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# MUSIC CONNECTION

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# FEATURES



Garance DuBois

## 20 RAMONES

America's favorite punksters power into the Nineties to celebrate their twentieth anniversary with the release of their eighteenth album—a collection of famous cover tunes entitled *Acid Eaters*. Find out what keeps these guys motivated.

By Sean Doles



## 26 VIDEO GUIDE

Nowadays, many unsigned bands are advancing their careers with inexpensive videos. With that in mind, we've compiled a listing of video production companies and directors—complete with contact names and numbers. A career tool.

Compiled by Karen Orsi

22 **A&M'S MARK TINDLE** By Oskar Scotti

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Cover photo: Danny Clinch



## FEEDBACK

### Fair is Fair

Dear MC:

I would be grateful if you would print this letter in the next issue to clarify Sue Gold's interview with me on the topic of movie soundtracks (Vol. XVIII, #2).

One of the most rewarding aspects of producing soundtrack albums is the collective process—working with so many talented people. I have had the good fortune to work with some of the finest in our industry. I want to acknowledge them and their contributions to the projects discussed in Sue Gold's recent interview with me on soundtracks, thus fully informing your readers of the whole picture.

*Pretty Woman* was directed by Garry Marshall. Chris Montan presided over the music department at Disney/Touchstone, and Mitchell Leib was integral. *The Beverly Hillbillies* was directed by Penelope Spheeris. Music Supervisor was Stephen E. Smith. Head of Fox Pictures music department Elliott Lurie & I shared the "Executive Producer" credit. *Reality Bites* was directed by Ben Stiller. The music supervisor was the brilliant and diligent Karyn Rachtman. Stacy Sher, the film's executive producer, made a mammoth contribution to the soundtrack. Ben Stiller was insightful and tremendously involved in all the music issues. Universal Music Chief Burt Berman kept us on track every step of the way. We took the tip on Lisa Loeb & Nine Stories from the film's leading man, Ethan Hawke.

And one can not underestimate the contribution of the attorneys behind the scenes, mopping up the messy legal consequences generated by every creative decision. The Business Affairs guys are the unsung heroes of soundtracks, because they bend and rewrite the rules to make our dreams into real recordings, all with the impossible deadline of now. *Pretty Woman* would not have lived without Ken Hertz and Elliott Groffman; *Beverly Hillbillies* kept Matt Walden up till all hours, and Paul Farberman, Robert Gasper & Marty Olinick wove their way through the myriad of entanglements on *Reality Bites*.

Ron Fair  
BMG Sr. VP/A&R, West Coast/  
Staff Producer

### Mad At Moonstone

Dear MC:

Please forgive my delay in responding to Dean Schachtel, A&R, Moonstone Records (Vol. XVII,

#21). I was waiting to see if the new Quiet Riot opus was going to explode up the charts, what with the "hundreds of fan club letters" that Moonstone Records has received. Who the hell is Moonstone Records? Oh yeah, *Bad Channels* (another chart-topper). You see Dean, I have done my homework.

As far as me opening up the magazine, I love the magazine and have been a *Music Connection* reader long before the formation of Moonstone Records and, judging by your signings, will continue to be a reader long after the demise of your label, or your employment there, pal. Keep up the good work, MC.

David Westerburg  
Beverly Hills, CA

### Mistaken Identity

Dear MC:

Thank you very much for mentioning me in the L.A. Country Scene article in the last *Music Connection*, and for the lovely photos of everyone, presumably taken at the fabulous "Western Beat" nights at the Highland Grounds. My only complaint was that my sometimes collaborator Jenny Yates had grown a mustache, the picture of me somehow bore a slight resemblance to Jenny Yates, and I'm suing Eddie Dunbar for stealing my "look." Other than that, thanks!

Love and peace,  
Andrew Gold

### Logo Logistics

Dear MC:

I was impressed with your article on tribute bands. I had no idea there were so many of them out there.

Being a Beatles fan, I have seen Rain, Yesterday and the Mop Tops.

In the interview with the Mop Tops, it stated that they have never used the Beatles logo.

Well, that just isn't true. My friends and I saw them at the Cock N' Bull last year and they had the Beatles logo on their drum head and, behind them onstage, they had a big picture of the Beatles with the logo on it.

So how can they say they have never used the logo? That's a lie.

I heard they stopped when they found out Yesterday was being sued by Apple.

The Mop Tops are OK, but they really are not the best Beatles band going. By far it has to be Rain.

Maryanne Taylor  
Glendale, CA



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By Trish Connery

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

Current

□ The Songwriters Guild Foundation has announced a new Ask-A-Pro/Song Critique session on Wednesday, February 23, 7:00 p.m. at the Guild's Hollywood office, 6430 Sunset Blvd. The critique guest will be Miles Grayson of Miracle Mile Music. The evening is free to SGA members. Call for information and reservations at 213-462-1108.

□ Lifebeat, the music industry organization designed to fight AIDS, has announced plans for its next event—Board Aid, a day-long, snowboarding fundraiser set for March 8 at Snow Summit Ski Resort in Big Bear. The goal of this unique event is to raise awareness of safer sex practices among at-risk teens and to help teens who already suffer from AIDS. Since snowboarding is the fastest growing winter sport in the world, and since teenagers comprise 90% of snowboarding participants, it is an ideal way to reach the target group. Celebrities confirmed to attend (and snowboard) include the Beastie Boys, Cadillac Tramps, Dred Zeppelin, Electric Love Hogs, House of Pain's Danny Boy, Ugly Kid Joe's Whitfield Crane, rapper Schooly D, and many others. For more details, or to attend the event, donate funds or services, or if you are an artist who wishes to participate in the event, contact Lifebeat at 213-245-3240.

□ Vocal Coach David Gabriel has a new four-week workshop for singers beginning Saturday, February 19, 11:00 a.m. to 1:00 p.m. This intensive series will show singers how to strengthen the voice, increase stamina and range, proper breathing techniques, how to eliminate strain, and much more. The fee for all four classes is \$100. Enrollment

is limited to ensure individual attention. For reservations or additional information, call 213-962-1814 or 909-592-4110.

Recaps

□ The National Academy of Songwriters next Acoustic Underground showcase takes place on February 14, 8:00 p.m., at the Troubadour, 9081 Santa Monica Blvd. in West Hollywood. Featured hit songwriters will include David Pomeranz (Barry Manilow's "Trying To Get The Feelin' Again" and "The Old Songs"), Leon Ware (AWB's "If I Ever Lose This Heaven"), two time Academy Award winners Al Kasha and Joel Hirschhorn (Maureen McGovern's "The Morning After" and "We May Never Love This Way Again"), and Lauren Wood ("Please Don't Leave," a duet with Michael McDonald). Immediately following Acoustic Underground will be Songwriters In The Round, featuring local artists Jane Bolduc, Joey Scarbury, Kacey Jones, Seacat & Swann, Phaedrus and The Chaney's. The doors open at 7:00 p.m., admission is \$5 for NAS, LASS, SGA and NARAS members, \$10 for non-members. Contact NAS for further information, 213-463-7178.

□ California Lawyers For The Arts next workshop is scheduled for Saturday, February 19, from 9:00 a.m. to 1:00 p.m., entitled "Relax With Tax Seminar." During this workshop, a certified public accountant will provide an opportunity to review, step-by-step, a sample 1040 form with a self-employment schedule for filing 1993 taxes. The workshop will be held at the CLA office, 1549 11th St. in Santa Monica. For additional details, call 310-395-8893.

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## CLOSE-UP



By Karen Orsi

For a musician, more than anyone, hair loss is a steady, unrelenting emotional drain that knows no socioeconomic bounds. Waking up to another comb-full of lost hair can be devastating. Instead of simply a "bad hair day," you feel as if you're having a bad hair *life*. But if you've got something, anything at all growing up there, there is something you can do that will make a difference. It's called hair replacement. And according to Linda Pritt, owner and hair artiste of Scissor Wizards, it's apparently a lot more popular than anyone is willing to admit.

A lot of people, according to Linda, are finding that all the major medical miracles we've heard about for hair loss don't really work. That is why people like Elton John are having such a hard time. Linda says she has several clients, some very well known, that discovered the problem early, faced it head on and began coming to her to add hair to areas where it was receding or thinning. No one ever got a chance to notice that they were losing their hair.

Replacement entails either a permanently attached hairpiece or strands of hair attached to a client's own locks here and there, or both. Using a fascinating variety of techniques, she can cover virtually any amount of scalp, or simply fill in what you've got to give volume and density. The process is permanently attached, requires "tightening" every five to nine weeks, and lasts from one to five years before it has to be replaced. Special shampoos are required, and Linda recommends Goldwell products, which are just good all around hair products for anyone anyway. Once the hair is attached, the client can do anything at all, including swim, shower or simply bang his head on his guitar for hours on end. The only activity she is reticent about recommending is

scuba diving, because at some depths the hair can get very tangled. But she says she has clients that do it anyway without a problem.



Linda Pritt

Linda uses real human hair. Some businesses that profess to do the same kind of work use oriental hair, which is cheap, overprocessed and badly colored and doesn't even come close to matching the color, texture and feel of the real hair of her Caucasian clients. Scissor Wizards uses the highest quality European hair available. I have felt it myself—it is beautiful. It is real human hair, incredibly glossy, strong and healthy.

The most amazing things you will find about Scissor Wizards are the "before" and "after" photos of clients who volunteered to model their locks knowing that the only folks who would see the photos would be others in the same boat. Not only is the replacement hair incredibly natural looking, but the expressions of the gentlemen I saw in the photos were the most telling clues that a deep transformation had taken place. Many of the "before" photos capture the pained expressions of someone who's been going through hell for a long time, and the "after" photos depict a man who's feeling virile, powerful, masterful and sexy. Linda says she's seen some of these clients get up from her chair with a new, confident walk and demeanor that was totally absent when they sat down. Linda is adamant about keeping her prices within the grasp of her musician clients. Serious hair replacement can cost between \$500 to \$900. Simply adding volume to hair starts at \$50.

Linda is a likable woman whose sensitivity to her client's needs is surely one of her greatest assets. She is also the femme fatale of the company's logo. Her consultation offices are upstairs in a business complex with just a number on the door. For this business, privacy is everything. Each client is serviced in a private office with a closed door. Everything is strictly confidential. For those who are really worried about being seen, they call ahead, make sure the place is empty, book the entire facility for the day and leave in a cloud of bodyguards. Linda has serviced clients on planes, tour buses and in hotel rooms. Some get extremely paranoid about maintaining the mythology of what a musician is supposed to be in the eyes of the public, but this is to be expected in a world where just about anything can make headlines.



Before

More

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Scissor Wizards is located at 11374 Ventura Blvd. in Studio City, CA 91423. For more info, call 818-980-6470.



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# All-Star Project Benefits Soul Pioneer Curtis Mayfield

By Sue Gold

*Clapton and Springsteen among artists paying tribute to Mayfield, who sings on the album for first time since paralyzing accident*

BURBANK—More than a dozen major rock and R&B artists, including Eric Clapton, Bruce Springsteen, Whitney Houston, Stevie Wonder, Aretha Franklin, Phil Collins, Rod Stewart, Elton John and B.B. King, pay tribute to Curtis Mayfield on a new album, *All Men Are Brothers: A Tribute To Curtis Mayfield*.

The album, scheduled for release by Warner Bros. Records on February 22, is designed to raise money for the legendary singer/songwriter/producer/label owner who was left paralyzed by an accident in 1990.

All artists and producers' royalties from the album, which was executive produced by Ron Weisner, will go directly to Mayfield, along with additional royalties from Warner Bros. Mayfield will then donate a portion of the proceeds to the Miami Project, an organization doing pioneering work in the field of spinal injuries.

"I'm deeply touched by all this, but I wouldn't feel right unless I could pass some of it along," said Mayfield.

The album contains covers of some of Mayfield's most well-known compositions, including Bruce Springsteen's version of "Gypsy Woman," Rod Stewart performing "People Get Ready" (from his recent *Unplugged...And Seated* album) and Elton John & the Sounds of Blackness' version of "Amen."

Other artists include Eric Clapton ("You Must Believe Me"), Phil Collins ("I've Been Trying"), Whitney Houston ("Look Into Your Heart"), the Isley Brothers ("I'm So Proud") and Aretha Franklin ("The Makings Of You"). John Mellencamp's "Freddie's Dead" and Public Enemy's "We're A Winner" did not make the final cut.

A new version of the Mayfield-penned Staple Singers hit "Let's Do It Again" was also recorded for the album by the Repercussions and features vocals by Mayfield, the first time he has sung in four years.


"I got a call from them asking if I might consider singing Pop Staples' part," recalls Mayfield. "It

was the first time I tried singing since the accident, because it was hard for me to keep enough breath in my lungs. But since the arrangement was in my key, I said I'd give it a try."

Phil Collins, commenting on his involvement in the album, stated, "I've been listening to Curtis' music for as long as I can remember. 'I've Been Trying' was my favorite, and that is why I jumped at the chance to do it on this record. I was literally fighting people off, it means so much to me."

"Curtis Mayfield is to soul music what Bach was to the classics and Gershwin and Irving Berlin were to pop music," adds Aretha Franklin.

As the lead singer, songwriter and producer for the Impressions, Mayfield was responsible for more than a dozen Top Forty hits, including "Gypsy Woman," "Keep On Pushing," "It's All Right" and "Amen," as well as scoring many solo hits, including "Freddie's Dead" and the title track from the *Superfly* soundtrack.

"When I first heard the album, it brought tears to my eyes," relates Mayfield. "It just goes to show you that no matter how bad things might get, there's always room for something good to happen." 

## A WHALE OF A CHECK



To protest Norway's recent decision to resume whale hunting, American Recordings has donated the label's projected profits in that country for this year, \$3,000, to the Sea Shepherd Conservation Society, an anti-whaling group. Pictured (L-R): Paul Watson of Sea Shepherd, Mike Bone of American Recordings and Lisa Distefano of Sea Shepherd.

# Braxton, Jackson Garner Most Soul Train Nominations

By Keith Bearen

*Babyface, Tevin Campbell and Dr. Dre also rack up multiple nominations; Houston and Barry White to receive special awards*



Toni Braxton

LOS ANGELES—Superstar Janet Jackson and superstar-in-the-making Toni Braxton lead the list of nominees for the Eighth Annual Soul Train Music Awards, to be held on March 15 at the Los Angeles Shrine Auditorium. Braxton and Jackson tied for the most potential honors with four nominations apiece.

Rounding out the list of multiple nominees are Tony! Toni! Tone!, who received three nominations, and Whitney Houston, Babyface, Tevin Campbell, Arrested Development, Luther Vandross, Dr. Dre and H-Town, who garnered two nominations each.

Nominations for Best R&B Single, in the female category, are "I Just Had To Hear Your Voice" (Oleta Adams), "Breathe Again"



Barry White



Whitney Houston


(Toni Braxton), "I Have Nothing" (Whitney Houston) and "That's The Way Love Goes" (Janet

Jackson); in the male category, "Never Keeping Secrets" (Babyface), "Can We Talk" (Tevin Campbell), "Nothin' But A 'G' Thing" (Dr. Dre) and "Heaven Knows" (Luther Vandross); and in the group, band or duo category, "Knockin' Da Boots" (H-Town), "Lately" (Jodeci), "Anniversary" (Tony! Toni! Tone!) and "Love Is" (Vanessa Williams and Brian McKnight).

Competing for R&B Album of the Year honors, in the female category, are *Toni Braxton* (Toni Braxton), *Music Box* (Mariah Carey), *janet*. (Janet Jackson) and *What's Love Got To Do With It* (Tina Turner); in the male category, *For The Cool In You* (Babyface), *I'm Ready* (Tevin Campbell), *The Hits/B-Sides* (Prince) and *Never Let Me Go* (Luther Vandross); and in the group, band or duo category, *Millennium* (Earth, Wind & Fire), *Intro* (Intro), *Lose Control* (Silk) and *Sons Of Soul* (Tony! Toni! Tone!).

Vying for R&B Song of the Year are "Breathe Again," "I Will Always Love You," "That's The Way Love Goes" and "Anniversary."

In addition, Whitney Houston will receive the Sammy Davis, Jr. Entertainer of the Year Award, and Barry White will receive the Heritage Award for career achievement.

Patti LaBelle, Gladys Knight and Johnny Gill will host the proceedings. 





# Album Pairing Country & R&B Stars Set for Release

By Steven P. Wheeler

## MCA's 'odd couple' project features George Jones, Clint Black, Aaron Neville and B.B. King

UNIVERSAL CITY—On March 1, MCA Records is scheduled to release what promises to be one of the most interesting and talked about projects in recent years. Entitled *Rhythm, Country & Blues*, the album is a collection of duets pairing country stars with R&B legends.

Helmed by one of the industry's busiest studio captains, Don Was (Bonnie Raitt, the Rolling Stones), who produced ten of the album's eleven tracks, *Rhythm, Country & Blues* is the brainchild of MCA Chairman Al Teller, who turned the project over to Was, Kathy Nelson (MCA's Senior VP/GM of Soundtracks) and Tony Brown, who produced Reba McEntire and Natalie Cole's "Since I Fell For You" for the album.

"There was no real formula for it," explains Was regarding the artist selection process. "The first couple of ideas I had were Vince Gill and Gladys Knight singing 'Ain't Nothing Like The Real Thing' and George Jones and B.B. King doing 'Patches,' and things just grew from there."

Rounding out the impressive lineup of talented odd couples are Lyle Lovett and Al Green ("Funny How Time Slips Away"), Travis Tritt and Patti LaBelle ("When Something Is Wrong With My Baby"), Chet Atkins and Allen Toussaint ("Southern Nights"),

Tanya Tucker and Little Richard ("Somethin' Else"), Clint Black and the Pointer Sisters ("Chain Of Fools"), Aaron Neville and Trisha Yearwood ("I Fall To Pieces"), Sam Moore and the late Conway Twitty ("Rainy Night In Georgia") and Marty Stuart and the Staple Singers performing the Band classic "The Weight."

As for the recording sessions (which were videotaped; PBS will air a one-hour special about the making of the album on March 2), Was says that after the trio decided on the artist combinations, they just hoped for the best. "There was a lot of crossing our fingers," relates Was, "but we never had a bad experience."

Regarding the album's theme, Was says, "The underlying theme for the album is that human experience is common to everybody, regardless of your background—whether you're a child of white sharecroppers or black auto workers in Detroit."

And how does Was feel the album will be received in the marketplace?

"I don't know if there's any radio formats that will pay this record, but that's not the point," says Was. "We wanted to make a great album, and we knew that if we chose wisely, it was going to work, and I think we did." MC

### NEW FOSTER POST



Atlantic Group Co-Chairman/Co-CEO Doug Morris poses with veteran producer/songwriter/artist David Foster, the newly crowned Senior Vice President of Atlantic Records (based in Los Angeles). According to the exclusive long-term agreement, Foster will produce established Atlantic Group artists, as well as signing and developing new acts.



By Michael Amicone

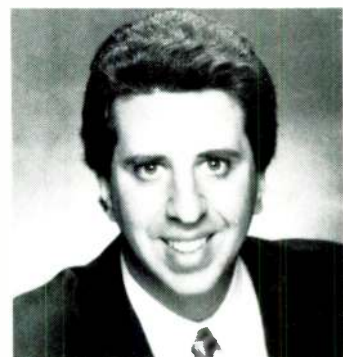


**Bob Pfeifer**

Bob Pfeifer has been named Executive Vice President of **Hollywood Records**. Pfeifer, who will head the label, was recently Vice President of A&R for the label. Prior to that, he was Vice President of A&R for Epic, where he signed such artists as Alice Cooper, Screaming Trees and Joe Satriani. He can be reached at Hollywood Records' Burbank offices (818-560-1000).

**GRP Records** has announced the appointment of **Beth Lewis** to the post of Director of National NAC Promotion. Lewis' resume includes a stint with Private Music, where she worked with such label recording artists as Yanni, John Tesh, Patrick O'Hearn and Tangerine Dream. She will perform her duties out of the label's New York headquarters (212-424-1000).

**RCA Records** has named **Carol Fenelon** to the post of Senior Vice President, Business and Legal Affairs. Fenelon, who will be based at the company's New York offices (212-930-4000), was previously with Giant Records, where she headed the label's business and legal affairs.



**Jason Flom**

Jason Flom has been promoted to the post of Senior Vice President of **Atlantic Records**. Flom, who was recently the label's Vice President of A&R, will be based at the company's New York offices (212-275-2000).

In more Atlantic news, **Lee Thuring** has been promoted to the post of Vice President of Information Technology. She will also work out of the company's New York offices.

**BMG International** has announced the promotion of **Polsia Ryder** to the post of Director of International Marketing for Licensed Repertoire. Ryder will be based at BMG International's New York world headquarters (212-930-4000).

**EMI Records Group** has announced

two new appointments: **Sharon Sheer** has been named to the post of Senior Director of Compensation & Benefits; and **Patrick Quigley** becomes the label group's Senior Vice President of Marketing. Both Sheer and Quigley will work out of the label group's New York offices (212-492-1800).

**Angel Records** has named **Deborah Dugan** to the post of Vice President of Business Affairs and Development. Dugan, who will perform her duties out of the label's New York offices (212-603-8700), will handle business affairs for Angel, EMI Classics and Virgin Classics.

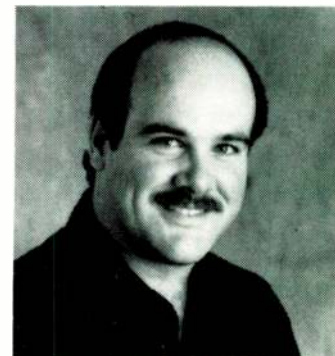


**Greg Braithwaite**

Greg Braithwaite has been named to the post of National Sales and Marketing Manager for **Panasonic's Ramsa** professional audio products line. For the past seven years, Braithwaite has been the company's Central region sales manager. Braithwaite can be reached at the company's Cypress headquarters (714-373-7277).

**Thump Records** has appointed **Mike Karsting** to a National Radio Promotions post with the Pomona-based indie label (909-595-2144). Karsting moves over to Thump following a stint with Riverside radio station KGGI-FM. Prior to that, Karsting was Program Director at sports radio station KMEN.

Los Angeles-based rap quintet **Anotha Level** has signed a recording contract with **Priority Records**. The band will release their self-titled debut album in March.



**Jeff Albright**

Veteran indie publicist **Jeff Albright** has announced the formation of the **Albright Entertainment Group** (818-508-6874), a full-service music publicity firm. Albright has served stints with Hanson and Schwam Public Relations, where he was Executive Vice President and Head of the music division, and such publicity firms as Levine/Schneider and Rogers & Cowan. MC



### Randall Barbera

**Company:** Fiction Records  
**Title:** VP/A&R  
**Duties:** Talent Acquisition  
**Years with company:** Three Years

### Dialogue

**Background:** "My studio experience allowed me to work with and watch many producers. Also, I've played in bands since grade school—throughout high school and college. So, combining my background as a musician with my studio experience, A&R seemed to be the natural route to take. Probably the best experience I got in A&R was as a manager. Every day you have to be an A&R guy. By getting totally involved in the careers of the bands, I also got to work with their A&R reps, who were A&R-ing their records. I learned a lot."

**Fiction Records:** "This label is owned by Chris Parry. In the Seventies, he was an A&R person for Polydor and he received this tape from the Cure and decided it was time for him to start his own record label. So he started Fiction and talked the Cure into letting him release one of their records on that label. He did that and also became their manager and became involved in their publishing. In addition to the Cure, we also have Eat, Die Warzau, the God Machine—we basically sign acts and lease them out to various labels in different territories. The primary directive of this office that I run is North America—Canada and the United States are the territories we deal with in terms of publishing and A&R. Our U.K. office handles signings out of Europe."

**Talent:** "We're really aggressive with uncovering new things. Because of the size of our roster, we're able to focus on new things and also develop the acts that we already have. I have one A&R Rep who only calls recording studios and clubs trying to get a feel for the local scene and which bands are happening. I used to be a studio manager and if someone from a label called up I'd be very anxious to talk with them and tell them which local bands were in here and which were hot."

**New York:** "New York is a funny market; there isn't really that much of a local scene. That's the down side. The upside is that because this is New York, everybody comes through here, just as they would Los Angeles. Bands wanna play CBGB's or the Continental or whatever. It's very convenient because you could be talking with a band from the mid-west then pick up a copy of the *Village Voice* and discover they'll be playing here in a couple of weeks. There are a lot of clubs here but they tend to have more of a National focus when it comes to booking talent."

**Talent Ingredients:** "I look for the obvious things like great songs and a good presentation. Originality is not always the determining factor because a lot of great bands have come out of the Zeppelin lineage—and you could say that about the Cure, too. It's the buzz that a band has in a particular marketplace. Personally, I'm partial to great singers who sing with conviction. That means a lot to me. I tend to go for talent over trend. A lot of bands just come and go, but the ones that really last for years are the ones that have true talent."

**Unsolicited Tapes:** "We do accept unsolicited tapes. In fact, a band that we're really excited about called Bleed that we signed over the summer, was signed by virtue of their demo tape that was sent in to us. It just came in the mail with a picture—no letter or anything—just a tape from a band in Los Angeles. I played the tape for everyone here and then played it for Chris and everyone flipped out—so we signed them. One thing that really upsets me is when

people in the industry start pontificating about how things should be done. How to get signed. What kind of package to send A&R Reps. It's bullshit. There is no one way to do it or not do it. Sometimes the stars just line up and it happens. It's luck, it's timing and it's being as good as you can possibly be. The address for demo packages is: Fiction Records, 850 Seventh Avenue, Suite 505, New York, New York 10019."

**Advice:** "In a past issue of *MC*, an A&R person said that you shouldn't chase the A&R community—you should attract it. And I thought that was very well put. There is wisdom in those words because you don't want to be a pain in the ass to A&R types, but you do want to let them know that you exist. So sending out invitations to a show or leaving a message with an assistant is alright. But if you mail in a package, don't call two days later to ask if we received your package. I try to listen to everything that comes in but we obviously have a system. Lenny Johnson, my A&R Director, is really my right arm when it comes to these tapes. He'll give me all of the tapes, but he'll comment on the ones that might be right for us. I trust him so I'm generally partial to his suggestions."

### Grapevine

Word on the street is that **Hollywood Records** and local rockers **Swingin' Thing** (who changed their image, hair style, material and band name to get a deal) have parted ways. Also gone is **C.C. Deville** and the various incarnations of his band. **Grand Slamm Records** changed its name to **Loud Records** and will be releasing new CDs from **Bang**

### ALL THINGS KITARO



Composer Kitaro is pictured above (R) discussing his latest effort—the score to Oliver Stone's film *Heaven And Earth*—with Chris Douridas of radio station KCRW. For his efforts, Kitaro was recently honored with a Golden Globe Award for Best Original Score.



During the Martin Luther King holiday, while portions of Los Angeles were being destroyed by a severe earthquake, Elektra Records threw a party honoring the new release from hitmaker Keith Sweat. Held at his home in Atlanta, the party was attended by many celebs and executives. Shown above from left to right are Joe Morrow, Vice President of Urban Music, Elektra; Hiram Hicks, manager; Keith Sweat and David Bither, Senior Vice President & General Manager, Elektra. Sweat's new album, scheduled for release in late March, is called *The Freak Is On*.

Tango, Love/Hate and Tuff later this year. And while we're on the subject of Tuff, they still are looking for a serious, professional bassist to join the band. If that's you, call 818-377-5016 for an appointment.

Janie Lane and the original members of Warrant are back in town and are being handled once again by Eddie Wenrick.

The offices of Lookout Management (506 Santa Monica Blvd., Santa Monica) were severely damaged due to the earthquake. Until further notice, the company will continue to receive its mail at that address. To reach Elliot Roberts or Frank Gironda, call 310-394-2944. Lookout represents Ric Ocasek, Neil Young, Mazzy Star and Black 47 among others.

Rock-It Comix, currently in the midst of a major merchandising campaign to promote new issues from Lita Ford, Ozzy Osbourne, World Domination and Metallica, is already gearing up for an exciting 1994 scheduling releases from Black Sabbath, Sanatna, Megadeth, Yes, Pantera and Pharcyde. But wait—that's not all. Also in the works are two more issues about Metallica and a four-issue retrospective on the Doors.

*Overnight Sensation: The Story Of The Raspberries* is a new 352-page book written by the talented Ken Sharp that chronicles this Cleveland, Ohio-based band from their first chart record in 1972 until their breakup in 1975. Also featured are interviews with all six former members of the band, a conversation with producer Jimmy Ienner, rare group handwritten lyrics and over 200 never-before-seen photos. Published by Power Pop Press, the book is available for \$20.00 postpaid by writing to Power Pop Press, P.O. Box 504, Dresher, PA 19025.

For an evening of solid metal,

check out the Motorhead/Black Sabbath/Morbid Angel tour when it rocks a city near you.

*Hair*, directed by author James Rado with musical supervision by Galt Macdermot, will celebrate its 25th anniversary with a series of live performances across the country. Beginning in Baltimore later this month, the show will also play in Detroit, Washington, Atlanta, Minneapolis, St. Louis, San Francisco, Seattle, Toronto, Boston, Philadelphia and Chicago. At press time, there was no Los Angeles date scheduled.

Congratulations to Clive Davis and the entire staff at Arista Records for posting U.S. sales of over \$220 million during 1993. This makes it their largest sales year in the company's eighteen-year history. Arista finished Number One or Two in almost every single *Billboard* year-end category.

## Chart Activity

"Sore, from head to toe—I'm a loser, baby, so why don't you kill me?" This is the Next Big Thing as radio across the country is jumping on the initial single from Beck on Geffen Records. "Loser" is a winner, and we're predicting it'll go all the way to Number One!

Yes (Jon Anderson, Tony Kaye, Trevor Rabin, Chris Squire and Alan White) will release their first album in three years, *Talk*, in mid-March. Album features all new material and a new logo designed by Peter Max. Following the album's release, Yes will embark on a worldwide tour beginning in South America.

Roxette's fourth American album, *Crash, Boom, Bang*, is scheduled for release in April. The fifteen-track album was recorded during the past year in London, Stockholm and Capri, with group guitarist Per Gessle writ-

ing the material.

## On The Move

Jeffrey Sledge has been promoted to Manager/A&R at Jive Records. Prior to his promotion, Sledge was National Manager of Rap Promotion.

Dave Moss joins the Atlantic Group's Big Beat Records as their Senior Director of A&R on the West Coast. Big Beat is located at 9229 Sunset Blvd., 4th Floor, Los Angeles, CA 90069. Telephone number is 310-205-7417. Moss' assistant is Rita Ruvo.

Inadvertently omitted from our A&R Directory were the names of the A&R staffers at Jive/Silvertone Records. Their staff is as follows: Neil Portnow, VP West Coast Operations, Jive/Silvertone Records

and Sean Carasov, Director/A&R, West Coast, Jive Records.

## Deals

The Subduces have signed a recording contract with Windham Hill/High Street Records and will release their label debut, *Annunciation Street*, in late March. For further information, contact Joanne Brown at 415-329-0647 Ext. 151.

Gray Jones, founder of London-based React Music, has opened a U.S. division, React Records, to focus on street-based hip-hop and acid jazz music. Other label staffers include Director of Marketing Jon Abt and A&R Director Michael Mavrolas. React is currently accepting unsolicited demo packages c/o React Recordings, 9157 Sunset Blvd., Suite 210, West Hollywood, CA 90069. Telephone 310-550-0233 or FAX 310-550-0235.

BMG has purchased Private Music. Now, Private Music joins RCA, Zoo, Arista, Ariola and BMG Classics as a wholly owned entity of the BMG Family.

REN Management has announced the signings of Primal Scream (Creation/Sire) and Stabbing Westward (Columbia) as artist/management clients. REN also represents the Wonder Stuff, The The and Ned's Atomic Dustbin. The company can be reached at 818-501-4873.

The U.K.-based public relations company Poole Edwards Ltd. and Levine/Schneider Public Relations are joining forces to "expand services to their clients." Levine/Schneider will serve as the Poole Edwards U.S. office and vice versa. Poole Edwards represents Janet Jackson, David Bowie, UB40, Pink Floyd, George Michael and the World Wrestling Federation. Levine/Schneider handles Ozzy Osbourne, Dwight Yoakam, David Lee Roth, Duran Duran, Tom Petty and others. Levine/Schneider PR is at 310-659-6400. 

## LOVE GOES GOLD



Arista recording artist Haddaway is shown above flanked by many BMG and Arista staffers after being presented with a gold record for his single, "What Is Love," from his debut, self-titled album. Pictured in the center of the photo are Haddaway and Arista Records President Clive Davis.



### Industry Showcase Update

ASCAP's February edition of its acoustic showcase "Quiet On The Set" has moved from its original date of February 8th to the new date of Wednesday, February 23rd at Largo Pub. Contact ASCAP's **Brendan Okrent** at 213-883-1000 for further information.

ASCAP's rock showcase, better known as "Best Kept Secrets" will next be at its longtime home, the Coconut Teaszer, on Tuesday, February 22nd. Contact ASCAP's **Tom DeSavia** at 213-883-1000 for more details.

### Sony Music Update

Congratulations go out to **Sony Music Publishing**, whose roster of songwriters, artists and producers accounted for 35 Grammy nominations. Sony Music's Director of Creative Affairs **Jim Vellutato** dropped Songworks a letter, and I'm glad to give the Sony nominees some well-deserved press.

Multi-talented producer/writer/artist **Babyface** has six nominations, including Album of the Year for *The Bodyguard* soundtrack, as well as Best R&B Song for "Can We Talk" (recorded by **Tevin Campbell**).

Producer **Walter Afanasieff** has five nominations, including Producer of the Year, Record of the Year ("A Whole New World," recorded by **Regina Belle** and **Peabo Bryson**, who also received three performance nominations themselves) and Song of the Year.

Writer/producer **Dr. Dre** received two nods for Best Rap Solo Performance for his hit, "Let Me Ride." His collaboration with controversial rapper **Snoop Doggy Dogg** also resulted in a nomination for "Nuthin' But A 'G' Thang."

### A FAMOUS CHRISTMAS



**Famous Music Publishing Chairman/CEO Irwin Z. Robinson** recently congratulated his clients, **Boyz II Men**, on the platinum sales of their Christmas interpretations album during the group's visit to Famous' New York offices. The **Motown** recording artists are currently writing for their next studio album due out in the coming months. Pictured (L-R) are: **Michael McCarey**, **Wayna Morris**, **Robinson**, **Nathan Morris** and **Shawn Stockman**.

Songwriter **Reed Vertelney**, who also wrote the recent Number One gospel hit "When It Comes To Love," received a nomination for Best R&B Song with "Heaven Knows," which was recorded by veteran soulster **Luther Vandross**.

Songwriter **Michael Caruso** co-wrote the hit single "Love Is," which received a nomination for **Vanessa Williams** and **Brian McKnight** as Best Performance by a Duo or Group.

Demonstrating the publishing company's wide diversity, the following Sony Music artists and writ-

ers each received one nomination: **Mariah Carey** in the pop category, **Spin Doctors** in the rock category, **Suicidal Tendencies** in the metal category, **Teddy Pendergrass**, **Sade** and **Maurice White** in the R&B category, **Taj Mahal** in the traditional blues category, **Ottmar Liebert** in the new age category, and **Deep Forest** in the world music category.

In addition, **Sony Tree Publishing** in Nashville reaped seven nominations. Singer-songwriter **Ronnie Dunn** received a nomination for the

**Brooks & Dunn** hit "Hard Workin' Man," while songwriter **James House** received three nominations including Best Country Song for "Ain't That Lonerly Yet," which was recorded by **Dwight Yoakam**.

Also, songwriter **Jim McBride** received two nominations, including Best Country Song for "Chattahoochee," recorded by **Alan Jackson**, and finally, **Garth Brooks** received a nomination for his rendition of Sony Tree tunesmith **Kim Williams'** composition "Ain't Goin' Down."

### TOAD ON THE SET



Those Santa Barbara rockers, known collectively as **Toad The Wet Sprocket**, gave a rare acoustic performance at ASCAP's popular industry showcase "Quiet On The Set." The capacity crowd at Largo Pub was also treated to performances by Atlantic artist **Melissa Ferrick**, **Ellis Paul**, **Meredith Miller**, the **Borrowers** and **Jill Knight**. Pictured during their "unplugged" performance is **Toad The Wet Sprocket** (L-R): guitarist **Todd Nichols**, lead singer **Glen Philips**, drummer **Randy Guss**, and bassist (percussionist on this night) **Dean Dinning**.

### ASCAP & THE BIZ



Another ASCAP "Quiet On The Set" showcase was visited by the film crew of the BBC documentary entitled *The Biz*, a six-part series on the music industry that will air in the U.K. this spring. The crew was lucky enough to capture a segment devoted to hit songwriters like **Tom Kelly** and partner **Billy Steinberg**, **Andy Goldmark** and **Desmond Child**. Pictured during the show are (L-R): **Steinberg**, **Kelly**, ASCAP's **Brendan Okrent**, **Child** and **Goldmark**.



Peermusic recently announced the signing of songwriter Diane Scanlon to a publishing deal. Pictured at Peermusic's New York offices during the inking of the deal are (L-R): Kathy Spanberger, Senior Vice President, Peermusic U.S. Operations; Diane Scanlon; Amber Fayyaz, Creative Director, Peermusic; and Bernadette O'Reilly, Scanlon's manager.

**New Signings**

Chrysalis Music Group signed a long-term publishing and administration agreement with rap newcomer Domino. The nineteen-year-old Long Beach rapper is currently on the charts with his debut single, "Getto Jam," while his self-titled debut album debuted at Number Fifteen on *Billboard's* R&B Album Chart.

Rap superstar Hammer has signed an exclusive international recording contract (excluding the U.S. and Canada) with BMG International. Giant Records will continue to handle the rapper stateside. Hammer's first album for BMG, entitled *Funky Headhunter*, is scheduled for release this month.

Since the release of his 1988 double-platinum album, *Let's Get Started*, the Oakland native has helped bring rap to the mainstream with his 1990 blockbuster single, "U Can't Touch This." His last album *Too Legit To Quit* included the platinum-selling title track.

Rudi Gassner, President/CEO of BMG International, says, "The sign-

ing of Hammer to BMG adds a strong new dimension to our global roster of creative artists. I am confident that BMG will also break new ground and expose Hammer to new fans the world over."

**BMI Grapevine**

BMI recently announced two promotions in their New York offices. Dennis DiTraglia has been named Assistant Vice President, General Services, where he will be responsible for the management of the New York facilities, including all physical aspects of the BMI building. He will also be directly involved with the construction of the Nashville building. Formerly the Senior Director, General Services, DiTraglia has been with BMI since 1972.

Dominica Iraola has been named Assistant Vice President, Human Resources at BMI. Iraola, who joined the company in 1989, will be responsible for the administration, communication, renewal negotiations and budget projections of various employee benefit plans. **MC**

**BMI'S NEW APPOINTMENTS**



Dominica Iraola, Assistant Vice President, Human Resources, BMI.



Dennis DiTraglia, Assistant Vice President, General Services, BMI.



Henry Dritz

**JACK TEMPCHIN**

The author of 'Already Gone' and 'Peaceful Easy Feeling' releases his first solo album in more than a decade.

For 46-year-old Jack Tempchin, the future is now. Not one to rest on his laurels, such as penning rock classics for the Eagles and the 1977 Top Ten hit "Slow Dancing" for Johnny Rivers, as well as numerous hits for good friend and ex-Eagle Glenn Frey ("Smuggler's Blues," "You Belong To The City," "I Found Somebody," "The One You Love" and the dorm room anthem "Partytown"), this veteran singer-songwriter recently released his first solo album in more than a decade.

*After The Rain* clearly shows that Tempchin may have been out of the spotlight but his patented, fluid songwriting talent has remained. "The mechanics of songwriting should really be secondary to the emotional aspect of the song," explains Tempchin. "I find it best to just get out of the way and not labor at things; let the song express what you're trying to say."

While this artistic stream of consciousness method may work sometimes, it's anything but the rule, according to the bearded tunesmith. "There have been some songs that have taken me a year and a half to write because you can have a flash of an idea but you need to find that last piece of the puzzle. Believe me, there have been times where I ended up writing and writing the damn thing until I could honestly feel good about letting it go."

A prime example of this is the first time that Tempchin and his longtime collaborator Glenn Frey got together. "Glenn and I had known each other for ten years before we ever sat down to write together. The first day we wrote three songs, 'Partytown' and a couple of others. By the end of the day, we threw them away. But when we got together the following afternoon, we pulled those songs out of the trash and they looked okay. Sometimes a little perspective can do wonders for you and the song."

Starting his career in the San Diego coffeehouse scene of the late Sixties, where he met then-unknowns Jackson Browne, Glenn Frey, J.D. Souther and Tom Waits, Tempchin and the others moved to L.A. in the early Seventies when the coffeehouses down south shut down.

"The coffeehouse scene of the Sixties was basically a return to the beatnik coffeehouses of the Fifties," Tempchin says. "You just got up and expressed yourself, whether with poetry or songs. I think that's where I learned about the importance of the connection between the artist and the audience, which has really influenced me as far as songwriting is concerned."

Tempchin adds that many songwriters today don't realize the importance of playing live. "I think a lot of people start writing songs because they feel there's money in it, and they just sit at home with their synthesizers and computers writing songs, and putting them on tape. But they never really get the experience of trying to sing songs for a small group of people, and seeing for themselves if the audience is responding to the emotion of the song and what you're trying to convey. You need that feedback to fully understand what songs work and which ones don't."

A man of his word, Tempchin and his band, the Cosmic Ramblers, perform four-hour shows every Tuesday night at the Marine Room in Laguna Beach. "I do it because performing helps a song come alive," states the easygoing musician. "Performing also helps me come up with new material because whenever I stop playing live for any length of time the whole thing just kind of dries up for me."

As for his latest collection of songs, Tempchin admits that the basic tracks for *After The Rain* were recorded quite a while ago. "I actually started this album four years ago with [his former band] the Seclusions. We were playing a lot in L.A. at the time and the Robb Brothers at Cherokee Studios offered to put up studio time and help me produce it. Then, a guy in Germany heard the tapes and said he wanted to release it over there, which is what inspired me to finish it."

The album, which will be issued on the German label Taxim Records in the next few months, still has no American label. Filled with country, rock, soul and folk and featuring such guests as Frey, David Crosby, Timothy B. Schmit and J.D. Souther, *After The Rain* should find a home with a domestic label, but Tempchin isn't holding his breath.

"I'm exploring putting it out in the States [on his own Night River Records]. I've got a distributor and a marketing guy interested in working the album in America, and I'll be sending it around to some independent labels as well. Instead of sitting back reaping royalty checks, I figured that if I'm out there I might as well put records out if it's not going to ruin my life."

Jack Tempchin can be contacted through the publicity firm Innovative Media at 818-755-0155. **MC**



**WESTLAKE AUDIO:** Producer Sir Jinx and Warner/Qwest crooner Keith Washington, in Studio C, remixing tracks with engineer Darryl Dobson and assistant Kevin Wright...Sir Jinx, this time in Studio D, overseeing the remixing of a track for LaFace Records' Toni Braxton, with Marvin Morris engineering the sessions, assisted by Charlie Essers...MCA act Patti LaBelle, in Studio D, finishing up mixing chores on a new release, with Sam McKinney producing the sessions and engineer Jay Lean and assistant Bryan Carrigan manning the console...Warner Bros. artist Al Jarreau, in Studio A, overdubbing vocal and piano (Joe Sample guesting on the ivories) on tracks for Jarreau's next release, with producer Marcus Miller shepherding the sessions, engineer Brian Shoobel and assistant Charlie Essers adding the sonic expertise... Controversial rapper Ice Cube, editing remixes of tracks from his new Priority release, *Lethal Injection*, assisted by music editor Andrew Padgett...Elektra artist David Sanborne, in Studio A, recording overdubs (courtesy of special guests Howard Hewett and Al Jarreau), with producer Marcus

**FRIENDLY SET**



Members of veteran funksters War are pictured at Rumbo Studios, where the band recorded a new version of their 1973 hit, "The Cisco Kid." The song is being used as the title song for a new TNT film starring Jimmy Smits as the Kid and Cheech Marin as Pancho. Pictured (L-R): Charles Green, Avenue Records COO David Chackler, Harold Brown, Cheech Marin, Ronny Hammon, Lonnie Jordan, Avenue Records President Jerry Goldstein, Howard Scott and TNT Music Coordinator David Franco.

Miller, engineer Ed Goodreau and assistant John Fundingsland. **ANDORA STUDIOS:** Reunion artist Kathy Troccoli and producer Michael Omartian, mixing tracks for a new

opus, with noted mix engineer Mick Guzauski manning the console... Director Penny Marshall and Marky Mark, working on the soundtrack to the upcoming film *Renaissance Man*,

with Mervin Warren producing the sessions and engineer Tony Shepherd supplying the sonic expertise... Producer Rudy Guess, working on Carole King tracks for recent Columbia motion picture release *I'll Do Anything*, with engineer Bobby Summerfield on the boards...Producer/composer Mike Post and Dolly Parton's brother, Randy Parton, working on tracks, with engineering expertise supplied by Danny Lux. **A ROYAL BALLET:** A home video of the full-length rock ballet *Billboards*, Prince's collaboration with the Joffrey Ballet, has just been released by Warner Reprise Video. Conceived and directed by Gerald Arpino (Founder and Artistic Director of the Joffrey Ballet), *Billboards*, which premiered in January, 1993, was choreographed by four contemporary American choreographers—Laura Dean, Charles Moulton, Margo Sappington and Peter Pucci—and boasts a complete score penned and performed by Prince. Selections include "Purple Rain," "Sometimes It Snows In April," "Trust," "Baby I'm A Star" and "The Question Of U." It was recorded at the State University at Purchase, New York, in August, 1993. **MC**

**HIT SESSION**



Tin man Hunt Sales and Rozz Williams, leader of new group Daucus-Karota, are pictured during recent sessions at Hit Wonder Studios in North Hollywood. Sales is producing the project.

**R.A.D.D. SET**



Little Richard is flanked by producing father and son team Paul and Dan Rothchild. Richard was one of the many stars who recently took part in a new recording and video of the Beatles' classic, "Drive Me Car," produced by the Rothchilds. Other participants included fellow ex-Beatles Paul McCartney and Ringo Starr, Phil Collins, Clint Black, Los Lobos, Trisha Yearwood and the late Harry Nilsson. The single and video are designed to promote awareness of R.A.D.D.'s (Recording Artists Against Drunk Driving) ongoing campaign.

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## ERIC MEYERSON

This fledgling New York-bred video director has carved out a healthy career in the hip-hop arena

By Sean Doles

All video directors have to start somewhere, and for Eric "Shorty" Meyerson that meant directing backdrop videos for a popular karaoke machine manufacturer. But, for the New York native and NYU film school graduate, the lessons learned in creating visual storylines for the classic songs that make us all want to sing still influence his work today.

"I like narrative, storytelling videos as opposed to abstract, concept videos," Meyerson says. "So, when I write a concept, if the track lends itself to it, I try to write a narrative storyline to intercut with the performance."

After college, Meyerson started his own off-line editing company, which led to editing work on video projects. Because of his hands-on experience with video editing and directing techniques, he soon got a chance to move behind the camera with the karaoke videos.

"I'd done some stuff for Pioneer Entertainment, mostly period stuff like from the Fifties and Sixties where you try to create an image to match the lyrics," Meyerson explains, "and based on that, I got my first video for a rap artist called Original Flavor, who is on Atlantic."

"Here We Go," by Original Flavor, has led to steady work in the hip-hop genres with Atlantic artist Intro and Gasoline Alley/MCA artist Living Proof. Meyerson's latest video is Original Flavor's second single, "Can I Get Open?"

"For rap, it's very hard to break out of what people are expecting, what groups want," says Meyerson. "They want something that's gritty and urban, that basically shows them and their crew and just highlights their style of rap, not a storyline to go with it or a specific image."

"A lot of videos are similar," continues Meyerson. "Usually, they don't want something that's different. They want something that people have been doing, and the music comes from an urban background, so I don't mind putting them in an urban situation. But I try to stylize it to make it visually interesting."

Despite the limitations, Meyerson says the potential is there for creative experimentation in hip-hop. "Hip-hop music, aside from freestyle rap, is very story-oriented, so if you get groups that want to do that, you can do things that are different. But I definitely think it's harder than with alternative music or pop to get artists to go for your idea."

The video process begins with a treatment. How much of the video is performance and how much is story is up for debate. But with every project, Meyerson tries to give it a distinct look.

"I shoot a lot of black and white interspersed with color, very detail-oriented," he says. "I think in this medium there's not a lot of time to develop stuff, but it's interesting to bring the viewer into this world by using lots of detailed close-ups of objects, to create, as quickly as possible, a different environment."

"I use a lot of moving camera," he adds. "Either the camera's being hand held or it's on a dolly or a crane, in order to create fluid movement, or I may just use a lot of interesting angles and interesting compositions in the foreground and background, as well as details of someone's shoe or a lamp, whatever it is that's going on in the scene that will create a mood."

Meyerson says that the narrow time frame for his video shoots also places a premium on efficiency and creativity. "Obviously, the more pre-production time that you have, the better. But the way the business works, by the time the record company is ready to give you the contract and the money, there's usually not that much time to prepare, so you hope you have a week."

"It's unfortunate the way videos are created. If you have an ambitious concept, you usually don't have enough time to plan it out and do all the stuff you want to do. You usually don't have enough money to shoot for more than one or two days, and one day is totally dedicated to the artist's performance. If you're telling a story, usually you'll have a B-roll day to shoot anything else. Sometimes you have one day to do everything."

Meyerson says that directing videos has honed his skills and given him the confidence to pursue more ambitious projects, such as country music videos, which are more suited to his narrative style.

"I think it's enabled me to learn my craft a bit more. I like to tell stories if I can. It's a challenge obviously, but music videos have helped develop my eye and my technical knowledge, which I'd like to transpose into longer works."

Meyerson can be reached through Portfolio Artists Network (212-633-6030).



### Power Source Amplifiers from SoundTech

The PS1300 is a stereo power amplifier that makes about 650 watts RMS into four ohm speaker loads. Since this amp uses a modern, computer-like "switching power supply", the whole amplifier weighs in at only 21 pounds. The PS1300 features twin cooling "tunnels" that are forced air-cooled by vari-speed fans. These tunnels are made from extruded aluminum and provide integral, rigid structure for the entire amplifier chassis.

The rear panel has all connections for inputs and outputs, level controls for each channel, stereo/bridged mono selector switch, and fusing. The front panel has the power switch and various operational status/warning LED indicators. Some specs include: Total Harmonic Distortion or THD is 0.04% with a signal-to-noise ratio of 100 db and a maximum crosstalk at -80 db. Power bandwidth is rated at 5 Hz. to 65 kHz. The PS1300 sells for \$1,299 retail or a dollar-a-watt. For more information, contact SoundTech at 255 Corporate Woods Parkway, Vernon Hills, IL 60061-3109 or call 708-913-551 or FAX 708-913-7772.



### M & K Sound's S-90 Speaker System

The M & K S-90 speaker system is designed for home video theater systems because of its good dynamic range and transient response. The S-90 also can easily match an existing theater speaker system when the 90's are used for rear surrounds.

The S-90 was developed using computerized time-domain analysis and a computer-optimized crossover design. M & K uses a swept two-tone distortion test that sweeps two closely spaced tones and measures any distortion. This test closely resembles the demands that music places on a speaker as well as correlating to an experienced listener's perceptions of quality sound.

The S-90 is a two-way system with a one-inch dome tweeter and a six and half inch woofer. Recommended minimum power is 25 watts with a 200 watt maximum rating. Frequency response is 72 Hz. to 20 kHz. The speakers each weigh 17 pounds and measure 12" H X 11 5/8" W X 9 3/4" D. They come in either Oak or Black Oak and retail for \$750. For more information contact Miller & Kreisel Corp. at 10391 Jefferson Blvd., Culver City, CA 90232. Phone them at 310-204-2854 or FAX 310-202-8782.



### Fender Duo-Sonic Guitar

The Nineties version of the 1950's Fender Duo-Sonic guitar starts life as a double cutaway body made of poplar and a one-piece maple neck. The 9.5 inch radius maple fretboard has 20 frets on a 22.7 inch scale length. The short scale length and size is the main reason to own one of these guitars since playing it will feel like a breeze when compared to some other guitars.

There are two specially designed high output, single coil pickups with a three-position toggle switch. The bridge is a non-tremolo type and the guitar comes in black, Torino red or Arctic white. Made in North America, the suggested retail price is \$259.95. For more information, contact Fender Musical Instruments, 7975 N. & Road, Suite C-100, Scottsdale, AZ 85258. Phone: 602-596-9690.



### AKG C3000 Condenser Microphone

For about half the price of the famed AKG C-414 microphone, the C3000 shares many of the same features. The C3000 is a large diaphragm mic that has the two polar patterns cardioid and hypercardioid (switchable) and an internal windscreen. There is also a -10db attenuator pad for close miking of loud instruments or voices and a bass roll-off filter that compensates for low frequency build up due to the "proximity" effect. The AKG C3000 sells for \$695 and for more information, contact AKG Acoustics at 1525 Alvarado Street, San Leandro, CA 94577 or call 510-351-3500 or FAX 510-351-0500.





Randy Newman

Los Angeles apparently isn't Randy Newman's only favorite place. The man who wrote the city's unofficial theme, "I Love L.A.," is now developing a musical adaptation of *Faust*. Don Henley is expected to take the title role of this new musical set in Hell with James Taylor as God and Newman in the prime role of the devil. Linda Ronstadt and Bonnie Raitt are also expected to be in the cast when the album is released next summer. This development is all part of Newman's larger plan to escape the confines of campy hits such as his "Short People." "I'd like to be known as someone who stayed consistently pretty good over a number of years," Newman said. "That preferable to 'Short People' or 'I Love L.A.,' though I like both of them."

What makes a man wear a dress?



Luis Alfaro

Might it be, as Francis X. Alarcon said in an open letter read from the stage of the Los Angeles Poetry Festival, that "most Los Angeles poets have reclaimed...a direct, visceral, entertaining, blasting, funny and tragic poetic language?" Poetry—much more so than music, in our opinion—is rapidly finding new ways to use theatrics to deliver truths. During the festival Luis Alfaro, for instance, stripped down to a black full-length slip to deliver a polemic about being a gay Chicano whose god "revels in the freedom of difference" and "works for below minimum wage." Kind of makes you think—just like art.

Barbra Streisand is the first contributor to a fund to fight breast cancer created in memory of Virginia Clinton Kelley, the president's mother, who died of the disease January 6. Kelley spent her last weekend in Las Vegas attending Streisand's New Year's concerts. "I am so grateful for the time I was able to spend with her," Streisand, who praised Kelley from the stage, said of the weekend. The Barbra Streisand Foundation donated \$200,000 to the Virginia Clinton Kelley Breast Cancer Research and Education Fund at the Arkansas Cancer Research Center.

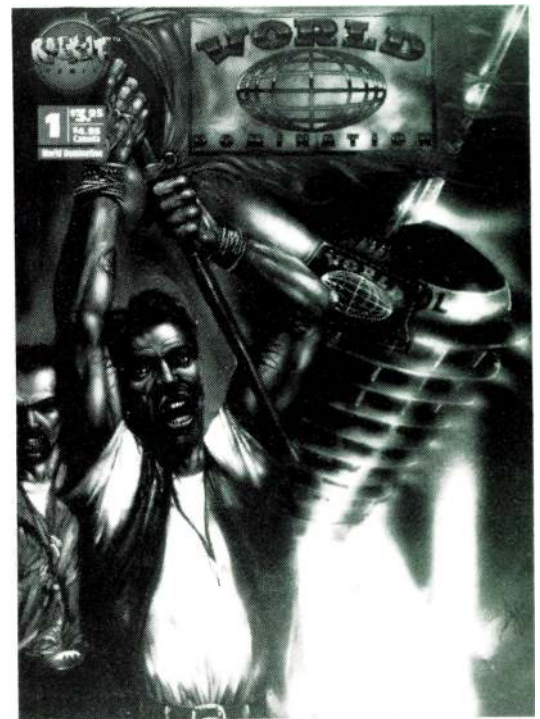
Stevie Wonder contributed \$50,000 and the song "Take The Time Out," which he sings in campaign commercials, to Charge Against Hunger,

a food-aid campaign sponsored by American Express and Share Our Strength, a nonprofit relief organization. The singer capped off the presentation at New York's Public School 189 in Brooklyn with a well-received free concert for the school's elementary-level students.

Rockscribe and singer Pleasant Gehman joins fellow poets Holly Prado, Eloise Klein Healy and Kathi Martin February 28 for a poetry reading and art exhibition. The event takes place 7:00 p.m. at the Beverly Hills Public Library Auditorium, 444 N. Rexford Drive, Beverly Hills. Admission is only \$5, but bring more than that. New Alliance Records will have CDs featuring each poet available for sale.

The Petaluma police department won't let a former Doobie Brother be a full time cop. Doobie drummer John Hartman, a reserve cop in the Bay Area city, wants a job with the force. The department denied him a job not, they said, because he once used drugs, but because he gave different versions of the amount of drugs he used. A federal judge, called in to resolve the feud, dismissed Hartman's claims. The drummer helped found the Doobies—a slang term for a marijuana cigarette—in 1971.

Join Paul Anka on February 19 when the Nashville Network reruns his appearance on *Hee Haw*. On this telecast from January, 1981, Anka performs "Think I'm In Love Again" and "It Doesn't Matter Anymore," a tune he penned for Buddy



Holly in 1959. Also featured is one-time Number One selling artist, Sylvia. The photo features Anka with series regulars George Lindsey, Grandpa Jones and Jimmie Riddle performing the *Hee Haw* signature song, "Gloom, Despair & Agony On Me." The classic cornball country variety program boasted nearly 25 years worth of original programming. TNN airs it every Saturday at 7:00 p.m. PST.

Comic book collectors will be pleased to know that the first issues of Rock-It Comix have hit the stands. The four issues, *Metallica*, *World Domination*, *Lita Ford* and *Ozzy Osbourne*, are a new venture from Malibu Comics. The four issues of Rock-It Comix are available at comic book stores everywhere, including Golden Apple Comic Books on Melrose, as well as on newsstands, and soon they will be available in record and music stores and on national tours.



George Lindsey, Grandpa Jones, Jimmie Riddle and Paul Anka





Congratulations have to go out to **Image Comics** whose *Shadowhawk* late last year forced the comic industry to take a giant step forward. The nation's third most popular comic book finds its hero in combat with Hawk's Shadow, a white supremacist who believes Shadowhawk to be his ally in a vigilante mission to rid the streets of black hoods. Much to the villain's surprise, and that of 700,000 readers, the hero is revealed to be black, thereby setting the stage for story lines concerning racial tolerance and understanding. *Shadowhawk* is both written and drawn by **Jim Valentino**. Look for it wherever comics are sold.

**Joel McNeely** is composer of the score for **Disney's** new family adventure, *Iron Will*. This coming-of-age tale based on a true story stars **Mackenzie Astin** as Will Stoneman, a young man determined to earn his college tuition by entering a dog sled



**Mackenzie Astin in Disney's *Iron Will***

race. The film features four original songs beside **McNeely's** original score, all of it available from **Varese Sarabande**.

Longtime **Oingo Boingo** guitarist **Steve Bartek** has the music to comedian **Chris Elliot's** not-so-well-received first feature, *Cabin Boy*. The film features Elliot, a four-time Emmy Award-winning writer for *Late Night with David Letterman* who also wrote this story, as an insufferably snide, spoiled rich kid who finally gets his fancy pants kicked in when he mistakenly boards a dilapidated fishing trawler called *The Filthy Whore*. Though reviews have generally not been kind, we'd like to point out that special effects, particularly make-up on the half-man half-shark and **Ricki Lake** as the figurehead, are exquisite. Catch it quick. This one is likely to have a short shelf life.

Make a date to join **Cameron Silver** when he brings part two of his musical cabaret history lesson, "Love And Hate," to the **Gardenia Room** February 21 and 22. This evening promises songs by **Cole Porter** and **Kurt Weill**, among others. The series, which began in December with a successful concert at the **New York Company Cabaret**, concludes at the **Cinegrill** with four performances entitled "Berlin To Babylon: The Songs Of Kurt Weill & Friedrich Hollaender" on April 9 and 16. The Gardenia is located at 7066 Santa Monica Blvd., Hollywood. Their phone is 213-660-6733. The Cinegrill



**Cast of *Cabin Boy***


is at 7000 Hollywood Blvd. Call 213-466-7000.

**Radio City Music Hall** unveiled its "Sidewalk of Stars" recently with **Liza Minnelli** getting the first eleven-inch bronze disc. Each contains a star of cobalt-blue glass and the star's signature. Dancers in the Music Hall's Rockettes chorus line unveiled other stars for **Tina Turner, Frank Sinatra, Julio Iglesias, Bette Midler, Barry Manilow, Michael Crawford, Whitney Houston, Ray Charles, Andrew Lloyd Webber** and **Diana Ross**.

**Jon Brennan** is using his notoriety gained from his status as a regular on last season's *The Real World* to help create a world of his own. The country music-singing Christian has enlisted **Wynonna Judd's** manager **Ken Stilts** to help secure a recording contract. Stilts is currently shopping a five-song demo tape of the nineteen-year-old singer around Nashville. "You can't buy the publicity it got for me," said Brennan of his Los Angeles stay. "But it was probably the most miserable time of my life."

This month, **VH-1** is presenting **Richard Marx: The Live Version**, an exclusive one-hour performance special taped in front of a live audience at **Nickelodeon Studios** in Orlando, Florida. Featured songs include the first single from Marx's newest **Capitol** album *Now And Forever*, plus "Should've Known Better," "Hazard" and "Right Here

Waiting." The concert airs Saturday, February 19 at 4:00 p.m. PST.

**Black Entertainment Television's** Hollywood Entertainment correspondent **April Sutton** became the youngest person ever inducted into the Broadcasters' Hall of Fame when she was honored recently at their Eleventh anniversary ceremony. "I'm so grateful to be in the company of so many outstanding broadcasters," she said. "I can now pass on a bit of inspiration to generations of young people who are aspiring to be successful in the field of broadcasting." Sutton is seen by more than 35 million viewers each week on BET's popular show, *Screen Scene*. For more information about Sutton, or just to send her your best wishes, you can contact **Tim Greene Entertainment** at 213-857-7095. 



**April Sutton**



JOURNA BAWAH

**LARGO SHOW:** Singer-songwriters Cynthia Hunt and Jeff Gold were among the artists who performed during the "Fast Folk Musical Revue," held at Largo. The event celebrated *Fast Folk* magazine's recent CD featuring fledgling L.A.-based artists. For info on future L.A. editions, call 213-658-8486.



**FISHING FOR DOLLARS:** Sony Music mates, Fishbone bassist Norwood Fisher (above, left) and Layne Staley of Alice In Chains (above, right), are pictured performing during a benefit for Fisher, held at the Palladium in Hollywood. Fisher was recently cleared of charges that he was involved in an attempt to kidnap former bandmate Kendall Rey Jones. Now, though Fisher was acquitted, there are those pesky lawyer bills to pay. Other artists who performed on the bill included Primus and Porno For Pyros.



PHOTO: JIM AUBREY

**TOMMY, CAN YOU SEE IT?:** Pete Townshend and the Who's landmark rock opera, *Tommy*, will have its Los Angeles premiere this summer at the Universal Amphitheatre. The five-time Tony winning musical production, which broke box office records on Broadway, will run for a limited three-week engagement from July 13-31. For ticket information, call 818-980-9421.

**OZZY SIGNING:** Ozzy Osbourne will sign copies of his recently released *Rock-It* Comix book at the Golden Apple Comic Book Store (7711 Melrose Ave.) on February 22, from 4:00 to 7:00 p.m. The comic book is part of the first wave of releases in Malibu Comics' new rock comic line, which also includes editions on Lita Ford and Metallica.



**ALL SMILES:** Veteran Venice Beach performer Harry Perry, who claims to have sold more than 40,000 cassettes on the streets and beaches of Southern California, recently put ink to paper, signing an exclusive worldwide recording deal with Dave Kaplan's SurfDog Productions, a company founded by Kaplan, manager of the Brian Setzer Orchestra and the BulletBoys. Perry's first album under the deal is expected to hit record stores this summer.



**NAMM MATES:** Bassist T.M. Stevens (Joe Cocker, the Pretenders, Steve Vai) and local unsigned artist Gash are pictured at the NAMM show in Anaheim, where Stevens and his new band, Out Of Control, performed. The two musicians met last year during sessions for guitar slinger Steve Vai's last Relativity release, *Sex & Religion*.



**GETTING THE VINYL URGE:** Members of Geffen act Urge Overkill, Mudhoney's Steve Turner and Pearl Jam frontman Eddie Vedder display a motley group of classic vinyl during a recent promo visit/shopping spree at hip Las Vegas record store Benway Bop. Pictured (L-R): Kelly Benway, Blackie O and Nash Kato of Urge Overkill, Chantal, Sharon White of Geffen/DGC, UNI Distribution's Russell "Crash" Aiello, "Eddie" King Roeser of Urge Overkill, Steve "Stove Burner" Turner, Eddie Vedder and (kneeling in front) Ronn Benway.



**ALL THAT JAZZ:** Consummate reissue label DCC Compact Classics has issued several excellent titles in its gold disc jazz series. *Cookin' With The Miles Davis Quintet* and *Relaxin' With The Miles Davis Quintet*, two classics originally released in 1956 on Prestige and featuring Davis on trumpet and fellow jazz legend John Coltrane on tenor sax, Red Garland on piano, Paul Chambers on bass and Philly Joe Jones on drums, contain such trademark Miles gems as "Blues By Five" and "Tune Up/When Lights Are Low" (on *Cookin'*) and "If I Were A Bell" and "I Could Write A Book" (on *Relaxin'*). Another jazz legend, Wes Montgomery, also gets the DCC gold disc royal treatment. *Goin' Out Of My Head*, originally issued in the mid-Sixties on Verve, showcases Montgomery's revolutionary thumb-picking octave style backed by the (at times overly ornate) arrangements of Oliver Nelson (conducting a band featuring eight brass and five woodwinds) and contains tasteful covers (the title track), solid originals ("Twisted Blues") and



beautiful ballads ("End Of A Love Affair"). And speaking of Coltrane, this saxman's 1958 classic, *Soultrane* (Prestige), has also been released on gold disc by DCC, with all titles sounding pristine, thanks to the unerring efforts of veteran DCC remastering engineer Steve Hoffman.



**A TIGHT SQUEEZE:** Chris Difford and Glenn Tilbrook of A&M act Squeeze, currently promoting their new album, *Some Fantastic Place*, are pictured at Record Plant's Studio B in Sausalito. The veteran English popsters performed live recently for a new series of radio broadcasts co-sponsored by the Plant and San Francisco radio station KFOG and inspired by the original "Live From The Record Plant" series. Pictured (L-R): KFOG DJ Bill Evans, Chris Difford of Squeeze, KFOG Program Director Paul Marszalek, Glenn Tilbrook of Squeeze, Record Plant President Arne Frager and A&M's Wayne Coy.

**DARIN & THE KING:** Ann Arbor, Michigan-based Popular Culture Ink, publishers of excellent music reference books, has released two more worthy titles. *That's All: Bobby Darin On Record, Stage & Screen* profiles pop music's first chameleon, boasting a well-written and researched text by Jeff Bleiel, as well as handy appendixes covering this eclectic artist's work in all mediums. Though a little pricey at \$40.00, this reference book is (along with *Borrowed Time*, author Al DiOrio's Darin tome) a great overview of someone who packed three lifetimes of artistic output into his brief 37 years. Also from Popular Culture is *Elvis: The Sun Years (The Story Of Elvis Presley In The Fifties; \$55.00)*, a well-researched chronicle of the King of Rock & Roll's formative years. Author Howard DeWitt gathers interesting testimony from many who knew Elvis during those early years and supplements the lengthy main text with nine appendixes, including sections covering Elvis' early concerts and Sun sessions. For more info, call 1-800-678-8828.

**GETTING THE BUGS OUT:** Members of veteran German rockers the Scorpions recently dropped by the KNAC studios to promote their tour, which comes to the Southland on March 11 for a show at the Great Western Forum (Jimi Hendrix Experience wanna-be's Kings X will open the show). Pictured (L-R): Herman Rarebell of the Scorpions, KNAC Promotions Director Val Serrano, KNAC Program Director Bryan Schock and Rudolf Schenker of the Scorpions.



**SOMETHING TO CROW ABOUT:** A&M recording artist Sheryl Crow is pictured at the Troubadour in West Hollywood where the talented singer-songwriter and her backing band—bassist Tad Wadhams, guitarist/keyboardist Scott Bryan, drummer Wally Ingram and guitarist Todd Wolf (pictured flanking Crow)—performed a rousing set of originals culled from her label debut, *Tuesday Night Music Club*, as well as a smattering of well-chosen covers, including the Beatles' "I Got A Feeling" and the Stones' "Happy," and even a duet with Don Henley, a former Crow employer (she sang backing vocals for him), on the ballad "No One Said It Would Be Easy."



**A CONTEST THAT SUCKS:** If you think you look like one of those MTV knuckleheads, Beavis or Butt-head, besides being a good candidate for plastic surgery and a brain implant, there's a way for you to parlay that resemblance into something cool. Geffen Records (in a lame attempt to pump more life into their *The Beavis & Butt-head Experience* CD), Marvel Comics and Musicland/Sam Goody are sponsoring a Beavis & Butt-head lookalike contest, with the entry that sucks the least to be immortalized by Marvel artists in an upcoming issue of their Beavis & Butt-head comic series. Details of how to enter the contest, which runs throughout the month of February, are available at all Musicland/Sam Goody locations.

## MUSIC CONNECTION Tidbits from our tattered past

**1984—BUDDING BANGLEMANIA:** It's been a while since we've heard from the Bangles, who went from playing L.A. clubs to doing national tours, TV and radio. The drought is over, however, as the band's debut CBS album, *All Over The Place*, has just been released. So save your candy money, kiddies. Banglemania awaits us!

**1988—MOUNTAIN LOVE:** David Lee Roth climbed a massive, multi-dimensional rock mountain atop Tower Records on Sunset recently to promote his new Warner Bros. LP, *Skyscraper*. Assisted by two scantily clad mountain maidens, Roth—an avid rock climber—thrilled the packed parking lot crowd by rappelling down the side of the specially constructed peak to a barrage of balloons and special effects. Later, Roth offered, "Rock climbing is a perfect metaphor for rock & roll: It's either straight up or straight down, and sometimes it's all you can do to hang on."

# GABBA GABBA HEY HEY! HAPPY ANNIVERSARY!

By Sean Doles

**20**  
**YEARS**  
**OF THE**  
**RAMONES**



GEORGE DEBOSE

A band of mediocre musicians who crank out dozens of lightning-fast variations on the same four chords hardly seems like a candidate for the Rock & Roll Hall of Fame. But in twenty years, the Ramones have turned in eighteen albums worth of two-minute paeans to teen boredom, mental illness and comic horror, and they've become rock legends by virtue of their influence and longevity.

When Joey, Johnny, Dee Dee and Tommy Ramone first took the stage at New York's CBGB club back in August of 1974, they were a bunch of misfits who couldn't sing very well, couldn't play very well and didn't have much to say. So they did the only obvious thing. They turned up the volume, sped up the songs and didn't give club owner Hilly Kristal a chance to boot them out. And after ripping through thirteen songs in seventeen minutes, a funny thing happened: The crowd cheered, and the Ramones soon became the leading voice of the fledgling punk movement.

Not much has changed in twenty years for the Ramones. Yes, Dee Dee and Tommy have been replaced by Marky and CJ. Yes, punk has come and gone, only to be replaced by speed-metal and grunge. And yes, Joey has conquered many of his demons and lived in sobriety for the last four years. But the band's foundation, the music, has remained the same. And why change?

"Everyone's been inspired by the Ramones," Joey Ramone says nonchalantly by phone from Adelaide, Australia, where the group is winding up a tour of the continent as part of the eleven-band Big Day Festival (the Aussie's Lollapalooza).

So, after years of inspiring everyone from the Sex Pistols to Guns N' Roses, the Ramones have decided to look back to their roots and pay homage to the bands that inspired them. *Acid Eaters*, the band's eighteenth release, offers their unique interpretation of a dozen Sixties rock gems, ranging from well-known classics like Bob Dylan's "My Back Pages" and Creedence Clearwater Revival's "Have You Ever Seen The Rain" to cult favorites like the Seeds' "Can't Seem To Make You Mine" and Love's "7 And 7 Is."

"*Acid Eaters* initially wasn't intended as an album, it was gonna be an EP," Ramone says, "but everybody liked the way the songs we did came out. So our manager [Gary Kurfist], who is also the head of our American label [Radioactive], said, 'Why don't you record six or seven more songs and we'll make it an album.'"

"We're all record collectors, and we all had ideas of what we wanted to do," Ramone continues. "I think it's a real eclectic grouping of different types of songs, but for the most part, we made them our own. No deep messages behind it. I think our versions do stand alone, though, like 'My Back Pages.' It was always an intense song, but we gave it an

edge and took it to another level."

Throughout the new album, the Ramones have applied their signature sound evenly to British Invasion classics by the Rolling Stones, the Animals and the Who, to metal forerunners such as the Amboy Dukes, to psychedelic "acid eaters" such as Jefferson Airplane and the Troggs and even to the more obvious influences such as surfing duo Jan & Dean.

Released in January 1994, *Acid Eaters* has already raced to the top of the CMJ album charts, as has the band's first single, "Substitute," and could finally give the Ramones the kind of success in America that they've enjoyed overseas for years.

"Overseas we'll play to upwards of 25,000-50,000 people in one show, anywhere outside of America," Ramone says. "We just keep getting bigger and bigger. I think it's because people overseas have a deeper appreciation of music. They know what they want, and they're more particular. They're not going to be swept away by the flash and the hype, and they're not gonna let somebody else tell them whose records they should buy."

Despite less than spectacular sales in their homeland, Ramone says the musical climate has changed for the better and points to the recent flurry of attention to the band as evidence of the widespread acknowledgment of their importance.

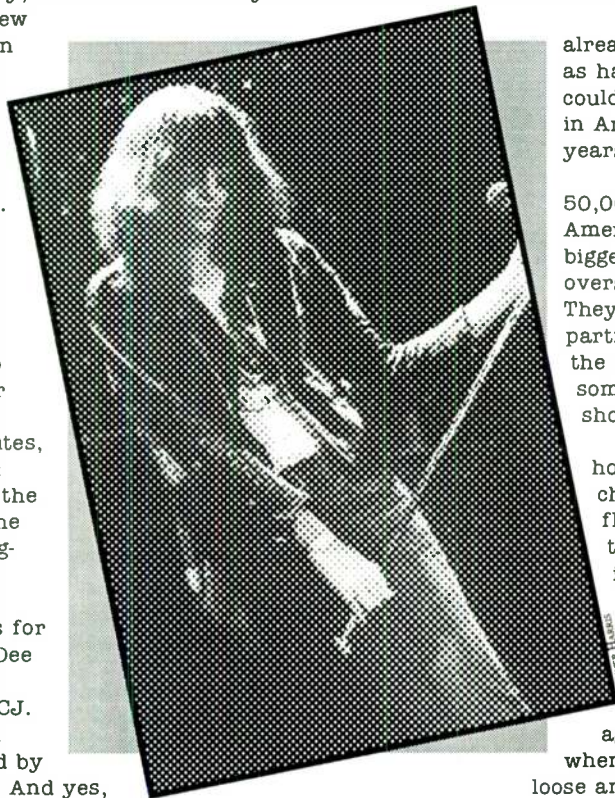
"The music I hear today is a bit more natural, more primal, back to the roots," Ramone says, "but at the same time, I think it's the trend. Even though rock is in a healthier state than it was five or ten years ago, it's still a lot more formatted than it was when we were coming up. People just don't get loose and play, they're doing it in a way that will be salable. Money is everything to a lot of

these kids today. But at least things are getting back to the roots, and it's a time of free expression and creativity and inventiveness. It's almost like an 'anything goes' kind of time, people trying to create something good."

The Ramones' 20th year together is shaping up to be a fruitful one. In March, Sire Records will release CD versions of five Ramones albums never released in this format. Also, according to Joey, Rhino Records is planning to release a seven-CD box set of live off-the-board recordings, offering quality live recordings that span the band's career with the different members. He adds that one CD will contain all unreleased demos and B-sides that haven't been released in America.

To top off what will already be a remarkable year, the band will play

its 2,000th show in Tokyo on February 10th. If you think about it, that's an average of 100 shows a year for the last twenty years, a fact that doesn't phase Joey in the least. "Touring should be the backbone of a band," he says. "Being



**"Being a band is about going out and playing live. Today, too many people sit on their asses and send their videos around, but video is really not what rock & roll is about."  
—Joey Ramone**



# Mark Tindle

## National Album Promotion Director

By Oskar Scotti



For years it seemed that the music industry was a living, breathing adaptation of the Charles Dickens yarn *A Tale Of Two Cities*—reenacted in the modern world. If the idea of living in the ultra fast-paced confines of New York or the insane asylum that is Los Angeles made the contents of your stomach curdle, you more often than not had nowhere else to turn. But Mark Tindle, the somewhat philosophical National Album Promotion Director at A&M Records has found a home away from those two manic metropolises. He is now plying his trade in Atlanta, a still bustling but somewhat less intimidating habitat—that he feels really pulses with the heart-beat of America.

"I worked out of L.A. for a long time and you do have to deal with a certain amount of bullshit being there," relates Tindle, who first labored out of the charming A&M surroundings on La Brea during his tenure as the label's National Director of Special Projects in 1989.

After moving to Chicago two years back and adopting the anthem "My Kind Of Town" as his theme song, Tindle recently relocated to the home of the Braves and the Hawks, the beautiful and fast-growing city of Atlanta,

***"The corruption that does go on in the music biz is no worse than what goes on at any high pressure, high stakes industry. Because of the glamour aspect of it, the corruption that is there gets magnified often times way out of proportion."***

—Mark Tindle

Georgia.

In Tindle's first year with the company as special projects director he had a chance to work with the trade and tip sheet magazines and really had his eyes opened to a staggering reality: They are sometimes cover ups for independent promotion operations. "I was naive enough to think that they (trade maga-

zines) just wrote about the music they thought was the best and that politics played a small role in the picture," he says, not trying to suppress a cackle of amusement at his sheer innocence back in his neophyte days. "Later I learned that there is all sorts of stuff that goes on that might seem questionable from an ethics standpoint."

After laying a broadside of sorts, he went on to defend his line of work by acknowledging that "the corruption that does go on in the music biz is no worse than what goes on at IBM or any other high pressure, high stakes industry. Because of the glamour aspect of it, the corruption that is there gets magnified often times way out of proportion." In general Tindle defends independent promotion people by admitting that they can overcome some objections that he can not. Plus, he adds, "They can often go in and help the Program Directors with things not related to music like promotions and marketing. Basically, it all boils down to relationships: If you have good ones, they can really pay off when the right band rolls around and you need a favor or two."

The Gin Blossoms are one band who Tindle stresses were a work project from the outset and one that really benefited from the label's rock solid reputation for building strong relationships. "We had to lovingly take that first album one step at a time, and it was a real labor of love," he recalls jubilantly now that the group has gained a solid foothold on the album radio format. "But that success story materialized because of strong label/radio station relationships. That's something that you learn early on due to the examples set by people like our ex-promotion chief Charlie Minor, Rick Stone—who is the current department head—and Al Cafaro, our President, who came from what I'm doing. But in all honesty, hype will only get you so far. It's like we say: You can't make chicken salad out of chicken shit. You have to have the goods and know how to create that buzz on the streets."

Two new developments that eliminate a lot of the hype in the industry, according to Mark Tindle, are BDS—an electronic monitoring of the airwaves that makes false reports from radio stations obsolete—and SoundScan—which accurately reports sales figures to a central accounting computer. These innovations make the process a lot more honest. As

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for his success as a promoter, it's based a lot on honesty and understanding of his client's needs.

"Radio is not in the record business," he states. "They are going to do whatever they can to increase their audience and if that means playing all recurrences and very little new music, that's what they're going to do. As an industry, we need to keep giving them reasons to play our new acts or they'll revert back to their libraries. That's one of the things that makes what we do so challenging and fun."

While Tindle admittedly has a blast breezing around the country cajoling programmers into giving his roster a fair shot, he is quick to point out the down side of the daily grind. "There are times after a particularly rough day that I'd wished I'd taken a job as a forest ranger and only had to worry about rescuing campers from irate bears," he says, laughing between sips of beer during a late lunch. "But I really believe in the Tao philosophy of the ancients and trust we are all just pebbles in the stream, that we will drift wherever the tide takes us."

Mark Tindle is not about to languish in an ultra serious frame of mind for very long. After all, he'd be the first to point out that it's only show biz.

"Hell, I could be a zoo keeper in five years," he speculates. "The truth is, I wouldn't think twice about it. Regardless of where I end up, it will be a hell of a lot of fun getting there."

Mark Tindle can be reached at 404-916-7340. MC

#### ◀ 21 Ramones

a band is about going out and playing live. Today, too many people sit on their asses and send their videos around, but video is really not what rock & roll is about."

For the Ramones, rock & roll is a noisy homage to dumb fun and short attention spans; a triumph of emotion and energy over thought and talent; a celebration of youthful exuberance even if the youth has long since passed and the exuberance must be summoned from the depths of one's soul. But, somehow, Joey maintains his enthusiasm for the material.

"Every time I play the songs, it's as if I'm playing them for the first time," Joey says. "Each show is its own unique show, each has its own identity. I enjoy it now more than I used to. Getting sober has definitely contributed to it."

There's no denying the Ramones have endured their share of problems, from being locked in a studio for twelve hours with a crazed Phil Spector working on one chord for 1980's *End Of The Century*, to Dee Dee's ridiculous foray into rap (for which he was dismissed from the group), to Tommy's bout in detox. But Joey maintains the band was never in danger of going under. Now galvanized by such turmoil, Joey Ramone says he's been riding a natural high for the last few years since 1992's *Mondo Bizarro*. MC

"I think *Mondo Bizarro* was a high point for me because I was probably the most focused, most intensely creative period I think I've ever had," Ramone says. "I really enjoyed writing those songs and recording the album. I don't look at the time when I was drinking and using drugs as a dark period. Everything is an experience, some good, some bad. But around '92, it was definitely a good, positive time for me in every respect, and it's continued with the new album."

Ramone says his biggest thrill in recent memory came during the *Acid Eaters* sessions when Pete Townshend dropped in to lend backup vocals for "Substitute."

"I was a little nervous preparing to go into the studio because Pete Townshend's always been a real hero of mine," Ramone says. "I've met a lot of people in music, but it's another thing altogether when you meet somebody who will never know how much they've inspired you and what a major part of your life they've been. There aren't many people still alive today that I consider heroes, but he's at the top of my list."

Now that the Ramones have nearly reached the two-decade mark, it's a safe assumption that thousands of wide-eyed kids around the world will approach the Ramones with the same kind of reverence. MC



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# Video SPECIAL

# MTV's Home Shopping Network

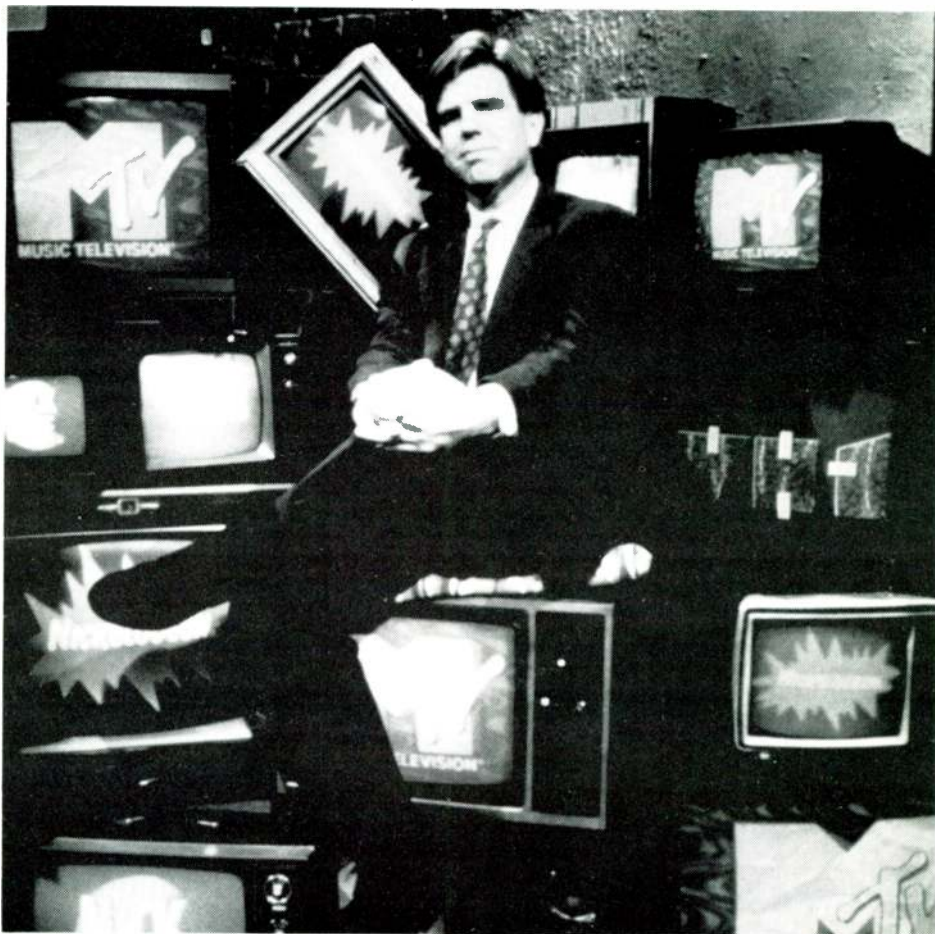
By Tom Kidd

He who controls home shopping may well win the biggest telecommunications prize of the 21st century. The two dominant shopping networks, the Florida-based Home Shopping Network and the Pennsylvania-based QVC Network, are on the frontier of the interactive technologies now revolutionizing the medium. Before long, notes Peter Carlin in *New York Times Magazine*, people will have more than the low cost bargains and discounted name brands now hawked by Home Shopping Network and QVC, respectively, at their fingertips. The key is to offer consumers everything they may desire, whether that be stock market advice or rock concert tickets. The trick is to move consumer traffic off impassable physical highways and onto the information superhighway, thus conserving dwindling resources while speeding customer service.

Entering the starting block behind the two leading billion-dollar companies is upstart MTV Network. In April, MTV will begin testing the home shopping network they have been developing over the last two years. The network will offer such entertainment-oriented objects as CDs and cassettes, concert tickets and merchandise, music videos and paraphernalia and other fashion and lifestyle items. Test programming will appear on the network's MTV, VH-1 and Nick at Nite cable television networks. Should the test be successful, MTV will consider the launch of a 24-hour shopping network to act as a companion to the same three networks on which it will be tested.

**"It will be the ultimate service to consumers because three major cable networks that they know and trust will be guiding them through their shopping selections."**

**—Mark Rosenthal**



Tom Freston, Chairman and CEO, MTV Networks

MTV's announcement came almost simultaneously with the publication that a consortium of major entertainment companies—Time Warner, Sony, Thorn EMI, PolyGram and Ticketmaster—would launch their own high-tech global video music channel to compete against MTV. Viewers would also be able to shop for concert tickets and general music paraphernalia.

What will be considered by the more established video giant to be a successful test is a bit vague at this point. It's not about numbers, says Mark Rosenthal, Executive VP of MTV Networks and the executive in charge of the home shopping network. "It's about the kind of approach to shopping and shopping programming that our audience likes."

The testing will be of different kinds of merchandise, different kinds of sales or pitches and different lengths of shows, says Rosenthal. The trick is for the new network to find its own style. Audience reaction will be carefully monitored, probably much in the manner employed at the Home Shopping Network. There, hosts keep their eyes on the sales

screens. By comparing viewer response to parts of the pitch, they can adjust their sales techniques in seconds. "We're race car drivers," says HSN's Steve Chaney. "This is our speedometer." Knowing the audience is important to MTV because, as Rosenthal points out, no one launches a new network and expects to reach 40-50 million homes on the first try. It takes time to build trust.

To hear Tom Freston, Chairman and Chief Executive Officer of MTV Networks, tell it, MTV's entry into retail is a completely natural move. "MTV Networks is in the perfect position to capitalize on the success of our well established brands by participating in the rapidly growing home television shopping market," said Freston. "We've already developed environments that are uniquely conducive to the marketing of music—they are environments we know better than anyone."

That MTV knows the 18 to 49-year-olds that constitute the primary audience of MTV and VH-1 better than any of the network's upstart competitors is a hard argument to refute. Competitors—the Box, Video Jukebox



Network—come and go, but no network has yet made a serious and permanent dent in MTV's 55 million audience or its \$500 million annual revenue. MTV knows, for instance, that 25 to 49-year-olds don't relish record shopping. By offering promotion and purchase with one easy phone call, the video network hopes to make it easier for these potential buyers to purchase music and music related products, thereby widening the consumer base. In short, says Rosenthal, it's a win-win situation for sellers and customers alike.

To enter an industry where the two major players each have sales of about \$1 billion per year—a fraction of the multi-trillion dollar retail market—seems a calculated speculation on the part of MTV. They are betting heavily that they can equal or better the performance of QVC and the Home Shopping Network by staking out their own niche market or, more accurately, expanding the niche they already have. This is what Freston means when he says, "An increasing percentage of recorded music purchases is being made directly from the home through record clubs and mail order sales. With our new shopping programming, we will be well positioned to take advantage of this trend."

Though Freston says MTV's shopping network will not compete with record stores and other retailers and that their prices will be comparable to those widely charged at retail, traditional vendors are understandably nervous. Television's added exposure allows QVC and HSN to buy merchandise in bulk. Even with markups of 100 percent or more, these companies can generally undersell the competition. Even prices at the six Home Shopping Network Outlet Stores in Florida are discounted up to 50 percent off the comparable retail value. The stores serve as clearance houses for products whose quantities have reached levels too low to accommodate the demands of the network's many viewers. MTV cannot rationally be expected to keep prices artificially inflated in the pursuit of good relations with their competitors.

Instead, says Rosenthal, what MTV may offer are items with added value. In other words, products that are not available in retail stores. "Hypothetically," he says by way of example, "suppose we were going to sell a deluxe Frank Sinatra box set that we create especially for VH-1. It may come with a

commemorative booklet or poster that doesn't exist anywhere else. There would not be a question of price advantage over competitive retailers."

The potential conflict with ticket outlets, particularly with Ticketmaster, which has exclusive contracts with most major venues nationally, may not be so easily soothed. But Rosenthal is not worried that anyone will block MTV's access to tickets. Cooperation, he says, is the name of the game, and MTV is more than open to negotiations. Of a potential scenario, he says, "Suppose we went on the air and said, 'For each one of these concerts, we have 100 tickets. They are great seats. First come, first served. Let's open the phone lines now.' Hypothetically, could that work? Maybe. Could it be pretty exciting? Yeah. Maybe we'll send you some tickets and a T-shirt and a little CD in a collector's item package specially printed. We're open to a lot of ideas and we're open to working with

people and hearing what they want to do."

What MTV most wants to do is to keep retailers as happy as they've been keeping both their consumer base and cable carriers. Many in MTV's support network were consulted in focus groups and major research studies during development's various stages. Of their alliance with cable companies, Rosenthal says, "Cable operators are constantly looking for high quality services which are revenue producers and which don't add to consumers' monthly bills."

Of MTV's commitment to their consumers, Rosenthal points out, "Our viewers are already heavy buyers of recorded music. We are now providing an environment to expand our relationship with them and to introduce new viewers to a unique kind of home shopping. It will be the ultimate service for consumers because three major cable networks that they know and trust will be guiding them through their shopping selections." [MC]

## THE INSIDER SPIN

### INDUSTRY RESPONDS TO MTV'S FORAY INTO HOME SHOPPING

With all the power and influence MTV Networks have earned during their years on the tube, you'd think their entry into home retailing would make the competition nervous. You'd be wrong. We polled some of those most likely to be affected by MTV's move. We found, for the most part, no one's losing much sleep over potential lost business.

"Even if it's successful, chances are it won't affect our business. Those things don't worry me especially in light of the type of material they're offering. That type of consumer wants instant gratification. Who wants to wait a week for it? And how many of those kids have a credit card?"

—Russ Solomon,  
President, Tower Records

"That's great. We'll just buy their tickets and resell them or regular consumers will buy the tickets and sell them to us. It won't affect our business. They'll have to buy tickets from Ticketmaster and up the price."

—Anonymous sales clerk,  
the Ticket Outlet

"None of our competitors has license to our products. Only we do. To sell our products would only affect us in a positive way."

—Assistant to Colleen Wise,  
Tour & Wholesale Division, Winterland

"We've been aware of this direction for a while. This isn't new. There are other channels that sell music and are more blatant about it. If they sell at low prices, it will diminish the value of records. The argument they would make is that these are impulse sales. It might take business away from retail stores but we count on these things to help us."

—Scott Young,  
Chairman and C.E.O.,  
Wherehouse

"This is America and everybody has a right to do whatever he wants. But since everyone is announcing a move into merchandising, maybe some merchandiser will announce his move into broadcasting. The future will be extremely competitive. Only those who have a niche in specialty markets will survive."

—Fred Rosen,  
President & Chief Executive Officer,  
Ticketmaster

## Starmaker Videos Demo Music Video Specialists

We specialize in inexpensive music videos that help you get that label deal, tour or Star Search appearance!

Call for sample video (310) 399-8842

Videos shot on our stage starting as low as \$150 include vocal recording, digital effects and titling using a 3 chip broadcast camera! Or you can shoot the video yourself for \$50/hr including engineer. All videos have a CD quality, HiFi audio. We shoot on location for MTV type videos and/or live performances with 2 cameras starting at \$200. Ask about our installment pay plan. Major clients on demo video. We also air your video on our Cable TV Show "New Talent Videos." Look before you leap and spend too much!

Call (310) 399-8842

1101 Abbot Kinney Blvd., Ste E, Venice, CA 90291

## SEE THE MUSIC!

- Digitally edit your video footage (any format) and audio track into a professional music video for about the price of an average demo
- Full graphic capabilities including dozens of special effects & transitions
- CD Quality Audio (44.1 kHz)

JADE VIDEO HOLLYWOOD, CA (213) 469-8545

Listed below is a select guide to video production companies, directors and some of their clients. We've even included a few companies that are outside of the Los Angeles area. We suggest that you arrange for an in-person meeting with directors and production companies to discuss your vision before booking anyone. If you were inadvertently omitted from this listing, please fax us your company's information and we'll be sure to include you in our next directory.

Compiled by Karen Orsi

**PRODUCTION COMPANIES**

- 1171 PRODUCTION GROUP**  
 303 South Sweetzer  
 Los Angeles, CA 90048  
 213-655-1171  
**Director/Contact:** Bruce Martin, Grant Cihlar
- THE A&R GROUP**  
 1015 Fairfax Ave.  
 Los Angeles, CA 90046  
 213-650-0995  
**Director/Contact:** Laure Scott
- AARON & LEUCO VIDEO PRODUCTION**  
 2002 21st St., Suite A  
 Santa Monica, CA 90404  
 310-450-8275  
**Director/Contact:** Greg Le Duc
- AMERICAN VIDEOGRAM**  
 12020 W. Pico Blvd.  
 Los Angeles, CA 90064  
 310-477-1535  
**Director/Contact:** John Berzner
- BEVERLY HILLS VIDEO GROUP**  
 2046 Armacost Ave.  
 West Los Angeles, CA 90025  
 310-207-3319  
**Contact:** Neal Weiner, Mel Harrison
- JERRY BRUNO MUSIC NETWORK**  
 18740 Oxnard St., #309  
 Tarzana, CA 91356  
 818-708-7500 FAX: 818-708-0230  
**Director/Contact:** Jerry Bruno
- BRYAN WORLD PRODUCTIONS**  
 125 S. Wilton Place  
 Los Angeles, CA 90004  
 213-856-9256  
**Director/Contact:** Bob Bryan
- CALICO**  
 8843 Shirley Ave.  
 Northridge, CA 91324  
 818-701-5862  
**Director/Contact:** Tom Burton, Lee Mann
- THE COMPANY**  
 11330 Ventura Blvd.  
 Studio City, CA 91604  
 818-766-5680  
**Director/Contact:** Wayne Isham, Curt Marus
- COMPUTER/AUDIO/VIDEO ENTERPRISES**  
 5361 N. 127 Pl.  
 Hawthorne, CA 90250  
 310-643-8767  
**Director/Contact:** Steve Merchele
- CREW CALL, INC.**  
 28924 S. Western Ave., Suite 107  
 Rancho Palos Verdes, CA 90732  
 310-547-1096  
**Contact:** Jim Grimes  
**Price:** \$30 to \$60 per month  
**Specialty:** Provides technical film and video crew personnel.  
**Clients:** Fox, Disney, Tristar, HBO.
- CSI VIDEO CENTER**  
 6255 Sunset Blvd., Ste. 624  
 Hollywood, CA 90028  
 213-460-6838  
**Director/Contact:** Tim Johnson
- DNA PRODUCTIONS**  
 6535 Santa Monica Blvd., Suite B  
 Hollywood, CA 90388  
 213-463-2826  
**Director/Contact:** Kathryn Shaw
- DSB ENTERTAINMENT**  
 900 S Kenneth Rd.  
 Burbank, CA 91501  
 818-955-9516  
**Director/Contact:** David Bellino  
**Clients:** Gorky Park, Vixen, Sheena Easton, Martika, Air Supply, Death, MCA, BMG, Relativity.
- JAMES DANIELS PRODUCTIONS**  
 299 California Ave., Suite 306  
 Palo Alto, CA 94306  
 415-325-8574  
**Director/Contact:** James Daniels  
**Helpful Hints:** Make sure you have enough budget to complete the video.
- DAVIDSON GELB**  
 4856 Cartwright Ave.  
 North Hollywood, CA 91601  
 818-753-8280  
**Director/Contact:** Arlene Davidson, Arthur Gelb  
**Helpful Hints:** Remember, you're not really singing.
- DESERT MUSIC PICTURES**  
 5514 Wilshire Blvd.  
 Los Angeles, CA 90036  
 213-937-0951  
**Director/Contact:** Michael Bailey
- DESIGN & DIRECTION, INC.**  
 437 San Vicente Blvd., Suite C  
 Santa Monica, CA 90402  
 310-395-6730  
**Director/Contact:** Douglas Martin
- DOOM, INC.**  
 3309 Carse Dr.  
 Los Angeles, CA 90068  
 213-850-6560  
**Contact:** Darci Oltman  
**Credits:** Call for list
- STANLEY OORFMAN PRODUCTIONS**  
 2556 Dearborn Dr.  
 Los Angeles, CA 90068  
 213-460-4396  
**Director/Contact:** Stanley Dorfman
- DREAMTIME PICTURES**  
 7218 1/2 Beverly Blvd.  
 Los Angeles, CA 90036  
 213-933-5515  
**Director/Contact:** Ian Fletcher, Dorian Sanchez
- THE END**  
 1030 N. Cole  
 Los Angeles, CA 90038  
 213-962-2424  
**Director/Contact:** Luke Thornton
- FM ROCKS**  
 1351 3rd St. Promenade, Suite 210  
 Santa Monica, CA 90401  
 310-587-1501  
**Director/Contact:** Yvette Lang
- FILM SYNDICATE, INC.**  
 7214 Melrose Ave.,  
 Hollywood, CA 90046  
 213-938-8080  
**Director/Contact:** Bryan Johnson, Justin Mitchell
- FLOWER FILMS**  
 10341 San Pablo Ave.  
 El Cerrito, CA 94530  
 510-525-0942  
**Director/Contact:** Mantra Ben, Ya'akova, Les Blank, Maureen Gosling
- MARK FREEDMAN PRODUCTIONS**  
 7010 Santa Monica Blvd.  
 Hollywood, CA 90038  
 213-871-8890  
**Director/Contact:** Mark Rezyka, Roxy Myzal
- GASPI!**  
 329 N. Wetherly  
 Beverly Hills, CA 90211  
 310-859-8930  
**Director/Contact:** Bob Giraldi, Debbie Merlin
- GALLAGHER/THOMPSON CMA**  
 662 N. Van Ness Ave., Suite 210  
 Los Angeles, CA 90004  
 213-960-4960  
**Director/Contact:** Tess Gallagher-Thompson, Virgil Thompson
- GRAYING & BALDING, INC.**  
 6311 Romaine St., Suite 7306  
 Hollywood, CA 90038  
 213-962-7551  
**Director/Contact:** Ann Kim, Jim Gable
- HIGH FIVE PRODUCTIONS**  
 3723 W. Olive  
 Burbank, CA 91505  
 818-559-3555  
**Director/Contact:** Brett Walcott, Martin Fischer
- HOMER & ASSOCIATES**  
 1420 N. Beachwood Drive  
 Hollywood, CA 90028  
 213-462-4710  
**Director/Contact:** Peter Conn
- IGUANA FILMS**  
 4411 Magnolia Blvd.  
 Burbank, CA 91505  
 818-845-5858  
**Director/Contact:** Robyn Bensingor
- ILLUSTRATIVE AUTEUR MEDIA (I.A.M.)**  
 P.O. Box 2430  
 Santa Clara, CA 95055-2430  
 408-749-9757  
**Director/Contact:** Peter Predoehel
- INTERMIX VIDEO/SOUND PRODUCTION**  
 2505 South Robertson Blvd.  
 Los Angeles, CA 90034  
 310-558-0885  
**Director/Contact:** Reiko Posner, Paul Balberini
- JADE VIDEO**  
 2030 Ivar, #104  
 Hollywood, CA 90068  
**Director/Contact:** George Bellias  
**Specialty:** Non-linear digital video studio
- PETER KAGAN PRODUCTIONS**  
 1040 N. Las Palmas Ave.  
 Hollywood, CA 90038  
 213-465-8989  
**Director/Contact:** Peter Kagan, Frank Stiefel
- LIMELIGHT FILMS**  
 6806 Lexington Ave.  
 Los Angeles, CA 90038  
 213-464-5808  
**Director/Contact:** Steve Barron, Rick Karo
- LONDINE PRODUCTIONS**  
 1626 N. Wilcox Ave., Suite 480  
 Hollywood, CA 90028  
 310-399-5485  
**Director/Contact:** Cassius Weathersby, Nadine Weathersby
- MADHATTER FILMS**  
 6683 Sunset Blvd., Suite 2  
 Hollywood, CA 90028  
 213-957-7777  
**Director/Contact:** Cordelia Plunket
- MIDNIGHT FILMS, LTD.**  
 6404 Hollywood Blvd., Suite 316  
 Los Angeles, CA 90028  
 213-464-0100  
**Director/Contact:** David
- MUSIC VIDEO**  
 2301 W. 20th St.  
 Los Angeles, CA 90018  
 213-734-3064  
**Director/Contact:** Christopher McKinnon
- NITRATE FILMS, INC.**  
 8455 Beverly Blvd., Suite 410  
 Los Angeles, CA 90048  
 213-782-3400  
**Contact:** Catherine Smith  
**Directors:** Dan Winters, Julian Temple, Kim Watson
- NOYOCOM/GRFX PRODUCTIONS**  
 6314 Santa Monica Blvd.  
 Hollywood, CA 90038  
 213-461-4739  
**Director/Contact:** John Ridgeway
- NUNAYER BUSINESS**  
 8306 Wilshire Blvd., Suite 155  
 Beverly Hills, CA 90211  
 213-935-5228  
**Director/Contact:** Stan Storc
- PETER NYDRLE PRODUCTIONS**  
 170 N. Gardner  
 Los Angeles, CA 90036  
 213-935-5228  
**Director/Contact:** Peter Nydrle
- O PICTURES**  
 5636 Melrose Ave.  
 Hollywood, CA 90038  
 213-466-0324  
**Director/Contact:** Sharon Oreck
- OIL FACTORY**  
 1655 N. Cherokee, Suite 300  
 Hollywood, CA 90028  
 213-466-7306  
**Director/Contact:** Billy Poveda
- ONE HEART PRODUCTIONS**  
 6255 Afton Place  
 Hollywood, CA 90028  
 213-466-3288  
**Contact:** Tammara Wells, David Wunsch  
**Directors:** Jeff Richter, Vance Burberry, Pamela Springsteen, Peter Bunch, C.B. Harding, Gale Tattersoll, Flavid Kampah, Sainte
- ONE WORLD PRODUCTIONS**  
 1040 N. Las Palmas  
 Hollywood, CA 90038  
 213-960-2480  
**Contact:** Beth LaMure  
**Directors:** Bob Kublios, Rich Murray, Marty Thomas, Tony Kunwalder, John Kwoka, Rocky Morton, Annabel Jankel
- PARALLAX PRODUCTIONS**  
 P.O. Box 2413  
 Belerly Hills, CA 90213  
 310-840-4513  
**Director/Contact:** Jeff Abelson
- PLANET, INC.**  
 6311 Romaine St., Suite 7235  
 Hollywood, CA 90038  
 213-461-2695  
**Director/Contact:** Susan Silverman, Kim Dellara  
**Helpful Hints:** Don't take yourself too seriously.
- POP ART FILM FACTORY**  
 513 Wilshire Blvd., Suite 215  
 Santa Monica, CA 90401  
 310-288-6815  
**Contact:** Daniel Zirilli, Mineralla Blair  
**Directors:** Daniel Zirilli, W. Boyd, Tony Kunewalder, Luc Nicknair, David Bellino  
**Price:** \$10,000 - \$100,000  
**Clients:** Sony, Epic, Word, Zoo, BMG, Ichiban, CNR, Cema, WEA and many more.
- POWER FILMS**  
 653 N. Fairfax Ave.  
 Los Angeles, CA 90036  
 213-653-7665  
**Director/Contact:** Terry Powers, Tim Walton, Craig S. Brooks, Chris Robinson, Okuwah, Jefferson Spadey, John Simmons, Pascal Franchot
- POWERHOUSE STUDIOS**  
 19347 Londellis St.  
 Northridge, CA 91324  
 818-993-4778  
**Director/Contact:** Paul Stillman, Jeff Stillman, Darrin Von Trapp
- PRAXIS STAGE WORKS**  
 6918 Tujunga Ave.  
 North Hollywood, CA 91605  
 818-508-0402  
**Director/Contact:** Robert Blalack  
**Specialty:** Visual EFX  
**Effects Clients:** Guns N' Roses
- PROPAGANDA FILMS**  
 940 N. Mansfield Ave.  
 Los Angeles, CA 90038  
 213-462-6400  
**Director/Contact:** Alex Melmyk
- RAD PRODUCTIONS, LTD.**  
 8306 Wilshire Blvd., Suite 972  
 Beverly Hills, CA 90211  
 213-667-2224  
**Director/Contact:** Keith Kurlander  
**Price:** \$2000-\$15,000  
**Specialty:** Music videos, rap and alternative  
**Clients:** Ice Cube, Sonic Youth, David Cassidy
- DAVID RATHOD PRODUCTIONS**  
 P.O. Box 536  
 Fairfax, CA 94978  
 415-457-3500  
**Director/Contact:** David Rathod, Cristi Janski Rathod
- REO HOTS ENTERTAINMENT**  
 813 N. Cordova St.  
 Burbank, CA 91505-2924  
 818-954-0065  
**Contact:** Chip Miller, Sue Travis Miller, Dan Pomeroy  
**Directors:** Chip Miller, Dan Pomeroy, Valerie Gates, Sara Hickman, Sandra Locke, Bryan Greenburg, Michael Schroeder, Behan  
**Price:** Our production company charges 15% of the video budget. Directors get 10%, the producer gets 5%, total 30%.  
**Specialty:** Alternative, grunge, reggae, country, alternative television commercials.  
**Clients:** A&M, Atlantic, Geffen, Warner Bros., American, Hollywood, Arista, Motown, Capitol, Sony, Peter Murphy, Jeffrey Osborne, Eddie Murphy, Paul Simon, Black Crowes, OMD.

**CHRIS RHODES PRODUCTIONS**  
P.O. Box HO  
Los Gatos, CA 95031  
408-395-2979  
Director/Contact: Chris Rhodes

**GLENN ROLANO FILMS**  
P.O. Box 341408  
Los Angeles, CA 90034  
310-475-0937  
Director/Contact: Glenn Roland

**SHOWTECH**  
17181 Avenida De Santa Ynez  
Pacific Palisades, CA 98272  
310-202-1125  
Director/Contact: Michael Schubert

**SILVER ROSE PRODUCTIONS**  
213-622-3611  
Director/Contact: Paul Brady

**SILVEY & COMPANY**  
8306 Wilshire Blvd.  
Beverly Hills, CA 90211  
213-936-2137  
Contact: Tina Silvey  
Directors: Jesse Peretz

**SKYHILL RANCH PRODUCTIONS**  
15735 Morrison St.  
Encino, CA 91436  
818-905-5414  
Director/Contact: Patrick Francis

**SOLITUDE PRODUCTIONS**  
7270 West Franklin Ave., Suite 209  
Los Angeles, CA 90046  
213-850-7564  
Director/Contact: Shent Nassir  
Specialty: Concept videos shot on film.  
Price: Low budgets welcome.  
Clients: Signed and unsigned talent.

**SOUND AFFAIR RECORDING, LTD.**  
2727-G Craddy Way  
Santa Ana, CA 92704  
Director/Contact: Ron Leeper, Andree Hogg

**SQUEAK PICTURES**  
2753 Cahuenga Blvd. West  
Studio City, CA 91604  
818-980-0800  
Director/Contact: Pam Tarr, Catherine Finkenstaedt

**STAR MAKER VIDEOS**  
1101 Abbot Kinney Blvd., Suite E  
Venice, CA 90291  
310-399-8842  
Specialty: From *Star Search* to MTV-style. \$100-\$3,000. Sound stage with video equipment includes engineer, \$50/hr. Vocal recordings available, \$20/hr. Live performances—2 cameras, \$200-\$1,000.  
Clients: Driters, Marvelettes, Vessie Simmons, Rebecca Varon, camera work by cable TV producer.

**STARFAX & THE EDITING COMPANY**  
8300 Eeverly Blvd.  
Los Angeles, CA 90048  
213-653-3570  
Director/Contact: John Lytle

**STEFANINO PRODUCTIONS**  
9255 Sunset Blvd., Suite 610  
Los Angeles, CA 90069  
310-454-0109  
Director/Contact: Nancy Leviska  
Clients: Every major record label including CES, MCA, RCA and Capitol.

**SUN LUCK PRODUCTIONS**  
5959 1/2 Village Green  
Los Angeles, CA 90016  
213-292-0807  
Director/Contact: Larry Lachman

**THUNOR THUMBS INTERNATIONAL**  
P.O. Box 97  
Santa Monica, CA 90406  
310-395-5064  
Director/Contact: Richard E. Aaron

**TOO MUCH FUN PRODUCTIONS**  
14803 Olsego St.  
Sherman Oaks, CA 91403  
Contact: Eddie Barber, Victor J. Pancero  
Director: Eddie Barber  
Price: \$15,000-\$75,000  
Specialty: Flying/moving cameras and making a little money look like alot.  
Clients: Arista: "Jump" by the Movement; C.E.O.: "Walk The Line" by Mary Wilson; Capitol: "Rock n' Roll To The Rescue" by the Beach Boys.

**TUBEWORKS VIDEO PRODUCTIONS**  
1626 N. Wilcox Ave., Suite 487  
Hollywood, CA 90028  
213-469-6003  
Director/Contact: Arthur Pritz

**TWO HEADED MONSTER**  
6161 Santa Monica Blvd., Suite 100  
Los Angeles, CA 90038  
213-957-5370  
Director/Contact: Ken Solomon

**UNDEROOG FILMS**  
5657 Wilshire Blvd., Suite 280  
Los Angeles, CA 90036  
213-936-3111  
Contact: Linda Martinez  
Directors: Okuwah Garrett, Marcus Perry, John Speaks, Romeo Tirone, Richard Cummings, Jr.  
Price: 30K-300K  
Specialty: Urban music, R&B  
Clients: All major labels

**VERITE PRODUCTIONS**  
1723 S. Orange Grove Ave.  
Los Angeles, CA 90019  
213-937-7282  
Director/Contact: Craig Forrest

**VIDEO CENTER OF LOS ANGELES**  
12229 Ventura Blvd., Suite 101  
Studio City, CA 91604  
818-763-8252  
Contact: Allen Fawcett  
Price: Call for quotes and rate card. Special rates for MC readers.  
Specialty: Creative, state-of-the-art videography from start to finish. No project too large or too small. We do it all.  
Clients: Pretty In Pink, Ramada Inn, Buffalo Springfield Again, Bill Medley & the Righteous Bros., Jessica Boucher

**VIDE-U PRODUCTIONS**  
1034 Shenandoah St., Suite 6  
Los Angeles, CA 90049  
310-657-4385  
Director/Contact: Bradley Friedman  
Price: It's a function of the format (35mm, 16mm or videotape) and dependent on the script.  
Specialty: Visual music concept videos  
Clients: Berlin, Ratt, Winger, Stacey Q, N.W.A., Ramones, Debbie Gibson, Fleetwood Mac, Bryan Ferry.

**VISUALIZE**  
625 Arizona Ave.  
Santa Monica, CA 90401  
310-395-6200  
Director/Contact: Jerry Kramer

**RUTH WHITE FILMS**  
P.O. Box 34485  
Los Angeles, CA 90034  
310-836-4678  
Director/Contact: Ruth White  
Helpful Hints: Try to keep up with the new technologies available.

**EVAN WILLIAMS PRODUCTIONS**  
P.O. Box 545  
Corona del Mar, CA 92625  
714-548-9121  
Director/Contact: Evan Williams  
Price: \$200 per three camera production, \$75/hr post production.  
Specialty: Band demo videos  
Clients: Most LA & Orange County booking agents

**WINOMILL LANE PRODUCTIONS**  
2017 Pacific Ave.  
Venice, CA 90291  
310-305-8116  
Director/Contact: Ben Dosssett, Meiert Avi

**ZYZX**  
1632 5th St.  
Santa Monica, CA 90401  
310-393-0200  
Contact: Susan Augustinelli  
Directors: Jon Reiss, David Hogen, Neal Tardio, Millicent Shelton

**OUTSIDE OF L.A.**

**ADVANTAGE PRODUCTIONS**  
P.O. Box 684516  
Austin, TX 78768  
512-499-8989  
Director/Contact: Ken Givens, Brad Boyd

**BILL AMOS PRODUCTIONS**  
P.O. Box 1658  
Nevada City, CA 95959  
916-265-1000  
Director/Contact: Bill Amos, Jim Johnson

**ARTICHOKE PRODUCTIONS**  
4114 Linden St.  
Oakland, CA 94608  
510-655-1283  
Director/Contact: Paul Kalbach

**BIOSPHERE PRODUCTIONS**  
2145 Taylor St.  
San Francisco, CA 94133  
415-673-9256  
Director/Contact: Patrick R. Firpo

**COWBOY FILMS**  
Seattle, WA  
206-340-2262  
Director/Contact: Juliana Roberts

**DIRECT IMAGES**  
P.O. Box 29392  
Oakland, CA 94604  
510-614-9738  
Contact: Bill Knowland  
Directors: Bill Knowland, Dwaine Terry, Carson Duper  
Price: Broadcast music videos shot on film start at \$12,000. Broadcast music videos shot on video start at \$4000. Demo videos for bands range between \$1000 and \$4000.  
Specialty: Music video production and special visual effects.  
Clients: Ray Lynch, The Klick, Freddy B., K. Cloud & The Crew, Carlos Alberto, Melody Anne.

**NEO VIDEO**  
P.O. Box 70158  
San Francisco, CA 94117  
415-472-2011  
Director/Contact: Mike Brand

**TEEMAN/SLEPPIN**  
147 W. 26th St.  
New York, NY 1001  
212-243-7836  
Director/Contact: Sue Sleppin, Bob Teeman

**VIDEO DIRECTORS**

**DAVID CAMERON**  
213-650-0995  
Credits: PM Dawn, Lindsey Buckingham

**RICHARD CUMMINGS, JR.**  
213-936-3111  
Credits: George Howard

**TAMRA DAVIS**  
213-466-0324  
Credits: Indigo Girls, Sonic Youth

**KIM OEMPSTER**  
213-466-0324  
Credits: Nona Gaye, Mary's Danish

**NIGEL DICK**  
213-462-6400  
Credits: Black Sabbath, Bad 4 Good

**ERNEST OICKERSON**  
310-393-0200  
Credits: Tevin Campbell

**ANDREW DOUCETTE**  
213-936-2137  
Credits: Inner City, OMD

**AOAM DUBIN**  
213-852-1006  
Credits: Metallica, Black Crowes

**OKUWAH GARRETT**  
213-936-3111  
Credits: Ice-T, Dr. Dre and Snoop

**MICHAEL HAUSSMAN**  
213-650-0995  
Credits: Chris Isaak

**JIM HERSHLEDER**  
213-463-2826  
Credits: White Lion, The Heights

**JONATHAN KAHN**  
213-653-7665  
Credits: Ya Kid K, Technotronic

**TIM KAISER**  
714-996-8870  
Credits: Nuno Bettencourt, Phil Lewis

**CINDY KEEFER**  
213-664-5958  
Credits: Tuff, Mordred

**KEVIN KERSLAKE**  
213-936-2137  
Credits: Nirvana, Soundgarden

**JOHN KWOKA**  
213-960-2480  
Credits: Nikki Richards, Jean Paul Gautier, Agnes B.

**BOB KUBLIOS**  
213-960-2480  
Credits: The Waiters, Sir Mix-A-Lot

**TONY KUNWALDER**  
213-960-2480  
Credits: Carcass, Heartworks, DRI, Rapture

**LARRY LACHMAN**  
213-292-0807  
Credits: The Grateful Dead

**JULES LICHTMAN**  
213-653-7665  
Credits: James Brown, Pretty In Pink

**MARK LINDQUIST**  
213-962-2424  
Credits: Michael Penn, Cowboy Junkies

**KATY LYNNE**  
213-463-2826  
Credits: Laura Enya, KWS

**MOOI**  
213-661-9007  
Credits: Rollins Band, L7

**RICH MURRAY**  
213-960-2480  
Credits: Spin Doctors, Kris Kross

**SHENT NASSIR**  
213-850-7564  
Credits: Greg Ginn, All, B.L.A.C.K., Roxi

**JEAN PELLERIN**  
818-766-5680  
Credits: The Poorboys, Guns N' Roses

**JESSE PERETZ**  
213-936-2137  
Credits: The Lemonheads, Helmet, Eugenius

**DAVE PHILLIPS**  
213-468-8000  
Credits: Debra Blando

**CHARLIE RANOAZZO**  
213-461-2695  
Credits: Slaughter

**JOHN REISS**  
310-393-0200  
Credits: Nine Inch Nails, Madonna

**JEFF RICHTER**  
213-466-3288  
Credits: Francis X, Janet Jackson

**CHARLES SCHNIEDER**  
213-935-5228  
Credits: Motor Cycle, Screw Factor

**JANE SIMPSON**  
213-936-2137  
Credits: Concrete Blonde

**ZACHARY SNYDER**  
213-962-2424  
Credits: Soul Asylum, Shawn Colvin

**JOHN SPEAKS**  
213-936-3111  
Credits: Penthouse Players, Clique

**JOSH TAFT**  
213-852-1006  
206-340-2262  
Credits: Pearl Jam, Def Leppard, Alice In Chains

**JULIAN TEMPLE**  
213-782-3400  
Credits: Mick Jagger, Neil Young

**MARTY THOMAS**  
213-960-2480  
Credits: Mr. Do Right, Jade, MC Wren

**SOTERA TSCHETTER**  
213-960-2480  
Credits: Prince, Mavis Staples

**TIMOTHY WALTON**  
213-653-7665  
Credits: Lynch Mob, Brand New Heavies

**KIM WATSON**  
213-782-3400  
Credits: Michael Cooper

**DJ WEBSTER**  
213-650-0995  
Credits: Patti LaBelle, Michael W. Smith

**GERRY WENNER**  
213-461-2695  
Credits: Trisha Yearwood and Don Henley, Big Head Todd and the Monsters

**DAN WINTERS**  
213-782-3400  
Credits: Clutch

**DANIEL ZIRILLI**  
310-459-9259  
Credits: Julian, David Himmelman

# Video SPECIAL

# Accessing Public Access Television

By Tom Kidd

**P**ublic access television is the first on-ramp to the upcoming information superhighway. It is the home of the weird and the wonderful, offering open outlets to virtually anyone who asks.

Public access was born of a 1972 regulation of the Federal Communications Commission. In lifting a freeze on cable system building, the FCC required cable companies in the top 100 markets to build systems with a minimum of 20 channels, including educational, governmental, leased and public access. The latter category is, by law, provided for use by anyone for up to five minutes on a first-come, first-serve basis. In theory, any performer off the street could have five minutes of fame. In practice, the law provides, in the words of cable access producer Wendy Barnes, "freedom of expression." The intent of the law was to provide people within the community the access to express themselves in any way they see fit within boundaries set by the individual carriers.

How the four categories of access are utilized varies from place to place. Some communities give greater precedence to educational or governmental programming. Terry Halberg, community programming director at Continental Cablevision, says that Carson's schedule currently favors "city council meetings, public affairs and local events." What each carrier is able to offer is restricted by available equipment, facilities and the personality of the city foundation overseeing the FCC ruling.



Wendy Barnes

Fledgling producers, as well as potential performers, will then want to shop the local public access stations and programs before pitching to a particular station. Producer Barnes did that, investigating surrounding suburbs such as Seal Beach and Torrance before beginning as an intern at Jones Cable in Lakewood. New producers usually must be a resident of the city where the program originates. El Dyson, executive director of Pasadena Community Access Corporation, explains the reasoning behind this regulation succinctly when he says, "Only those who benefit the city and those who do business with the city can put something on video tape. PCAC is here for the citizens and businesses of Pasadena."

Though no one would admit this on the record, many public access facilities look the other way when a talented crew member has the wrong zip code. The rule does not apply to guests, musical or otherwise. All it takes to be a guest of an existing show is to get the usual picture/bio/tape triumvirate to their hopefully open ears.

Each production facility reflects the personality of its community. This is why, despite the notable attention paid to entertainment programming by PCAC and stations in Cypress, Downey and Van Nuys, among others, the lions share of music and entertainment-oriented shows are generated by the two Hollywood-area companies. Either Continen-



Ysobelle w/ Harrison Held

tal Cablevision or Century Cable are the systems on which a producer or performer headed for the big time would want to be seen.

Both Hollywood facilities, just like every facility in the region, require training periods and for new crews to demonstrate they know how to operate the equipment. After that, potential producers must submit a program proposal stating their background, what the program would be like and what resources the program would require. Because

of the popularity of the two more central companies, it is generally easier to produce programming at a less crowded facility and bicycle it in.

It is also possible to bicycle a show out to greater viewership and success, which is what Tequila Mockingbird does with her own *Tequila TV* (soon to be renamed *The Cocktail Hour*). One of the stalwarts of the public access genre, beginning with the legendary *New Wave Theater* in the early Eighties, the lady is planning now to take her L. A.-based show national. *The Cocktail Hour* will tie-in



Tequila Mockingbird

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Compiled by Tom Kidd

**□ BARNES PRODUCTIONS**

4141 Ball Rd., Suite 109  
Cypress, CA 90630  
310-433-0003  
Contact: Wendy Barnes  
Programs: *Musician Discoveries*

**□ CENTURY CABLE**

2939 Nebraska Ave.  
Santa Monica, CA 90404  
310-315-4444  
Contact: Thomas Wong, Jolie Shartin  
Programs: *Art Fein's Poker Party*, *Not Just Another L. A. Music Show*, *The Artistry Of Nick Ariondo*

**□ COPLEY COLONY CABLE**

Production Facility  
5595 Corporate  
Cypress, CA 90630

310-402-4469

Contact: Laura Smilkstein  
Programs: *Musician Discoveries*, *Coaches Corner Seasonal*, *Youth Football*, *SBC Gospel Message*, *This, That And The Other Thing*, *Zany TV*

**□ CONTINENTAL CABLEVISION CHANNEL 26**

20930 Bonita St.  
Carson, CA 90746  
310-515-7979  
Contact: Terry Halberg  
Programs: *A Taste Of Carson* (uses tongue-in-cheek effects, music, creative editing), *Wisdom For Your Business From Above*, *Positive Images Of Carson*, *Tickle Time With Love*.

**□ CONTINENTAL CABLEVISION CHANNELS 28 AND 53**

10839 La Reina Ave.  
Downey, CA 90241  
310-869-5301  
Contact: John Claudel  
Programs: *Teen Theater*, *Theatre Scene*, *Sound Screen*, *Bellflower Symphony*, *Maywood Pro Wrestling*, *The Jim And Joe Show*, *The Ed And Ron Sports And Variety Show*, *Salsa Showcase*, *Estrellas*, *Fiesta Y Familia*, *Continental Country*

**□ CONTINENTAL CABLEVISION**

900 N. Cahuenga  
Hollywood, CA 90038  
213-993-8000  
Contact: Mike DeGagne  
Programs: 22 programs each week

**□ MEGA MEDIA**

110 Glenn Way, Suite 5  
Belmont, CA 94002  
415-802-8817  
Contact: Robert Lee  
Programs: *Inside The Underground*, *CD Mainline*

**□ PARAGON CABLE**

3350 Civic Center Dr.  
Torrance, CA 90503  
(No phone calls)  
Contact: Don Todd  
Programs: *Fish TV*.

**□ PASADENA COMMUNITY ACCESS CORPORATION CHANNEL 56**

351 S. Hudson Ave.  
Pasadena, CA 91101  
818-795-5556

Programs: *Subterranean Sounds*, *Decoupage!* *With Summer Caprice!*, *Studio X*, *League Of Women Voters*, *Tea With Toby*, *Inside Drum*, *The Basement Theater*, *My View*, *Coach And Horses*, *Highschool Game Of The Week*, *Road To Hollywood*, *Drawing Easy*, *LIVstyles*, *Answers*, *Making Life Work*, *Zone 1112*, *Another Look*, *Working Bodies*, *To Your Health*, *The Grassroots*, *Animal Time*, *Pasadena Access* (Presents non-series programs).

**□ TEQUILA MOCKINGBIRD**

6546 Hollywood Blvd., Suite 210  
Los Angeles, CA 90028  
213-463-7058  
Programs: *Tequila TV*, *The Cocktail Hour*

with Bob Blackburn's show on Becker Satellite Network and what Mockingbird coyly calls "a certain record company."

A producer who has gone international is journalist Art Fein. His decade-old roots and rock & roll history-based *Poker Party* program seems to have wheels of its own thanks to an unofficial historian/record collector's fraternity. "My interview with Brian Wilson is on auction lists in Holland," Fein says. "When Andrew Oldham was on in 1992, he reported everyone in New York had seen it and things he said ended up in columns in England." Col-

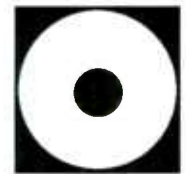
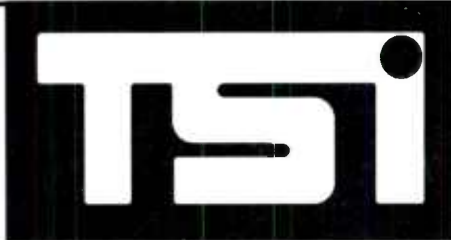


lectors tape and trade Fein's show for free, which, he says, is as it should be.

One producer who hopes to cash in on his public access notoriety is Robert Lee. Lee began his former show, *Rock 'N Roll L.A.*, in Hermosa Beach two years ago. Today he sells independent CDs through his own company, Mega Media. The CDs are marketed through the two Bay Area programs he produces, *Inside The Underground* and *CD Mainline*. Another success story is Harrison Held, whose *Harrison's Hangout* airs in Van Nuys. Currently working audience relations for Fox TV's *Mo Show*, Held says

he's been recognized from his program by some of the industry's movers and shakers. He hopes to use his show to branch into a one-man stage show and then onto network television.

Judging from all these happy producers, someone is watching. It's just hard to tell who. Mockingbird says the people who watch her show are "young, intelligent, Los Angeles underground people." Halberg says his viewers are "people who have a quirky taste and want to see what's happening out there." Any one who gets cable can watch—millions of viewers in Los Angeles alone—but not necessarily everyone does. Pasadena viewership, according to Dyson, may be as low as 6 percent of subscribers or as high as 50 per-



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cent. No formal survey has narrowed that margin.

It may be the lack of hard numbers or the presence of soft standards that causes uninitiated performers to treat public access with less than the respect it deserves. Those who have discovered its power get hooked. "I think it's a great experience," says bilingual singer Yolie, a relative newcomer to public access with four shows so far under her belt. "It's a great way to get some exposure, and you can test out your on-camera skills...I met some people who are promoters and got some other shows out of that."

In the art form Fein calls "fun

to watch but hard to do," one finds success stories everywhere. Singer/songwriter/videographer Mo Murphy used experience she began accumulating during high school to get her first video, "The Pounding," on MTV's *120 Minutes* and her current video, "No One's In Command," onto the CMJ charts. Her self-produced, shoestring-budget, full-length video, *Docu-Mo*, currently airs on access stations all over. There is also NC-17. The Orange County rock band turned an appearance on Dov Kelemer's *Rock America* program into their own full-length movie with the filmmaker.

Not everyone is happy about

## **A POCKET GUIDE TO BECOMING A PUBLIC ACCESS PRODUCER**

**Step 1:** Call your local cable company. The various companies are chiefly interested in providing the public access privilege to those living within their jurisdiction. This is to keep the more aggressive among you from taking that valuable but limited air time from beginners in other parts of the city. Check your phone book for the cable company nearest you. If they do not have production facilities—and some of them don't—the city next door may waive the residency rule. Ask them.

**Step 2:** Go to class. You will be required to become familiar with the equipment at the cable company's studio. They may waive this requirement if you can successfully demonstrate that you know electronics in general, though it is better to know theirs in particular. Classes cost nothing and usually last from four to six weeks.

**Step 3:** Fill out a proposal. Once you have finished your class, type out a sheet telling the station manager what you want to do. This one- or two-page pitch should state:

- a. What your show is about
- b. What equipment and/or personnel you will need
- c. How your program will benefit the community

That last point is the most important. Station managers prove to station owners that using all that electricity and time benefits the city who grants them their franchise. There may be other forms required but there should never be a charge to you.

**Step 4:** Film and edit the show. This isn't as easy as it sounds since you are competing with other producers for limited equipment and time. This is also where it begins to cost you. Most stations have a backlog of used 3/4" video tape they may let you use, but this varies in quality from like-new to ready-to-shred. Best to buy your own.

**Step 5:** Wait for the show to air. First time producers may find themselves airing at odd times, usually once a month. (Twelve programs a year is sometimes all fledgling producers have time to do.) A backlog of finished episodes may earn the program a weekly slot—if there aren't too many other producers asking for the same thing and if you've proven you and your staff can keep up with that kind of demand.

**Step 6:** Mobilize your friends. To move up in the public access hierarchy, you'll need to earn a good reputation around the studio and the community. There are no ratings. The only way the station knows people are watching is if your viewers tell him.

**Step 7:** Don't give up. Unsuccessful producers complete one show, get frustrated and quit. Successful producers are persistent, patient and aggressive. You have to make public access television work for you.



**Mommygod**

what public access can do for a fledgling career. The atypical reaction was that of Mommygod. The band got more response, says Tony Kummerow, from their five or six video appearances than they might have liked. Kummerow, who works professionally in the video world, says Mommygod was more interested in getting a Saturday morning cartoon show than a recording contract. When the calls came in the band never called back.

If there is one common denominator to the public access experience it is the gaining of knowledge. This is important to *Subterranean Sounds* producer Tim Kummerow who intends to pursue the life of a performing musician. "This gives me a firmer ground for later video projects," he says. "I will be able to talk intelligently and to get across what I want to get across."



**Yolie**

What's most important, though, may be the role of public access in the coming information superhighway. Executive director Dyson is worried about the role of public access in the new system. He frets that they will lose influence and funding.

Mo Murphy, on the other hand, thinks that the superhighway will be nothing but a boon to public access and particularly a boon to performers. "I think it's going to be great," she explains, "because they're going to be one of the 500 stations. As far as being an artist, you don't have to have a middleman. If you're an artist and you just want people to hear what you have, this is definitely the way to do it."



**Tim Kummerow**

# Why Pros Prefer Mackie Part 2

By Frank Starr

Throughout the 1960s, I've been a fan of Mackie throughout the world. I like the CR-1604's construction. The Frank still has a few 1604's in his studio, who are just what the doctor ordered. A few 1604's make a good portion of Seraine Sound's movie and TV studio and stage mixers. Frank likes the 1604's because of its design and that he doesn't have to roller skate to reach the far end of the console.



**John Patitucci**

If you get a chance to hear John playing through his Mackie A/S1202 or a tri-amp with Vinnie Colaiuta and John Beasley, we suggest you stop everything except breathing and do what's necessary to be in front row. Your life may be forever changed thereafter. Besides being one ridiculously good bassist, John is also in contention for the Most Person You May Ever Know award.

Starr Parodi Perhaps best known for playing keys (via CR-1604s) on Arsenal Hall Starr also runs a thriving commercial music production company (using more 1604s) with "huz Jaz Fair" and still manages to find time for a solo recording career. (Look for her new CD out soon) Starr says her Mackie Otio-1604 MIDI automation is "very comprehensive" and complains that "it doesn't do my taxes."

Beware though, the Mackie CR-1604's, made in the USA, are not for the faint of heart.



Pat Masteletto and her sister, the Patitucci sisters, are recent four-time Mackie Otio-1604 MIDI award winners. Pat carries a water pistol at all times—just in case.

Vinnie Colaiuta—Just think how tired you would be of being a genius, but after hearing that you're a genius, well, maybe that would be so bad. We don't know anyone who DOESN'T refer to Vinnie as a genius. Vinnie loves the mic. We love Vinnie. We've applied to a new set of skills.



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

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

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



### Unity

- Contact: Alvin Miles  
310-671-0363
- Seeking: Label deal
- Type of music: Hip-Hop

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

#### Average

- 1 2 3 4 ★ 6 7 8 9 10

Comments: This teenage trio has a secret weapon in sixteen-year-old Yushanda Miles, who, in addition to serving as lead vocalist, also wrote the material and produced the demo tape. Although the songwriting leaves lots to be desired—mainly because the girls are so young—Yushanda seems to be a natural behind the boards. The production and backing vocals save this tape.



### Max

- Contact: Rob Balducci  
718-424-8737
- Seeking: Label deal
- Type of music: Rock

- Production ..... 5
- Songwriting ..... 3
- Vocals ..... n/a
- Musicianship ..... 6

#### Average

- 1 2 3 4 ★ 6 7 8 9 10

Comments: Max is an act from Jackson Heights, New York, and what sets them apart is that they are an instrumental band. Definitely influenced by Joe Satriani, the band's demo was recorded live on eight-track, and although the musicianship is tight and solid, the songs suffer from lack of melody. It's tough to write hit instrumentals, so keep at it, guys.



### Cult Of The Wrong Note

- Contact: The Source  
310-376-1145
- Seeking: Label deal
- Type of music: Rock

- Production ..... 6
- Songwriting ..... 5
- Vocals ..... n/a
- Musicianship ..... 7

#### Average

- 1 2 3 4 5 ★ 7 8 9 10

Comments: This is an instrumental band that writes strong, melodic tunes. A perfect band for Relativity Records, the guys scored highest in the musicianship department (a very good sign considering there are no vocals), and an above-average grade in production. A couple more strong songs and COTWN should begin getting label attention from some of the Indies.



### Lory Lacy

- Contact: Lory Lacy  
714-857-6077
- Seeking: Constructive Criticism
- Type of music: Rock

- Production ..... 5
- Songwriting ..... 3
- Vocals ..... 3
- Musicianship ..... 6

#### Average

- 1 2 3 ★ 5 6 7 8 9 10

Comments: Lory's musical style is reminiscent of Jethro Tull. She writes rock music and plays flute and the combination is interesting. Though the production is solid, the songs need to be improved—as do her vocals which are always very treble heavy and emotionless. We suggest more time spent on songwriting and perhaps additional vocal training to up the scores a bit.



### The Patrol

- Contact: Band Hotline  
310-452-3793
- Seeking: Label deal & Mgmt.
- Type of music: Rock

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

#### Average

- 1 2 3 ★ 5 6 7 8 9 10

Comments: What we've got here is a generic rock band writing and performing generic rock songs. Though the vocals are raw and raspy, they are by no means unique or radio ready. This band garnered low scores all the way around, which means they may not be ready to shop their demo tape at this time. More time devoted to songwriting is clearly in order.



### Dane Stewart

- Contact: Dane Stewart  
213-874-4794
- Seeking: Label deal
- Type of music: C&W

- Production ..... 7
- Songwriting ..... 7
- Vocals ..... 8
- Musicianship ..... 6

#### Average

- 1 2 3 4 5 6 ★ 8 9 10

Comments: Dane has co-written material with several hit songwriters and the end results show up in his score. However, it is the artist's voice that is the jewel here. What Dane really needs is a good record producer to match his star-quality vocals with a hit. Check out the lyrics on this tape—there are some interesting images. This is a demo worth listening to.



### Sexface

- Contact: Black Market Records  
213-466-5835
- Seeking: Label deal
- Type of music: Hard Rock

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

#### Average

- 1 2 3 4 ★ 6 7 8 9 10

Comments: This band hails from Baltimore, Maryland. Loud, pounding rock tracks fill their demo, but the songs are weak and the vocals slightly below par. Before any record company would be interested, these two categories must improve dramatically. The production and musicianship are only average, proving the act needs work all the way around.





**Bob Dylan**  
*World Gone Wrong*  
Columbia

1 2 3 4 5 6 7 8 ★ 10

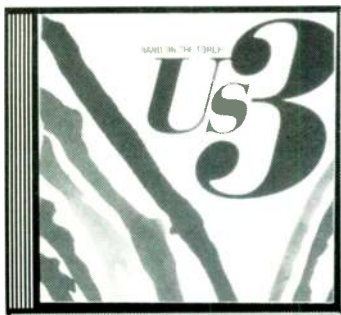
□ **Producer:** Bob Dylan  
□ **Top Cuts:** "Love Henry," "Blood In My Eyes," "Delia."  
□ **Summary:** *World Gone Wrong*, Dylan's in-studio follow-up and perfect companion piece to 1992's *Good As I Been To You*, actually manages to outshine the earlier, brilliant work. Performing solo once again with just his guitar and harmonica, Dylan's voice is in top form, with his producing skills expertly showcasing what must be his finest, most masterful guitar work since *Blood On The Tracks*. Although Dylan didn't write any of the songs (all but one is traditional), the selections seem hand-picked by him to convey his cynicism with the current state of societal affairs. —**Michael Kramer**



**Bee Gees**  
*Size Isn't Everything*  
Polydor

1 2 3 4 5 6 ★ 8 9 10

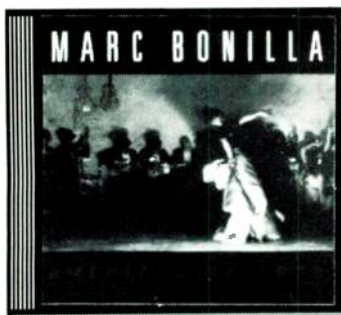
□ **Producer:** Bee Gees  
□ **Top Cuts:** "Omega Man," "Kiss Of Life," "Above And Beyond."  
□ **Summary:** Before the "Fever" stigma, the Brothers Gibb were known as three mighty fine pop songcraftsmen, and they stay alive in the Nineties with catchy, thought provoking tunes. Barry's impossible falsetto is still effective as it complements Robin and Maurice's striking lower harmonies. A few sluggish pieces slow the pace here and there, and some of the lyrics (if you can discern them!) are hard to follow, but there's more than enough up-beat pleasure to go around. Hip Nineties production tools—from drum machines to the unplugged sound—work wonders. —**Nicole DeYoung**



**Us3**  
*Hand On The Torch*  
Blue Note/Capitol

1 2 3 4 5 6 7 8 ★ 10

□ **Producer:** Mel Simpson and Geoff Wilkinson  
□ **Top Cuts:** "Cantaloup (Flip Fantasia)," "Different Rhythms Different People."  
□ **Summary:** Mixing cool street rap and hip-hop with samples of the hottest talent from the historic jazz label Blue Note, the listener gains a whole new appreciation for music. Access to the entire Blue Note catalog provides a field day for the producers who bring this mix to its full potential. While the latest trend in rap music is to thank the originators of hip-hop, Us3 brings us a creative tribute to the passion of some of the greatest jazz musicians ever, in a format that will take your own personal groove to the edge. —**Jeff Blue**



**Marc Bonilla**  
*American Matador*  
Reprise

1 2 3 4 5 6 7 ★ 9 10

□ **Producer:** Marc Bonilla and Michael Scott  
□ **Top Cuts:** "A Whiter Shade Of Pale."  
□ **Summary:** Excess is an omnipresent danger with instrumental music, especially that featuring the guitar. The true masters know when not to play. On his sophomore outing, guitarist Marc Bonilla turns in a fiery yet restrained product with good taste and excellent chops. Fret fans will want to check out "Prelude," Bonilla's tribute to his classical roots or the intense flavor of Spanish flamenco he brings to the title track. The obvious single here is a remake of the classic "A Whiter Shade Of Pale" featuring guest vocals by Glenn Hughes. —**Tom Kidd**



**Celine Dion**  
*The Colour Of My Love*  
550 Music/Epic

1 2 3 4 5 6 ★ 8 9 10

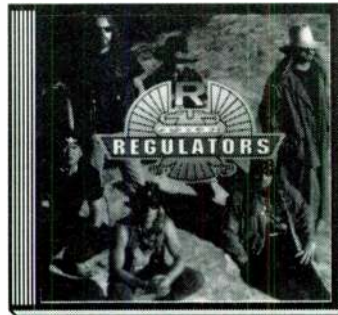
□ **Producer:** Various  
□ **Top Cuts:** "The Power Of Love," "When I Fall In Love."  
□ **Summary:** Few performers use formulas so effectively as Dion, but her emotionally convincing voice can make even the most contrived package heart tugging. Everything's dutifully in place—a smash soundtrack ballad, the requisite Diane Warren fluff, five front-line producers (including David Foster) and torchy performances balanced by less engaging up-tempo pop. You'd like to resist, but her genuine sincerity and soulful, heartrendering bravura draws you in. At fourteen tunes, however, the package could've been snipped to eliminate the handful of languid throwaways. —**Jonathan Widran**



**George Clinton**  
*Hey Man...Smell My Finger*  
Paisley Park

1 2 3 4 5 ★ 7 8 9 10

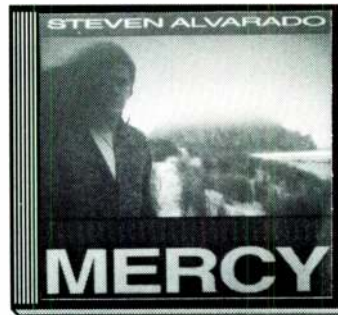
□ **Producer:** George Clinton with Various  
□ **Top Cuts:** "Way Up," "Get Satisfied," "If True Love."  
□ **Summary:** The President's half brother (just kidding) gives up more funk than should be legal on a project. It seems like a cast of hundreds (singers, musicians, rappers) are on hand, and this leads to some overkill. Some of Clinton's social messages are heavy-handed and confusing after a while. Some of the raps grow slightly obnoxious, too. When the beat is this good, and the musicianship so decadent and fun, it's a shame Clinton didn't cool out for instrumental passages. Busy and interesting, but best in small doses. —**Wanda Edenetti**



**The Regulators**  
*The Regulators*  
Polydor/Left Bank

1 2 3 4 5 6 ★ 8 9 10

□ **Producer:** Randy Nicklaus, Jay Baumgardner, Rick Neigher  
□ **Top Cuts:** "Last Chance," "Outskirts," "Let It Ride."  
□ **Summary:** I used to love Seventies Southern boogie rock. My favorite single in high school was the Doobie Brothers' "Black Water." I loved Lynyrd Skynyrd's multi-guitar attack. The six-piece Regulators remind me (a lot) of both the Doobies and Skynyrd. I am not dancing, though, because certain lyrics—the Aerosmith soundalike, "Whiskey Fever," for instance—stop me dead in my tracks. Why can a man "get around," but when a woman does it she's "a little ho"? Retro style—yes. Retro attitude—no. —**Tom Kidd**



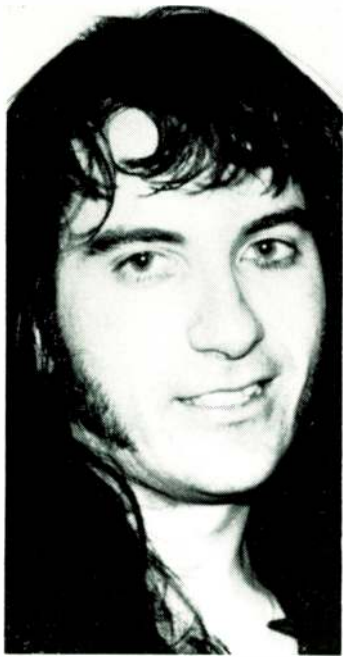
**Steven Alvarado**  
*Mercy*  
Del-Fi

1 2 3 4 5 6 ★ 8 9 10

□ **Producer:** Bob Keane and Steven Alvarado  
□ **Top Cuts:** "Down," "Long, Long Time Ago."  
□ **Summary:** This debut CD offers gobs of what seems to be Alvarado's compelling theme: pain. It works, fueling the fire for the best cut, "Down." Styles vary from old-fashioned electric guitar solos to country-like acoustic riffs. At times, the lyrics can be repetitious and predictable, yet Alvarado lends some surprises like the unconventional "Mother." Free of lyrics, this disturbing ballad is powered by haunting bellows from Alvarado. Some may find this a fresh approach to overcoming a personal dilemma through music. —**Rebecca Alber**



ROCK



TOM FARRELL

Rich Coffee of the Tommyknockers

The White Horse Inn has been shut down due to earthquake damage, and Rajis has closed temporarily for similar reasons. Club Lingerie also sustained some damage but got back on their feet rather quickly, and as I mentioned in my last column, the Auditorium was shut down, leaving premier punk promoter Nigel Mitchell out of work, so if you're looking for someone who knows the alternative/hard-core scene to do bookings, give him a call at 213-465-9873.

Congratulations to lovely Kirsten Benton, who picked up a *Dramatologue* award for Best Actress for her title role in *Lulu*, which just finished its local run. Miss Benton will bring her vocal talents to the *Cinegrill* on the 3rd and 10th of March. For more info, call 21 3-466-7000.

Local new age/world music guy Nicholas Gunn has released *Rituals*, his second album for indie label Real Records. Gunn may be reached through his publicist, Exposed PR, at 805-522-2444.

The Tommyknockers are currently recording for Italian-based indie label Helter Skelter. Catch them at the Blue Saloon in North Hollywood on Friday, February 25th. You can reach the Tommyknockers at 213-650-1946.

Lost Soul (not to be confused with Soul Asylum, Soul Kitchen, De La Soul, etc.) will be playing every Friday and Saturday at the West End in Santa Monica. Yes, the West End is still standing and can be reached at 310-394-4647. Lost Soul, much like their name, plays Sixties style R&B in the vein of James Brown with all the live clout. The band features Irish frontman Carl Roberts, drummer Jan Uvena (formerly of Alice Cooper, Iron Butterfly & Alcatrazz), and Chico Rey (who's played bass with Anita Baker &

Santana). For more info on Lost Soul, call Carl at 310-828-0493.

For everyone who complains that there's nothing original on the local scene, check out Little Mr. Me, a local trio that combines the Big Band sound with modern rock. Their next show is February 25th at the Coconut Teaszer. For more info on Little Mr. Me, call 213-464-3655.

Vaughn Vegas is now called Zig Zag Tree and they are gigging locally.

No, Brent Muscat is not out of the Fizzy Bangers, he just missed one of the band's recent sold-out gigs at the Whisky due to an illness. What illness? Apparently, Muscat picked up a severe rash due to an allergic reaction he contracted after petting an anteater at the zoo. Brilliant. Hey, let's hope this guy doesn't OD on his rash ointment. Tough life. You can wish Muscat "get well" and "Happy Valentine's Day" when he rejoins the Fizzy Bangers on February 14th at the Whisky.

Former Katmandu and Fastway frontman Dave King is doing a solo thing. King, armed with a voice reminiscent of early Robert Plant, is shopping his tape and video. How much you wanna bet he's courting at least three serious offers by the time my next column hits the street? Interested parties may contact King through Mike Renault at E.S.P. management, 213-653-2324.

—Tom Farrell



TOM FARRELL

Dave King

WESTERN BEAT



BILLY BLOCK

Mark Addison of the Borrowers

The Ronnie Mack Barndance is holding its own from week to week as the fate of the Palomino Club remains uncertain. Rumors abound that it will be transformed into a poolhall; however, it has probably achieved historical landmark status. A movement to preserve it sounds like a worthy crusade.

During the most recent Barndance, the Sierrah Band made a most impressive showing. Lead vocalist Barbara Morrison fronts this excellent five-piece country outfit that is making a serious bid to jump from circuit dance band to original recording act. The transition is normally a difficult process as groups working the honky tonk trail are required to play Top Forty country for the dance crowd. The Sierrah Band is fortunate to have former MCA Records president Jim Foglesong as the producer of their new six-song project. Three of the songs are Sierrah Band originals and three songs were penned by well-known Nashville writers. The Sierrah Band also features Max McGuire, Jimmy "C" Christensen, Tom Steed and Bill Edwards. For a copy of the Foglesong produced recording and a complete package on the Sierrah

Band, call 310-833-7855.

The Boy Howdy Band is all over the radio as "She'd Give Anything" goes Top Five this week. The new product available on Curb Records offers six songs, including the first hit single "Cowboys Born With A Broken Heart," the new single and four brand new cuts. The package is available at a special price and is an interesting marketing idea. Boy Howdy recently performed to an enthusiastic hometown crowd at the Crazy Horse Saloon in Santa Ana.

The Borrowers are playing every other Thursday at the Largo Pub on Fairfax. The Borrowers are the most signable acoustic pop band currently playing in L.A. Lead vocalist Mark Addison is a brilliant songwriter and engaging frontman. A consistently pleasurable musical experience.

Steve Kolander is eagerly awaiting the release of his River North Records debut. Kolander, who hails from Austin, TX, has been playing in L.A. for several years and gave a preview of his new material with a set at Molly Malones. He shared the bill with the Bum Steers, whose new video "Why Nona?" is being readied for airing. Way Out West guitarist Lauren Ellis celebrated her birthday with a solo set of blues rock material. Alan Whitney, who is getting interest from Nashville labels, debuted his new band and some well written material.

Congrats are in order for country songwriter Lisa Drew as she has recently signed a publishing deal with EMI Music/Nashville. Lisa co-writes with many of Nashville's top writers including the legendary J. Fred Knobloch.

Country/folk singer Joyce Woodson has released an excellent indie compact disc on her own Radish Records. Woodson recently showcased material from the *Landscapes* CD at the Western Beat showcase at Highland Grounds. Her material is witty and insightful and the recording features some of L.A.'s top players. To order your copy contact Radish Records at P.O. Box 3029, Santa Monica, CA 90408.

—Billy Block



BILLY BLOCK

Joyce Woodson

## JAZZ



**Eddie Daniels**

There are many outstanding pianists around but only a few that can accurately be called astounding. **Dick Hyman**, who played a long solo set before an overflow crowd at the **Jazz Bakery**, definitely fits into that category. Hyman's virtuosity and versatility makes him much more than "only" a masterful stride player. Highlights of his performance included turning Fats Waller's "African Ripples" into a real tour-de-force, interpreting "Ain't Misbehavin'" as **Art Tatum** might have and finding new magic in a variety of Duke Ellington compositions including "Tonk" which was originally recorded by two pianists (Ellington and Strayhorn) but sounded denser in Hyman's version! Suffice it to say that no one should pass up the chance to see Dick Hyman, who constantly makes the impossible seem natural.

The **Wallace Roney-Geri Allen** group, which had appeared at **Catalina's**, more recently performed at **Lelanc's All-Star Jazz Night** in Anaheim as part of the **NAMM** convention. Despite strong soloing from

trumpeter Roney, the tight rhythm section and tenors **Ravi Coltrane** and **Antoine Roney**, the real star was their guest **Eddie Daniels** who not only played some stunning solos on clarinet (climaxing a cadenza on "My One And Only Love" by humming several times in perfect harmony with his horn) but cut the two younger players when he switched to tenor!

With the growing trend toward a no smoking policy in restaurants, isn't it about time that smoking be banned in jazz clubs? Countless hours spent playing in smoke-filled rooms has had to have shortened the lives of many musicians through the years, and the smoke has certainly done nothing to uplift the scent of patrons' clothes! In **Le Cafe** last December, three smokers (all sitting on the far side of the room) managed to unwittingly make the entire venue smell like an ashtray! While some clubs like **Catalina's** are fairly effective at isolating smokers, rooms with large bars like **Chadney's** are somewhat of a lost cause. It is up to us as customers to complain, if only for the health of the artists we admire!

Upcoming: The **Jazz Bakery** (310-271-9039) hosts **Harry "Sweets" Edison** and **Rickey Woodard** (Feb. 11-12) and then the 50th anniversary of **Gerald Wilson's** debut as a big band leader (Feb. 18-19), **Catalina's** (213-466-2210) features the **Zawinul Syndicate** (Feb. 15-20), **Ernie Watts** is at **Le Cafe** (818-986-2662) for three nights (Feb. 24-26) and **Pedriani's** (818-289-0241) continues its worthy series of free Saturday afternoon concerts with both guitarist **Jamie Tatro** (playing solo) and the **Hardbop Quintet** on Feb. 26. Blues fans should go out of their way to check out both the **Hollywood Athletic Club** (213-962-6600) on Monday nights and **Nucleus** (213-939-8666), the place to be on Thursdays. —**Scott Yanow**



**Dick Hyman**

## URBAN



**Singer-songwriter Erika Evans**

**AROUND TOWN:** The **Bel Age** glowed with the light of legends as renowned keyboardist **Patrice Rushen** played a series of smooth sets with drummer **Jerry Gibbs** and saxophonist **Ravi Coltrane**, son of the late legend **John Coltrane**. Across town in Leimert Park, local band **Strangefruit** plays great Wednesday sets at **Fifth Street Dick's Coffeehouse**.

**La Vie Lee** in Studio City welcomed funk/jazz grooves of pianist **Darren Johnson** and drummer **Gary Novak**. Their quintet features guitarists **Carl Burnett** and **Devin Huff**, and bassist **Les King**. Johnson has played with **David Sanborn**, **Miles Davis** and currently tours with **Stanley Clarke**. Novak has played with **George Benson**, **Lee Ritenour** and many others and is touring with **Chick Corea**. King says that their quintet works well because they share tight friendships, and this camaraderie shines in their performances.

**WRITE ON:** Another local star ready to shine is singer-songwriter **Erika Evans**. She landed a songwriting break with **Paisley Park Records**, working on R&B songstress **Tyler Collins'** latest. As the deserving talent combs the industry for more writing projects, Evans continues to work on new material with prospects of landing a recording contract for her harmony-driven group **Image**.

**MANAGING SUCCESS:** Some

emerging local management talent is making fierce waves in R&B, hip-hop and related genres. Out of Century City, **Anthill Mob Management** started '94 off hot, landing a substantial offer from **RCA Records** for their urban/funk band **Somethin' for the People**. RCA lit a tremendous spark with the runaway urban/pop hits of **SWV** and could make another wise and lucrative move should they ink the street soul of **Somethin' For The People**. Consisting of **Ro, Sauce and Fuzzy**, the trio paid ample dues producing and remixing tracks for artists on **Atlantic**, **Biv 10**, **Def Jam** and others under their entity **Nothin' Personal Productions**.

**Anthill** just secured two deals with **Motown Records**, including a recording contract for **Fouever**, a two-male, two-female singing group and an immense deal to release a hip-hop jazz compilation project, featuring established rap artists with a definite street edge and jazz influences from artists on the **Mo' Jazz** label. Additionally, **Anthill's** two-female, one-male act **To Be Continued...** is breaking the Hot 100 with "One On One," a taste of their sexy, flavorful brand of R&B/Rap. Orchestrated by Entertainment Attorney **Michael S. Traylor** and Entertainment Marketing Consultant **Byron Phillips**, **Anthill** has distinguished itself with a very aggressive, yet congenial approach and creative deal structuring destined to leave an impact on the industry.

**Philips** is also a pivotal figure behind the forthcoming release from L.A. dancehall artist **Don Jaguar**. Working with **Donald Walton**, these industry players are set to unleash **Don Jaguar's** rugged, roughneck style and dominate the dancehall, hip hop and urban arenas.

**Santa Monica's DME Management** has a macabre winner brewing with the **Gravediggers**. Produced by **Prince Paul**, their material is a twisted take on 'chop-'em-up' horror flicks, gangsta-ism and other gruesome things. The **Gravediggers'** stylishly delivered rhymes display a morbidly humorous edge which will stir both pleasant marketing dreams and media nightmares for the label that picks them up.

—**Juliana "Jai" Bolden**



**Byron Phillips, Don Jaguar and Donald Walton**

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## CLUB REVIEWS

### Novello/Rusch

Nightwinds  
Santa Monica

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑧ ⑩

☐ **Contact:** Power Marketing: 310 374-1940

☐ **The Players:** John Novello, keyboards; Gloria Rusch, lead vocals; Eric Marienthal, saxophone; Melvin Davis, bass (six-string and four-string); Randy Drake, drums.

☐ **Material:** Jazz/fusion at times reminiscent of Return To Forever's Chick Corea. Also apparent in this hybrid of music are funk and blues. The highlights of the Novello/Rusch show included "Cee Blues," in which Gloria Rusch, vocalist wife of keyboardist John Novello, displayed a gift for Ella Fitzgerald scatting (some of the contrived hand gestures at times seemed a bit much, though).

☐ **Musicianship:** Well-executed, this set (at times too long) demonstrated the virtuosity of all the players. Novello's keyboard solos were complimented well by saxophonist Marienthal as well as singer Rusch's multi-octave vocal gymnastics. Bassist Davis and drummer Drake, in addition to their turns in the spotlight, provided a solid bottom throughout the evening.

☐ **Performance:** Undeniably talented individually, Novello and Rusch played off each other well, not only musically but in their between song banter as well. For example, Rusch, who writes most of the lyrics, told the audience that the song "Bitchin' Blues," was originally called "Walking Papers." Rusch is a beautiful woman but, at times she appeared not to know what to do with herself onstage while the others jammed, her dancing often seeming to be forced.

☐ **Summary:** Both John Novello and Gloria Rusch have worked with many prominent musicians in the recording industry. However, this, in and of itself, only goes so far. There were points in this set where the songs themselves seemed veiled excuses to jam endlessly in order to show off John Novello's mostly uptempo tech-



Novello/Rusch: Jazz/fusion.

nique. In today's music industry there are literally thousands of excellent musicians playing their talents. This band is obviously above-average musically, but are they that unique? In Novello/Rusch, there seems at times to be a little too much recycling.

—Harriet Kaplan

### Muzza Chunka

Gaslight  
Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

☐ **Contact:** Vicki Alvarez, Arista Records: 213-655-9222

☐ **The Players:** Paul Dybdahl, vocals; John Oreshnick, drums; Nick Steinburg, bass; Dave Teague, guitar.

☐ **Material:** Muzza Chunka churns out punk-flavored tunes with heavy,

thrashing riffs. From the opening sonic roar through the final notes of "Loaded," this band played incisive rock. Lyrically, the songs cover everything from disdain for the record industry to misplaced political zeal and greed. Standout selections of this show included "Float" and "Abcessnessness," taken from their debut album, *Fishy Pants*.

☐ **Musicianship:** Paul Dybdahl is a compelling vocalist. He snarls and sneers through his scathing views of the world. Guitarist Dave Teague displayed his fretboard prowess, moving from caustic chord changes to seering lead breaks. Drummer John Oreshnick and bassist Nick Steinberg comprise a vacuum sealed rhythm section.

☐ **Performance:** Dybdahl is an impassioned frontman. Teague thrashes about the stage while extracting hefty tones from his guitar. Oreshnick and Steinberg provide an energetic and solid substructure for the band. When Muzza Chunka grabs a riff, like that in "Meaty Greedy," it is hard to imagine a crowd not taking notice. The effects of nearly constant live performances over the last two and a half years were evident. Muzza Chunka is comfortable with the material, the audience and themselves. By the third song of the set, the crowd was engulfed in the intense vibe of the band.

☐ **Summary:** The members of Muzza Chunka have remained true to their roots and instincts. It has been a long road for the varying strains of punk rock. With the recent acceptance of other acts with similar influences, coupled with their strong touring ethic, the timing of Muzza Chunka's debut release could be perfect.

—J.J. Lang



Muzza Chunka: Above-average punk.



Mazzy Star: Hypnotic and sultry.

Mazzy Star
The Whisky
West Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Capitol Records: 213-462-6252

The Players: Hope Sandoval, vocals, guitar, harmonica; David Roback, guitar; Keith Mitchel, drums; Jill Emery, bass; Suxi Ewers, keyboard; Will Cooper, violin/keyboard.

Material: This music should come with the warning label: "Do Not Operate Heavy Machinery." Mazzy Star is intoxicating, and ultimately addictive. They are hypnotic and sultry in the same way the Doors were without being annoyingly derivative...

Musicianship: Roback plays a mean and mellow slide guitar—and that's a lot of what gives Mazzy Star its particular country flavor. Sandoval's voice is often not louder than a whisper, but it's sweet and harmonious.

Performance: From the minute she sets foot onstage all ears are riveted to Sandoval, who, for the most part, stands motionless at the mic, often with her hand over her face, while saying nothing to the crowd.

this kind of performer, who refuses to surrender anything to a crowd, who in fact seems as if she's being forced to do something private in front of strangers. If the music weren't so good, Sandoval would be annoying. Alas, art is its own best excuse. One blight on the evening was the constant feedback problem, which is of course always a danger with such a heavy acoustic set, but was made worse by Sandoval's habit of draping her hand over the mic—she's a house mixer's nightmare.

Summary: This is a band whose appeal can't be appreciated unless you've seen them live. Mazzy Star is not entertainment but rather is an experience.

—Sam Dunn

Overwhelming Colorfast

The Whisky
West Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Relativity Records: 310-212-0801

The Players: Bob Reed, guitar, vocals; Torg Hallin, guitar; Dan Reed, drums; Steve "Bean" Espaniola, bass.

Material: Calm, controlled vocals laid over chaotic, testosterone charged pop-punk. Striking hooks and smooth melodies separate these guys from the doldrums of pop music. Straight ahead rhythm sections that are sometimes too predictable, pound through the material while Reed's vocals take flight against the din of heavy guitars.

Musicianship: The first thing I noticed about this band was the contradiction between the vocals and the music. With a gritty yet charming texture, Bob elevates his voice above

the harsh musical reality of the band. The band is an amalgam of personalities. Bean barely seems to be touching his bass, although his fast and furious fingers were working overtime. It is this appearance that make his playing so interesting to watch. On the other hand, Torg broke several strings and possibly a few vital organs while thrashing about on stage.

Performance: Behold the resonance of Reed—Elvis Costello with more hair. This guy barely moves, but his sweet voice incites the masses to spin clockwise in a circle. Thus, while getting slammed upon the jaw, it would appear as though he were actually moving. Amazing. Drummer/brother Dan Reed barely moves as well. Is it genetic? Dan belts out concise meter with fragmented fills that keep the listener on edge.

Summary: Overwhelming sounds better live than on tape which lacks the intensity and emotion that comes across onstage. Regardless, they have some sure-fire hits that I've listened to over and over. It's just a matter of getting these songs out on the airwaves for everyone to enjoy. Color me impressed. These boys from beautiful Antioch, California, have a great deal to look forward to.

—Jeff Blue



Overwhelming Colorfast: Solid live show.

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## CLUB REVIEWS



**Lava Diva: Compelling material.**

### Lava Diva

*Coconut Teaszer*  
Hollywood

1 2 3 4 5 6 ★ 8 9 10

☐ **Contact:** Meltdown Records: 213-221-9833

☐ **The Players:** Dawn Fintor, vocals, guitar; Johnny Sabella, bass; Greg Bernath, drums.

☐ **Material:** Somewhere between Throwing Muses on Prozac, Pink Floyd, and a female version of Soundgarden, Lava Diva kicks, scratches and gnaws its way into your heart. Most of the material was well-written and compelling. With some organization of their noise and a bit more subtle hook to make these tunes more memorable, this band may be one to watch. Haunting melodies, dissonant vocals and disturbing lyrics. What more could one want?

☐ **Musicianship:** Talent abounds in the bowels of Lava Diva. It oozes from every pore of Dawn, who, with her matted hair flailing in her face, wails her distressed, yet passionate voice above the masses. Her guitar work is aggressive, which complements her live persona. Bernath adds equally to this trio. His pounding, intricate rhythms accent the rise and fall of Dawn's emotions, while serving as a primary contributor to their unique sound. Sabella's laid back playing contrasts the schizophrenic moods that Lava Diva slam into.

☐ **Performance:** Upon viewing Bernath's huge drum kit, I was a bit concerned. But Bernath used every piece of his ensemble and more. Looking like an erector set on steroids, his kit was comprised of ancient rototoms, blocks, a variety of household items and a plethora of cymbals. Inspiring and provoking, this percussionist filled the venue with a sound that was truly alive. Dawn's angst ridden performance reminded me of a female version of Kurt Cobain with Kristin Hersch's voice. A passionate and compelling performer.

☐ **Summary:** Lava Diva is moody. Often depressing, sometimes uplifting. Although not quite ready to make the big splash, with some restructuring of material, Lava Diva can swim with anyone they wish. —*Jeff Blue*



**The Grabbers: Very entertaining.**

### The Grabbers

*The Whisky*  
West Hollywood

1 2 3 4 5 ★ 7 8 9 10

☐ **Contact:** Dr. Dream Records: 714-997-9387

☐ **The Players:** Rob Molucky, guitar; Ruben Rivera, drums; Stever Rapp, bass, vocals; Tommy, vocals; Maurice Torres, guitar.

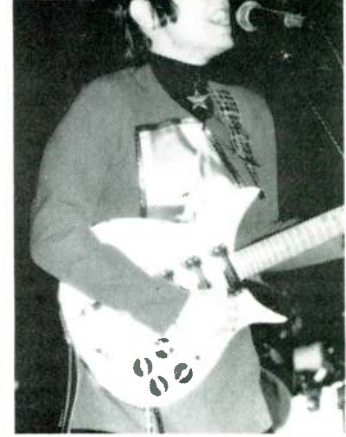
☐ **Material:** The Grabbers remind me of a stick of spearmint chewing gum. Although not my flavor of choice, I can count on it for a reliable and satisfying zing. Whereas the zestful flavor soon subsides, so do the short songs of the Grabbers. The Grabbers dish out entertaining tunes that tickle my zany, but for the most part, their songs are thrown together haphazardly. This band has just started and has room to grow.

☐ **Musicianship:** This so called Huntington Beach Punk is clean fun for all. No incredible musicianship is required, so just grab someone and slap them silly to the upbeat surf-punk sound. All these guys play their instruments well. The essential ingredient in this type of music is attitude. It's refreshing to see a punk band without a forced, degenerative social misfit outlook. The Grabbers probably had an enjoyable suburban upbringing and weren't weaned on Jack Daniels and Lucky Strikes. Boy, did they miss out.

☐ **Performance:** This band entertains, period. They have the ability to attract a large following based on their live show alone. However, there is nothing that separates them from the rest of the surf-pop-punk bands on the scene. They don't pretend to be anything other than guys from Huntington Beach playing garage, keg-party tunes. They aim to please and they achieve their goal. I'd definitely see them again.

☐ **Summary:** This band sounds great on vinyl. Their single on Dr. Dream records has a great pop and hiss vibe that captures the essence of this band. The Grabbers are very personable. I can envision these guys using the band as a stepping stone to greater musical endeavors or faring well selling real estate in the Huntington Beach area.

—*Jeff Blue*



**The Beatbirds: Great harmonies.**

### The Beatbirds

*Fair City*  
Santa Monica

1 2 3 4 5 6 7 ★ 9 10

☐ **Contact:** Val Bankston: 818-ROCK-GAL

☐ **The Players:** Val Bankston, guitar; Paul Hayes, drums; Mickey Saunders, keyboards.

☐ **Material:** Although they performed to a different audience than they're used to, the Beatbirds held their own. The band performed their brand of good ol' rock & roll, with outstanding harmony, excellent musicianship and last but certainly not least, decent vocals. In fact, their song, "You Lied" held most of the audience's attention.

☐ **Musicianship:** The band has been together for a long, long time. However, according to the members, the current lineup has only been together for just over a year. Bankston has seen several members come and go. The only other member to stay with her is drummer Hayes. In all, they know how to rock and that's the main thing. This is also the first band that the keyboardist has ever performed with and is an asset on the ivories and has a terrific singing voice.

☐ **Performance:** Despite the fact that they thought there were problems at the last minute and they were ready to jam to a less hostile audience than they bargained for they held their creative breath and still rocked. The audience didn't make fun of the music though, but more fun of the band's costumes—a lavender colored jacket with the right lapel flipped over with gold trim.

☐ **Summary:** The band members moaned and groaned about their dilemma. However, what they should consider is the fact, that a lot of big name bands had to play in places they would rather not and had more non-fans than fans. Some bands even had things thrown at them, but the Beatbirds are a delightful group, and terrific performers. They'd be a lot better thinking about how they're going to rock someone's socks off than looking for the closest exit. But this is one fine and terrific band that should be checked out.

—*Fred Solomon*

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Joe Satriani

**Joe Satriani**  
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Quite simply, Joe Satriani is the greatest rock instrumentalist, if not the greatest rock guitarist, on the planet today.

On the surface, that's a bold statement, given the number of remarkably gifted axemen in L.A. alone and the constant parade of pretenders to the throne who try to dazzle listeners with their nimble fretwork. But when you evaluate the breadth of Satriani's work after ten years and six albums worth of timeless riffs, you see a catalog of songs that enjoys a rare distinction of matching critical praise with commercial rewards.

Touring in support of his latest release, the two-CD retrospective *Time Machine*, Satriani reunited with original band members, bass guru Stu Hamm and drummer Jonathan Mover, for a voluminous set that spanned the bulk of his finest work. And the nimble power trio, joined by Phil Ashley on keyboards, displayed a mastery of the form that left little room for complaint.

With the exception of "Big Bad Moon," Satriani never uttered a word, yet his guitar spoke volumes, or rather "sang" volumes. It's the goal of every instrumentalist to convey emotions through the pure expression of music, unhindered by words and logic. But too often, you come away from a performance with little more than the dizzy feeling of having been caught in a musical tornado.

Satriani's guitar, on the other hand, sang of honest emotions in a way that could leave an imprint on even the hardest heart. It sang of warmth ("Friends"), the celebration of freedom ("Summer Song"), eerie tranquillity ("Flying in a Blue Dream"), mournful wailing ("Crying") and Texas beer joint bawdiness ("Satch Boogie").

There's very little flash in Satch's performance. Aside from a few "thank you's" to the capacity crowd, he didn't say much. But just as in his songs, Satriani doesn't need to speak: He is merely a conduit, letting his guitar do all the talking.

And when Joe Satriani's guitar talks, people listen. —Sean Doles

**Neville Brothers**  
*Wadsworth Theatre*  
 Westwood

Rhythm and blues has seen many trends come and go over the years, but one of the genre's sure bets has always been these New Orleans siblings and their rich variety of melodic sounds and fascinating rhythms. Representative of their storied career, their show featured an engaging potpourri of exciting excursions into numerous soul-based adventures, giving true meaning to the idea of family ties.

The brothers seemed to revel in their diversity, playing uptempo, percussive funk with a Bayou base and heaven-sent vocal harmonies that chill the spine, then rolling into a blues-funk mode on familiar covers of "Love the One You're With" and "You Can't Always Get What You Want," followed by socially conscious, rap-laden reggae, powerful and buoyant jazz (highlighted by Charles Neville's blistering alto sax) and seductive, inspirational gospel. Other bands might make this mix sound scattered, but the brothers made each segue seem totally logical.

For the less initiated, the Nevilles made their set more than palatable with a slew of brilliantly interpreted classics—"I Can See Clearly Now,"



Aaron Neville



Steve Vai

"Daddy's Home," "Betcha By Golly Now" and "Everybody Plays the Fool." They're one of the few artists who, like Joe Cocker, make those songs so much their own that you forget the originals. The secret of these magnificent interpretations is the magical candy voice of brother Aaron, who hits those high notes with a tender power few other vocalists this side of Johnny Mathis can match.

As dynamic as their music is, the Nevilles without Aaron would be just another fine soul band. And mighty fine at that. —Jonathan Widran

**Vai**  
*The Palace*  
 Hollywood

Trying to criticize guitarist extraordinaire Steve Vai for his artistic excesses is like telling Albert Einstein he should comb his hair. The minute you do, Vai, in his infinite wizardry, will probably discover a cure for cancer by hitting some obscure variation of an F-sharp triplet that no mortal would've thought possible.

The fact is, you can't wholeheartedly criticize Vai and his namesake five-piece outfit because of their staggering talent and, more importantly, because they work so hard to put on a spectacular show. Not a concert,

not a performance, at two hours-plus, this was a major league show in support of Vai's latest, *Sex & Religion*, replete with costume changes, multiple stage setups, orchestrated crowd participation and impromptu jamming.

Given his background with Frank Zappa, Vai was schooled in intellectual eclecticism and satirical humor. From his stints with arena rock gods David Lee Roth and David Coverdale, Vai has learned how to pander to the masses. And with his Grammy nominated solo effort, *Passion & Warfare*, Vai played the role of the self-absorbed artist.

So it's only fitting that his assemblage—guitarist/vocalist Devon Townsend, bassist Scott Thunes, keyboardist Will Reilly and drummer Toss Panos—should combine equal parts punk thrash and arena rock with Vai's trademark excursions in self-indulgence to form the ultimate metal band. Of course, this applies only in theory.

What the Palace crowd got, in practice, was the band's futile attempt to be all things to all people, which, in turn, baffled the more mainstream metal contingent and alienated the die-hard guitarphiles present.

Townsend provided a maniacal presence on vocals, flailing about the stage with the tortured screeches of a Trent Reznor or Phil Anselmo, providing the antithesis of Roth and Coverdale as a Nineties anti-rock star on numbers like "Here & Now," "Dirty Black Hole" and "Pig." Vai filled his shredding quota with instrumentals such as "I Would Love To," from *Passion & Warfare*, and "Call It Sleep," from his self-produced 1984 album, *Flexible*.

But, like a lot of bands with talent to spare, the group often sabotages themselves by changing musical directions at the blink of an eye. Undoubtedly, they can write first-rate songs, notably, the melodic "In My Dreams With You," the inspirational "Still My Bleeding Heart," the epic "Sex & Religion" and the cathartic "Down Deep Into The Pain." But, it's nearly impossible for all but the most devoted fan to maintain interest from song to song, let alone throughout a two-hour-plus marathon.

—Sean Doles



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NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	T.V. MOVIES	QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY
<b>NEO SELFE - Steel Guitarist/Vocalist</b>	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.*	✓	✓	✓	✓	✓
<b>DAVID SHELTON - Guitarist/Vocalist</b>	818-577-7221	✓	✓	✓	✓	✓	Current and recent projects include players from Don Henley, Mick Jagger, David Lee Roth, Eddie Money, and Dread Zeppelin. Tons of live experience plus recording and touring. Some commercial work. Prolific songwriter.	Excellent ear, very quick study, creative and rhythmic, pro attitude, sense of humor, young image, stage presence.	✓	✓	✓	✓	✓
<b>RICK STEEL - Drums</b>	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.	✓	✓	✓	✓	✓
<b>"STRAITJACKET" - Violinist</b>	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. Demos 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.	✓	✓	✓	✓	✓
<b>"TAKA" TAKAYANAGI - Kybds./Prod.</b>	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.	✓	✓	✓	✓	✓
<b>WARREN WHITE - Drums/Percussion</b>	818-420-3311	✓	✓	✓	✓	✓	16 years professional experience. Int'l tours. BM North Texas State, Graduate Studies University of Miami. Recordings/singles-NBC Sports, American Airlines, Mary Kay, etc. Various name artists. Recently relocated to LA from Dallas, Texas. Entiendo Español. References, resume, demo available upon request.	Excellent time feel, reading, click tracks, authentic groove playing in acoustic and MIQI formats. Thorough knowledge of rhythm section styles. Southern gentleman.	✓	✓	✓	✓	✓
<b>SEAN WIGGINS - Female vocalist</b>	805-254-7170	✓	✓	✓	✓	✓	Over 10 years studio and stage experience. Extensive training in pop, rock, jazz and classical. Strong R&B chops. Featured on numerous albums and publishing demos. Published songwriter.	Imagine Aretha Franklin and Bonnie Raitt sitting in with Billie Holiday and Chrissie Hynde on the same microphone. Not generic.	✓	✓	✓	✓	✓
<b>ROBERT A. WOLF - Kybds./Composer</b>	618-262-5520	✓	✓	✓	✓	✓	Award winning composer with New Age Compact Disc release. 15 years experience. Belmont College of Music-Nashville 1981. Full Sail Recording School-Orlando 1983. Touring and stage performance, motion picture scoring, and many other L.A. music projects.	Creative instrumental artist. Send me ideas, script, video. Get back a tailor made soundtrack on DAT. Proven working method. You call the shots.	✓	✓	✓	✓	✓



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•1991 Ampeg 4x12 gut cab w/70 watt Celestion spkrs, featuring parallel in & out jacks & built in impedance selector. In xint cond, \$450 firm. Page 213-707-5939  
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•Acous bs amp, 125 RMS pwr w/1 15" JBL spkr. Used w/ Frank Sinatra. \$400 818-990-2328  
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 •Be rig Carvin PB500 head, 500 wts, EQ, ft switch, many extras. Also Peavey 410 cab w/horn, both in xint cond \$500 obo. Guenther, 818-780-7010

- Carvin 4x12 spkr cab, 2 Celestions, 2 spkrs, for \$200. Richard, 310-430-5041
- Carvin 6 chnl mono PA mixer w/EQ, VU meter, \$150. Greg, 310-838-5166
- Carvin Quad X amp, gut preamp, w/lt switch & manual for \$475 obo. Glen, 310-458-1410
- Celestion 12" gut spkrs. 4 w/alt. \$50/ea. Craig, 805-251-0498
- Crown Power Bass II amp, like new, \$450. Furman Crossover, like new, \$225. DBX 160-X, like new, \$200. 2 Yamaha sub woofers, 18". \$315. All items obo. 310-322-2715
- EBS 2 bs pre amp, made in Sweden, used by pros, xint for all styles, w/manual, \$500 firm. 310-331-4603
- JBL Cabinet monitor, Model 4602B, \$300. Yamaha monitor, \$200. Both in xint cond. Crown D150A amp, \$500. Road case & AC, \$50. 310-474-1286
- Marshall cabs, gd cond, black, JBL 120s, in stereo, other vintage 30s, 70s Fender Bassman head, mint, \$400/ea. 310-927-3393
- Marshall Lead 12 practice amp, \$200. Grt cond. 213-655-6284
- Metaltronic head, 100 wts, rare, screams, new tubes, \$400 obo. 818-348-7660
- Peavey PA, 4 cabs w/crossover/processor, \$3000 obo. 3 Peavey 1545 monitors, \$200/ea. Peavey 2445 monitor, \$225. Peavey CS800 amp, \$400. 310-822-2346
- Tubeworks 500 stereo pwr amp, \$500. Arnold, 818-753-9512
- Yamaha PA system, 12 chnl stereo mixer, EQ, amp console, 2 spkr cabs & cases. Xint quality, fidelity, cond, \$1500 obo. John, eves, 310-455-4304

- Tascam 38 1/2" 8 trk, gd cond, \$650 818-989-0840
- Tascam Model 3030, 10" reels, built in DBX, xint cond, \$600 213-856-9180

### 4. MUSIC ACCESSORIES

- 3M 226 Pro 2" recrdng tape, no splices, degaussed, like new, \$25 obo. 818-989-0840
- Alesis Midiverb III, grt cond, \$250. Jerry, 818-708-0341
- Arlon Stage guitar tuner, xint cond, \$40. 818-382-7944
- Beyer M88 mc, bmd new, \$350. Spkr mic & gut cable, 11 through 50 ft lengths, \$5-\$35. Adaptors & connectors, \$5/ea. Crybaby wah pedal, \$65. 310-474-1286
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- Hill Multit Mix 16 chnl mixer, pro model, includes phantom pwr, perfect cond, \$650. 818-774-0612
- Kitty Hawk Midi patch bay, like new, xint cond, \$200 obo. Richard, 310-430-5041
- Macintosh Plus computer w/4 megs upgrade, also w/ new analog card. Grt cond, \$300 firm. 213-957-2717
- PCAT Computer w/MPU-401 Midi interface & Cakewalk seqnc softwr. \$435. After 5 pm. 310-374-5333
- Yamaha MZ101 mics, \$70/ea. Audio Technica 440D mic, \$65. 310-822-2346

### 5. GUITARS

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 \*Danelectro dbi neck gut/bfs, copper/cream, \$700, 310-376-2081  
 \*Banz Custom black w/Shaler F.Rose & hrdwr, JB p/u in bridge & neck, single coil middle, including case, \$500, Arnold, 818-753-9512  
 \*Banz early 70s Les Paul Black Beauty w/S.Duncan p/u's, coil taps, Shaler keys, fine tuning bridge, locking nut, new frets, HSC, \$225, Phil, 310-798-5461  
 \*Music Man Stingray bs, 1984, orig Crown hrdwr, black w/mple neck, string thru' body, HSC, xlnl cond, \$1200, 818-715-9794  
 \*Ovation Legend, amplified acous, black, sell for \$600 obo, 213-655-6284  
 \*Rickenbacker vintage series gut, model #325V59, brnd new w/Rickenbacker case, maple glow finish \$1000 Derrick, 310-782-9717  
 \*Schecter mid 80s Tele, handmade from custom shop, \$425 obo, Glen, 310-458-1410  
 \*V12 custom 5 string bs gut w/all exotic wood & gold hrdwr, List for \$2600, sell for \$1200 firm, 310-331-4603  
 \*Wid, lute's & inexpensive classical & elec gutts 310-558-1778

6. KEYBOARDS

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\*5 pc Premiere XBK set, black, like new. Includes hrdwr plus 3 hvly duty boom stands, hi hat & snare stand, \$1650 obo. John, 909-598-5329  
 \*5 pc Remo kit, red w/throne, \$225 Tama Titan telescopic boom stands, 5 at \$40/ea. Mark, 818-985-2381  
 \*CB percusan 5 pc drum set, 2 cymbals, 1 hi hat, Gilbraltar rck systm, like new, hrdly touched, cost \$2000 plus, sell for \$1450 obo. David, 310-941-8799  
 \*Hvy duty Tama drm stool, \$50 818-557-0758  
 \*Paiste 15" Sound Edge high hat, brnd new, \$200 818-223-9006  
 \*Sonar bs drm pedals for sale 3 to choose from, super quiet, smooth & pwrfl, xlnl cond, nd cash, \$60/ea. Dean, 818-781-3767  
 \*Tama hvy duty boom stand, mint cond, \$50/ea. Also lkg for 28" Pearl MX bs drm. 213-883-9578

9. GUITARISTS AVAILABLE

\*2nd guit avail for pro HR/HM band Sngwrng abil, bckup vocs, lyrics. Infl GNR, Chains, Aero Cody, 818-509-0392  
 \*Altrnly rock ld gut/voc sks 90s band ala A/Chains, S'Garden, STP, Marshall, Les Paul, fx Tall, thin Signed or mgnt only 310-474-1286  
 \*Amazing alchemic gut w/vocs avail for the right altrnly band. Fantastic sngwrng skills, arranging skills, sonic imagination. Infl by Hendrix, Lennon, Mar, Cobain 310-827-5387  
 \*Avail gut sks to join/form big 6 pc R&R band including sax, keybrd & 2 gut, bs & drm & singr Maynor, 310-450-8714  
 \*Ballsy, melcd gut avail to complete musicl expression of substance. Something to grab onto. Pro only. Call Doug, 213-851-1717  
 \*Black funkadelic ld gut, 25, ala Hendrix, Eddie Hazel, Ernie Isley, avail for paid studio projs only. Want that sound? Call me, 310-372-3208  
 \*Blues gut/voc avail for wrkg sit. Tradit'l blues & contmpry. Pro att & equip. Call Jimmy O, 818-982-8346  
 \*Creatv ld/rhythm gut avail for sessions. I read music. Have rck setup & separate amp heads. Processed or retro. Chuck Costarella, 818-771-5426  
 \*Emotional gut into rock, funk, blues & jazz. Can sing, can write, wrkg sit pref'd. Gary, 310-391-7364  
 \*Estab R&R raw gut/voc/sngwrng for tour, join/form band, w/organic roots. Tubes, trem, wah, verb, ld/slide tunings, vram ld gut, shredder. J.T., 714-636-1197  
 \*Gut avail for recrdng, performing & demos. All styles. Pro sits only. Victor, 213-757-3637  
 \*Gut avail for studio & live wrk. All styles. Dave, 818-766-8951

SOUTH BY SOUTHWEST Conference Representation

Publicist, Chris Fletcher is seeking bands to submit their music to be represented at the 7th Annual SXSW in March. ONLY 4 bands will be chosen. Send promo & demos to: Box 18334, Encino, CA 91416 or call (818) 909-9663 **DEADLINE DATE: FEB 26**

\*Guit avail to join/form band. Into darkness, emotion & sngwrng. Chris, 213-876-4325  
 \*Guit full of groove & soul lkg for band or musicns w/same I write, sing. Infl Sty, Rutus, Hendrix & Motown Billy, 818-345-4068  
 \*Guit Into live & recrdng pro band only. Infl Gary Moore to Steve Lukather. Pls call Mark, 818-982-8647  
 \*Guit lkg for orig funk infl proj. Will contribute to estab sit. Like minded. Live thrash funk, dance perfmc. 213-254-6186  
 \*Guit plyr avail for paying gigs. Rock, funk, fusion, R&B, pop, 818-785-1715  
 \*Guit stg HR act to metal. Classic taste. Clean & speedy w/inesse. Infl Maiden, UFO, VH, etc No flakes or drugs. 818-986-0054  
 \*Guit ssk musicl team for lasting commtmt Grungy, psychcd, emotional, roller coaster Pumpkins, Garden, Jane's, Pearl Jam, Frank, 310-578-6507  
 \*Guit sks 70s style hrd pop band. Infl include C Tnck, Bowie, Wings. Image very importnt Lv msg 213-953-1164  
 \*Guit sks musicns for altrnly rock proj. Energy of Husker Du, melody of Sugar, color of Breeders w/balls of PJ Harvey Jamie, 213-874-0475  
 \*Guit sks to join/form metal band. Infl Armored Saint, Metal Church, Megadeth. No flakes, pros only Dino, 213-549-0974  
 \*Guit, plys rock, funk, altrnly & acous. High energy perfmr Have gear, trnsps & exp. All on matrl Fish, 310-828-2443  
 \*Guit/sngwrtr sks band or band forming Infl Zep, Kings X & C. Gut. Pros only 818-577-5763  
 \*Guit/sngwrtr sks band or singr Real surreal, emotional, psychic, erotic, melcd music U2, Pumpkins, Jane's, A/Chains. Dave, 818-980-2702  
 \*Guit/sngwrtr sks to join/form hvy progrsv, cmrcd HR band Infl by Dream Theater, Blue Murder Have pro gear, bckup vocs. Also ply keybrds. K.J., 818-955-8240  
 \*Hvy altrnly gut/sngwrtr avail. Lkg to join/form band. Originality & mental instability a plus. Eric, 818-769-4664  
 \*I'm a ld gut plyr, 26 yrs exp, lkg for ld bs plyr, drmr & ld singr to form classic rock band. Infl Hendrix, Who, Gabriel, Robert, 818-797-4356  
 \*Ld gut avail. Dedicd, responsbl, exp Infl X, Clash, Blasters, Replacemnts, rockabilly, punk rock, pwr pop. Jorge, 213-254-7125  
 \*Ld gut/voc & also acous gut w/lots of tour, studio, csls & club exp, w/gd equip & trnsp, lkg for wrkg sit. Jim, 805-495-0395  
 \*Once in a lifetime chance to get the ultimate R&R gut. Gibson, Marshall, Randall, on your tape or demo. Also avail for touring & showncg. 818-293-2352  
 \*Pedal steel gut sks wrkg sits. Cntry & non cntry OK 818-841-3141  
 \*Pedal steel plyr sks wrkg band. Dbls on gut & sax. Exp. John, 714-991-9339  
 \*Pro plyr, grt feel, tone & image, ssk cmrcd rock band. Estab acts or artists only, pls. Glen, 818-846-6511  
 \*Pwrhouse, tastefl, melcd, blues/rock gut plyr/wrtr/voc avail for pro projs. Currently doing studio wrk in LA. Pros only, 818-761-9354  
 \*R&B gut, studio & stage exp, lkg for grooving rhythm section. No gimmicks, just raw plyng style w/soul. Mark, 818-366-0979  
 \*R&B gut, very soulful plyr, ply rock, funk, jazz, cntry, anything on the spot. Pro sit. Studio & tour exp. 818-366-09141

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 \*Rhythm gut avail for sessions, sng arrangmt for your demos, also live perfmc. Fluent in R&B & pop styles. Have gd equip. Call Bryant, 310-835-5425  
 \*Rhythm gut/keybrd/sngwrtr, 32, avail for cmrcd lkg or cntry rock band. Srs only. 818-557-0722  
 \*Rock gut avail for estab band w/mgmt, bckng or label intrst. Have image, trnsps, gear, HR sound, pro att. 818-784-2869  
 \*Top pro rock gut avail 10 yrs touring & recrdng exp as maj label artist in Europe. Pro gear, xlnl lks. Call for promo pkg. Pro only. Nard, 213-653-3034  
 \*Totally pro gut avail for studio, touring or showncg From grunge to metal to rock 818-293-2352  
 \*Verstl pro avail for paid sits Appears in Guitar World & Guitar Player mags. Much exp 818-832-9057  
 \*Verstl, expressv rock gut w/sngs, vocs, stage chops, contmpry lkg, ssk enterprising sit w/grl plyrs. Michael, 818-993-7002

9. GUITARISTS WANTED

\*#1 absolutely vicious lineup! Superstar quality, in your face rock brotherhood invelts axeman w/awesome voc, humor, lks! Tim, 213-662-5269  
 \*#1 gut nnd. Infl Motown, NIN, Peppers, Jane's 310-998-5271  
 \*2nd gut nnd to add creatv, out of mind texture to rhythm oriented sound. No pros Infl Hole, PJ, Sonic Youth Danny, 818-985-9457  
 \*2nd gut plyr wtd whtchk tone into Pantera, Sepultura, Danzig, Ministry WLA 310-473-5752  
 \*2nd ld axeman wtd Dio, Pnest, Ozzy. Pro plyr, pro att, pro gear. Ing hr. gd lks, no fat guys Srs inquiries only. 213-850-5049  
 \*AAA ld voc/drmr team w/tnl, image, sngs, mgr & industry contacts sks ld gut for forming band ala Crue, Kiss, Lv  
 \*Acous gut wtd to fill mood. Clapton, SRV, Beatles, Smitherens, Ear for melody & vor. Pete, 310-836-7683  
 \*ADRIAN SLIM lkg for gut plyr Showsncg in 94. Versatility, grt vibrato & tone a must. Top notch plyrs only, pls. Paid rehrls & paid shows. Robert Trevino, 213-726-6741  
 \*Aggrsv fem gut wtd. 213-650-2544  
 \*Altrnly pro/rock band sks 2nd gut, ld & rhythm w/image. Infl Radiohead, Suede, Catherine Wheel. Band has demo deal. 213-851-1680  
 \*Band lkg for hvy groove, team plyr. Must have equip & abil to sing bckups. 100% dedicd. 310-445-0933  
 \*Black punk & funk gut nnd for musicl hybrid. DePeeche mis Suicidal. Pro lunatic w/fire. 3D, 310-644-2550  
 \*Blues gut/voc sks other gut for unplugged duo. Must sing & know tradit'l & contmpry blues. Jimmy O, 818-982-8346  
 \*Bluesy ld gut, under 30, nnd to complete band w/maj prodcr, demo, atty, etc. Vintage sound, feel & soul are indispensable. Scott, 818-595-2335  
 \*Cntry, folk, rock, singer/sngwrtr sks acous gut or band in vein of REM, Mellencamp. Open minded & passionate. Ideas? Sean, 213-871-6623  
 \*Estab gut/voc team sks aggrsv gut ala Helmet, Tool, S'Garden. Library of sngs & label intrst. Call Chris, 818-508-6261  
 \*Estab hrd groove, altrnly rock band sks pro minded gut.

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 •Fem voc & lyrical avail to collab w/guit to form team or grp. Style altmrv pop, rock. Call Lauren, 213-655-9125  
 •Guit & drum team wd by GLASS SHADOW to complete super hrd rock band. Must have ing hr, flash & balls. No wimps. Eric, 714-960-3799  
 •Guit plyr wtd for local hillywd cntry rock band w/gigs. Someone who doesn't mind plyng for fun & free beer! Tex, 213-465-6233  
 •Guit sks guit to form metal band. Infl Armored Saint, Metal Church, Megadeth. No flakes, pros only. Dino, 213-549-0974  
 •Guit sought by estab band. No flake or shadow plyrs. Must be deditcd & srs. Infl Gene/Jezebel, Bauhaus, Jane's. 818-821-4145  
 •Guit sub wd for rock, covers, orig bend w/mgmt & agent. Out of town gigs. Xlnt image, sound, backup vocs req'd. Must be dependbl. Rudy, 213-878-2533  
 •Guit who lunks & humps ndd. Doyoulove Hendrix, Miles Davis, Chilli's, Jane's, James Brown? Doesn't anyone want that nasty groove? Nick, 818-506-6385  
 •Guit wtd by fem altmrv/folk/lyricist for developmnt. perfmc. Indigo Girls, Bowie, Tori Amos, 10,000 Maniacs, Cranberries. Debbie, 213-651-4409  
 •Guit wtd by Swedish/German voc just arrived from London to form band. Into Pearl Jam, Freak of Nature. Mike Peters, 213-951-9109  
 •Guit wtd for altmrv bend sks a plus. Infl Zep, Ramones, Fear, Jane's, Metallica. Tony, 818-289-1199  
 •Guit wtd for band that grooves from Public Enemy, White Zombie, Rage & NWA. Pls lv msg. 310-402-2261  
 •Guit wtd for classic/current cover band. Must be able to tour overseas 3 months, do backups, read charts. No bad habits or att. 310-370-8012  
 •Guit wtd for hvy band w/blues bckgrnd, orig music. Recrd deals pending. Call Dean, 818-243-3326  
 •Guit wtd for orig band. Sngs range from cntmrv jazz to fusion & voc matrl. Infl Buford, Steely Dan, Lyle Mays, Jack Mitchell, Fish. 310-967-3369  
 •Guit wtd for Venice based band. HR, orig band w/hrslr team. Top chops, tone, gear, tmspo a must. Bob, 310-823-3630  
 •Guit wtd to collab w/sngwrtr/poet, starting band Into Dylan, Van Morrison, Leonard Cohen. Call Steve, 213-658-6170  
 •Guit wtd to form rock, blues & folk band or duo w/fem voc. Infl include 10,000 Maniacs, B.Rain, E.Clapton, Debbie, 310-207-0566  
 •Guit wtd w/soul & feeling. No egos. Lks not importnt. Page, Perry, Hendrix, Richards. 213-850-6515; 310-479-0146  
 •Guit wtd. Signed artist sks acous/elec plyr. Must have grt sns of melody. Pop, AC, new age & progrsv. Call Steve, 818-784-3518  
 •Guit, young, ing hr, hungry & orig. Infl Aero, Nikki, 213-254-0467  
 •Guit/sngwrtr wtd. Infl Ronson, Pixies & Big Star. Bckng vocs a plus. Call Tim, 213-654-2782  
 •Hawley Davidson, actual singer, mid-west, new in town. Ing hr, ing life, wtlr hang w/psygy, Hammil, Rhoades, Wilders. No long winded wussies. 818-989-5731  
 •HR band nds 2nd guit plyr. No wimps or Seattle. Aggrsv street image. Paul, 818-567-2990  
 •Juiced & sloppy. Glimmer Twin ndd by lyrics/frontmn. Hvy Stones image & infl. 69-73. 818-985-6096

•KILL CITY is/wk for a young ld/rhythm, southern/blues gyt plyr image, vintage gear, deditcd & sngwrng abtl. Contact Mike, 310-494-2153  
 •Latin Bossa Nova gyt/snglr. 18-30, for recording video prj. William, 310-278-8903  
 •Ld guit wtd for uniq, rs, WLA band. Infl Hendrix, Zep, Jellyfish, but mostly us. Deditcd, tmspo a must. Mark, 310-285-8154  
 •Ld guit, acous & elec. 1/2 orig, 1/2 covers. Infl Buffett, Van Morrison, Bob Marley, Rick, 310-374-5917  
 •Ld/rhythm guit plyr wtd. Infl Joe Walsh, Bob Seeger, Eagles, Mellencamp. For estab band. Pros only. 818-508-9982  
 •Ld/rhythm guit wtd for altmrv/pop KROQ band w/fem ld singer. Strong vocs a must. Srs only. Mick, 213-3737-1469  
 •Ld/rhythm guit wtd for altmrv pop band w/fem ld singer. Vocs pref'd. Srs only. 310-820-9412  
 •Lkg for guit to write sngs with. Styles include Tracy Chapman, Sade, etc. 213-750-4440  
 •Orig guit wtd. Must want to do something that's never been done before. Must be deditcd, determined & srs. Must be open minded. 818-247-9661  
 •Rhythm guit for psychdc, acid, blues based altmrv band. Infl Floyd, Bowie, Hendrix, Zep, Pumpkins. Acous & elec a must. Brian, 310-477-9551  
 •Rhythm/2nd ld guit to collab on sngwrng. Fem voc/lyricist has some matrl. Gig, recrd, form band. Deditcd only. 310-820-0363  
 •SG, all fem blues/rock ballad band, skg non drug/alcohol guit plyr. 310-289-4734  
 •Snglr/sngwrtr skg plyr for Lenny Kravitz, Joe Cocker, Melissa Etheridge, Rod Stewart type band. 818-752-4186  
 •Snglr/sngwrtr/skg skg to collab w/other guit & gyt with. Must be creaty & dependbl. Maclovia Martel, 310-373-3963  
 •Snglr/wrtr sks gyt plyr infl by Sid Barrett, Beck, Royal Trucks & Suede, the Elephant Man-John Merrick lan, 213-850-6917  
 •THE RESISTANCE sks pro ld guit w/bkng vocs. Sna

oriented plyr. Jovi, Sambora, Hagar, VH. We nd the 2nd hld. Call Reed, 818-414-2119  
 •THE RUIN, headlining dark, altmrv metal ala Chains, Love Bone, Metallica, nds gyt now. Have giant lockout w/ full recrdng. Living space also avail. 818-769-7334  
 •Voc/rhythm guit plyr/sngwrtr would like to collab w/guit/wrtr. We are the band! Share copyrights. 213-766-1295; 310-288-6152  
 •Young band from NY w/ 2 albums out lkg for cool gyt w/ style & vox. Infl Van Morrison, Lou Reed. 213-466-1782

**10. BASSISTS AVAILABLE**

•Bs plyr avail for mature, pro sit ala Dwight Yoakum, k.d. lang, Sting, Rush. 818-771-7489  
 •Bs plyr avail for wrkg T40/rock band w/paid gigs. Larry, eves, 909-596-5064  
 •Bs plyr, studio, touring, clubs, elec fretted, fretless or upright, exp pro, read, listen, solid support, groove, blues, jazz, rock, R&B, etc. Hank, 310-358-5922  
 •Est lkg for wrkg band. Grooving is my priority. Simon, 310-392-6542  
 •Est. pl's all styles, fretted, fretless, jazz, funk, blues, etc. Read notes & chord symbols. Recrdng, live exp. Pro only. 619-274-6814  
 •Bs/voc/sngwrtr in srch of So Bay, Hillywd, altmrv band w/ uniq, marketable sound. I like Nirvana, Beatles, Pumpkins, anything that's good. Phil, 310-798-5461  
 •Exp pro bst lkg for band w/any of these styles, cntry, classic rock, blues, R&B, or any combination. Patrick, 310-540-5272  
 •Fem bs plyr, solid, creatv, no slapping, ld, bckgrnd vocs, wrt. lkg to join/form band w/respnsible muscns into org rock. 818-591-2227  
 •Fretless bs plyr avail for recrdng & demos. Total pro. R&B, funk, jazz, pop, rock & rap. Vic, 213-757-3637  
 •Groovy bst lkg for F/T wrkg band. Has passport & sns of humor. Very verstl. Exp. demo pkg avail. Simon, 310-392-6542  
 •Pro bst avail for paying gigs. 4 & 5 string bs's, SWR gear, blues, rock, R&B, studio & csls. Srs only. Guenther, 818-780-7010  
 •Pro rock/metal bst avail for session & showcng wrk. Maj recrdng credits & tall, young, ing hr image. Srs pros only. pls 818-382-2805  
 •Srs, exp, deditcd, strong sngwrtr, infl Bauhaus, Gene/Jezebel, Jane's, Lords, old Cure. Avail to join/form band. Dmrr also avail. Brian, 213-852-1982  
 •Verstl fem bst/voc w/rock, R&B infl, avail for pro level band w'estab mgmt. 818-345-6598  
 •World class bst, state of the art gear, strong bckgrnd vocs & image, lkg for signed bends or paid sns. Very creatv, can take direction. Ted, 310-391-0726

**10. BASSISTS WANTED**

•No ace awesome bs plyr wtd for HR band w/3 maj albums & new deal offer. Must have grt bckgrnd vocs, gear & chops. Top atly, mgmt also. Joe, 310-544-9943  
 •#1 ace bst wtd for HR grp w/label instr & foreign connex & touring. Must have xlnl voc & bxlnt plyr. Brian, 805-297-6097  
 •#1 awesome bst wtd for HR band w/3 maj albums & new deal offer. Must sing xlnl & have pro chops & gear & top att. Joe, 310-544-9943  
 •#1 bst wtd for complete & estab hrd, hvy, funk, stone groove rock band. Stewart, 310-458-1041  
 •#1 bst, top notch bst wtd for hvy blues altmrv sound. Very busy & light bst ndd. Srs only. Call Kevin, 818-361-4121  
 •2 guit, keys & drms lkg for bst. We are a hrd wrking, reliable, creaty & likeable bunch of muscns lkg for the same. Chris, 310-915-0691  
 •A #1 bst ndd for hi energy HR band. Infl Ozzy, AC/DC, VH. 818-347-4624  
 •A #1 bst wtd for HR grp w/3 maj albums. New deal pending. Must have xlnl voc. Must have grt gear, grt att & ready w/it. Mike, 310-398-2707  
 •A bs plyr w/groove wtd by band w/soul. Infl Bad Co, Zep, VH, Aero, Chris, 213-957-2537  
 •A rare thing indeed. Estab HR band sks bs virtuoso. Must have it all. Our infl Boston, Rush, Badlands. Dave, 818-764-1462  
 •A1 bs plyr for progrsv HR band. Philosophical content, classcl infl. Billy, 818-955-9553  
 •A1 intellignt ld bs plyr ndd to complete diverse edge rock

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band. Infl GNR, Seattle, Doors, Zep. 310-208-0619  
 •A1 intellignt, soul ld bs plyr ndd to complete diverse edge rock band. Infl Zep, Seattle, Doors. 310-208-0619  
 •AAA pro estab HR band sks bs plyr. We offer private rehslr, atly, MCA & Warner instr. STP, L&SD, old C.Trick. Mike, 818-880-1269  
 •Ace bs plyr wtd for HR grp w/deal offer. Must have xlnl voc, grt gear & grt riffs. We have top atly. Ask for Mike, 310-398-2707  
 •ADDICT is auditing bst. Deditcd & flash req'd. We got gigs, we got dreams, we got the stuff together. Greg or Trak, 818-997-8573  
 •Alttrv blues band w/CD out in Feb. sks blues bst. Only competent plyrs w/gdt att. J.R., 805-288-2255  
 •Aggrsv, melcd bst wtd by gtr & dmr w/hrslr spct to start bend in style of Pixies, Alice, Pumpkins, Afghan Wigs, S'Garden. Dave, 213-871-5166  
 •Aggrsv, simple bst wtd by estab punk infl altmrv rock band curendy gigging & recrdng. Sngwrtrs welcome. Vocs pref'd. 213-851-2496  
 •All orig bend sks bst. Infl Mellencamp, Gin Blossoms, Crows. We have flnt orig matl & industry instr. Deditcd a must. Call Rob, 310-371-3232  
 •Alttrv bst wtd. J.A., 818-999-6744  
 •Alttrv bst wtd. Must be able to ply funk, odd time & rock grooves for indie album recrdng in Mission Hills. Joel or Jason, 818-995-4534  
 •Alttrv bst wtd. No tech heads, no equip heads. If you like Big Star or Pavement, call us. Ross, 818-366-3409. Jeff, 818-989-0474  
 •Are you ready for the women in cntry? Fem bs plyr ndd for very happening prj. Tony, anytime, 818-845-2176  
 •Attr, bst/voc ndd for quality prj. Uniq voc style, tastef technique. Infl Trevor Rabin, Rush, Genesis, Gabriel, Toy Machine. Integrity, pro, a must. John, 310-394-3288  
 •Atty & connex. Ld guit/wtd & dmr/voc, tall, thin, infl A/Chains, STP, White Zombie, sks bs/voc. Drug & smoke free. 310-474-1286  
 •Awesome aggrsv bs plyr wtd for R&R band, hrd tradit' sound w/maj instr right now & previous success. Must sing, have grt riffs & tmspo. Kevin, 714-635-3786  
 •Bs plyr, dmr wtd for altmrv pop/rock band. 310-836-0564  
 •Bs plyr for wrkg altmrv band. Infl Pixies, X. Open environmt. Gd att, zero. 30. John, 213-467-8412  
 •Bs plyr ndd for aggrsv, semi glam band. Ultra groove orientd music. Very srs. Call Scott, 818-816-4708  
 •Bs plyr ndd for hvy, punkish, trancey, tribal, xperimntl band. Call Adam, 213-628-8597  
 •Bs plyr ndd for orig R&R band w/fem ld singer. Gigging band, melcd bluesy R&R. No mercenaries. Al, 818-772-2280  
 •Bs plyr ndd for pop/rock/blues band. Call Art, 213-413-7150  
 •Bs plyr wtd for all orig rock band w/progrsv flavor. Infl Floyd, Gabriel. Practice near Dodger Stadium. Richard, 213-222-0585  
 •Bs plyr wtd for band that grooves from Public Enemy, White Zombie, Rage & NWA. Pls lv msg. 310-865-6404  
 •Bs plyr wtd for modern rock band. Gd level, deditcd, Grooving, rockng. VH mls DePêche, Matl, 818-761-1396  
 •Bs plyr wtd for pop/rock/blues band. Srs inquiries only. Art, 213-413-7150  
 •Bs plyr wtd for psychdc acid drone, blues based altmrv band. Infl Floyd, Bowie, Hendrix, Zep, Pumpkins. Open minded att a must. Brian, 310-477-9551  
 •Bs plyr wtd to ply w/fem band. Melcd, moody music. Beginners welcome. 213-957-4814  
 •Bs plyr wtd, raw & aggrsv, HR band. Infl by Skid. Call Jimmy, 818-567-2990  
 •Bs wtd for upcngn orig rock band. Low pay if any. 213-257-1195  
 •Bst for cmrcl rock band w/kybdst. VH, Poison, C.Trick, Journey, Jovi. Must have exp, pro equip, friendly att. Alex, 310-424-9309  
 •Bst for estab grp. High energy, aggrsv, grooving, gigs, label, EP, rehslr studio. Alttrv infl. Pro only. Faron, 818-784-4373  
 •Bst for gigging orig band wtd. Melcd bluesy sound. No mercenaries. Al, 818-772-2280

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•Bat ndd by acous rock sing/sngwrtr who must form band. Style ala Neil Young, Jackson Browne. Bckng vocs a plus. Have gigs, demos. Chris, 310-473-8997  
 •Bat ndd for dark, altmrv melcd band into Catherine Wheel, Dig, Pumpkins. Lv msg. 213-487-4675  
 •Bat sub wd for rock, covers, orig band w/mgmt & agent. Out of town gigs. Xlnt image, sound, bckup vocs req'd. Must be dependbl. Rudy, 213-878-2533  
 •Bat to complete band. Maj label instr. Creaty & groove very importnt. Infl Stone Roses, early Stones, Beatles, VU, Smiths. Under 26 only. 510-236-5122  
 •Bat wtd for altmrv band w/CD, atly & gigs. Harmony vocs a plus. Infl Soul Asylum, Buffalo Tom, Sunar. John, 310-421-5922  
 •Bat wtd for altmrv band. Bckng vocs a plus. Infl Zep, Ramones, Fear, Jane's, Metallica. Tony, 818-289-1199  
 •Bat wtd for altmrv rock band. Free rehslr, recrdng space. Blake, 310-946-4942  
 •Bat wtd for estab grp. High energy, aggrsv, grooving, gigs, label, EP, rehslr studio. Alttrv infl. Pros only. 213-655-4346  
 •Bat wtd for melcd. HR grp bckng tlntd singr/sngwrtr/guit w/wrtr sngs, lyrics. Srs pro quality prty only. 818-972-4440  
 •Bat wtd for new rock grp. Jocko, Dean Murray, Paul Denman type. Band age 25-34 y/o. Joey, 805-579-9848  
 •Bat wtd to form tight trio. Infl Crowded Hs, Police & Nirvana. Tom, 818-247-6620  
 •Bat wtd to sub-fill-in w/4 pc ensemble in Hillywd Protestant church. Readers pref'd, various cnlmrv styles. No pay but grt fellowship. Call for audtn. Mark or Sonia, 213-938-9135  
 •Bat wtd who loves music, gd plyr, open minded. Us, HR, different edge, early 20, starting up. 310-393-3359  
 •Bat wtd. Fem fronted HM band sks hvy, pounding plyr who is instrfd in wrting, recrdng & independantly toung. 310-376-7934  
 •Bat, deditcd, reliable, infl by McCartney, JP Jones, for orig bend w/fem voc, demo, connex, 4 shows gigs. Infl REM, Pretenders. 310-274-4580  
 •Bat/voc w/fingers, pick & slap, for progrsv, funky, HR prj. Geddly, Square, Flea. Strong sngwrng, label instr. Kevin, 213-465-4615  
 •Chocolate coated bst w/Prince. Hendrix image wtd for funkacidic mob. Hendrix, Booby, 1999 Prince. 310-372-3208  
 •Christian HR grp w/deal on secular label nds monster bst w/grt vocs, gear & att. We have top atly. Joe, 310-544-9943  
 •Eclctc vcrst bs plyr ndd to complete pro band. Label instr, headlining shows. Infl War, Santana, Tom Waits. Tooiee, 213-669-1532; Gabriel, 213-344-9123  
 •Estab blues/rock band lkg for bst w/SRV, T-Birds, Arcs Angels infl. We have paying gigs, srs only. John, 818-782-8504  
 •Estab guit/voc team sks aggrsv bs label instr. Call Chris, 818-508-6261  
 •Fem bst wtd for all fem rock/pop band. Orig music. Must have pro equip & grt att. Call Mary, 213-483-7330  
 •Get lost in a swirling vortex of sound. Miles Davis, Sabbath & Stoooges swim through a sonic nightmare. Edward, 213-469-3044  
 •Groove orientd bs plyr ndd for band. Vocs a plus. 213-469-6180  
 •Guit lkg for solid groove bst to help form band. Ask for Mike, 714-827-2253  
 •Gt sks bst to form metal band. Infl Armored Saint, Metal Church, Megadeth. No flakes, pros only. Dino, 213-549-0974  
 •Hay! Bs plyr ndd by orig, altmrv, cntry prj for recrdng & toung. Mgmt & label instr. Must have pro chops, equip, tmspo, positive vibes. Ellie, 818-881-3767  
 •Ld guit plyr lkg for ld bs plyr in style of John Entwistle of Who. Robert, 818-797-4356  
 •Look alike ndd for straight, dyed hair, thin, hvy, aggrsv, flashy band. Pro, cool gear, 25 plus. Positive, aggrsv att. Srs st, but friendship priority. 213-883-9578  
 •Maj label recrdng artist lkg for bst for solo prj. Do you

**BASSIST WANTED**

Only top-notch need to call.  
 Established band. Played all venues. Mgmt., label interest, very unique, hard edge, modal & fast-paced. Fretless, reading & musical knowledge a plus.  
 Paid rehearsals & gigs.  
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If you have long, straight hair, good looks, with a tan, forget it! Types preferred: Hairless, toothless, homeless, and ruthless. Must be able to play tight, loud, pissed off music. Contact:  
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 for kick-ass metal band.  
 Pro situation.  
 Infl: Queensrÿche,  
 Skid Row, Metallica.  
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have what it takes to be a morning misle? Captain, 310-284-4902

- MAN BITES DOG nds bs plyr. Infl by Sugar, World Party, Big Star, Elvis Costello, Chris Mars. Vocs a must. Phil, 213-368-6655
- Megadeth, Pantera. Fear Factory, Metallica. Bst wtd to complete intense band. Must be loud, aggrsv & dedictd. Showca's & videos pending. Mike, 818-994-7517
- Modern rock band nds bs plyr. Gd level, comitmt. Idol, Lords/Church. Eric, 310-208-3772
- Orange Recrd rcdng artist, SKIN II SKIN, sks aggrsv, young, dedictd bnd vocs, att & lks, for immed gigs, rcdng & toung. 909-595-8203
- Pro bst ndd by estab career HM band w/progrsv edge. Have mgmt. Trnspo, pro equip & pro att a must. Infl: Megadeth, Dream Theater, Kragen, 310-915-9915
- Pro guit & drmr skg srs killer bs plyr to complete HR, hv progsv groove band. Have sngs. Infl: A through Z. Must have pro att & vocs a plus, 818-982-7009
- Rcdng & gngng altrntv rock bnd w/studio, connex, brains & fem voc sks bst, Janine, 310-821-3949
- Reggae minded bs plyr ndd for live gigs & possible rcdng. Infl Sly & Robbie & Dennis Bovig. Call Ace, 213-935-6636
- Rock bst into jazz, funk, blues, soul. Wtd for forming band. Vocs a plus. Gary, 310-391-7364
- SG, all fem rock band, sks bs plyr. No drugs, no alcohol. Have legal & label intrst. 310-289-4734
- Sngvr/sngwrtd guit lkg for bs & drmr to develop act. Many sngs, ready to perform & rcd. 818-908-1845
- Slapping, popping & rocking bst wtd Urgent. Gigs lined up, matrl ready to go. Pro only. Rehstr, lockout, rcdng studio. LAX area. 310-672-7742
- Swingng rockers, KING LEERY, sk sassy pro bst in srch of challenge. Hendrix mts Zep mts James Brown. African American pref'd but not necessary. 818-753-1736
- Voc & lgt w/cmcl rock edge sks bs plyr. 310-379-3153
- We are lkg for a bs plyr. We are a modern rock band, ldl, Lords/New Church. We nd a gd level, dedictd plyr. Brian, 818-919-5967
- Wtd, dead or alive, bs plyr w/killer chops, ndd for Hilywd style, southern blues, no BS band. Xlnt image, pro gear a must. 310-494-2153

### 11. KEYBOARDISTS AVAILABLE

- Accompanist/pianist/keybdst plyr avail for sessions, fill in gigs, overseas sits, any & all live plying sits including sngs ndd help w/repertoire. 310-399-8554
- Fem keybdst, standrds, pop, R&B, jazz & more. Read, bckgrd vocs. Sks through the week wrkg sit or csls. Must have present gigs. Pro only. 818-784-2740
- Fem ldt voc avail for orig band. Bckgrd in blues, rock & cntry. 805-527-9616
- Keybdst avail for sessions, sng arrangmnt for your demos, also live perform. Fluent in R&B & pop styles. Have gd equip. Call Brian, 310-835-5425
- Keybdst avail. Infl Doors, Pearl Jam, new age. Have been very active on local circuit. Sks more of same. Melinda, 310-642-4952
- Keybdst/rhythm guit/sngwrtr, 32, avail for cmcl rock or

cntry rock band. Srs only. 818-557-0722

- Keybdst/sngwrtr avail, for Christian, semi bluesy rock band. Infl Hendrix, Leppard, etc. 213-876-8705
- Pro accompanist, formerly w/Sarah Vaughan & Joe Williams avail for sngs pros. Herb Mickman, 818-990-2329
- Progmmng, seqncng, studio wrk, demo, Keybdst plyr avail. Korg M1, R8M, Atan Cubese. No gigs. 310-208-3772
- Totally pro keybdst w/xnt state of the art rig. Currently skg pro toung, T40 acts or any style acts. Ply any style. Have passport. 805-522-4918
- Totally pro keybdst, specializing in the style of tasty Hammond pnyng, fully equip'd w/Hammond C3 & Leslie, lrg Midi rig. Can ply any style. 818-773-9943
- Totally pro world class keybdst, fully self contained, w/xnt state of the art gear, xtremly versl, can ply any style. Skg toung, T40 band. 818-773-9943

### 11. KEYBOARDISTS WANTED

- Fem sngvr/lyricst wrnts radio orientd, blues infl, cntry flavored, gospel touched keys w/intgrty that loves Hammond, B.Raili & Maria McKee. Ronnie, 213-656-2230
- Fem voc sk prodcr/arrngr for collab on NY style house music demo. 213-656-2686
- Hammond B3 plyr wtd for orig rock band into Zep, Cream, Beatles, Grand Funk style. First rate sngs, label intrst, young, thin & pro only. 213-653-7480
- Honky tonk piano plyr wtd for orig, altrntv, cntry pro. Mgmt & label intrst. Must have pro chops, equip & trnspto. Ellie, 818-881-3767
- Intellignt, tasteft keybdst wtd for eclectic orig band in Hilywd area. Infl include Beatles, Gabriel, Enc. 714-449-9874
- Keybdst ndd for formation of unq ensemble. 6 string electric violinist, bs, drms, vocs, Dark, mystical music, rock orientd. Sheet music provided. Matt, 310-822-7550
- Keybdst wtd for Midi studio wrk. Thomas, 310-989-0895
- Keybdst wtd for variety cover band. 40s through 80s. Must sing ldt. 818-762-1704
- Keybdst wtd. Industrial band. Our music, our equip, nds someone for stage. Ply small parts. Infl DePeché, etc. Single male w/wom trnspto. 818-551-0149
- Keybdst/arrngr wtd for estab orig T40 proj. If you are creatv & srs, pick up the phone & call. 310-542-1090
- Keybdst plyr wtd for mclck HR band. Must be srs, dedictd. 818-999-1893
- Keybdst wtd for classic rock cover band. Bckng vocs a plus. Srs only. Nd to gig ASAP. 310-927-3393
- Lkg for girls to form band around one guy. 213-654-5913
- Native American keybdst wtd for multi media, multi cultural toung grp. Tradit'l presentations & orig world beat music. Acting exp. instrumentls a plus. Pamela, 800-937-1900 x 1258
- SG, all fem rock band, sks keybdst. No drugs, no alcohol. Have legal & label intrst. 310-289-4734
- Synth/pop keybdst w/dozens of sngs lkg for same to collab with on developmnt deal. Vocs a plus. Mike, 310-358-8748

- Wtd, soundscaper, keybdst, sampler, plyr, ndd for tribalistic, angry, mechanical groove band. Must be open minded, no old school Jovi keybdst. Dark image. 213-645-4576

### 12. VOCALISTS AVAILABLE

- 22 y/o fem voc, pop, R&B, all styles, 3 oct range, can sing read, harmonize, improv, grt sngs, reasonable rates. 494-7375
- 25 y/o, att, chops, sks ballys blues band or a guit to form one with. Infl Roth & Tate. R.J., 213-851-4393
- 70s style voc to join/form band. Infl Marvin Gaye, Robert Flutz, Al Green, Greg Allman. 310-398-1257
- A man w/m msg. If your music nds a story teller, I have exp in memories, visions & dreams. Ala Bono, Vedder & Jane's. 805-298-1287
- A pro fem voc, 27, w/grt lks, sound & education, avail for local pop or cntry gigs, sessions & demos. Jaye, 805-252-3828
- A pro male voc w/wong sound sks 2 guit funk, blues, rock band. Vein of White Trash, Tango, GNR. No Seattle, no mclck Dokken type bands. 818-783-2533
- A sngvr/lyricst lkg for aggrsv, coolband. Sugar, Pumpkins, Redd Kross. Pros only. 310-478-2047
- A voc lgt for psychdlc, punk collision. Cal Brian, 818-766-5042
- A1 sngvr & bs plyr avail to complete 4 pc super HH band. Must be 100% dedictd. No wimps. Eric, 714-960-3799
- Absolutely pro N Hilywd voc will rcd, tour, shows for rock, hvty rock or altrntv band. Bckup vocs also avail upon request. 818-293-2352
- Altrntv fem voc/lyricst sks collab. Infl Tori Amos, Cranberries, Bowie, Indigo Girls, Maniacs, Debbie, 213-651-4009
- Attrctv fem voc, pwrtl alto, avail for gigs, demos, rcdngs, etc. Michelle, 818-766-8951
- Attrctv fem voc/dancer/lyricst sks sngwrtr/prodcr to collab for demo, session wrk & showca's. Infl by Prince, En Vogue & Whitney. Dana, 818-552-8157
- Aware, passionate, cntry folk rock voc w/sngs sks acous, mclck sound. Have msg, nd ears. I sing from inside out. Sean, 213-871-6823
- Blues rock bartone sks band eager to gig. Have sngs to offer & demo to hear. 213-654-3191
- Boston voc here to bring Sunsal to its knees. Sks aggrsv 2 guit bluesy HR band ala GNR, Aero, Zep. Pros. 818-843-3711
- Christian sngvr/sngwrtr sks 90s style rock band w/2,000 yr old msg. Vince, 818-771-7096
- Dedictd sngvr/sngwrtr sks to join/form band in pop/rock vein ala Brian Adams mts Gin Blossom. Passion, tint & desire essential. Jeremy, 818-558-7851
- Exp sngvr/sngwrtr sks to join/form band. Infl Billy Joel, Crowded Hs, Elton John, Elliott, 818-597-0008
- Exp voc wants to form orig HR band. Infl Aero, LA Guns, Ratt, Skid. Lkg for plyrs in So Bay area. 310-374-5105
- Exp voc/lyricst ala Marnott, Joplin, Tyler, formerly of Bad Example, lkg for bluesy, Memphis soul rock band or collab. Melanie, 818-789-6502
- Fem voc & rhythm guit lkg to form all girl grp to ply

- Stooges type matrl. Call 24 hrs. 310-281-6721
- Fem voc avail for rcdng, performng & demos. Total pro. Ldt & bckgrnd. Pro srs only. Michelle, 213-755-6942
- Fem voc avail for session wrk, live performng & rcdng. Infl Annie Lennox, Vanessa Williams. Ldt & bckgrnd, wide range, pros only. Kovia, 818-783-8184
- Fem voc avail for sessions & demo wrk. Showca's & T40. Tape avail. Jennifer, 818-769-7198
- Fem voc avail for sessions, demos, jingles & showca's. Read music. Dynamic lds, perfect harmonies ala k.d. lang, Amy Grant, Celine Dion. Reasonable rates. 213-939-9191
- Fem voc sk prodcr/arrngr for collab on NY style house music demo. 213-656-2686
- Fem voc/lyricst avail to collab w/guit/sngwrtr to form team/grp. Style is altrntv pop/rock & moody. Lauren, 213-655-9125
- Fem voc/lyricst w/sngs sks band, muscians into blight, moody, tasty rock/blues to write, gig, rcd. 310-820-0363
- Fem voc/lyricst, elusly altrntv, sks guit plyr/sngwrtr to collab & form band. Elizabeth, 310-839-9071
- Fem voc/musician avail for rcdng & live performances. Also plys flute & keybds. Strong jazz & fusion. Joyce, 818-905-9595
- Former voc w/Steel Rose is avail. 12 yrs exp writing, rcdng, toung & live performng. Skg estab HM band that nds a gutsy, ballys, frontperson. 310-376-7934
- HR angwrting, rhythm guit god like VH & Beck wtd by xnt tenor who lks like Kravitz & Darby. Call L, 310-837-3756
- Irish born world class singer, swing to easy rock, pop & ballads. Most unq & bankable vox. Recrd an album. Derek P. Finan, 213-877-1937 x 373
- Ld voc/dt guit, Michael Sweet mts Ronnie James Dio, gd lks & grt att, lkg for pro skt only. Signed acts or srs label intrst only. pls. Karthik, 310-837-7284
- Male ldt voc sks blues rock or southern rock band. Infl Greg Allman, Jack Bruce, Paul Rodgers, Joe Cocker, Allman Bros. No image mongers nd call. Nathan, 213-666-9542
- Male pop sngvr avail for demos, jingles & session wrk. Exp, tlntd, most styles covered. When you nd a real singer, call me. Steven, 213-876-3703
- Male tenor voc, 3-1/2 oct, pro exp, most styles, avail for lds, bckups, sessions, demos, jingles. J.R., 310-457-2960
- Male voc lkg for fem plyrs. Elec drmr, keybdst, guit. Contmproy, altrntv styles of music. Send tapes to 1200 Riverside Dr., #329, Burbank CA 91506. 818-816-9294
- Pop fem voc, cross of Shaniece to Regina Ball, ready to show unq style. Pay very negotiable, recrd demos also. 818-339-5128
- Pro fem voc avail for pop band, session wrk or any paying engagement. Grt lks, positive att & 4 oct range. Lv msg. 805-252-1382
- Pro sngvr/ASCAP sngwrtr/guit sks sngwrtrs for adult cntmproy collab. Krista Berg, Richard Marx, Brian Adams, Kenny Loggins. Kent, 213-525-1285
- Pwrtl fem voc w/studio & stage exp skg mclck HR band. Infl Ann Wilson, Glen Hughes, Rick Emmett. 310-216-2502
- Saxy pop/Latino fem voc w/demo tape & music video to wrk w/dedictd mgr, prodcr. Only srs nd call. Ramin, 310-207-8434

# 9TH ANNUAL BAND DIRECTORY



## SEND THIS IN FOR YOUR FREE LISTING!

Our annual **Band Directory** issue is consistently the most popular and requested among club owners, A&R people, managers and musicians.

Make a smart career move **NOW**. Return this form to us no later than **March 11th** for your FREE listing in the most comprehensive Band Directory in Southern California.

**HURRY!**  
**THIS IS YOUR DEADLINE**  
NO PHONE CALLS, PLEASE

# FRIDAY, MARCH 11

To arrange for a display ad in this very special issue, call 213-462-5772. The advertising deadline is March 16, 1994.

Band Name: \_\_\_\_\_

Contact: \_\_\_\_\_

Phone: (\_\_\_\_) \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

Please check off the category (s) that best describes your music:

<input type="checkbox"/> Rock	<input type="checkbox"/> Funk
<input type="checkbox"/> Heavy Metal	<input type="checkbox"/> Rap
<input type="checkbox"/> Alternative	<input type="checkbox"/> Country
<input type="checkbox"/> Dance Rock	<input type="checkbox"/> Jazz
<input type="checkbox"/> Blues	<input type="checkbox"/> New Age
<input type="checkbox"/> Pop	<input type="checkbox"/> World Beat
<input type="checkbox"/> R&B	<input type="checkbox"/> Other

**COUPON MUST BE FILLED OUT CLEARLY AND COMPLETELY.** Incomplete submissions will not be listed. If you do not want certain elements of your submission printed, indicate CLEARLY. Only one submission per band. One element (Contact, Phone, etc.) per listing. MC is not responsible for duplicate band names or for unsolicited or annoying calls. SEND TO: MUSIC CONNECTION BAND LISTING, 6640 SUNSET BLVD., HOLLYWOOD, CA 90028

•Snglr/sngwrtr/bst sks to join/form pop/rock, adult contmpy grp. Sngwrng & strong vocs/harmony a must ala Journey, Extreme, Eagles, Maff, 310-472-9953  
 •Snglr/wrtr fellow sks others infl by Sid Barrett, not Floyd, Beck, Royal Trucks & Suede, the Elephant Man-John Merrick, Ian, 213-850-6917  
 •Soulful fem id voc avail for demos, live shows & other singing projs. Infl Sarah Vaughn, Tina Marie, Billie Holiday, Barbra Streisand, Nicole, 213-666-3668  
 •The 70s are dead! Visionary voc to join/form band for 90s. Floyd mts NIN, psychotic, melcd, dynamic, diverse No bell bottoms, goatees, Danny, 818-763-0776  
 •Top of the line voc currently avail for studio, touring or shows. Srs only nd apply. 818-293-2352  
 •Verstl fem voc sks wrk, band. Exp in studio, recrdng, live gigs. You won't be sorry. Lks, pwr, versatility, passion, easy to wrk with, Merritt, 310-924-4452  
 •Voc avail. Infl Mark Lanagan, Suede, Antique Fur & Meat. Stupendous callers only and eccentrics only 213-850-6917  
 •Voc avail. Jellyfish, early Bowie, Queen, C.Trick. 213-851-6383  
 •Voc to form cover band. Early 70s, 80s music. Zep, Boston, Sabbath, Call John, 213-874-4945  
 •Voc/guit start fresh. Velvet Undergrnd, MB Valentine, Jackson 5, Charlatans UK, Stones J.B., 213-525-1613  
 •Wfn a singer. To quality, must have on sound, grt sngs, 2 guit, in vein of GNR mts Sweet, Tango. No flannel 818-783-2533

**12. VOCALISTS WANTED**

•#1 voc wid for K/A, back to basic R&B band. Ken, 818-785-5095  
 •2 fem bckgrnd voc wid for band. If you play an instrmnt, that's a plus. 213-469-6180  
 •5 attractv black females, largely built, ndd to form grp Carolyn, 213-756-2050; 213-917-2105  
 •70s progrsv rock grp w/sngs, chops, gear, recrdng studio & lockout sks singer. You have ing hr, vox, lyric skills & something to say. 818-241-4435  
 •A #1 voc ndd for hi energy HR band. Infl Steven Tyler. Roth 818-347-4624

**KEYBOARDIST NEEDED FOR BAND**

**TEXTURAL, ATMOSPHERIC, OPEN-MINDED, EXPERIMENTAL**  
 Samples a must, backing vocals and guitar helpful. Some influences: Dalis Car, MC 900 Foot Jesus, Curve, Roxy Music. Individualism and bravery essential.  
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•A young, soulful, fem voc w/showmship wid for R&B hip hop band. The grp has lind muscns, attractv image, slammng orig. Dan Jr. 909-594-6427  
 •A1 voc ndd to complete progrsv metal band w/mgmt & CD. Alan, 818-785-9012  
 •Alttrnv, pwrfl voc wid. M/F. For hvy, funky, dynamic, alttrnv, 2 guit band. Call Alex, 818-799-4014  
 •Are you a voc lkg for a very, hvy, progrsv, alttrnv edged band w/lnt groove? Gd att, commtmtnt req'd. Joel, 818-571-7409  
 •Atmosphrc, airy sound ala Floyd, Jezebel, Trower. Must have very cool pipes. Call machine, hieps. 818-786-4287  
 •Attn, unlg voc style ndd for quality proj. Infl Trevor Rabin, Gabriel, Rush, Genesis, Toy Matinee. Integrity, pro. a must. Greg, 818-998-3829  
 •Attractv fem ndd. R&B pop. Sendpic, tape to Erica Bush, PO Box 3809, Riverside CA 92519. 909-789-2372  
 •BAD DOG sks voc/sngwrtr w/PA & tmspo. Have label intrst & studio. No flakes. 310-DOG-2301  
 •Bckup alngs wid by pop/alttrnv band for live showcs & gigs. Males only, 18-30 y/o. 213-851-1680  
 •Bckup voc wid for gray area, light funk/rock aliveband. Some zone between Kravitz & Prince. Ndd ASAP. No nonsense. 213-874-0582  
 •Christian HR band sks deditcd & faithful id voc/frntm. Must walk the talk. No flakes, no flakes, no flakes. Steve, 818-848-8758  
 •Christian HR band sks id voc/frntm. Must walk the talk w/desire to evangelize. No flakes. Steve, 818-848-8758  
 •Classic rock cover band skg male id voc w/PA & xint vox. 818-881-6113  
 •COMEDY OF TRAGEDY sks frntm/voc/creator w/arger than life ala Patton, Mur, Kedis, Connick Jr, Daffy Duck, Richard Nixon look alike. We are pros, pls joining us. 818-997-7558  
 •Estab band sks deditcd, srs frntm. Infl Bauhaus, Gene/Jezebel, Jane's, Doors. Dark, pwrfl music. Don't waste our time. 818-821-4145  
 •Euro style metal band w/keybrds requires singer to complete huge gothic sound. Joe, 818-891-2727

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•Fem bckgrnd voc wid for orig band. Some covers. Infl Buffett, Van Morrison, Bob Marley. Live & some studio recrdng. Rick, 310-374-5917  
 •Fem bckgrnd, Pacificour, fem frnted maleband. Harmonic hooks, attractv hooks, sponsored video. No photo or tape ndd. Call for auditt. Natasha, 310-288-3562  
 •Fem Latina singr/dancer, attractv, 18-25, wid for Bossa Nova recrdng video proj. Fluent English, Spanish. Silky, jazz vox. William, 310-278-8903  
 •Fem id voc ndd for alttrnv pop band. Beatles, Belly, Juliana Hatfield. Lee, 310-209-1130  
 •Fem id voc w/ing hr, sexy attractv image, under 26 wid for funkadelic mob. 1999 Prince, Hendrix, Parliament. 310-372-3208  
 •Fem slngvr w/beautifll vox ndd for poppish, groovy, alttrnv band. Infl Belly, Beatles, PJ Harvey, Juliana Hatfield. Lee, 310-209-1130  
 •Fem slngvr w/bluesy tingv wid for contmpy band. Guit & light percussn a plus. Davy, 213-653-2772  
 •Fem slngvr wid for pop, groove, alttrnv band. Infl Belly, Beatles, PJ Harvey, Juliana Hatfield. Deditcn pls. Lee, 310-209-1130  
 •Fem voc ndd for alttrnv pop band. Beatles, Belly, Juliana Hatfield. 310-209-1130  
 •Fem voc sought by guit/compsr for master 24 trk recrdng & CD. Must be exp. 310-281-8591  
 •Fem voc wid. Creatv & sexy for jazz, R&B, rock & funk. Pro recrdng sit. 213-735-6221  
 •Freddle Mercury style slngvr ndd for Queen tribute band. Paid gigs & travel. Steve, 213-874-9950  
 •Guit/sngwrtr sks slngvr for collab. Real surreal, emotional,

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psychotic, erotic, melcd music. U2, Pumpkins, Jane's, A/ Chains. Dave, 818-980-2702  
 •Internat'lly known monsters sks voc ala Paul Rodgers, Robert Plant, Roth. We have mgmt, atty, album & lockout studio & maj prodcr. 213-871-6617  
 •KNUCKLEHEAD sks voc. Brian, 818-701-1212  
 •Latin fem voc wid. Bilingual. Xint sit, gd pay. Also wid, male & fem salsa dancers. Call now. 310-288-6034  
 •Ld voc wid by keydst w/16 trk studio & killer rock tape ready now ala Humble Pie, Purple, Zep, Paul Rodgers. Pwrfl, soulful, w/charisma. Kurt, 818-780-1846  
 •Ld voc/frntm wid by rock band. Must have distinctive vox & strong lyrics. 310-792-0302  
 •Lkg for attractv Hispanic fem voc to sing R&B, hip hop. 310-289-7232; 213-757-2053  
 •Lkg for exp voc w/dynamic range. 213-255-7562  
 •Lkg for male voc w/lnt to complete hr, alttrnv band. Have sngs, vision, exp. Lv msg. 818-342-9364  
 •Lkg for voc for gospel proj. Numerous vocs are ndd. Thomas, 310-989-0895  
 •Maj label act, newly signed, still skg singer. Auditt over 800 singers & still on the srch for the next McCafferty, Johnson, Tyler, etc. 213-243-0507  
 •Male & fem voc wid by keydst/arrngr for demo wrk on spec. Jeffrey Osborne, Whitney Houston style. Call Aaron, 213-883-1766  
 •Male voc w/JoVi, Adams, style, wid by keydst/guit w/ studio & grt connx for collab & band. 28-33. No smoking or drugs. 818-557-0722  
 •Male voc wid for alttrnv band. Melcd garage rock sound. We have sngs & lyrics, but nd singer. Low key image. 818-953-8562

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•Male voc, strong low tenor, for studio rock proj. Paid sessions. Edgy, soulful, modern style. No cmrnl hrd rockers. Have tape & exp. Jim, 818-716-0105

•Midnight Oil, Porno for Pyros. Mldc frontmn wtd by altrmv HR band w/mgmt. Uniq phrasing for dynamic, mldc matl. Any race, big vox. Pros w/demos only. 213-969-4093

•Nat'l recrdng act sks kdsinger. Infi Stones, Facas, Skynryd, Aoro. Must be real. 818-846-2031, 818-559-8646

•Native American voc wtd for multi media, multi cultural touring grp. Tradit'l presentations & orig world beat music. Acting exp. instrumntls a plus. Pamela, 800-937-1900 x 1258

•OC rock band sks 2 bckup vocs. Have label intrst, bckng, mgmt. We sk 2 bckng vocs, male/fem, for live & studio wrk. 909-272-0252

•Orig voc/sngwrtr wtd for estab band. Why groove & vision. No musical boundaries. 818-344-5092

•Poetic voc ndd for hvy, punkish, trancey, tribal, xperimntl band. Call Adam, 213-828-8597

•Porno For Pyros, Midnight Oil, altrmv band w/mgmt sks Bono, Cory Glover frontmn to seduce girls & sell our mldc sngs to audience. 213-969-4093

•Progrsv HR band w/cool groove sks 5th pc w/agrnsn of Mustaine, range of Halford & diversity of Layne Staley. Ask for Rick, 213-851-1070

•Progrsv pwr metal band skg voc. Infi Bruce Dickinson, John Arch, Rob Halford, Messiah, Mark Owen. Must be willing to relocate to Atlanta. Howie, 404-729-8075

•Progrsv rock band nds the ultimate kd voc. Grt range, rock image a must. Ready for a challenge? Joseph, 818-767-4885; Dan, 805-581-4939

•Pwr groove rock band sks strong fem bckgrnd voc. Exp only. Fige Kat, 213-299-1527

•Recrdng artist lkg for soufl, pop lyrics/Voc into everything from Erasme to George Michael. Knowledge of sngwrng a plus. Mike, 310-358-8748

•Sltc & completely freaked out voc ndd for immed recrdng. Agrsvs energy more importnt than vox. Call to hear matl. 213-851-5572

•Sngtr wtd for paid pop gigs ala Wonder, Sade, Doobies. Send tape to Mike, 4426 Cahuenga Blvd, N Hillywd CA 91602

•Sng oriented BMI pubshd pop/rock band w/label intrst & gigs sks pro. exp voc w/pwr & soul ala Bono, Neil Finn. 818-989-0840

•Souflf voc wtd to form agrsvs R&R band. 818-785-5095

•Souflf, rhythmic sngtr ndd for agrsvs 3 pc. Write w/feel & mldc tension. Exp. srs only. Have lockout. 818-766-3483

•Spanish voc for South American pop grp. Infi Police. Call Robert, 213-464-6018

•T40 band lkg for Adams, Perry type. Stead wrkg sit. Craig, 213-487-1982

•The 2nd most dangerous band in the world ala Paul Shaffer, sks male voc w/soul, range & diversity, for paid sngs. Michael, 818-993-7002

•Uniq voc ndd for hvy, xperimntl rock band. Todd or Steve, 818-946-2252

•Voc wtd by orig HR band. Must be a team plyr & be a quick learner for upcmng live shows. Our inft Skid, TNT. 619-670-0336

•Voc wtd for progrsv HM/HR band in Tampa. Maj mgmt pending. Infi Seattle, industrial, death metal, 80s metal. Jeff, 404-636-1147

•Voc wtd for R&R band why blues infl. Orig matl. Have

mgmt & studio time. Demo avail. Polished pros only. Dennis, 310-985-3168

•Voc wtd for rock proj. 213-962-1600 x 1583

•Voc wtd to complete altrmv band. Infi include REM, Lou Reed, Sugar & Matthew Sweet. We have sngs, lyrics & are very srs. 818-953-8522

•Voc wtd to complete single guit HR band. Have sngs, equip, image, lockout studio near LaBrea & the 10. Infi old GNR. Skid, 310-358-6982

•Voc/lyricist ndd. If Jimmy Page & Tina Marie had a child, this is who we would nd. Call Michael, 818-760-8841

•You, dyed straight hair, thin, agrsvs, gd att. 25 plus. Us, hvy, solid matl, cool gear, pros. Direction, no hype. Friendship very importnt. 213-883-9578

•Dmrr avail. R&B, new jack swing, T40, blues, funk, reggae, Latin, jazz, techno, house. Grt att, solid pocket, have passport. Cheron Moore, 213-957-0442

•Dmrr lkg for T40 Latin band. 818-371-9164

•Dmrr lkg for wrkg orig or cover band. All styles. Call Dave, 818-763-7608

•Dmrr sks wrkg sit, clubs or studio. Solid meter & gd feel. Jazz, Latin, rock, blues, funk, cntry. Call Ron, 213-654-2903

•Dmrr, 21, w/13 yrs plyng & live & recrdng exp. avail. Infi L. Colour, Trilok Gurtu, old Primus. Call Carlos, 310-835-9600

•Dmrr, plys all styles, avail for road at any time. Dimitri, 213-295-5514

•Dmrr, pro quality, 18 yrs exp, sks estab pro level wrkg T40 cover band. Tastell, killer chops, & master of the groove. Can do it all. Brad, 818-707-1804

•Dmrr/angwrtr sks pro. I'm dynamic & have groove. Studio & sngs for orig band, complete pref'd. Groove bst a must. Infi Sentane, Steely Dan, 310-697-9952

•Exp dmr/angwrtr sks to form join orig, agrsvs funk, rock, challenging, pro sit. Infi Primus, L. Colour, Spin Doctors. No drugs or egos. 818-557-0758

•Fem dmr w/xtn chops, equip, stage presnc, sngwrng & vocs, sks estab, orig proj, any style, or T40 cls sit. Call Suzanne, 818-509-7914

•Flashy dmr & guit, dyed lng hair, thin, hvy tunes, direction, pros, top gear, kind of glam/gothic image. No hype. Pros over 25. 213-883-9578

•Gd dmr w/grt groove & lime sks HR band &/or funk proj. Pros only. Xlnt gear, att & imspo. Edward, 310-829-5743

•Pro dmr avail for Quicksand, Rage/Machine. Tool type band w/retrsl spc & ready to gig. 656-0854

•Pro dmr skg wrkg band. 909-877-2283

•Pro dmr sks hvy, altrmv band. Have inesse, chops & exp. Style between Bonham & Copeland. Must have industry intrst. Music is priority. Dave, 310-655-4480

•Pro dmr w/bk plyr. Infi & style Rage/Machine, Jane's. Dmrr will leave bs plyr for paid gig but bs plyr & dmr would like to stick together. Jamie, 213-368-8094

•Pro dmr w/maj league credits sks estab band or artist. Xtensv studio & live exp. Grt meter, feel & att. Relocating soon. Mike Collins, 503-293-5105

•Pro quality R&B dmr avail for cover band. Simple, solid, groove. Infi AC/DC, Stones, Call Louie, 818-764-4008

•Pro world class dmr, many credits, avail for right pro sit. Scott, 310-328-9255

•Super quick chops, blues, rock, contmry jazz exp. in pwr trios, pre CBS red & black onyx Rogers, studio sound, paid sngs only. 310-391-2708

•Tourng, recrdng band wtd by pro dmr. Cmrc'l rock, pop, R&B, funk rock, cntry rock. Call for pkg. Pierre, 310-433-8939

13. DRUMMERS AVAILABLE

•Agrsvs dmr lkg for band w/retrsl studio. Must ply music w/intensity & dynamics. If you're lkg for a solid groove & feel, pls call 805-298-1287

•Awesome dbl bs pwrhouse, maj chops, recrd credits, image, xtensv stage, studio exp, sks estab, complete band w/mgmt or deal only. Pete, 213-464-2677

•Creatv & pwrfl dmr sks unq, agrsvs, eclectic, passionate & intellgnt post almv band. Primus, Jane's, Police are only some inft. Alex, 818-345-6965

•Demo recrdng coming up? Nd the drms to be played your way? Pro dmr avail for recrdng sessions. No fee. 310-433-8939

•Drm programr avail for recrdng, demos & related proj. All styles. Victor, 213-757-3637

•Dmrr avail for all orig, hvy groove, HR band. Image a must. Infi Aoro, Crus, Badlands, 818-567-4350

•Dmrr avail for intern'l wrk. Fully endorsed, road ready, pref R&B, funk, progrsv rock. Distance unimpnt. Srs only. 619-338-5700

•Dmrr avail for sessions & toung. Rock, blues, funk, improv jams. Singing abil also, dedicnt. Eric, 871-2881

•Dmrr avail for srs proj. Have grt groove, dynamics, lime, slammng pocket or tribal feel. Adapts well. Pete, 818-768-1318

•Dmrr avail for T40 or cls wrk. 16 yrs exp. Quick study. Call Phil, 310-925-3446

•Dmrr avail. Hvy htr, simple, steady, big sound. AC/DC, Cry of Love, etc. Just lkg for grt sngs, plyrs, motivation. That's all! Brian, 310-343-0110

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Paid sit only. Paul, 818-985-3700  
 •Visionary drummer, 35 yrs & strong, exp in pro sbs, skg altmvt plyrs. Currently infl by American Music Club, David Sylvian. 310-442-0166  
 •X-Berklee drummer, rock, blues, jazz, soul, pop, lkg for orig proj about to be signed. Doug, 310-992-3255  
 •Young drummer, srs & pro, lkg for Spanish rock band who is very srs, commtd w/ideal or gd wrk. 818-907-6434, 818-566-6564

**13. DRUMMERS WANTED**

13wEstab guit/voc team sbs aggrsv dmr ala Helmet, Tool, S'Garden. Library of sngs & label intrst. Call Chris, 818-508-6261  
 •#1 absolutely vicious lineup! Superstar quality, in your face, rock brotherhood, invites dbl kick dnm meister w/ awesome vox, humor, lks! Tim, 213-662-5269  
 •70s progrv HR grp sbs Bonham dmr. We have sngs, incredibl sound, chops, gear, lockout. You have single kick kit, chops & lng hr. 818-241-4435  
 •A funky, soufl dmr wid for young, R&B hip hop band. The grp has thnd muscns & attractv image & slamming matrl. Dan Jr, 909-594-6427  
 •A pro dmr, Ringo Starr impersonator, wtd for top Beatles tribute act. Local & travel. Pay negotiable. Must have costumes & gd att. Greg, 818-343-1557  
 •Acous folk/pop orig duo sbs percnsnt to perform in coffeehouse, club sit for immed performncs Integrity, commtmt & humor a must. 310-436-8639  
 •Acous trio sbs dmr plyng only snare, kick & hat. Infl Beatles, REM, Dave, 213-933-0565  
 •Aggrv fem dmr wid. 213-650-2544  
 •Aggrv, stylatic, verstl slammer nnd for progrv, funky, HR proj. From Peart to Prince. Vocs a plus. Label intrst. Kevin, 213-465-4615  
 •All orig band lkg for funky verstl dmr. Styles include jazz, funk, reggae & hip hop. Gd meter req'd. Nickie, 310-392-4172  
 •All orig band sbs dmr. Infl Mellencamp, Gin Blossoms, Crowes. We have xint orig matrl & industry intrst. Dedictn a must. Call Rob, 310-371-3232  
 •Altmtv folk, groove, dynamics, groove, pwr. Ong band nds dedictd dmr! If this is you, give us a call. Jules, 310-370-9233  
 •Altmtv pwr folk band sbs dmr w/deep groove, pwr & finesse. Into dynamics, creativity & dedictn. Orig matrl plus twisted covers. Don, 310-457-8351  
 •Amazing single kick dmr wid. Plys like Zep, Helmet & P.Jam. We have atty, CD, space & van. Vocs a plus. Voice mail, 213-460-2405  
 •Are you ready for the women in cntry? Lkg for fem dmr for very happening proj. Toni, anytime, 818-845-2176

•Auditts being held for exp, dedictd dmr by estab hrd edged, melcd, altmvt band w/gigs, following & upcmng music video, Phaedrus, 310-546-2432  
 •Auditts for dmr & bs plyr. Infl Jane's, Sabbath, Cure. Have publishing deal, currently recrdng, ready to showcs. Mark, 213-250-4460  
 •Dbl bs dmr wid by hvry trio. Infl Pantera, Megadeth, Hendrix, Rage/Machine, Kings X. Pro sit, Pager, 213-707-5939  
 •Dmr & bs plyr wid for altmtv pop/rock band. 310-836-0564  
 •Dmr & bst wid for melcd, HR grp bckng thnd sng/r sngwrt/guit w/pwrlf sngs, lyrics. Srs pro quality plyrs only. 818-569-9790  
 •Dmr & guit team wid by GLASS SHADOW to complete super hrd rock band. Must have lng hr, flash & balls. No wimps. Eric, 714-960-3799  
 •Dmr & percussnt wid to sub-fill-in w/4 pc ensemble in Hilywd Protestant church. Readers pref'd, various contmpy styles. No pay but grt fellowship. Call for auditt, Mark or Sonie, 213-938-9135  
 •Dmr for cmrcd rock band w/keybdst. VH, Poison, C. Trick, Journey, Jovi. Must have exp, pro equip, friendly att. Alex, 310-424-9309  
 •Dmr nnd for raw, creatv sound. No pros. Infl Sonic Youth, Babes, P.J. Hole, Danny, 818-985-9457  
 •Dmr nndd, MB Valentine, Ride, X, Molown, Partridge Family, Pixies. Gd groove, gd meter, gd att, in Hilywd. Jeff, 213-525-1613  
 •Dmr nndd Velvet Undergrnd, MB Valentine, Jackson 5, Charlatans UK, Stones, Jeff, 213-525-1613  
 •Dmr sub wid for rock, covers, orig band w/mgmt & agent. Out of town gigs. Xint image, sound, bckup vocs req'd. Must be dependbl. Rudy, 213-878-2533  
 •Dmr wid by band to tour. Music is fast, aggrsv, xtremly infl by tradit'l American music. Altmtv exp helpfl. Greg, 310-838-5166  
 •Dmr wid by estab band. Gigs pending, DArk, hvyl sound Sabbath, Zep, Doors. Dynamic plyr nndd. Slow to medium tempos. Business ready. Kevin, 818-503-7429  
 •Dmr wid for acid, drone, blues based altmvt band, infl Floyd, Bowie, Hendrix, Zep, Pumpkins. Verstl, groove minded, flexible att. Brian, 310-477-9551  
 •Dmr wid for altmvt band. Bckng vocs a plus. Infl Zep, Ramones, Fear, Jane's, Metallica. Tony, 818-289-1199  
 •Dmr wid for altmvt pwr trio. Pro, bckng vocs a plus. Walter, 818-982-3181  
 •Dmr wid for band that grooves from Public Enemy, White Zombie, Rage & NWA. Pls lv msg. 310-402-2261  
 •Dmr wid for band w/2 guit plyrs who sing, bs plyr & gd sngs. Raw, rock, punk sngs. Must be good. Robert, 310-280-3363  
 •Dmr wid for dynamic, realistic, idealistic, optimistic,

emotionally pwrfl, spiritually driven rock band Infl U2, Pearl Jam. Dan, 213-462-3583  
 •Dmr wid for new rock grp, Omar Hakim, Dave Weckel type, hrd htr w/groove a must. Band 25-34/y. Joey, 805-579-9848  
 •Dmr wid for pop/punk thing. Bckup vocs a plus. P.J. Harvey, Grant Lee Buffalo, Lemonheads. 310-824-9567  
 •Dmr wid for rock & funk. Have recrdng & lockout. LAX area. Infl Pearl Jam, Spin Doctors, Peppers. Have atty & connex. Matrl ready to go. 310-672-7742  
 •Dmr wid for unq, srs, WLA band. Infl Hendrix, Zep, Jellyfish, but mostly us. Dedictn, tnsppo a must. Mark, 310-285-8154  
 •Dmr wid to complete band into Pantera, Sepultura, Danzig, Ministry. No egos, nds mgmt BS. WLA. 310-473-5752

•Dmr wid to complete orig band. Santana, Cream, Hendrix. Must be dedictd. Cary, 818-905-8538  
 •Dmr wid to complete single guit HR band. Have sngs, equip, image, lockout studio near LaBrea & the 10. Infl old GNR. Skid, 310-358-6982  
 •Dmr wid to do covers & orig. Infl Zep, Cream, Hendrix. 310-822-4169  
 •Dmr wid, dbl bs, solid, hrd hting, w/gd groove, mid 20's. lng hr. Nikki, 213-254-0467  
 •Dmr wid, hvyl, progrsv, altmvt edged style, xint groove. Gd att, abil to be aggrsv on dbts & be laid back. Joel, 818-571-7409

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 Hard Rock Band seeks pro Drummer w/heavy groove, image & dedication. We have major connections, songe & lockout. Infl: old Van Halen, Aerosmith, Living Colour. Call (213) 701-6919

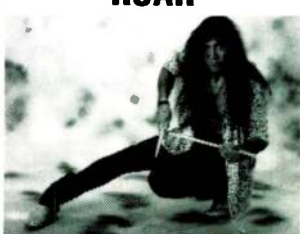
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**SINGER WANTED**  
 Musical singer w/original style, melody concious. Need singer to sing and work *inside* the music, not over it. Vast influences: Bono, Bowie, Cornell, Mercury, McCartney, Daltrey, Guess Who. Get the picture? Must have strong work ethic. No L.A. image/ego garbage. 20-30 yrs old, demo available. If interested, call **(818) 716-5275**

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 Immediate opening for: Male tenor with voice quality of: Triumph, Kansas, U2, Sting, Supertramp or Rush for established, innovative conceptual band  
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-Drmr, drmetta wtd for estab pwr trio. Must be solid, xperimtl & have gd dynamic control plus gd att. Bckng vocs a bonus. New America, 818-765-1879  
 -Electric male drmr wtd for industrial band w/own equip. Ndd frnstrp. Ply over seqncd drms. Infl DePeche, etc. W/ own instrp. 818-551-0149  
 -Electric drmr wtd for industrial bend. Chris, 818-785-2420  
 -Exp pro, solid, basic drmr, 27 plus, w/cool lk, sought for estab R&B band shopping deal. Sncs mis Peppers. We have A1 sing. James, 213-469-3459  
 -Exp rock/jazz drmr, estab gigging orig rock band. Commitmt, enthusiasm, creatv drive mandatory. Vocs a plus. Rehrls 3 nites, Thousand Oaks. Don, 805-371-1511  
 -Fem drmr ndd for girl pop band. Must have pro equip & motivation. Call Mary, 213-483-7330  
 -Fem drmr wtd for THE SHEILAS. 310-642-4952

-Gigging Hilywd band sks Kramer, Bonham type drmr. Music is loud, raw & grooving. Many infl. Have demo, rehrls & parking. Band ages mid 20's. 213-856-6125  
 -Groove orientd drmr for a band. 213-469-6180  
 -Groove orientd drmr, srs pro, lkg for paid gigs only. Many credits. Ray, 310-437-2924  
 -Gult lkg for orig drmr to help form band. Ask for Mike, 714-827-2253  
 -Hrd htng rock solid drmr wtd. Image, lks & meter a must. No balls, don't call. Ricky, 310-214-1197  
 -Industrial core drmr ndd. Must ply to click. Currently gigging. Male or fem. Timing is utmost importnc. Ben, 818-717-0969  
 -Intense dbl bs drmr wtd by vry hvy trio. Infl Pantera, Megadeth, Rage/Machine, Hendrix, Thin Lizzy. Pro sit. Politically aware. Page Ron, 213-707-5939  
 -Intense dbl kick drmr wtd by vry hvy trio. Infl Pantera, Megadeth, Suicidal, Rage, Kings X. Pro sit. Be politically aware. Page Ron, 213-707-5939  
 -Latin Bossa Nova percussnt wtd, 18-30, for recrdng video proj. William, 310-278-8903  
 -LOST CHILD skg drmr for HR band. Hrd htng, in the

pocket, grooving drmr. Have gigs, recrdng & toung. 213-489-4652  
 -Maj label recrdng artist lkg for drmr for solo proj. Do you have what it takes to be a morning misse? Pls call. Carrie, 310-284-4902  
 -Nd grt drmr to drive orig band. No funk, punk or dead heads. Classic groove like Walts & Ringo, modrn psychdrc approach. Ambitious only. 510-236-5122  
 -New KROQ style band sks solid, pro drmr. All orig sngs. Infl include U2, Police, Crowded Hs, Rehrls in Valley. Under 26, pls. Chris, 805-287-4529  
 -Pro drmr ndd by estab career HM band w/progrs edge. Have mgmt, Trnspso, pro equip & pro att a must. Infl Megadeth, Dream Theater, Kragen, 310-915-9915  
 -SG, all fem rock band, sks drmr. No drugs, no alcohol. Have legal & label instrt. 310-289-4734  
 -Sngtr getting a grp together. Must dig Charlatans, Royal Trucks, Suede, Beaties. Lazy, laid back, stoned Manchester. Ian, 213-850-6917  
 -Srs opportunity awaits srs drmr. Must have big tnt, exp, sound, maturity, confidence & conviction. Band is vry aggrsv, soull, relentless & ncessry. Mark, 818-509-9848  
 -Top notch, gd meter & groove, for band going places. Have gigs, mgmt & shopping recrd deal. 310-396-7806; 310-823-7003  
 -Veratl, tlntd, schooled drmr wtd by progrsv, altrntv rock band. Infl Tears/Fears, A/Chains. Pls call Frances, 213-654-5309; Pierre, 310-820-4936  
 -Well estab, high profile, dimensional, 70s, hvy British style orientd, raw, unq, rock grp nds hvy bck beat htr. Infl Bonham. 27-35. 818-760-2279  
 -White Zombie vs Sabbath type drmr wtd. Must be solid. Must have tnt, prog ear & lng blackhr. 818-831-1825; 818-363-9279  
 -Wtd, triballistic, angry, mechanical, groove band sks aggrsv click plyng human drn machine. Must have trigger drms, dark image, into Doors, Ministry, NIN. 213-845-4576

14. HORNS WANTED

-Brass & wind plyrs wtd for variety cover band, 40s through 80s. Must sing. 818-762-1704  
 -Saxophone, trumpet & trombone ndd ASAP for gray area, light/funk/rock aliveband. Some zone between Kravitz & Prince. 213-874-0582

15. SPECIALTIES

-4 Trk repair person to fix Fostex X18, Eric, 310-358-6982  
 -Booker ndd for high quality Stones tribute band. Will travel. 213-664-4671  
 -Cntry fiddle plyr wtd for ong, altrntv, cntry proj. Mgmt & label instrt. Contact Ellie, 818-881-3767  
 -Electric 6 string violn w/digital processing & prog gear avail for srs proj. Shreding guit type solos to beautifl, meidc finesse. 310-822-7550  
 -ENGINEES OF AGGRESSION sks career minded prog guit tech. Abl to trouble shoot & fix electric gear. Nat'l tours in '94. Rick, 213-893-2861  
 -Harp plyr wtd by all pro rocking blues band. Bluesy harp plyr w/strong vocs & grt feel. 818-753-4337  
 -HUNTER. You know there's no other band in LA that's got the sngwrng or musicianship like it. Skg recrdng studio, spec time or similar. 818-773-9943  
 -Investors ndd by pro band w/attly & mgmt & hit sngs for tour support, merchandising, manufacturing & promotion. Srs propositions only, pls. 310-872-7742  
 -Latin musics wtd. Latin music, English & Spanish. 310-288-6034  
 -Pacific Asian Alliance. This may be the connex you're lkg for. Call if instrtd. Dennis, 818-563-3128  
 -Peter Green tribute in development. Skg label bckng, studio, engineer. Top names already commitd. 213-243-5240  
 -Recrdng engineer, recordist, mixer, studio builder, grounding for noise reduction. Grt ears! 20 plus years exp. Michael, 310-573-3550  
 -Saxy pop/Latino band w/demo tape, music video & media media nds dedidc mgr. prodr, for definite big time. Ramin, 310-207-8434  
 -Soull musics wtd. Any instrmt. To collab w/sngwrtr into Dylan, Van Morrison, Leonard Cohen. Call Steve, 213-658-6170  
 -The worst violn plyr avail. Grt chops & equip. Don't call me. Straitjacket, 818-359-7838  
 -Veratl, multi instrmt wtd for sonically eclectic band in Hilywd area. Infl include Beatles, Gabriel, Eno. 714-449-9877  
 -Wtd, investors. Hot black rock duo w/fem id vocs. Have

14. HORNS AVAILABLE

-Saxophone avail. Phys all saxes & flute. All styles. Can read, write & do horn arrngmnts. Ready for studio, TV, jingles, tours, etc. Chuckie, 310-604-0442  
 -Screaming sax plyr avail. Blues, funk, R&B & R&R. Live & studio wrk. 818-955-9094

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