radio airply sks ltrtd bst w/pro gear & trnspo. Bckng vocs pref'd. Call Jamie, 310-393-7913
 *MRS GOD lkg for bs plyr. Infl Crowded Hs, Michael Penn, Squeeze. Bckup vocs a must. Vry pro band. 213-461-3404
 *Orig bst wtd. Ages 18-22. Must wnt to do something that has never been done before. Must be srs & open minded, hrd wrkr. Patrick, 818-247-9960
 *Orig rock band sks bs plyr. Vry srs. Style of music is Pretenders, U2. Must have open mind & deditcn. Call Chris, 213-930-1690
 *Pop alltrmtv band sks pro bst w/grt image. Infl Radiohead, Catherine Wheel & early Prince. Band has demo deal. 213-851-1680
 *Pro bst ndd by estab career HM band w/progrsv edge. Have mgmt, tmspo, pro equip & pro att a must. Infl Megadeth, Dream Theater. Krage, 310-915-9915
 *Pro hrd core, industrial bs plyr ndd for pro recrdng, toung act w/prodctn deal. Must have grt equip, passport & cool image. 213-874-0988
 *REACTOR sks bst. Infl Dokken, Skids, early Crue, O'Ryche, Whitesnake. Equip, tmspo, bckng vocs, grt image req'd. Lng term commtmt or don't bother. 818-980-6669
 *Rhythm guit, straight forward, hvy, HR, raw, grungy, grooving, nothing fancy, lkg for dmr to start proj. No chicks. 213-620-8776
 *RIFF RAFF sks bst. Unit forming now. Gigs in early 94. Sng orientd rock, no scrap metal. Pocket plyr w/flash. Jeff, 818-704-1060
 *Rock band forming. Bst w/the right att wtd. Voc & sngwrtng abil a must. Enc, 818-996-2918
 *SG, all fem band w/mgmt, legal & labal developmnt sks bs plyr. Non drug & alcohol. Must be srs & deditcd, easy to get along with. 310-289-4734
 *Signed act sks band member. Young, 21-30, R&R bst w/hungry, self confident att. Gear & tmspo & able to tour in 94. Bckgrnd vocs a plus. 310-855-8749
 *Singr & guit sk family/tribal rhythm section for pro sft. Hvy, diverse, grooving, real & soufl. Must believe in pro success. Dimitri, 310-823-0162
 *Skg versil & creatv bst plyr. More groove, less flash, for dynamic, fem fronted rock unit. 714-776-6467; 310-538-5816
 *Solid bs plyr wtd by fem fronted pop/rock band w/srs label intrst & mgmt. Shows's & rehrls. 310-613-4461
 *Teenage bst ndd for new rock band w/mgmt & financing. Male, fem, 17 & under only. 310-288-8281
 *Top pro band skg bs plyr. Complete band. Grt singr, grt sngs, grt plyrs. Soufl emotional plyrs ndd. Brian, 213-876-5706
 *Vry hvy, aggrsv, nail spitting bs plyr ndd to complete 2 guit band of same. Vocs a plus. Pantera, Fight. David, 818-763-0553
 *WESTERN FRONT nds cntry rock bst. There is money in



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our music. Infil Brooks & Dunn, Eric Clapton. Call Marshall, 818-753-9810
 •Wtd, bs plyr for hvy speed band. Infil Slayer, Pantera, White Zombie, A/Chains. Dino, 553-4049
 •Wtd, bst into melcd rock, funk, blues. Scott, 310-398-1521; Cory, 818-762-1763
 •Wtd, bst, HR/HM. Hvy, fast, lot of changes, 21-26, practice in Chatsworth Tues, Thurs nites, Sunday days. Ballads to thrash. 818-224-3930
 •Wtd, hvy bst w/solid technq. Infil Slayer, King Diamond, Q'Ryche, Fates, Maiden. Pros only in 20's. WLA area. David, 310-829-3098

in gigs, singr/sngwrtrs who nd accompanimt, arranging. 310-399-8554
 •Keybrd plyr & fem dmr avail for wrkg sit. Gd PA, gd equip & trnspo. Stage, studio & video exp. Call for details. 805-251-4049
 •Keybrd plyr w/voc/guit sks bs, drms & ld guit. Stage & studio exp, label intrst, many infl. 714-532-1983
 •Pro accompanist, formerly w/Sarah Vaughan & Joe Williams, avail for siners proj. Herb Mickman, 818-990-2328
 •Pro keybrd w/5 album credits, MTV videos & recent world tour, killer gear, rock image, sks career move w/maj league band. Phillip, 818-776-9279

•Ambitious creatv keybrd plyr wtd for sng orientd R&B band w/strong fem vocs & 16 trk recrdng & rehrls studio. Many infl. Bckup vocs a plus. 310-214-7276
 •Are you open minded? Do you like mixing styles into one universal, accessible sound? Do you like people? Are you adaptable? Band forming now. Dan, 818-988-2171
 •Artistic pro, fun, fem voc/lyricst sks duo/band collab for intrsig pop/rock mair. 213-656-3930
 •Blues keybrd wtd. Reading a plus. 213-934-6707
 •Fem voc lkg for grt keybrd plyr w/soul, R&B chops to put together act for bookings of music of 60s, 70s & some current hits. Susan, 818-762-0583
 •Fusion pro keybrd plyr ndd for instrmntl proj. Styles of Jeff Beck & Jan Hammer. To ply Baked Potato gigs & studio wrk & for publishing deal. Brian, 213-850-0771
 •Jazz keybrd wtd for upcmng standrds jazz gigs. 818-571-0067
 •Keybrd w/ld voc abil wtd. Downey area. Must be ready for upcmng showcs & live shows. Infil Rush, Deep Purple, War. Joe, 310-602-0450
 •Keybrd wtd by dmr & guit to form T40 rock/dance band. Proaft, reltibility & able to travel a must. Vocs a plus. Mike, 818-386-1043
 •Keybrd wtd by voc for Pet Shop Boys proj. Russell, 310-493-2100
 •Keybrd wtd for 70s soul/funk thang. B3 organ, Fender Rhodes, vintage keybrd sounds ndd for upcmng recrdng session. Infil Billy Preston, Sly & Family Stone, Nick, 818-753-4821
 •Keybrd/sngwrtr wtd by pro voc for collab in vein of Sylvian, Bowie. Kenneth, 213-851-6383
 •Keybrd/sngwrtr wtd by pro voc for collab in vein of Sylvian, Bowie. Kenneth, 213-851-6383

•Keybrd plyr wtd for melcd HR band. Ndd immed. Upcmng shows. Infil Journey, Jonathan Cain style. 818-999-1893
 •Keybrd plyr wtd. Ndd for orig masic like Level 42, Mr Mr, Toto & Kenny Loggins. Pls call Norm, 310-391-6700
 •Male voc lkg for pro flnd & eclectic pianist for gigs & recrdng. Russell, 310-493-2100
 •Modern rock band w/new album & radio airply sks flnd keybrd w/pro gear & trnspo. Bckng vocs a must. 310-393-7913
 •MY NAKED AUNT, all orig, altrmtv band, sks creatv keybrd, bckup vocs a plus. No alt or egos. Call Charlie, 213-654-7140
 •Newly formed cmrcl HR band sks keybrd. Band has maj connex. 818-769-0573
 •Piano, B3 plyr for upcmng southern rock band, FIRE WALKERS. Must sing bckups, ply boogie blues, rock piano. B3 organ. Infil Ian McClaughan, Skynyrnd. Chuck, 714-968-7537
 •Skg exp fem keybrd w/guit/singing abil a plus. I am superb lyricst, melctichy strong, Pop, soft rock. Skg commtd partnership for demo. Sean, 213-653-8782
 •Skg supportive keybrd who dbls on rhythm guit for dynamic & versitl fem fronted rock unit. 714-776-6467; 310-538-5816
 •Versitl keybrd wtd for rock, blues, R&B & reggae cover band soon to be wrkg. Orange Co area. 714-843-9897
 •Wrttr/voc/guit sks keybrd for sngwrng team to wrk on orig matrl. Eric, 213-734-9592

11. KEYBOARDISTS AVAILABLE

•Ace from Midwest w/album credits srching for grp w/ mgmt. Pref style of Dream Theater or Giant. Others considered. Promo avail. Call Jim, 513-751-4232
 •All styles, gd sight reader keybrd avail for studio sits, fill

11. KEYBOARDISTS WANTED

•70s cover grp sks fun loving keybrd to ply everything from Abbott to the Archies for local gigs. Call Holly, 213-467-1969
 •9 pc blues band in recovery sks keybrd plyr willing to be of service. Call Pat W, 310-823-4619

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12. VOCALISTS AVAILABLE

•Abstract eclectic voc/lyricst sks guit to form unit, experimntl, duo band ala Undergrmd, Breeders, Nick Drake, Bowie. All diverse sounds. Joe, 818-766-6169
 •Aggrsv slngr intoed core, tribal, hypnotic, funky grooves, something insane that moves. Located in Hillywd. Lv msg. 714-493-8743
 •Attractv fem voc avail for live, studio wrk. Firm credits, pro training, stage/studio exp. 5 plus years. Demo pkg avail. Kim, eves 310-947-3170; day 714-960-0236
 •Avail for the revolution. Voc/guit w/prodr, industry buzz, sks band, plyrs w/hvy vision, vibe. Tool, Zombie, Sabbath, Manson, pwr. 213-994-8775

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•Beginning voc, 31, wnts to join classic rock cover band or get together w/guit to ply coffeehouses. Infil Tyrer, Rodger, blues Keith, 310-815-1041
 •Boston bad boy. Lkg for Slash, Page, Perry, Duff, Bonham. I have Epic recording instr & nd LA's baddest 2 guit band. Bane, 818-843-3711
 •Charismatic, altrntv fem ld voc/lyricst sks musicon to join/ form band. Infil, direction, U2, 4 Non Blondes, Pumpkins, Screaming Trees. Pro career. No drugs. AG, 213-850-0167
 •Cntry fem pro singr lkg to join band infil by Wynona, Bonnie, Reba & Trisha. Srs callers only. Dianne, 818-990-3063
 •Dark, gloomy, angry singr such as Perry Farrell, etc, avail. Infil NIN, Jane's, Sisters, Jesus/Mary Chain. 213-876-5985, 310-925-4981
 •Exp ld voc nds, wnts, to wrk for pro sit. Over 12 yrs exp Sean, 818-955-6503
 •Exp voc avail to form, not join, ong HR band. Infil Aero, LA Guns, Skid, Ratt, 310-374-5105
 •Fem demo singr w/ear for harmony, all styles, tapes avail. Mo, 310-572-3854
 •Fem ld voc w/album, TV & film credits, sks band or prodcr. Signed or developmnt deal pref'd. Sings all styles. Hrder ideal. 818-505-8035
 •Fem voc avail for sessions & demo wrk & showcs's. Lds & bckgrnds. Tape avail. 818-769-7198
 •Fem voc avail for studio sessions only. All styles. 310-326-0792; 310-514-2467

•Fem voc avail. Wide range, blues/rock orientd. Also cntry, etc. Exp. skg band or pro sit only. 805-527-9616
 •Fem voc pro has wrkd w/Elton, Yanni, Brenda Russell, Jareau. Avail for ld. bckng, sessions, live, TV, films, touring. Call now! 818-683-1791
 •Fem voc, black, lkg for wrkg R&B band. 909-626-5222
 •Frontwoman w/hestosterone, plys guit, sks srs, creatv musicon w/equal singwrting capabilities to join/form org band. Rock, altrntv, infil 4 Non Blondes, Nirvana. Peri, 213-878-0003
 •Gifted R&B voc avail for demo & session wrk. Avail most any time. Call Christopher, 213-962-8937
 •Jazz fem voc avail for gigs & studio session plus big band wrk. 818-788-4330
 •Jazz, R&B, gospel, blues, contmptry. Lkg for band to join. 213-464-8063
 •Male ld voc sks blues rock or southern rock band. Infil Greg Allman, Jack Bruce, Paul Rodgers, Joe Cocker, Allman Bros. No image mongers nd call. Nathan, 213-666-9542
 •Male pop singr avail for demos, jingles & session wrk. Exp. Infil, most styles covered. When you nd a real singr, call me. Steven, 213-876-3703
 •Male voc sks band. 60s English mts MB Valentine. Melody, harmony & distortion. Can ply guit. Have distorted Vox amp. Jeff, 213-525-1613
 •Melodic pop voc/sngwrtr, grt range & stage presnc, sks same to collab. Infil Journey, Bryan Adams, Phil Collins,

Styx. Srs only. Rod, 310-399-5954
 •New voc, fresh ideas, altrntv or groove, strength in lyrics, collab melodies. Lkg for band or create new vibe. Dare to be different. Ted, 818-762-9791
 •Pop/R&B voc sks band or prodcrs or fellow musicon. Object, recrdng contract! 3 oct range, amazing dancrl M.D., 818-785-9764
 •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 Euro singr w/5 albums lkg for studio wrk. Ld & bck vocs. 831 S Garfield Ave, Alhambra CA 91801. 818-576-5583
 •Pro fem voc w/class sks paying gigs only. Styles R&B, pop, T40. Avail for demos, albums, live performc. Pls call Susan, 818-762-0583
 •Pro HR voc w/cool, lng hr image, soufl, clear vox, grt range, infil Dokken, Badlands, Cult, Dedicid, focused pros only, pls. Jonathan, 213-876-0145
 •Pro solo artist sks mgmt as gd as my sngs for early collab. Pros only, no sharks. Call Mark, 818-918-7618
 •Pro voc relocation in LA in December. Lkg for estab prod

in rock to HR vein. Grt range. Exp in studio & road. 216-875-2420
 •Pro voc/sngwrtr/lyricst lkg for estab, orig, cmrci rock band. Performg & recrdng exp. Infil Plant, McCartney, Collins, Perry, Anderson. 714-951-6897
 •Singr sks complete band. David, 213-466-3244
 •Singr sks srs org rock band w/energy & soul. Ply guit also. Infil Vedder, Bono, Jim Morrison, Peter Murphy. John, 310-519-9540
 •Singr/sngwrtr sks flashy, tlntd, sng orientd rock band. Career minded only, pls. Billy, 909-734-8245
 •Slamming fem rapper avail for demo sessions, voice overs, cmrcis. 213-969-1339
 •Sultry, soufl singr sks funk R&B band w/mgmt. I.I. Stevie Wonder, Chaka Khan. Call D.K., 213-874-8567
 •Virgin voc sks well exp techno Sylvester, Bronsky beat music/wrtr/programr. Let's make music, let's make money. Tony, 714-494-9674
 •Voc avail. Infil early Bowie, Suede. 213-851-6383
 •Voc lkg for 100% dedicid band w/grt sngs & new edge. Infil Lynch Mob, Rough Cut, Mr Big, Badlands. Mark, 818-780-7825 pager #818-803-4491

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•Voc lkg for dark, hvy, visionary band 604-526-9638
 •Voc w/extraordinary vox sks band or musicians w/ compatible, complimentary timts. No hr types or BS. Infl PJ Harvey, Blondie, Concrete, Pumpkins, Pretenders, Henry, 213-893-1605
 •Voc wants to get together w/ a band for music ala U2, Aretha Franklin, REM, etc. John Murphy, 213-812-6131
 •Voc, Christian Castle, sks pro hvy groove rock guit, bst & drms, to complete stage for label shows. Have mgmt. 213-934-7405
 •Voc/guit lkg for bst & drmr. Exotic, dark, tribal, positive karma, 21 & up. Infl Dead Can Dance mts A/Chains, Ricardo, 818-985-9502
 •Voc/guit, voc/keybdist, sks drms, bs & kd guit for R&R proj. Recording contract waiting. 714-532-1983
 •Voc/sngwrtr sks to form band for fun & profit. Infl include Lou Reed, Jethro Tull, Eric Clapton & Brian Ferry. David Ballard, 213-463-4564
 •Voc/wrtr/guit. Male voc wnts to wrk on ong matr. Tired of doing covers. Grt vocs. Eric, 213-734-9592
 •World class blues/rock voc. Styles Roth to Tyler. Album, touring exp. Touring & signed acts only. Grt lks, grt choops. Jay, 602-831-2195
 •World class voc ala Paul Rodgers, Lou Gramm, Micky Thomas, w/maj album & tour credits, sks pro rock act w/ deal & mgmt. LV msg. 714-440-6296
 •Young seasoned pro avail for wkg pro w/mgmt. Infl early Bowie, Iggy, Alice, Zander. Grt rangel 213-851-6383

12. VOCALISTS WANTED

•#1, KA HR voc wtd. We've got image, infl, exp & the balls to get it done. Have studio & PA. Hank, 714-638-8712
 •2 voc ndd for super fem grp. Pop, altnv. 22 & under. Savo, 310-391-6307
 •#1 singr/frntmn wtd by orig HR band w/ithe wrks. Studio, PA, backnup vocs, image, tht & exp. Srs inquiries only. Kelly, 310-431-6002

•Aggrsv metal voc to complete hvy band. Infl Pantera, Megadeth. Have label intrst, rcd studio, gigs pending. Must own PA. Oscar, 310-679-4183
 •All orig voc ndd. Must be able to write orig & perform copies. Some guit ndd but not necessary. Infl KNAC, KLSX, Aero. Joe, 310-602-0450
 •Atmosphrc, spacey rock ala Floyd, Jezebel, Trower. Must have very cool, distinctive pipes. Call machine, hear sngs. 24 hrs. 818-786-4287
 •Attractv black fem voc w/xtl range & souflf vocs wtd by killer guit/sngwrtr for collab & band. Funkyish, bluesy HR. Varied styles. Randy, 818-779-0757
 •Attractv fem w/strong, souflf vox ndd to front rootsy, hi energy, altnv rock band. Charismatic stage presnc. Atlanta band w/connex. 404-252-8692
 •Band w/album prodr nds VMF voc. Raspy, erie, full bodied, ready to recrd & tour. Total pros only. 25-30. Bobby, 818-709-7917
 •Band w/mgmt for hall orig, half covers sks fem voc. Infl Van Morrison, Jimmy Buffet, Gratefl Dead & Bob Marley. Rick, 310-338-9148
 •Be like no one, sound like no one, but yourself. Duff, 213-874-6591
 •Black fem voc, ages 23-27, to complete R&B trio grp. Must be able to sing & dance. Kisha, 310-671-4978
 •Black fem, ages 21-26, for fem duo. Possible recrd deal. 909-986-3190
 •BLOOD STONE sks young, charismatic, R&R frontmn immed. Wide range vocs req'd. Lng hr image. 818-982-7218
 •BREAKAWAY BOYS sks career minded frontmn ala Yankees, Gin Blossom, Meatloaf. We have label intrst. 909-279-4051
 •Christian HR band sks ld voc/frntmn. Must be born again believer who walks the talk w/desire to evangelize. No flaks. Steve, 818-948-9758
 •Circus, Slaughter, Disney serial killer. Mr Rogers psychopath. Infl thought, industry, Zappa, Rollins. 213-368-6169

•Cmrcd HR/IM 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. Ed, 310-841-6343
 •Cmrcd Latin rock band lkg for Spanish male singr w/gd image to complete demo for BMG label intrst. 213-468-4160
 •Creatv, unliq voc ndd for modern hvy band. Infl Ministry, DePeche, NIN, Jane's. 818-382-2813
 •Eclectic, accous guit/sngwrtr sks voc/guit to collab, perform & do business. So Cal sound w/Austin att. Kevin James, 818-710-1942
 •Estab teenage rockers nd ld singr from Junior High School hell. Jesse, 818-894-4505
 •Euro band w/album deal sks Aero type voc. R&B orientd w/gd range. No hrspry rockers. 818-362-7449
 •Exotic fem bckgrnd R&B pop dancer/voc, 5'6", w/image & dedictn. Demo currently being shopped. No blondes. Call for audtn. Lisa, 818-787-3160
 •Fem lounge/jazz singr. Must be able to scatt, improv. Immed paying gigs. 310-399-8554
 •Fem singr sought by exp guit for altnv collab. Serveert, Liz Phair, Lush, MVB. We will not do an unplugged album. 818-752-0885
 •Fem voc & musician. Must ply instrmt well. I am superb lyrst, melodically strong. Skg commitd muscl partnership for future demo. Sean, 213-653-8782
 •Fem voc for R&B duo. Similar to Chas Carey. Rosie, 909-986-3190
 •Fem voc ndd for paid demo wrk. Aretha to Whitney. 310-312-1874
 •Fem voc who plys rhythm guit & who is into Hole, Sonic Youth, PJ Harvey, wtd by male bst. No pros. Danny, 818-989-1480
 •Fem voc who sings like Mariah Carey or Vanessa Williams wtd by grp of sngwrtrs wtd studio. Under 25. 213-851-6391
 •Fem voc wtd for band w/gtr sngs. Infl Sonic Youth, PJ Harvey, Daisy Chainsaw Leslie, 213-654-2482
 •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 pop altnv proj. 25 or under. Alex, 310-452-5037
 •Fem voc wtd for top pop/rock act. Prodr w/maj recrd label & movie studio connex. 310-281-1891
 •Funky diva wtd by rocking, souflf, funk fanatics. Styles, Chaka Khan, En Vogue, Oleta Adams. Dual, ld vocs. Nd to be pro & can sing. 213-857-0274
 •HI energy, in your face frontmn, infl Pantera, White Zombie, for progrsv, hvy groove band. Call Rob, 714-856-2173
 •HM band skg ld voc. Our infl Metallica, Floyd, Zep, VH. Maiden. 213-368-4995
 •Ld voc wtd by keybrd plyr w/studio & hi energy rock tape. Ready now for pwrfl, soufl, creatv singr w/charisma & exp. Call Kurt, 818-780-1846
 •Male & fem voc ndd by keybdist/vranger for demo wrk on spec. Jeffrey Osborne, Whitney Houston style. Call Aaron, 213-883-1786
 •Male voc ndd for HM band. Infl Maiden & Sabbath. Call Steve, lv msg. 818-285-5671
 •Male voc ndd for reforming band. Must have gd sns of melody & gd att.
 •Male voc wtd by guit/sngwrtr to collab & form core of HR band. Lng hr image, pro att. 818-985-3076
 •Male voc/lyricst wtd by guit w/mtdc sngs. Infl Mellencamp, Stones, etc. A pro att is req'd. Mike, 213-939-7761
 •Marty Balin, Springsteen of 90s. Meldc, beautfl, pwrfl, clear vox frontmn. Unq improv phrasing. Charismatic performer. Infl HR band w/mgmt. difficult melodies, intalnt lyrics. 213-969-4093
 •New 5 pc band w/balls sks voc w/same. Lkg for someone w/aggrsv of Dave Mustaine, range of Sebastian Bach & diversity of Lane Staley. Rick, 213-851-1070
 •Organized chaos mts dissonant harmony. Odd meter. Zappa to Rollins. Freak only. 213-368-6169
 •Orig voc wtd. Must be srs. open minded. Must wnt to make the rules, not follow them. Ages 18-22. Patrick, 818-247-9960
 •Paul Rodgers, James Dewar. Sings along this line & caliber wtd. If you saw Paul Rodgers, that's what we're lkg for. Soul & emotion. Mark, 213-957-2393
 •Pros only. Must have it all, range, image, dedictn. For estab blues/rock band w/mgmt & srs label intrst. Must have it all. Dave, 310-695-4480
 •Pwrfl male voc to complete hvy, aggrsv band that borders on speed metal. New Priest, old Megadeth. You nd PA & trsnpo. Brian, 310-214-9931
 •R&B & hip hop voc wtd for shows & possible recrd deals. 213-504-4597
 •Rapper, mad skills, flt frame of mind, for undergrnd proj. Contact Jah, 310-644-5076
 •Raspy, aggrsv voc to complete pwr metal band. Style of King Diamond, Metal Church. Srsly dedictd only. You nd PA. Have label intrst & studio. 310-679-4183

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*Skg flntd voc to complete hrd grooving band. Must have pwr, range, dynamics, strong stage presnc & image. Infil Screem, Extreme, Lynch Mob, Robby, 818-570-8003
 *Soufil, engr, creaty & determined male visionary poet for hi energy rock & acous music band. Floyd, A/Chains, Zep, Temple/Dog, Call Steven or Forrest, 818-901-7102
 *Spanish voc for South American pop grp. Infil Police, Call Robert, 213-464-6018
 *Srs, deditd pro frontmn wtd for estab band. Big things happening. Infil Bauhaus, Doors, Gene/Jezebel, Damned, Lng hr, gothic glam image, 213-852-1982
 *Track sks head, funk sks delc, golden sks palomino, skinny sks puppy, docs sks tahn. Brett sks voc w/vibe. 805-254-7170
 *Ugly, tall, thin, lnghr, decent vox, equip, no 818s, minors, bums, screampers. Bst forming bluesy, HR band. Eric, Hillywd, days only, 310-657-0116
 *Ultra hvy atmrv band nds a strange voc in vein of Laughing Hyenas, Pantera, Rollins. Must have trnsop, endurance, open mind. 213-467-3078
 *Voc ndd for intense, raw, pwr, in your face org HR band. Pros only. Ready to play out. Call Darren, 818-780-4524
 *Voc ndd to replace lols of unk sound, lks & things to say. Must be yourself. Must be yourself. Must be yourself. 818-603-6590
 *Voc w/ing & soul to join funk/rock band. We have sngs, studio, ready for demo. Danny, 714-956-3255
 *Voc wtd atmrv rock band w/texture. Infil Tears/Fears, Catherine Wheel & Eton John. Steve, 310-288-0650
 *Voc wtd by dmr & guit to form T40 rock band. Pro att, reliability a must. Must be able to travel. Mike, 818-396-1043

*Voc wtd by guit to join/form HR act. Infil Lillian Axe, Kings X, Troy, 714-962-5236
 *Voc wtd by org HR/metal band. We have 20 songs completed. We are plying out right now w/singr, but he is leaving us. Call us, 213-255-7562
 *Voc wtd for 4 pc band. Hvy infl. Image not importnt. For Valley based band. In style of Pantera, Rage/Machine, Pumpkins. 818-752-3559
 *Voc wtd for Aero, Stones, HR grooving band. Have own studio. Wnt to get to wrk as quick as possible. Call Gib, 213-465-6355
 *Voc wtd for atmrv music w/soul. Infil REM, Toad, Pumpkins, Doors. Lyrics are importnt. Call Michael, 310-833-7335
 *Voc wtd to join/form meidc HR band. Must have strong sns of melody & be ars. Infil include early VH, Scorp, Dokken, Firehouse, John, 213-851-5521
 *Voc wtd, abil to sing many styles a must, abil to ply other instrmnt a plus. Band plys everything from blues to punk. Anthony, 818-832-1816
 *Voc/lyricst wtd for forming band. Infil Porno for Pyros, Jane's. Personality a must. Call Mike, 310-395-6839
 *Voc/lyricst wtd w/the range & expression of Robert Plant & passion & sex of Prince. Male or fem. Michael, 818-760-8841
 *Voc/singr wtd for 70s, 80s, rock/blues band. Egos, flakes, not accepted. Srs musicians only. 213-221-8209
 *Wtd, 18-25 y/o verstl male voc w/danceability to join hip hop, rock, atmrv grp. All ethnics especially African American. Raw Infil. Call Margaret, 310-454-2999
 *Wtd, trained singr w/gtr pwr, range, passion, image. Infil Tate, Halford, Dio, Ozzy, Dickenson. Pros only, in 20's, WLA area. David, 310-829-3098
 *You, dyed straight hr, aggrsv, skinny, pro att, 24 plus. Us, hvy, solid matrl, cool gear, pros, direction, no hype. 213-883-9576
 *Rock, fusion, funk, Latin, jazz, R&B infl. Tourng, recrdng, exp. Lkg for pro sit. Only srs call. 818-789-8342

13. DRUMMERS AVAILABLE

*A gd dmr, 31, lkg for trio sit ala Police, Cream. Payng gigs pref d. No drugs, no morons. 310-318-0155
 *Aggrsv, hrd hting time keeping pounder of skins sks HR. Just off road, Castille, Aldridge, Bonham Recrdng, touring, label credits. Will travel. Chris, 619-295-5372
 *Aggrsv, pwrfl dmr sks estab HR sit. Have pro gear, pro att. Pkg avail. Call Mike, 310-886-4884
 *Attn, dmr/lyricst sks innovatv plyrs to form modern, progsv band. Think Rush, John, 310-394-3288
 *Awesome dbl bs pwrhouse, maj chops, recrd credits, image, xtensv stage, studio exp. Sks estab, complete band w/pro mgmt or deal only. Pete, 213-464-2677
 *Blg, hvy bs dmr style. Funkadelic, Zep, hip hop, Latin jam. Blunt style. 213-257-4251
 *Biggest, baddest drms in town. Ready to recrd & tour. Get the big nasty beat. Pros only. 310-838-7050
 *Dmr avail for meidc pop band. I have tree rehstr spc. Open minded, no drugs. Infil Sonic Youth, Smiths, Jellyfish, ail, Jason, 909-887-2872
 *Dmr avail for proj w/potential. Deditd. Very srs. Hrd style to transcending grooves. Don't call w/out vision. Travis, 818-796-4273
 *Dmr avail for studio wrk. Styles fusion, rock, Latin, funk, reggae, atmrv. Call Steve, 310-375-4634
 *Dmr sks band or musicians in style of Hanoi, Dogs, Johnny Thunders. Lvr mgmt. 818-793-7571
 *Dmr sks org sng orient band into Iggy, Neil Young, Sabbath, Killing Joke, Matt, 818-980-7341
 *Dmr w/big kit, big style & big ideas skg musics to rock hrd, soft & steady. Don't wnt to wrk for it, don't call. 818-359-9635
 *Dmr, 27, sks estab & srs grooving atmrv style band w/ goals & cool att. Mgmt pref'd. Infil Kravitz, Blind Melon, Bowie, Noah, 213-654-2782
 *Dmr/an/gwrt sks pro. I'm dynamic & groove. Have sngs & studio for org band. Complete pref'd. Groove bst a must. Infil Santana, Sreely Dan, 310-697-8952
 *Fem dmr w/lnfl image & equip sk HR/HM band. Maria, 310-594-6176
 *Free lance pro dmr avail 24/7 for session, csis, pro sits. Flexible, pro, friendly, image. 818-584-0192
 *Hrd hting, groove orient dmr sks estab HR band w/ sngs & vision. Infil A/Chains & Aero, Dan, 818-382-4508
 *I am dmr. Avail for cover bands, copies only. T40, HR,

HM or cntry. I know about 1000 sngs. Grt tempo, vocs. Call Bill, 818-352-2365
 *Keybrd plyr & fem dmr avail for wrkg sit. Gd PA, gd equip & trnsop. Stage, studio & video exp. Call for details. 805-251-0449
 *Lkg for wrkg sit. Srs minded musicians. Style of Bonham, Don Brewer, Bill Ward, Keith Moon. Bill, 818-240-1589
 *Percussnt, congas, timails & hand toys, sks srs wrkg band w/vision, goals & purpose. Strong matrl, pls. 818-890-2708
 *Positive, deditd, aggrsv fem dmr avail now. Jennifer, 213-466-4865
 *Pro dmr & bs team w/lnfl image & equip sk pro HR/HM band. Rob, 310-594-6176
 *Pro dmr avail. Exp, sks estab, org band, Uniq, tribal, psychdlic style. Infil Miles Davisto Ministry, Barry, 818-995-3786
 *Pro dmr skg estab rock band w/progrsv edge. Relocating to LA. Inlstrd in recrdng & touring. Have pro equip. Roger, 619-270-5158
 *Pro dmr, 25 yrs exp, X-Berklee, rock, blues, jazz, soul, pro, lkg for wrkg or org proj. Studio sessions. Doug, pager #310-992-3255
 664-9632
 *Pro dmr, ld & bckgmd singing a plus. Skg aggrsv master of groove for band w/Hendrix, Beatles & Zep infl. Call Gun E, 818-548-8003
 *Dmr wtd, Pantera, Ministry, Rollins, Danzig, w/punk edge. 310-473-5752
 *Dmr wtd, Band infl Van Morrison, Buffett, Dead & Marley. For half org, half cover band. Rick, 310-338-9148
 *Dmr wtd. HR for the 90s. Solid, hrd hting, deditd a must. Must pound. Infil O'Pyche, Leppard. Call now, 818-709-6758
 *Dmr wtd. The big picture. Shopping deal. Infil by 60s soul & blues inged variety of 70s glam w/grungy Spinal Tap. James, 213-469-3459
 *Dmr, single kick, ndd to complete Hillywd band. Steady, simple & straight ahead plyr only. Infil Aero, Guns, Zep, Crue, Under 26, no posers. 213-461-8906
 *Dmr/percussant wtd by forming band. Must be srs, but have fun. Infil world & spirit. Robert Cerrito, 213-871-8065 x 608
 *Emotion, spirit, w/range of intensity, U2, Jane's, Doors. John, 213-469-6805
 *Estab HM band sks dbl bs dmr. All org music & immed gigs. Into Sabbath, Slayer, Pantera. Rick, 818-960-9755
 *Estab pro HR act sks single kick dmr w/range & style of AC/DC, Kiss, Stones. Pros only. 818-785-4367
 *Estab trio nds world class dmr ala Bonzo, Cosi, etc. Must have exp, pwr, taste. Over 30 w/26" kick pref'd. Stewart, 818-352-2002
 *Fem dmr wtd for DERITA SISTERS & JUNIOR, old school punk. Recrd deal, touring. Must have sick sns of humor. Mark, 818-955-6522
 *Fem voc Fem voc recrdng artist w/representation, mgmt & upcrrng Japanese recrdng proj sks emalic, loose, hypnotic, solid, dmr/wrt/perfmr. 818-996-8811
 *Fem deditd dmr, under 26, pocket plyr, wtd for funkadelic mob. Hendrix, Bootsy, funkadelic. 310-372-3208
 *Fusion pro dmr ndd for wrkg proj for Baked Potato gig. No big kit plyrs. Studio wrk avail also. Jeff Beck style. Brian, 213-850-0771
 *Gult & bs team w/album prodr nds dmr. Total pro only, 25-30, for recrdng & touring in 93/94. Infil Zep mis Metallica w/Anthrax, Bobby, 818-709-7917

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 •HR dmr nrd. 18-24, single kick nrd to complete line up. Only dedicd to R&R & nothing else. Dave, lv mvg, 213-461-8906
 •Hrd core punk metal band skg dmr. Must be exp, gd time keeper & responsbl. 213-721-0779
 •Hvy htng but finesse orientd dmr who is skg a creatv, different & defnately signable band. Do yourself a favor. Infl Doors, Velvets, Zep, Roger, 818-798-9695

•If you're not afraid to ply in the pocket, we nd a qualified dmr for vny hvy blues proj. Call if intrsd. Max or Chris, 818-347-3887
 •Jazz fusion band called MAJOR HEALEY, sks dmr to complete band. Pls call Greg, 818-884-7353
 •Lkg for solid htng, creatv rock dmr ie Perf, Portnoy, Bruford-Yes, Bozzio-UK. Infl Rush, Dream Theater. 213-874-8542
 •Male or fem HR dmr nrd for band that isn't signed, legally represented or financilly backd. We have gr snags & personality. Bob, 310-559-8977
 •Hrd dedicd hrd wrkg team plyr for hi quality, innovatv proj.

Solid timing, self motvtd individual, easy to wrk with. Grant, 818-752-7108
 •New altrntv band sks sold pro dmr. All orig snags. Infl include U2, Simple Minds, Crowded House. Rehns in Valley. Under 26, pls. Chris, 805-287-4529
 •No dbls, no follower, no pros, no deals, no att, no cmrd HR, no metal. Only open minds. Call Rich, 818-780-1183
 •Pop altrntv band sks pro dmr w/grt image. Infl Radiohead, Catherine Wheel & early Prince. Band has demo deal. 213-851-1680
 •Pro dmr nrd by estab career HM band w/prognsv edge. Have mgm, tmospo, pro equip & pro att a must. Infl Megadeth, Dream Theater, Krugen, 310-915-9915
 •REACTOR sks dmr. Infl Dokken, Skids, early Crue, O'Rychie, Whitesnake. Equip, 24" dbl bs, tmospo, bckng vocs, grt image req'd. Lng term commitmt. 818-980-6669
 •Red hr fem dmr wid to sub paid gigs w/nat'lly estab children's rock band. Must sing & move well. Dave, 818-980-1675
 •Rhythm guit, straight forward, hvy, HR, raw, grungy, grooving, nothing fancy, lkg for dmr to start proj. No chicks. 213-620-8776
 •Rush, Yes, Dream Theater. Less is not more. We will let you play. Adventurous plyrs only, advanced, srs. 213-874-3457
 •Single kick dmr nrd for non poser Hillywd band. Infl Aéro, Guns, Metallica, Motorhead, etc. Ages 18-25. Srs only. No typical ad callers. 213-856-6125
 •Single kick dmr nrd to complete Hillywd band. Steady, simple & straight ahead plyr only. Infl Aéro, Guns, Zep, Crue. Under 26. No posers. 213-856-6125
 •Single kick dmr nrd to complete Hillywd band. Steady, simple & straight ahead plyr only. Infl Aéro, Guns, Zep, Crue. Under 26. No posers. 213-461-8906

13. DRUMMERS WANTED

•#001 hyperactive surfers band into lgg, Hendrix, Marley, Fishbone, sks dmr w/aggro aloha att! Call Gavan, before 5 pm, 310-247-7277
 •#1 A caliber dmr nrd now. All orig HR band w/vocs, tnt & balls sks groove minded team plyr w/meter. Srs only. Randall, 310-431-6002
 •#1 ace dmr wid by killer orig HR band. Vince to VH. Meter, groove, dynamics, image & reliability priority one. Srs audtin inquiries only. Randall, 310-431-6002
 •#1 single kick dmr nrd to form orig band in N Hillywd. Versil enough to try anything & bring a new rock scene. Harmony bckng vocs a plus. Steve, 818-763-4450
 •1 dmr nrd by orig band w/earty 70s classic rock vbe. Infl Zep, Hendrix, Faces, Humble Pie. 21-30 y/o, pls. 818-753-9810
 •100% dependbl, hrd htng dmr w/small kit, in 20s, w/ing hr, wid by southern rock voc & guit. Touring w a plus. 213-739-3726
 •Ace dmr wid for orig, contmpry blues band. Pro att, pls. Call Tony, 310-949-5510
 •Aggrsv, tastefl dmr for giggering, orig, meldc rock band. Lkg for people easy to wrk with. 310-836-0564
 •Aggrsv, tastefl dmr for giggering, orig, meldc rock band. Lkg for people easy to wrk with. 310-836-0564
 •Altrntv dmr wid to complete Euro band w/prodnt deal. Must be dedicd & reliable. Infl Soul Asylum, Cranberries. Ben or Sylvia, 213-663-8837
 •Altrntv punk dmr nrd. Infl Rockett, From the Crypt, Nirvana, Husker Du. Must hit hrd, sing, be cool, dedicd, car. 818-247-8580
 •Ambitious dedicd dmr wid for sng orientd R&R band w/ strong fem vocs & 16 trk recrdng & rehnl studio. Many infl. 310-214-7276
 •Any real dmrns left lkg for HR, no wuss, no thrash, lng hr, image first band, get your metronome & call for audtin. 714-761-5056
 •BAD INNOCENCE sks hrd rockng, grooving, dynamic time keeping, vocalizing. Get the picture? Exp pro. Brian, 213-665-3535; Greg, 818-769-7230
 •Balls out dmrns call now. We're orig HR w/killer tunes, image & vocs. You nd meter, groove, gear, exp, drive & balls. No Lars or Perf. 714-761-5056

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•Dbl psychdclm drrm sought by voc/guit w/prodcr, industry buzz. Ultra hvy, dynamic, off time, tribal. Alice, Tool, Sabbath, Zombi. 213-994-8775

•Dedictd drrm wtd to complete new band w/voc & guit/wrtr w/own style of southern hippy groove rock. 818-769-4242

•Don't miss this one. Srs, orig HR band w/tones, tint & testosterone sk prfl groove minded drrm w/meter. Srs inquiries only. 714-638-8712

•Drm audits now held by ong. HR band. Non grunge, thrash. Tint, taste & meter. We're motiwd, you must be too. No Rotoloms or Octobans. 714-638-8712

•Drrm & bs wtd for uniq srs, WLA band. Infl Hendrix, Zep, Jollyfish, but mostly us. Deditn, lmspo a must. Mark, 310-285-8154

•Drrm wtd by estab hvy, aggrsv trio. Infl Rage/Machine, Megadeth, Anthrax, Sepultura. Pro sit. Call Ron, 310-323-1173

•Drrm ndd for lem fronted rock unit Verstil & creatv w/ tastly licks. 310-538-5816; 714-776-6467

•Drrm ndd for giggering rock band w/lem singr. Melcd bluesy music. No mercenaries. Al, 818-772-2280

•Drrm ndd for wrkg band. Blues, funk, reliable. Call Tawny, 310-855-7959

•Drrm ndd to complete altmvt band w/grt orig lineup. Srs inquiries only. pls. Jason, 213-850-5780; Brian, 909-689-7347

•Drrm ndd to complete band. Infl 24/7 Spyz, Dark Angel, Pantera, L.Colour & Megadeth. We have origs & rehrls spc. Pros only. So Bay location. Ron, 310-323-1173

•Drrm ndd to complete progrsv HR altmvt band w/mgmt for recrdng, showscng. Must have car, phone. Recrdng exp mandatory. Fusion a plus. Rob, 213-662-0951

•Drrm sought for creatv, hvy edge, ong 4 pc. Gabe, 213-457-0627

•Drrm wtd by guit & bs plyr for something dark, hvy, very innovatv. Don't be afraid of the dark. Paul, 818-907-1541

•Drrm wtd for altmvt pop band w/indie ala Mars, Burke, Bill, 213-464-4366

•Drrm wtd for band into Jesus Lizard, Jane's, Cypress Hill, U2. Todd, 310-358-6072

•Drrm wtd for estab rock band. Infl by society today & its crumbling morals. Love Queen, Hendrix, Metallica, Beatles, Zep, James. 818-831-1638

•Drrm wtd for HR band. Minimal 10 yrs exp. Lynch Mob, Bullet Boys, Joey Kramer style. Lng hr pref'd. Call Kenny, 714-367-1712

•Drrm wtd for semi psychdclm rock/metal, altmvt 3 pc.

Ready to go. Vocs impoirtnt. Male, fem. Lockout studio, demc, recrd co instr. 818-716-7329

14. HORNS AVAILABLE

•Sax plyr w/jazz bckgrnd lkg for hip hop jazz band. Also avail for studio wrk & demos. Ken, 310-824-1401

•Sax plyr/EWI wind synth plyr avail for studio wrk, demos, all styles. Also for horn section arangemnts. Rick, 818-845-9318

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•Band sks mgmt or booking agent. 2 cable showscs's. Call Dave, 213-851-6523

•Creatv dynamo. Bz bckgrnd. Skg art patron angel w/ high flyer portfolio/vision for pro investment. Music, fashion, software, product developmnt. Congruency estab. Mr Duchon, 619-722-5431

•DJ/sratcher wtd for band that rocks. Into Public Enemy, NWA, Rage. Pls lv msg. 310-402-2261

•Estab Japanese band w/American vocs has sold one million plus in Japan. Offer now on table but wnt American deal. 818-996-9939

•Fem music video dancers wtd for top pop/rock act. Prodcr w/maj recrd label connex & movie studio connex. 310-281-1891

•Film director avail. Grad of maj/film school. I'll direct your video for cost only. No budget too small. Call Justin, 213-462-4586

•Guit tech avail for HR band. Pro att, hrd wrkg, willing to learn. Harvey, 818-765-0906

•Investor wtd for new mgmt. co. Steven Mcanally, PO Box 199, Woodland Hills, CA 91365

•Lkg for multi instrumentist for orig band w/lnl matr. Violin, mandolin, collo, percussn. Knows harp, bassoon, whatever. Call Jim, 818-780-9039

16. SONGWRITERS

•Artistic pro, fun, fem voc/lyncst sks duo/band collab for insring pop/rock matr. 213-656-3930

•ASCAP, NAS prowrtr sks voc/lyncst w/publishng deal for collabs. R&B, hip hop, dance, house styles. Call Mike, 818-417-0696

•Attractv fem voc/sngwrtr, smooth melcd style, jazz, contmry, new age, skg enlightend compsr to collab on orig matr exploring acous, exotic sounds. Gia, 818-760-8437

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•Compsr nds lyncst. Contmry styles Maxwell, 310-479-6465

•Fem voc recrdng artist w/representatn, mgmt & upcmrg Japanese recrdng proj sks wet, erratic, loose, hypnotic, elec/acous wrtr/perfrmr. 818-996-8811

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•I am other sngwrtns. I'm a guit/sngwrtr/sngkr skg keyboard plyr or guit sngwrtns to form srs band. Infl Beatles, Bowie, Yes, Chicago. 310-597-6808

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