

# GUIDE TO INSTRUMENT RETAILERS

Vol. XX, No. 2 1/8/96 to 1/21/96

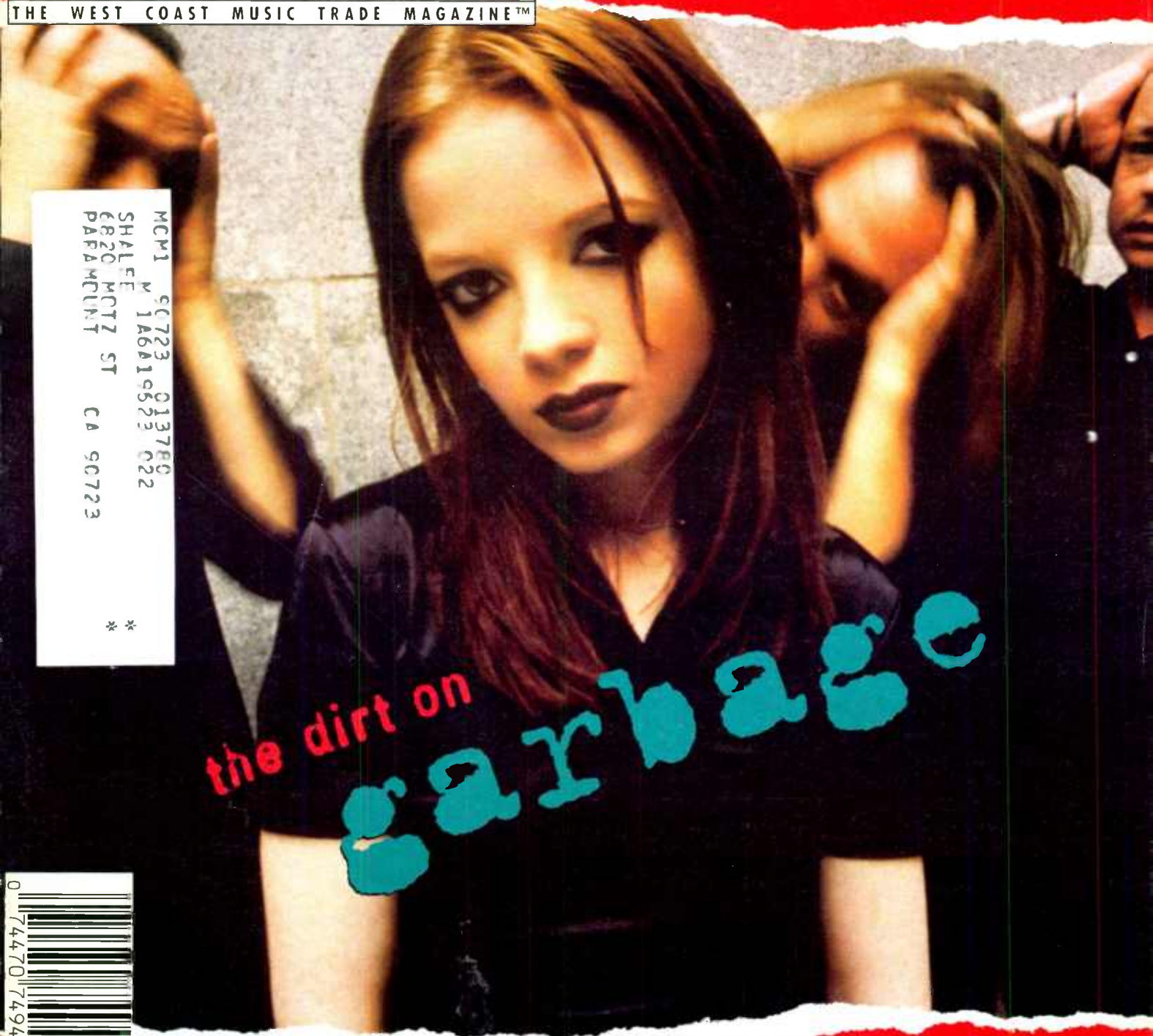
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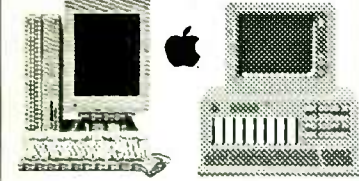
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# FEATURES



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This *Almo Sounds* act, which includes production ace Butch Vig (*Nirvana*, *Smashing Pumpkins*), is beginning to stink up the nation's alternative charts with their single, "Only Happy When It Rains." *MC* interviews the members of this odorous outfit to find out the dirt on garbage.

By Traci E



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**DEMO CRITIQUES:** Our Demo Critique section has been expanded. If you are an unsigned artist and want your product analyzed before you submit it to the industry, please see the guidelines in the Demo Critique Section of this issue.

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**CALENDAR**

**By Trish Connery**

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**Current**

California Lawyers For The Arts, a non-profit organization providing legal assistance and education for artists of all disciplines, will present a "Music Publishing And Licensing" workshop on Tuesday, January 23, from 7:00-8:30 p.m. A music attorney will discuss types of income generated in the music publishing industry and typical agreements between songwriters and music publishers. Also from the CLA is "Cyberspace & The Law," on Tuesday, February 20, 7:00-8:30 p.m. A multimedia attorney will discuss current legal issues relating to computer technology, including copyright law, fair use and licensing of existing works and the interplay between the right to privacy and free speech. Both "Music Publishing And Licensing" and "Cyberspace & The Law" will be held at the Ken Edwards Center, 1527 Fourth St. in Santa Monica, and the cost is \$5 for Santa Monica residents and CLA members; \$15 for non-members. For further information and reservations, call the CLA at 310-395-8893.

Vocal coach and Seth Riggs associate Jodi Sellards, in conjunction with Thomas Barquee, the co-founder of Performance Magic, will conduct a new performance workshop for singers, actors and dancers. This three-week course begins Wednesday, January 25, 7:00 p.m. and will cover vocal technique (the Seth Riggs method), stage communication, performance identity and much more. The cost is \$119 in advance; \$149 at the door. Reservations are required as the class size is small. For more information, or to make a reservation, call 818-7-VOICE-4U, OR 818-786-4234.

The Songwriters Guild Foundation along with American Latin Music Association will present "Pitching Your Songs In The Market Place," on Wednesday, January 31, 7:00 p.m. at the Guild's Hollywood office. This session is part of an ongoing educational series for songwriters presented in both English and Spanish. There is no fee, but reservations are required. Also from the Songwriters Guild is "Music Technology For Songwriters," on Wednesday, February 7, 7:00 p.m., with Roland Corporation on hand to show some of their latest gear and to give demonstrations. There is no fee. Call the SGA at 213-462-1108 for additional information.

A new "Artist's Way" group will be starting on Monday, January 29, 8:00 p.m. This is an on-going class for anyone pursuing a career in the creative fields. *The Artist's Way* is the best-selling book by Julia Cameron and is a course in discovering and recovering your creative self. Thousands have worked with this book

and have seen profound changes in their careers, as well as their lives in general. The group will be held at the Vocal Point, 351 S. La Brea, in Hollywood, and there is a suggested donation of \$10 admission per class. For further information, call 213-938-7819.

Noted vocal coach Lis Lewis, who is also the director of the Singers' Workshop, will be conducting a six-week long "Advanced Performance Workshop, beginning in February. This live performance workshop will meet one night per week and is specifically designed for singers who have already been performing live and who write and perform their own or other original material. The focus will be on expressiveness, movement and gestures, talking between songs, clothing and image. The class is open by audition only, and the fee is \$275. Also from the Singer's Workshop is "Studio Vocal Mic Seminar," on Sunday, February 12, 12:00 noon-6:00 p.m. This workshop is a hands-on experience for singers on how to find the vocal microphone that will best record their sound. It will be taught by industry professionals Marta Woodhull, singer/coach/vocal producer, and Phil Shenale, producer/arranger/keyboardist. The fee is \$95. Space is extremely limited, early registration is suggested. Call 213-460-2486 for more information on either event.

Voice teacher/author Jeffrey Allen has a new event for singers beginning Friday, February 2, 6:00-9:30 p.m. and continuing every Friday thereafter. This is a "Singing Party/Workshop," an informal, friendly, supportive environment where singers can come and receive vocal instruction and tips from Jeffrey Allen, gain performance experience in a non-smoking situation and network with other singers. There will be a mic and PA on hand and refreshments will also be available. The fee is \$20 per workshop. Call the Jeffrey Allen Studio for additional information at 818-782-4332.

"How To Make A CD Of Your Own Music" is a new music industry related course offered by the Learning Annex on Wednesday, February 7, 6:30-9:30 p.m. (to be repeated on March 6, and again on April 3). This one-day class is taught by two veteran industry professionals: independent producer/engineer Tony DiMito, who formed his own label, E-Tones, and composer/performer Mark Rownd, who not only has recently recorded, produced and released his own independent CD, but also heads up his independent label, Desert Waves Music. The class will cover choosing a studio, time and money budgeting and much more. The fee is \$39. Call the Learning Annex at 310-478-6677 to obtain additional information.

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# Molly-Ann Leiken

By Karen Orsi

When your car breaks down, you take it to the mechanic. What do you do with a broken song? You take it to get fixed.

Molly-Ann Leiken is a well-respected, vastly experienced songwriting consultant. She has worked as a staff writer at A&M, Interworld and Chappell. She has also taught at UCLA and written songs for movies and television shows and just completed her second book, *How To Make A Good Song A Hit Song*, published by Hal Leonard Books. She even has a Web site on the Internet called the Songwriter's Collaboration Network (<http://www.earthlink.net/~songmd/>).



"I help developing songwriters become hit songwriters by helping them polish and develop their songs," she says.

When Leiken gets a call from a songwriter, they usually tell her that they've been hitting their head against the wall. "They tell me, 'When I get in to see somebody or when they listen to my tape, they never like my songs and they never sign me as a staff writer or an artist, so I've come to the conclusion that it must be the song that is the problem.'"

"If people are successful in other fields and are switching into the music business," adds Leiken, "it's easier for them to expect that. If they've never been successful for anything, they like to blame other people for their problems, so I try to determine that early."

Has she gotten calls from people who have had hits in the past and can't get arrested anymore? "Yes," she says. "And I know it is very difficult for those people to call me. I wish they didn't consider it a problem because I have strictly confidential relationships with all my clients, just like a shrink or an attorney."

Leiken's name does not usually appear on the songs she has helped fashion. However, if the client is a professional songwriter, she may ask for a percentage. "Someone who is a professional songwriter and has several very successful songs wanted to see me just before Christmas. When I found out that he was a professional, I told him that I would need to have a small percentage. He refused to do that and insisted that all he wanted me to do was just listen to it and tell him if it worked or not. I explained that my professional integrity was on the line here. I couldn't just tell him it didn't work. I would want to offer suggestions on how to fix it if it didn't. But he wasn't interested. The ego part was more important to him than having a great song."

"That's really the difference between success and failure in any business—when your ego gets in

the way. Hopefully, my clients are people who are beyond that and can ask me for help and know that they'll get it."

This is Leiken's philosophy of what makes a hit: "A hit record is like a great pastrami sandwich. The rhythm track is the first piece of bread on the bottom with the mustard on it. The song is the pastrami itself. The harmony, the oohs and ahhs are the top piece of bread. Most songwriters who have never made it have been concentrating on the bread and not the pastrami. They're so busy with their synthesizers that they forget there's a melody and a lyric in there, too."

There are also some common blind spots that Leiken runs into consistently with songwriters. "When a song is a true life story," she says, "as they often are, and something either rhymes badly or doesn't rhyme at all, I may suggest rewriting a line or two or a whole verse. People say 'Oh, no, no, no. It has to be this way or nothing at all.'"

"And I think a professional songwriter will do whatever is best for the song, just as a mother will do whatever is best for her child. And an unprofessional songwriter will insist that it happened this way and it has to be sung this way. I take the truth as a starting point and stick with it as long as I can, and if I get myself into a corner where the song isn't working, then I use my imagination."

Another problem that songwriters have is that so many songwriters compose on guitars. "The guitar is a fabulous rhythm instrument," she offers, "but most guitar players don't pick out individual notes. So they are playing chords. If you play a chord, the note and the melody have to be in the chord. If you play a note, you can build any chord around it. So the melody in a chord progression is very restrictive. Whereas, if you write the melody first and the single individual notes first and build the chords around afterwards, you usually get a stronger melody."

"So, many songwriters that compose on a guitar find their melodies sounding similar time after time. I suggest that, for the purposes of changing the process to see if it works a little better, you put the guitar away temporarily and get to a keyboard. Then put your left hand behind your back and try to pick out the melody with the right hand. Just the individual notes. The truth is, if you can whistle or hum it, or make it sound good with just one note, it's gonna be a smash. But if you require the whole track, chances are it's not going to work."

For more information, call Molly-Ann Leiken at 310-828-8378.

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# NARAS Honors Legendary Figures & Industry 'Heroes'

By Keith Bearen

*Wonder, Gaye, Solti and Brubeck will receive Lifetime Achievement honors; George Martin and Jerry Wexler will receive Trustee honors*



**Pictured (L-R) are the New York NARAS Heroes Awards honorees: Milt Gabler, Dee Dee "Spinderella" Roper, Cheryl "Salt" James, Sandra "Pepa" Denton, Congressman Jerrold Nadler, Michael Bolton and Seymour Stein.**

New York—Four artists—jazz pioneer Dave Brubeck, Marvin Gaye, acclaimed British conductor Sir George Solti and Motown legend Stevie Wonder—and two acclaimed producers—Atlantic great Jerry Wexler and Beatles producer George Martin—have been chosen to receive NARAS's 1995-96 Lifetime Achievement and Trustee Awards.

Brubeck, Gaye, Solti and Wonder will receive Lifetime Achievement honors, while Wexler and Martin will receive Trustee Awards, which recognize outstanding contributions in a non-performing capacity.

"This year's Lifetime Achievement and Trustees Award winners have made unparalleled contributions to the fields of rhythm and blues, jazz, classical and rock music," said NARAS President Michael Greene. "In an industry that too often focuses on the flavor of the month while overlooking the architects of our musical heritage, we are excited to pay tribute to these legendary talents."

The 1995-96 honorees join such past Lifetime Achievement recipients as Curtis Mayfield, Barbra Streisand, Billie Holiday, John Lennon, Hank Williams, Sr., John Coltrane, Bob Dylan and Elvis

Presley. Previous Trustee honorees have included George and Ira Gershwin, Berry Gordy, Robert Moog, John Hammond and Cole Porter.

In additional NARAS award news, the New York Chapter of NARAS recently held its first annual NY NARAS Heroes Awards. Honored during the evening's festivities were Michael Bolton, Salt-N-Pepa and Elektra Entertainment Group President Seymour Stein. New York Congressman Jerrold Nadler also received the Heroes' "Friend of the Arts" Award and Milt Gabler, A&R executive and Commodore record label owner, received the NARAS President's Merit Award.

The Heroes Awards were inaugurated by NARAS's New York Chapter in order to recognize those individuals who have made significant contributions to the New York music community.

Proceeds from the event will provide the initial funding of the New York NARAS Heroes Education Program. Through this program, the New York Chapter will be able to continue providing music education and career development seminars and workshops that are free to professionals and those aspiring to a career in music.

# Pattiz Elected Prez of BEA

By Sue Gold

*Westwood One Chairman chosen to head the Broadcast Education Association for one year*

Culver City—Westwood One Chairman Norman Pattiz has been elected President of the Broadcast Education Association (BEA) by its Board of Directors. Pattiz will serve as President for the organization's 1996-97 fiscal year.

"This is a great opportunity to work with some outstanding academics and talented professionals," Pattiz said. "Anything that creates better lines of communication between colleges and universities and professionals in the industry benefits all concerned."

Created in 1995, the BEA is a non-profit educational professional development organization which aims to promote better understanding and working relationships between university faculties which teach communications and electronic media practitioners who ultimately employ their graduates.

In 1994, Pattiz contributed \$50,000 to the organization and then joined its board of directors.

"The BEA's stated mission is 'Educating Tomorrow's Electronic Media Professionals.' My goal is to increase the organization's profile and importance among broadcasters so that we can develop greater resources to accomplish that mission," Pattiz said.

Besides the BEA, Pattiz is involved with numerous other education and communication programs. He serves as a trustee of the Museum of Television and Radio, he is

on the Communications Board of The Associated Students at UCLA and is a patron of the Hamilton Academy of Music. In 1989, Pattiz' former high school, Hamilton High, renamed their auditorium in honor of him after he donated the money needed to renovate the auditorium.

"It's pretty commonplace for alumni of colleges and universities to go back and support their alma mater," he says, "but high school is a different thing and the need is really great at the high school level."

Pattiz admits that he is enjoying his involvement with such programs. "Music education and education in communications are important to me because it's always good to give back to the area that's been good to you," Pattiz explained.

"But, by the same token, I think there's a certain degree of self-interest in things like broadcast education. I really do believe that it's time to expand the gene pool, especially in the radio business."

"The business is growing fast and furious, [but] I don't see the pool of talent really expanding at a quick enough level to ensure the rate of growth of the industry with the kind of quality people that the industry really needs."

Pattiz created Westwood One in 1975. Today it is the country's largest producer and distributor of radio programming—home of radio's biggest personalities, including Casey Kasem and Larry King.

## GOLD PRESIDENTS



**Executives from Underworld Entertainment were recently presented with gold plaques for the soundtrack to *Dead Presidents*. Pictured (L-R): Underworld Entertainment partner Darryl Porter, Capitol Records Executive VP Bruce Kirkland, Underworld Entertainment partner Allen Hughes, Capitol Senior VP and GM Lou Mann, Capitol President Gary Gersh, Underworld Director of Marketing Greg King, Underworld Entertainment partner Albert Hughes, Capitol Director of Urban Sales and Consumer Marketing Group Michael White, Capitol VP of Urban Music Angela Thomas and Underworld Director of A&R Walter Canady.**





# ETM Rebounds from Pearl Jam Fiasco with Paciolan Venture

By Ernie Dean

### Computerized ticketing agency forms alliance with Paciolan Systems; agreement to establish a network of retail locations for ETM

Costa Mesa—ETM Entertainment Network has formally announced a new agreement with the Long Beach-based Paciolan Systems, Inc. (PSI) that will help develop a "gateway" interface to a network of retailing locations that will soon feature the ETM machine.

The "ETMs," which will first be installed in high-traffic retail locations in Southern California later this spring, are basically a multimedia retailing system for selling, distributing and promoting tickets, venues, events, as well as other travel and entertainment services. In essence, once the "gateway" is installed, ETM customers will be able to purchase "best available" seating for any event offered through Paciolan's TX ticketing system.

ETM first made noise in the entertainment industry last year as Pearl Jam's alternative ticketing agency choice, but when the alternative superstar act eventually cancelled their short tour, many felt ETM had failed to deliver on their promise of being a viable alternative to ticketing industry giant, Ticketmaster.

In regards to the announcement, ETM's Senior Vice President Peter Schneidermeier, said in a prepared statement, "This alliance is a 'win-win-win' situation. It creates a wider ticket distribution network for Paciolan's clients while allowing us to showcase our open architecture design, and it helps us reach an important demographic segment of ticket-purchasing customers."

Paciolan Systems was established in 1980, and has grown to become a leading provider of in-house ticketing systems to college athletic programs throughout the nation. In all, nearly 100 major universities, including USC and UCLA, use PSI software. PSI ticketing systems transact over 50 million tickets each year.

In its ongoing efforts to bolster its business ventures, ETM designed its ticketing system with an open architecture so it could readily connect to established ticketing systems. The company plans to introduce the ETM Machines this spring, as the retail outlets for its established telephone (IVR) ticketing system.



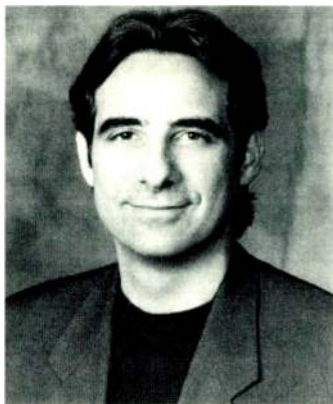
## FOREVER ISAAK



Reprise artist Chris Isaak recently received a gold plaque for his latest opus, *Forever Blue*. The presentation was made during an *Unplugged* taping for MTV. Shown (L-R): MTV President of Music Patti Galluzzi, Isaak, Senior VP of Music and Programming Andy Schoun, MTV President of Music Sheri Howell, Reprise Executive VP/GM Rich Fitzgerald, Reprise VP of Video Promotion Wendy Griffiths and (kneeling) MTV Director of Talent Michell Dix.



By Steven P. Wheeler



**Bruce Tenenbaum**

**Bruce Tenenbaum** has been named President of the **Left Bank Organization**, where he will be responsible for overseeing the management company's entire day-to-day operations. Tenenbaum was most recently Senior VP of Promotion at MCA. He can be reached at Left Bank's L.A. headquarters (213-957-3400).

**Music Entertainment Group (MEG)** has appointed **Earl Sellars** to the position of Vice President of Marketing and Promotion. Formerly with Island, Priority, Warner Bros., MCA and Motown, Sellars will now oversee marketing and promotion interests for MEG and its subsidiaries that include Benson Music Group, Diadem Music Group, Tribute Records and Rev Run Records. He is based in the company's New York offices (212-980-8050).

**Gabriel Reyes**, formerly with GaLan Entertainment, and will specialize in the expanding bilingual Latino markets internationally. Reyes can be reached at 213-651-9300.

**JBL Professional** has appointed **Marc Spector** to the post of Director of Marketing Communications, Worldwide. In this new capacity, Spector will assume complete responsibility for the development and implementation of all communications programs. JBL's headquarters are based in Northridge, CA (818-894-8850).

**Lenny Wohl** has been named Director of Business and Legal Affairs for **Atlantic Records**, and will be based in the label's New York offices (212-275-2000). In related news, **Lava Records** (a division of Atlantic) has named **Bobbi Hach** to the post of National Promotion Manager, where she will report to Valerie DeLong. Hach will work out of Lava's L.A. offices (310-205-7450).



**Woody Moran**

**Woody Moran** has joined MIDIMAN as U.S. Sales and Marketing Manager. The Pasadena-based company can be reached at 818-449-8838.

**Warner Bros. Records** has named **Lori Feldman** to the position of Vice President of Video Marketing and Promotion, and **Richy Vesecky** has been named Associate Director of Video Marketing and Promotion for the label. You can reach Warner Bros. at 818-953-3223.



**Cary Baker**

**Cary Baker** has been named Vice President/Media for **Discovery Records**, where he will be in charge of all publicity efforts and will oversee the label's website (<http://www.discoveryrec.com>). In addition, Baker will also have A&R and special projects input. Based in L.A., he can be reached at 310-828-1033.

**Capitol Records** has named **Kathy Guild** to the post of Vice President, Marketing/Creative, a new executive position that will function similarly to that of the head of a large advertising agency. In addition, **David Ross** has been named Vice President of Rock Promotion, where he will focus on rock radio promotion. He is currently working the new releases from John Hiatt, Bonnie Raitt and Bob Seger. Both Guild and Ross can be reached at the Capitol Tower in Hollywood (213-462-6252).

The **Lee Solters Company** has added a new Latino Division to the veteran P.R. outfit. The new division will be headed by



**Laura Swanson**

**Laura Swanson** has been appointed to the position of Senior Director, National Publicity for A&M Records. Starting at the label in 1985, Swanson was most recently National Publicity Director. A&M also named **Heather Kierszenbaum** to the post of Senior Manager of Pre-Production and **Mike Rittberg** to the position of Senior Rock Promotion Director. You can reach A&M's Hollywood offices at 213-469-2411. **MC**





### Eric Brooks

**Title:** President  
**Duties:** Talent Acquisitions  
**Years With Company:** 2 years  
**Company:** Noo Trybe Records  
**Mailing Address:** P.O. Box 15007, Beverly Hills, CA 90210  
**Phone:** 310-288-1486

### Dialogue

**Background:** "I started out as a musician and then went to the University of Miami, double-majoring in music and business. I was supposed to become an entertainment lawyer, but I still loved the music. I was really doing the school thing to kind of satisfy the parents, but in the end, you have to live for yourself [laughs]."

"I got my first break with Larry Blackmon of Cameo through a lawyer named Alan Jacoby, but that was a very short stint. Then Alan introduced me to Luther Campbell of 2 Live Crew, and I was offered a job in the marketing and promotion departments at Luther's label, Skywalker Records [now Luke Records]."

"Working at that label was part of my college internship, but I eventually left law school to keep working. But the business classes definitely helped me in terms of understanding copyrights, publishing and a whole bunch of other things. Actually, the University of Miami was one of the first colleges to have music industry courses."

**Priority:** "I got spoiled at Luke Records, handling creative and controversial acts, and I stayed about two years. Then I came out to California and took a job at Priority Records. I was doing nothing but marketing and promotion at Luke Records, and I was originally doing that at Priority, but then as my tenure grew, I got more involved with the A&R aspect."

"My whole A&R thing kind of started with me doing edits for radio. Priority was a notorious street label, and when I arrived they were talking about broadening that street base into pop radio. So my biggest fight with people like N.W.A and Ice Cube



was getting them to do 'clean' versions of their music or radio edits. And doing it not with 'bleeps' or 'scratches,' but actually going in the studio and creatively changing words without losing the basic elements of the song."

**Radio Edits:** "I remember that when we sat down to discuss Ice Cube's *The Predator* album [released in 1992], Cube was saying that he wanted to move out of the platinum genre, and into the multi-platinum status. And I basically put my job on the line, saying, 'If we go in and do certain edits for 'It's A Good Day,' and other things, I guarantee you a Top Ten on urban and a Top 30 crossover hit.' That's what it would take to move Cube into the multi-platinum arena."

"And that album became my biggest achievement at the time—we had three gold singles and the album was close to double-platinum when I left Priority. Cube basically stopped fighting me, and did everything we asked him to do, and it became a very successful project."

**Noo Trybe:** "After that, I started having differences of opinions with [President] Bryan Turner about the direction of Priority, and I was out there doing promotion and marketing and you can become a prisoner to the type of records you delivered in the past."

"So we started to negotiate a deal where I would be able to sign artists on my own, but it really started taking a long time. Meanwhile, labels wanted me to do consulting for really big money, but I was a team player and I turned those things down."

"But I wasn't happy, and a close friend of mine told me that I should do what makes me happy. So I hooked up with Virgin, who wanted me to set up a structure for an urban label, and I even recommended people that they should hire to run their new label, but at the end of the day, they said they wanted me to run it. So I eventually left Priority to run what became known as Noo Trybe."

**Indie Label:** "Noo Trybe is a separate entity, but now Virgin wants to bring us in closer to the fold. I set it up to be totally autonomous, in order to keep that same independent environment that I was used to dealing with."

"Having been with Luke and Priority, I know that there are pros and cons to being with an indie label, but I think there are more pros than cons when you're dealing with this style of music."

"At Noo Trybe, we kind of have the best of both worlds, in that we are autonomous, yet we have the backing of Virgin. It's still not perfect, but I have to say that Phil Quartararo

has been great and has never questioned or second-guessed any of my decisions."

**Indie vs. Major:** "The comfort zone is not there for an indie label. With an indie, nine times out of ten, you live and survive on your releases and the releases are usually one form of music. The staffs are usually all more focused on the style of music that is being released, and if you have a smaller unit of people, you're going to be closer to one another. The turnaround time is a lot quicker than if you're a major label, and it's usually a younger environment with a family aspect."

"The leadership is different, too. Usually in an indie situation, you have one captain and in a big major system you have one captain but a lot of generals who are very opinionated, so you tend to have too many chiefs."

**Hierarchy:** "I'm also VP of A&R for Virgin, but I've been concentrating on Noo Trybe. But in respect to that, since I am a direct employee of Virgin, they allow me to be included in the weekly marketing meetings, A&R meetings and production meetings and things like that. That's why I think I have the best of both worlds."

"But in terms of signing talent to Noo Trybe, when I go after a group or artist, I let Phil Q and Kaz [Utsonimoya, Head of A&R] know what I'm doing. It's to my advantage to keep them involved as early on as possible because it educates them and keeps them informed as to what's going on with the group, and it also gives me a tool to promote the artist within the company."

**Staff:** "We do have a self-contained unit at Noo Trybe, and I just hired a VP of Promotions because I can't do it anymore. I'm trying to make records, promote the records and sign no talent, and I was really stretching myself a little thin."

"We also hired another VP of

Marketing, and we're bringing in a regional team to bolster our street staff. So the tools are there, and we're just making sure that all of our records are getting a fair chance."

**A&R Staff & Roster:** "It's a one-man show. I had someone else working with me at first, but I'm just too picky [laughs], and I never want to hire somebody who I don't give freedom and creative control to."

"We're planning on putting out twelve to fifteen albums this year, as well as some compilations and soundtracks. I think the plate was already a little full, and that's why we had to hire a new marketing person and a new promotion person [laughs]."

"Eventually, I will be bringing in other people to the A&R area because I definitely want to hear other opinions, and that's very important in A&R as well."

**Talent Search:** "Being a musician, I always listen to producers first, then I go directly to the groups that I've already signed and ask them about the credibility of other groups. I've been fortunate enough to have hooked up with certain groups who have gimmicks or unique qualities, and I've been fortunate to be around some of the top musicians in this genre of music. And I learn from their work ethics and I'll take that into consideration when I'm thinking of signing other groups or producers."

**New Releases:** "I'm really excited about the Geto Boys reunion album. It's been two-plus years since they had an album out, and Willie Dee is definitely back in the group and they're excited. All the stuff that I've heard is on another level, and I'm sure it'll do tremendously."

**Rap Backlash:** "I think the whole thing was that Warner Bros. was used as a scapegoat because they're a domestic company. Nobody came after EMI or Virgin or any of the other

### CAPITOL CATCHS REGGAE FEVER



Capitol Records has taken a giant step into the reggae arena, signing Mad Cobra, Spragga Benz, Junior P., Born Jamericans and Machel. Pictured (L-R, back row): Edley Shine of Born Jamericans and Spragga Benz, (front row) Mad Cobra, Junior P. and Natch of Born Jamericans.





**A&M act the Innocence Mission recently performed for a packed house at the Wiltern Theatre, where they opened for Natalie Merchant. The band's latest A&M opus is entitled *Glow*. Pictured (L-R): lead vocalist Karen Peris, guitarist Don Peris, A&M's Brad Pollak, bassist Mike Bitts, A&M's David Anderle and drummer Steve Brown.**

majors which are owned by foreign companies. The politicians had to attack who they could attack, and I just felt that it was a big screensaver.

"It definitely will affect music domestically, especially in terms of crossover rap, and I've seen that market shrink. But I think when it comes down to the kind of rap that we're dealing with—gangsta rap—I think the street is always going to demand it and is always going to find it. If the vehicles of promoting it change, then we'll just have to stay one step ahead and find creative ways to get the music directly to the consumers.

"I'm actually kind of happy that this has all happened, because they're shaking the tree and the ones who are in this strictly for the monetary aspect are jumping ship. And the exploiters don't need to be on the ship anyway. This is my life. I don't think I've put out a piece of music that I don't agree with.

"We all forget that music is still a form of entertainment. If you go out there and see *Terminator*, you can take it for what it is. You're not going to go out there and pick up an Uzi. The same thing is true with rap music—some of the topics are true and other ones are fantasies. I wish people would just take it like that."

## News

The *Grammy* nominations have been announced, and female artists lead the pack. **Mariah Carey**, new alternative diva **Alanis Morissette**, **Joan Osborne**, country star **Shania Twain** and **TLC** all garnered multiple nominations.

Industry pundits have applauded this year's nominations as a marked improvement over past years when artists were either included in the wrong category or not at all. While it can be argued that this year's nominations are more reflective of the current state of the music business (a new voting and screening process was utilized this year and alternative music is now considered mainstream by the *Grammy* voters), as long as an oversung, mediocre ballad such as Mariah Carey and **Boyz**

**II Men's** duet on "One Sweet Day" is nominated for Record of the Year, things could still use a little improvement. Though **Mariah Carey** is a talented singer—as are the members of **Boyz II Men**—"One Sweet Day" joins **Whitney Houston's** yodeled, microphone-swallowing performance of **Dolly Parton's** composition, "I'll Always Love You," as one of the most overblown performances in recent memory.

And for all of you armchair producers and songwriters out there who wish to make their votes heard, **peermusic** is offering **Internet** users the opportunity to cast their vote for the artists and records which they feel should garner a coveted *Grammy*. The new **peermusic** website, <http://www.peermusic.com>, offers users the opportunity to vote interactively for the *Grammy* nominees. Results of the poll will be posted shortly before the *Grammy* telecast, set for February 28th.

Hard rock legend **Ozzy Osbourne** suffered severe whiplash and was knocked unconscious on Tuesday, January 9, when he was rear-ended on a Houston freeway while en route to a radio interview.

Osbourne has refused to cancel any tour dates, even though he was advised by doctors to cancel two weeks of tour dates in order to fully recover. The **Darton Coliseum** show in Little Rock, Arkansas, was the only performance canceled due to the accident. The rest of his current tour will continue as planned.

Rock recluse **Van Morrison** has released what legendary jazz imprint **Verve Records** is touting as Morrison's first jazz album. While the album, which boasts **Mose Allison** ("Your Mind Is On Vacation") and **Lambert, Hendricks & Ross** ("Centerpiece") covers and re-treads of past Morrison nuggets ("I Will Be There") leans more toward jazz than some of his other efforts, Morrison's music has always incorporated jazz into its eclectic mix. **Astral Weeks**, his first masterpiece, could definitely be categorized as a "jazz" album and many tracks throughout Morrison's lengthy and impressive recording career have

been jazz-based.

The new album, *How Long Has This Been Going On*, was recorded in five hours at London's world-famous jazz spot **Ronnie Scott's**. The great band that backs **Van The Man** consists of organist/vocalist and long-time cohort **Georgie Fame**, trumpeter **Guy Barker**, saxophonists **Alan Skidmore** and **Leo Green**, bassist **Alec Dankworth**, pianist **Robin Aspland**, drummer **Ralph Salmins** and saxophonist **Pee Wee Ellis**.

Speaking of new releases, oh, wonder of wonders, we finally have a new **George Michael** single. The song, "Jesus To A Child," is his first new recording in nearly three years, and his first significant release since the *Faith* album. The song is in the crooner mode of "Careless Whisper," and it finds **George Michael** in top pop form. The only complaint would be to ask, why it took so long to get back on the right career track?

It remains to be seen whether all that fuss about his recording contract with **Sony**, which he fought long and hard to extricate himself from (he is now on dream team label **DreamWorks Records**), has done his career any permanent damage. Whatever happens, it's good to have him back making records that you don't have to listen to without prejudice.

Veteran rocker **Eddie Money** put his money where his mouth is when he donated the net proceeds from his January 12th performance at the **House Of Blues** to **MusiCares Substance Abuse Intervention Program**.

Money, who went through a lengthy bout with substance abuse, was quoted as saying, "While I have, through personal experience and observation, long been aware of the destructive results from drug and alcohol abuse, the recent death of **Blind Melon's** **Shannon Hoon** in-

spired me to finally put my money where my mouth is, so to speak. It is a sad irony that **Hoon** was found on a tour bus I once used. It is my belief and hope that through more education and intervention, the further loss of young talent could be abated and the all-too-long list of music industry casualties will stop growing."

A toll-free hot line for intervention and substance-abuse information was also announced. The number is 800-MUSICARES.

## On The Road

**Rod Stewart** will embark on a U.S. tour, which kicks off in Phoenix on Saturday, January 27, and will culminate at Long Branch, New Jersey.

Speaking of veteran rockers, **Bob Seger** and the **Silver Bullet Band** are currently in the midst of a tour in support of his latest Capitol opus, *It's A Mystery*.

## Deals

**Rudy Sarzo**, one-time bass player for such artists as **Whitesnake**, **Ozzy Osbourne** and **Quiet Riot**, has announced the opening of his own record label specializing in rock en espanol, **Sarzo Music**.

The first release, scheduled for a late February release, is the latest recording by **Argentina** hard rock outfit **Logos**.

The album is entitled *Generacion Mutante* and was recorded and mixed between May and June of last year.

To contact the new label, call 818-906-7515.

**Rhino Records** has signed a distribution agreement with respected roots music label **HighTone Records**. Beginning this year, **Rhino** will distribute the entire **HighTone** catalog, including product by **Dave Alvin** and **Dale Watson**, as well as new releases. 

## BIG DEAL



**Acclaimed singer-songwriter John Wesley Harding**, who has signed a deal with **Rhino's** new label imprint, **Forward/Rhino**, is pictured with various label staffers during a visit to **Rhino's** plush West Los Angeles digs. His label debut is entitled *New Deal*. Pictured (L-R, standing) **Forward/Rhino VP of Marketing Garson Foos**, **National Sales Development Manager Jill Ruzich**, **Senior Director of Promotion Jim Neill** and **National Manager of Media Relations Cathy Williams**, (sitting) **Associate Product Manager Emily Cagan**, **Harding** and **VP of Product Management Faithe Raphael**.





### ASCAP Workshop

ASCAP and Walt Disney Feature Animation have announced the formation of the "ASCAP/Disney West Coast Musical Theater Workshop," whose primary goal will be to nurture new American musicals.

The workshop will be directed by composer/lyricist **Stephen Schwartz** (*Godspell* and *Pocahontas*) and will provide an opportunity for young composers and lyricists to develop their craft.

**Thomas Schumacher**, Executive VP of Feature Animation at Disney, says, "The New York Workshop has clearly been a great success, and we're excited West Coast composers and lyricists will now have the same opportunity to learn from experts in their field. It is no secret that in order to grow, an artist needs feedback in a nurturing and supportive environment. Unfortunately, the economic realities of theater today often preclude newcomers from seeing their work staged or ever workshopped in a meaningful way. Disney would like to do its part to encourage the next generation of composers and lyricists."

**Marilyn Bergman**, President/Chairman of ASCAP, and Academy Award winning songwriter, says, "In bringing the Musical Theater Workshop to Los Angeles, ASCAP and Walt Disney Feature Animation are recognizing the importance of nurturing the special craft of writing songs in a dramatic context. I'm so pleased to be a part of it."

Schwartz, who has been directing the East Coast Musical Theater Workshop for the past three years, adds, "I am excited to bring the workshop to L.A. and the vast pool of young writing talent there. In this

### NELSON BOOKENDS



**John Braheny**, former Director of the Los Angeles Songwriter Showcase (LASS), hosted a recent edition of **Billy Block's Western Beat** showcase at Highland Grounds in Hollywood. This show featured Geffen recording act **Nelson** and hit songwriter **Steve McClintock**, among others. Pictured (L-R) are: **Matthew Nelson**, **McClintock**, **Braheny** and **Gunnar Nelson**.

time of the burgeoning L.A. theater scene and the re-emergence of film musicals and musical animated features, I look forward to working with new and talented West Coast writers on developing their projects."

Participants in the workshop will be able to present selections from their original works in progress for professional critique. The sessions are scheduled for April and May at Walt Disney Studios, and will feature prominent guests from all as-

pects of musical theater, including directors, performers and composers.

Deadline for entries is February 15, so you've got to hurry. Due to space restrictions, only a limited number of applicants will be selected. The workshop is free of charge and application is open to everyone, so there's no reason to delay.

Interested parties should submit a cassette tape containing four original songs (including a copy of the

lyrics), a brief outline of the musical and a resume to: Michael A. Kerker c/o ASCAP, One Lincoln Plaza, New York, NY 10023.

### Publishing Leaders

With 1995 in the past, we thought we'd take another look at last year's successes. This time we'll be focusing on the songwriters and publishers (the information was garnered from *Billboard's* 1995 Year-End issue)

In the country arena, **Ronnie Dunn** of the superstar duo **Brooks & Dunn** had the most chart success, followed closely by former rock guru **Robert John "Mutt" Lange**, who scored big by writing with and producing his wife **Shania Twain's**

### NAS HONORS EMI AT 'ACOUSTIC UNDERGROUND'



The National Academy of Songwriters recently presented the organization's first "Acoustic Underground/Songwriters In The Round" showcase of 1996 at its ever-present home, the **Troubadour**, the legendary rock nightclub, located in West Hollywood. The beginning of the shows for the new year was a night dedicated to **EMI Music Publishing**, one of the largest publishing companies in the world. Pictured (L-R) after the show are songwriter/producer **Rick Nowels**, singer-songwriter **Phil Roy**, EMI Music Publishing executive **Carla Berkowitz**, songwriter/producer **Jeff Lorber**, National Academy of Songwriters Executive Director **Brett W. Perkins** and singer-songwriters **Donna Delory** and **Brent Hutchins**.

### EMI APPOINTMENT



**John Melillo** has been appointed **Manager, Music Services/Special Projects and Emerging Technologies Division** for **EMI Music Publishing**. He has been with the publishing giant for three years.



# STEVE DIAMOND

**Grammy-nominated songwriter scored on the charts twice last year with two different artists and the same song**



**MCA Music Publishing announced the signing of Kool G Rap to a publishing agreement. The rapper recently released 4,5,6 on Cold Chillin'/Epic Records. Pictured at the publishing signing ceremony are (L-R): Big Chuck, Full Clip Management; Kim Jackson, Director, Creative Services, MCA Music Publishing; Kool G Rap; Scott Feltcher, attorney; and Awanda Booth, Associate Director, A&R, Epic Records.**

breakthrough release (Twain herself landed in the Top 25, as well). Veteran tunesmith **Chick Rains** was also on the charts again.

The leading publisher in the country field was **Sony Tree**, which went a long way toward putting **Sony/ATV Music** at the top of the country music corporate publisher category.

The top Songwriter for the Year on *Billboard's* Hot 100 Singles chart was producer-songwriter **Babyface**, followed in succession by **Dallas Austin**, **Seal** and **R. Kelly**.

Surprisingly, **Jon Bon Jovi** was in the Top Ten, as were Blues Traveler's frontman **John Popper**, **Melissa Etheridge** and veteran songwriter **Jim Steinman**. And of

course, the four **Hootie & the Blowfish** members were firmly entrenched in the Top 25.

The leading publishers in the Hot 100 were **EMI April** and **Sony Tree**, while the leading corporate publishing house was **EMI Music**, followed closely by **Warner/Chappell Music**.

## BMG Signing

Classical Russian pianist/composer **Sasha Alexeev** recently signed a publishing deal with **BMG Music**. His debut on **Rock Records**, the largest independent label in Asia is due out in September. Contact **Warrior Entertainment** for further information at 818-985-7771. **MC**

## BMI DOUBLE HEADER



Performing rights organization **BMI** has named **Michele Reynolds** (upper left) to the post of Assistant VP, General License Marketing and Industry Relations. **Reynolds**, who has been with **BMI** for 21 years, will be based in Nashville (615-401-2000). Also, **Cheryl Dickerson** (upper right) has been named Director, West Coast Writer-Publisher Relations, where she will be responsible for maintaining relationships with current **BMI** songwriters, composers and publishers, as well as signing new writers, with an emphasis on urban music. **Dickerson** will work out of the L.A. offices (310-659-9109).

**S**tarting out as a teenager signed to his first record deal at the ripe old age of 15, **Steve Diamond** had no indication at that time of the crazy twists and turns his career would take over the next two decades—a roller coaster ride that culminated with last year's mega-success of his co-written song, "I Can Love You Like That," which was a hit single, not once but twice—in two different genres and by two different artists.

R&B/pop vocal group **One 4 All** and country star **John Michael Montgomery** both took the song up their respective charts, and on the day of our interview, **Diamond** was informed that he had received two Grammy nominations for his hit tune (*Song of the Year* and *Country Song of the Year*).

The irony is that in '94, both **Montgomery** and **All 4 One** had achieved a similar chart-topping feat with the **Gary Baker/Frank Myers** composition "I Swear," but **Diamond** says there was a slight difference this time out.

"The difference is that in the first case, I guess **All 4 One** or somebody in their camp heard **John Michael's** version. In our case, we did two separate demos and very much designed it that way. Our dream cuts were **John Michael** with **Scott Hendricks** producing, and **All 4 One** with **David Foster** producing, and it worked out."

**Diamond** explains that his teenage shot at stardom with **Curb Records** didn't pan out, which led to studies at **UCLA** and even a couple of bands (one with noted tunesmith **Jules Shear**). "All the while, I was writing, and then I was in another band that was about to sign with **Warner Bros.**, but the band fell apart. I was the main writer, so I got signed to **Warner Bros. Publishing** [prior to the company's merger with **Chappell**]."

His first publishing deal paid big dividends when **Eric Clapton** took **Diamond's** song, "I've Got A Rock 'N' Roll Heart," into the Top Twenty in 1983. But dreams die hard, and **Diamond** admits that he hadn't given up on securing a career in the spotlight. "I still had my heart set on being an artist at that time, I was still pursuing my artistic vision. But after **Clapton** cut my song, and it became a hit, I started taking it much more seriously as a career."

Over the years, his songs have been covered by a wide array of artists including **Clapton**, **Willie Nelson**, **Tanya Tucker**, **.38 Special**, **Gregg Allman**, **Paul Rodgers**, **Emerson**, **Lake & Palmer**, **Starship** and **Lee Greenwood**.

As time went on, **Diamond** says that his visions of personal stardom started to fade to the background and another background role came to the forefront. "I guess my artist dreams kind of 'metamorphosized' into production dreams, because I had always produced my own demos and tapes."

As of late, production has become an exciting diversion to writing. "I've been producing a lot of things lately. There's a young kid on **Hollywood Records** named **J'Son Thomas**, and I wrote and produced the next single on his album. I'm also producing an artist named **Brad Hawkins** for **Curb Records**, and I also produced some stuff on **Jennifer Brown's** album that was an international hit on **Ricochet/BMG**.

"I'm not obsessed with producing everything," he maintains. "I'm being approached to produce things that I haven't written, but I only want to pursue that to a limited degree. I mean, writing is where I really get my soul fulfilled."

Another turning point in **Diamond's** career began two years ago when he relocated to **Nashville** with his wife **Terri Muench** (former **A&R** exec with **RCA Records**), who handles the family publishing company, **Diamond Cuts**.

Once he arrived in his new hometown, **Diamond** found a wealth of musical styles. "There's all kinds of music here. I'm really thankful for a couple of big songs that happened in the last few years that have shown that a great song can be taken in any style. And I'm finding that people are looking to **Nashville** for great songs, period."

Collaborations are one aspect of songwriting that seem to thrive in **Nashville**. **Diamond** first experienced the collaborative process during his early days as a staff writer. "Prior to that first publishing deal with **Warner Bros.**, I had only written on my own. But just being around the offices at **Warner Bros.**, the publisher would put you together with other writers."

Still, there are pros and cons to collaborations, as **Diamond** notes, "Collaborations can definitely spark ideas, but I think you can get very lost in co-writing, and even psychologically dependent on co-writing, and I've seen that happen with several great writers."

"I used to want every collaboration to work so much, but it's really not possible, and it's no reflection on anybody's talent. I mean talented writers can write the worst song together [laughs]."

Contact **Diamond Cuts** at 615-352-9025.

**MC**





**RECORD PLANT:** Sony Music/Canada's Corey Hart was in SSL 4 and the Audio Cafe putting the finishing touches on his next album. Humberto Garcia produced, Alex Rodriguez engineered and Paul Boutin assisted...Toni Braxton completed mixing and overdubs in SSL 1, with Babyface producing, Jon Gass engineering and Kyle Bess assisted... Richard Marx was in tracking for his next project in SSL 4. Marx self-produced, with Bill Drescher engineering and Larry Schallit assisting.

**NRG NEWS:** NRG Recording Services announced the opening of its new studio, the Moroccan Room, which features a custom built 64-input Neve 8078 and a middle eastern decor. The room also features a balanced electrical system and Private Q headphone system. Austin-based band Magneto USA christened the studio with producer Jerry Finn (Green Day, Rancid, Goo Goo Dolls). NRG can be reached at 800-760-7841.

**IMMATURE SESSION**



**MCA Records vocal trio Immature recently put the finishing touches on their new video for "We Got It," the debut single and title cut from the group's sophomore effort, the follow-up to their gold-selling debut. Pictured on the set of the video shoot are (L-R) Rob Johnson, Director of Video Production, Black Music Collective, MCA Records; Immature's Batman; Ashley Fox, VP, Marketing and Public Relations, Black Music Collective, MCA Records; Hank Shocklee, Senior VP, Black Music Collective, MCA Records and Immature's LDB and Romeo.**

**VILLAGE RECORDER:** The Village Recorder in Los Angeles was the home to the Smashing Pumpkin's recent chart-topping album *Mellon Collie*. Produced by Billy Corgan, Flood and Alan Moulder, the Pumpkins occupied all four studios in the Village at one point, as they put together the two-CD album. Founded in 1968 by Geordie Hormel, the studio complex was recently newly overhauled and completely renovated. Call 310-478-8227.

**STUDIO ACTION:** Alternative pop singer-songwriter Kelli Clayton is busy completing her debut record for Scar Baby Records at Studio City-based Reel Sound Studios. Dan Warren produced the project... Veteran rock vocalist Terry Ilous (formerly of XYZ) and guitarist Jeff Northrup are recording a new album at Rocks' Cool Studios in Van Nuys. Willie Basse engineered the project that will be mixed early this year. The album featured contributions from Carmine and Vinnie Appice, Tony Franklin and Jeff Pilson. **MC**

**LITTLE WILLI, WILLI WON'T GO HOME**



**Willi One Blood is putting the finishing touches on his forthcoming RCA Records debut release, *Thicker Than Water*. Shown at Capitol Studios in Hollywood are (L-R, front row) Robbie Nevil, producer; Willi One Blood; Aaron Zigman, producer; (back row) Bob Brockmann, mixer; Ron Fair, Senior VP, A&R, Staff Producer, RCA Records; Gary Stamler, Willi One Blood's manager.**

**BEAUTIFUL GIRLS**



**American Recordings artist Pete Droge joined forces with producer and former Eurythmic Dave Stewart to record the title track of the new Miramax film *Beautiful Girls*, starring Matt Dillon and Uma Thurman. Pictured in the studio are (L-R) Amanda Scheer-Demme, music supervisor; Dave Stewart, producer; Ted Demme, film director; Pete Droge.**

**Award Winning 380S From Fostex**

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

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



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

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





# CARL MARTIN

**The leader of Shai's success has landed him his own entertainment company through MCA**

By Jonathan Widran

For most artists, simply being a hit songwriter and one-fourth of a multi-platinum supergroup which just released its second album would be the culmination of a musical dream come true.

But, for Carl Martin, whose mega-hit, "If I Ever Fall In Love," propelled the smooth soul sound of Shai to the top of the charts in 1992, involvement in the quartet as singer, songwriter and producer is only a stepping stone in the creation of an upstart mini-musical empire.

By now, Shai's Cinderella breakthrough into the hip-hop-meets-harmonic-silk-consciousness is part of industry lore. The members were students at Howard University who discovered their voices sounded gold-plated in unison, but they only had vague notions about developing any sort of career. Martin, who spent his non-classroom hours hanging around recording studios, knew a little something about the demo process and facilitated a simple \$100 recording of the mostly a capella tune "If I Ever Fall In Love." A local radio station picked up on it and overnight it became their most requested song. Serendipity took over from there, and their Gasoline Alley debut went on to sell over two million copies. Shai's sophomore effort is entitled *Blackface*.

"Even though I was an English major, my dedication to music, to studying song structure in totality and understanding what worked melodically, made it clear to me that I was headed for a career behind the scenes in music," recalls Martin, whose Carl Martin Entertainment recently signed a two million dollar, non-exclusive label deal with MCA to develop and produce new artists as well as make music videos. "Like Babyface, my goal was to become a songwriter and producer first, then slowly make my way in front. The success of Shai simply facilitated my long-term goals."

If Martin's ultimate ambition is to be both a mega-producer and label magnate, a la the aforementioned Babyface, he's off to a fitting start, founding his own company as well as writing and producing tracks for diva Toni Braxton's upcoming second album. Because he and the other members of Shai had a distinct vision of what their sound should be, their initial contract with MCA allowed them to self-produce their own music. Shai's success, as well as the confidence Martin exudes in his home element behind the boards, led Braxton to give the 25-year-old a chance alongside the Babyface influence this time out.

Martin found an immediate chemistry with Braxton. "Producing needs to be a total collaboration for the venture to be successful," he says, "and everyone has to feel something beyond the basic aesthetics of the project."

"Obviously, the more people you are working with, the more opinions there are and the longer the process takes," he adds. "When I worked with Toni, it was just me and her in the studio most of the time ironing things out. The Laface guys [Braxton's label] are great in that they let us do our own thing before making any suggestions. They know that to get the best product, the artist and producer need their creative space."

Creating that magic with Toni Braxton taught Martin a lot of important lessons he hopes to apply to the artists he signs to his own company. Chief among these is simply knowing how to find the common ground where his strengths and the singer's vision and persona meet and metaphorically shake hands.

And, of course, being careful not to let his own personality get in the way of a picture perfect vocal performance. "Toni has specific ideas about what she wants," he explains. "I liken my job to that of a tailor making a musical dress, let's say, fitting it around her body, giving her her own space and vibe. She looked to me for objective input, knowing that in addition to my melodic strengths, I also produce with a slightly harder edge than Babyface, sexual and subtle but a little dangerous, too. You learn where not to cross the line. I can sing my suggestive song, 'Turn You Out,' no problem, but Toni's image is high class all the way, and she won't do anything too risqué. It's important that I let her be who she is."

"Whatever I'm involved in, for me it's all about seeing everything finished in my mind beforehand," he concludes. "I've always been very visual oriented, and music comes to me from a subconscious visual element. Don Was once said that producing music and movies are very close because the key is having a vision and seeing it all before it is actually done. My goal is to become a major presence in both fields, and I must exercise patience as my dream evolves."

Martin can be reached through Jazzmyne PR: 818-848-6056.



## MidiMan's Video Syncman

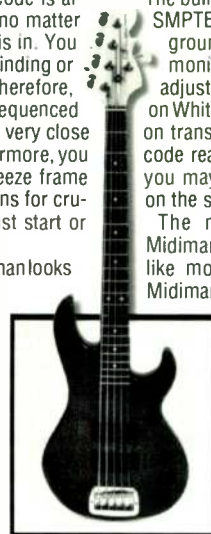
The new Video Syncman from Midiman is a true "universal" SMPTE translator. In the professional video production world, SMPTE is recorded on video tape during the vertical interval portion of the video signal. This Vertical Interval Time Code or (VITC) cannot be read by ordinary SMPTE readers so the code is also recorded using one of the linear audio tracks. This linearly recorded code is called LTC for Longitudinal Time Code. The advantage of using VITC over LTC (besides not having to use one of the audio tracks) is that VITC code is always available at all times no matter what mode the video deck is in. You can read code during fast winding or even during pause modes. Therefore, all attendant machines or sequenced music tracks stay locked or very close to locked all the time. Furthermore, you can easily determine (in freeze frame mode) exact SMPTE locations for crucial "hits" where music must start or stop.

The Midiman Video Syncman looks at the composite video signal and extracts VITC and converts it to LTC and MTC (MIDI Time Code) at the same time. So your music sequencer (if it has fully implemented MTC capability) now has immedi-

ate and instant time code at all times. The unit will also write VITC, LTC or MTC whilst locked to external incoming video or house AC. The Syncman will also simultaneously convert MTC back to LTC and VITC. There is an adjustable "fly-wheel" window when regenerating fresh code from bad code. All worldwide formats (24 frame, 25 frame, 29.97 frame, 30 drop-frame or 30 non-drop) are supported. You can also write offsets from the front panel or by way of the included software that runs on your MAC or PC.

The built-in Screen Burner burns white SMPTE numbers on a black background on the screen of your video monitor. The window burn is also adjustable for White on Black, Black on White, White on transparent or Black on transparent. This "windowed" time code reader can be turned on or off and you may adjust its position anywhere on the screen.

The new Video Syncman from Midiman sells for \$700. If you would like more information, then contact Midiman at 236 Mountain Street, Suite 108, Pasadena, CA 91103. Phone them at 818-449-8838 or FAX 818-449-9480. E-mail CompuServe 75300, 3434 or midifarm@midifarm.com or on the Web at <http://www.midifarm.com/midiman> for the latest info.



## G&L's L-5500 Five-String Bass

The latest addition to the famed G&L guitar line is the L-5500 five-string bass guitar. This bass uses a 34-inch scale that has the patented Leo Fender fixed bridge with saddle locking mechanism. The set screws at the side of the bridge push the bridge saddles together to all work as one solid unit for increased sustain and less unwanted rattles and vibration.

The new neck shape comes in either rosewood or maple and a pair of EMG 40 DC humbuckers with EMG's BTC tone

circuit are standard pickup/electronics. G&L's own Ultra-Lite bass guitar machine heads use aluminum string posts to reduce the weight at that end of the instrument thereby improving the overall balance and feel. Lastly, the L-5500 comes in all of the company's premier and standard finishes.

For more information, you can contact G&L at 5381 Production Drive, Huntington Beach, CA 92649. Phone them at 714-897-6766 or FAX them at 714-896-0736.



## TDK's New Pro Line Cassettes

The new TDK Pro Line is a full line of high-performance audio and video cassettes that are especially designed for all the latest generation of both analog and digital multi-track recorders. The new TDK SM and SM-X cassettes formulations (pictured) are professional versions of the SA and SA-X high-bias Type II

consumer cassettes that are engineered to deliver the highest possible sonic quality in professional studio recording applications. They are available in 10, 20, 30, 60 and 90-minute lengths.

The TDK DA-R is the data-grade certified DAT cassette that is engineered for digital recordings that require the highest degree of reliability. These new DAT tapes use Super Finavinx pure metal alloy magnetic particle formulation and are available in 16, 30, 46, 60, 90 and 120-minute lengths.

TDK is also making Pro Line for both ADAT's and Hi-8 for digital eight tracks. Called CM for ADAT and Hi8MP for 8mm machines, these are available in 30, 60, 90 and 120-minute lengths. TDK is located at 12 Harbor Park Drive, Port Washington, NY 11050.





Sir Anthony Hopkins stars in Oliver Stone's *Nixon*

What is truth, and how is it known? Our favorite authors, **Joan Didion** and **Hunter Thompson**, among them, argue that truth is subjective. Your truth and mine may differ markedly depending on how we perceive the same set of information and, more importantly, how we apply what we learn to our lives. This is the line **Oliver Stone** walks, not just in his new film *Nixon*, but in his entire oeuvre of work. The portrait of the only American president ever to be forced from office is a dark one. **Anthony Hopkins**, in what should be an Oscar-winning performance, creates a man troubled by sins substantiated by history: law breaking, lying, paranoia and abuse of power. To this Stone adds marital strife, sexual disinterest and emotional remoteness, all traits questioned by the late president's survivors. This is no documentary, after all, but an artistic expression of what the late

Richard Nixon meant to those whose lives he touched. The film's most transcendent moment comes near the end when Nixon gazes at a painting of his former nemesis John Kennedy and says, "When they look at you, they see what they want to be. When they look at me, they see what they are." **John Williams** has the score to the film, which is in general release.

**Parachute Express**, one of the biggest names in music for children, was recently honored with the Parents Choice Award for their new video, *Come Sing With Us*. The video is distributed by **Walt Disney Home Video**.

On her new CD, *You Make My Pants Pound And Other Show Tunes*, **Lisa Koch** picks up where **Bette Midler** left off. This is a wild trip through the types of tormented ballads and over-the-top mock show tunes that made Midler so divine, but

delivered with a resonance that only the composer can bring to her own work. You'll love hearing a tormented snow-person bare her frigid soul in "You'll Never Melt My Heart," from the mythical musical *Frosty!* You'll laugh along with **Wynotta Spudds** as she reminisces about Mama's thirteen husbands in "All My Stepdaddies." And you'll cry during the heart-breaking "Three Times A Year," wherein a straight man talks to and about his gay brother, discovering the true meaning of lost time, regrets, AIDS and



Chris Isaak

family. The out gay singer/comedienne is best known as guitarist in Seattle cult band **Venus Envy**, whose album, *I'll Be Homo For Christmas*, is an underground classic and as one-half of kamikaze comedy duo **Dos Fallopi**. If you need this CD, call 206-760-8864.

The soundtrack to *Beautiful Girls* is in stores courtesy of **Elektra Entertainment**. The **Miramax** film stars **Matt Dillon**, **Noah Emmerich**, **Lauren Holly**, **Timothy Hutton**, **Rosie O'Donnell**, **Martha Plimpton**, **Mira Sorvino** and **Uma Thurman** in the tale of five lifelong buddies who attend a ten-year reunion and the complications that arise from the women in their lives. The **Afghan Whigs** are in the film performing **Barry White's** "Can't Get Enough Of Your Love, Babe." That's on the soundtrack as are new songs from **Ween**, **Pete Droge**, **Roland Gift**, plus tracks by **Chris Isaak**, **Satchel** and period pieces by **Neil Diamond**,

the **Spinners** and **Kiss**. Wherever you relive your youth.

The marathon **Brutal Awareness Benefit** for the **Redwings Horse Sanctuary** at Gotham Hall we told you about in issue #24 went off well, thank you. Everyone who was anyone came by to help keep old horses from becoming food for younger pets. While we won't single out any one performer as the best—it was all for a good cause, after all—we will say how glad we were to see **Cherie Currie** looking energetic and healthy. You remember her, don't you? She was originally lead singer for the **Runaways** with **Lita Ford** and **Joan Jett** before leaving for a stillborn solo career and a co-starring role in the 1980 film *Foxes* with a young **Jodie Foster**. Pictured below helping Currie out onstage at the benefit is **Berton Averre**, former guitarist for the **Knack** of "My Sharona" fame.



Lisa Koch



Cherie Currie and Berton Averre





**Clay Crosby**

Cabaret is the opposite of rock & roll. Go into a room such as the **Gardenia** and rock fans will go into culture shock. On first glance, it seems so pretentious—there's no talking and no smoking—and neither the drinks nor the clientele are cheap. Still, even the most jaded rock fan should go, because cabaret clubs are good places to learn about music history. A good person to start your cabaret journey with is **Clay Crosby**. His *Moonburn—The Songs Of The 1930s Movie Crooners* is not only educational, but also a lot of fun. Crosby has a versatile voice, impeccable stage manners and an extensive knowledge of the history behind his music. Catch his act on Tuesdays (through February 27) at the Gardenia Restaurant and Lounge (213-467-7444).

**Michael Feinstein** recently made a cameo appearance in the made-



**Cast of Mr. Holland's Opus**

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for-TV movie *For Love Alone*, starring **Stephen**

**Collins, Sann Vraa and Madeline Kahn** and based on a novel by **Ivana Trump**. Feinstein also provided the film's title song which he previously composed for his current Atlantic release, *Such Sweet Sorrow*.

**Universal** has granted **Bette Midler's** wish. She has long wanted to play fabled jazz age nightclub hostess **Texas Guinan** and will now get her wish in a film, to be directed by **Martin Scorsese**. Guinan began in vaudeville, but transformed herself into one of the most famous characters of the Prohibition era. She was known for her greeting, "Hello, suckers!"

**Stephen Endelman** (*Jeffrey, The Englishman Who Went Up A Hill But Came Down A Mountain*) has the score to **Walt Disney Pictures' Tom And Huck**. The film, based not too far off **Mark Twain's** classic *The Adventures Of Tom Sawyer*, fea-

tures **Jonathan Taylor Thomas** as Tom Sawyer and **Brad Renfro** as Huck Finn. The plot follows the two as they team up to steal a pirate's treasure map in order to save an innocent man being wrongly convicted of a crime. This is a fun little romp for the child in your life—or the child in you. The film and its **Walt Disney Records'** soundtrack are both in general release.

Over the holidays, we re-discovered the joys of live theater. It's about time you did too. You might start with *Thor Nielsen Is Hans Christian Andersen, The Man*, in performances at **Theatre 40** through February 7th. This is the Los Angeles premiere of the true story behind the tempestuous life of the world's most read author. Nielsen began research of this work when, after losing his voice in the second half of a theater production where he performed **Danny Kaye's** role from the film

*Hans Christian Andersen*, he lost his voice and was ordered to rest his vocal chords for a year. Reading the author's biographies, Nielsen soon convinced **Donald Carl Eugster** to collaborate on a book for the true story of the author's life and to compose special lyrics and music. "The truth is he loved children, but he didn't like them," says Nielsen. Prior to Los Angeles, the play that features the private and sexual side of the shoemaker's son was presented in Britain and for a year in Solvang, CA. For more information, call

**THEATIX** at 213-466-1767.

In *Mr. Holland's Opus*, **Richard Dreyfuss** plays **Glenn Holland**, a man who aspired to compose a symphony until life got in the way. Following his life over a 30-year period, the film explores his transformation from a young teacher resentful of a job that forced him to postpone his personal dreams to an inspired educator who influences the lives of hundreds of students. If you were lucky enough to have such an instructor—mine was **Lavonne Miller** in the English department at Crescenta Valley—you'll want to take him or her to this heart-warming movie. Also in the cast are **Jay Thomas, Olympia Dukakis** and **Gleanne Headly**. **Polydor** has the soundtrack, featuring performances by **Julian Lennon** and **Shawn Stockman** (of *Boyz II Men*), while London has **Michael Kamen's** score. All are now available. **MM**



© 1995 Walt Disney Pictures. All Rights Reserved. Photo: Frank M. ...

**Jonathan Taylor Thomas and Brad Renfro are Tom And Huck**



**Thor Nielsen Is Hans Christian Andersen**





# LOCAL NOTES

—MICHAEL AMICONE

**NEW TOMES FROM WARNER BROS. PUBLICATIONS:** The new year has seen Warner Bros. Publications release an array of interesting folios and a hot new video for the aspiring guitarist. *Rock Discipline*, by John Petrucci, guitarist and songwriter for Dream Theatre, is a two-hour video that includes warm-up exercises, detailed lessons on speed, accuracy and power chords, as well as special etudes ranging from easy to extremely challenging. The video also offers a behind-the-scenes look at a Dream Theatre soundcheck and the guitarist's views on composing, practicing, his band and influences. Other videos released include Carlos Santana's *Influences*, Frank Gambale's *Chopbuilder: The Ultimate Guitar Workout*, the self-titled video from Blues Saraceno and Paul Gilbert's *Terrifying Guitar Trip*. New transcription folios include the self-titled sophomore effort by Collective Soul, Blues Traveler's *four*, Soul Asylum's *Let Your Dim Light Shine* and Dream Theatre's *Awake*. Other noteworthy titles include *Blues/Rock Guitar U.S. To U.K.*, a book/audio set which follows the immensely successful *Real Blues Guitar* and carefully details and contrasts the licks of the blues/rock generation. Another title of note is *The Classic Rock Guitar Sourcebook*, the latest in the *Guitar Sourcebook* series, which includes 50 classic rock guitar selections from such all-time great artists as Led Zeppelin, The Doors, Grateful Dead and Tom Petty.



**FRET HEAD:** Guitar guru Joe Satriani played two sold-out shows at the House Of Blues recently in support of his new eponymously titled CD on the Relativity label. Satriani, who was accompanied by bassist Stu Hamm and drummer Jonathan Mover, will begin a full-length American tour this spring.



**EVIL SHOW:** Evil Stig, fronted by original riot grrrl Joan Jett (pictured above), performed a tribute set for the late Mia Zapata at a packed Viper Room. Zapata, who sang lead for Seattle-based group the Gits, was raped and murdered two years ago. Evil Stig (it's Gits Live backwards), which includes the Gits original lineup with Jett performing lead vocals, began as a fund-raising attempt to find Zapata's murderer, who is still at large. The group recently released a full-length CD on the Warner Bros. label.

—Traci E



**MOTORHEAD MADNESS:** Motorhead meister Lemmy Kilmister and the members of Metallica recently jammed together at a birthday bash held for Lemmy at the Whisky (Lemmy turned 50 on December 24th). During the event, which featured a performance by Lemmy-costumed Metallica members (they dubbed themselves "The Lemmys"), the Motorhead leader was saluted for his longtime contribution to heavy metal. Showing up to pay their respects to the "King of Metal" were Alice in Chains' Mike Inez, members of Rancid and the Offspring, Iggy Pop, Rudy Sarzo and L.A. Dodger catcher/hard rock fan Mike Piazza. Those musicians and fans, including White Zombie, the Ramones, Ozzy Osbourne and Anthrax, who could not be present sent fax messages or video greetings, including a fax sent by Madonna which read, "Happy birthday, you old fart."

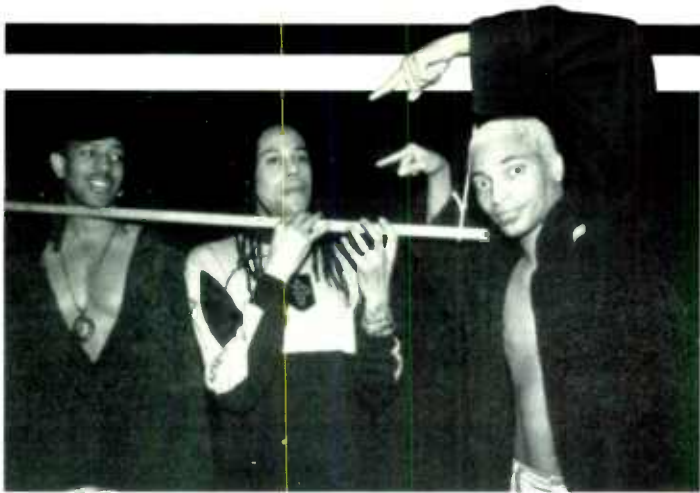


**TEMPTING PHOTO:** The current lineup of the Temptin' Temptations—Ollie Woodson, Theo Peoples, Otis Williams and Ron Tyson—pose for the publicity camera with their co-manager, Billie Bullock (far left), and Motown's VP of Special Markets and Catalog, Candice Bond (third from right). The group is currently doing the promotional rounds for their latest album, *For Lovers Only*.



**IT TAKES TWO:** Virgin act Tab Two—Joo Kraus and Hellmut Hattler—recently performed at LunaPark in Los Angeles, the first stop of the duo's residency tour, which included month-long stays in Los Angeles, San Francisco and New York. The band's Virgin debut outing is entitled *Flagman Ahead*.





**STRING SECTION:** Devoted Dean Markley Strings users, Terence Trent D'Arby and band clown for the camera backstage following a sold-out performance at the Edge nightclub in Palo Alto, California. Shown (L-R): bassist Kevin Wyatt, who uses Dean Markley Blue Steel bass strings, lead guitarist Louis Metoyer, who uses Markley's Vintage strings, and TTD.



**THAT'S WHAT FRIENDS ARE FOR:** Kid Congo of Basura!/Priority Records act Congo Norvell and David Sims of Jesus Lizard are pictured during a recent performance, held to benefit a mutual friend who is dying of AIDS. The sold-out show, which was held at Dragonfly, featured L7, the Geraldine Fibbers and Congo Norvell (with Sims filling in on bass).

**CANE IS ABLE:** The members of Virgin act Brother Cane and various label personnel are pictured at the Troubadour, where the band recently performed a free, KLOS-sponsored show for 400 fans. Brother Cane played songs from their latest opus, *Seed*. Shown (L-R, front row): Virgin Regional Marketing Director Aggie Baghaei, Randy Skinner of KLOS, band member Scott Collier, Carey Curelop of KLOS, band member Damon Johnson. Virgin VP of Promotion Jeffrey Naumann, Lori Nikoloff of KLOS, (back row) band members Roman Glick and David Anderson.



**◀ DODRS OPENING:** A release party for the new *The Doors Collection* laserdisc, available through MCA/Universal Home Video, was recently held at the Virgin Megastore on Sunset, which attracted industry VIPs and many fans. Pictured at the event (L-R) are Virgin Megastore Sunset's Marty Sikich, Doors keyboardist Ray Manzarek, UNI Distribution's Regional Video Director Marvin Mason, MCA/Universal Home Video's Vice President of Videodisc Products Colleen Benn, Doors guitarist Robby Krieger and UNI Distribution's Western Region Representative Don Edwards.

**SDNY PAK:** Sony's Legacy line has released a series of three-CD boxed sets featuring classic albums from classic artists, offered at the surprisingly low price of \$24.98.

The series launched with 3 Paks profiling twelve artists, including Jeff Beck, Janis Joplin, Johnny Mathis, Bob Dylan, Johnny Cash, ELD, Dan Fogelberg, Blue Oyster Cult and Cheap Trick. Only the Joplin collection—which includes *Cheap Thrills*, *I Got Dem Di' Kozmic Blues Again Mama!* and *Pearl*—comes anywhere near to being complete, but each 3 Pak makes a good starting point for the fledgling fan or an inexpensive way for a CD collector to fill the holes in a music collection. Those wishing for more succinct packaging might turn to Legacy's ongoing Double Disc Greatest Hits series, of which Blue Oyster Cult's *Workshop Of The Telescopes* is the most recent release. While offering less music than the new BOC 3 Pak, the greatest hits package has the advantage of added information. Arthur Levy's liner notes take the reader on a breathless, though not entirely satisfying, ride through BOC's history, from 1970 to the present.

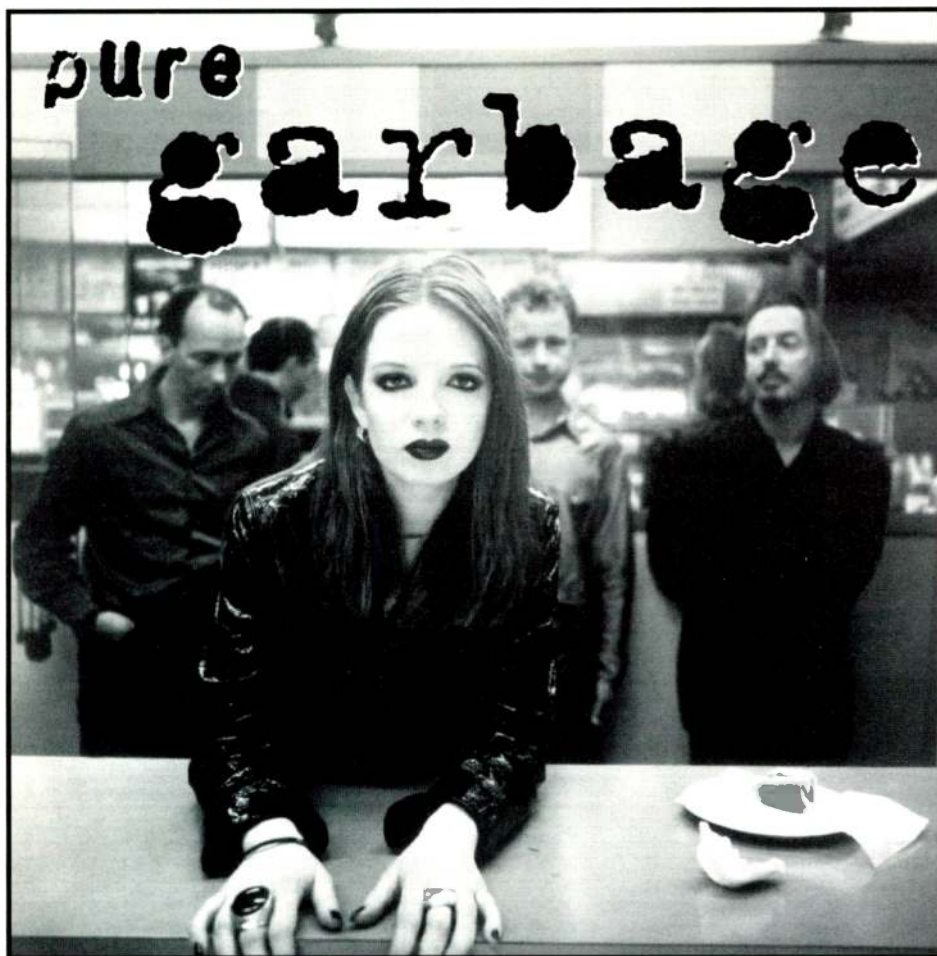
—Tom Kidd

## MUSIC CONNECTION Tidbits from our tattered past

**1986—EAT 'EM AND PLAY:** The David Lee Roth Band staged a preview of their live show down near the Queen Mary a couple weeks ago, but nobody from the press was invited. In addition to performing their entire *Eat 'Em And Smile* album, they also treated the overflow audience to Van Halen classics "Jump," "Panama" and "Pretty Woman," all of which will make their way into the band's permanent set list.

**1990—CHINA PALS:** Arsenio Hall, Sly Stone and Eddie Murphy recently dropped by the China Club to partake in a little late night club hopping. Sly Stone, looking fit and sporting a new hairdo, is reportedly working on a new record.





Duke Erikson Shirley Manson Steve Marker Butch Vig

**T**his sounds like garbage," exclaimed an anonymous musician after hearing the cacophonous loops and samples recorded by alternative production ace Butch Vig (Nirvana, Smashing Pumpkins).

"Exactly," replied Vig, "and we're going to turn this garbage into a song."

Not only has this alternative sonic wizard and the other three members of fledgling Almo Sounds outfit Garbage—Shirley Manson, Steve Marker and Duke Erikson—fashioned songs from this garbage, they've also formed a band out of their sonic cacophony.

"Art from garbage" may not be a brand new concept for the upper echelons of the artistic community, yet the risks involved in creative experimentation are enormous from the standpoint of commercial pop music.

"We actually didn't set out to have a band," says Steve Marker, Vig's comrade in production arms. "We were locked in a room with cheap beer and potato chips, and this is what it turned into."

If cheap beer and potato chips aren't such an unlikely catalyst for great rock tunes, listen to Vig's other inspirational nuggets, including an unplanned sample of a malfunctioning digital tape deck and the accidental wiring of the mixing desk into the air conditioning system.

In addition to these previously mentioned audio transgressions, Vig also uses innumerable samples and loops, ranging from sonic snippets by Single Gun Theory to the Clash.

Lest the mistake be made, the resulting product is in no way techno. In fact, Vig and company ditched the latest in expensive digital gear in favor of the incomparable personality provided by classic instrumentation and analog equipment, including a 1965 Epiphone guitar and a monophonic synthesizer.

When most people think of Butch Vig, the image conjured up is that of the revolutionary producer whose skilled hand has profoundly impacted the success of major bands such as Nirvana, Smashing Pumpkins and Sonic Youth, to name but a few.

Now, Vig, studio cohorts Marker and Duke Erikson and singer/guitarist Shirley Manson have entered the scene with Garbage, whose album is described by Vig as, "A record for pop geeks who dance by themselves with the lights out."

Back in 1984, Vig and Marker founded their recording studio, Smart Studios, in Madison, Wisconsin, in order to record their own material. At that time, the guys lived on peanut butter and recorded punk/hard-core bands for \$100 per single to pay for recording equipment.

Since those struggling times, Vig has produced several ground-breaking projects, as well as recent remixes for such mainstream projects as U2, Depeche Mode, House Of Pain and Nine Inch Nails. Of the numerous projects produced by Vig, his most noteworthy is Nirvana's influential *Nevermind* album, the opus that signaled the start of the alternative/Seattle grunge movement.

**Do we really need more Garbage on the charts? Well, Almo Sounds, the band and their fans seem to think so. Find out about this odorous outfit and how they're making inroads on the alternative charts.**

By Traci E

Shirley Manson, lead singer/guitarist of Garbage, recounts, "By default, the production career took over and about two years ago, [Vig and Marker] realized, 'My God! We've become producers. How did this happen?' They wanted to get back into playing music and so they started jamming in Steve's basement."

The union between "the boys," as Manson endearingly calls them in her captivating Scottish brogue, began years ago in the Madison-based band Spooner, for which Erikson was the singer/guitarist and Vig was the drummer. Marker began to record their songs with a four-track reel-to-reel, which he purchased with the meager funds he earned from mowing lawns during the hot summer.

The notion of Garbage began in 1993, with Erikson on guitars, bass and keyboards, Marker on guitars, noise and samples and Vig on drums, loops and sound processing. It was not until 1994, however, that the lineup was completed with Manson on vocals and guitar. While watching MTV's *120 Minutes*, the guys saw Manson in the "Suffocate Me" video, when she was in the band Angelfish, on the Radioactive label, and decided that she was the quintessential addition to the band.

"They really liked my voice and they approached me on the basis of maybe singing a track or two with them," explains Manson. "Then it just progressed into a whole album. We just developed some sort of band chemistry, I suppose. But I'm still signed to Radioactive Records, and I have a really good relationship [with them], and they've been absolutely darling. They're letting me do what I want."

Surprisingly, at the time she was contacted by Vig, Manson admits that she was unfamiliar with his reputation and didn't know who he was. "It's like one of these ridiculous stories that you hear about. Absolutely bizarre. Really weird. I was popped from obscurity, so it's like a fairy tale for me. I just couldn't believe it was true."



"I didn't know who they were," she says. "I told my record company, 'This guy Butch Vig called,' and they just about dropped the phone."

After the initial shock, Manson came to terms with her association with Vig. "I don't really think of him as 'Butch Vig' anymore, states the Scottish singer. "It's just like it is working with the rest of them."

"Sometimes I think it's hard for Butch to stomach," continues Manson, "because he has a band full of absolutely very forward members who don't hesitate coming forth with their opinions. And there are a lot of fights and debating that go on. I think it's been hard for Butch because he's always worked—well, at least for a long time—as the producer, and he is in a position [now] where he has to work in a democracy—or as much of a democracy as you can get in the recording studio."

So who was in charge of in-studio production for the album?

"It really depended on the day," relates Manson, "who was feeling up to the task of plugging in the microphone or plugging in the guitar. I think, in a way, [Vig] enjoyed it more because the oneness of responsibility was then removed and he could sit sometimes and would read *Elle* magazine with me on the couch. We could drink beers. And, vice versa, I think it was the same for the other two: They could just sit back and let things happen naturally."

And happen naturally, they did. As this group of independently thinking members began to coalesce as a band, the democratic group politic was born. As for Manson's input, Vig says, "The last thing we wanted was something we could manipulate. To some of the lyrics, she'd go, 'I can't sing this bloody crap!'"

"Shirley gave more edge to some songs than we thought they had," says Vig, "or she sang them so understated that she made them more subversive and intense."

Manson, a native of Edinburgh, Scotland, has played in bands since the age of sixteen and understands the dynamic of working together as a group.

"When you work with a band," she relates, "you have to be in a group and work as a group. There are certain things you really can't do as an individual because you work with four people and you take on that responsibility."

One such issue arose when the fetchingly beautiful Manson was approached by *Elle* magazine in the interest of doing a fashion layout.

"I was asked to do it and I kind of felt that maybe I shouldn't do this, then I felt, fuck it! Life is too short. I may die tomorrow. And I love *Elle* magazine," she giggles. "Then, more seriously, I just felt that perhaps you feel a responsibility toward your band and how will the boys feel about me doing this? I had to sort of sit and think about it, and then I asked them, 'Would you mind if I did this?' And they said, 'Fuck, of course not!'"

As for the division of songwriting tasks, Manson states, "On the album it was collective, although I obviously have the last say. It

has to mean something to me. And there's no point in them forcing me to say anything I don't want to. So I get to peck through their ideas and then I usually shore them up myself and I use some of my own words. It just depends.

"We deliberately try and keep things open-ended and ambiguous so that the doors aren't shut to anybody who's listening to it. I think that's the beauty of music: It shouldn't be exclusive to anybody. We tend to keep the lyrics open to interpretation, although if you ask each member [of the band], they would probably have an absolute definition of what they believe each song is about."

The singles thus far released from the album, "Vow," "Queer" and the current single being serviced to radio (SoCal alternative bastion KROQ is championing the song) and the one that everyone is hoping will finally break the band, "Only Happy When It Rains," touch on topics from vengeance to alienation to deep depression—embodying the darker sides of human emotion.

**"I think it's been hard for Butch [Vig] because he's always worked—well, at least for a long time—as the producer, and he is in a position [now] where he has to work in a democracy—or as much of a democracy as you can get in the recording studio."**

**—Shirley Manson**

The combination of dismal lyrics, pop-oriented, catchy melodies and danceable grooves may seem out of character for the experimental Vig, and more so for the upbeat Manson, who clarifies, "I think the human psyche is very complex, and although there are elements of your persona that are maybe cruel, or happy, or sad, or whatever, everybody's a big, mixed bag of feelings and energies."

"When I'm onstage," she adds, "I'm much more concerned with the celebration. To me, it's entertainment. The record, I feel, is where you get to work on giving it some longevity. But to me, a gig is a celebration with people who have come to see you. I like to have fun. Even if I'm singing a really depressing song, the feeling of singing is so exhilarating to me that I enjoy it. It's a perverse dichotomy, but I think it exists when you come and see us play."

"I love playing live. That's my favorite thing out of everything. I just get an absolute hit off performing."

Manson realized her love for performing in her teenage years. "I was much more into acting," she explains. "It was a weird circumstance that drew me into being in bands in the first place. I met this boy who wanted me to sing in his band because he wanted to fuck me," she blurts out while laughing devilishly. "I wanted to fuck him, too, so it was a hearty alliance!"

"Both my parents were pretty good singers, so I sort of grew up singing around the house, but I think I've got a long way to go. I'm just really starting. I never really fronted a band until about two years ago, so I'm still learning how to sing properly."

A self-taught guitarist, she expounds upon her philosophy of mixing sound. "I just say, 'I want this kind of sound,' and I fiddle around with the knobs until I get it," she says. "Then anybody else around me says, 'God, your guitar sounds hellish!'"

"I was really a slow musical starter. I can play quite a few things, but absolutely in an appalling fashion. I think I have a technological fear. I'm not really that interested in how machines and computers work. With the demands of what you want to get out of an instrument comes an interest about how to work the gear, so I'm slowly getting immersed in it."

Aside from spending most of her time now in the United States and not seeing enough of her family and friends at home in Edinburgh, this self-described family girl feels very little change in her life since the advent of Garbage.

"I don't think people [in public] would recognize me, if you know what I mean," she relates. "So it hasn't really changed from that point of view. I've been in bands for a long time, so actually the nature of my job hasn't really changed."

"It's all relative, too," she continues. "When I was struggling in a band when I was sixteen, it didn't feel any less or more important than it does now. I mean, you have to judge these things by your own standards and your own levels. It feels just the same to me. I suppose in global terms [Angelfish] had no success, but in personal terms to me, it was really great fun and we had a college hit with that album. It got into the Top 20."

Garbage is currently looking forward to shooting a video for their new single, "Only Happy When It Rains," embarking on the next leg of tour support for the album and participating in the fund-raising event, *Sweet Release*, a compilation record for struggling musicians.

The album will consist of songs by Vic Chestnut, a handicapped singer-songwriter from Georgia. Garbage's contribution to the album is a cover of Chestnut's "Kick My Ass," the title of which, according to Manson, "sounds humorous, but it's actually a touching love song."

"I really do feel that I'm one of the luckiest people in the world," muses Manson, "simply because I've found a wonderful band—three individuals who are incredibly easy and delightful to work with. I know this sounds nauseatingly gushing, but it's really how I feel."

MC



# DAMIAN MUSIC



## Aldy Damian, President

By Jonathan Widran

The stunning surprise success in 1995 of homegrown outfits such as Hootie & the Blowfish and Dave Matthews Band offers convincing proof of one of the evolving truths about breaking into the industry in the Nineties—namely, that before inking that major label deal and going national, it's wise to release your work independently and build a regional following. Some bands have the resources to print and sell thousands of discs from the bandstands, but for others, there are many hungry new indie labels who offer initial showcases and alternative marketing strategies for solid acts.

In fact, says Aldy Damian, founder and president of the newly launched indie Damian Music, the traditional process of submitting a demo full of dreams to a major label A&R exec and expecting instant platinum success is a myth of the past. "Because of the intense competition, most of today's biggest alternative artists started out on independent labels," he says. "Personal-find artists are not an A&R committee decision anymore. The dream that one executive will walk you through is very rare these days. It's easier to create a buzz independently, then get picked up and create a new trend, rather than fit into an old one.

"The way to get on a big label is to be a label yourself first," he continues. "It's important to be a fully functional, complete package and know the type of audience you appeal to before the big guys even hear you. This way,



you can answer the question, why should they buy your music over that of any other? It's less of a risk from a corporate standpoint."

Damian, leader and drummer of the critically acclaimed Earth Youth Energy Soul, launched into the business end of things because of troubling experiences he had with major labels while playing with his old bands, L.A. Rocks and Eyes. Though these groups sold respectably and toured with artists such as REO Speedwagon, Rush and Cheap Trick, he was tired of being at the mercy of corporations which were uncertain how to take his music to the next level. Fortunately, he secured numerous instrument endorsement deals, a publishing deal with Warner/Chappell and was able to open his own recording studio in the meantime.

"When [L.A. Rocks] got signed to Capitol, there was a big executive shakedown, and they neglected many mainstream products when the Seattle sound happened," he ex-

plains. "So they didn't want to promote us. So I started doing it myself. My feeling was that if I was doing it already, why not just open my own label? The whole trick to promotion, I learned, is simply surrounding yourself with good people and making contacts."

Damian's relationship with attorney Owen Sloane led to his most important connection, Eric Paulson, the President of the Navarre Corporation, which distributes such successful indie labels as Kitaro's Domo Records, John Tesh's GTS, Disney and Prince's NPG.

As founder/president of the newly formed label, Damian's goal is to build a substantial catalog by promoting an eclectic array of music and artists who might otherwise have fallen through the traditional marketing cracks.

The process of obtaining and releasing Damian Music's debut recording, Larry Tagg's *With A Skeleton Crew*, pretty much epitomizes Damian's philosophies about establishing and expanding the label. The singer/bassist's smooth rock, adult alternative sound made its initial splash on radio and MTV in the Eighties with the band Bourgeois Tagg (he and Brent Bourgeois released three albums together), and Tagg's songs had been recorded by Kim Carnes, Lee Ritenour and Eddie Money. His solo debut, *With A Skeleton Crew*, was originally released last January on Empire Records in Europe, and Damian was approached by its licensor, who was hoping for significant stateside distribution.

"I listened to it and liked it a lot," Damian

**"You can say you have great material, but it's so hard to get product listened to. You usually need a lot of money or some crazy background story to get through. Those things are often more important than quality."**

—Aldy Damian

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recalls. "Before signing anything, I shopped it to some retailers and distributors, who also expressed interest. I decided that it deserved to be heard over here, so I did a general license for it. For a new indie label, that is always easiest, to take a pre-existing master and sign for its rights. Because I don't have to finance the recording and development, I can pay Larry a higher royalty rate compared to most majors' usual advance against sales."

Though Damian is waiting for the final tally on Tagg's disc before making a decision on future recordings, his overall success with the project to this point shows what can be accomplished by a determined indie. Within a few weeks of its release, Damian had secured the support of major Adult Contemporary promoter Kevin McDonald, and over 50 AC stations nationwide were playing cuts from the collection.

Particularly pleasing for Damian was the Gavin chart performance of the opening track, "Palm Of My Baby's Hand," which is measuring up impressively against a lot of brand-name artists. "Kevin is responsible for the success of many artists and has been a great believer of me as an artist, and I am grateful for his work on Larry's record," says Damian. "Guys like that are so crucial on this level. You can say you have great material, but it's so hard to get product listened to. You usually need a lot of money or some crazy background story to get through. Those things are often more important than quality."

"Working with promoters like him," he adds, "an indie can manage to break an artist who would be categorized as non-pop radio. An eclectic artist who doesn't follow the latest Top 40 styles can't get on KISS-FM, so you have to seek out other outlets, like CHR, AC, whatever. For me to be interested in signing someone, they have to lobby me a court case, laying out what they can offer me, what they bring into it. Then it's up to me to take those attributes and offer those same ingredients to the folks who will get the music seen and heard."

A peek at Damian Music's schedule of initial releases further indicates Aldy Damian's commitment to a diversity of styles and intended markets, as well as his ability to gain licensing agreements from numerous sources. First there's the two-CD extravaganza *The Dance Box, Vol. 1*, a compendium of favorite rave and house hits (including Taylor Dayne's "Tell It To My Heart"); then *The Black And Brown Side*, a compilation of Chicano and



**Pictured (L-R): Navarre President Eric Paulson, Proprietary Products VP Wim Stocks, Aldy Damian, Navarre VP Mike Gaffney and attorney Owen Sloane.**

black rap artists; and finally, Damian's own band, Earth Youth Energy Soul's latest project, due in summer.

"As far as putting together dance and rap compilations," Damian explains, "it is simpler for me to get established by putting out great deals with music by established artists."

As for the future of Damian Music, what about other original material screaming to be heard? "Since my goal is to build a catalog significant enough to hook up to a major label for promotion, and since the dream of any indie is to eventually be bought by a big label that it can still work with independently, I am obviously going to seek out creative and original artists," he says. "I'm very interested in Tagg-like material, a sound that has been welcomed then maybe disappeared for a while before coming back. But since shelf

space is so tight, my one requirement is that the artists I sign be bloodthirsty and interested in competing with the big guys. They must be ready to get out there and start being promoted. In other words, know who you are and what you want.

"But make sure there's more to you than just hype and an image," he concludes. "A package is important, but above all else, you must have good melodies, lyrics and production. Those elements are the most important ingredients you'll ever find in a long-lasting, respected band. That songwriting goal has to be always kept in focus. All music should evoke an emotion and give you precious life and freedom of your soul."

For more information, contact Damian Music at 818-845-6402. **MC**

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**Music Connection** presents a select listing of Southern California music retailers which contains all the pertinent information needed for a local musician to navigate the retail waters. We have included names, addresses, phone and FAX numbers. Prices and services are obviously going to vary from business to business, so as we always recommend, you should call first before making a trip.

Compiled by Carla Hay

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Long Beach, CA 90805  
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**┆ ABC MUSIC CENTER**

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818-842-9495 or 818-849-2793  
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Contact: Paul LaVoe or Bobby Delgado  
Store Hours: 10-7 Tue.-Fri.; 10-5 Sat.

**┆ AMENDOLA MUSIC**

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Contact: Ralph Amendola  
Store Hours: 11-6 Tue.-Fri.; 10-5 Sat.

**┆ AMUSE**

43-C Peninsula Center  
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310-377-7838  
Store Hours: 11-6 Tues.-Fri.; 10-5 Sat.

**┆ ARROW MUSIC CENTER**

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South Gate, CA 90280  
213-569-5700  
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**┆ BAXTER/NORTHROP MUSIC**

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818-788-7510 FAX 818-986-1297  
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**┆ BIG VALLEY MUSIC**

8541 Reseda Blvd.  
Northridge, CA 91324  
818-772-1668  
Store Hours: 1-7:30 Mon.-Fri.; 10-5 Sat.; 11-5 Sun.  
Another location in Newhall. (Same hours but closed on Sundays.)

**┆ THE CARPENTER MUSIC STORE**

1820 Pacific Coast Hwy.  
Lomita, CA 90717  
310-534-8863  
Store Hours: 10-6:30 Mon.-Sat.

**┆ CASSELL'S MUSIC**

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San Fernando, CA 91340  
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Contact: Ed or Glenn  
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**┆ CHARLES MUSIC CENTER**

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Glendale, CA 91206  
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**┆ DOWNEY MUSIC CENTER**

11033 S. Downey Ave.  
Downey, CA 90241  
310-869-4486  
Store Hours: 10-7:30 Mon.-Fri.; 10-6 Sat.

**┆ FERGUSON MUSIC**

17612 Ventura Blvd.  
Encino, CA 91316  
818-386-1063 FAX 818-386-1330  
Contact: David  
Store Hours: 11-8 Mon.-Thu.; 11-6 Fri.; Sat. by appointment only.

**┆ GARDS MUSIC**

848 S. Grand Ave.  
Glendora, CA 91740  
818-963-0263  
Store Hours: 10-8 Mon.-Thu., 10-7 Fri., 10-6 Sat.

**┆ GILMORE MUSIC**

1935 E. 7th St.  
Long Beach, CA 90813  
310-599-1369  
Store Hours: 10-6 Mon.-Fri.; 9:30-5 Sat.

**┆ GOODMAN MUSIC**

3501 Cahuenga Blvd. West  
Los Angeles, CA 90068  
213-845-1145 or 818-760-4430  
Store Hours: 11-6 Mon.-Fri.; 10-6 Sat.

**┆ GUITAR CENTER**

7425 Sunset Blvd.  
Los Angeles, CA 90046  
213-874-1060  
Store Hours: 10-9 Mon.-Fri.; 10-6 Sat.; 11-6 Sun.  
Other locations in Lawndale, Covina, Sherman Oaks, Brea, Fountain Valley, San Bernardino, San Diego. Specializes in guitars but sells other instruments.

**┆ GUITAR GUITAR**

14270 Ventura Blvd.  
Sherman Oaks, CA 91423  
818-789-9060  
Store Hours: 11-7 Mon.-Sat.

**┆ HAN'S MUSIC**

2865 W. Olympic Blvd.  
Los Angeles, CA 90006  
213-427-1600  
Store Hours: 10-7 Mon.-Sat.; 12-6 Sun.

**┆ HASON MUSIC CENTER**

2061 Thoreau St.  
Los Angeles, CA 90047  
213-755-8988  
Store Hours: 1-7 Tues.-Fri.; 1-6 Sat.

**┆ INTERNATIONAL HOUSE OF MUSIC**

344 S. Broadway  
Los Angeles, CA 90013  
213-628-9161  
Store Hours: 9-6 Mon.-Sat.; 10-6 Sun.

**┆ KAYE'S MUSIC SCENE**

19369 Victory Blvd.  
Reseda, CA 91335  
818-881-5566  
Store Hours: 10-7 Mon.-Thu.; 10-6 Fri. & Sat.

**┆ LA HABRA MUSIC**

1885 W. La Habra Blvd.  
La Habra, CA 90631  
310-694-4891 or 714-879-5145  
Contact: Karl  
Store Hours: 10-8 Mon.-Fri.; 10-6 Sat.

**┆ MAKE N' MUSIC**

5112 Lankershim Blvd.  
North Hollywood, CA 91601  
818-763-5200 FAX 818-763-7089  
Contact: Sean  
Store Hours: 10-6 Mon.-Sat.

**┆ MARINA MUSIC**

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

**┆ MARSHALL MUSIC**

503 Van Ness Ave.  
Torrance, CA 90501  
310-320-0246  
Store Hours: 10-7 Mon.-Thu.; 10-6 Fri.; 10-5 Sat.

**┆ MOODY MUSIC**

9758 Chapman Ave.  
Garden Grove, CA 92641  
714-537-5870  
Contact: Steve  
Store Hours: 10-9 Mon.-Thu.; 10-6 Fri. & Sat.

**┆ NADINE'S MUSIC & PRO AUDIO**

6251 Santa Monica Blvd.  
Los Angeles, CA 90038  
213-460-6733 FAX 213-464-2897  
Store Hours: 10-6 Mon., Fri. & Sat; 10-7 Tue.-Thu.

**┆ OLEG'S MUSIC CO.**

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

**┆ ONTARIO MUSIC**

215 W. "G" St.  
Ontario, CA 91762  
909-983-3551  
Contact: Todd Trent  
Store Hours: 10-8 Mon.-Thu.; 10-6 Fri.-Sat.

**┆ PEDRINI MUSIC**

210 N. Brand Blvd.  
Glendale, CA 91206  
818-241-7630  
Store Hours: 11-7 Tue.-Fri.; 10-6 Sat.

**┆ PHILLIPS MUSIC CO.**

2455 E. Cesar Chavez Ave.  
Los Angeles, CA 90033  
213-261-6103  
Store Hours: 10-6:30 Mon.-Fri.; 10-5:30 Sat.

**┆ PROFESSIONAL MUSIC EXCHANGE**

940 N. Main St.  
Orange, CA 92667  
714-744-9762  
Store Hours: 11-7 Mon.-Fri.; 12-6 Sat.

**┆ RACK-N ROLL MUSIC**

5100 Lankershim Blvd.  
North Hollywood, CA 91601  
818-761-8190 or 818-761-RACK  
Store Hours: 11-7 every day.  
Another location in West Hills (open 11-8 every day).

**┆ REED'S MUSIC STORE**

4636 S. Vermont Ave.  
Los Angeles, CA 90037  
213-233-8101  
Store Hours: 9:30-6 Mon.-Sat.

**┆ SCHWEID'S MUSIC CITY**

17522 Hawthorne Blvd.  
Torrance, CA 90504  
310-370-1011  
Store Hours: 12-8 Tue.-Fri.; 10-6 Sat.; 12-5 Sun.

**┆ SIGHTSINGER MUSIC**

3203 S. Harbor Blvd.  
Santa Ana, CA 92704  
714-540-1441  
Store Hours: 10-7 Mon.-Fri.; 10-6 Sat.; 10-5 Sun.

**┆ SING YOUNG MUSIC WORLD CO.**

2352 Colorado Blvd.  
Los Angeles, CA 90041  
213-256-44955  
Store Hours: 11-7 Mon.-Sat.

**┆ SOLUTIONS**

4334 Sunset Blvd.  
Los Angeles, CA 90027  
213-666-4161  
Store Hours: 11-7 Mon.-Sat.

**┆ SPITZER MUSIC**

6305 Laurel Canyon Blvd.  
North Hollywood, CA 91606  
818-763-3383  
Store Hours: 10-8 Mon.-Fri.; 10-6 Sat.

**┆ JOHNNY THOMPSON MUSIC**

222 E. Garvey Ave.  
Monterey Park, CA 91754  
213-283-3653  
FAX 213-280-4600  
Contact: Johnny Thompson  
Store Hours: 10-8 Mon.-Fri.; 10-6 Sat; 1-5 Sun.

**┆ VALLEY SOUND SERVICE**

1023 N. La Brea Ave.  
Los Angeles, CA 90038  
213-851-3434  
FAX 213-851-3437  
Contact: Matt or John  
Store Hours: 9:30- 6 Mon. - Fri; 11-2 Sat.

**┆ WEST L.A. MUSIC**

11345 Santa Monica Blvd.  
Los Angeles, CA 90025  
310-477-1945 or 818-905-7020  
Contact: Mark Spiwak  
Store Hours: 11-7 Mon.-Fri.; 10-6 Sat.

**┆ WESTWOOD MUSICAL INSTRUMENTS**

10936 Santa Monica Blvd.  
Los Angeles, CA 90025  
310-478-4251 FAX 310-477-0069  
Contact: Randy Hill or Manuel Rios  
Store Hours: 9:30-7 Mon.-Fri.; 9:30-5 Sat.

**┆ WHITTAKER MUSIC, INC.**

2222 Bellflower Blvd.  
Long Beach, CA 90815  
800-424-2263  
Store Hours: 10-8:30 Mon. & Thu.; 10-6 Tue., Wed., Fri. & Sat.

**PERCUSSION**

**┆ AFRICAN PERCUSSION**

115 S. Topanga Canyon Blvd. #169  
Topanga, CA 90290  
818-591-3111 FAX 818-541-6756  
Contact: Paulo Mattioli  
Store Hours: 9-5 Mon.-Fri.

**┆ DRUM DOCTORS**

11049 Weddington St.  
North Hollywood, CA 91601  
818-506-8123 FAX 818-506-6805  
Contact: Ross Garfield or Lee  
Store Hours: By appointment. Call first.

**┆ DRUM PARADISE**

5428 Cleon Ave.  
North Hollywood, CA 91601  
818-762-7878  
Contact: Jimmy  
Store Hours: By appointment. Call first.

**┆ PASADENA DRUM CENTER**

1535 E. Walnut St.  
Pasadena, CA 91106  
818-792-6576  
Contact: Ron  
Store Hours: 12-7:30 Mon.-Fri.; 12-5:30 Sat.

**┆ PROFESSIONAL DRUM SHOP, INC.**

854 Vine St.  
Los Angeles, CA 90038  
213-469-6285 FAX 213-469-0440  
Store Hours: 9:30-5 Mon.-Sat.

**┆ SAN DIEGO DRUM & PERCUSSION**

995 Postal Way #118  
Vista, CA 92083  
619-945-3935  
Contact: Ted Best  
Store Hours: 10-8 Mon.-Fri.; 10-5 Sat; 12-5 Sun.

**┆ VALLEY DRUM SHOP**

723 Thousand Oaks Blvd.  
Thousand Oaks, CA 91360  
805-497-9055  
Contact: Rick or Ron  
Store Hours: 11-7 Mon.-Fri.; 10-5 Sat.

**┆ WEST COAST DRUM CENTER**

2632 Harbor Blvd.  
Santa Ana, CA 92704  
714-545-2345  
FAX 714-966-0135  
Contact: John or Joe  
Store Hours: 11-7 Mon.-Fri.; 11-5 Sat.; 1-7 Sun.

**GUITARS**

**┆ ACE MUSIC**

1714 Wishire Blvd.  
Santa Monica, CA 90403  
310-828-5688  
FAX 310-453-0848  
Store Hours: 10-6 Mon.-Sat.

**┆ CANDELA'S GUITAR SHOP**

2716 Cesar Chavez Ave.  
Los Angeles, CA 90033  
213-261-2011  
Contact: Tomas or Candela  
Store Hours: 9-6 Mon.-Fri.; 9-5 Sat.



**J CARRUTHERS GUITARS**

346 Sunset Ave.  
Venice, CA 90291  
310-392-3919 FAX 310-392-0389  
Contact: John Carruthers  
Store Hours: 10-6 Tue.-Sat.

**J CARVIN**

7414 Sunset Blvd.  
Los Angeles, CA 90046  
213-851-4200  
Store Hours: 10-7 Mon.-Fri.; 10-6 Sat.

**J FREEDOM GUITAR**

6334 El Cajon Blvd.  
San Diego, CA 92115  
619-265-0577 FAX 619-365-1414  
Store Hours: 10-6 Mon.-Sat.

**J SUNRISE PICKUP SYSTEMS GUITAR SERVICES**

8101 Orion Ave., #19  
Van Nuys, CA 91406  
818-785-3428 FAX 818-785-9972  
Contact: Jim Kaufman  
Store Hours: 10-5:30 Tue.-Fri.; 11-4 Sat. By appointment only.

**J GUITARS R US**

7404 Sunset Blvd.  
Los Angeles, CA 90046  
213-874-8221  
Store Hours: 11-6 Tue.-Sat.

**J HUNTINGTON GUITAR OUTLET**

17827 Beach Blvd.  
Huntington Beach, CA 92647  
714-848-8402  
Store Hours: 10-6 Mon.-Sat.

**J JIMMY'S GUITARS**

7406 Sunset Blvd.  
Los Angeles, CA 90046  
213-876-8999 FAX 213-876-9372  
Contact: Jimmy  
Store Hours: 11-6 Mon.-Sat.

**J JOHNNY GUITAR CORP.**

7422 Sunset Blvd.  
Los Angeles, CA 90046  
213-969-8555  
Store Hours: 10-7 Mon.-Fri.; 10-6 Sat.; 12-5 Sun.

**J L.A. GUITAR WORKS**

6751 Tampa Ave.  
Reseda, CA 91335  
818-343-9979  
Contact: Joe  
Store Hours: 11-5:30 Mon.-Fri.; Sat. by appointment only.

**J LIGHTNING JOE'S GUITAR HEAVEN**

100 E. Branch St.  
Arroyo Grande, CA 93420  
805-481-2226 FAX 805-481-2226  
Contact: Joe or Marlene Daoust  
Store Hours: 10:30-5:30 Tue.-Sat.

**J McCABE'S GUITAR SHOP**

3101 Pico Blvd.  
Santa Monica, CA 90405  
310-828-4497  
Contact: Michael Hoover  
Store Hours: 10-10 Mon.-Thu.; 10-6 Fri.-Sat.; 1-5 Sun.

**J NORMAN'S RARE GUITARS**

19300 Vanowen St.  
Reseda, CA 91335  
818-344-8300 FAX 818-344-1260  
Contact: Nick Karahalios  
Store Hours: 11-6 Mon.-Sat.

**J PERFORMANCE GUITAR-SMI INC.**

6301 1/2 Yucca St.  
Hollywood, CA 90028  
213-462-7004  
Contact: Tony  
Store Hours: 10-6:30 Mon.-Fri.; 12-4:30 Sat.

**J VALDEZ GUITAR SHOP**

7420 Sunset Blvd.  
Los Angeles, CA 90046  
213-874-9998  
Contact: Art Valdez  
Store Hours: 10-6 Mon.-Sat.

**KEYBOARDS/PIANOS**

**J DAVID L. ABELL FINE PIANOS**

8162 Beverly Blvd.  
Los Angeles, CA 90048  
213-651-3060  
Store Hours: 9-5:30 Mon.-Sat.

**J KEYBOARD CONCEPTS**

5600 Van Nuys Blvd.  
Van Nuys, CA 91401  
818-787-0201  
Store Hours: 10-8 Mon.-Fri.; 10-6 Sat.; 12-5 Sun.

**J KIM'S PIANO**

939 S. Western Ave.  
Los Angeles, CA 90006  
213-733-7000  
Store Hours: 9:30-7 every day

**J MERRIL'S MUSIC**

1428 Fourth St.  
Santa Monica, CA 90401  
310-393-0344 FAX 310-345-2611  
Contact: Merrill  
Store Hours: 10-7 Mon.-Fri.; 10-6 Sat.; 12-5 Sun.

**J MUSIC TEK SERVICES**

12041 Burbank Blvd.  
North Hollywood, CA 91607  
818-506-4055 FAX 818-506-2963  
Store Hours: 10-6 Mon.-Fri.; 11-4 Sat.

**J OWEN PIANO CO.**

7503 Topanga Canyon Blvd.  
Canoga Park, CA 91303  
818-883-9643 FAX 818-346-5806  
Contact: Cindy  
Store Hours: 10-8 Mon.-Fri.; 10-6 Sat.; 12-6 Sun.

**J PACIFIC INNOVATIVE ELECTRONICS**

10840 Vanowen St.  
North Hollywood, CA 91605  
818-508-9550 FAX 818-508-1302  
Contact: Kerry Jensen  
Store Hours: 9:30-6:30 Mon.-Fri.

**STRINGS**

**J BLUE RIDGE PICKIN' PARLOR**

20246 Saticoy St.  
Canoga Park, CA 91306  
818-700-8288  
Contact: Kenny Blackwell  
Store Hours: 10:30-8:30 Mon.-Thu.; 11-5:30 Fri & Sat.

**J CALLIER-SCOLLARD VIOLINS**

1438 Wilcox Ave.  
Hollywood, CA 90028  
2-3-465-9344  
Store Hours: 10-1 Mon.-Wed.; 2-5 Thu.-Sat.

**J ROBERT CAUER VIOLINS**

2442 Cahuenga Blvd.  
Los Angeles, CA 90068  
213-460-8815  
Store Hours: 9:30-12, 1-5 Tue.-Sat. By appointment only.

**J HIDDEN VALLEY HARPS**

1444 Calle Pl.  
Escondido, CA 92027  
619-743-0747  
Contact: Lee Yoder  
Store Hours: Call for appointment between 9-6 weekdays. Business is in a personal residence.

**J THOMAS METZLER VIOLIN SHOP**

604 S. Central Ave.  
Glendale, CA 91204  
818-246-0278 FAX 818-246-8697  
Store Hours: 11-5:30 Mon.-Sat.

**J MK STEIN MUSIC CO.**

aka "Stein On Vine"  
848 Vine St.  
Los Angeles, CA 90038  
213-467-7341 FAX 213-467-4330  
Contact: Gary  
Store Hours: 10:30-5:30 Mon.-Sat.

**J STUDIO CITY MUSIC**

11336 Ventura Blvd.  
Studio City, CA 91604  
818-762-1374 or 213-877-2373  
Contact: Hans or Nancy  
Store Hours: 9-5 Tue.-Fri.; 9-4 Sat.

**J HANS WEISSHAAR, INC.**

627 N. Larchmont Blvd.  
Los Angeles, CA 90004  
213-466-6293  
Store Hours: 8-5 Tue.-Sat.

**WOODWINDS & BRASS**

**J CALICHO TRUMPETS**

6049 Willoughby Ave.  
Los Angeles, CA 90038  
213-462-2941  
Store Hours: 7:30-4:30 Mon.-Fri.; 9-1 Sat.

**J MARK CHUDNOW WOODWINDS**

13757 Victory Blvd.  
Van Nuys, CA 91401  
818-780-4491 FAX 818-780-9736  
Contact: Mark Chudnow  
Store Hours: 9:30-6 Mon.-Fri.; 11-3 Sat. By appointment only.

**J ROBERT D. GILBERT MUSICAL INSTRUMENTS**

943 N. La Cienega Blvd.  
Los Angeles, CA 90069  
310-652-4671  
Store Hours: 12-6:30 Mon.-Sat.

**J THE HORN CONNECTION**

1503 N. Gardner St.  
Los Angeles, CA 90046  
213-876-9662  
Contact: Manny  
Store Hours: 10-6 Mon.-Sat.

**J MK STEIN MUSIC CO.**

aka "Stein On Vine"  
848 Vine St.  
Los Angeles, CA 90038  
213-467-7341 FAX 213-467-4330  
Contact: Gary  
Store Hours: 10:30-5:30 Mon.-Sat.

**ELECTRONICS/AMPS/STUDIO GEAR**

**J ADVANCED MUSICAL ELECTRONICS**

8665 Venice Blvd.  
Los Angeles, CA 90034  
310-559-3157 FAX 310-559-3051  
Store Hours: 10-6 Mon.-Fri.; 12-5 Sat.

**J AEA**

1029 N. Allen Ave.  
Pasadena, CA 91104  
818-798-9128 FAX 818-798-2378  
Contact: Wes  
Store Hours: 9-5 Mon.-Fri. Call first.

**J AMETRON-AMERICAN ELECTRONIC SUPPLY**

1200 N. Vine St.  
Hollywood, CA 90028  
213-464-1144  
FAX 213-871-0127  
Contact: Howard Entin  
Store Hours: 8:30-5:30 Mon.-Sat.

**J AMP CRAZY**

1512 N. Gardner St.  
Los Angeles, CA 90046  
213-851-8391  
Contact: Jerry  
Store Hours: 8:30-5:30 Mon.-Sat.

**J THE AMP SHOP**

6753 Tampa Ave.  
Reseda, CA 91335  
818-705-3021  
Contact: Robert Stamps  
Store Hours: 11:30-6 Tue.-Sat.

**J AUDIO INTERVALS DESIGN**

1155 N. La Brea Ave.  
Los Angeles, CA 90038  
213-845-1155 FAX 213-845-1170  
Contact: Jeff Evans  
Store Hours: 9-5:30 Mon.-Fri. 24-hour paging also available.

**J AUDIO VIDEO SOLUTIONS**

4334 Sunset Blvd.  
Los Angeles, CA 90029  
213-666-4161  
Contact: Stefan  
Store Hours: 10-6 Mon.-Fri.; 11-6 Sat.

**J BROADCAST STORE, INC.**

1840 Flower St.  
Glendale, CA 91201  
818-551-5858 FAX 818-551-0686  
Contact: Dean Gay  
Store Hours: 9-5 Mon.-Fri.

**J COAST RECORDING EQUIPMENT SUPPLY, INC.**

6233 Santa Monica Blvd.  
Los Angeles, CA 90038  
213-462-6058  
FAX 213-462-6064  
Store Hours: 9:30-6 Mon.-Fri.

**J CUSTOM AUDIO ELECTRONICS**

10648 Magnolia Blvd.  
Hollywood, CA 91601  
818-763-8898  
FAX 818-763-8890  
Contact: Bob Bradshaw  
Store Hours: 11-7 Mon.-Fri.

**J THE DAT STORE**

2624 Wilshire Blvd.  
Santa Monica, CA 90403  
310-828-6487  
FAX 310-828-8757  
Contact: Tim  
Store Hours: 9-6 Mon.-Fri.; 1-4 Sat.

**J DIGITAL AND VINTAGE EQUIPMENT**

14755 Ventura Blvd., Suite 1823  
Sherman Oaks, CA 91403  
818-348-3283

**J THE ELECTRONIC MUSIC BOX**

14947 Ventura Blvd.  
Sherman Oaks, CA 91403  
818-789-4250  
Contact: Peter  
Store Hours: 11-7 Mon.-Fri.; 10-6 Sat.

**J FUTARA ELECTRONICS**

661 S. Manchester Ave.  
Anaheim, CA 92802  
714-535-6201  
FAX 714-535-0268  
Contact: Sand Sadler or Matt Salazar  
Store Hours: 9-6 Mon.-Fri.; 12-4 Sat.

**J L.A. SPEAKER SERVICE**

12041 Burbank Blvd.  
North Hollywood, CA 91607  
818-769-1100  
FAX 818-506-2963  
Contact: Phil  
Store Hours: 10-5 Mon.-Fri.

**J LOCATION SOUNDS CORP.**

10639 Riverside Dr.  
North Hollywood, CA 91602  
818-980-9891 FAX 818-980-9911  
Store Hours: 8-6 Mon.-Fri.

**J LOVETT AUDIO/VIDEO SERVICES**

15230 Roxford St., #57  
Sylmar, CA 91342  
818-362-1034  
Contact: Rodney Lovett  
Store Hours: By appointment only.

**J MESA BOOGIE**

7426 Sunset Blvd.  
Los Angeles, CA 90046  
213-883-9090  
Store Hours: 10-6 Tue.-Sat. Open Mon. by appointment only.

**J MUSIC TEK SERVICES**

12041 Burbank Blvd.  
North Hollywood, CA 91607  
818-506-4055 FAX 818-506-2963  
Store Hours: 10-6 Mon.-Fri.; 11-4 Sat.

**J PACIFIC INNOVATIVE ELECTRONICS**

10840 Vanowen St.  
North Hollywood, CA 91605  
818-508-9550 FAX 818-508-1302  
Contact: Kerry Jensen  
Store Hours: 9:30-6:30 Mon.-Fri.

**J PROFESSIONAL AUDIO SERVICES & SUPPLY CO.**

619 S. Glenwood Pl.  
Burbank, CA 91506  
818-843-6320  
Store Hours: 10-6 Mon.-Fri.

**J PROJECT ONE A/V**

6669 Sunset Blvd.  
Hollywood, CA 90028  
213-464-2285 FAX 213-464-1858  
Store Hours: 9-5 Mon.-Fri.  
There is also a second location in North Hollywood.

**J PRO SOUND & STAGE LIGHTING**

13110 Magnolia St.  
Garden Grove, CA 92644  
714-530-6760  
Store Hours: 10-8 Mon.-Fri.; 10-6 Sat.; 11-6 Sun.

**J SAM ELECTRONICS**

429 S. Broadway  
Los Angeles, CA 90037  
213-617-7229  
Store Hours: 9:30-7:30 every day

**J STIFFNECK**

7914 Ronson Rd.  
San Diego, CA 92111  
619-565-4079  
Contact: Jeff Snider  
Store Hours: 10-6 Tue.-Sat.

**J SPRAGUE MAGNETICS, INC.**

15720 Siagg St.  
Van Nuys, CA 91406  
818-994-6602  
FAX 818-994-2153  
Contact: John Austin  
Store Hours: 7-5:30 Mon.-Fri.

**J WESTLAKE AUDIO**

7265 Santa Monica Blvd.  
Los Angeles, CA 90046  
213-851-9800 FAX 213-851-0182  
Store Hours: 9-6 Mon.-Fri.

**J YALE ELECTRONICS**

6616 Sunset Blvd.  
Hollywood, CA 90028  
213-465-3186  
FAX 213-465-5630  
Store Hours: 8:30-5 Mon.-Fri.; 10-3 Sat.



# Music Retailers

By Jana Pendragon

To bring you a behind-the-scenes glimpse at the musical instrument retail arena, we spoke with several veterans of the Southern California retail game. We discussed the increased popularity of hi-tech instruments vs. their acoustic forebearers, the changes in the music industry that have impacted local retailers through the years and what the future might hold.

The forgotten community that supplies the tools of the trade to all aspects of the industry—from the unknown musician to the superstars and from the smallest recording operation to the biggest multitrack studios—has continued to grow and adapt with the rapidly changing music industry.

But what does the future hold for these veterans of the music wars?

With the music industry in general—and musicians, labels and manufacturers specifically—discovering new and more inexpensive ways to create and sell the art that accounts for a multi-billion dollar a year business, music store retailers have also had to continue to change and adapt with the times.

However, some things have stayed the same for the most successful instrument retailers, if they are willing to focus on the often forgotten principles of a blue-collar work ethic, full-service customer relations and keeping up on the latest in technology.

In recent years, hi-tech instruments such as drum machines have made an impact on the retail scene, but will these modern-day cousins eventually outsell the more tried-and-true acoustic and electric instruments?

At Ontario Music, Vice President Todd Trent doesn't find that to be the case at all. "This is a question whose answer will differ greatly from dealer to dealer, depending on the clientele. In our store we still sell a much higher ratio of regular instruments as opposed to the newer hi-tech models."

Other retailers like West L.A. Music President Don Griffin believe that the opposite is true. "Hi-tech products like the drum machine have been outselling regular instruments for quite a while. We sell more drum machines and the like because non-musicians can play them."

Nadine's Music President Derek Dammers notes that "regular instruments have been making a comeback."

But, according to Paul LaVoe, President of ABC Music Center in Burbank, it all depends on what musician you're dealing with. "The studio musicians are using drum machines to lay down tracks where drums are not readily available, like in home and garage studios," explains LaVoe.

"But guitar players still haven't really embraced the MIDI concept as much as keyboardists have. Interestingly enough, some

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## Your Favorite Brands

An anonymous poll of music retailers revealed the following results for the brand names most in demand for each instrument:

GUITARS

Fender<sup>®</sup>

Gibson  
USA

KEYBOARDS

YAMAHA

Roland<sup>®</sup>

BASS

Fender<sup>®</sup>

YAMAHA

Gibson  
USA

DRUMS

Pearl

TAMA

Ludwig

MICS

SHURE

AKG<sup>®</sup>



audio-technica



of our accordion players have been going the MIDI route with drum machines, synthesizer modules and vocalizers to achieve a viable 'one-man-band' effect."

As anyone around the industry can tell you, there is more to new technology than mere drum machines and MIDI devices.

The age of computers has marked us all—even those who make their living selling the tools of the trade to superstars (and their would-be counterparts), session gurus and established musical icons.

After all, if we believe the media babble about technology taking over the world, and we accept the opening up of the wild frontier known as the World Wide Web as a fact of life, we must also believe that even the world of instrument retailers has had to re-evaluate its practices and procedures.

As for instrument retailers in the Southern California area, many seem to be falling in line with the growing world of technology, albeit slowly.

Most are questioning how the Internet will benefit them and the products they sell while still quietly going about the business of selling musical instruments to students and scholars, amateurs and professionals, despite the cyber-madness around them.

For the most part, music retailers are not a brash race and not the kind to dive into any pool that promises golden treasures to fill their tills. Instrument retailers want to be sure that each step they take into the future is steady and true.

When asked about selling products in cyberspace, West L.A. Music's Don Griffin

replied, "We are not selling or promoting in cyberspace. At least, not yet. As far as being a more direct way to target musicians, I don't think anyone has effectively figured out how to make it interactive enough."

Ontario Music's Todd Trent has the same reservations about the immediate future of music retailers in cyberspace, adding that



**Todd Trent  
Ontario Music**

**"The future holds even greater challenges for the music retailer considering the popularity of the Internet for shoppers. We will have to focus more on our hometown markets so as not to lose too much of it to cyberspace."**

other concerns must be addressed in the meantime. "The problem with marketing in this manner is that many manufacturers have strict policies regarding the sales of their products outside of a specific franchised area. This is an issue that will need to be dealt with sooner or later."

For many retailers, cyberspace is simply not an option because of these all-important franchise agreements. And the powers-that-be have not tackled this problem yet.

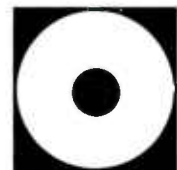
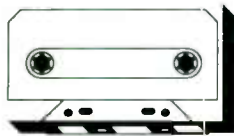
Pinpointing potential clients is the key to any successful business, so we asked our distinguished panel who they serve. At West L.A. Music, Griffin says, "Our business comes from a wide number of musician types—both professional and amateur. We also work with schools, churches and studios. However, we do deal with a great number of professional musicians."

A wide spectrum also describes the customer base at Ontario Music, as Trent explains, "The bulk of our business comes from the everyday musician—everyone from the kid next door to the person who plays for a living. We do have some movie and studio clients, but they are few in number."

ABC's LaVoe adds, "We have built our business around the casual musician who gigs on weekends. We are constantly searching the market for portable, high-quality instruments that give our customers the biggest sound for their money. Of course, we also sell to studios and film companies in our area, as well as pro and amateur musicians."

Since they know "who" their clientele is, these retail veterans also have a good idea what those clients want and they have difficulty believing that their business will suffer from the futuristic rumors of home-shopping.

These music retailers are not all that different from retailers in other industries who believe that most potential customers will always want to take part in a true shopping



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experience before laying their money down, or as LaVoe says, "I'm not quite convinced that musicians would rather sit in front of a computer than in front of their instruments."

And what about those computers that are making a bigger noise in the music industry? For the most part, all of the instrument retailers we spoke with agreed that they will only account for a very minor portion of that market, if at all.

West L.A. Music's Don Griffin explained his feelings, saying, "I think most of the bigger retailers are already selling computers—mostly Macintosh, and that just leaves PCs, and that could be difficult for obvious reasons. I don't think that most small or medium-sized music retailers will be getting into the computer business."

Trent concurs with that assessment, "I don't think music retailers will ever get a good market share of computer or software sales based upon the fact that superstores such as Best Buy and Circuit City have much greater buying power than most music retailers. The retailers can't compete with the prices that the superstores can sell these products at."

LaVoe is more optimistic about the future possibility of music retailers adding software to their inventory. "As software becomes more user-friendly and glitch-free, retailers will certainly consider selling music compatible products."

This is all well and good, but what about the future for instrument retailers? Will things change all that dramatically or is the cyberspace hype just a lot of hot air and will computers continue to grow as an "instrument" for musicians?

Todd Trent of Ontario Music commented, "The future holds even greater challenges for the music retailer, considering the popularity of the Internet for shoppers. We will have to focus more on our hometown markets so as not to lose too much of it to the cyberspace market."

ABC's Paul LaVoe sees education and customer service as a continuing important factor to the future of his 40-year-old business. "I believe the future of the small business retailer is in education and in the service that they furnish to their customers."

"We made a pledge over 40 years ago," adds LaVoe, "that we would furnish a service facility for any product we sell. We repair or arrange for the repair of all items sold at our



ABC Music's Paul LaVoe: "Some of our accordion players have been going the MIDI route."

store. We also encourage our employees to become experts on the products that we sell."

West L.A.'s Don Griffin feels that employee education and diversity are key ingredients for a bright future as well. "People who are selling these products have to be better educated and more highly skilled. Really, the future for instrument retailers depends upon whether your main interest is in the amateur or the professional market."

Griffin went on to say, "I don't see a whole lot of change in the amateur market. However, for the professional dealer, products are becoming more complex and sophisticated, and this will necessitate many changes. Also, multimedia applications are a factor that must be considered in the future as well."

In the final analysis, all of our professionals agreed that customer satisfaction and service were the most important factors in continued success.

But perhaps ABC Music President Paul LaVoe said it best, proclaiming, "Anyone can buy from a mail order catalog or on the Internet and get a low price. The bottom line

is, what do you do with the instrument once you've bought it?"

"Do you pay \$50 an hour for instruction," continues the veteran retailer, "and watch your investment in the instrument balloon over your local store's price or do you put it in the closet and forget about it? Or do you rely on your local store to advise and guide you to the instrument that is right for you? We will continue to try to develop loyal customers who will continue to value our advice and service."

Simply put, while there are those instrument retailers out there who are eager and willing to jump into the cyberspace fray, most are continuing to conduct business as usual. No web site, no Internet connections and no trips into uncharted on-line territories. Just good old-fashioned face-to-face customer relations.

While it may not be a hi-tech approach to the serious business of selling musical instruments, one can't help but remember that old tried-and-true cliché: If it ain't broke, don't fix it. MC

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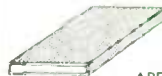


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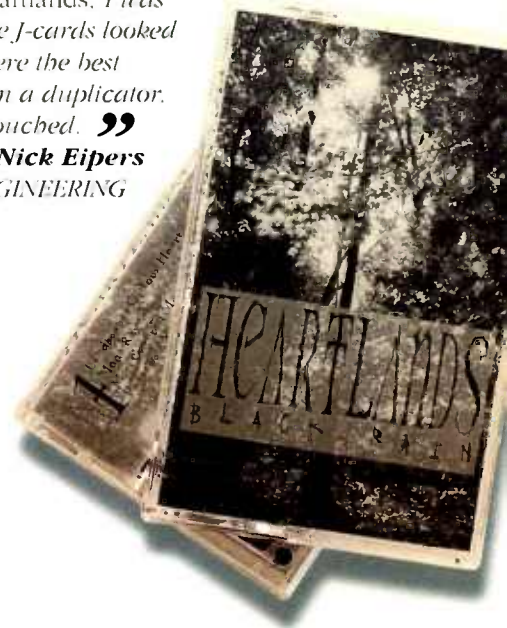
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Ben Watt (guitar/keyboards/vocals/songs) and Tracey Thorn (vocals/guitar/songs) met in 1981 at the University of Hull. Both were already signed to London-based Cherry Red Records, Thorn with her first band, Marine Girls, and Watt as a solo artist. The Marine Girls had released an album called *A Distant Shore* in 1982. Watt's solo work from the same year was called *North Marine Drive*, but he also recorded *Summer Into Winter* as a collaboration with Robert Wyatt. Each solo work eventually topped the U.K. Independent Charts.

The duo also collaborated on what was intended as a one-off project, a three-track EP containing a cover of Cole Porter's "Night And Day." The single hit the Top Five on the U.K. Independent Chart. They recorded their debut as a group, *Eden*, later that same year, earning their first U.K. Top 40 hit, "Each And Every One." Six tracks were added to interim singles and B-sides and released six months later to the U.S. market as *Everything But The Girl*,

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the outer boundaries of pop styles. *Love Not Money* carried the pair away from jazz into the world of pure pop styles. *Baby, The Stars Shine Bright* was an orchestral album in the vein of early Dionne Warwick. In stark contrast, *Idlewild* explored stripped-down arrangements to highlight the sad sounds of deep grief and profound disappointment.

Though the band found it tough going stateside, they continued to be successful at home and in other parts of the world. Everything But The Girl became teen idols in Italy, where Thorn made the cover of *Il Giorno*, billed as "the most beautiful voice in English pop." The band also played an open air show in Moscow's Gorky Park in the Soviet Union and placed the last track from the percussion-free acoustic collection *Idlewild*, "Apron Strings," in John Hughes' film *She's Having A Baby*. EB TG also revisited the UK Top Five with the singles "Come On Home" and "I Don't Want To Talk About It."

Their relationship with Atlantic began in earnest during 1989. It was during that year that EB TG traveled to Los Angeles to record *The Language Of Life* after returning a five-year-old phone call from American record producer Tommy LiPuma. *The Language Of Life* contained a dream team of jazz legends, with Stan Getz, Micheal Brecker and Omar

By Tom Kidd



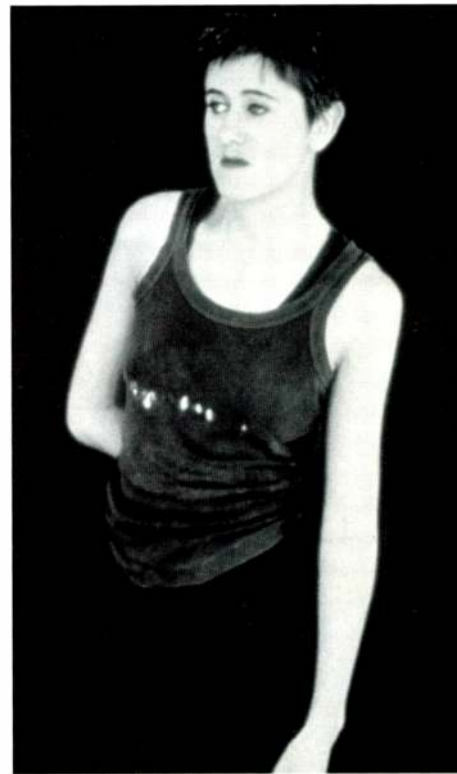
Ben Watt

which, along with two other early efforts by the duo, *Love Not Money* and *Baby, The Stars Shine Bright*, have been recently reissued by Warner Archives.

The pattern that would eventually lead to the success of their fourth Atlantic album and eighth overall, *Amplified Heart*, was set early on. The band would record almost-annual collections that were hits throughout the world while failing to break onto charts in the United States. They nevertheless remained critically acclaimed and also earned kudos among important peers. Everything But The Girl became known early on as prominent innovators in England's back-to-jazz pop movement, paving the way for bigger-selling artists such as Sade and Swing Out Sister.

Plenty of acts got famous playing the seductive, mellow sound spearheaded by Thorn and Watt, but EB TG wasn't one of them. The duo take a lighthearted attitude toward those who hit it big with a similar sound after they paved the way. "We couldn't be cross with them for doing what we couldn't," says Thorn. "But it's always seemed a bit bizarre."

The duo's next three albums, *Love Not Money* (1985), *Baby, The Stars Shine Bright* (1986) and *Idlewild* (1988), built on this pattern while also allowing the duo to explore



Tracey Thorn



Hakim on the sessions.

The band's fifth album also gave them their first U.S. hit, "Driving," which topped alternative charts and earned radio and critical awards in both this country and Japan. EBTC played their first coast-to-coast U.S. tour and appeared on *Late Night With David Letterman*.

On the heels of their success with "Driving," EBTC returned to London in 1991 to record their sixth album, *Worldwide*, followed almost immediately with the *Covers EP*, a four-track set featuring "Love Is Strange" and Bruce Springsteen's "Tougher Than The Rest." The *Covers EP* went to Number Thirteen on the U.K. Top 40 in 1992 while Thorn and Watt went on an acoustic tour, performing 90-minute sets as a duo. The EP was expanded into an album for the U.S., *Acoustic*, and the band was slated to tour during the summer, but it was not to be.

EBTC's frenetic pace would come to a sudden stop that would also prove to be a new beginning. On the verge of the tour, Watt was suddenly admitted to the hospital with a life-threatening illness later diagnosed as Churg Strauss Syndrome, a rare disease involving an abnormality in the auto-immune system in which the body attacks its own connective tissue. All EBTC work was shelved as Watt, confined to a hospital bed for nearly three months, underwent extensive abdominal surgery to contain the illness. In the process, Watt lost 50 pounds.

"I got very seriously ill in '92 and nearly died...which took me nearly a year to recover from," Watt says. "That brought about a lot of re-assessment and re-evaluation about life.

"I felt that, if I was to express anything in the next set of songs, it was going to have to be fairly open and honest. I just felt that the whole acoustic vibe that we'd rediscovered would be really appropriate."

After his convalescence, Watt felt up to returning to the recording studio to work on two new songs with veteran producer Phil Ramone. The songs are contained on their ten-year European retrospective album, *Home Movies*. The video to one of the songs, "The Only Living Boy In New York," was filmed in that city, marking the pop video debut of American independent filmmaker Hal Hartley (*Trust, The Unbelievable Truth and Simple Men*). The album entered the U.K. album charts at Number Five, and the duo began a 25-date European tour as a four-piece acoustic combo.

EBTC began recording what would become *Amplified Heart* that same year, making full use of Watt's "acoustic vibe," but also employing lessons learned from the orchestral *Baby, The Stars Shine Bright* and integrating the duo's relatively new interest in dance music.

They also called on some of their well-respected and famous friends, including drummer Dave Mattacks (Fairport Convention), bassist Danny Thompson (Nick Drake, Tim Buckley) and there is even an appearance by Fairport Convention veteran and acclaimed solo artist Richard Thompson on electric lead guitar.

*Amplified Heart* is a synthesis of styles that the band has previously explored, which builds on the synergy accumulated during a decade of dedication. Watt describes the album as a "kind of acoustic-driven record drawing on folk-rock roots, but also with a kind of updated folk/hip-hop sound on a few tracks."

The first single, "Missing," has so far spent two months in the U.K. Top Ten, making it EBTC's biggest hit ever and earning them five appearances on the legendary music program *Top Of The Pops*. In the U.S., two versions of the song, the original album mix and a remix by Todd Terry, have helped push "Missing" into *Billboard's* Top 20. Though originally commissioned only for the U.S. market, the Todd Terry mix has become a dance floor hit in Italy via import, where the album mix has been Number One for six weeks. "Missing" also tops charts in Holland, Ireland, France, Spain and Germany.

The success of the "Missing" remix doesn't come as a surprise to Michael Krumper, Vice President of Product Development for Atlantic Records. It was Krumper who helped to commission the remix. "The directive with the mix was that it retain the strength of the song," he says. Krumper notes that it was important to keep the

credibility of the band and their work while breaking into a new market. "We knew what was going to reach people was not to do a remix where, as so many remixes are done, the song is taken apart and reassembled. We wanted to retain the structure of the song and complement it. This is what Todd did really beautifully."

It is important that credibility is one element that is not missing here. In fact, for EBTC to release a song where hip-hop meets folk makes perfect sense to anyone familiar with the duo's history. As Krumper explains, "This is a song that was able to be made a dance track and yet at the same time, it didn't have to be completely reworked. Ben and Tracy, though you might not obviously be aware of it, are very big dance music fans and rock music fans.

"Several tracks on *Amplified Heart*, including 'Missing' [the other two are "Troubled Mind" and "Get Me"], were co-produced by John Coxon, who was a well-known dance producer in London, so it was made with that kind of sensibility. The beats were intrinsic to the original version of this song and several

**"We knew what was going to reach people was not to do a remix where, as so many remixes are done, the song is taken apart and reassembled. We wanted to retain the structure of the song and complement it.**

**—Michael Krumper,  
VP, Product Development**

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other songs on the record. The original version of 'Missing' came from the group's exploration of dance music."

It should be no surprise that after fully mining jazz, folk, acoustic and orchestral music that EBTG should turn their attentions to dance. Fearless of modern styles, EBTG had been exploring that field at least since late 1993 when Bristol, England's Massive Attack approached Thorn to co-write and sing on two songs for their upcoming second album. A cover song also recorded, "The Hunter Gets Captured By The Game," appeared on Atlantic's big-selling soundtrack to *Batman Forever*.

The collaboration with Massive Attack brought EBTG to the attention of an entirely different audience. People in the dance community who were in the know started to



Thorn and Watt (middle) with Atlantic staffers and LIFEbeat's Tim Rosta (second from right).

become aware of Thorn through Massive Attack and aware of EBTG through Thorn. It was a natural pairing since the groups were fans of each other's music. In fact, EBTG has many friends and fans within the dance community, and these were some of the first

people to support *Amplified Heart*.

Atlantic's promotion department got to work early on within the dance community. "This is where the dance department has just been extraordinary," says Krumper.

From the point where the label received the remix, it was serviced out to clubs. Feedback from the Miami area, always a strong bastion for dance music, began early, and from there, the record's charms spread to Miami radio stations. The record was particularly strong on the dance/pop playlists.

After Miami, "Missing" started to spread to other markets on pop radio. "Through all the excitement coming out of the Miami area, it started selling really well as a CD-5," says Krumper. "Really, we kept going back to radio. 'Missing' was re-serviced to radio, or we re-approached radio, at least three different times before it really came together. They were approached every single time a different radio station came to the party.

"It really was just a matter of spreading that information," he continues. "That's been something that Atlantic's radio promotion department does extraordinarily well. It's starting a fire, then spreading it."

Radio was approached as if EBTG was a new band. For fans of that format, of course, they probably were. "I think at Top 40 radio, there are people for whom this is their first introduction to EBTG," says Krumper. "The people who might have been familiar with them are the people who might have been familiar with them due to 'Driving' several years back. I also think there have been people who are aware of EBTG and who have been fans. I think that was a big help."

EBTG has not benefited much from American radio in the past with the exception of the "Driving" single. The group pre-dates the rise of the Triple A format, which seems the most obvious fit for their music. They remain too quirky, too difficult to pigeonhole for other, more staid formats. EBTG doesn't create easily marketable records, and that was a potential problem even for *Amplified Heart*.

"A lot of the stations that might have played EBTG in the past have moved on to a much harder sound," Krumper explains. "The group's strongest supporters in the last couple of years have been at AC radio and at pop radio, which embraced the song 'Driving.' Since then, Atlantic's put out several other records and, in fact, had started to get some interest with the group's cover of the song, "Love Is Strange," from the album *Acoustic*. But then Ben's illness prevented the group from working that record any further."

This time out, the band did their part to give the promotional flames a healthy fanning. A four-week U.S. tour kicked off in San Francisco during November 1995 and finished in New York on November 30th. Thorn and Watt, accompanied by Danny Thompson (double bass) and Martin Ditcham (drums, percussion and synthesizers), drove the entire way, playing fifteen concerts mostly across the southern U.S.

No one works harder for the band than EBTG works for itself. The band took it upon itself to start their own website (<http://www.ebtg.com>), which boasts a large amount



of written material, including art, bio information and video. "It points to a real ingenuity," says Krumper of the band's efforts. "I think this group knows how they want to be presented. They really have an artistic vision. It's just been great to start seeing it being embraced."

It is hard to keep up with such a hard-working band, though the record company promotion staff, according to Krumper, tried to give EBTC their money's worth. "In the very early stages of this, we tried to make sure we covered every base we possibly could. We did in-stores, we had advertising in the alternative papers and in some markets the gay press and tried to really work this very carefully in the markets where the band was touring. That really reached the fan base and let them know how great this record is, and word-of-mouth started developing on the record."

That word of mouth was based on letting radio, the press and ultimately the fans know that EBTC had a hot new record. Atlantic could afford to be aggressive with the U.S. press early on.

"We knew the critics would take to it, and they did," he says. "Newsweek responded really well. There are a number of really strong quotes on this album. We did get the group in for two tours during the first year of this record, because we knew, while we did get the support from NAC radio we expected, to move past that stage, we really needed to get the group in here."

As a past artist's manager, Krumper is both aware and sensitive to the need for artist's input into the marketing of their own record. With EBTC's experience in the business, it proved intrinsic to the project to spend the majority of time focusing on how to move forward.

"There was always dialog," he continues. "For instance, the group does not do track dates. Obviously, when they started having pop radio success and dance radio success, they'd be approached for it. We all agreed that that was something which wouldn't be appropriate. And there were situations that came up like that, but I'll say, by and large, that we've really been in sync. And now it's proving to have been the right situation because they have a hit and they're even expanding on their artistic credibility."

From its inception, there was a synergy in the relationship between the label and the act. Certainly, part of this synergy was born out of the label's inherent liking of the group. As Krumper says, "It's been really gratifying and a really wonderful thing to work on a group whose music you love so much and to see it become successful and become a Top Ten hit."

Another part, though, comes from the band itself. Watt's illness served to make the band more alive, no doubt a result of those creative energies remaining unexpressed during his three months convalescing.

It is a time of new beginnings for EBTC. As Watt says, "We found with the last couple of big studio albums—*The Language Of Life* and *Worldwide*—we really had messed around with that kind of heavy overdubbing,

detailed arrangements and high-production thing as much as we wanted to. We began to even question whether it was that good for our songs—whether we were actually suffocating them slightly."

The culmination of this fresh approach will be their ninth album, tentatively set for release this spring. The album reportedly blends the song styles and intensity of *Amplified Heart* with the moods of "Protection" (one of Thorn's Massive Attack tracks) and "Missing." Thorn and Watt are working with ambient drum/bass duo Spring Heel Jack and with Howie B., best known for his work with Björk. "It'll be an album of contemporary torch songs with great beats," says Watt. "We have drawn from drum 'n' bass, hip-hop and house music."

Thorn and Watt are committed to EBTC for

the long run and, to hear Krumper tell it, the label is just as committed to the band. "I think that there's a commitment to this group and to the strength of their music that's lasted as long as they've been on the label. I personally got involved on this project, although I've really actually been a fan for years and years, so it's been a privilege to start working with them."

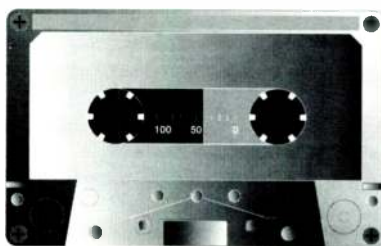
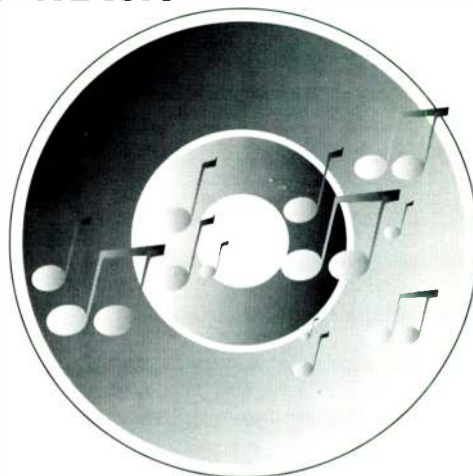
"When they delivered *Amplified Heart* and we'd all gotten a chance to take a listen to this record, it was really clear that they'd made one of the strongest albums of their career and it was more a matter that we had to figure out how were we going to get this record out to people. We really had to look at *Amplified Heart*, not as a new start, but we know how strong this record is and we know there really are fans of EBTC who'll want to know this record is out there." MC

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One Step Beyond

Contact: STC Management
516-628-2616
Seeking: Label
Type of music: Alt. Rock

- Production 6
Lyrics 7
Music 5
Vocals 7
Musicianship 6

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: This New York-based outfit shows promise... The songs are based around her angst-filled poetry...



Lyons & Wells

Contact: Mia Mind Music
212-861-8745
Seeking: Label Deal
Type of music: Rock

- Production 7
Lyrics 5
Music 6
Vocals 7
Musicianship 5

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: Sounding a bit like the Rembrandts... these two guys know production, and vocalist Barry Lyons is a standout.



Bill Bruce

Contact: Artist Hot Line
417-831-1693
Seeking: Label Deal
Type of music: Instrumental

- Production 6
Lyrics n/a
Music 5
Vocals n/a
Musicianship 6

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: The former Shotgun Messiah guitarist has the shredding talent, but we have to wonder just where this Missouri resident could go with it.



Ophtrac

Contact: ICR Management
213-733-2657
Seeking: Label Deal
Type of music: Hip-hop

- Production 5
Lyrics 6
Music 4
Vocals 6
Musicianship 4

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: This duo shows off sultry commercial grooves, and on the song "Rollin N Da Grave," they flaunt a street attitude that might bring C. Delores Tucker to their door.



The Riddles

Contact: Artist Hot Line
213-874-2775
Seeking: Label Deal
Type of music: Alt. Pop-Rock

- Production 5
Lyrics 5
Music 5
Vocals 5
Musicianship 5

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: A musical approach that could be described as the B-52s in a Seattle soundscape with Crash Test Dummies' Brad Roberts on lead vocals.



Mike Wells

Contact: Artist Hot Line
310-827-4710
Seeking: Label/Publishing Deal
Type of music: Country

- Production 3
Lyrics 5
Music 4
Vocals 5
Musicianship 4

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: Unfortunately, this was one of the weakest recordings we've heard at Demo Critiques, in terms of the sound quality.



Cottonmouth

Contact: Carrie O'Brien
310-391-8983
Seeking: Label Deal
Type of music: Rock

- Production 5
Lyrics 4
Music 3
Vocals 3
Musicianship 5

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: Featuring nice Sixties-styled harmonies and thumping garage rock exuberance, these four guys show occasional signs of promise with an interesting blend of rockabilly and punk energy.

SUBMISSION GUIDELINES

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

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

Send us the identical package you plan to send out to the A&R community, management companies, publishers and attorneys. All of your packages are selected at random and reviewed by an executive committee.

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.



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# DISC REVIEWS



**The Rolling Stones**  
*Stripped*  
Virgin

1 2 3 4 5 6 7 ★ 9 10

**Producer:** Don Was and the Glimmer Twins  
**Top Cuts:** "Not Fade Away," "Shine A Light," "Let it Bleed."  
**Summary:** Even if the unplugged concept is no longer original, the Stones play the format to the hilt, focusing on more obscure tunes which lend themselves to a looser format drenched in simmering and explosive blues. But the subtle interpretations of the ballads are the real charm here (as well as the Willie Dixon and Buddy Holly gems). If only we could get this close to our superstars all the time (and it's nice to have the printed lyrics for a change). Not even the passing years and changing styles can stop these legends. —Jonathan Widran



**Ace of Base**  
*The Bridge*  
Arista

1 2 3 4 ★ 6 7 8 9 10

**Producer:** Various  
**Top Cuts:** "Lucky Love," "My Deja Vu," "Que Sera."  
**Summary:** This Nineties version of Abba creates some of the most infectious, marginally substantial dance tunes around. There are a few solid hooks, but mostly these fifteen tracks are about vibe and production. And the production (by a slew of different Swedes) is the real standout, with the throbbing synthesiser grooves receiving a sweet touch of exotic flamenco flavor in spots. Overall, though, despite a generally spirited listen, very little will stay with you once you stop tappin' your toes. Popularity aside, you couldn't say the same of Abba. —Wanda Edenetti



**Various**  
*(I Got No Kick Against) Modern Jazz*  
GRP

1 2 3 4 5 ★ 7 8 9 10

**Producer:** Various  
**Top Cuts:** "While My Guitar Gently Weeps," "A Day In The Life."  
**Summary:** This is a slightly erratic sampler of Fab Four classics by GRP's eclectic roster. George Benson, no stranger to Lennon-McCartney covers, kicks things off with "The Long And Winding Road," followed by old timers McCoy Tyner, Ramsey Lewis and Chick Corea (doing "Eleanor Rigby" as a solo piano piece), as well as funkateers Russ Freeman, Nelson Rangell and Tom Scott. While few arrangements are inventive, some really clunk hard. Most notable of these is a DOA, seven-minute drone of "And I Love Her" by singer/pianist Diana Krall. —Nicole DeYoung



**Pebbles**  
*Straight From My Heart*  
MCA

1 2 3 4 5 ★ 7 8 9 10

**Producer:** Various  
**Top Cuts:** "I Can't Help It," "Happy," "Are You Ready?"  
**Summary:** Just in time to be rescued from the "Whatever happened to cool...?" file, Pebbles returns with this cool seductionfest. While it's easy to lump her into the Paula Abdul, all flash, little substance category, Pebbles shows she can inject a sharp vocal passion into the simple sentimentality. That said, there's sort of a tempo similarity between cuts, which leads to a somewhat homogenous listen, and there isn't a great deal of momentum built between cuts. Heard the first five, heard them all, but that's better than a few gems and a lot of oversynthesized stinkers. —Jonathan Widran



**Mike Henderson**  
*Edge Of Night*  
Dead Reckoning

1 2 3 4 5 6 7 ★ 9 10

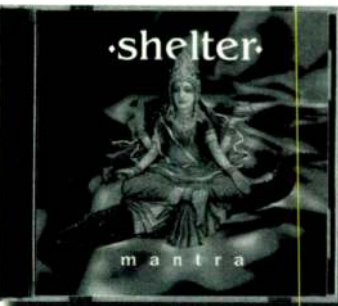
**Producer:** Mike Henderson  
**Top Cuts:** "Wherever You Are," "The Edge Of Night," "One Foot In The Honky Tonk," "You're So Square," "Take Me Back And Try Me," "Drivin' Nails In My Coffin."  
**Summary:** Mike Henderson is a standout in any crowd because of his sizzling talent and rapid-fire guitar style, and with this, his second solo effort, Henderson is even better than the first time around. A real honky tonker with a dose of the Missouri blues, Henderson is always distinctive and always entertaining. His covers are original and his new material bright and interesting. Keep the so-called fresh horses pastured and let the wild herd run free. —Jana Pendragon



**Sally & Michelle**  
*Sally & Michelle*  
HeartPrint

1 2 3 4 5 6 7 ★ 9 10

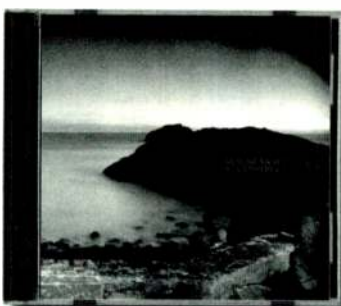
**Producer:** Sally Landers & Michelle Mangione  
**Top Cuts:** "Man With A Gun," "Down On You."  
**Summary:** This popular out gay duo plays music that is refreshingly straight-ahead. Sally Landers and Michelle Mangione address every misgiving you've had about Melissa Etheridge. Imagery on this well-produced disc is clever yet subtle, delivered with a level of vocal soulfulness and harmonic sweetness uncommon to today's legions of neo-Americana rockers. "Man With A Gun" is a radio-ready track in the vein of Bruce Springsteen or John Mellencamp, but don't miss "Down On You," a tongue-in-cheek look at oral sex. —Tom Kidd



**Shelter**  
*Mantra*  
Roadrunner

1 2 3 4 5 ★ 7 8 9 10

**Top Cuts:** "Message Of The Bhagavat," "Empathy," "Surrender To Your T.V."  
**Producer:** Tom Soares  
**Summary:** Shelter mixes the funk of the Red Hot Chili Peppers with the churlish soccer-chant harmonies of the Sex Pistols, as the songs employ just enough hook to make them stick to you like you've handled them after having your fingers up your nose, but without any nasty traces of commercialism. And check out their lyrics—here's a band with something to say. Hopefully, the timeliness of bands like Rancid and their labelmates Pennywise will shine enough light on this genre to bring Shelter out of the shadows. See you in the mosh pit. —Tom Farrell



**Robert Rich & B. Lustmord**  
*Stalker*  
Fathom/Hearts of Space

1 2 3 4 5 ★ 7 8 9 10

**Producer:** Robert Rich  
**Top Cuts:** "Elemental Trigger"  
**Summary:** Stalker is a dark, haunting, ambient soundscape that works while narrowly avoiding derision, plunging the listener into a deep, echo-ridden chasm of somber keyboard contours that are favorably reminiscent of fellow space musician Michael Stearns. The CD pulses with ultra-low rumbling bass tones that sound like coffin lids slamming in a stadium-sized mausoleum. But Stalker is plagued with cliches like conspicuous song titles ("Synergistic Perceptions") and a depressing single-mindedness. Get past it and Stalker's shadowy beauty may grow on you like moss on a crypt. —Tom Farrell





ROCK



Tamlyn of London After Midnight

Kiss, the new EP by hugely popular local band London After Midnight, should be out on the shelves by the time you finish reading this paragraph. The gothic/industrial quintet has finished in the Top Five of our L.A.'s Hottest 100 Unsigned Bands for the last two years in a row. Keyboardist Tamlyn cites, "We owe our success to our fans and friends that have helped us a great deal along the way." You can reach the band through their hot line at 310-551-9034.

It looks like the Anti-Club has returned to its punk rock roots. Last year the club changed its name to Helen's Anti-Club Disco and shifted its musical emphasis to the Latin disco sound. Call the club at 213-661-3913 for info.

If you get tired of hitting the club circuit, try the Laserium up in Griffith Park. The Laser Show is ushering in the New Year with a brand spanking new projector which will offer bigger, brighter and more colorful and complex imagery. And if you'd like to expand your fill of the resurrected Beatlemania craze, head over to the 75-foot dome and check out the Beatles—Timeless Classics...In A New Light, which features a dazzling laser display set to twenty tunes

by the Fab Four. It runs Wednesday through Saturday at 8:45 p.m.

The Pink Floyd/Dark Side Of The Moon presentation, which has been a fave for about as long as the album's lengthy chart residency, plays Thursday through Friday at 6:00 p.m. and Saturday at 8:45 p.m. I hear that the Dark Side Of The Moon prism, which used to be featured in just a few colors, is now displayed in the full spectrum thanks to the new projector, so even if you've seen this show before, you'll definitely want to see it again. If you want to broaden your mind a bit, check out Inside Laserium, an info-taining look at how lasers and laser shows work, set to a myriad of music spanning Boston to Bach, the Cure to Corelli, and Monty Python to Peter Gabriel. It runs Wednesday and Sunday at 6:00 p.m., and Tuesday at 6:00 p.m. and 8:45 p.m.

MY PERSONAL RECOMMENDATION: Lollapalaser 2 (featuring tunes by Pearl Jam, NIN, Lush, Siouxsie & the Banshees, Hole, Soundgarden and Jane's Addiction, to name but a few) which runs Friday and Saturday nights at 9:45 p.m. Get there really early for those shows! You can check out the Laserium on their new web site (<http://www.laserium.com>) or you can send them e-mail at [Lsrimages@aol.com](mailto:Lsrimages@aol.com), or just pick up the phone and call 818-997-3624.

ALSO RECOMMENDED: The new demo by Flogging Molly, formerly the Dave King Band. King and his Celtic cohorts deliver action-packed Irish roots rock in their six-song demo, which you can obtain by calling Ken Hertz at 310-271-8777. Tell 'em I sent you.

Also, check out Los Straitjackets and the Go-Nuts at Jack's Sugar Shack on January 20th.

Celestial hard rockers Rings of Saturn have secured European and Japanese distribution for their new CD, Stonecrazy. However, the L.A.-based quartet is still looking skyward for American distribution. See the Rings of Saturn (with a naked eye, no less) at the Whisky on January 26th at 9:30 p.m. For more info on the Rings, call 818-566-9743.

Finally, the winner of January's Cool Band Name of the Month is...Jesus Chrysler Superstar.

—Tom Farrell



Rings of Saturn

COUNTRY



Bug Music Creative Director Eddie Gomez, Lyle Lovett, the Sugar Shack's Eddy Jennings & Wendall Williams and Robert Earl Keen

The old year ended with a bang when country crooner Lyle Lovett came to town to record his next release. Lyle was in the audience at Jack's Sugar Shack to support fellow Texan Robert Earl Keen.

The big guns from Bug Music came out in force for the Keen show, too. Creative director Eddie Gomez is responsible for the soon-to-be-coupling of L.A. roots rock king Barry Holdship with Austin honky tonker Monte Warden. Monte and Barry will be writing together and hanging out.

Meanwhile, the Holdship Band got the coveted opening spot at Jack's on January 5 when Scott Joss brought his band and a new batch of just-recorded hits from his soon-to-be-released solo album. Scott will also be out on the road with Dwight Yoakam over the course of the next year.

Also ending the old year with a very loud roar was the latest formation of the very hip rockin' R&B outfit known as the Mojo Monkeys. With Taras Prodaniuk on stand-up bass and Billy Wild and David Raven filling things out, this is one hot band. Harp player Jake Fitzgerald, who is currently out on the road with Lightnin' Willie & the Poor Boys, added his Celtic spice to the Mojo Monkeys sound that made them really cook.

As for the New Year, look for one of American music's all-time greatest treasures, Dr. Ralph Stanley, to bring his distinctive claw hammer

banjo style of bluegrass to McCabe's on February 9th. Dr. Stanley and his late brother, Carter, are responsible for the distinctive high lonesome sound hillbilly music is known for. This is a must see & hear for anyone and everyone.

And speaking of bluegrass music, a new hybrid of the beast has come charging out of the west in the form of a band called the Lazy Eights. Their CD, appropriately called FiveEights is unlike any bluegrass you've ever heard before. The band, which hails proudly from my hometown of Reno, Nevada, has a solid traditional base and a wild west center. Recorded at the elegant Victorian studio in Reno known as Granny's, FiveEights is bound to be one of the best bluegrass albums of 1996. For more info, or to find out how to get a copy of this gem, write the Lazy Eights at 316 California Ave., Suite 423 in Reno, NV 89509-1669. Hopefully these guys will make it down to SoCal soon.

Discovery Records, home to acts such as Blue Rodeo, has added music man Cary Baker to their team. Baker, who has a solid background in both music journalism and publicity, is also one of the most learned professionals in the biz. Intellectually astute and well-versed in blues and contemporary American music, Discovery will benefit from Cary's expertise. Congratulations to all.

The city of Santa Clarita has announced the lineup for the 3rd Annual Cowboy Poetry & Music Festival, to be held March 29-31 at the Melody Ranch.

Herb Jeffries, Riders in the Sky, Don Edwards, Baxter Black, Stephanie Davis, Sue Wallis, Mike Logan and the Sons of the San Joaquin will perform. These festivals are always sellouts so interested parties should call 800-305-0755 right away.

Finally, one of my favorite cowboys passed away on Christmas Day. Dean Martin was not always thought of as a cowboy, but he loved the west and contributed to western culture through his movies and his music. He leaves behind a vast legacy that will ensure he will not be forgotten. Happy trails, Dino.

—Jana Pendragon



Mojo Monkeys



## JAZZ



**Benny Green**

It was fifteen minutes to showtime on a Tuesday night and there were only three customers (counting me) at *Catalina's*. Considering that the featured band consisted of the great trombonist **Steve Turre** and four top L.A. jazzmen—veteran **Harold Land** on tenor, pianist **Billy Childs**, bassist **John Clayton** and drummer **Tootie Heath**—the situation was worrisome. However, by the time the group was into their second song, 30 additional people had arrived; I guess no one is used to the 8:30 p.m. starting time!

The music was quite rewarding, mostly bop-based originals, and the impressive lineup of musicians lived up to their potential. While Childs often took solo honors, Turre's expertise with conch shells (instruments that have about a half-octave range) was both colorful and quite musical.

Also up-to-par if a bit predictable was the **Ray Brown Trio's** well-received performance at *Catalina's*. The tightly rehearsed outfit—featuring the bassist-leader, the remarkable pianist **Benny Green** and drummer **Gregory Hutchinson**—pays close attention to dynamics and its concise arrangements keep the

momentum flowing, but a fresher repertoire and more opportunities for Green to cut loose would uplift the music.

**Christian McBride**, who also played at *Catalina's*, is one of the world's great acoustic bassists but it seems premature for him to be leading his own quartet; they have nothing original to say. **Tim Warfield** on tenor, pianist **Anthony Wonsey** and drummer **Carl Allen** all seemed to have a good time playing with McBride but most of the music was dominated by overplayed standards, although the idea of playing a cooking version of "Cherokee" with its bridge as a slow waltz is interesting!

**Horace Tapscott**, who has long been one of Los Angeles' great jazz legends, has made relatively few recordings, so the news that his quintet—with **Michael Sessions** on tenor, trombonist **Thurman Green**, bassist **Roberto Miranda** and drummer **Fritz Wise**—was going to be documented at last was welcome news. At *Catalina's*, with **Dwight Trible** contributing a few vocals, Tapscott was typically dynamic, explorative and distinctive; no one sounds quite like him, and now finally the rest of the jazz world will get a chance to hear what we often take for granted.

**UPCOMING:** The **Jazz Bakery** (310-271-9039) has a particularly strong schedule this month including an all-star tribute to **Johnny Mandel** (January 21), **Susie Hansens's Bigger Latin Jazz Band** (January 24 and 31), **Sonny Fortune** (January 25-27) and **Arne Domnerus** (January 29).

In addition, *Catalina's* (213-466-2210) presents the **Zawinul Syndicate** (through January 21) and **McCoy Tyner** (January 23-28).

The **Club Brasserie** (310-854-1111) features **Charles McPherson** (January 25-27) and, last but not least, **Cathy Segal-Garcia** will be at the **L.A. County Museum of Art** (213-857-6522) on January 26th.

—**Scott Yanow**



**Steve Turre**

## URBAN



**Marvin Gaye**

1996 looks to be a busy year for SoCal urban artists.

**Kausion** is a new group whose debut album, *South Central Los Skanless*, is set for release sometime in February on **Ice Cube's Lench Mob Records**. The trio was discovered by Cube when an associate of Kausion boldly handed him Kausion's demo tape while Cube was taking a break on the set of the movie *Higher Learning*. The rest, as they say, is history.

Of course, Cube's production can be found on the album, along with **Kausion, Laylaw & D. Maq** and **Buddha**. Kausion will also be on the upcoming *West Side Connection* album, along with Cube, **WC & the Maad Circle** and **Mack 10**.

Former **N.W.A.** member **DJ Yella** is working on his next solo album for **Scotti Bros.**, due out by spring.

Another local artist set to make waves is **Prince Ital Joe**, whose raggamuffin reggae/hop-hop style can be heard on **The Dogg Pound** single "Respect." Prince Ital Joe came to L.A. via the Dominican Republic and Brooklyn, and he's already had a Number One hit on the British reggae charts with "Poverty Sucks." Joe also operates the **Royal Safari & Ital Express** Packaged Health Foods store in Hollywood. His domestic debut album will be released sometime this year. In the meantime, Joe will be featured on **2Pac's** next album, **Smooth B's** solo project and a compilation from **Snoop Doggy Dogg's** new label.

When most people think of urban

music, they usually think of only R&B and rap. But African-Americans have made enormous contributions to funk-rock (**George Clinton, Bootsy Collins, Fishbone**...need we say more?). One emerging act from L.A. is **Weapon of Choice**, which will release its second album, *Higherspice*, February 27, on **Loosegroove Records**. Loosegroove is **Stone Gossard's** (of **Pearl Jam**) label and he co-produced *Higherspice* with **Matt Wallace**. **Weapon of Choice** will embark on a full-length tour, with West Coast dates expected in February or March.

**MORE SHOWS AT THE HOUSE OF BLUES:** **Faith Evans** with **Monica** on January 25, **Bobby Womack** on February 24 and **Ziggy Marley & the Melody Makers** February 28 & 29th.

**MCA** is releasing **Jody Watley's Greatest Hits** on February 13th. The album includes hard-to-find remixes of "Some Kind Of Lover," "Don't You Want Me," "Ecstasy" and "When A Man Loves A Woman." Although Watley is no longer signed to MCA, she helped compile the album with MCA's **Andy McKaie**, VP of Catalog Development & Special Projects.

**Pudgee** has changed the name of his next album to *King Of New York*. It's due out in early spring on **Perspective Records**.

**Marvin Gaye** will be given a posthumous Lifetime Achievement award at this year's Grammy ceremonies. Recent releases honoring Gaye include the tribute album *Inner City Blues* and the box set *The Master 1961-1984*.

Fans of house music with a touch of soul should check out *Sweet Dreams*, the recently released debut album from **La Bouche**. This American male-female duo has been making a splash in Europe, hitting the top of the charts in seven countries. The first single from *Sweet Dreams*, "Be My Lover," is already a hit here in the States.

**Arrested Development** has officially broken up and former lead vocalist **Speech** will release his self-titled debut on January 23rd. **Speech** wrote and produced the album and he's also been busy with his **Vagabond Productions**, the company he founded to promote up-and-coming urban artists. No word of a tour yet.

—**Carla Hay**



**Arrested Development with Speech (middle in plaid jacket)**



**Paul Norman**  
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**CLUB REVIEWS**

**The Din Pedals**

*The Whisky*  
West Hollywood  
1 2 3 4 5 6 ★ 8 9 10

Contact: Jamie Grant, Bulldawg Gramophone Records: 310-285-8087

The Players: James Grundler, vocals, guitar, percussion; Harrison, guitar; Ben Dejong, bass; Alex Wong, percussion.

Material: This group runs hard and fast to meet you, yet the Din Pedals come off as a dreamy and sad lot, with an almost underwater melancholy about them. Lead singer James Grundler is blessed with a strong set of chords but too often the lyrics whine like Morrissey on a Monday. A song about plastic surgery ("Wrinkle") was as playful as it got (perhaps written in honor of their one and only L.A. show?). Still, they're not above fluid ramblings. One song had hangover grouch written all over it, "Hey, world, I don't want to hear that noise now/I don't wanna make that choice now/I'm all fucked up...." Their lyrics could use a clever breath of life; Din Pedals shine brightest with instrumentals like "Two Dickheads." Other than enjoying Grundler's beautifully surreal voice, there's no need for words at all.

Musicianship: Echoes, echoes, echoes of Bunnyman filled the Whisky that night, and Ian would've been flattered. Wong was completely immersed in the beat and his enrancement was contagious. During the third song, Grundler joined Harrison in guitar duties, holding his own with Harrison—and then some (heavy tremolo with big effects, perhaps an indirect inspiration for the band's name). After four years of playing together, the highly polished Din Pedals are in strong sync. In contrast to the three other bands which played the Whisky that night, the DPs were the only serious musicians to take the stage.



The Din Pedals: Rising to the occasion.

Performance: The set had a strong start with the whirlwind beat of "Candide," the title track from their latest CD. As the show progressed, the band appeared distanced from the crowd, as if they were playing a larger venue. Perhaps they wanted to create an 'untouchable' air about them, though it appeared unintentional. Still, Grundler holds nothing back—a truly captivating performer.

their infancy—barnacles and all. Despite their tendency to play above the crowd, these guys make you want to rise to the occasion.

—Heather Clisby

**The Beautiful South**  
*Hollywood Grand*  
Hollywood

1 2 3 4 5 6 ★ 8 9 10

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

The Players: Paul Heaton, vocals; Dave Hemingway, vocals; Jacqueline Abbott, vocals; David Rotheray, guitar; Sean Welch, bass; David Stead, drums.

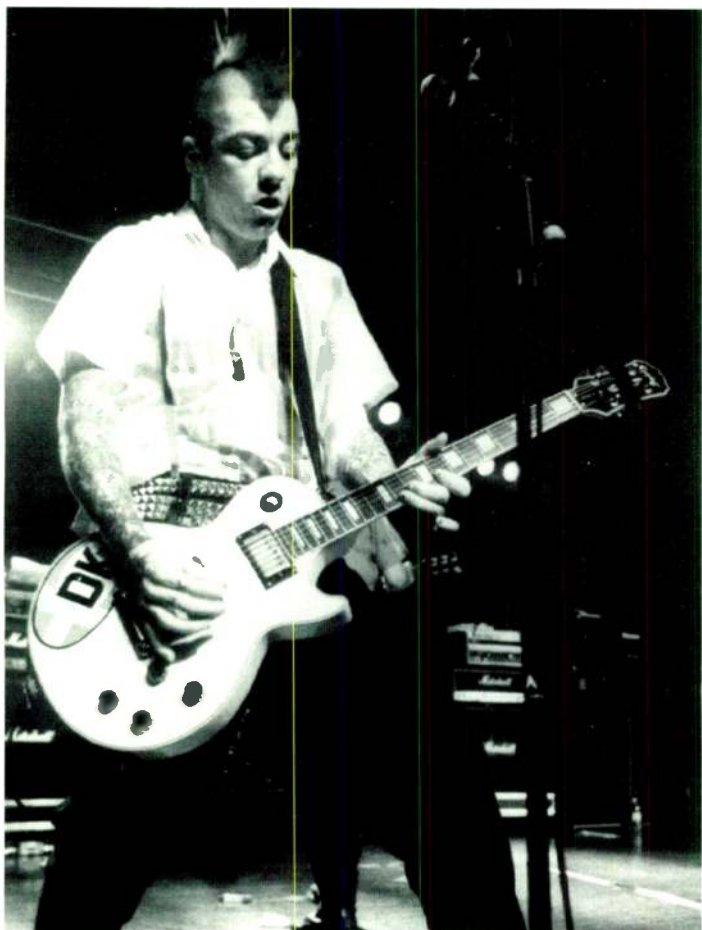
Material: The Beautiful South refers to southern England, where it seems that the world must be a little more lighthearted than the gritty rebellious north. This large band, complete with a three-piece horn section, resides in the realm of British pop that would also include Squeeze, Simply Red and the Housemartins, which once included two of the members of this band.

Their songs are melodic pop tunes with a bop and blue-eyed soul. The lyrics are filled with clever love song clichés and a British tongue-in-cheek attitude. An example would be the song "Song For Whoever," which confesses love to all the women who provided inspiration for the tune. Their current greatest hits



The Beautiful South: Melodic pop & blue-eyed soul.





**Rancid: Infectious three- and four-chord romps.**

record is allegedly the third fastest-selling record ever in Britain. This is music that's easy to swallow and almost romantic in a weird, college dorm room sort of way. Great melodies and danceable grooves.

**Musicianship:** This lineup is obviously filled with experienced and probably road weary musicians who know when and how to turn it on at the right moment. There was no real standout except for Heaton, who is definitely the center of attention as the main frontman and principle writer.

**Performance:** The house was packed to the hilt, including Adam Duritz, who was unsuccessfully trying to be inconspicuous. From the moment they took the stage, the crowd screamed with delight, and once they started kicking into gear, I slowly began to realize what the big deal was. Not only did the crowd enthusiastically sing along to every song, but I found myself doing the same midway through tunes that I had never heard before.

**Summary:** I recommend keeping an eye out for these guys in your part of the world. I would also like to elaborate on the events that occurred at the end of the show, which are a reflection of the poor attitude and greed of too many club owners in this particular town. At the conclusion of a great set, one which had the crowd truly crying for more, the club stage hands immediately took the stage and began to dis-

mantle the gear as the roar continued. After two or three minutes of cheering, the band returned to attempt to do an encore only to find that it was no longer possible to do so. They walked around for a moment looking slightly confused, shook their heads in apology and turned around to walk off. Some fans even booed. What had happened was that the band had played beyond their allotted time in a club that had to call the show by 10:30 p.m. so they could get everyone out the door and let an entirely new crowd of people in the door for another event, which, in this case, was a dance club. I'm all for promoting commerce but not at the expense of an audience that paid good money to see a show and a band that was quite willing to further entertain them. This situation hurts everyone involved. I heard people on the way out upset at the band, while others who realized what actually happened were upset at the club. Unfortunately, in order to gain a few extra bucks the evening left a lot of people with a very bad taste in their mouth when they should have left with a big smile instead.

—Christopher Horvath

**Rancid**  
*The Palladium*  
Hollywood

1 2 3 4 5 6 7 ★ 9 10

**Contact:** Kathy Koehler, Epitaph Records: 213-413-7353

**The Players:** Tim Armstrong, vocals, guitar; Matt Freeman, bass; Lars Fredrickson, guitar; Brett Reed, drums.

**Material:** The Clash is alive again and thriving in the form of East Bay punkers Rancid. Vocally, musically and in attitude, these guys are definitely the second coming of not just the Clash but the whole late Seventies/early Eighties British punk scene. "Dangerous" music that, in retrospect, was simply just fun music that rebelled against the monster rock of the time and mainstream society in general. Songs like "Roots Radicals" and the band's current single, "Ruby Soho," are basically all you need to get the idea. Straight-ahead three- and four-chord romps with a heavy ska influence thrown in on occasion. Group choruses abound with call-and-response sections that beg for the crowd to sing along.

**Musicianship:** These guys play very well within the context of their music. The definite standout is bassist Matt Freeman. He is the driving force behind the grooves that keep you rompin' and stompin' or moshin'. Drummer Reed and the two guitarists all complement each other. The sound is very tight and incredibly infectious. Armstrong's vocals are Joe Strummer all the way—complete with a phony British accent for good measure.

**Performance:** Among the current crop of young punk bands, that includes Green Day and the Offspring, I have to say that Rancid has successfully carved its own way into the upper echelon. If the crowd on this night is any indication, these guys have a rabid following who obsessively know and loudly sing along to every word of every song. Considering that the band has generally received little radio airplay, especially compared to the other 'big two,' this is pretty amazing. These are the kind of fans that tend to stay with a band for the duration, and Rancid had the house rockin' from start to finish. In the spirit of their 'fun' attitude, the mosh pit was a little friendlier than usual, and the whole crowd wasn't afraid to jump around all the way through.

**Summary:** There seems to be this need in the current punk movement to legitimize new bands as the real thing vs. a bunch of posers. I guess that people always feel that need to put some kind of importance on artists and the music they represent. That phenomena is not exclusive to the punk genre. Whether or not this band is "for real" or whether or not it's been done before really has nothing to do with anything other than someone's own perception of self-importance which seems to be kind of contradictory to what punk is truly about. The rules don't apply to Rancid. What does apply is the fact that this band has a great charm with great music that moves a lot of people. Go check them out for yourself and I think you'll get the picture.

—Christopher Horvath

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TON FARRELL

**Electrafixion: Strong material, an original sound and the talent to back up the bluster.**

### Electrafixion *Hollywood Grand* Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑧ ⑩

**Contact:** Liz Morentin, Elektra Entertainment: 310-288-3822

**The Players:** Ian McCulloch, vocals; Will Sergeant, guitars; Leon De Sylva, bass; Tony McGuigan, drums.

**Material:** Electrafixion formed out of the ashes of revered English Eighties popsters Echo and the Bunnymen. McCulloch and Sergeant put the band together in England a little over a year ago and began "wowing" the U.K. press. Their full-length CD, *Burned*, was released in the fall of last year, but the only echoes of the Bunnymen that surface in Electrafixion's music are the moody atmospheres that previously existed in songs like "Killing Moon." Electrafixion is completely devoid of the drum machine and claustrophobic angst that invaded Eighties Brit-pop. Rather, it is a headlong, thick sound punctuated by McCulloch's direct vocals (still reminiscent of Jim Morrison after singing lessons) and Sergeant's guitar work. McCulloch's sting is still evident in his lyrics, perhaps more so. Gone are the traces of pouting bitterness, replaced by a bit of quandary, packed with an almost 'I told you so' attitude. All in all, the songs are real winners—original, memorable and invigorating.

**Musicianship:** Dwarfed in the music press by the guitar histrionics of his hard rock counterparts, Will Sergeant is nonetheless one of the more memorable and significant guitarists to emerge in the last fifteen years. Playing his Sixties Gretsch Country Gentleman through a rather peculiar setup (a Fender Dual Showman, Vox AC30 and a pair of Marshalls), Sergeant managed to coax an evocative array of sound out of his equipment. Laying down a foundation of heavy chords, Sergeant would throw

in a remarkable display of engaging noise, which prompted a recent article in *Guitar Player* to pose the question, "How the hell have they made a guitar sound like that?" Sergeant relied heavily on his pedals to control the multi-effector's EQ. The result appears in songs like "Sister Pain," when Sergeant opens with a bubbly wah-wah riff that "sounds like its underwater," to quote the originator. Through it all, members of the audience stood transfixed to Sergeant and his shimmering, glimmering guitar work like M.I. students at a Steve Howe concert. McCulloch still has his rather powerful voice, and despite a throat ailment, managed to deliver.

**Performance:** Sergeant has always been a chronic shoegazer, and nothing has changed in that respect. McCulloch actually seemed less reserved and friendlier, although he still found time to engage in some catty semantics with members of the audience.

**Summary:** Ending with the Echo and the Bunnymen concert stalwart "Do It Clean" (their only trip to the past), Electrafixion proved that even as a stand-alone band, they'd be head and shoulders above most of today's artists. They've got strong material, an original sound and the talent to back up the bluster. Let's hope America doesn't wait so long to get it this time. —Tom Farrell

five Italian guys from Brooklyn doing their hip-hop thing. The rapping is good, but it carries none of the bite of the great rap groups like Afrika Bambaata, Public Enemy, or N.W.A. Much of rap's energy derives from a sense of anger and frustration; even the Beastie Boys rap came out of a misguided sense of frustration. This just seems like five guys who had nothing better to do than drink beer, rap and do some tagging.

**Musicianship:** While rapping and deejaying are not exactly musical, that is the core of this group. Both the mix of records sampled and the raps themselves are good. The mix of samples is at times interesting and innovative, including sampling the score of *The Godfather*. But after a while it gets thin, because they keep going over the same material again and again. The rapping is good. All five of the rappers are solid, with a good sense of rhythm and timing. Only two things mess that up. One is their attempts to do dance steps and the other is the constant beer drinking. Both of these ended up shattering any sense of continuity on the part of the rappers.

**Performance:** What do you expect from a group that comes out to the strains of the opening theme of *The Godfather* wearing Naugahyde car coats and pork pie hats? One of the members was even wearing a "Free John Gotti" T-shirt under his coat. While the group has a lot of energy and managed to build at least some sense of connection with the crowd, it was not enough to cover up the fact that this is a one-joke act. The only way that they will survive is if, like their New York predecessors did, they evolve and find a new sound—a sound that is both innovative and their own.

**Summary:** The Lordz Of Brooklyn will provide anyone some interesting moments, but they cannot hold your attention through a 30-minute set. —Jon Pepper

### Lordz Of Brooklyn

*The Palace*  
Hollywood

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

**Contact:** Melissa Dragich, American Records: 818-953-7910

**The Players:** Paulie Two Times, Dino Boltz, Scotty Edge, ADMoney, Kaves, vocals.

**Material:** The Lordz Of Brooklyn are exactly what you would expect from



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Vanessa Daou: Spoken-word delivery better suited for a coffeehouse.

Vanessa Daou

House Of Blues

Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Lisa Millman, MCA Records: 818-777-8961

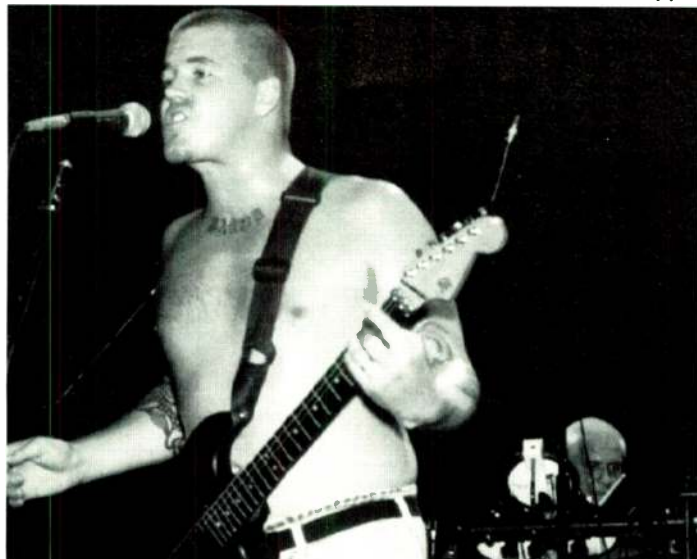
The Players: Vanessa Daou, vocals; Peter Daou, keyboards; Doug Oberhamer, keyboards, trumpet; Mike Carocchia, bass; Tom DeVito, Drums; Madou, percussion.

Material: Zipless, Daou's debut release, is one spoken poem after another layered over groovable jazz. The poems were written by feminist author Erica Jong, who also coined the nomenclature "Zipless" to describe the perfect affair—no commitment, no words, no names. As Daou recited the words to each piece, her voice filled with the necessary pitch, pace and power and enabled the listeners to feel each poem and its message. Of special note were "The Long Tunnel Of Wanting You," which tells of the journey Daou and her husband (keyboardist Peter Daou) endured to complete their CD, "Alcestis On The Poetry Circuit," an observation of how women express themselves, and "Sunday Afternoon," which relates that all too familiar experience of obsession.

Performance: Possessing the body of a twelve-year-old boy, Daou emerged in a silver bra and black tights that looked like they may have been painted on. Spewing slightly erotic feminist poems while constantly rubbing her hands over her pelvis took away from the music. Daou was accompanied in her stage antics by a beautiful backing singer, who danced and cuddled her provocatively. Daou's spoken-word delivery might have been more suited for a coffeehouse, had it not been for

her flashy attire and 'I touch myself' gestures. Daou's costume changes left much to be desired, coming off as a parade of gloves—feathered, fingerless, multi-hued, etc. Daou's following didn't seem to mind, and despite the fact that it was difficult to make out what she was saying, the audience kept moving and swaying. Musicianship: Daou is backed by a very talented band, who didn't really get a chance to show off their talents as much as Daou did her costumes. When she left the stage for one of the aforementioned costume changes, the band really cut loose and showed what they're made of. Summary: The task of putting poetry to music is classic, and Daou's music is good. However, if Daou is truly a vocal talent, it was hidden in her live show.

—Bernadette F. Cummings



Sublime: A strong and intense live show.

Sublime

The Palace

Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Kristine Ashton, MSO: 818-380-0400

The Players: Brad Nowell, guitar, vocals; Eric, bass; Floyd I, drums.

Material: Sublime plays a great mix of reggae, ska and hard-core thrash punk. This is amazing music with the power and intensity of punk, the political and melodic groove of reggae and the danceability of ska music. These three musicians take the stage and create walls of sound, filling every nook and cranny with great notes and innovative riffs. Especially good was "Smoke Two Joints."

Musicianship: Brad Nowell shows many sides to his guitar playing, ranging from the smooth flowing riffs of reggae to the jangly nervous energy of ska and the full-throated roar of punk. Nowell is a superb guitarist. The same cannot be said for his vocals. While most of his vocals are at least comprehensible, he still has a tendency to scream every lyric. While that is called for in some of the hard-core punk anthems, it doesn't always fit everything else. Eric on bass and Floyd I on drums both provide rock solid beats for the melodies of Nowell's guitar, whether in reggae time or in punk triple-time.

Performance: Onstage, the fierce energy of Sublime's music shines through, much more so than on their recorded music, which merely gives an inkling of this. The energy of a live show from these three is much more intense. They start from note one with no warm-up and keep raising the level, until the crowd is on the edge of going berserk. Without a doubt, this is the way this kind of music should be played and heard. Summary: Sublime put together a strong live show and managed to salvage what had been a fairly mediocre evening. This kind of music cleans the slate, allowing the listeners to just remember the best part of the show.

—Jon Pepper

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**PJ Harvey**

*The Wiltern Theater*  
Los Angeles

As subtle as a boot to the head, PJ Harvey's recurring themes of love, water and God would be enough to get Freud worked up into a hot frenzy. Harvey is an acquired taste of the kind that's embarrassing once you finally realize that there was a time when you didn't completely appreciate what she's capable of doing.

The somewhat constrictive seating arrangement of the Wiltern Theater makes it difficult, if not totally rude, to stand and groove during performances. While this may seem an odd venue for a rockerlike Harvey, it lent itself to the intensity of the program by guiding all eyes and bodies in her direction. The passion and conviction with which Harvey performed were so powerful that she mesmerized the audience (which was not your standard, transitory fan base, but a league of die-hards that knew all her songs—not just the singles).

The show, in support of her latest album, *To Bring You My Love*, consisted mainly of her new material. Show-stoppers included the passionate title track "Working For The Man" and the tribal percussion of "I Think I'm A Mother."

Having shed her guitar (in live performance, not recordings), Harvey made full use of her newfound mobility onstage, dancing and gyrating to the tunes, completely immersed in the moment. She communicated her full range of emotion entirely through the music with very little verbiage between songs. In spite of her larger-than-life performance, she was quite humble in thanking the audience.

The experimental style of Harvey's haunting vocals relayed her veiled and eerie messages against the ever-evolving instrumentation of her band.

The combination of digital and analog keyboards by Nick Bagnall and Eric Drew Feldman created a sound outside of the usual guitar-driven diet. Terraced entrances by guitarist Joe Gore, guitarist/percussionist John Parish and drummer Jean Marc Butty framed the vocals perfectly without overwhelming.

Harvey's live show is as one-of-a-kind as each one of her songs. While her material may not appeal to everyone, her talent and flair are undeniable.

Opening for Harvey was Ben Harper, the only similarity between the two acts being the first three letters of their last names. In contrast to PJ's rock/pop weirdness, Harper is a straight-ahead folk/funkster.

Seated throughout most of his set, he sang and played his slide guitar with heart to the house which wasn't yet filled with PJ's multitudes. The effect of Harper's personable set left those who did catch it with the feeling of an intimate, coffeehouse performance. —Traci E



PJ Harvey

**Bruce Springsteen**

*The Wiltern Theater*  
Los Angeles

Everyone in the audience knew the rules: No walking or talking during the songs, no smoking, no three-hour set, no E Street band, just Bruce alone onstage with an acoustic guitar. If Bruce goes any further in this direction, he'll wind up delivering a lecture, and you'll have to raise your hand when you want to go to the bathroom.

While Springsteen has told his audiences how to behave in the past, usually it was only when someone was actually doing something dangerous. At this show, Bruce called all the shots. He really was the Boss.

It's easy to say that Bruce's ego got the best of him, and he just jumped on the singer-songwriter bandwagon at a time when this style is enjoying a renaissance. But this really isn't fair, because unlike many other unplugged tours, Springsteen's focus isn't on new, spartan arrangements of old material. This show featured many songs from *The Ghost Of Tom Joad*, his latest and possibly darkest album.

For example, "Sinaloa Cowboys" is a morbid but compelling yarn about immigrant workers in the methamphetamine trade. It's a slice of life most of the well-heeled audience had never seen, and Bruce's vivid narrative style made us feel the heat of the desert and smell the acrid stink of the chemicals. And yet, the song never really grabbed us by the throat, perhaps because, unlike his more mainstream hits, we knew Bruce was singing about something he has not lived.

"Straight Time" featured some tasty guitar work, but it was really Springsteen's older material that touched the crowd's spirit. When

Bruce broke into "Darkness On The Edge Of Town," and his masterful strumming exploded through the hall, the audience roared like starving prisoners who had finally been fed. For just a moment, you could forget how he sounded at the Coliseum with an electric guitar and a full band—this was all the Springsteen anyone could ask for.

"Murder Incorporated" fared less well, but Bruce's rendition of "Nebraska" seethed with a raw power that can't be captured on a recording. Then Springsteen launched into a slightly self-conscious version of "Born In The U.S.A." that did a better job of distancing him from Ronald Reagan than it did of inspiring us.

However, in a solo show, the focus is really on the hard-luck characters in Bruce's songs, and you can see how they've evolved from album to album. In *Nebraska*, Springsteen's protagonists had the same core of frustration and longing that was glorified in *Born To Run*, only they lost their ability to transcend their bleak surroundings. In *The Ghost Of Tom Joad*, there is hardly any dignity, let alone glory, left in his characters' despair.

It's hard to believe Bruce's outlook would be this dark if he wasn't convinced this country's problems are so terrifying that any other message would be dishonest.

Unfortunately, that means that some fans may write off Springsteen's new material as more bleeding heart preaching from yet another wealthy entertainer. But don't be too quick to dismiss this tour—the Boss still tells one hell of a story. More importantly, he's not stupid and he doesn't scare easily. If he's worried about America, we would do well to listen to his warning and his music, even if this time around it breaks our hearts instead of lifting them. —Traci E

**Sonic Youth**

*The Palladium*  
Hollywood

Forget alternative. Think experimental. Sonic Youth completely defies categorical labeling and endures as one of those extremely rare bands that somehow rejects the commercial ideal.

They manage to remain, in many senses, an underground group despite their major label status. This was strongly evidenced in their Palladium set which was filled with signature obscure harmonies and controlled noise.

Sonic Youth's unmistakably unique sound dips into the pools of punk influence rhythmically and vocally, but finds its unorthodox harmonies and tunings in the world of "legitimate" contemporary composers.

The effect created by such diverse influences is positively psychedelic. At the Palladium, the effect was literally psychedelic, foreshadowed by the LSD peddlers working the line of incoming fans outside of the venue.

The set concentrated mainly on selections from their latest release, *Washing Machine* (the title of which, many have speculated, may have been inspired by the emerging child rearing responsibilities of new parents, Kim Gordon and Thurston Moore).

Sonic schizophrenia reared its lovely head as the murky, tension-racked guitar gyrations of Moore and Rinaldo filled the house. A veritable banquet of colors and textures was created by the juxtaposition of Gordon's hotly provocative vocals and Moore's bratty whines against the infallible rhythm of Gordon's bass and Steve Shelley's drums.

As one might guess, the experimental risks and swirling feedback solos of the band were all but lost on the "alternative" KROQ crowd.

Even the popularity of "The Diamond Sea" and "Bull In The Heather" couldn't hold the audience's attention through the "calculated noise" solos (with the exception of the die-hard fans, the musicians in attendance and those dancing in circles while blazing on acid).

Chatter on the parts of Thurston Moore and Kim Gordon was kept to a minimum with the exception of Gordon's occasional bashing of Courtney Love (which was not well received by the audience members, many of whom were obvious Hole fans).

Gordon's banter only propagated the fact that this band could give a damn about pandering to the populace.

The show was a religious experience for those who knew what to expect from Sonic Youth. They are definitely the band for those looking for an alternative to "alternative." More than that, they verge on musical genius, and—dare I say it—may well be the best rock band on the planet. —Traci E



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LOS ANGELES COUNTY

ALLIGATOR LOUNGE

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

AMAZON BAR & GRILL

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

THE BLUE NILE

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

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

CLUB AVALON

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

COCONUT TEASER

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

FM STATION

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

HENNESSEY'S TAVERN

8 Pier Ave., Hermosa Beach, CA 90254
Contact: John Tyler, 310-372-5759
Type of Music: Top 40, acoustic, & rock
Club Capacity: 125
Stage Capacity: Singles/duos only
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send tape/package to club
Pay: Negotiable

INSOMNIAC SOUTH

900 S. Catalina, Redondo Beach, CA 90277
Contact: Cory Gabel

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

TOWN HOUSE COCKTAIL LOUNGE

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

TROUBADOUR

9081 Santa Monica Blvd., L.A., CA 90069
Contact: Lance or Zack, Mon.-Fri., 2:00-6:00 p.m., 213-276-1158
Type of Music: All types
Club Capacity: 450
Stage Capacity: 8
P.A.: Yes
Lighting: Yes
Audition: Tape, bio, picture.
Pay: Negotiable.

THE WHISKY

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

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INTERNS NEEDED for major label promotion department, 2 days/week min. Must be in school. Alex, 210-288-3859

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INDIE METAL/Alternative label seeks part-time interns for various office duties. May lead to paid position. Tim Yasui, 310-396-0094

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STUDIO NEEDS engineer very familiar with MPC 3000. Paid position. 213-461-5574

ACCOUNTS MANAGER, Mac literate. Recording industry related. 26K to start. 818-752-4191

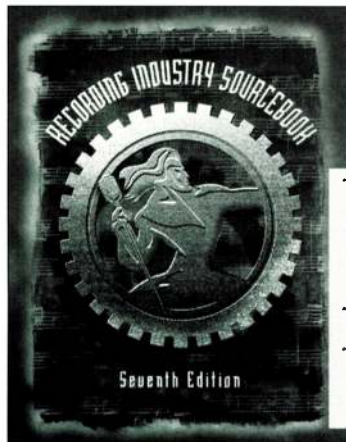
COLLEGE RADIO promotion assistant needed, w/humor, Mac typing, W. Hollywood. Leave experience. 310-288-1122

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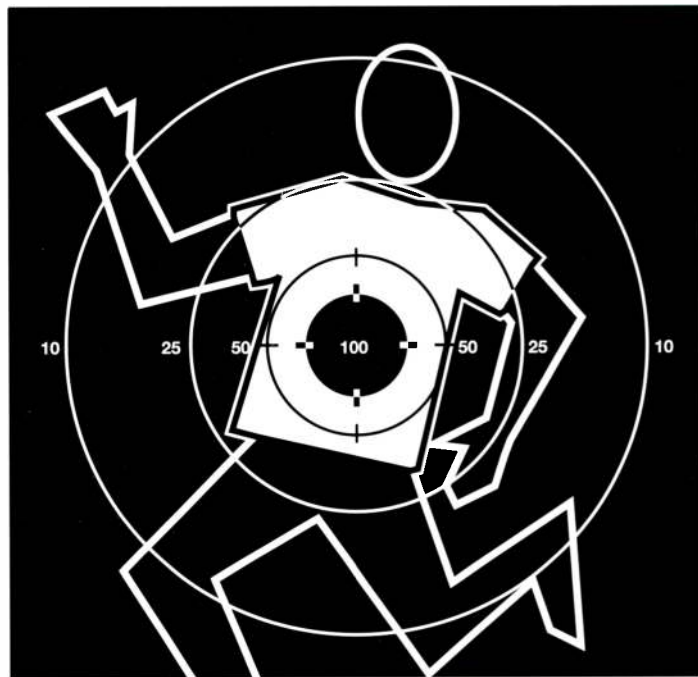


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<b>CHRIS BERRY - Vocalist/Producer</b> Vocalist, producer, blues lead guitarist, production director. Over 20 years pro experience in everything from blues, alternative, R&B, hip hop, rap.	818-352-2452	✓✓✓✓	I have produced over 40 albums, and have post production coordinated over 4 000 albums including Body Count, Stone Temple Pilots, Urge Overkill, etc.	My specialty is getting the best out of you. I am a post production, mastering, and product manufacturing expert. I can save you tons of money and time.	✓✓✓✓
<b>FRANCESCA CAPASSO - Vocalist</b> Female vocalist with wide vocal range. Lead & background. Light percussion. Dynamic voice & exotic looks.	805-268-1022	✓✓✓✓	10 years of studio, stage & songwriting experience in U.S. & Europe. Worked for JVC, Sony & BMG. Worked with Carmine Appice, Randy Jackson & Bobby Taylor. Various album, jingle & commercial credits & demos for songwriters. Numerous TV & radio appearances.	Unique, extremely versatile powerhouse, soulful, bluesy & alternative from Enya to Janis Joplin with Tori, Whitney, En Vogue, Etta & Bonnie along the way. Youthful & modern image.	✓✓✓✓
<b>ROBERT COPELAND - Producer/Arr.</b> 24-72 tracks, ADAT, Analog, Mac Performer, Vision, Cubase, Finale, K-2000, JU-1080, 990, 880, Proteus, Sound Canvas, RM-50	213-217-8469	✓✓✓	Top 10 club single Skin Party, Billy Preston, Dean Estus, Jonathan Moffett, Ed Townsend, HBO, USA Television. Producer, musician, arranger, programmer, composer. Laid back, yet meticulous working environment. Available for albums, film/TV scoring.	Master craftsman. Heavy on superb vocal production to showcase the artist, not the producer. Very positive, constructive atmosphere.	✓✓✓
<b>PETE DALLAS - Drummer</b> Small drums, solid big beat.	310-859-5898	✓✓✓	Tons of touring experience backing signed & unsigned artists - R&B, techno pop, rock, blues, alternative, 70 s, 80 s, 90 s, covers too!	Click tracks no problem. Hired gun or tribesman. Whoa! There's a fire in the basement boys.	✓✓✓
<b>TY DENNIS - "Songwriter's Drummer"</b> Acoustic/Electric - Drum programming, KAT, R8 mkII, several snares, double pedal, AKG/Shure mics. I'm easy going / show up on time	213-256-5681	✓✓✓✓	Tons of experience live/studio. Song specialist. Reading/arranging. Click friendly, overdubs. Serious groove from Bonham to Chad Smith to hip-hop. I've been hired (and re-hired) for every kind of recording live gig. Vibe/energy player - dynamic.	My first concern is the whole musical picture. I listen - period. Art of the alternative sound - I get it, know it, love it. Flexible rates.	✓✓✓✓
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<b>MARK EPTING - Violin/Sax</b> Fiddle/violin, sax, vocals, harmonica, outboard gear to vary sounds.	818-752-2672	✓✓✓✓	Performed with Vassar Clements, Bruce Springsteen, John Prine, Clarence Clemons. Very electric, energetic performer. Good stage presence. Club, concert & session experience. San Francisco State University graduate.	Good ears, improvisational skills, pro attitude, fast in the studio!	✓✓✓✓
<b>FINO - Guitarist / Vocalist</b> Fender Strat, acoustic, Gibson Chet Atkins nylon string, Yamaha SA2000, PHS, Groove Tube, Matchless, Fender Super amps.	818-563-2830	✓✓	Extensive live and studio experience. Currently touring, singer/guitarist with Frankie Valli & the Four Seasons. Recorded for Thomas Dolby, Bonshnok's World Tour, featured guitarist on Robin Fast Lane CD (fusion). Endorsed by La Bella strings.	Great player, great attitude, dependable. Can read. All styles!	✓✓✓✓
<b>LISA FRANCO - Medieval Strings</b> Renaissance harps, nylon or steel strings, mandolins, dulcimer, bouzouki.	818-569-5691	✓✓✓✓	10 years pro studio & stage experience. Extensive European television & radio appearances, album credits, commercial credits, B.I.T graduate. Highly skilled in composition & arrangement.	Read charts, hard score not necessary. Mystic sound textures for rock ballads, also pop, folk, traditional classical & new age. Rates are reasonable & negotiable.	✓✓✓
<b>PETER G. - Drummer/Vocals</b> School of Hard Knocks graduate with Masters Degree in common sense & patience. Great drum sound, some percussion & vocals.	818-761-9081	✓✓✓✓	Seasoned pro, over 12 years experience in studios, clubs & road work. Well rounded, very dynamic with great feel and time. Can take direction or improvise without hassles. Quick study, some reading. Overdubs & click tracks no problem.	Consistently smooth & solid. My personality & musicianship can & will unquestionably enhance any artist's performance, live or studio.	✓✓✓✓
<b>TERRY GLEHNY - Violinist/Compr.</b> Acoustic / electric custom 5 string violin.	818-249-5200	✓✓✓✓	Most recent credits: Concertmaster with John Tesh orchestra, national tour, television (including Tonight Show); electric violin on Mitsubishi jingles, country, new age albums, alternative bands, gypsy musical. 20 years professional experience, USC degree. Composer, arranger, producer. Live, video, film.	Very soulful soloing, improv., excellent reader. Strong stage presence. Flexible and fast. Very strong in rock, fusion, alternative, progressive, new age.	✓✓✓✓
<b>RADU GOLDIS-Guit./Arran./Orchest.</b> Gibson 335, Ovation Nylon String, MIDI guitar, Roland XP50, Alembic 6-string bass, 16 to 24 digital recording studio.	213-953-1352	✓✓✓✓	Live performance, TV, theatre, film. Extensive European tours in Sweden, Denmark, Germany, Austria, France, Bulgaria, Israel, Russia, Romania. Years of studio experience. Knowledge of European ethnic music, international credits, different styles, good taste, playing low volume is a pleasure.	Professional, reliable, available for any paid musical project. Transcribing, take downs, arrange, orchestrate, comp, lead sheets, live or studio performance.	✓✓✓✓
<b>PETER GRANET - Producer/Engineer</b> World class Grammy nominated recording engineer & producer with over 20 gold & platinum albums.	818-848-3505	✓✓✓	Recorded albums with Van Morrison, Jackson Brown, Linda Ronstadt, Kansas, Rolling Stones, George Harrison, ELP, Eddie Rabbit, Crusaders, the Jacksons, Modern Jazz Quartet & many more!	My work is highly crafted. Super drums, guitars & acoustic sound! I also do orchestral scoring, major films.	✓✓✓✓
<b>MICHAEL GROSS - Drums/Percussn.</b> Trap set, percussion - congas, bongos, shakers, etc. Electronic & MIDI.	213-932-6078	✓✓✓✓	Performance, assisting studio projects, triggers, and MIDI, drum machine programming. Acoustic and electric percussion. University of N. Texas music.	Very professional, play very musically, creative grooves.	✓✓✓✓
<b>CARLOS HATEM - Percussion/Drums</b> Percussion & drum-set. Acoustic drums, shakers, bells, whistles. Full MIDI gear.	213-874-5823	✓✓✓✓	Original music projects in the pop & dance field. Nat I & internat I touring exp. television & film credits. Soundtrack percussion. Music production. Drums & percussion on Paul Rodriguez Show, MTV, Artist Of The Year award winner on ABC television series Bravissimo. Fluent languages: English & Spanish.	Good ears, good hands & a pro attitude. Available for lessons. Call for special Music Connection rate!	✓✓✓✓
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<b>BOB KNEZEVICH-Producer/Musician</b> "Songwriter's One-Stop."	310-312-0125	✓	25 years playing, writing, recording, & teaching. Studio Music/Jazz degree, U. Miami. Over 800 local & regional releases, arrangements, sessions, demos in Mid-Atlantic region. Fast creative, low-rates.	Live, sampled, and MIDI arranging. Emphasis on mood, flow, and style.	✓✓✓✓
<b>LEIGH LAWSON - Bassist/ Vocalist</b> Electric & acoustic fretted/fretless basses. MIDI pedal keyboard, Boogie & SWR rigs, Fender, Gibson, Alembic, Washburn, Rickenbacker, Tenor vocal.	714-373-1400	✓✓✓✓	Sixteen years stage & studio experience. National & international touring experience. Reader of charts & notation. Lead or backing vocals. Good work ethic. Road worthy, dexterous, tenacious, fast learner with stamina to get the job done right!	Versatile performer who is hard working & dedicated to making the music you make sound great! I can play many styles & genres.	✓✓✓✓
<b>STEVE MCCORMACK - Bassist</b> Electric fretted bass and fretless 5-string bass. Stereo SWR rig, Lexicon effects, F Bass endorsement. Bartone tenor vocals.	310-543-5093	✓✓✓✓	19 years experience. International album and tour credits. Extensive jingle credits. International television credits. 4 years college education. Read all charts and notation. Resume available on request, will fax!	Fluent in all styles of music. Pro attitude always. Extremely quick study, excellent look & image. Known as the groove Meister.	✓✓✓✓

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<b>LESTER MCFARLAND - Bassist</b>	310-392-2107	✓	✓	✓	✓	✓	Thirty years of pro credits, albums, tours including The Crusaders with Joe Sample, Larry Carlton, Jeff Lorber, John Scofield, Tom Grant, Robert Cray, Esther Phillips, Tony Williams, Eddie Henderson, Chick Corea, Patrice Rushen, Albert Collins, many others. Chitlin' circuit alumnus.	Specializes in developing material, players & arranging music. Reads music, plays by ear, loves to teach. Cited in "Downbeat" & "Bass Player" Aka "The Funkmaster"	✓	✓	✓	✓	✓
<b>DANNY MORELL - Keyboardist/Vocs.</b>	602-279-1773	✓	✓	✓	✓	✓	31 years old, 24 years playing, 14 years professionally. Excellent chops & showmanship, classically trained, sight reader, MIDI programmer ace, arranger, vocalist, relative pitch, creative team player, no bad habits, positive attitude, healthy, camera ready. Promo package available on request.	Phoenix based. Looking for tour with high-energy signed original act only please. I will fly in for auditions without obligation.	✓	✓	✓	✓	✓
<b>STEPHEN MYERS - Vocalist</b>	714-568-2971	✓	✓	✓	✓	✓	Very experienced. Recorded/performed/toured with Erasure, Duran Duran, Lisa Stansfield, Maxi Priest, David Essex, & The London Community Gospel Choir. Jingles voice-overs for Xerox, LBC radio London, & Capital radio. Demos for numerous songwriters & producers.	When you need a real singer, who is professional, quick, and soulful, with excellent harmonies and delivery, everytime, call me. You will not be disappointed!	✓	✓	✓	✓	✓
<b>STEFAN NEARY - Prod./Eng./Gtr.</b>	818-782-5096	✓	✓	✓	✓	✓	Clients include Warner Brothers, IRS, Atlantic, EMI & various independents. Excellent recording skills. Biggest drums in town. Modern production style for cutting edge modern music.	Record without compromise.	✓	✓	✓	✓	✓
<b>CRAIG OWENS - Keybrds/Prod./Arr.</b>	310-559-8403	✓	✓	✓	✓	✓	Young, talented keyboardist/producer. Good ears, ass kicking arrangements. My programming sounds as live as any band. Play many styles of music. Have done hundreds of sessions. Clients signed for my demos. Soulful lead & backing vocals.	Professional attitude. Friendly & easy to work with. Professional results. Can work very quickly to achieve desired goal.	✓	✓	✓	✓	✓
<b>WILL RAY - Country Producer/Picker</b>	818-848-2576	✓	✓	✓	✓	✓	Many years country exp incl TV & recording dates. Worked with Carlene Carter, Steve Earl, Joe Walsh, Tom Jones, etc. Can produce 16,24,32-track master recordings. Access to the best country musicians in town for sessions & gigs. Currently a member of the Helicasters. Friendly, professional, affordable.	Cow thrash, farm jazz, prairie metal, nuke-a-billy. I specialize in country music, both as a producer & session guitarist. I love to discover new talent and work with established giants as well. Let's talk.	✓	✓	✓	✓	✓
<b>WYNN ROCHA - Vocalist</b>	714-970-2351	✓	✓	✓	✓	✓	Vocal graduate from Miami Conservatory of Music. Several album credits and years of studio and live performance.	Singing is my life. I also play several instruments.	✓	✓	✓	✓	✓
<b>ANDY SCOTT - Guit./Voc./Prod.</b>	213-667-0621	✓	✓	✓	✓	✓	Very experienced live & in the studio. Toured with Guns n' Roses & Ozzy Osbourne. Worked with members of Accept, Scorpions, and Dogs D'Amour. Scoring for new Pocahontas CD. RDM software, many years production experience and great drum programming.	Great feel & fast learner. Own style but versatile too. Play and sing what the song needs plus I'm a very nice guy.	✓	✓	✓	✓	✓
<b>STEVE - Vocalist/Songwriter</b>	818-971-5049	✓	✓	✓	✓	✓	Over 16 years of stage and studio experience. Supported national acts Bus Boys, Mother's Finest, Jon Butcher, Axis, The Knack, to name a few. Also available for jingles. If it can be sung, I can sing it!	Very easy to work with. Style ranges from Steve Perry to James Brown. Very creative with extensive song catalog of my own.	✓	✓	✓	✓	✓
<b>"STRAITJACKET" - Violinist</b>	818-359-7838	✓	✓	✓	✓	✓	20 years experience on violin & electric violin in all styles. Quality vocals. Fast and effective in the studio; a madman on stage. Record producer/arranger, Wayne State University, Michigan. Ravi Shankar School of Music, L.A. City College. Demo/bio available.	Easy-going, but fast in the studio. State of the art equipment. Digital signal processing, exceptional ear. Flexible rates. Let's make your music happen.	✓	✓	✓	✓	✓
<b>"TAKA" TAKAYANAGI - Keys./Prod.</b>	213-878-6980	✓	✓	✓	✓	✓	Written/produced songs for Peabo Bryson, Angela Bofill, Whispers, Nancy Wilson, Shalamar and Main Ingredient. Top 10 hits & film credits.	Producing, arranging, playing keyboards, lessons, good ears & good business. Give power to music in any style.	✓	✓	✓	✓	✓
<b>PAUL TAVENNER - Drums</b>	818-753-3959	✓	✓	✓	✓	✓	15 years pro experience in clubs, sessions, festivals, etc. Excellent reader, excellent ear. I specialize in pocket playing, but can pull out the chops when needed. Berklee graduate, 1986. Studies with Erskine, Whackerman, Dawson, etc.	I help you get just the right drum grooves & sounds. Pocket playing without being pocket draining. Demo available.	✓	✓	✓	✓	✓
<b>GARY TAYLOR - Drummer</b>	213-883-1837	✓	✓	✓	✓	✓	In England, drummer with international punk metal band Tank, featured Algy Ward-The Damned, Saints. Toured world. Recorded Tank's fifth album, moved to NYC. With punk band Shotgun Rationale recorded three CD's and toured world with members of Deadboys, Replacements, Huskerdu, Stooges.	Very hard hitting, driving, solid player. Four piece kit. Totally professional, serious situation only.	✓	✓	✓	✓	✓
<b>TREVOR THORNTON-Drums &amp; Percus.</b>	818-380-0453	✓	✓	✓	✓	✓	Top English drummer now available in USA, 18 professional years. Started gigging age 12. Many album credits including Martin Page. World tours including Asia Aqua tour, 1992-93, Kim Wilde, 1994. Proficient with click, programming, reading, Master class clinician including P.I.T. London.	Very professional. Solid, inventive. Versatile. Quick in the studio. Sympathetic to songwriter's needs. Very together image. Resume & demo available. Pager: 818-504-5543	✓	✓	✓	✓	✓
<b>TOM TORRE - Violin/Fiddle, Guitar</b>	818-340-6548	✓	✓	✓	✓	✓	Many years experience, sessions & clubs. Schooled but not stiff. Demo available on request.	Quick ear & quick study. Good stage presence, can read. Tasty melodic improviser, creator and arranger.	✓	✓	✓	✓	✓
<b>TED C. WALLIS - Drummer</b>	818-405-2360	✓	✓	✓	✓	✓	16 years playing experience. Excessive studio and live experience in club circuits from Vancouver to San Diego. Lay in the pocket or chop it up. Loop grooves, odd meter, great dynamics, solid interesting feel. Attend University of Washington. Great attitude, open-minded.	Easy to work with, funky loops, or swing it man, lay back or make it jump. Love clicks, great meter, good sight reader!	✓	✓	✓	✓	✓
<b>BRAD WILSON - Guitarist</b>	213-656-5227	✓	✓	✓	✓	✓	15 years experience - touring, shows, sessions, club work. Excellent equipment, songwriter, vocalist, solo and fill specialist.	Easy to work with, up attitude, specialize in rock and blues. Great image & stage presence.	✓	✓	✓	✓	✓

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- Trace Elliot 350VA two stacks, \$4000 Will separate Nelson 805-245-4804
- Yamaha 2075 pwr amp, 75 watts per side, xint cond \$275 or trade for combo amp or ? SKB 8 spc rack, \$100 Reynaldo, 818-308-3514
- Yamaha Soldano T100C combo tube amp 100 watt head w/line controls, spring reverb, override chan, effects loop, slave jack, foot switch, \$1000 Frank, 818-757-5097

- Aka! S95C sampler new, \$900 Calob 213-387-5526
- Soundcraft 16 chan mixing console, new cond, \$1199, Rick, 310-514-8609
- Studio cassette recorder, Sank STD-1800, pro model, perf cond, \$90 818-754-4470
- Tascam 238 8 trk rec w/DBX noise reduct, perf cond, cost \$1500, sell \$690 310-226-8099
- Tascam 388 8 track 1/4" reel-to-reel w/built in mixer, xint cond, up to specs w/papers, very clean & quiet, \$1500, 805-526-7101

### 4. MUSIC ACCESSORIES

- Anvil style road case for small vox Marshall head or similar size head Internal dimen 26" long, 8 5/8" deep, 10" tall, \$100, 818-902-1084
- Anvil style road cases, one houses 4 Marshall hds plus effects, two 4x12 Marshall cabs ea \$200 ea or \$500 all or trade for ? Tony, 714-227-8930
- Complete Akai computer setup \$4000 value, \$1200 310-697-8186
- Ibenez TS9 org tube screamer, \$190 obo 310-479-6558
- Mackey 1604 pro 16 chan rack mount mixer w/effects, 3 band equalizer, like new, costs \$900, sell for \$675 818-754-4470
- Naby wireless 201 VHF hand held mic, plus 2 chan receiver, plus adapter, perf cond, paid \$379, asking \$250 Ron, 805-298-7478
- One zoom digital multi-effects processor pedal in xint cond, \$100 obo, One MXR phase 90, also in xint cond, \$60 Ron, 310-798-2736

### 3. RECORDING EQUIPMENT

- Brand new Tascam 8 trk rec, xint cond, \$950 Jeff, 310-271-7551
- Digitek GSP 21 Effects processor/preamp, xint cond, w/manual, \$375 or trade for combo amp, amp head, or ? Reynaldo, 818-308-3514 after 5pm
- Sony 700 DAT \$95, \$500 Sony mmdisc recorder, \$900

### 5. GUITARS

- 1993 Fender Squire Strat, made in Mexico, black, w/3 ply night pick guard, rosewood ingerbd, xint new cond, incl soft case, \$165 818-902-1084
- Carvin DC127 white, brand new, never used, \$500 obo 310-842-6225

### 2. PA'S AND AMPS

- Acous bass amp, 125 rms, cab w one 15" JBL Jsed w/Sinalra, \$395 818-990-2328
- Carvin 4x12 spkr cabs, good cond, \$550 for both Glen, 818-566-9099
- Carvin SX200 amp, \$300 obo 310-842-6225
- Community PA system, great sound \$2000 value

\$1200 310-697-8186

- Complete PA system w/mixer, pwr amp, spkr, mic, monitor spkrs Dan, 310-287-1744
- Fender Studio lead 12 amp, \$275 or trade, KK Audio 1-15" Carison cabs w/EVM 15, \$275 ea or trade Bryan, 805-269-0917
- GK bass spkr \$350, GK bass amp, \$300, Ampeg B10 bass spkr, \$550 Peavey II bass amp, 400 watt, \$350





\*Charvel custom Strat, bright orange, reverse head stock, Duncan pickups, \$675 or trade for stock American Strat. Bryan, 805-269-0917  
 \*One custom made Strat, Alder body w/ebony neck, EMG Humbucking pickups, Floyd Rose tremelo, Mint cond w/hs case, \$700 obo. Ron, 310-798-2736  
 \*String bass, 3/4 handcarved German roundback. Used on 100's of records w/Sinatra, \$5500. 818-990-2328  
 \*Upright elec bass, BSX 5 string model, Black color, acous sound, mint cond, \$1250 obo. 310-820-4402  
 \*Yamaha acous guit w/built in pickup & hs case. Good cond, \$175. Bob, 805-526-7101

6. KEYBOARDS

\*\$900 Samplr w/large library, \$500. 310-697-8196  
 \*K2000 synth kybd w/seq, effects, great sound, like new, \$1490. 310-226-8099  
 \*Kawai K5M rack mount, 4 outs, xint shape, w/cards, \$300 obo. Akai X7000 sampler kybd controller, full kybd, \$300 obo. C.J., 213-656-6128  
 \*Korg T3EX upgraded model, \$1000 obo. Doug, 213-851-9660  
 \*Roland JW-50, \$900. Kawai K1, \$500. Yamaha DX7, \$350. Calob, 213-387-5526

8. PERCUSSION

\*Pearl double pedal bass foot pedal, \$199. Rick, 310-514-8609  
 \*Pro 6.5" free floating brass snare drum, very good cond, \$225. Pasty 20" china reflector, new, \$150. Steve, 818-243-2512

9. GUITARISTS AVAILABLE

\*#1 lead guit/voc w/songs avail to join/formelodic hr band ala Scorpions, Dokken, Ratt. Long hair image, no drugs. Msg, 213-960-5795

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\*A-1 guit w/pro gear avail for working cover bands or any paid sit. Will travel. Los Angeles, 213-960-5795; Las Vegas, 702-796-5893  
 \*AA guit/voc/sngwrtr sks serious patient mature pro for rock/blues, have orig, rec, showcase/proj, 23 yrs exp. Bluzaxe, 909-948-5169  
 \*Alt guit sks band/musicians, Infl Brian Wilson, Burt Bach, Neal Young, 818-881-8794  
 \*Alt guit/sngwrtr w/voc avail. Current, dedicatd pro, Les Paul, Wah wah, tremelo. Stage exp, tour exp, studio exp. 818-341-0850  
 \*Avail: guit plyr, lead/rhythm, looking for band to join, alt rock. Candlebox, STP, Sponge, origis. Ready to gig. Dan, 310-287-1744  
 \*Blues backup trio, bst, dmr, guit, avail for working sit. Live & rec. Xint chops, equip, transpo. Call the BLACK SHADOWS, 818-821-4146  
 \*Blues/rock guit/wrtr sks studio or working grps, slide, open tunings, melodic, soulful, pro & exp. 818-761-9354  
 \*Creatv soulful guit, tons of rec/tour exp, sks pro/signed band. Infl Clapton, Dead, Dave Matthews, Hendrix. Good songs, inspiring jams. Patty, 714-377-9096  
 \*Don Was infl melodic guit avail for rec/perf, paid only. Jackson, 818-786-4468  
 \*Exp pro guit/wrtr w/major label credits now avail for pro sits only. 213-851-7137  
 \*Experined pro avail for full-time working band & studio sessions. Well versed in all styles & able to learn material quickly. 818-708-3881  
 \*Guit, 29, sks band, pref pwr trio. Infl Cream, Gary Moore, B.B. King. Serious only. 818-577-5931  
 \*Guit & dmr seek bst & voc to complete Alice, STP, Zep, Candlebox type thing. Cool sit. No wmps or flakes. Joe, 818-780-6424  
 \*Guit avail for top 40, classic rock or alt cover band, pro equip, reliable, pro att. Al, 818-965-1307  
 \*Guit avail for working proj rock band, or soon to be, rehears rotate, equip, Gibson, Fender twin. Pros only. 310-946-2000  
 \*Guit avail to join/form band. Killing Joke, Ministry, The Damned, anything era. Gary, 213-660-6557  
 \*Guit plyr w/voc abil, many infl, great gear, transpo & image sks estab or signed band w/great modern songs. John, 310-391-2508  
 \*Guit sks heavy & complete band that wants to rock. Uppbeat, confident rocking music. No grunge. Good musicianship & song infl. 818-783-3953  
 \*Guit/backup voc sks classic/current top 40 rock grp. Full or part-time, based near Riverside, but will travel for right sit. 909-789-2116

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\*Guit/sngwrtr stranded in Minneapolis, have label int, looking for lead voc, bst, drms, Tin Machine. Police, American Music Club, Mike, 812-381-1517  
 \*Hard edged, groove orient guit w/Hillywd rehears sks band w/drve & dedicatn. Infl Zep, Zombie, Love Bone, 213-962-8981  
 \*If you are looking for blues, funk, rock or cntry plyr for your proj, you are looking for me. Great tones, att. John, 310-796-4042  
 \*Prolific alt mainstream pop writer/guit, rhythm/acous, looking for all rock set to gig w/fellow musicians on weekends. David, 619-323-3662  
 \*R&B guit, very soulful style, orig, can play anything on the spot, studio & road exp. The real deal. Pro pls. Mark, 818-380-1582  
 \*Reggae, Soka, jazz, funk guit, 36, album/tour credits, ex-Phil Chen, Einsten Sapadilla, Bamiki, Dominators. Upstream, etc. Pro only. Dale Hauskins, 714-444-6951  
 \*Rhythm guit, age 40, ex-pro bst, still seeking someone stupid enough to let me in their band. Antelope Valley only. Bryan, 805-269-0917  
 \*Soulful melodic guit ala Henley, Gabriel, KSCA, avail for signed artists only. J.R., 310-281-6551

9. GUITARISTS WANTED

\*2nd guit wtd by STAR ZERO for rhythm & some parts. Mazzy atmos to Nirvana crunch. Jymm, 213-962-2926  
 \*A+, all pro, money making blues act sks talented lead sngr, guit for local weekendend shows. Ages must be 28-38. MG, 818-566-8745  
 \*Alt guit wtd for collab. Infl STP, A'chains, S'garden. Tom, 213-969-9501  
 \*Alt melodic rock band sks lead guit. Serious only. Infl Toad, Collective Soul, Matthew Sweet. Jeff, 818-249-8853  
 \*Alt/retro, Oasis/Beatles sks pro lead guit, age 25-30, for rec proj. Jim, 310-551-9102  
 \*Blues dog, bad boy, extremely soulful guit wtd. Form trio w/lead sngring bst. 90's blues, rock. Black Crowes meets A'Chains. Origs only. 213-526-2979  
 \*Bst & dmr sks lead guit. Style Dave Navarro. Have mgmt & studio. 818-718-8212  
 \*Christian hr serious minded ministry band sks 2nd heavy, versatile groovy guit. Must be faithful & dedicated. Voc a+. Infl Psalm 33:3, Jayme, 818-567-6438  
 \*Cntry guit wtd for upcoming opening, must be exp plyr, pkg rec, 818-380-1260  
 \*Creatv guit nded to play/write w/lem sng/sngwrtr. Infl Beatles, Sheryl Crow, Bonnie Raitt, Police, Deborah, 310-473-6420  
 \*Django study group forming. Share your talent & insights w/like minded guit. Advanced plyrs pref. Check your ego at the door. Dave, 818-797-7159  
 \*Fast moving rock band w/fem voc sks 2nd guit. We need you ASAP if you're ready. Lockout, demos, future gigs. 213-427-8211

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\*Fem voc & bst looking for groovy funk rock guit to estab orig proj. James, 805-259-2523; Louise, 310-396-4438  
 \*Guit nded for dark atmos proj, acous & Elec. Infl Cure, Johnny Mar. Serious & good musicians only. If you don't sound similar to infl listed, don't call. Louie, 310-788-8223  
 \*Guit w/voc, synth sound, wtd for mainstream progress rock, funk, pop band. Talent, exp, good alt essential. Melodic rhythmic sounds. eves, 310-455-4304  
 \*Guit wtd by sng/sngwrtr guit. Infl Crowded House, Chris Isaak. Prefer pedl steel or slide exp. Melodic & solid songs. I have every thing else. 818-906-8367  
 \*Guit wtd for acous/elec/seq duo. Call for more info. Bill, 818-727-1634  
 \*Guit wtd for estab band of pro plyrs getting deal in 96. Mgmt in place. Infl Elastica, Garbage, Salt. Sngwrting encouraged. 213-663-2553  
 \*Guit wtd to form acous/R&B band w/lwo attractv soulful fem voc w/orig material. Infl Hootie, Alanis. Serious only. Lisa, 213-651-3556  
 \*Guit wtd to form band. Infl Stones, Zep, Pearl Jam. 23-26 only. Must be easy to get along with. Jack, 310-649-5277  
 \*Infl wtd w/backing voc wtd by MELLINIUM, commercial melodic hr band, must be exp. Practice in Lakewood. Dwayne, 310-421-3588  
 \*Guit/voc/sngwrtr wtd for vocal harmony duo w/same. Acous bluesy pop. No smoking, drugs, or homophobes. P.E.T.O, 310-854-5775  
 \*Guit: giggling, writing, rec exp. Diverse taste, inspired by "alt". Seeking serious, yet fun & numerous musicians. 818-727-1801  
 \*Heart filled guit wtd for orig 90's thru 2000 band. KROOC, KLOS infl. Pasadena area. Fred, 310-697-9935  
 \*Heavy bluesy guit wtd by voc forming band. Infl Pride & Glory, S'garden, Allman Bros. Andre, 818-761-0288  
 \*Innovativ Asian guit/sngwrtr sks 2nd lead guit/sngwrtr for new progress hr band proj. Infl O'ryche, all Euro hr. Pros only. Howie, 213-481-1359  
 \*Lead guit for acous rock proj wtd by sngr. Have songs, need flexible, soulful guit. Infl Heart, O'ryche. Reliable, no drugs. Call before 8pm, 909-683-0563  
 \*Lead guit wtd for hard rockin 3-pc w/strat sound. All orig. Hillywd based. Infl Molley, Aerosmith, GNR, Motorhead, etc. Have demo & rehears. Let's do it. 213-957-5167  
 \*Lead guit wtd for heavy rockin leather & denim band w/ heavy street sound, all orig. Infl GNR, Motley, Motorhead, etc. Ready to demo. Hillywd. 213-957-5167  
 \*Looking for guit, rock blues, pop w/band, working w/ rec label, getting ready for tour/rec. Must be versatl. Have shows lined up. Ready to make money. 310-289-4734  
 \*Looking for guit w/backing voc. Motown, Oasis, Stone Roses, old Stones. You know, song songs. Jeff, 213-525-1613  
 \*Miraculous band looking for creatv guit w/soul. Ages 20-26 ala REM, Pearl Jam, Nirvana. 818-985-4542  
 \*Rhythm guit for band. Infl Beatles, Woe, Oasis, Kinks. Mod image, under 25, must have transpo & equip. Roger, 805-581-6477, pgr. 805-531-1411; Billy, 805-498-4711  
 \*Rhythm guit nded for alt band w/great plyrs/songs. Need team plyr w/good songs/equip. Tony, 714-227-8930

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•Rhythm guitar player w/d by band Infi Beatles, Who, Oasis, Kinks, Under 25, must have exp. transpo Roger, 805-581-6477, Billy, 805-498-4711  
 •Rhythm guitar who doubles on keyboards sought by WOMB, all rock band w/Euro rec deal & tour. Some sampling involved. Dedicated pro. 213-782-4094  
 •Sng/rngwrt, serious, cntry w/R&B & rock infl. Xint songs, voice & presence Terry. 213-653-8455  
 •Working classic rock grps sks guit w/strong voc & pro att. Burbank area. Ray, 818-551-0313  
 •Wtd: glam guit. Hanoi Rocks meets Ramones. Must think back & have rehers studio Jason. 213-962-8981  
 •Wtd: R&R guit for org band have place to rehers & gigs Dedicated & serious only West Valley area 818-887-6576

**10. BASSISTS AVAILABLE**

•5.5 octave lead voc range, road/rec exp, Infi Chrs Squire. Sks to complete non-metal band Greg, 818-963-7855  
 •Avail bst, plays acous, upright & elec, fretless, into jazz, rock, blues, R&B, has groove, reads, for gigs, rec, rehers, showcases Joseph, 818-763-8078  
 •Blues backup trio, bst, drmr, guit, avail for working sit Live & rec. Xint chops, exp, transpo. Call the ELACK SHADOWS. 818-821-4146  
 •Bst, writer, voc w/credits sks to form/join high energy, melodic, all band. Goo Coc Dolls, Alams, sks collab w/bst & drmr for gigs & fun. 310-822-7137  
 •Ambitious sngs/rngwtr sks bst to start band with Early Prince, D'Angelo, Brand New Heavies, Ohio Players, Sly, Seal, Sade, Mickey, 213-851-0997  
 •Are there any British musicians out there? Lead guit, sng/rngwtr sks drms, bst & keys to form org rock band. Serious plyrs pls call 714-846-5845  
 •Altn: bst, aggressv heavy pwr groove proj sks solid w/stage presence, nothing fancy, no alt, pro minded No balls, no calls 818-848-3009, pgr, 818-418-5897  
 •Band w/bookings & CD in the works sks dedicated bst Infi Mazzy, Pearl Jam, Veruca, Jane's, Velvet Underground Jymm 213-962-2926  
 •Blues upright bst ncd, 3-5 paid gigs per week Chicago, Jump, SRV 818-902-1084  
 •Bst for versatl org metal proj w/mgmt Label int, slap & fretless styles a must. BGVA plus pros only Randy, 909-789-2402  
 •Bst ncd, solid, commitd, reliabl Rock, pop, all, more mellow than hard fem sngr, have gigs & indus interest, 310-473-2145  
 •Bst ncd for pro rock band w/blues edge, mid-20's Infi Daves Matthews, Blues Traveler, Collective Soul, Tom, pgr, 310-582-6715  
 •Bst ncd for Flamenco jazz ensemble Steve, 213-650-5535  
 •Bst ncd for orig showcase proj. Good solid mainstream material, Crescenta Valley area 818-951-1650  
 •Bst ncd for pro rock band w/blues edge mid-20's Infi Petty, Blues Traveler, Collective Soul Joe, 310-826-3369  
 •Bst w/backing voc w/d by MELLIUNIUM, commercial melodic hr band, must be exp Practice in Lakewood Dwayne, 310-421-3588  
 •Bst w/lead style ncd for showcasing my unique music to two interested major labels & one indie label. Pro calibre only pls Robert, 818-705-3467

**10. BASSISTS WANTED**

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•Bst wtd, male or fem, for all trio. Must be team plyr, dedicated, hard worker, backing voc a must, sngwrtng a +. We have connects, great songs, gigs & att. 818-753-0290  
 •Bst wtd, upright psycho-billy high energy cool cat for working hula-billy band w/CD out nationwide. Hank, 310-398-6621  
 •Bst wtd, solid aggressv groove orient team plyr ncd for fem artist proj. This is what you've been looking for. Serious only. Jiff, 714-636-7540  
 •Bst wtd, great oppy to join song onen all band Must be groove/team plyr. Strong songs, CD release, representation, gigs Steve, 818-382-4540  
 •Bst wtd, org rock. 818-295-9516  
 •Bst wtd by alt band w/great plyr & great songs & much exp. Very good rapport w/industry. Lockout studio Tony, 714-227-8930  
 •Bst wtd by band w/indie album into NOFX, Lagwagon, 311, Dave, 818-841-5112  
 •Bst wtd by sngs/rngwtr guit infl by Crowded House. Serious only. Jiff, 714-636-7540  
 •Bst wtd for all org hard edged R&R band. John, 818-609-8052  
 •Bst wtd for all org progressv/heavy metal band Infi Iron Maiden, Rush Breit, 805-494-8325; Victor, 818-889-0615  
 •Bst wtd for all org song onen band, able to play plug/unplugged. No geeks, losers, wannabes, or name droppers. 213-669-0946  
 •Bst wtd for all cntry garage rock band. Infi Neal Young, Credence, Dylan, Uncle Tuppolo, Graham Parsons, beer, Harmony is a + No pay Neal, 213-874-7596  
 •Bst wtd for band w/new CD Infi NIN, Nirvana, Rehers in Anaheim, 25 miles S of downtown LA Alex, 310-837-7760  
 •Bst wtd for experim rock band, must be open to improv, have gigs 818-832-1816  
 •Bst wtd for folksy rock band, att. ncd, under 30 pls, 310-289-5714  
 •Bst wtd for hard edged alt band, 310-827-1796  
 •Bst wtd for mainstream progressv rock, funk, pop band, Talent, exp, good att essential. Melodic rhythmic sounds eyes, 310-455-4304

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 •Bst wtd for R&B alt pop. Nick Love meets Al Green Dave, 310-452-4154  
 •Bst wtd for R&R punk band. NY Dolls, Hanoi Rock Chrs, 213-650-8204  
 •Bst wtd for trio, style of Concrete Blond, Grant Lee Buffalo, Morphine 310-319-9424  
 •Bst wtd for upcoming shows, soulful pop. Kravitz, Costello, Motown, Prince, 310-281-8319  
 •Bst wtd to form all song band. Brutally honest message, activist mind set, socially aware, polished. Infi Jane's, Rage, A'Chains, Hendrix. Have demo. 310-392-6913  
 •Bst/voc/sngwtr wtd for vocal harmony duo w/same. Acous bluesy pop No smoking, drugs, or homophobes. P.E.T.O. 310-854-5775  
 •Cntry blues rock band sks bst Must have transpo. Infi Eagles, Tom Petty Lenny, 818-767-1415  
 •Cntry bst wtd for upcoming opening, must be exp plyr, pkg req 818-380-1260  
 •Complete alt & hr band sks talentd bst Orange County area. Mark, 714-968-3830; Brad, 714-968-7994  
 •Deep rooted cool stuff, us Pro guit, drmr, Alice, STP, Candlebox, all hard rock blues. Cool stuff, You, the above Joe, 818-780-6424  
 •Eddy eclectic folk rock band sks bst, energy, good att & sarcasm a +. under 30. More about music than money. Ashley, 310-289-5714  
 •Hard alt rock band sks bst Infi Zep to Zombie 310-271-7551

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- Modern pop rock band w/album, legal rep, mgmt & radio airplay sks talented bst w/backing voc for live shows in 96. Jaime, 310-393-7913
- One Incred bst wid, guit/voc/sngwrtr for blues rock. Have on rc. showcase proj, must sing, be serious, patient, mature. Bluzaxe, 909-948-5169
- Pro bst wid to help form bee-bop, fusion, acid jazz quartet. Bill, 213-874-7118
- Progressv rock band sks bst w/strong backing voc. Indie label w/natl distrib. 818-981-6212
- Seeking bst & drms into Damned & DC punk rock. If you suck or are over 30, don't call. Mark, 310-392-6560
- Serious band nds bst imed. Looking for dedicatd, focused, exp plyr LIVE, Floyd, Kravitz We have our own sound. George, 213-351-3983
- SEX & SHELTER nds pro bst, indie release & gigs happening now. Infl S garden, Pumpkins From metal to moody. 2B, Robert, 310-556-3841
- Sngwrtr duo looking for bst & drmr to record, gig & collab. Rene, 818-752-9047
- Soon to be signed rock band sks bst, rehears 3-4 times per week, have lockout. Pete, 213-725-1422
- Still sks bst. S garden, STP, Beatles, Pumpkins, Hendrix, U2, Zep Rehears spc & productn deal. Dmtr, 310-915-5040
- Ultra low end bass monster, 20-26. nded ASAP, for hemp core heavy groove act. Have mgmt, top label int, private studio. Must have pro gear, serious musicians only. 818-972-8500, x57064

- Wtd: bst for coffee house repetoire bill toward showcasing alt 4 pc, on/covers, 310-679-4344
- Wtd: hard edge groove monster nded to fill vacancy of yet another idiot flake bst. Don't be the next one Serious only, great potential. Andy, 714-633-3495

11. KEYBOARDISTS AVAILABLE

- Exp kybst w/good equip & transpo sks estab grp for blues, oldies, rock, R&B, etc. Specialize in organ groove, synth groove. Steve, 818-405-1020
- Kybst plyr avail, all styles, great kybd rig. PA, transpo, pro sit only. Work for major re-label, have great connects. Maurice, 213-936-9812
- Kybd plyr/programr avail for demo, arragmnts, studio Seq, drums loop, kybd parts. Alan, Cubase, M1, R&M, S220, etc. Extensv exp. Enc, 310-208-3772
- Kybst w/atl hip-hop tracks avail for demos, productions. Sample 213-350-5829
- Kybst/compnr avail for studio or session work, org proj, most styles. Jim, 310-370-8911
- Kybst/sngwrtr w/2 albums avail to band w/major label deal. 818-342-3100
- Pro accompnst formerly w/Sarah Vaughan & Joe Williams avail for pro sngrs proj. Herb Mickman, 818-990-2328
- Pro B3 piano Peter Wolf, Sass Jordan Sngwrtr, currently working, avail for pro sit only. Greg, 213-960-4358
- Versatl kybst avail for all proj. Specialty: solos, sequencing, sampling & mixing. For demos, shows, sessions. No proj too small. 213-350-5829
- World class kybst/sngwrtr looking for pro sit only, have great chops, equip, songs, image, production skills. Also arrange & program all styles. 909-396-9908
- World class pro kybd w/ixnt state of the art midi rig, seq, strong background voc, currently seeking touring/ret acts only, all styles, pro only. 818-382-7048

11. KEYBOARDISTS WANTED

- Ambitious sngfr/sngwrtr sks kybst to start band with. Early Prince, D'Angelo, Brand New Heavies, I. Rhoads, Seal, house, 70's funk. Mickey, 213-851-0997
- Are there any British musicians out there? Lead guit, sngfr/sngwrtr sks drms, bst & keys to form org rock band. Serious plyrs pls call. 714-846-5845
- Cntry kybst wid for upcoming opening, must be exp plyr, pkg req. 818-380-1260
- Front man sks w/ord class musicians for new proj. The Bloodclub, only freaks or vampires need apply, in Las Vegas. 702-227-3017
- Irish band sks kybst, Knowledge of Irish music req. We combine Celtic infl melodies & rhythms w/modern rock. Enya, Gabriel. Pros only. 818-360-1646
- Kybd plyr, male/fem for top 40, R&B, funk, dance rock band. Voc a must. Must be able to travel. 818-342-5174
- Kybd programr wid by serious pop dance act w/label int. Tim, 310-478-1562
- Kybst w/backing voc nded to complete 6 person band w/engineer & CD. Infl. Soul Asylum, Gin Blossoms, Kinks, Pretenders. David, 818-982-8708
- Kybst who doubles on rhythm guit sought by WOMB, alt rock band w/Euro rec deal & tour. Some sampling involved. Dedicatd proj. 213-782-4094
- Kybst wid by MELLINIUM, commercial melodic hr band, must be exp. Practice in Lakewood Dwayne, 310-421-3588
- Kybst wid for mainstream progressv rock, funk, pop band. Talent, exp, good alt essential. Melodic rhythmic sounds. eyes, 310-455-4304
- Kybst wid for rec sessions/live work. Paying sit. Demo tape req. Band member position also avail. Michael, 310-450-8100
- Kybst wid for upcoming shows, soulful pop. Kravitz, Costello, Motown, Prince. 310-281-8319
- Kybst wid wid for one hit wonders of the 70's soul disco rock band. Pros only. Stan, 310-759-3386
- Kybst/programr collab wid by fem sngfr/sngwrtr for lounge show act. Must sing, Dance/pop style. Able to travel. 818-788-7692
- Looking for kybst, for rec/tour, some local show, major label int, indie deal in works. 310-289-4734
- Modern synth plyr wid to add grooves, cool textures to orig, contemp rock band. Label contact, Infl Tears For Fears, Seal, Gabriel, Oingo, Derek, 213-389-6619

- Organ plyr wid to complete blues band. Infl Albert King, Freddy King, Albert Collins, etc. Msg, 310-535-3312
- Programr/sngwrtr sought by lead sngr to form band. Infl DM, current U2, Erasure, Duran. If dedicated, 818-382-7064
- Solo artist sks kybd/guit proficient in all styles on both instrum for national tour, pay & perdiem. Remit pkg: P O Box 531 West Hollywood, CA 90069
- Versatl male sngfr/wrtr sks kybst & other band member for collab on adult contemp & R&B music for requested demo. Brighton, 310-429-9939
- WIND OF CHANGE sks kybd/sngwrtr. Versatl, creatv, open minded. Infl Dream Theater, Journey, Floyd. 818-897-5811

12. VOCALISTS AVAILABLE

- 29 yr old voc guit avail for band w/sound like Everclear & Seven Mary Three. 310-479-6558
- 35 yr old cntry sngr looking for working proj/cntry band playing gigs. Writes songs, poss collab. Bobby James, 805-522-0031
- A-1 voc avail, wide range, all styles, huge track rec, yrs of exp, sessions, pro sit, demo, from soul to pop, to yr, to opera. 818-846-8124
- Aggressv fem sks killer guit to form the hottest band in LA. Carla, 310-454-8711
- Attractv fem voc, age 28, looking for work. Demos, rec, album proj, etc. Styles, pop, R&B, top 40, dance, gospel. Tara Word, 213-756-8416
- Attractv fem voc avail for demo work, lead/backup, also great stage presence, into blues, rock, cntry. Pro sit only. Tony, 818-845-2176
- Attractv fem voc looking for musicians or band members to sing top 40 cntry or R&B. Great voc & stage presence. Serious only. 310-842-8581
- Attractv fem voc looking for work. Demos, rec, proj. No live work for now. Style: pop, top 40, R&B, gospel. 213-756-8416
- Attractv talentd fem voc/sngwrtr looking for product/collab for rec deal. Ready for big time. Band/pop style. Tiana, 818-788-7882
- Black fem, soprano, wants to form inter-racial band, bring together all forms of music. Infl from Hootie to Braxton to Journey. Felicia, 818-752-7291
- Cornell meets Aretha sks bluesy rock/alt band w/

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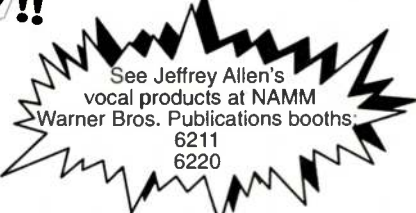
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mgmt/label int. Infi Crews, Pretenders, U2, Pearl Jam. No drugs/flakes. Kat, 818-769-1267

- Fem sng/dr/cz/sngwrtr/sks producer w/studio access Major rec labels int. 310-281-7174
- Fem sng/sngwrtr/sks studio sessions. 310-514-2467
- Fem voc avail for demo/live work, rock, blues, alt style. Unique voc quality. Nicks, Joplin, Smith, Kim, 213-782-0972
- Fem voc avail for sessions, demos, top 40, showcases, lead/background, tape avail. Jennifer, 818-769-7198
- Fem voc looking for band. Some of my favorites are PJ Harvey, Tool, Human Waste Project, Lungfish, Bad Brains, Sonic Youth. 213-353-9369
- Great voc, outstanding sngwrtr, sks awesome music/prod/for spec/collab, demo, have major label connects. Need yesterday. No money exch. 310-428-0774
- High tenor, xhnt range, pwr, ala Lou Graham, very pro, dedicated, no flakes, no drugs. Curtis, 310-370-7950
- Hungry woman w/peppermint voice sks progress, insightful producer for artist devel. Have strong songs, looks, live, drive, intell, focused, hard working, demo Renate, 618-294-9158
- Lead voc sks heavy rock band w/full orig sound pwrful high energy voc w/unique style. I sing 45 scream 55. Eric, 310-949-2717
- Looking to join R&B voc grp w/strong lead ab l. 213-347-3693
- Major league voc, soulful, pwrful, dynamic male tenor, hr sngr gone Motown. Marvin Gaye, James Brown, Stevie Wonder. 70's meets funk Performing, estab act 310-318-0814
- Male blues & R&B sng, 23, w/stage presence & orig material sks a grp. Be warned, I have a day job. Riley, 818-556-3586
- Male pop sng avail for demos, jingles, session work. Exp. talent, most styles covered. When you need a real sng, call me, Steven, 213-876-3703
- Male tenor voc, pro exp, most styles, avail for lead, backup, sessions, gigs, demo, JR, 818-884-2145
- Multi-cultural male, sng/sngwrtr sks serious talent band, xhnt jazz, blues, funk voc Infi Sting, Radichead, Tears for Fears, Noah, 310-451-5722
- Pagan sngr sks Whiskey drinking, unpolished, unbridled, rock/soul supernatural blues, Les Paul/Marshall guit. Must worship old blues, Doors, Zep, Sabbath. Terry, 213-461-6538
- Pleasing fem voc for sngng & speaking parts on your

rec avail now Sharine, 310-453-9455

- Sng, sngwrtr, music, entertainer looking for band being signed. Tons rec exp, live exp, wide voc range & styles. open minded. Dave, 510-458-1649
- Sng/sngwrtr, serious, cntry w/R&B & rock infl. Xhnt songs, voice & presence. Terry, 213-653-8455
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