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Vol. XVIII, No. 17 8/15/94 to 8/28/94 (outside Calif. \$3.00, Canada \$3.50) \$2.50

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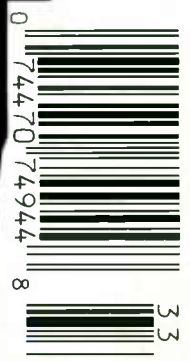
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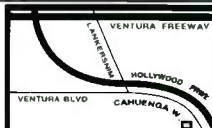
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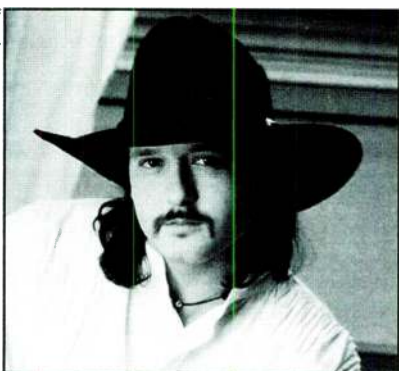


20 ROGER DALTREY

In this candid interview, the outspoken former lead singer of the Who reveals that things weren't always running smoothly between Pete Townshend and the band. This is a story you don't want to miss as Daltrey uncovers some deep, dark secrets of the past.

By John Lappen

DAVE KATZ



30 TIM MCGRAW

Though both of McGraw's country hits crossed into pop territory, the backlash from his controversial "Indian Outlaw" single could ultimately hurt this newcomer's career. Find out how this artist almost caused a real "indian" uprising.

By Jonathan Widran

22 DEL-FI RECORDS By Oskar Scotti

24 GETTING THE MOST OUT OF YOUR REHEARSALS By Karen Orsi

28 DIRECTORY: REHEARSAL STUDIOS Compiled by Tom Kidd

COLUMNS & DEPARTMENTS

4 FEEDBACK

5 CALENDAR

6 CLOSEUP

8 NEWS

9 SIGNINGS & ASSIGNMENTS

10 A&R REPORT

12 SONGWORKS

14 AUDIO/VIDEO

15 NEW TOYS

16 SHOW BIZ

18 LOCAL NOTES

34 DEMO CRITIQUES

35 DISC REVIEWS

36 NIGHT LIFE

38 CLUB REVIEWS

42 EMPLOYMENT

44 PRO PLAYERS

45 FREE CLASSIFIEDS

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FEEDBACK: All your comments, suggestions and opinions are welcome. We reserve the right to edit

all submissions. Letters must include your name and address. Direct all correspondence to "Feedback" or call 818-503-7485.

CLUB REVIEWS: Send a request letter to the above address that includes the name and number of the group's contact person, the correct spelling of all the band members' names and what they play, a b&w photo, three future gig dates and a very short description of the music. A tape is helpful but not necessary. Give us at least ten days advance notice of your gig. Direct the correspondence to "Club Reviews."

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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By Trish Connery

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Current

Correction: UCLA's free open house program, "Preparing For A Career In The Music Industry," will be held on Saturday, August 27, 10:00 a.m.-4:00 p.m. at UCLA, 100 Moore Hall, not August 17 as previously listed. The program includes presentations by leading artists, songwriters, producers, publishers and record company executives who discuss different career paths. For more information or for a free catalog, contact the Department of Entertainment Studies and Performing Arts at 310-825-9064.

In addition to the regular classes and workshops for vocalists, the Singers' Workshop, headed by veteran vocal coach Lis Lewis, also offers a newsletter, Angel City Voice. It features articles relating to every aspect of the life of the professional singer, and best of all, there is no charge. Contact Lis Lewis at 818-980-5556 for additional information.

On Sunday, August 28, the Musicians' Foundation is sponsoring its third MusicFest to benefit the Musicians' Foundation, a charitable organization providing emergency financial, health and human services as well as scholarships to musicians and families in need. The concert, which will feature the talents of Bobby Rodriguez & HMA Salsa/Jazz Orchestra, Al Aarons & Jazz Caravan, and many others, will be held at the Musicians' Union at 817 N. Vine St., Studio 47, in Hollywood. The doors open at 12:30 p.m. and performances go from 1:00 to 6:00 p.m. Beverages, snacks and souvenirs will be available. The tickets are \$10 and are tax deductible. For additional information, call 213-993-3106 or 213-993-3129.

The Jeffrey Allen Studio presents its annual low cost Vocal Trouble-Shooting Clinic on Saturday, August 20, 3:00-6:00 p.m. Vocal instructor Jeffrey Allen, who is also the author of *Secrets Of Singing*, will design personal strategies for those attendees wishing to solve vocal problems. The fee is \$20 in advance, \$25 at the door. Call the Jeffrey Allen Studio at 818-782-4332 for additional information.

Terri Mandell, author of *Power Schmoozing: The New Etiquette For Business and Social Success*, will be conducting her seminar, "Power Schmoozing," on Thursday, August 25, 6:30 to 9:30 p.m. in West Hollywood. This seminar will explore methods for making and keeping new social and business contacts with a radical new approach to etiquette and communication. The cost is \$39 plus a \$3 materials fee. Call 310-478-6677 for reservations.

It's not too late to take advantage of Greasy Productions' one-day seminar, "Secrets," on Saturday, August 27, 9:00 a.m.-5:30 p.m., at Hope Lutheran Church, 6720 Melrose Ave., in Hollywood. This specially tailored seminar will reveal some of the secrets of starting and running your own independent record company. Some of the topics covered will be financing, manufacturing, distribution, radio airplay, video production and much more. The fee is \$50. Call Greasy Productions at 213-656-0546 to reserve your seat.

Summertime fun continues with the Tenth Annual Santa Monica Pier Twilight Dance Series, which are free concerts held every Thursday night, 7:30 - 9:30 p.m., through September 1, at the Santa Monica Pier. Featured performers over the next several weeks include Dick Dale & The Del Tones and the Surfaris on August 18; world music artist Manu DiBango on August 25; and winding up with Cajun/zydeco favorites Beausoleil on September 1. Call 310-458-8900 for more information.

Another series of free summertime concerts is Jazzopolis, the Seventh Annual Concerts Under The Stars series. These weekly concerts take place every Wednesday evening, 7:00 to 9:00 p.m., through August 31 at the Century City Shopping Center & Marketplace, 10250 Santa Monica Blvd. in West Los Angeles. The final two performances of the series include Detroit saxophonist Tim Cunningham on August 24; and adult contemporary instrumentalists Kilauea featuring Daniel Ho on August 31. Call the Center's information booth at 310-277-3898 for more information. 

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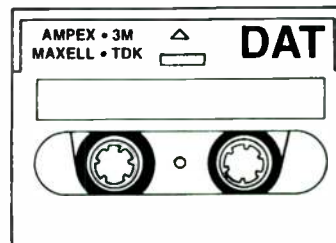
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CLOSE-UP



NAS

National Academy of Songwriters

By Karen Orsi

The National Academy Of Songwriters is a nonprofit organization that has been in existence for twenty years. Thousands of songwriters have utilized the organization to further their careers. Several major labels are represented on the organization's Advisory Board, and nearly every major songwriter in this country (and elsewhere) is a member. NAS is dedicated to supporting, protecting and educating songwriters and facilitating the process of networking and placing songs.

Membership in NAS entitles you to a year's subscription to *SongTalk*, the songwriter's newspaper; a copy of the NAS Songwriter's Handbook; *SongTalk* seminars, legal workshops and tape listening workshops; song evaluations through the mail; book discounts; Open Ears, a bimonthly tip sheet listing artists, publishers, record companies and producers looking for material; Songline, the organization's monthly calendar of events; access to live songwriter showcases and open mics; music attorneys at a reduced rate; a toll-free hotline for questions or problems; copyright counseling; a group health insurance plan; and SongBank, a song registration service that acts as an additional protection for your copyright.

General Membership in NAS is open to anyone who wishes to join the organization. Annual dues are \$75.00. A Pro Membership is appropriate for songwriters who have had at least one song commercially released and distributed on recordings. Pro Members are also allowed the opportunity to pitch songs to select producers and artists each month through the Pro Member newsletter. Artist pitches have included Barry Manilow, Tina Turner, Joe Cocker, Pointer Sisters, Whitney Houston and many others. Pro Membership dues are \$125 annually.

The Gold Member division of NAS was founded in 1985 for top professionals who are interested in seeking an increased voice in the entertainment industry. Gold Members receive all the above-mentioned benefits, plus the opportunity to socialize with other Gold Members. They also receive VIP invitations to all NAS events. Gold Members may also participate in the Gold Member Action Committee, which examines industry practices and evaluates whether or not they are in the best interest of songwriters. They are also prepared to take action if it is decided that a particular practice is inappropriate. To qualify for Gold

Membership, a songwriter must have penned at least one song that is certified gold by the RIAA or have a significant, recognized body of work. Gold Membership dues are \$200.00 annually. Members include Paul Simon, Diane Warren and Paul McCartney. Recent new members include Graham Nash, the Edge/U2, Mark Cohen and Leonard Cohen.

NAS also sponsors "Acoustic Underground/Writers In The Round," an event which has grown to become the largest showcase on the West Coast. Danny Peck and Lowen and Navarro are expanding their careers since appearing on AU. Some promising new talent from the series includes Michael Kline and the Gypsies, Naked To The World, Judith Owen, Dan Bern, Dar Williams, the Nields and Ellis Paul.

Managing Director Brett W. Perkins joined as a Pro Member in 1989 and got involved in volunteer fund-raising and merchandising. "I heard about NAS through *Music Connection* magazine," he recalls, "because I was interested in learning more about the business side of the industry. I went to some NAS events and felt it was a class operation." Focusing on NAS helped Perkins when he got involved in the publisher pitches and songwriting workshops. "The workshops allow people to come in with works-in-progress," says Perkins. "That was good just for trying out new material. The publisher pitches taught me a lot about what the publishers are looking for and songwriting for selling songs, like writing for movies and TV."

"We're celebrating our twentieth year," says NAS Executive Director Dan Kirkpatrick. "We started out as Songwriters Resources and Services. We're basically a nonprofit educational organization set up to help songwriters and educate songwriters about important issues that affect their welfare. We're here to help both the beginners and the pros, and we're also an informational clearing house to anybody who needs information about the business. Songwriters need a place to go to get the right information about the industry because it's so tough out there." NAS President Arthur Hamilton is quoted as saying, "Don't try to stop the song. Right or wrong, the song is inevitable. It's a photograph. And we're all posing for it."

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Offspring Takes Indie Route to Top of Charts

By Sean Doles

Alternative punk outfit's indie release is making major chart waves as it moves into the Top Ten

Los Angeles—Record buyers have come out in force to purchase alternative punk outfit Offspring's single, "Come Out And Play," catapulting the band's latest Epitaph release, *Smash*, past gold and setting a pace to become one of the biggest selling independently distributed rock records of all time.

"My orders carry me over 800,000," says Epitaph Records owner and Bad Religion guitarist Brett Gurewitz. "I'm sure we'll be platinum in a few weeks. To my knowledge, this is the biggest selling independent rock record in history. Nine Inch Nails was on TVT, which went gold independently, but got picked up by Interscope shortly thereafter. And Smashing Pumpkins was on Caroline, but that's different because chances are they had some support from their parent company, Virgin/EMI."

Both Gurewitz and Offspring manager Jim Guerinot are quick to acknowledge the role of Los Angeles alternative radio station KROQ in helping break the single in Southern California. "KROQ played it and liked it a lot," says Gurewitz. "[KROQ Program Director] Kevin Weatherly called up and said, 'Don't be surprised if we play this Offspring song before you even release the record.' Then, he liked it so much, he called back in an hour and a half and said, 'Put on KROQ right

now—we're playing it.' They put it on the air and the phones just went crazy," he says. "They added it, and the more they played it, the more the phones went berserk, to the point where other stations tried it out. And when other stations tried it out, their phones went nuts, too."

Somewhat surprisingly, *Smash*, an album that one would expect to sell in the smaller mom and pop stores, has been performing well at major record store chains, including Musicland and Tower Records. "We have it placed in the front stacks now after KROQ and MTV started playing it," Tower Sunset store manager Todd Meehan says. "We started getting bigger orders, so when we get more, we're gonna put them somewhere more visible. We probably ordered ten or fifteen initially, then it went to the new release area in the center of the store. Now we get 150 at a time and those go right up front. We probably move about 60 a week."

Despite the impact of radio and MTV, Guerinot maintains the success of the Offspring record is merely the culmination of eight years of steady growth. "With regard to this record, I would say KROQ and MTV's role was massive," Guerinot says. "But when we discuss the history of the band, the important points are the touring we've done in America, the skate-

boarding and snowboarding videos we've put our songs in, being able to go to Europe with [Epitaph labelmate] NOFX...having "Come Out And Play" be a hit single would be one of about eight elements in the band's career. To isolate three months out of an eight-year career does an injustice to all the other things going on."

Gurewitz adds that, even without the hit, the album would have been a success for Epitaph, based on an initial shipment of 65,000 units. "We have excellent distribution," he says. "We shipped enough in the first week to hit the *Billboard* Heatseekers Chart with no airplay. So even with no airplay, they would've sold 170,000 easily."

Whereas most indie labels struggle to get into the major chains, Epitaph has benefited from its extensive distribution network in America and throughout the world. Gurewitz says Epitaph has been in the major chains for several years, which has meant booming sales for other Epitaph artists.

"We have a network of distributors throughout the world," says Gurewitz. "America is by far our biggest market, but we also ship finished goods to distributors in Scandinavia, Germany, the Netherlands and England. We have twelve or more distributors that we ship to in America. Many of them are small distributors that specialize in punk rock and independent rock. I've al-

ways been committed to remaining non-exclusive and picking up more distributors when possible."

With the success of Offspring and Green Day, it appears that punk is finally getting its commercial due. But, could this have occurred five years ago before the alternative movement swept the nation?

"What wasn't present five or six years ago was the extraordinary proliferation of alternative radio," says Guerinot. "But to credit Seattle with that would be slightly erroneous, because punk never went away. What's changed is the consumer's opportunities to hear it."

Also, with innovations in technology, Guerinot says smaller labels like Epitaph are able to compile and disseminate information that is essential in getting their records played and sold. "Ten years ago, if your record was getting airplay, you wouldn't know unless it was reported," he says. "And the only guys who could afford to get those reports were the big majors. Now a little guy like Brett Gurewitz starts selling records, everybody knows. He didn't need to buy anybody off. He didn't need to do any of the bullshit that used to go on. The information's available to anybody. And once the information is traded that a record is working or successful and it wasn't paid for, other people pick up on it. And that's how you get an organic hit like 'Come Out And Play.'" **MC**

Warner Debuts Interactive Computer Talk Show

By Keith Bearen

Label artists get valuable exposure on the information superhighway via 'Cyber-Talk'

Burbank—Warner Bros. Records has taken another giant step down the information superhighway with the premiere of the new interactive talk show, *Cyber-Talk*, on the America Online Network. Each segment of *Cyber-Talk* will feature a different Warner Bros. artist, who will be available to converse with users in a "digital auditorium." Porno For Pyros frontman/Lollapalooza founder Perry Farrell kicked off the first show on July 25th.

Cyber-Talk is scheduled for every Monday evening, from 9:30 p.m. (Eastern Time) and will last approximately one hour. Those with

access to a computer with a modem will be able to converse with the featured artist, as well as download pertinent press kit information, tour schedules and bios.

"Our online forums provide us with an extraordinary and unprecedented direct connection to the people buying the music we're releasing," says Jeff Gold, Senior VP of Creative Services. "This seems the next logical step; to give those people the opportunity to communicate directly with our artists."

Sir Mix-A-Lot appeared on August 1st, Joan Jett on August 8th and the Judybats are scheduled for August 15th. **MC**

GOLD LEITH



Chrysalis/EMI duo the Proclaimers are pictured receiving gold plaques for their album, *Sunshine On Leith*, during a presentation held at the Academy Theatre in New York, where Charlie and Craig Reid recently kicked off a summer-long tour. Various label executives gather round the Scottish twins during the presentation.



RCA Releases Definitive Sinatra/Dorsey Set

By Michael Amicone

Sinatra's formative years with the Tommy Dorsey Orchestra are chronicled in most complete, best sounding package yet

New York—On August 30th, RCA Records will release *The Song Is You*, a handsome five-CD/cassette set containing classic recordings from Frank Sinatra's early years as lead vocalist for Tommy Dorsey and His Orchestra. It's the most complete collection of Sinatra/Dorsey tracks yet released, and like RCA's 1982 award-winning Sinatra/Dorsey vinyl series, could garner similar honors during next year's Grammys.

The set, produced by Paul Williams and expertly remastered by Bill Lacey (from the best available sound sources in the RCA vaults), features the Sinatra/Dorsey RCA Victor studio masters, recorded from February 1, 1940 to July 2, 1942, including six alternate takes, in the best sound quality yet and illuminates a formative artistic period that is usually given short shrift by Sinatraphiles.

In addition, *The Song Is You* contains Sinatra's first four solo recordings, made with arranger Axel Stordahl on January 19, 1942, and a fifth disc, "On The Air 1940-42," including live Sinatra/Dorsey radio performances.

Of the set's 120 tracks, 24 are previously unreleased (three studio



Tommy Dorsey and Frank Sinatra

tracks and 21 live radio tracks).

With informative essays by *Goldmine* contributor William Ruhlmann and Sinatra biographer Will Friedwald (his upcoming tome is *Sinatra! The Song Is You: A Musical Biography*), a sessionography and an introduction by the Chairman of the Board himself, *The Song Is You* deserves a place alongside *Frank Sinatra, The Columbia Years (1943-1952): The Complete Recordings* as a definitive document of this consummate singer's early years as a pop star. **MC**

GOLD MOON



The Neville Brothers' Grammy winning album, *Yellow Moon*, has just been certified gold. Pictured backstage during the group's recent appearance on *The Tonight Show* are Bill Graham Management's Morty Wiggins, A&M Senior VP of A&R David Anderle, Art, Charles and Cyril Neville, A&M President/CED Al Cafaro and Aaron Neville. **MC**



By Michael Amicone



Mel Lewinter

Mel Lewinter has been named Executive Vice President, Warner Music-U.S. Lewinter, who has been Atlantic's Vice Chairman since 1991, can be reached at the company's New York offices (212-275-2320).

MTV has promoted Judy McGrath to the post of President. She will perform her duties out of the New York offices (212-258-8000).

In more MTV news, Juliette Hohnen has been promoted to Los Angeles News Bureau Chief, MTV News. Recently the producer and reporter for MTV's *The Big Picture*, Hohnen is also based at the company's New York offices.

Giant Records has announced the appointment of Thornell Jones to the post of Director of Urban Marketing/Product Manager. Based at the label's Beverly Hills offices (310-289-5500), Jones will shepherd marketing plans for the label's urban roster of artists.



Stephanie Kavoulakos

Virgin Records has announced the appointment of Stephanie Kavoulakos to the post of Tour Publicist. Kavoulakos was formerly Manager of Publicity & Artist Relations for Private Music. She is based at Virgin's Beverly Hills offices (310-278-1181).

Buzz Records has announced a U.S. distribution deal with JAMM Records. Buzz, headed by rock promoter Jeffrey Deane, is seeking new rock and alternative artists. Buzz Records can be reached at 213-931-8465.

Arista Records has named Rob Stone to the post of Senior Director Rhythm/Crossover Promotion. Stone was recently

National Director of Crossover Promotion for the EMI Records Group. He is based at the company's New York offices (212-489-7400).

Sony Wonder has announced the promotion of Wendy Moss to the post of Senior Vice President, Marketing. Based at the company's Santa Monica offices (310-449-2100), Moss recently served as Vice President of Marketing.

In more Sony news, Tim has been appointed Director, Editorial Services, Media. Based in New York (212-833-8000), Holmes will write and edit, as well as oversee production and distribution of artist biographies, press releases and publicity photographs.

Noteworthy Records has announced the signing of a national distribution deal with AEC Music Distribution. Noteworthy Records, a contemporary jazz label, can be reached at 206-292-0989.



Rich Robinson

Virgin Records has announced the appointment of Rich Robinson to the post of Publicity Coordinator. Based at the label's Beverly Hills offices (310-278-1181), Robinson was formerly with leading PR indie Rogers & Cowan, where he served as an assistant in the company's music division.

Rhino Records has named Neil Werde to the post of Senior Vice President of Marketing and Sales. Prior to joining Rhino, Werde was Vice President of Marketing for Mattel Toys. He can be reached at Rhino's Los Angeles offices (310-474-4778).



Roger Fishman

Roger Fishman has been named Vice President of Marketing & Sales for Hard Rock Cafe International. Fishman, who was formerly with Coca-Cola USA, can be reached through the company's New York offices (212-489-0434). **MC**



David Chackler

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Duties: Label Head & Talent Acquisition
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AVENUE RECORDS

gives us a presence on the street. On the A-Street team we have seven people, plus a national coordinator and a guy who does all of the mix

shows and pools. So, all together, Avenue has about 46 people, including offices in New York and Los Angeles and a guy who works for us in the Far East. He represents all of our stuff in the Pacific rim. We also have four regional radio promotion people and a national promotion director/urban and a national pop promotion guy."

Roster: "We've got War, of course, and we've also got Sly Stone, who will be releasing a new album in 1995. Our label philosophy is that we want acts with core audiences. We'll take that foundation along with the catalog and a couple of new acts that we'll break and that'll be the basis of our label. We've signed a new band called Forté, which is already picking up lots of Top 40 stations."

"We also have a girl named Nicole with a core audience at the dance clubs. Those are the new Avenue Records acts for right now. On A-Street, we have an artist named Villain and a new group called Phunke Assfalt and a band called Dyrected Anger, a rap group out of Chicago produced by Villain. We're taking it to the streets!"

Focus: "Product-wise, the label focus is really urban and rhythm crossover. That's what we're set up to do. And, as far as product acquisition is concerned, we're gonna stay in that musical genre. We also have a label called Avenue Jazz, which is another tremendous catalog base for us. We've got Ronnie Laws and Jimmy Witherspoon and we just signed Maynard Ferguson. We've got the first new product from him in a long time. The jazz label is run by Eddie Levine, the old pro from Blue Note. So this company is really built on a solid foundation with its jazz and catalog."

Competition: "We're not going to be competitive on a money level. Our situation is that we'll give you what you need to make the record, but we're going to put what we have to into the record. We're gonna bust the record; We're gonna do the promotion and marketing. The War campaign was over half a million dollars. So, we're not gonna line anyone's pockets with money—we're gonna put it in the streets where it needs to be."

Breaking Records: "The real difference in breaking an act today is at the radio level. You no longer have one major station in a market that can break a record for you. Radio has become fractionalized. So, in one market these days, you may need up to five different stations to break one record. And that has forced us to be a little thicker in our promotion coverage. Also, the streets have become a critical foundation because you now have to be certain to reach the mom and pop stores, the urban retailers and the indies. A lot of the new stuff breaks out of the streets. That's one of the major changes: You can no longer just pick up the major station in a city and go away. This has also put a heavy burden on marketing. You now have to have a presence in all of the retail markets and do all of the necessary co-op deals and be sure you're in all of the appropriate listening booths. Your product has to be visible in every place you can get it."

"It still costs an awful lot of money to break records today. The only difference is that nobody's fooling you. On a promotional level, you know if you're getting the airplay; nobody's giving you 'paper ads' any more. I also believe that the money is better spent now than in the past. You can really see the results of a promotional campaign instantly."

Dialogue

Beginnings: "The label was first started by Jerry Goldstein. Jerry first had LAX. And he, through some great maneuvering, purchases and acquisitions, retained all of the masters to the group War and a bunch of other stuff that he recorded as a record producer in the Seventies and Eighties. Our idea was to put a label together and use that foundation as the bedrock of the company. My belief is that unless you have a catalog, you're living from hit to hit. It's not the way to go. So, we decided that as soon as Jerry got all of the legalities straight, we'd set up this company. Jerry called me in 1991 and said we were ready to rock!"

Staff: "Right now, we have quite a large staff. Avenue Records is distributed by Rhino/WEA. And we also have a street label called A-Street, which is where we release all of our controversial street records. A-Street is distributed by Navarre and that

SEGER'S GREATEST



Capitol recording artist Bob Seger dropped by the Tower recently to put the finishing touches on a fourteen-song greatest hits package that the label is scheduled to release this fall. Included with such Seger standards as "Night Moves," "Hollywood Nights" and "Old Time Rock & Roll," will be two new tracks written specifically for this set. Pictured above (L-R) are Gary Gersh, label President; Bob Seger; John Fagot, Senior Vice President, Promotion; and Bruce Kirkland, Senior Vice President & General Manager.



Warner Bros. recording act Cheap Trick is pictured in concert as they recently headlined a special performance at the House Of Blues to benefit the T.J. Martell Foundation. The show was also part of a celebration honoring the 100th anniversary of Gibson Guitars. Cheap Trick is now in the midst of a national tour as headliners and also sharing the bill with Meatloaf.

neously and make adjustments, if necessary, on a daily basis. Before, you sometimes had to wait weeks just to see if you were getting bullshited. The tools we have at our disposal now are so fine that I can actually tell how many times my records were played at a certain station and what time of the day or night they were played. That pretty much keeps everyone honest. Something else of interest is that the number of ads on a record isn't as important as the number of times it's getting played. This is taking a lot away from *Radio & Records* and has just about put an end to the 'paralels' game."

Conclusion: "We're basically a label built on catalogs, and we're here to stay. We're not here today and gone tomorrow. We're for real. Jerry Goldsmith is totally active and here every single day, unless we send him off to the studio to make another record."

Grapevine

George Michael, unable to record until his dispute with Sony is resolved, is busying himself with a project called Trojan Souls—a collection of his songs as recorded by the likes of k.d. lang, Elton John and Aretha Franklin, among others. No release date has been set.

One of the more interesting demo tapes I've come across recently belongs to Theresa Musser, who co-wrote the three eclectic selections, "Shadow In The Shade," "Next Time" and "Ruthie" with former Autograph guitarist Steve Plunkett, who also produced the set. Musser's voice is soft as silk, yet powerful at the same time. This pretty and talented female singer-songwriter is currently seeking a label deal and can be reached through All Nations Music, 310-657-9814. In a business dominated by male musicians, this is certainly a tape to get your hands on.

Queeny Blast Pop just finished

recording their first full-length album for Skydoor Records with producer Chris Johnson at the helm. The local L.A. band also filmed their video for the track "Freaky People" and is expected to perform at the Coconut Teaser on September 17th. QBP can be reached at 213-878-5527.

This country's leading consumer science magazine, *Omni*, has granted a license to DCC Compact Classics to create the *Omni Music Collection*, a compilation of works related to many of the science fact/fiction themes within the magazine. *Omni* music will be available in CDs only and will sell for \$12.98 each.

Megadeth is currently working on the follow-up to their two-million selling *Countdown To Extinction* album in Phoenix. Expect the new set in stores for Halloween.

The new *Metal Edge* CD called *The Best Of L.A. Volume I* is already selling out at local record stores primarily because it features ten local Los Angeles-based rock acts. Tuff, Tattoo Rodeo, Shake The Faith, Circle Of Silence, City Of Faith, Lancia, Medicine Wheel, Slammin' Gladys, the Crying and Disturbance perform one tune on the package. The best part is that the CD costs only \$9.98. Write to Metal Edge's Best Of L.A., Sterling/Macfadden Dept. ME-CD, 35 Wilbur Street, Lynbrook, New York, 11563.

The 1994 version of the *Foundations Forum* will take place on September 8, 9 & 10th at the Hilton Hotel in Burbank. Acts locked in to perform on the main stage include Overkill, Bile, Biohazard, Corrosion Of Conformity, Carcass, Bruce Dickinson, Downset, Korn, Dream Theatre, Machine Head, Drown, Yngwie Malmsteen & Monster Voodoo Machine. The lineup for the side stage includes Dead Orchestra, Blues Saraceno & Mark Wood, Juster, Vertical After, Schubert, Raven, Pushmonkey, Planet Hate & Po' Boy Swing. Even though a special convention address will be given by Ted Nugent, it's

clear that this year's Forum is stressing new, breaking bands rather than veteran hitmakers. What is the likelihood that these acts will still be around next year?

One of the most successful artists in popular music, Barry Manilow, will add yet another notch to his belt as he heads into the studio to record his 28th album, *Singin' With The Big Bands*, which he is co-producing with Phil Ramone. To make the project as authentic as possible, Manilow and Ramone are traveling around the country to record with the Glenn Miller Orchestra, Tommy Dorsey Orchestra, Duke Ellington Orchestra, Harry James Orchestra, Jimmy Dorsey Orchestra & Les Brown & His Band Of Renown. The concept of the album is to chronicle some of the greatest songs

of the big band era and perform them with the original bands that made them famous. The album is slated for an October release on Arista Records.

Looks as if both Woodstock concerts are in deep financial trouble. Woodstock I, in Saugerties, New York, is suffering from slow ticket sales, but both PolyGram and Pepsi, the sponsors, are also counting on big bucks to roll in from pay per view and future album sales. Woodstock II, in Bethel, is suffering from a plain lack of interest and may have already been cancelled. Question: Why must we always try to re-live history? When the original Woodstock happened, it was a spontaneous event, tied to the music of the times and the youth movement of the Sixties. Why not just remember it for the historic event that it was?

On The Move

John Day has been appointed manager/A&R for the Columbia House Company, in charge of the selection and planning of music promotions. Day was formerly the Field Marketing Manager for MCA/Nashville. He will be based in New York.

Deals

New York-based band the Bogmen became the first rock act signed to Arista under the Lonny Friend A&R reign.

Ron Goldstein, President/CEO for Private Music, has announced the launching of a new record company division, On The Spot, specializing in releasing live recordings. Initial release is the first album from Dan Hicks in sixteen years. The new label will be marketed by Private Music, distributed by BMG. 

IN GOD WE TRUST



The members of Gods Child, the New York-based Qwest Records band who recently performed a special label showcase at the Whisky, take some time out to pose with members of their label. Shown above, from left to right, are Ritchie Bloom, Qwest VP Promotion; GC members Bip Ruda, Gary De Rosa and Chris Seefried; Qwest President Jim Swindel; Hugo Burnham, Qwest Director of A&R; GC member Alex Alexander; and Qwest A&R Rep Jason Bernard.



THE KING OF THE BLUES



BMG Music Publishing has acquired the catalog of blues legend B.B. King, as well as signing King to a worldwide co-publishing agreement. Sounds Of Lucille (BMI) includes such King classics as the Grammy Award winning "The Thrill Is Gone." King's current duet album with Diane Schuur (GRP Records) debuted at Number One on Billboard's jazz chart and has held that position for five consecutive weeks. In addition to his recording career, King will soon open his second restaurant/nightclub B.B. King's Blues Club, on the Universal CityWalk in Los Angeles. The original club has already been a big success in Memphis. Pictured toasting King's signing with BMG in New York are (L-R) Terry Aronoff, King's attorney; Sidney A. Seidenberg, King's manager; Carol Lipkin, VP, Finance and Administration, BMG Music Publishing; Stanley Schneider, VP, Legal and Business Affairs, BMG Music Publishing; B.B. King; Floyd Lieberman, King's financial manager; Joe McClendon, King's personal assistant.

Industry Grapevine

Western Beat Music Publishing has inked a deal with songwriter Paul Marshall, who has had tracks covered by Patty Loveless, Highway 101 and Boy Howdy. Rumor has it that a major co-venture deal is in the works between a major publishing entity and Western Beat Music Publishing, whose roster of writers includes Alan Whitney, Edward Tree, Mark Fosson and Miguel Salas. Stay tuned for details.

Warner/Chappell Music Pub-

lishing has promoted Barbie Quinn to the position of President, International Creative Affairs. Formerly the Manager, International Creative Affairs at EMI before joining Warner/Chappell in 1989, Quinn will serve as a liaison between foreign and U.S. markets, securing acquisitions

worldwide.

MCA Music Publishing recently appointed Jody Munday as the company's Director, Copyright and Licensing. Formerly the VP, Licensing and Administration with Chrysalis Music, Munday will be located in MCA Music's Los Angeles office.

EMI LAYS IT ON THE NEW LINE



EMI Music Publishing announced the renewal of its worldwide agreement with New Line Cinema Corporation, in which EMI will continue to administer the music in all films now owned by New Line and its affiliates. Pictured (L-R) are (top row) Robert Flax, Executive Vice President, EMI Music Publishing Worldwide; Martin Bandier, Chairman/CEO, EMI Music Publishing Worldwide; Toby Emmerich, Executive Vice President of Music, and Vice President of Production, New Line Productions; (bottom row) James Rosenthal, Vice President of Business Development, New Line Cinema Corporation; Benjamin Zinkin, Executive Vice President of Legal & Business Affairs, New Line Cinema Corporation; Jamie Roberts, attorney (Mayer, Katz, Baker, Leibowitz & Roberts).

Radio Salvation

Songwriters and artists throughout Los Angeles are rejoicing with the advent of radio station KLIT, which is located at 101.9 on your FM dial.

Since the early demise of KEDG ("The Edge") in May of 1989, the L.A. airwaves have been more stagnant than ever. Filled with morning talk shows that are more like their AM buddies, music lovers have been left out in the cold.

Songworks salutes K-LIT for their wonderfully diverse programming, which harkens back to FM radio's heyday when free-form radio helped solidify rock's golden age.

There is nowhere else in the City Of Angels where you'll be able to hear critically acclaimed artists such as Dave Alvin, Big Head Todd & the Monsters, Hothouse Flowers, the BoDeans, R.E.M., the Replacements, Los Lobos and John Hiatt alongside such legendary artists as the Neville Brothers and Bob Dylan, who have been somewhat ignored by classic rock stations over the years.

While Los Angeles is certainly late to the party, since the AAA (Adult Alternative) format has been exploding in smaller markets across the country for the past couple of years, you can bet that K-LIT with its in-studio performances from L.A.-based musicians is going to be leading the way in the not too distant future.

If you love to discover new artists or rediscover past glories, you will be doing the L.A. airwaves a huge service by helping to support K-LIT. So slip your tuner over to 101.9 and crank it up, and if you're a song lover like myself, you'll never touch that dial again.

QUINN THE PUBLISHER



Barbie Quinn has been named Vice President, International Creative Affairs for Warner/Chappell Music Publishing. Since coming to the publishing giant in 1989, Quinn has been instrumental in establishing foreign publishing agreements with members of Pearl Jam, Marc Cohen, Bill Bottrell and Dennis Morgan, among others.

MUNDAY, MUNDAY



Jody Munday is the new Director of Copyright and Licensing for MCA Music Publishing, and will be responsible for supervising the copyright and mechanical licensing activities of MCA Music Publishing's U.S. and Canadian operations.

MONTY BYROM

Byrom, frontman of the Shifters, has worked with David Lee Roth, Barbra Streisand and Bernie Taupin



Every once in a while there is a singer-songwriter who manages to slip through the cracks when it comes to public acclaim, yet these very same artists manage to have very successful careers because of their industry recognized talent.

Singer/songwriter/producer Monty Byrom is one such example. After fronting the mildly successful bands Billy Satellite [Capitol Records] and New Frontier [Mika/PolyGram], he has penned songs for the likes of good friend Eddie Money, including the Top Ten single "I Wanna Go Back," and former Van Halen focal point David Lee Roth (his latest single "She's My Machine").

Always a respected vocalist, Byrom's vocal prowess reached a strange new level of acclaim in the late Eighties, when he was asked to sing on Barbra Streisand's album *Emotions*. "I almost hate mentioning it," says Byrom with typical modesty. "Barbra was trying to get on MTV at that time, so she tried to make a rock & roll album. She took this John Cougar Mellencamp tune ["You're A Step In The Right Direction"], and [producer] Albhy Galuten, who loved the Billy Satellite album, asked me to sing this duet with her."

Byrom recalls that he didn't expect to actually sing with Streisand in the studio, but when he arrived for the session, he was in for a surprise. "I walked in the studio and there's this gold-plated microphone and a deli tray, and I thought, uh-oh." Byrom laughs before adding, "Sure enough, ten minutes later the lady walks in. It was really a trip, and she was really wonderful. I was really nervous, and she took the time to calm me down. We sang together into the same microphone at the same time. It was quite an experience."

Soon afterwards, Billy Satellite broke up and Byrom—along with Galuten and Eagles' guitarist Don Felder—started a band that was funded by none other than Clive Davis. However, much like his other recording projects, Byrom found that outside forces were starting to steer the musical direction into unwanted territory.

Leaving Davis' musical ideas behind, Byrom hooked up with keyboardist David Neuhauser and formed New Frontier, releasing one album on the Mika/PolyGram label which included the single "Under Fire," which Byrom co-wrote with legendary lyricist Bernie Taupin and Martin Page.

However, musical corruption raised its ugly head once again as the L.A. resident notes: "New Frontier was really a blues band, but once we got signed to PolyGram, they started changing the sound of the band and turned a blues band into a corporate rock band."

Determined to keep his integrity intact, Byrom put his recording career on hold. "By that time, I had become very disenchanting with record companies because I realized that what had happened to me was the norm. They take somebody who's original and they mold them into something that they think will sell on the radio, and these people aren't even musicians or producers."

After the New Frontier fiasco, Byrom began a successful career as a producer. Having worked with such studio wizards as Keith Olsen, Richie Zito and Don Gehman, production was a logical step which led to Byrom producing two Eddie Money albums [co-writing a slew of singles in the process, "She Takes Me Breath Away," "Another Nice Day In L.A." and "Fall In Love Again"] and Third Stone artist Laura Satterfield's upcoming debut.

As for his extensive writing credits, Byrom has had a few publishing deals but having had collaborations with the likes of Don Felder [which included soundtracks for the films *Secret Admirer* and Neil Simon's *Sluggers' Wife*], top tunesmith Eric Kaz, Lynyrd Skynyrd's Johnny Van Zant, .38 Special's Danny Chauncey and Night Ranger's Brad Gillis, the industry veteran believes in the do-it-yourself method. "It's all about pitching songs yourself. If you've got the contacts, you don't need a publishing deal. I've also been lucky as far as covers go, to where my songs usually end up being the single."

The singer inside of Byrom started to feel stifled over the past few years, and when his on-again/off-again blues band, the Shifters (which features guitar legend Steve Hunter, powerhouse drummer Jack White and keyboardist Brett Tuggle), were recently offered a record deal in Europe, Byrom says he made a few calls and the band is currently recording their debut effort.

In his final statement, Byrom says, "This band is pure magic. That's how we were able to write fifteen songs in one month; it's unbelievable. Now, with this European deal, we're making our own record our way with Charlie Midnight as co-producer, then it's off to Europe for a big tour. The Beatles were born in England but they made most of their money in America, so we can do just the opposite. We're getting the Beatles back [laughs]."

He can be contacted through Robbie Randall (818-752-2291).



BMI recently held a party in honor of the release of *The Shadow* soundtrack on Arista Records. The album features an original score by composer Jerry Goldsmith and the single "Original Sin," written by Jim Steinman and performed by Taylor Dayne. Pictured following the special screening at BMI's L.A. office are (L-R) Harry Garfield, VP, Creative Affairs, Universal Pictures; Doreen Ringer Ross, Assistant VP, Film/Television Relations, BMI; Jerry Goldsmith; Linda Livingston, Director of Film/Television Relations, BMI; Taylor Dayne; Lonn Friend, VP, A&R, Arista Records, West Coast.

Tracking The Classics



Stevie Nicks "Rhiannon"

(Reached #11 in 1976)

No longer a member of Fleetwood Mac, Stevie Nicks was an integral part of the band's most commercially successful period, and her first single with the group remains her signature tune.

However, the singer-songwriter says that the media misinterpreted the meaning of "Rhiannon" and helped create the early Stevie Nicks image of a dark and mysterious figure seemingly immersed in witchcraft. Nicks recently discussed the history of her most famous song:

"I wrote 'Rhiannon' and 'Landslide' in Aspen, Colorado, in October of 1974, three months before I ever heard of Fleetwood Mac. I played 'Rhiannon' on the piano for Lindsey [Buckingham] at that time, so he had worked out that whole guitar part before we ever showed it to the band. In fact, when we joined the band at the start of 1975 and showed them the song, I basically just played it on the piano and Lindsey played his guitar along with me, and things just

started happening. Christine [McVie] walked over to the piano and started playing her little arpeggio things that she does, and 'Rhiannon' just made herself overnight.

"Yeah, that song really got the press labeling me 'the Great Dark Witch of the North [laughs].' But because I really know the story behind the song, it never really bothered me that much. That song is really straight out of old Welsh mythology, which goes back hundreds and hundreds of years. Rhiannon is the Goddess of Steeds and Maker of Birds, and her song is a song that takes away pain. When you hear her song, you close your eyes and fall asleep, and when you wake up, the pain is gone or the danger is gone and you'll see her three birds flying away. That's the legend. So, whenever I sing the song, I always think of that. I never think about that whole satanic black arts thing that a lot of people wanted to put on me because it's really not true at all."





RECORD PLANT: Mix engineer/producer Conley "Conman" Abrams, remixing the debut single from Caliber Records artist/Swiss-based hip-hop group Duty Free...Producer Nitro and mixer Conley Abrams, mixing tracks for EastWest artist Boy's Choir of Harlem.

SOUND CITY: The Red Hot Chili Peppers, tracking with producer Rick Rubin for their new Warner Bros release, with Dave Sardy and assistant Jeff Sheehan manning the console during the sessions....Pony Canyon's Gilles De Rais, in Studio B, recording overdubs with producer Toshi Nakashita, Joe Primeau and assistant Billy Bowers engineering...Tom Petty, recording for his next release, with producer Rick Rubin shepherding the sessions and engineer Jim Scott supplying the sonic expertise, assisted by Jeff Sheehan.

SOUNDCASTLE STUDIO: This Hollywood facility recently played host to Elektra artist Angela Winbush, remixing the single "Keep On Turn-


GUNS SESSION



Guns N' Roses guitarist Slash and fellow Gunner Gilby Clarke are pictured at A&M Studios during sessions for Gilby's solo release, *Pawnshop Guitars*, on Virgin Records. Other GNR guests included Duff McKagen, Dizzy Reed, Matt Sorum and Axl Rose, who joined Clarke for a duet/cover version of the Rolling Stones' *Sticky Fingers* cut, "Dead Flowers." Waddy Wachtel produced.

ing Me On," with Elektra's Vincent Davis and engineer Conley Abrams. **TRAX RECORDING:** Chris Gaffney and the Iguanas, recording tracks for their new "Cowboys To Girls" project on Rococo Records.

HAPPY MEDIA RECORDING: Austin artist Jerry Giddons and the Stony White Punks, Chris D. and Rama Lama, recording album projects at this 16-track Burbank facility, with Spike Martin and Charles Xavier, Jr. engineering and producing the sessions.

RED ZONE STUDIOS: The original Go-Go's, recording several new tracks for a box set due in October on I.R.S. Records, with John Porter producing the sessions and Joe McGrath supplying the sonic expertise, assisted by Scott Sebring...Singer/actress Love Hewitt, completing tracks for her debut album on Atlantic Records, with Angelo Montrone producing and arranging the sessions, and Scott Sebring helping out on the recording. 

IN THE STUDIO



Mark Lindsay, former lead singer of Paul Revere and the Raiders, and **Carla Olson** stop to pose for the camera during recent sessions for Olson's new album, *Reap The Whirlwind*, on Watermelon Records. Lindsay joined Olson on a remake of the Paul Revere and the Raiders' "Ups And Downs." The album also features ex-Stones guitarist Mick Taylor, Percy Sledge and ex-Go-Go/fellow Textone Kathy Valentine.

ROOTS SESSION



Local roots rock outfit **McAuley** is pictured at Music Box Studios during recent sessions. Pictured (L-R): lead vocalist Robin McAuley, rhythm guitarist P.J. Smith, engineer/studio owner Mike Wolf, former L.A. Guns drummer Bones and lead guitarist Jonathan "Don't Mess with Texas" Grell.

YAMAHA DIGITAL EFFECTS FORUM

YAMAHA PROMIX 01 BRINGS MIXING MEMORY TO THE MASSES

Yamaha has just shattered the price/performance barrier for digital mixing consoles with the introduction of the ProMix 01, a full-featured programmable digital mixer with the unprecedented price point of \$1999.

The Yamaha ProMix 01 packs high-end features such as automa-

tion capability, instant reset of all parameters, and moving faders into an affordable package now within reach of users who have had to live with previous mixers without memory functions. Available this month, the ProMix 01 is ideal for a variety of uses, including studio mixdown of keyboards and multitrack, sound reinforcement and post production.

Memory features make the ProMix 01 appealing to studio and live sound engineers. With the

ability to recall previous mixer settings at the touch of a button, soundchecks are a breeze. Used as a primary mixer for the gigging band, for example, the ProMix 01 eliminates the night-after-night chore of trying to recall previous settings. Additionally, on-board effects processors and dynamics simplify set-up and reduce the cost of the system.

Think of the ProMix as your favorite mixer, with the addition of a brain that remembers everything

you do. The rugged, compact 18-input, general-purpose mixer offers virtually all the functions required for conventional mixing operations. You'll soon discover that a mixer without memory is only half a mixer.

For more information on the ProMix 01, write Yamaha Corporation of America, Professional Audio Products, P.O. Box 6600, Buena Park, CA 90622-6600, or call (714) 522-9011.

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RUSS KUNKEL

This veteran stickman has inked a production/songwriting deal with MCA Music Publishing

By Steven P. Wheeler

As the backbeat of L.A. rock's golden age in the early-to-mid-Seventies, drummer Russ Kunkel has been the driving force—both onstage or in the studio—behind such legendary names as Jackson Browne, Linda Ronstadt, James Taylor, Stevie Nicks, Bob Seger, Joe Walsh, Carole King, and Crosby, Stills, Nash & Young.

Kunkel was the cornerstone of a tight-as-a-glove L.A. session team that included guitarists Waddy Wachtel and Danny Kortchmar and bassist Lee Sklar. "I guess that we were like a unit during that period of time. We all played sessions and toured together with various artists, and we still rely on each other a lot in terms of advice, and we all stay in touch to this day."

According to Kunkel, session work isn't the most thrilling occupation in the world sometimes. "The key to having success as a session musician can be summed up in one word: 'patience.' There has to be something inside motivating you, you have to want it really bad and you have to be patient because it may take a while before your time comes."

Since that magical era, Kortchmar and Wachtel have gone on to successful production careers, while Sklar remains one of the most in-demand session bassists in town. So why did it take Kunkel so long to actively pursue a career as a producer? "We all moved into production," states Kunkel, "but it just happened for all of us at different times. I think Danny kind of led the way in terms of production and Waddy has continually had success over the years as a producer, and now I'm just starting to get a little bit of recognition myself. Everything happens in its own time [laughs]."

Asked if being a session player of long-standing made it difficult to make the transition from the drum stool in front of the glass to the console chair behind it, Kunkel replies, "No, actually I think it worked to my benefit. I think producers, who are writers and/or musicians, are probably more sought-after today than someone who is just a producer—you know, the type of person who can't tell the difference between an A-chord or an E-chord."

Since signing a deal with MCA Music Publishing, Kunkel says, "I've just been kind of quietly working on various things. I have co-produced a lot of records over the past ten years, so it's something that I've always been interested in doing, and now with MCA Music on my side, it has finally come to fruition."

In terms of production, Kunkel says that he has had a lot of teachers over the years—both good and bad. "I think the mistake that a lot of producers make is that they sometimes forget that they're not producing their own album, they're producing an album for someone else. You have to be open-minded because you're hired to help someone else capture their vision."

His most recent production project is Jimmy Buffett's current *Fruitcakes* album, and Kunkel also notes that with the MCA deal, he has been holding the songwriting pen much more these days. "I've been writing songs for quite a while, but not as seriously as I'm attacking it now, because there's a real reason to do it. I've co-written things over the years, like 'Tender Is The Night' with Jackson Browne and Danny Kortchmar, but I just started spending more time on it. MCA Music has hooked me up with a lot of different writers and I've already had a couple of songs placed as we speak."

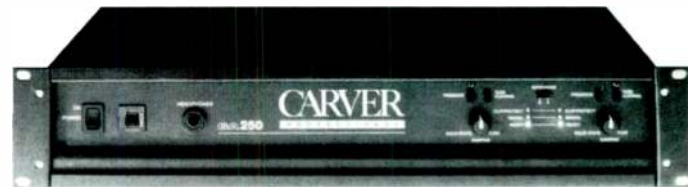
While production and songwriting are taking up much more of his time, Kunkel admits that he still needs the gratification of pounding the skins to keep himself happy. "My session work hasn't slowed down at all; I'm doing just as much as I ever did. The only thing that's different is that I don't have any spare time because of writing sessions and production meetings with A&R reps and stuff like that."

In addition, Kunkel is going out on the road with Stevie Nicks for her current tour, but this time the drummer is also serving in the capacity of musical director.

"It's different this time out because I have to be more in-touch with all aspects of the tour. As a musical director, you're involved with making up set lists, making sure the sound onstage is right, that the equipment is right, that the artist is happy with how things are going musically, and making changes that are appropriate as the tour progresses."

Kunkel adds, "The difference for me is that when you're just a musician, somebody tells you there's going to be a change, whereas when you're the musical director you have to figure out what that change is going to be. There's a lot more responsibility."

Kunkel can be reached through Janet Matthews/MCA Music Publishing 212-841-8023. 



Carver's GA-250 Power Amp

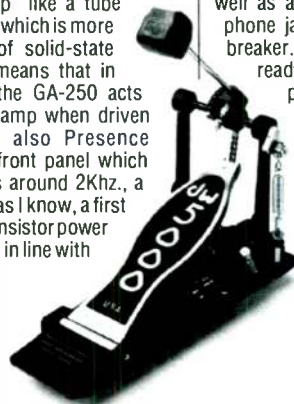
The GA-250 is a new power amp specifically targeted for musicians who would like to "customize" their power amp's performance. Unique to the GA-250 are separate left & right channel front panel controls and switches that alter the internal performance of the amp. These abilities are not normally found on professional stereo power amps.

You may select whether the amp is going to "soft clip" like a tube amp or "hard clip" which is more a characteristic of solid-state amplifiers. This means that in soft clip mode, the GA-250 acts more like a tube amp when driven hard. There are also Presence switches on the front panel which boost frequencies around 2Khz., a feature that as far as I know, a first for a two-space transistor power amp. Also keeping in line with

tube amplifier emulation are the adjustable damping factor controls which allow the user to further dictate the amp's exact operation with your particular speaker loads.

The GA-250 comes with a five-year warranty and is rated at 75 watts per channel into an eight ohm load impedance. There is a front panel impedance switch for four or eight ohm operation as well as a front panel-mounted headphone jack, power switch and circuit breaker. Three colored LED's indicate: ready, signal present, clip and fault present.

Suggested retail price is \$675 and for more information, contact Carver Corporation at P.O. Box 1237, Lynwood, WA 98046. Phone them at 206-775-1202 or FAX 206-778-9453.

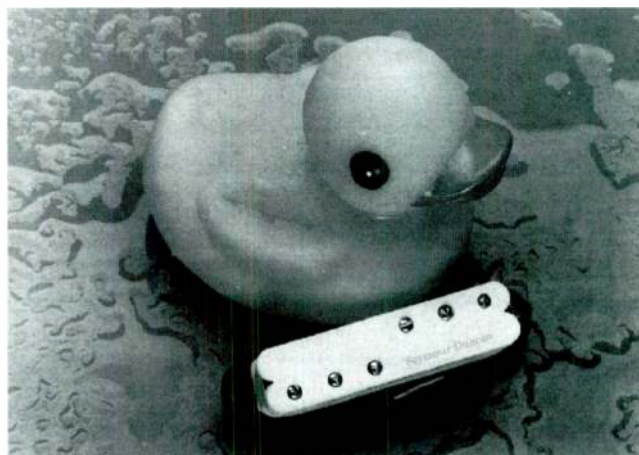


DW's 50-H Heavy-Duty Bass Drum Pedal

The 50-H ball bearing hinge assembly is now available as an option on all DW single and double bass drum pedals. The 50-H utilizes DW's new, heavy-duty machined one-piece steel hinge/axle element that operates with the benefit of high-efficiency ball bearings to achieve increased strength, reduced friction and stress. This all translates to a fast, smooth,

precise feeling pedal.

The 50-H is available on any DW 5000 Series Bass Drum Pedals at an additional cost of \$45. You can buy a retro-fit assembly for your existing DW pedal for \$65. For more information, contact Drum Workshop at 101 Bernoulli Circle, Oxnard, CA 93030 or call 805-485-6999 FAX 805-485-1334.

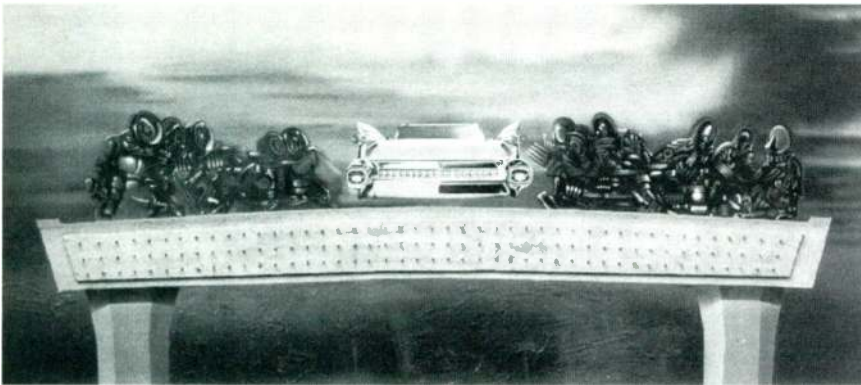


Duncan's Duckbucker Pickup

The new Seymour Duckbucker Pickup is so named because when the pickup is used in a vintage Stratocaster and the "notch" switch position is engaged, a "quack" like tone is produced. The Duckbucker Pickup allows the guitarists to individually adjust each one of the six pole pieces to create a true magnetic stagger as well as adjust subtle differences in string gauge and neck radius.

Patterned after the Vintage Rails series of pickups, the Duck sells for \$99 retail. The unique, split blade, magnetic circuit duplicates all the warm tone and output of a vintage Strat pickup without all the hum and noise.

Contact Seymour Duncan at 5427 Hollister Avenue, Santa Barbara, CA 93111-2345 or call 805-964-9610 or FAX 805-964-9749. 



"The Last Supper" by Ron Pastucha

The work of **Ron Pastucha** has appeared on album covers (**Mike Garson, Imagining Yellow Suns**), on such television shows as **Matlock** and in the collections of **Raquel Welch, Wolfgang Puck** and the **American Cancer Society**. Show Biz caught up with Pastucha at the **Sarah Bain Gallery** in Brea where, following the opening night exhibit, the collection of 7 by 8 foot canvases had nearly sold out. Pastucha feels his appeal comes in part from his realism. "There's social commentary and social realism in my work...there's a theme of isolation and desolation. It echoes the isolation of the inner city," he explains. The collection, dubbed "The Greatest Show On Earth," featured Pastucha's now-signature circus-themed paintings. These are clowns placed in urban settings, what the artist calls "a very black sort of humor because clowns are supposed to be laughing on the outside and crying on the inside. Mine are crying on the outside as well." To see his

irony for yourself, contact the artist via 213-650-3588.

Richie Havens is suing **Time-Warner**. He filed a \$50 million lawsuit in federal court, claiming the company violated copyright and civil rights laws by not getting his permission to use his performance at the 1969 **Woodstock** festival in the later soundtrack and movie of the event. Havens opened the legendary event with his then-hit, "Freedom." A lawyer for Time-Warner disputed the claim, saying that Havens had been receiving royalty checks for more than 24 years in the amount agreed upon in his contract with the entertainment giant. The contract promised \$20,000 and future royalties.

"I truly enjoy interviewing celebrities about their lives because I feel we give our viewers something priceless to take away with them," says **Lorianne Crook**, co-host with **Charlie Chase** of the **Nashville Network's Music City Tonight**. Not all this information is free, however, especially when the star of the night

happens to be pushing a book. Indeed, **Music City** has been at the crossroads of cross-marketing recently, what with **Reba McEntire, George Jones, Naomi Judd, Glen Campbell** and manager **Ken Kragen** all having dropped by recently to plug current, upcoming or in-the-planning-stages volumes.

We have no numbers on how many country fans bought the books, but we do know these appearances are having an effect. **Crook and Chase** are putting their heads together to write their own behind-the-scenes account of the country world to be published by **William B. Morrow**.

Ann-Margret has gone to **Nashville** to star in **Sing Me The Blues, Lena**, a television movie destined for **NBC**. **Lee Grant** is directing the drama and her husband, **Roger Smith**, serves as one of the executive producers.

Hispanic Business magazine has named **Julio Iglesias** the top Hispanic singer in the United States. The rankings, based on earnings, listed Iglesias as having brought in a gross income of \$51.5 million for 1993 and 1994. Following Iglesias was **Gloria Estefan** with \$38.5. **Geraldo Rivera** was in third place with \$37.5 million.

Composer **Mark Quint** has done a great job on **Eavesdrop Cafe**, currently packing them in at **Masquers Cafe** in Los Angeles. The comedy is directed by **H. Carl Nelson** and produced by **Donna Harazim's** innovative **ActorWorks** company. Here he is with actresses **Camie Young** (with microphone) and **Annie Rubanoff-Wood**. Also on the boards at **AfterWorks** is a production of **Neil Kopit's** farce, **Oh Dad, Poor Dad. Momma's Hung You In The Closet & I'm Feeling So Sad** is coming soon to the **Court Theatre**. For more information, call 310-652-5967.



Mike Casem's (above with father Casey) *Inside Track* magazine

Mike Kasem, son of king of the countdowns, **Casey Kasem**, is host for **Inside Track**, a monthly entertainment magazine on audio cassette just released by **Westwood One Audio Products**. This first collection of interviews puts the younger Kasem in the studio with musical guests **Ace Of Base, All 4 One, Tony Braxton** and **Marky Mark**, while also dropping by to speak with **Jonathan Brandis** (*seaQuest DSV*), **Dean Cain** (*The New Adventures Of Superman*) and **Jenna von Oy** (*Blossom*). Maybe he lacks his father's familiar voice, but Kasem has one family trait: He knows how to get all the information from a celebrity that anyone in his 12-24 audience would want.

Show Biz has heard nothing but



Lorianne Crook and Charlie Case host TNN's *Music City Tonight*



Camie Young, Mark Quint and Annie Rubanoff-Wood



Gary LeMel

on inner awareness conducted by Kirkland herself, call 310-313-5004. If you'd like tickets to the play, call Theatre Geo at 213-462-3348.

Gary LeMel is known for laying the groundwork for the modern movie soundtrack with input into such success stories as *The Big Chill*, *Batman*, *St. Elmo's Fire* and *The Bodyguard*. As president of music for Warner Bros. Films, he has helped with projects such as *Maverick*, *With Honors* and the upcoming *Love Affair*. Now he steps out on his own with *Romancing The Screen*, just released on *Blue Note*. Though it may seem strange that a record company executive would step out into the spotlight, anyone remembering his original debut album on *Vee-Jay Records* will know he is an accomplished vocalist. That debut, by the way, though short-circuited by the release of the Beatles debut on Vee-Jay just weeks later, led to LeMel's pioneering the concept of placing music in films. This is a lovely record particularly suited to fans of orchestra-backed standards.

Melissa Manchester has been busy getting her stage musical, *I Sent A Letter To My Love*, ready for New York's *Primary Stages Theatre*, where it is expected to open in January. She's been working out the kinks in Indiana at the *New Harmony Project* writers enclave, led by *Home Improvement's* creative team, **Matt Williams**, **Carmen Finestra** and **David McFadzean**. "I feel as if I walked into a creative community akin to Gertrude Stein's salon or the Algonquin Round Table," says Manchester of the annual workshop retreat. Her latest pop album, *If My Heart Had Wings*, hits stores in September.

Hey rappers! **James Brown** says he wishes you wouldn't mix his music with songs using X-rated lyrics.



The Cage

The Godfather Of Soul, whose music is a popular sample for younger artists, didn't mention any rapper by name, but he did say songs with profanity should be kept off the air. "I'm a religious man and I don't think they should be played on the air where kids will have access to it," Brown said.

Irish rock act the **Cage**, who made a recent jaunt to Los Angeles in search of fame and fortune, has been chosen to appear on *Goodnight America Starring Mark DeCarlo*, a new variety talk show hosted by the former *Studs* mainman. The show is described as "combining elements of *Late Night With David Letterman* and *Fernwood Tonight*. Book the Cage for your show by calling their

manager **Mark Strickland** at 310-397-2888.

It's said here around the office that you can never have too many **Elvis** stamps. To that effect, our money's in the mail for the **Palau Elvis Signature Edition**, a hand-signed, personalized new edition in a gold leaf frame available only through the **International Collector's Society**. The set of nine stamps was issued in 1992 by the nation of Palau, a United States trust territory in Micronesia. **Isabelle Tanner**, the artist who designed the plate block, has taken pen to just 1000 framed sets. They are available to the general public for \$69 plus \$3 postage and handling. Call 1-800-624-4427 to order yours today. **MC**

great things about **Nonnie Bruce & The Power She Calls Love**, the play currently holding court at **Theatre Geo** in Hollywood. We like seeing the remarkable **Sally Kirkland** as star. Frankly, we don't know how she does a play while simultaneously filming 64 episodes of her new *Valley Of The Dolls* series, but we're impressed that she does it so well. Kirkland credits her success to what she calls "The Movement Of Spiritual Inner Awareness." Could be. We also like the play because it features the music of Italian composer/singer/musician **Marco Missinato**, whose indie release, *Nostalgia*, we also enjoy. If you would like to enjoy his music with us, call Missinato at 213-656-1211. If you would like to attend a seminar



Marco Missinato



Palau Elvis Signature Edition stamps



GETTING THE LED OUT: So it's finally going to happen. After years of rumors and verbal jousting, former Led Zeppelin cohorts Jimmy Page and Robert Plant have announced that they will be reuniting for an MTV special, set for an October airing. Dubbed "Unledded," the two Zeppelin principals will perform new arrangements of Zeppelin classics and some new material. The special, featuring both acoustic and electric segments, will be filmed in a London studio, as well as locations in Wales, Rabat and Marrakesh.



JAMES MICHELL/STREET

TWANG BAR KING WAS HERE: One-man band virtuoso Adrian Belew, who has lent his fret skills to projects by Frank Zappa and David Bowie and is a member of the recently resurrected early Eighties incarnation of King Crimson, played the Palace in support of his musically rich new outing, *Here*, on Caroline Records. As he has been doing since he launched his solo career with *Lone Rhino* in 1982 (look for the 1991 collection *Desire Of The Rhino King* for a well-chosen sampling of his Island Records output), Belew has crafted an album that showcases his fine flair for melody, quirky but interesting subject matter and multi-instrumentalist skills. Album standouts include "I See You" with its backward guitars and Beatle-esque bridge, the haunting fear of flying lament "Fly," the beautiful lullaby "Oream Life" and the potent "Burned By The Fire We Make," which makes its point despite some simplistic ecological sloganeering. Belew is pictured at the Palace, where he fronted a tight band consisting of members of his former outfit, the Bears, now christened the Psychodots.



THE BIRTH OF A BABY: Congratulations to trusty MC contributor, Karen Orsi, who gave birth to a healthy baby girl. Natalie Ann Orsi, pictured above, was born on June 3rd at 10:01 a.m.



MINT SHOW: Lost amid the hoopla regarding the opening of that other roots music palace is cozy, steady bastion of local roots music, the Mint. Pictured performing at David Surnow's "Rock N' Roll Circus," a year-old showcase held every Sunday night at the Mint is actress-singer Kathleen Wilhoite (*L.A. Law*). Shown (L-R): Wilhoite, accordion player James Fearnley, cellist Dermut Mulroney and fiddle player Karen Mulroney.



WHISKY SHOW: The Auteurs recently performed at the Whisky in support of their sophomore release, *Now I'm A Cowboy*, on Virgin Records' Vernon Yard/Hut U.S.A. label imprint. Shown backstage (L-R): guitarist Steve Walker, vocalist/guitarist Luke Haines, Vernon Yard President Keith Wood, Virgin VP of Promotion Jeffrey Naumann, cellist James Banbury, drummer Barney Crockford and bassist Alice Readman.



GO WEST: Columbia act Stabbing Westward is pictured with Candlebox singer Kevin Martin backstage at the Irvine Meadows Amphitheatre, where Stabbing Westward opened for Depeche Mode. Stabbing Westward, who is currently touring in support of their debut album, *UNGGOD*, also returned to the Southland recently on a bill with Mother Tongue and Kyuss. Pictured: SW bassist Jim Sellars, Martin, SW singer Christopher Hall, SW keyboardist Walter Flakus, SW drummer David Sycott and SW guitarist Stuart Zechman.



ZOO VISIT: Cause & Effect pose for the camera with head Zookeeper Lou Maglia during a visit to BMG's Hollywood digs. The act's new Zoo album is entitled *Trip*, its first since the sudden death of group co-leader Sean Rowley. Pictured (L-R): Keith Milo and Rob Rowe of Cause & Effect, Lou Maglia and Richard Shepherd of Cause & Effect.



WHO'S OPENING: MCA hosted a special evening celebrating the L.A. premiere of *The Who's Tommy*, the five-time Tony Award winning theatrical version of Pete Townshend and the Who's landmark rock opera. A joint benefit for the Children's Action Network and EDUCATION FIRST!, the opening night performance was followed by a star-studded party on Universal CityWalk's Palm Court. Pictured (L-R): Al Teller (MCA Music Entertainment Group Chairman/CEO and Executive VP of MCA INC.), Pete Townshend and Sid Sheinberg (President/COO of MCA INC.).



WILD SHOW: Eclectic folk rock outfit Wild Colonials are pictured during their recent Towers Records performance. Their debut DGC album is entitled *Fruit Of Life*.



BOWL ROUNDUP: Country superstar Garth Brooks has corralled another honor. Here, Brooks receives a crystal bowl, commemorating his recent sold-out show at the Hollywood Bowl, part of that venue's series of concerts celebrating the World Cup Soccer Finals in Pasadena. The appearance raised over half a million dollars for One-Voice, a non-profit organization aiding low-income families in the L.A. area. Pictured (L-R): Bob Doyle of Doyle/Lewis Management, co-promoter Bill Silva, Brooks, Hollywood Bowl GM Anne Parsons and co-promoter Andrew Hewitt.



WHO'S BOX: MCA Records has released the highly anticipated *The Who: Thirty Years Of Maximum R&B*, a long-overdue four-CD/cassette box set profiling this quintessential rock band. Produced by Chris Charlesworth, Jon Astley and Bill Curbishley, the box set, in addition to containing all the Who's classics, including "I Can't Explain," "My Generation," "The Kids Are Alright," "I Can See For Miles," "Pinball Wizard" and "Won't Get Fooled Again," features fourteen previously unreleased tracks (half studio recordings and half live performances) and tracks from their early days as Mod purveyors the High Numbers (in surprising good fidelity),

laced together with bits of stage and studio chatter, commercials (for Rotosound Strings and Premier Drums) and comedy skits by late Who drummer Keith Moon. Well-compiled, nicely designed and sonically pleasing (though the decision to remix some of the set's tracks may ruffle the feathers of some purists)—*Thirty Years Of Maximum R&B*, which sports a cheeky introduction by Who main songwriter Pete Townshend, is a nice blend of essential singles, worthy album tracks and unreleased nuggets (such as "Melancholia," an unreleased gem recorded by the band in 1968 that Townshend curiously states in the liner notes for his collection of home demos, *Scoop*, was probably never even heard by the band!). Who lead singer Roger Daltrey says in this issue's cover story that he's unsure whether he is a good or a bad singer. This collection is proof positive of his stature as a great rock singer and the Who's place in rock history as one of its greatest bands. Essential.

MUSIC CONNECTION Tidbits from our tattered past

1982—GONE BUT NOT FORGOTTEN: The *Record World* magazine awards program has been sold in 56 cities as a two-hour special. It will feature, among others, Kool & the Gang, Skyy, James Ingram and Jermaine Jackson. All that won't be there is the magazine itself, which went out of business recently.

1989—IRON MIKE: Las Vegas-based Ringside Records has issued a song tribute to heavyweight champion Mike Tyson. Performed by T.K.O. and the Stainless Steel Band and entitled "Renegade Iron," this hard rock-flavored song sports the tender lyrical couplet: "Jaws of granite, fists of steel/If the left one don't get you then the right one will."

Roger Daltrey

By John Lappen



This former Who frontman is celebrating the band's legacy with a tour and album

Think of the Who, and it's easy to conjure up images of the four distinct personalities that formed this legendary British rock powerhouse: the manic looniness of late hyperkinetic drummer Keith Moon; witty guitarist Peter Townshend and his trademark flying leaps and windmill guitar flailing; solemn bassist John Entwistle, content to stand in the shadows, valiantly holding the music together; and muscular lead singer Roger Daltrey, with his flowing curly locks and booming voice, twirling his microphone like a lariat.

More than a band, they were a family—brothers in arms just as ready to war with one another as they were to extol one another's virtues.

And like any band or family, the Who—both in the good and the troubled times—has had a bellwether, a Rock Of Gibraltar on which to lean. That someone is Roger Daltrey.

Now 50 and looking and sounding terrific, Daltrey has been the catalyst behind one of this year's most interesting projects and tours. He's assembled an ambitious tribute to his former bandmate and favorite songwriter, Pete Townshend. Thus far, Daltrey's idea has spawned two sold-out Carnegie Hall dates in February, a successful pay-per-view special of the New York performance in February, a live concert tour complete with full orchestra (a spin-off of his Big Apple extravaganzas, which comes to the Southland on October 15th at the Greek Theatre) and a recently released live concert collection of the Carnegie Hall dates, entitled *Roger Daltrey—A Celebration—The Music Of Pete Townshend & The Who*, on Continuum Records. Throw in the fabulous four-CD box set, *The Who: Thirty Years Of Maximum R&B*, hot off the presses from MCA Records (see Local Notes) and the celebrated theatrical version of *The Who's Tommy* (currently playing the Universal Amphitheatre through August 21st)—and the Who seems to be hotter than ever.

And, along with their millions of fans, that's just fine with Daltrey. "It's an immense feeling of achievement," begins the gregarious Daltrey during a phone interview from Denver where he's rehearsing his band for the upcoming tour dates. "It reaffirms to me that my belief in the Who's music was right. It shows that we weren't mad after all; I've



John Entwistle

Roger Daltrey

Keith Moon

Pete Townshend

always believed that our songs were timeless. Obviously a younger generation of people—who are probably better educated than we were—can get into these songs and have them speak to them in the same way they spoke to the generation that heard them for the first time.”

On his current tour, Daltrey is taking great pride in reinterpreting Who classics, an experience that’s been a learning process for him as well as a new listening experience for fans. “It’s been exciting to keep finding new ways to express Who music and then expose people to it. I’m lucky that our music lends itself to different interpretations. The way Townshend writes is not a standard kind of rock structure; it lends itself to this symphonic treatment very well.”

The use of a full orchestra has its touches of irony as Roger admits to having been “a bit snobbish about orchestras. I wasn’t sure about their place in rock music. But over the course of time, rock seems to be re-inventing itself almost weekly. Sometimes when a rock band uses an orchestra, the results can border on being very cabaret. I realize that fine line with the Who’s music. But I’m not producing elevator music on this tour. People should try to be open-minded about this venture. The music still retains all the bollocks that the Who’s had, plus, the orchestra enhances the music’s drama.”

When asked if he feels the presence of Who ghosts onstage, Daltrey laughs. “Actually, I’ve got Pete’s brother Simon on guitar. He looks so much like Pete, it’s uncanny. And John Entwistle will be playing some dates on the tour. I could’ve used the Who name on this tour; I have Pete’s blessing. However, I won’t do that because it’s not the Who.”

“But perhaps the scariest aspect is that I have Ringo’s son, Zak, on drums. He was taught to play by Keith Moon. When I look at him onstage, it’s like looking at a young Moon.” Roger pauses to let the image sink in

and then lets loose a roaring laugh. “It’s horrifying! I just hope he won’t smash up hotels on the road. We don’t have the budget I had in the Who.”

The subject of the Who is close to Daltrey’s heart, even though the band is officially defunct. “I’d love to see the band get back together...I still feel we have better work to do. But I’m just taking it a day at a time. Pete just isn’t interested in doing it right now. But tomorrow, who knows? I hear rumors that he might appear at some of the shows on this tour, which pleases me very much.”

In addition to being the Who’s biggest fan, Daltrey is also the band’s harshest critic. He calls the group’s earliest performances “mostly

“I don’t know whether I’m a good singer or a bad singer. But I do think I’m an original.”

—Roger Daltrey

crap” and says they got by live during that early period by “feeding off the energy of the audience—they were very important to us—and giving that energy back to them.” He also was adamantly opposed to the release of 1982’s, *It’s Hard*, calling it “unworthy of release except for ‘Eminence Front.’ I never wanted that record out.”

It’s obvious that Daltrey’s love affair with the Who has been and will be a lifelong one, even though Roger takes a stance of modesty when asked if he has been the prime motivator behind keeping the band’s legacy alive. “If anything,” laughs Daltrey, “I was the pusher in the band, the one who tried to keep things moving. That was my role. The band did need

that, and it needed it more and more the bigger the Who got. But we all had our roles in the Who. That’s what made us great—although Pete seems to forget that from time to time.”

Ah, Pete. Outside of the Kinks’ Davies brothers, no rock partnership has been so well-documented as the always tenuous relationship between Daltrey and Townshend. Tales of backstage fisticuffs between the two and long periods of not speaking to one another were offset by Daltrey’s concern and help during Townshend’s early Eighties drug problems.

“No question, it’s a strange relationship. People outside the band just see it as Pete and me fighting. But they don’t understand that the fighting between us was the spark for our creativity. What is any artist without opposition? We’ve never really been chums, but there is a deep love there. If he were ever in trouble, I’d be the first one by his side. We don’t need to see or speak to one another. We do fight a lot, we do disagree on a hell of a lot. But what we do have in common outweighs all of that.”

“But, at the same time, Pete has been very cold-hearted. There was a time, after Kenney Jones [who replaced the late Keith Moon] had been in the band awhile, when I thought Kenney’s playing had gone downhill and I didn’t want him in the band. I was always against bringing in a new drummer anyway after Keith died because I felt that we could have experimented musically. As soon as we replaced Keith, we were back trying to be what we’d been instead of going in different directions.”

“I had terrible fights with Pete over that. Kenney was a good drummer and a nice guy, but nowhere near the drummer for the Who. His wasn’t the right style. But no one would listen to me. I used to go home in tears over that. It came to a point where I told Pete that

31 ▶

Bob Keane

President

By Oskar Scotti

When Bob Keane launched Del-Fi Records in 1957, the music business was, in many ways, little more than a boutique business. But things evolved rapidly as AM radio's monophonic turbulence sucked everything not rooted down into a vast cultural whirlpool.

Bob Keane played a major role in that revolution of sound and style. His artists, Ritchie Valens, Bobby Fuller and Dick Dale, to name but a few, emerged as catalysts to a new era. Now that Valens, a Keane discovery, is poised on the brink of entering the Rock & Roll Hall of Fame, Keane is back in the spotlight—hopefully never to leave again.

The good-natured entrepreneur is not resting on past glories, however; he's forging ahead with new acts hoping to repeat his groundbreaking triumphs of yesteryear. "Right now I have another situation similar to Ritchie Valens," states the still-energetic Keane between bites of authentic Cajun gumbo at the Farmer's Market recently. "I have a sixteen-year-old girl from the Philippines by the name of Banig, and she's going to make everyone forget about all the other teenaged girl singers we've had during the past five years or so."

With ripe enthusiasm radiating from his voice, Keane relates that the singer's name literally translates to 'mat' in her native tongue. The anecdote of how she acquired the moni-



ker is a story in itself. "She looked like an average, although very pretty, little kid when I first met her," he relates. "As soon as I saw her captivate an audience onstage and perform, however, I forgot about her school kid appearance. From an entertainment standpoint she was very mature despite her youth. She would rehearse before a mirror before showtime and fall asleep on this grass pad. Eventually everyone started to refer to her as Grass Mat and that, in time was shortened to simply 'mat.' That's how the 'Banig' thing came about."

Keane mentioned that this is the first time Banig, who has drawn rave reviews in a myriad of local tabloids on her appearances, has visited the states. "I found her in a similar manner to how I found Valens," he says. "I just kept my ears open and listened to what people were excited about musically and, for

the most part, merely followed the commotion. People were talking about Banig, all I did was sign her."

Keane is happy to be back in the arena in 1994 after a lengthy hiatus from the biz and credits the movie on the life of Ritchie Valens as enabling him to make the transition. He is the first to admit, though, that the film "totally distorted what actually happened." For one thing, he goes on to say, "Ritchie never really had a completed song that today we know as 'Donna'—all he had was that first line, 'I've got a girl and Donna was her name.' The rest of the tune I had to kind of write for him."

So, I subtly inquired of Keane if he, in fact, acted as Ritchie Valens' ghost writer during his early, formative years. "Well," he said chuckling, "I guess at that time I was, yeah." After all, according to Keane, the legendary Ritchie Valens was "just a kid who toted his guitar around the school yard and apparently had a girlfriend named Donna, although most people, including myself never met her. Plus, he only knew a couple of chords on the guitar."

It's amazing how Hollywood can turn a molehill into a mountain, isn't it? Fortunately, the movie did get the meeting between the two protagonists correct and in the process, placed the previously little known city of Pacoima on the map. "I was having my Del-Fi business cards printed up in the Valley, and a guy who worked behind the counter asked how would I like to see a kid they call the 'Little Richard of the San Fernando Valley,'" "

"Ritchie [Valens] never really had a completed song that today we know as 'Donna'—all he had was that first line. The rest of the tune I had to kind of write for him."

—Bob Keane



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he explains, recalling the discovery of the legendary Latin rocker.

"I said, sure, why not? So I went out to a theater in Pacoima and onstage, before the movie, Ritchie stood up and played Bo Diddley riffs on his guitar and amp, which were both pretty beat up as I remember. But he came off very strong and confident so I invited him up to my place where I had some recording equipment. We put down some tracks, some of which I still have. The reason I'm back in the business now is because someone wrote an article in your magazine a couple of years ago, and I got so many demos and so much attention that I thought I'd jump back into the cauldron. I was never very good at being a retired guy anyway."

Keane literally has vaults of classic period pieces waiting to reach new audiences, and he's preparing to unleash some of Del-Fi's rich catalog of surf music to a new generation of fans. "We've released twelve surfing albums out of the 30 or so we're re-releasing," he says. "When the surfing boom was on, we recognized the value and appeal of this kind of music. We had the Impacts, the Lively Ones and Bruce Johnson, who joined the Beach Boys. This kind of music still rings true with younger audiences."

And don't be surprised either if Keane doesn't lift another of his myriad discoveries, the legendary Bobby Fuller Four, up to near Ritchie Valens status as Fuller's song "I Fought The Law" is still selling volumes to this day.

"People have been harboring all these ideas that Bobby committed suicide by drinking gasoline, and that's not what happened," says

Keane, shedding new light on an age old misconception. "Bobby was a very clean living guy, didn't drink, do drugs or any of that other junk; he played it straight. His brother was the one that kept a seedy kind of company, but that's not what most people have heard."

Over the years, Fuller's music has continued to pull in legions of fans who look for answers as to why one of the most promising rockers of the era vanished so abruptly. "There are things about Bobby's life that we'll try to examine more closely in the movie we're getting ready to release on his life," states Keane. "Bobby really injected a lot of passion into his music, and it's a shame he didn't live to really explore what he had inside him." Keane believes that Fuller didn't actually commit suicide but rather "had gasoline poured down his throat while he was dead to cover up what really happened."

With Banig ready to put Del-Fi and Bob Keane back on the map and more music from a chest-pounding era of great surf artists and Bobby Fuller ready to explode, things are rosy as rain for this ground-breaking entrepreneur. "I owe a lot to *Music Connection* for writing a story about me and making me realize that the music I believed in still matters to a lot of people," he says. "I know that the movie we're going to release on the life of Bobby Fuller is going to establish him to new heights the way the Ritchie Valens movie helped him."

Bob Keane and Del-Fi Records can be reached at (213) 876-1988.

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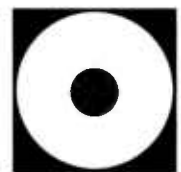
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How To Get The Most Out Of Your Rehearsal Time

By Karen Orsi

The one thing everyone in the entertainment industry has in common is rehearsals. Whether you're preparing for a Broadway opening, working on a TV pilot or getting ready for a live appearance—you have to rehearse. But it's how you rehearse that will really determine what you actually get out of it. With that in mind, MC spoke with rehearsal studio owners, artists and industry mavens and asked them how to get the most out of rehearsal time.

"The best thing to do is to rehearse while you're not on the clock," says Nick Payne of Associated Rehearsal Properties, the largest lock-out company in the Valley with seven buildings and 85 different rooms. "There are hourly studios and monthly studios. Hourly studios are the places where they have PAs and you have to load in, rehearse for a couple of hours and then leave. Obviously you're on the clock the whole time. Monthly studios don't give you a PA, but you get your own room and you pay at the first of the month like you would for a storage area or an apartment. You can rehearse whenever you want, 24 hours a day. As far as I'm concerned, the way to get the most out of rehearsal is to rent a lockout studio and rehearse all the incidental things like guitar leads and bass parts and drum parts. When somebody's really, really absolutely ready, go into a nice hourly studio like Leeds or someplace that has a good sound system and rehearse there for a showcase or a gig. Lockouts are a fairly new thing. They started about seven or eight years ago. Record companies are just now coming around to realizing that if they take three bands and they put them in three lockout rooms and they can rehearse all they want and come and go as they please 24 hours a day, they get a lot more for their money than if they spend three or four thousand dollars in a big hourly studio."

As far as new songs are concerned, he suggests, "The best thing to do is to rehearse the parts at home and get the most important things down. Performing and vocals are the most important things to do when you're in an hourly studio because the PA is there and you have to utilize that." To keep the energy going and the synergy in place, Payne suggests, "A lot of it has to do with the place you're rehearsing at. The energy could be really great, and then you're rehearsing at a place that has thin walls and no air conditioning. So a band could go into a rehearsal studio with a great attitude and there will be a lot of leakage or the room could be really hot and sweaty during the summer and that will just break the whole thing altogether. In terms of how to get the mood right, a lot of that is in the lighting, and with some really dark lighting, they pretty much get into the whole situation. But a lot of it is surroundings and the kind of facility and the quality of the facility. It all comes down to the quality of the business and how the studio owner treats his customers."

Don Adey, manager of SIR Rehearsal Studios, has some suggestions, too. "Prepare at home first. Make sure you have all your songs together and your set list. When rehearsing for recording, you should always do pre-production at home. It's cost effective. Decide on the songs you're going to do, rehearse all the parts and then book a rehearsal studio

to have a producer come in and see it live and make suggestions."

Dean Schachtel of Moonstone Records says, "Keep writing songs. Just keep rehearsing until you have the songs down. Then, get in there and start working and don't goof off. It costs too much money." For live shows, he suggests that you "run through the songs ahead of time and make sure you have them down before you play live. That's something that should be done in the rehearsal room and not onstage."

Billy Dior, formerly of D'Molls (currently rehearsing with a new as yet unnamed band), has some very sage advice about rehearsing. "You should approach it like you're going to work, and the atmosphere should be comfortable but not too comfortable. A lot of bands can put themselves in a room that's either too big or too small. I think you should get a rehearsal room where you can sound really tight with each other. Then you always have the option of taking it to a larger, bigger sounding room before you actually play out



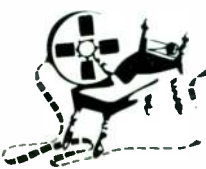
Billy Dior

"You know when you're over-rehearsing if you start to lose that excitement when you're playing."

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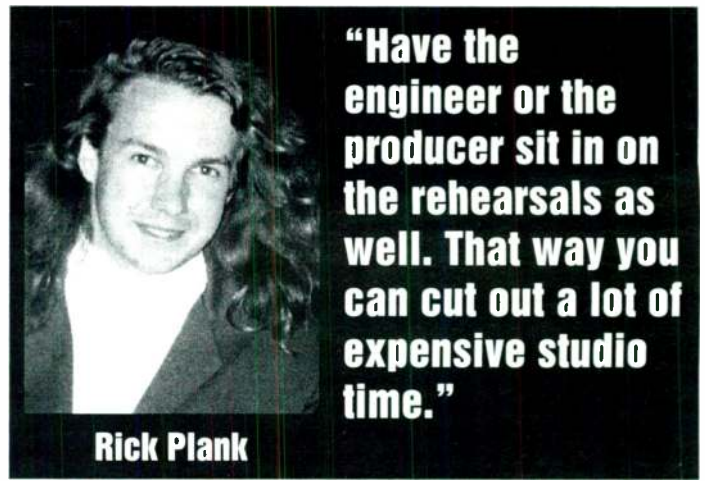
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onstage. A lot of bands get shell shocked if they lock themselves in too small of a room and they go out to play a live gig and it's totally different than a rehearsal room. Also, I don't like the idea of locking out a room. I think that it is sometimes a good idea, but in a sense, if you're doing pre-production for demos and you're rehearsing eight hours a day—I do think there's such a thing as over-rehearsing. You know when you're over-rehearsing if you start to lose that excitement when you're playing your material. I believe that if a band can rehearse for three or four hours a day, four times a week, that's more than enough unless you're constantly coming up and writing new material. I don't believe in rehearsing five, six, seven, eight hours a day unless you're doing pre-production on a demo tape. Sometimes it kind of closes off your creativity because your mind doesn't have enough time to breathe. Find a nice rehearsal room where you're comfortable—if you go into a morbid room, everyone's going to be in a morbid mood and the music's not going to go anywhere. The creativity is not going to be flowing. I really think that more bands should utilize their time during rehearsal because 70 percent of A&R reps couldn't hear a train wreck in their own living room. You've got to be so ready, and that's why L.A. bands have such a bad rep. They're stepping out of rehearsal and using a live gig as a means to tighten up. Take it from me: D'Molls rehearsed a whole year before they played a live gig. It's tough being stuck inside that room, but when you come out, you've

got to get it right. You've either got an instant buzz, or it's not happening."

Chris Darrow is a 30-year veteran of the music business and was a driving force in such bands as the Kaleidoscope and Nitty Gritty Dirt Band. He also worked with Linda Ronstadt, James Taylor and wrote Ben Harper's hit, "Whipping Boy." He definitely has his rehearsal techniques down. "I always start the night before. I always get out all my stuff, and everything I'm going to need. That's the first rule: Make sure when you show up at the rehearsal everything works and you don't take time away because your equipment doesn't work. And show up on time. That's another one of the most important things: Never keep people waiting. If you do, they have the right to say something about it to you and even dock your pay. It's a bad habit to get into; they show up a half an hour late and it's always frustrating, especially when some people have to drive long distances to get there. Also, if you're learning a new song, make sure you know the lyrics and if you're making a contribution to a new song to make it sound better, make sure you know how it

goes before you go in there. Don't just go in with an idea and try to explain it. The best thing about rehearsal is the exchange of ideas. Bands that get together before a rehearsal usually do that way too long. They end up smoking a little pot and suddenly the rehearsal blows out and two guys just end up playing together for a while and they never get going. I almost always say no jamming until rehearsal is over.



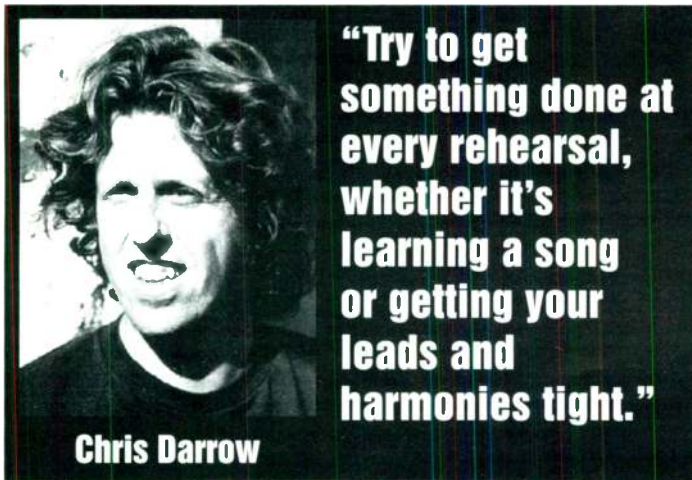
Rick Plank

"Have the engineer or the producer sit in on the rehearsals as well. That way you can cut out a lot of expensive studio time."

Try to get something done at every rehearsal, whether it's learning a song or getting your leads and harmonies tight. Make sure your rehearsal has a purpose. If it doesn't have a purpose, then there's no reason to get together. And if you're in a rehearsal situation and somebody says something to you, listen to what they're saying. Don't argue. Listen and say, 'Well, I don't know if I like that idea, but I'll try it,' or 'Is there some reason for that?' People can get argumentative when people have different ideas in a situation, and to kind of quote Kim Fowley, 'the best idea wins.' It's not a competition as to who's running the band. Criticism should be handled with a very even hand, and everyone should have a right to say what they're going to say." Also, he says, "There's a thing about over-rehearsing that takes life out of the music and breathes death into a band. Remember, the music's supposed to be fun. There's supposed to be space around it that lets people get inside of it."

Rick Plank of Music Industry Insights suggests that, first and foremost, a decision be made as to what the band is rehearsing for. If it's recording, "Try and lay it out like a record company does and call it pre-production. Have the engineer or the producer sit in on the rehearsals as well. That way you can cut out a lot of expensive studio time. You can hash out some of the questions less expensively, and you'll also save a lot of time and headache. You'll free yourself up to be more creative when you have the logistics out of

32 ▶



Chris Darrow

"Try to get something done at every rehearsal, whether it's learning a song or getting your leads and harmonies tight."

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Compiled by Tom Kidd

┆ A&A STUDIOS

5265 Craner
North Hollywood, CA 91602
818-763-4594
Contact: Andre

┆ ABC STUDIOS

Between Hollywood and Glendale near the 5 Freeway in Los Angeles 213-851-9210 FAX 213-874-3842
Contact: Mr. James
Rooms: Solid 24 lockout studios...1 foot thick walls, double solid core doors, acoustic foam on the walls and ceiling. (Also have apartments with built-in rehearsal studio.) Great sound...Nobody builds them like we do. (Very low rates.)
Equipment: Telephone jacks in each studio. High power air/vent system.
Clients: Everyone from new bands to established/signed bands. (For privacy we do not give out band names.)

┆ ACADEMY REHEARSAL

506 1/2 Spalding
Los Angeles, CA 90036
213-782-8123
Contact: Chris

┆ AFTER HOURS

1-800-900-3837
Contact: Jim Steiger

┆ ALLEY MUSIC STUDIOS

5066 Lankershim Blvd.
North Hollywood, CA 91601
818-980-9122 FAX: 818-980-9122
Contact: Shiloh, General Manager

┆ AMAZONA REHEARSAL

11026 Weddington Ave.
North Hollywood, CA 91601
818-760-0818
Contact: Nick

Rooms: 5 rooms: 3 rehearsal rooms 23x25; 2 showcase/rehearsal rooms 20x30 with stage lighting and 10 ft. ceilings. 24 hour lockout.

┆ AMERICAN ROCK REHEARSAL & PRODUCTION

520 S. Claudina, Ste. A
Anaheim, CA 92805
714-776-3051
Contact: Jim Steiger

┆ ART'S BUILDING JR.

2769 West Broadway
Los Angeles (Eagle Rock), CA 90041
213-255-5344; Pager 213-883-2154
Contact: Art de Lion
Rooms: One large room 17x44 with 8x10 stage, full P.A., cassette recorder, CD player, 12 Shure mics with stands, track lighting, full air conditioning and easy front door drive-up load in. \$8/hour day, \$9/hour night. 7 days per week. Available evenings from 6 p.m. to midnight. Call for day availability.
Special Services: Our bands appreciate our P.A. system which is set up to record rehearsals on our 2 track cassette in as easy a manner as possible. Music video production is available on 16mm film, 3/4", Hi-8 or VHS. Our VHS editing suite with the generator and special effects is available to edit your band's footage. B&W and color photography also available.

Equipment: Yamaha, Biamp, Cerwin Vega, Shure, Altec, Sony, JVC, Videotech, Nikon and Fisher Price.
Clients: Our bands enjoy our easy going attitude, multi-media services, economical prices and no need to hear a band next door environment. Killing Floor, Odessa Steps, Elysion, Congregation, Susan Valencia, C.O., etc.

┆ ASSOCIATED REHEARSAL PROPERTIES

11026 Weddington Ave.
North Hollywood, CA 91601
818-762-6663
Rooms: 85 Studios in 7 San

Fernando Valley buildings. Drum rooms, band rooms, preproduction rooms.
Special Services: 16' ceiling, 24 hour lockout.

┆ AUNTIE "M"

515 S. Palm Ave., #6
Alhambra, CA 91801
818-308-9774 FAX 818-308-9464
Contact: Tom
Rooms: 1000 square feet.
Special Services: We have backline for rental, complete professional instruments. Any size P.A. you need.
Equipment: Any size P.A. We are a sound company so we can provide anything you need.
Clients: Los Lobos, Megadeth, Armored Saint, Black & Blue. Many local acts.

┆ AWESOME AUDIO REHEARSAL STUDIOS

5725 Cahuenga Blvd.
North Hollywood, CA 91601
818-753-7563
Contact: Steve Hill

┆ BACKSTAGE REHEARSAL STUDIOS

11762 Western Ave., Ste. A
Stanton, CA 90680
714-895-4914
Contact: Frank

┆ BANDWEST STUDIOS

1911 S. Betmor Lane
Anaheim, CA 92805
714-634-9016 FAX 714-938-5058
Contact: Vic Curtis

┆ THE BASEMENT

7413 Varna Ave.
North Hollywood, CA
818-764-8181 FAX 818-764-8181
Contact: Skip
Rooms: Various sizes ranging from \$250/month to \$750/month. New carpet and Sonex sound improvements. Air conditioning optional.

Special Services: We never close. 24 hour monthly lockout. Extremely clean and very safe. Enclosed parking area and key card entry systems.

┆ BILL'S PLACE

11140 Magnolia Blvd.
North Hollywood, CA 91601
818-761-8482
Contact: Mark
Rooms: 10 lockout rehearsal rooms loaded with P.A.s, digital reverbs, floor monitors, stage lighting, A/C.
Special Services: 16 track recording studio. 50x50 stage showcase room. Loaded P.A.
Equipment: Top of the line P.A.s and recording equipment.
Clients: White Zombie, Ice-T, Bodycount, Red Hot Chili Peppers, Patty Smyth.

┆ B.R. STUDIOS

3431 Wesley St.
Culver City, CA 90232
310-836-1479
Contact: Dave

┆ CELLBLOCK PRODUCTIONS

2002 N. Main St.
Los Angeles, CA 90031
213-221-5006
Contact: Lon Estes

┆ COLE REHEARSAL STUDIOS

923 Cole Ave.
Hollywood, CA 90038
213-962-0174 FAX 213-962-0699

┆ DOWNTOWN REHEARSAL

P.O. Box 21185
Los Angeles, CA 90021
213-627-TUNE, 213-627-8638
FAX 213-614-8633
Contact: Gregg or A.J.

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Contact: Brad Wilson
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Special Services: Both studios include: air conditioning, drum riser, easy load-in and an engineer to handle the audio. Each studio is a separate building, very private, free parking. Great location. We have rentals and storage available.
Equipment: Fully equipped, mains and monitors, mics, stands, cables. All top of the line—loud and clear.
Clients: In business since 1986. Elbee's has a great atmosphere, excellent P.A. equipment and attentive service. Our customers are the best local bands in the city.

▶ ELECTRIC JUNGLE PRIVATE REHEARSAL STUDIOS

Orange County
 714-738-6271
Contact: Vaughn
Comments: Shown by appointment only.

▶ FAUX CUE STUDIOS

10623 Magnolia Ave. (at Cahuenga)
 North Hollywood, CA 91601
 818-505-9979
Contact: Cement
Rooms: Yes.
Special Services: Across the street from a lesbian bar.
Equipment: It's what you use so you can hear yourself.
Clients: Some cool, some dix.

▶ FORTRESS STUDIOS

1556 N. Highland Ave.
 Hollywood, CA 90028
 Mailing Address: P.O. Box 931085, Los Angeles, CA 90093-1085
 213-467-0456
Contact: Larry
Rooms: Four rooms. Average 25x20 feet. 12 foot ceilings.
Special Services: Secured parking, ground floor load-in, amp rentals, air conditioned. Established 1978.
Equipment: 12 channel 800 watt P.A. with monitors.
Clients: Geffen Records, CBS-

Sony Records, Warner-Chappell. Past clients include Concrete Blonde, Fishbone, Red Hot Chili Peppers, Guns N' Roses.

▶ FRANCISCO STUDIOS

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Contact: Tommy or Butch
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Contact: Jackie or Mike

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 Van Nuys, CA 91406
 818-786-8907 FAX 818-786-8907
Contact: Greg Calkins, Kim Ewing
Rooms: Studio A: 30x20 with 14x20 stage and lights. Studio B: 30x20 with 15x20 stage and lights. Studio C 25x20 with 15x20 stage and lights. Call for rates and studio details.
Special Services: Drum and amp rentals. Storage. Drum rooms.
Equipment: Studio A: 24 inputs, 4 monitor mixes, stereo mains. Studio B: 16 inputs, 2 monitor mixes, stereo mains. Studio C: 16 inputs, 2 monitor mixes, stereo mains. All rooms have great acoustics and outboard gear.
Clients: ELP, Pride & Glory, Dream Theater, Wasp, Saga, Frank Black, Masters of Reality, Tia Carrere.

▶ G-SPOT REHEARSAL STUDIOS

5744 Lankershim Blvd.
 North Hollywood, CA 91601
 818-762-4635
Contact: Ronnyn G

▶ HALFNOTE STREET REHEARSAL STUDIOS

13143 Saticoy St., #6
 North Hollywood, CA 91605
 818-765-8402 FAX 818-985-4055
Contact: Dale Allen
Rooms: 15x13, 15x15, 20x20, 20x28. 2 with stages, mirrors and stage lighting. All rooms have central air conditioning.
Special Services: 24 hour lockouts only.
Clients: Asphalt Ballet, Kik Tracee, Bobby Kimball, the Freewheelers, the Hoodwinks, Big Elf, Silhouette.

▶ HAYES LAND STUDIOS

405 Freeway @ Rosecrans
 Hawthorne, CA 90250
 310-676-6009
Contact: Aggressive Rock Management

▶ HOLLOWAY PRODUCTIONS

9541 Santa Fe Springs Rd.
 Santa Fe Springs, CA 90670
 310-941-1099
Contact: Edward

▶ HULLY GULLY

2471 Fletcher Dr.
 Los Angeles, CA 90039
 213-666-6320
Contact: Bill Mentzer
Rooms: 2 20x20 with 12' ceiling, \$10 per hour. 2 25x25 with 12' ceiling, \$13 per hour.
Special Services: Day rates 11 a.m. to 5:30 p.m. \$2 off per hour. Drummer rates start at \$5 per hour. Demo recording available. Call for rates. Storage and equipment rentals.
Equipment: Triamp P.A. with monitors, echo and reverb.
Clients: The world.

▶ HYATT STUDIOS

65 North Berendo St.
 Los Angeles, CA 90004
 213-664-8701
Contact: Brian East
Rooms: #1 room 27x15. #2 room 28x20 w/ 20x15 stage. Air conditioned.
Special Services: Drum rental, amplifier rental, speaker cab rental. ADAT, DAT, repair services.
Equipment: Crest power, JBL

speakers, Mackie CR 1604, Eventide, Lexicon, Yamaha, Shure, Sennheiser, AKG, Marshall, Ampeg, Fender, Pearl.

▶ JAMMIN' JERSEY MUSIC

7025 Canby Ave.
 Reseda, CA 91335
 818-343-2276
Contact: Mark Leonard

▶ JOE'S GARAGE REHEARSAL STUDIOS

11848 Vose St.
 North Hollywood, CA 91605
 818-765-4261
Contact: Margue Coy

▶ L.A. ROCKWORKS

7801 Noble Ave.
 Van Nuys, CA 91405
 818-782-5096 FAX 818-782-5098
Contact: Holly Thrasher
Rooms: 2 rooms @ 25x30, 1 room @ 20x20, 7 storage lockers @ 4x8.
Special Services: Rehearsal, storage, cartage.
Equipment: Soundcraft, Mackie, JBL, EV, Alesis, Yamaha, Crown.
Clients: Steve Perry, Dio, Lita Ford, Warrant, Whitesnake, Carmine Appice, Gary Hoey, Violet's Demise, Pride & Glory, Greg Bissonette, Jennifer Batten, Randy Rhoads Benefit, L.A. Recording Workshop, Geffen, MCA, Warner Bros., RCA, Impact.

▶ L.A. SOUND SERVICES

5784 Venice Blvd.
 Los Angeles, CA 90019-5018
 213-931-5299
Contact: Rick or Cindy

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 213-874-7241
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818-980-7774
Contact: Tod Barstad

J LOS ANGELES SOUND SERVICES

5784 Venice Blvd.
Los Angeles, CA 90019
213-931-5299
Contact: Rick or Cindy

J LP SOUNDS

10429 Burbank Blvd.
North Hollywood, CA 91601
818-763-8289
Contact: Gary or Joe

J MATES REHEARSAL & CARTAGE

5412 Cleon Ave.
North Hollywood, CA 91601
818-762-2661 FAX 818-762-5742
Contact: Bob or Anthony
Rooms: 2 rooms 28x25 w/ monitor systems. #1 room: Stage 50x60 with monitor and house system, private lounge and production office. #2 room: Stage 50x40 with monitor system and production office.
Special Services: Cartage, storage, rentals. All trucking P.U.C. licensed.
Contact: Anthony Baio 818-769-4613.

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West Los Angeles, CA 90064
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Contact: David DeVore

Q MULTIMEDIA STUDIOS

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310-202-0135 FAX 310-202-8219
Contact: Michael Bateman, Christopher Potter

Q MUSIC FACTORY REHEARSAL STUDIOS

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Los Angeles, CA
213-851-9210
Contact: Austin James

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818-760-9772
Contact: Mike Neal

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Rooms: A variety of acoustical rooms with central A/C, loud P.A.s and low prices. \$10/hour or \$425/month.
Special Services: Let us know what you need and we will make it happen. We're clean, secure and we value your business. You will get your money's worth.
Equipment: Only the best.
Clients: Warner Bros., MCA, Geffen, Fishbone, Dig, the Muffs and many more.

J THE PLACE STUDIOS

351 Oak Place, #G
Brea, CA 92621
714-529-8220
Contact: Chris

J THE POWER PLANT

7325 Hinds Ave.
North Hollywood, CA 91605
818-503-0333 FAX 818-503-0633
Contact: Dirk Schubert or J.D. Brill

Q THE PRODUCTION COMPANY RECORDING AND REHEARSAL STUDIO

673 Valley Drive
Hermosa Beach, CA 90254
310-379-6477

J PULSAR REHEARSAL STUDIOS

741 Dunn Way
Placentia, CA 92670
714-996-1382 FAX 714-758-2211
Contact: Rick Moreau

Q QUANTUM SOUND

160 E. 3rd St.
Pomona, CA 91766
909-629-6140
Contact: Kevin Caetans
Rooms: 24 rooms of 24 hour access ranging in price from \$135 to \$130 per month. Hourly available from \$5 per hour with P.A.
Special Services: Full line accessory and equipment store with excellent discount program, cymbal cleaning service, fog machine rentals from \$20 per night.
Equipment: P.A. available for rent, Mesa Boogie, Trace Elliot, Fender and drums and cymbals available for rent.
J R&R STUDIOS
6760 Selma Ave., #1
Los Angeles, CA 90028
213-962-2045
Contact: Randy or Brent
J RICHARD PRYOR THEATER
1445 N. Las Palmas Ave.
Hollywood, CA 90028
213-466-8008
Contact: George Drew

J ROCKS'COOL RECORDING

14757 Keswick St.
Van Nuys, CA 91405
818-904-9454, 818-386-5993
Contact: Willie
Rooms: 1600 sq. ft., 40' stage, 2000 watt PA. Storage, A/C.
Special Services: Complete 24-track production facility.
Equipment: MCI 24-track, MCI 528 automated console.
Clients: Deon Estus, XYZ, Charming Pets, Shine, Monkey Meet.

Q SHORTINO'S REHEARSAL & RECORDING STUDIO

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818-982-3336
Contact: Vinnie Shortino

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Contact: Dave Wilson

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Contact: Hayden Burke

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Contact: Doug Smalley or Don Adey

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West Hollywood, CA 90046
213-848-3677
Contact: Dolph or Dan Remp

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Gardena, CA 90247
310-324-8330
Contact: Shawn or Cat

┆ STUDIO D

293 S. Lake St.
Burbank, CA 91502
818-848-3326 FAX 818-848-3257
Contact: Dean or Drew

Rooms: Studio 1: 40x65, 32 inputs, 10 stage mixes, stereo FOH. Studio A: 36x42, 24 inputs, 8 mixes. Studio B: 22x31, 24 inputs, 8 mixes. Studio 2: 25x40, 24 inputs, 6 mixes. Studio C: 18x25 20 inputs, 5 mixes. Studios 3, 4, & 5: 20x20, 16 inputs, 3 mixes.

Special Services: Rentals, storage, live to DAT.
Equipment: Crest, Carver, Yamaha, Midas, Hill... All the good stuff!
Clients: All major labels and artists. Lots of local talent.

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6001 Santa Monica Blvd.
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818-753-0148
Contact: Robert "Bear" Lemons

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Contact: Randy

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818-989-5614
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Contact: Rich West

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Hollywood, CA 90004
213-469-6305

┆ WILSHIRE STUDIOS

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Glendale, CA 91202
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Contact: Don Cooper
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Equipment: P.A., amps, drums, effects.

Clients: Since 1945: War, Go-Go's, X, Guns N' Roses, Ronnie Laws, Janet Jackson, many more.

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Contact: Robyn Jameson



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Tim McGraw

By Jonathan Widran



This son of a baseball star has hit a chart home run with his new album, featuring the controversial hit 'Indian Outlaw'

Borrowing a concept from *Field Of Dreams*, baseball is often an appropriate metaphor for attaining the American Ideal in almost any endeavor. Its heroic fascinate us, its inspirational quotations become part of our everyday vocabulary—and the image of father and son completes the vision of passing on the torch. When pitching star Tug McGraw uttered the immortal phrase “You Gotta Believe” 21 summers ago, he lifted the New York Mets to the National League pennant. And now, the same McGraw tenacity has landed his son, Tim, at the top of the country crossover charts.

When the younger McGraw taught himself the guitar during a summer break from Northeast Louisiana University some years back, he immediately knew the course his life should take. “More than simply discovering a latent talent for music, I was hardheaded, just like dad.” He decided to drop out early and move to Nashville in pursuit of his own musical world series. His persistence paid off. This past May, McGraw’s second album, *Not A Moment Too Soon*, unseated Pink Floyd at the top of the *Billboard* Pop Album Chart for two weeks, and the novelty-tinged “Indian Outlaw” (the spicy “Achy Breaky Heart” of 1994) soared to the top of the country charts and into the Top Fifteen on the pop charts.

In addition to incredibly catchy rhythms, a hook that won’t quit and a memorable vocal by McGraw (not to mention a sexy video), the song caught extra fire by being the most controversial track of the year, offending no less than the principal Chief of the Cherokee Nation and the coordinator for the American Indian Movement of Northeastern Oklahoma, among other Native leaders. The fragmented but vocal outcry against “Indian Outlaw”’s playfully stereotypical lyrics (“You can find me in my wigwam/Beating on my tom-tom/ Pull out the pipe and smoke some”) prompted a handful of sensitive radio stations in Oklahoma, Nevada, Minnesota and Arizona to

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pull the tune from its playlists.

While it's hard to deny that the words perpetuate a regressive image which modern Indians would cringe at, McGraw believes that the offended parties are simply taking a harmless little ditty much too seriously. "From the moment songwriter Tommy Barnes played it for me, I was attracted to it. I knew it had hit potential," recalls the Louisiana-bred singer. "It was never meant to be a masterpiece. It's just a fun, silly record, and everybody seems to interpret it in their own way. In this politically correct world, you just can't please everybody. You're gonna offend someone no matter what you do."

Fortunately for the young artist's confidence, the enthusiasts far out number the naysayers. In fact, the song has even been a huge hit on "the voice of the Navajo nation," Arizona's KTNN-AM. And while McGraw sees the furor as a slight distraction, he can't deny that the unique concept of "Indian Outlaw" has afforded him the career break he was searching for. *Welcome To The Club*, his first Curb album, prompted *Country America* magazine to predict that he'll be one of the genre's most likely to succeed. But it took the right song to fulfill that promise.

"Timing was very important in this case," McGraw agrees. "It seemed to be the right time for a song that was different, something that would catch people's attention." Now, the question on everyone's mind is, will his popularity last, or will he slowly dwindle out of people's minds like Billy Ray Cyrus appears to have done? Thus far, all signs point to some serious staying power. "'Outlaw' was a

gold single, but so was the follow-up, 'Don't Take the Girl,' and that's a much more emotional ballad," he adds.

In fact, he says, *Not A Moment Too Soon* may have two or three singles left before it's time to step into the studio again. He's proud of the collection's diversity and feels he has a keen ability to smell a hit, even if he didn't

"In this politically correct world, you just can't please everybody. You're gonna offend someone no matter what you do."

—Tim McGraw

write it. "My goal is always just to pick the ten best songs, with great melodies and lyrics that come across the way I would say things. A song like 'Girl' is a good example," he continues. "It's simple, not too cute, doesn't preach and people can relate to it. The songs don't tell everything about me, but many of my different moods can be found throughout the album."

McGraw's brand of "turbo tonk" (an appropriate phrase coined by his road manager) is simply the natural evolution of the influences he had while growing up playing sports and contemplating a law career. "Music was my main interest as a kid," he says. "I was always singing along to the radio, or in church. I remember sitting in my room on Saturday afternoons listening to records all day." He grew up listening to Seventies outlaw and honky tonk music, mainstream country and a little bit of the Eagles and Journey. "I always loved rock & roll just as much as country, and my music reflects that."

Now that he's established himself as an artist with something to say beyond a simple curiosity, McGraw sees a course for himself which will hopefully allow him to be "playing twenty years from now, to similarly appreciative audiences. I plan to evolve, showing growth in the material I pick, as well as working on my songwriting. I don't think I'll ever really get where I'm going, so to speak."

And what of his appeal, which has electrified audiences, as McGraw has opened for the likes of Sawyer Brown, Wynonna, Dwight Yoakam and Diamond Rio? "I have no idea what folks are responding to," the pitcher's kid concludes. "All I know is the band and I have a blast. We love what we do, and may even have more fun than the audiences. Maybe they're reacting to my positivity. They realize this is all I ever wanted to do. I worked small clubs for years, and even if all this attention wasn't happening and I was playing those places forever, I would still be entertaining the same way." **MC**

< 21 Roger Daltrey

either Kenney goes or I go. Pete looked at me square in the eye and said, 'I guess that's no choice at all,' basically telling me I could leave the band. I was devastated. We patched things up, but it was me who had to swallow my pride and go back to Pete. He'd never apologize for anything if there was a fight. I've had to eat a lot of shit over the years to help keep it all together. But I'm tough; in fact, I've transferred the emotion of the ups and downs with the band into my singing."

When it comes to assessing his uniquely powerful and emotive singing style, Daltrey replies, "I don't know whether I'm a good singer or a bad singer. But I do think I'm an original."

Regarding the new Who box set, Roger

"Pete [Townshend] can't seem to acknowledge that it was four people in the band that developed 'Tommy.' I can't understand why his ego gets so out of control."

—Roger Daltrey

says he "absolutely loves it," even though he really played no part in assembling the set. "I didn't want a re-release of the old stuff that people have got 300 times over. My interest was in doing something for the fans. We wanted to put out a package that was totally unique to the Who. Those that worked on it did just that. Thank God the band had the good sense to stay out of it, or we'd still be quibbling over which version of 'Substitute' to use and there'd be no package at all," laughs Daltrey.

The candid singer also pulls no punches when it comes to discussing the theatrical version of the Who's landmark *Tommy*. "I'm pleased with the success of the stage play, but that version is not really my cup of tea. I wish it were a bit more rock & roll than it is. Unfortunately, Pete's made changes in it that's diluted its impact. It's too sanitized for our politically correct times. There's nothing in this version where Tommy goes to see the Acid Queen or gets molested by Uncle Ernie. At the end, he gets back with his family as if nothing happened. I cannot accept that. I still think it would have been successful if done the rock & roll way.

"But Pete can't seem to acknowledge that it was four people in the band that developed *Tommy*. It was a very difficult record to make, too. I just can't understand why his ego gets so out of control. I haven't asked him about this yet, but we are talking—for now anyway," chuckles Daltrey.

Summing up his 30 years as frontman for



the world's most ferocious rock & roll band, Daltrey pauses for a long instant before answering. "I don't like to sit at home and think about the past, although I certainly acknowledge and revel in my past. I've got lots of great music in me yet. To put a capper on my career at this point...what would it be?"

Daltrey pauses again and one can just picture the gleam in his eye as he peels off another round of hearty laughter. "How about," he roars, "us against the fucking world?"

Even Pete Townshend would have to agree with that. **MC**

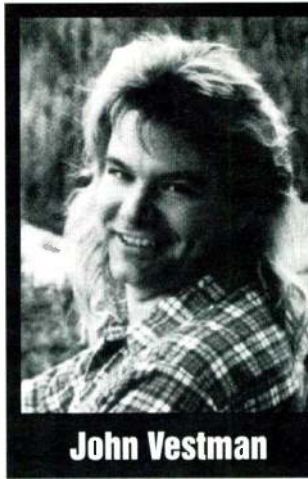
◀ 25 Rehearsals

the way and that great solo can come out. When I was at A&M [as an engineer], you could really see when a band hadn't put two seconds into what they had come into the studio to do. Everybody just showed up and started to jam and it turns into a painful situation that lasts all night long without planning or organization." For live gigs, Plank relates, "I don't remember if I heard this from Don Henley himself or from the grapevine, but when the Eagles first started to play out, Henley used to sit there with a pad of paper throughout the gig and write down everything he heard that was wrong. Even Gene Simmons and Paul Stanley treat their bands like serious business. These notes go back to rehearsals to be picked apart. If you want the band to make you a living and keep you alive, you want to treat it like a business. Then it will reward you like a business."

According to Jeff Baxter, riff king and guitar hero of the Doobie Brothers and Steely Dan, the best way to make use of your recording time is to "make records. Record rehearsals and find out what you sound like. You should always keep a two-track or a DAT machine with a lot of tape on it going all the time. When you are screwing around and people get ideas, start jamming, and all of a sudden you get a riff and you try to remember it the next day, it just doesn't happen. And when you get an idea, even if it's just a cassette recorder, get it down on tape. That's real important. Sometimes the stuff just comes out of nowhere. Any situation when you can get

your musicians together all in one place—that's when recording is real important. Rehearsal space is usually pretty inexpensive—you can save a lot of money if you are able to do your demos there." He feels that cheaper rehearsal space is good. "If one place is \$40 an hour and another is \$50 a day, in about eight hours you've saved enough to buy yourself a four-track cassette player." As far as songwriting goes, "Rehearsal is a great place to write. Once again, if you're just messing around and somebody comes up with a riff and somebody starts playing and five minutes later there's this groove going, well, that's the way it's supposed to be. If somebody else is a songwriter, they should get it together before they come in to show everybody what they hear."

John Vestman is the author of the highly acclaimed tape series, "Life Success For Musicians." He will be introducing another series for musicians, centered around self-empowerment for success, in 1995. He suggests that when it comes to rehearsal, "There are three psychological strategies to use at your rehearsal in order to get the most out of your time and the most out of each musician. When you're discussing ideas, listen to understand instead of listening to reply. Most people, while they're listening to someone talk, are usually internally working up their reply even before the other person has stopped talking. When others are talking, be with them mentally. Listen to



John Vestman

"If everyone is in the spirit of agreement to bring contribution to each other and the project, then you'll get much more done."

understand what they are saying and let their reply come totally after they've finished their point. If everyone uses this strategy, you'll eliminate tension and arguments before they even happen.

"Also, when you are in rehearsal, or in the studio for that matter, be in the spirit of contribution. If everyone is in the spirit of agreement to bring contribution to each other and the project, then you'll get much more done and have a lot more fun than if everyone is coming in to show off their hottest chops or display their most radical attitude. Be there to give the most music and not get the most strokes. Finally, let go of your need to be right. So many of us would rather be right than happy. There's nothing wrong with being right, it's just that needing to be right is a setup for resentment to blossom. Notice internally what kind of payoffs you're looking for when you discuss issues. Notice if having the feeling of control is more important than having the feeling of cooperation at your rehearsal or recording date.

"Ultimately musical and personal synergy creates better results than if you are strictly invested in your own personal payoffs. And remember: Have fun, take breaks and call your girlfriend if you will be running later than expected. Consideration for those who support you will help keep the vibes free from external stress."

Try making the whole ritual of rehearsal an art form in itself—one that you can constantly change and improve in order to best romance the muse of music within the band. **MC**



Jeff "Skunk" Baxter

"You should always keep a two-track or a DAT machine with a lot of tape going all the time."

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

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

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



Leonard Moss, Jr.

Contact: Bobby Ball Agency
213-964-7300

Seeking: Development Deal
Type of music: R&B/Hip-Hop

Production 4
Songwriting 4
Vocals 7
Musicianship 4

Average

1 2 3 4 ★ 6 7 8 9 10

Comments: Look at Moss' songwriting and vocal scores and you see the entire story. Here's a very talented vocalist performing his own material, which falls way short. Though the tunes were poor, Moss' voice is strong enough to shine. This artist needs a producer to pick some hit material and then, look out! Get some publisher or producer to work with you and your career will soar.



Paris By Night

Contact: Shawn Barusch
713-527-0620

Seeking: Label Deal
Type of music: Alternative

Production 5
Songwriting 4
Vocals 4
Musicianship 4

Average

1 2 3 ★ 5 6 7 8 9 10

Comments: This band has achieved some level of success in their native San Antonio, but for the industry at large, their demo submission falls short in every major category. The lead vocals have somewhat of a European feeling but the songs are drawn out and boring. They are not exciting and difficult to get into. On the positive side, the playing and production were done with style.



Justin St. Denis

Contact: Justin St. Denis
213-939-9117

Seeking: Label Deal
Type of music: Acoustic Rock

Production 6
Songwriting 6
Vocals 5
Musicianship 6

Average

1 2 3 4 5 ★ 7 8 9 10

Comments: The sequence of songs on the pre-printed cassette card does not match the sequence of songs actually on the cassette. This will confuse the industry as it confused us. Be more professional. Apart from that, this artist has some keen songwriting skills and a James Taylor-like voice that combined for an above average score in almost every area. Nice going.



joy

Contact: joy
310-824-9567

Seeking: Label Deal
Type of music: Folk Rock

Production 6
Songwriting 4
Vocals 5
Musicianship 6

Average

1 2 3 4 ★ 6 7 8 9 10

Comments: joy is a West Los Angeles-based trio that plays perfect music for the coffeehouse circuit. Their well-produced demo tape revealed only average songs, though the vocals were powerful and crisp. This is a trio that needs to work out the kinks and come up with some hit material. Acoustic music is definitely happening now and these players can happen, too, with the right songs.



George Shreck

Contact: George Shreck
206-632-0624

Seeking: Mgmt/Publishing Deal
Type of music: Poetic Folk

Production 5
Songwriting 4
Vocals 3
Musicianship 4

Average

1 2 3 ★ 5 6 7 8 9 10

Comments: Had this artist recited his lyrics as poems, he would have scored higher than he did by setting them to music. In addition to the long, unnecessary intros to each song, the vocals were dull and lifeless and the musicianship below average. Our advice is to reconsider sending this tape out to the industry. Also, get someone else to sing your songs and add some life to them.



Mike Ryan

Contact: Mike Ryan
612-771-7713

Seeking: Label Deal & Management
Type of music: Roots Rock

Production 5
Songwriting 5
Vocals 4
Musicianship 5

Average

1 2 3 4 ★ 6 7 8 9 10

Comments: This material sounds like classic songwriting by the numbers. Most of the material is in the shuffle-style and only the ballad seems original sounding and interesting. There is some solid musicianship and some nice keyboard touches, but not enough. Additionally, the vocals seemed a bit nasal, which also detracted from the overall score.



Wizzy

Contact: Brian Rohab
415-332-8953

Seeking: Label Deal
Type of music: Hard Rock

Production 3
Songwriting 3
Vocals 4
Musicianship 5

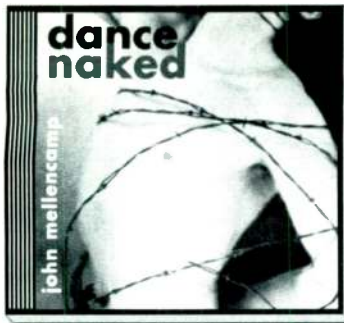
Average

1 2 3 ★ 5 6 7 8 9 10

Comments: To their detriment, Wizzy's tape was very poorly produced. There was almost no bottom end and the tape itself was poorly recorded. It was a bit difficult to understand the lead vocalist, which also added to the low grades. The tunes were below average for a rock trio. They weren't original sounding or memorable, for that matter. Again, poor material is the culprit.



DISC REVIEWS



John Mellencamp
Dance Naked
Mercury

1 2 3 4 5 ★ 7 8 9 10

Producer: John Mellencamp & Michael Wanchic
Top Cuts: "Wild Night," "The Big Jack"
Summary: The provocative title may promise a bit more, but this collection is nothing more or less than potent, vintage Mellencamp. You know the drill—tight, rolling guitar riffs, simply produced rock bounce, a little social commentary offset by lightweight slice of life tunes and that classic John Cougar rasp. Most of the melodies are pretty interchangeable, but the Van Morrison cover "Wild Night" (featuring a soulful guest vocal by Me'Shell Ndegeocello) stands out. And he gets to the point quickly—the disc clocks in at only 29 minutes. —*Wanda Edenetti*



Kathy Mattea
Walking Away A Winner
Mercury/Nashville

1 2 3 4 5 6 7 8 ★ 9 10

Producer: Josh Leo
Top Cuts: "Walking Away A Winner," "Streets Of Your Town"
Summary: Mattea is back with a new producer, new material and a renewed spirit that gives this release energy previously absent from her earlier work. Mattea's voice is strong and full of emotion as she passionately states her case on the opening track "Walking Away A Winner" and the Andrew Gold/Jenny Yates penned "Streets Of Your Town." The Josh Leo production is tasteful, accentuating Mattea's sassy new attitude. The ballads are big and bold, articulating a range of emotions from lost love to divine revelation. This is Mattea at her best and most adventurous. —*Billy Block*



Violent Femmes
New Times
Elektra

1 2 3 4 5 6 ★ 8 9 10

Producer: Brian Ritchie & Gordon Gano
Top Cuts: "Breakin' Up," "Machine"
Summary: The Violent Femmes have a definitive style that has lasted through the years. Their songwriting often reminds me of Jaques Brel, and that can't be bad. Lyrically excellent, *New Times* is an album that grows on you. The experimental approach on tracks like "Machine" and "Mirror Mirror" are not only very interesting but genuinely outstanding. Country tinges are augmented by weird time changes and beautiful melodies. This album will either be loved or hated by the critics and the public for its quirkiness. Amusing and laced with irony. —*Nigel Mitchell*



Love/Hate
Let's Rumble
Caliber

1 2 3 4 5 6 ★ 8 9 10

Producer: Skid
Top Cuts: "Spinning Wheel," "The Boozer," "Let's Rumble."
Summary: It's a testimony to Love/Hate's local fan support that their career was revived by the success of their import single, "Spinning Wheel," on KNAC and they were subsequently signed to Caliber. In *Let's Rumble*, the band has delivered a brutally heavy assault on the ears with their trademark penchant for depicting life from the gutter. Love/Hate inhabit an ugly world filled with drunks, druggies, bimbos and whores that will certainly offend. For those who want to hear urban decay at its most glorious and can tolerate Jizzy Pearl's piercing screech, this is the album of the year. —*Sean Doles*



Stevie Nicks
Sweet Angel
Modern/Atlantic

1 2 3 4 5 ★ 7 8 9 10

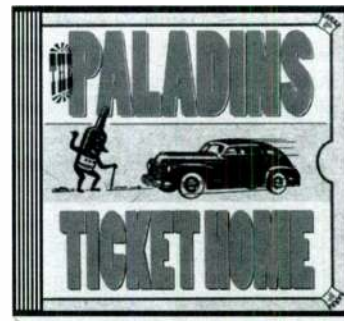
Producer: Thom Panunzio & Stevie Nicks
Top Cuts: "Blue Denim," "Destiny," "Docklands"
Summary: With lyrics slightly more grounded in reality but no less obtuse at times, Nicks still takes an upward turn in her topsy-turvy solo career with this eclectic effort. There are a few sweet and poignant harmonic ballads in the mix, but she's at an emotional high on rocking, guitar-driven gems. Nicks' nasal voice is clear and crisp, and her generally solid hooks are brought to rollicking life with the help of top studio cats like Mike Campbell, Bernie Leadon and Waddy Wachtel. It's good to hear her focusing on her Mac-esque strong points. —*Jonathan Widran*



Indigo Girls
Swamp Ophelia
Epic

1 2 3 4 5 6 7 ★ 9 10

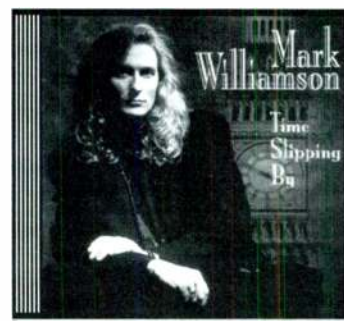
Producer: Peter Collins with Indigo Girls
Top Cuts: "Fugitive," "Power Of Two," "Touch Me Fall."
Summary: Folk-rock's most acclaimed duo offers another example of why they deserve all the credit they get and more. *Swamp Ophelia* fits perfectly into the progression the girls have been taking from their first album onward. Here the focus seems to be more on their vocals than on previous offerings. Amy and Emily continually stretch their singing abilities, effectively trading vocals on the same songs and beautifully contributing background vocals for each other's compositions. They're at their best, however, when harmonizing together. —*Michael Kramer*



The Paladins
Ticket Home
Sector II

1 2 3 4 5 6 ★ 8 9 10

Producer: Cesar Rosas & Paladins
Top Cuts: "Ticket Home," "15 Days," "Who's Been Sleepin'"
Summary: Finally, after several albums and more than a decade of nonstop touring, the Paladins have released a studio recording that does them justice. Like a good pair of jeans and a white T-shirt, their rockabilly/blues sound is never out of style. From the opening twang of "Ticket Home," the Paladins whisk you back to a time when V-8's ruled the streets and a man's best friend was his comb. Though at times reminiscent of Stevie Ray Vaughan, singer/guitarist Dave Gonzalez's rich, soulful tone and skillful picking never ring untrue and the songs never lack punch. —*Sean Doles*



Mark Williamson
Time Slipping By
GRP

1 2 3 4 5 ★ 7 8 9 10

Producer: Russ Freeman, Mark Williamson
Top Cuts: "Prayer For The Children"
Summary: Whoever we are, wherever we go, we hear artists like Mark Williamson. The man's voice compares favorably to any number of popular adult contemporary vocalists, from Michael Bolton to Billy Ocean to Go West. Williamson uses different timbers and touches to fit the varying styles of each song on the disc, but there is no overriding style to these selections; no hint to who Williamson really is or what he is trying to say in the songs. I predict lots of immediate radio play but no lasting impact. —*Tom Kidd*



ROCK



David Lee Roth

You gotta love when this happens: riding the new wave of punk pop/bubble grunge artists to get inked after years of sub-indie status, local act **Butt Trumpet** has secured a deal with **Chrysalis/ERG Records**. Apparently the folks at Chrysalis were so impressed by the group's **Primitive Enema** disc (released on local indie label **Hell Yeah**) that they decided to buy and release the album outright, which was recorded by local producer **Geza X** for a mere \$700.00!! *Music Connection* contributor **Nigel Mitchell** raved over *Primitive Enema* in the Disc Review section of Issue #13, which features fellow local punk pop indie wonders **Offspring** in their national cover debut. (Are we on top of this or what?)

Credit where credit is due (kind of a novel concept for this industry, huh?): I heard this one on Butt Trumpet's answering service music when I called to get the info on their record deal: **Chrysalis** recording artist **Sinead O'Connor** will be featuring a beautiful acoustic version of **Nirvana's** "No Apologies" on her soon-to-be-released album. **Tori Amos** scored some positive critical kudos with her piano and voice rendition of "Smells Like Teen Spirit" on her limited edition *Winter EP*. Think we'll get one from Kate Bush? I'm putting in an early request for "In Bloom" please.

The folks at **House Of Blues** are diversifying their booking in a big way. Recently, we've seen shows by hard rockers **Great White**, **Dio** and an interminable, painfully loud

set by **David Lee Roth**, who drugged up some nostalgic applause with past Van Halen numbers like "Panama," much to the approval of the large number of post-pop metal lunkheads in attendance. (It kind of looked like Orange County's metal scene was out on a day pass.) Roth's new stuff (and too much of his solo material) is lacking in hit appeal and high-quality songwriting, but live, he manages to bring a bit of life into his tunes. Also happening at the **House Of Blues: Toni Childs' July 19th** show was incredible, and really put the venue's sound system in a good light. Also, on the diversity note, check out the **House Of Funk** on Sundays.

If you haven't heard already, the **Whisky A Go Go** is going full speed ahead with **Bianca's Hole**, which premiered on June 13th as a replacement for the long-running **No Bozo Jam**, which finally met its maker after nearly seven years of Monday night mayhem. The booking policies have been stepped up to the current times, with past shows including **Mercury** recording act **Downset** (which saw 200 people turned away at the door!), **Lifter**, **STS**, **Lava Diva**, **Wheel**, **Imago Records** act **My Head** (featuring members of **Infectious Grooves**) and even **Sunset Strip** stalwarts **Motorcycle Boy**. Upcoming good stuff: August 15th hosts the previously mentioned **Butt Trumpet**, the **Femes** (we're not supposed to say, but they're a sidebar to **Green Jelly**) and others. For booking and show info, call **Kim Adams** at 310-652-4202.

Speaking of the **Whisky** and this whole Orange County punk pop thang, **Bad Religion** played a noon-time **Whisky** gig (co-sponsored by **KROQ**, hosted by the fine folks at **Goldenvoice**) on July 27th, which saw over 1500 people turned away.

Elektra hosted a release party for **Hold On To The Hollow**, the debut disc by local act **Drown** (who were called **Yesterday's Tear** until recently). Press, industry types and fans packed the **Dragonfly** to see **Drown** blare out a set of industrial metal in the vein of a heavier **Nine Inch Nails**, sans the goth-gore affectations. I said it before and I'll say it again—keep your eyes on **Drown**—they really have all the elements of making it big. —Tom Farrell



Drown

WESTERN BEAT



Alan Whitney

HIGHLAND HONKY TONK: On the fourth Thursday of every month at **Highland Grounds Coffeehouse** (742 N. Highland) **Cody Bryant** performs on and hosts the **Highland Honky-Tonk** music showcase. Bryant, in his laid back manner just calls it, "Cody's cool hang." That it is. Last Thursday many of the L.A. community's finest country songwriters could be heard. Among the impressive performers were the **Losin' Bros.**, **Stanley T.**, **Shawn Patrick McGraw**, **Eddie Cunningham**, **Rick Shea**, **Dulcie Taylor** and **Tony Recupido** of **Carolina Rain** and special guests visiting from Nashville, **Terry Bell** and **Ron Cornelius**. Also joining the musical mayhem was **Uncle Jim Sitterly** who added his fiddle mastery to the proceedings. This is one of the best original country music nights in town.

LOCAL HEROES: **Steve Kolander's** debut for Nashville's **River North Records** hits the stores this month. Kolander has been a

favorite on the local scene for years and his new CD is a monster. The first single "Listen To Your Woman" was co-written with producer/guitarist **Edward Tree** and is a smash waiting to happen. **Boy Howdy** has been in the studio putting the finishing touches on their third release for the red hot **Curb** label. Producer **Chris Farren** has added the production sparkle to the band's sound and you can expect to hear some killer **Boy Howdy** ballads on country radio this fall.

CULVER COWBOYS: Every Sunday night at the **Culver Cowboy** (one light west of Sepulveda on Washington Blvd.) is the **Western Beat Country Sunday Jam** with the **Bum Steers** and **Alan Whitney** as the houseband. Showtime is 8 p.m. with the jam session happening from 9:30 til midnight. There is a modest two dollar cover. The mighty **Bum Steers** are releasing a three-song cassette from their upcoming CD **Journey To Mount Pilot**. The advance cassette includes the hit single "Why Nona?" which is also the band's first video, "Let The Horses Run," and the Bum's classic "Nat King Cole Porter Wagoner Kinda Thing."

TAKE THIS JOB: **Johnny Paycheck** is on payroll and you can hear him at the **Cowboy Palace Saloon** (21635 Devonshire, Chatsworth, 818-341-0166) on August 18th. The **Cowboy Palace** features live country music seven nights a week and also has a country writer's night hosted by producer/bassist/cowboy poet **Chad Watson** every Monday.

THE PAL: **Sherry Thomas** (former wife of **Tommy Thomas**, the original proprietor of the **World Famous Palomino** at 6907 Lankershim Blvd. in North Hollywood, 818-764-4010) is running the club again and is kickin' ass and takin' names as she restores the classic honky tonk to its former glory. Every night is country night at the **Pal** where the best new talent in Southern California is featured. **Talent Night** is back on Thursday and the award winning **Ronnie Mack Barndance** holds firm as the premier showcase for roots music in Los Angeles every Tuesday Night. —Billy Block



Ron Cornelius, Cody Bryant and Terry Bell at Highland Honky Tonk

JAZZ



Joe Pass

Joe Pass was one of the top jazz guitarists of all time, a bop-oriented player who was able to play uptempo pieces such as "Cherokee" and "How High The Moon" totally unaccompanied. His death earlier this year from cancer has been greatly felt in the jazz world as was shown by a marathon tribute put on by fellow guitarist John Pisano at the Musicians Union. Many of Pass' friends and relatives from around the world attended and such guitarists as Pisano, Joe Diorio, Philip Upchurch, Mundell Lowe, Steve Laury, Jimmy Stewart and classical greats Mario Gonzalez and Pepe Romero were among the many that performed at this very memorable event.

Jazz was at the height of its popularity back in the Thirties and Forties when teenagers loved to dance to it. The elimination of dance floors during the bebop years is the major reason that jazz's audience dropped so drastically. At the Derby (213-

6638979) each Wednesday night the Royal Crown Revue (with Eddie Nichols as their main singer) performs originals that are influenced by late swing, Fifties R&B, early rock & roll and personalities such as Louis Jordan and Cab Calloway. Because the Derby offers free swing dance lessons 90 minutes before showtime, the dance floor is overflowing with young people groovin' to an older style, party music of the early Fifties!

Mojazz recording artist Eric Reed recently recorded a set of performances on the Disklavier piano that will be marketed on floppy disk. A sort of modern player piano, the Disklavier reproduces piano solos before one's eyes and is flexible enough to allow listeners to change keys and tempos at will.

The Jazz Bakery (310-271-9039), one of L.A.'s top jazz clubs, is finally moving to 3233 Helms Avenue on Aug. 17 and will henceforth be featuring jazz six nights a week. Congratulations are certainly due Ruth Price for the success of this important non-profit venture. The new venue will open with style and hard-driving swing from the Buddy DeFranco-Terry Gibbs quintet (Aug. 17-20) and will also be featuring (among others), the Holly Hoffman Quartet (Aug. 25), Alan Broadbent's trio (Aug. 26-27) and the great solo pianist Dick Hyman (Aug. 30-31).

Also upcoming: Catalina's (213-466-2210) presents Wallace Roney (Aug. 16-21), the Walter Norris Trio with Jack Sheldon (Aug. 22) and Mose Allison (Aug. 23-28), Jack's Sugar Shack (310-271-7887) on Aug. 25 will be featuring four talented and diverse singers (Kate McGarry, Janiva Magness, Julie Christensen and Brenda Burns), the Back To Blues & Jazz Festival is in Malibu on Aug. 21 (818-789-7866) and the remarkable four-day Classic Jazz Festival (818-340-1516) is drawing closer (Sept. 2-5).

—Scott Yanow

URBAN



Ahmad

UNDERGROUND JAZZ: Acid jazz and rare grooves are in effect at Umoja on Monday nights. Located inside Hollywood's Gaslight, Umoja features live music and some of the area's best DJs. Clubgoers recently enjoyed a slamming free-style session with Cockni O'Dire, Jai Silk, T. Black and other skilled MCs. Local jazz band the Umoja Quintet played a great set for a packed house. Plus, DJs Tomas, Daz and AJ of the Soul Children kept the vibes spinning into the wee hours.

EIHT OUT OF COMPTON: Compton rap artist-turned-actor MC Eiht just celebrated the release of his new album, *We Come Strapped*, at the Hollywood Athletic Club. Notables in attendance included Epic Street Director Rejina Brown, L.A.-based marketing guru Mike Nixon, A&R VP Cheryl Dickerson, New Deal's Daryl Pierce, Zagu and J-Quest of Afromaxxx Productions and recording artist Mista Grimm. Still riding a wave of notoriety from his performance in *Menace II Society* and on its platinum-plus soundtrack, Eiht is in a position to do damage at retail with this album and lead single, "All For The Money."

AROUNDTOWN: Local jazz/funk band Strangefruit rocked the Whisky. This promising group can usually be found gigging at Fifth Street Dick's in the serene surroundings of Leimert Park each Wednesday night.

Ahmad played Bizerk, the Westside's new urban/hip hop haven. Bizerk has been consistently bringing top urban/hip hop talent to Santa Monica's Third Street Promenade, and gets more packed every Monday night.

Local producers Tracey Kendrick and Courtney Branch are making waves with their new R&B artist, Margi Coleman. Coleman just shot the new video for her debut single, "Winnin' Ova You," here in Los Angeles. Best-known for their work with popular West Coast rap artists DJ Quik and Second II None, Kendrick and Branch are branching out into R&B music with a vengeance and expect Coleman's project to see chart action very soon.

ON THE LOOKOUT: Word has it that the Lady of Rage will be rocking ruff-and-stuff with her highly-anticipated debut album on Death Row Records by late fall. L.A.'s Death Row Records has an unprecedented knack for making superstars out of rap artists—before they even record their own albums. Rage earned her spot as one of hip-hop's most skilled MCs with her performance on Dr. Dre's *Chronic* album, and her "Afro-Puffs" cut from the *Above The Rim* soundtrack confirms her viability as a solo artist. Now, with underground hitmaker DJ Premier (Gang Starr, Jeru the Damaja) producing her album as well as Dre and Daz, this tough lady arguably has the most anticipated project of the year.

COMING UP: Urban alternative band Macy Grey will rock the Whisky on August 22, along with Spade Ghetto Destruction.

In a very special Labor Day Weekend concert, the grand maestros of funk, George Clinton and his P-Funk All-Stars, will be funking the Hollywood Palladium. I'm headed to pick up my boarding pass for the Mothership right now and expect all you funkateers will do the same...PEACE & PROGRESS.

—J. Jai Bolden



Jackie McLean



Courtney Branch, Margi Coleman, video director Ian Fletcher and Tracy Kendrick.

PHOTOGRAPHY

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CLUB REVIEWS

The Tea Party

The Whisky

West Hollywood

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

Contact: Kris Ferraro, ERG: 310-298-6471

The Players: Jeff Martin, vocals, guitar; Stuart Chatwood, bass; Jeff Burrows, drums.

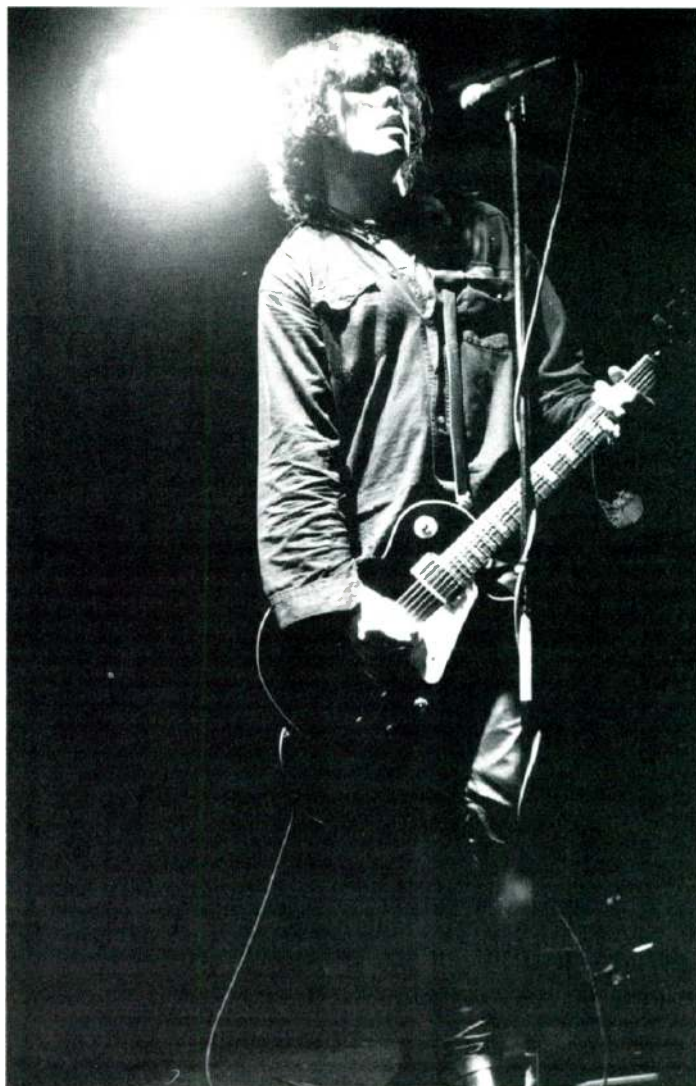
Material: Picture the Tea Party as the band Jim, John, Robby, and Ray—you know who I'm talking about—would have put together in the Nineties instead of the Sixties. The Doors' post-college radio revolution, indeed. And this comparison doesn't extend only to Martin's intense physical and vocal mimicking of the Lizard King himself, but also to their dreamy, bluesy, sometimes thrashing musical offerings. Of course, that's not to say these guys suck outright. What they do, they do extremely well. However, their shtick is obvious to the point of embarrassment, and so trite that it makes any serious contemplation of their music downright impossible. Still, on the plus side, the Tea Party can write wonderful arrangements that stick with you, even while their silly Doors routine irks you. "Save Me" and "Under Raven Skies" are two stellar cases in point.

Musicianship: Here's the killer—Tea Part is really very, very good, musically speaking. Martin's rich baritone is fraught with power and nuance, although his vocal style so much apes Morrison's that it's hard to tell what he would have sounded like if he hadn't memorized that *Best Of The Doors* double album. Martin is also an accomplished axeman with what sounds like some formal training somewhere in his past. Chatwood is a subtle yet stable and indispensable presence, and Burrows is the solid foundation on which everything is built.

Performance: This is very much the singer's band; he commands the audience just as he commands all the dynamics onstage. At one point



Tuff: L.A. rock survivors.



The Tea Party: Lotsa good material.

he demanded that everybody come closer to the stage to create a more intimate setting. And everybody did it, because Martin is charismatic enough to make you want to find out what's going to happen next (although you already have an idea because you've either seen Oliver Stone's movie or watch lots of old concert footage). The one thing that hindered an otherwise well-paced set was the lag between numbers. Sometimes, Jeff, you just gotta shut up and play.

Summary: This is a frustrating band, because it seems as if they have most of the right ingredients to become a fairly popular rock act with some honestly good material. But pleeeeeze, stop with the Morrison crap already. If you're going to pretend to be somebody else, try someone who hasn't been done ad nauseam. Ape Frank Zappa or somebody else. Anything's better than looking like the understudy for Wild Child. My humble advice to the Tea Party: Burn all of your clothes and your Doors albums. Start over again with nothing but what's in your own heart to think and play. Here's hoping you find a voice that's all your own.

—Sam Dunn

Tuff Troubadour West Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Contact: Clem Cartwright: 818-772-6586

The Players: Stevie Rachele, vocals; Jorge DeSaint, guitar; Jamie Fonte, bass; Jimi Lord, drums.

Material: Tuff plays metal music, but it is metal music that rocks. All of Tuff's material has an energy to it, that most metal music is lacking. It sounds like these guys like to play and are not just doing this to make a million dollars. This longtime local band takes the standard band setting and makes it sound like they invented it. With songs like "Virgo M.," "The All New Generation" and "God Bless This Mess," they power their way out of the routine and into your brain.

Musicianship: The playing of this band is very good. It starts with the drumming of Jimi Lord, who is a drumming animal. He seems to hit all the cymbals at the same time, and still have time to spin his sticks in the air before hitting two or three



Photo: V.B. Walsh

The Auteurs: A cut above.

drums at once. Lord lays the groundwork for this band. Jamie Fonte on bass is very good, toiling in the background, never really overstepping the roll of bass player, stealing the occasional solo. Jorge DeSaint is very fast, but soulless on the guitar. While it is important to be fast and be able to play the tough runs, sometimes one note can say as much as twenty if played right. Stevie Rachelle is a good singer and uses his strong voice in a variety of ways, not just shrieking all the time, the way many metal singers do.

Performance: You get the feeling from watching Tuff that this is a band that loves to play. They play with energy, feeling and intensity. The only problem with the performance is Rachelle's between song patter, which is a strutting, cocky, arrogant brand of nonsense which becomes tiresome after about ten minutes. Also, Rachelle has to learn that if the crowd is not responding, that's just the way it is. While some audience members were singing along and thrashing their hands in the air, the majority of the crowd did not seem interested in doing this. The less interested they seemed, the more determined Rachelle was to make it happen.

Summary: Tuff would have gotten a much better review if they had done three songs and walked off the stage. In the beginning, the newness and energy of their inspiration was exciting. As the set went on, this was not enough to carry the set and the ti-

rades of Rachelle. If he would stick to singing and not bragging about the size of certain of his organs, we would all be better off.

—Jon Pepper

The Auteurs The Whisky West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑧ ⑩

Contact: Virgin Records: 310-288-2710

The Players: Luke Haines, lead vocals, guitars; Steve Walker, lead guitar; Alice Readman, bass; James Banbury, cello, Hammond organ; Barney Crockford, drums.

Material: Well-crafted, cynical and smart melodic rock and pop done in the vein of Elvis Costello, Morrissey and Lloyd Cole. Poets, models and comics are among the topics of fodder for Haines' wicked barbs and sneers. The ten original songs performed were evenly distributed between the Auteurs' first CD, *New Wave*, and their second CD, *Now I'm A Cowboy*. Each number was marked by the subtle integration and variation of texture, nuance and tone. These types of elements often are absent in much of the material one hears on the radio today. This ability to shift the mood and feel of each song is evident in how the Auteurs smoothly bounce from weaving sweet melodies with quiet strings then laying down aggressive, ringing guitar riffs sometimes within the

space of one number. The highlights included the all-acoustic opener, "The Upper Classes," the revamped harder edged yet cello-driven "New French Girlfriend," which recounts the blunt history of a shallow relationship, and lastly, the Auteurs best and memorable song, "Lenny Valentino." This song is a potent rocker that lyrically dares to imagine if Lenny Bruce and Rudolph Valentino were one person and proceeds to explore that possibility with weird results. The only drawback to this set was that these three songs stood out as the most memorable and compelling compared to the rest of the material. But when compared to what currently passes as good rock and pop both on the radio and the clubs, the Auteurs are a cut above. Let's face it, not many bands, especially in the clubs, can write at least one or two good songs.

Musicianship: For the most part, the Auteurs are in sync with each other musically and play well together. Lead vocalist/guitarist Haines and lead guitarist Walker are the instrumental backbone of this band providing a solid foundation creating a layered wall of sound guitar effect which was irresistible candy to the ears. On the other hand, bassist Readman seemed totally unnecessary. Readman could not be heard most times. It looked as though she was barely playing her bass. She strummed it limply and had no stage presence whatsoever. In other words, the girl had no pep and seemed quite lethargic. In fact, it was as though she wished she were anywhere but onstage with the band. Keyboardist and cello player Banbury gave the set color with his pretty arrangements. Drummer Crockford was adapt and provided a strong bottom to the overall set.

Performance: The Auteurs' style of performance was marked by its straightforward, no-sense approach with very little chit-chat. All attitude and personality was vested in the songs themselves and it came out in the show in a clear, concise way.

Summary: Ordinarily, this section of the review is where the writer gives the band his or her seal of approval as to whether they are special enough and have the potential to go on to the next phase of their career—getting a record deal. The Auteurs are special and have gotten that elusive deal. Now, what they need is radio airplay. The audience enjoyed the show as evidenced by the sea of bopping heads and dancing bodies. In their promotional posters for their latest CD, the Auteurs have presented a visually strong image. This image is a striking one of a small, scolding, pale, freckle-faced boy with a shiner over his eye who is wearing a gold lamé jacket. This poster was plastered all over the Whisky when the club opened and by the end of the Auteurs' set, the walls were empty. Even the critics have already sung their praises in print. Radio programmers repeat after me: Lenny Valentino!

—Harriet Kaplan

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CLUB REVIEWS

October Project

The Troubadour
West Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Contact: Epic Records: 310-449-2875

The Players: Mary Fahl, vocals, tambourine; Marina Belica, vocals, keyboards; David Sabatino, guitar, vocals; Emil Adler, keyboards, vocals; Urbano Sanchez, drums, percussion.

Material: Think of October Project and think of light, airy music with touches of new age and folk that's often haunting and mystic. Think of a painting filled with open skies and poppy fields swaying in the wind with someone sitting in the middle meditating on deep, philosophical thoughts. Think of VH-1 if some cosmic flower power burnout from the Sixties decided to take over and only play music designed to raise your consciousness to a higher mantra. In other words, this is the kind of music that you might hear at upscale coffeehouses or yuppie cocktail parties. Cafe Sin-E in New York City (October Project's home base) loves this band. Need I say more? This music isn't exactly my style but, putting personal tastes aside, it's fair to say that October Project is pretty compelling nonetheless.

Musicianship: The entire band had a straightforward, even presentation that smoothly delivered near-perfect renditions of songs from October Project's self-titled debut. There was an easygoing level of spontaneity that kept the playing from being too stiff and mechanical. Guitarist Sabatino artfully switched between an acoustic and electric, and you could easily forget that there was an absence of a bass guitar because the group played with a full sound that, thankfully, left superfluous arrangements out of the mix.

Performance: The cornerstone of this above-average performance lay in lead singer Fahl's deep and rich voice, which she powerfully sustained during several key notes. She also chatted amiably with the audience between almost every song, which cemented the group's ap-



October Project: Light and airy.

proachable style. October Project was able to convey a wide range of emotions and seamless harmonies through songs like "Bury My Lovely," "Ariel" and "Now I Lay Me Down." While some of Fahl's moves and gestures were a bit on the dramatic side, there was little very pretension even during the most flowery moments.

Summary: October Project isn't going to be everyone's cup of herbal tea, but for those who want to relax instead of rock out, this music is worth listening to and comes highly recommended.

—Carla Hay

The Players: Sohrab Habibion, vocals, guitar; Steve Raskin, guitar, vocals; Geoff Sanoff, bass; Nick Pellicciotto, drums.

Material: Here we go again. Yet another indie rock band walking that fine line between wanting to reach a larger audience while still maintaining street credibility. Edsel injects plenty of aesthetic "alternative" weirdness in the music, but there are also plenty of hooks to keep the average listener interested. Oh, and let's not forget the heavy guitar noise that is all part and parcel of the indie band package.

Musicianship: The band's playing was somewhat erratic, sometimes sounding like it should and other times going off in clumsy directions. Overall, the rhythm section was well-paced, but lead singer Habibion has the kind of voice that isn't distinctive enough to rise above the pack.

Performance: Edsel is neither mysterious nor filled with self-loathing nor burning with angst-ridden passion. What the band is—a bunch of regular guys playing regular underground rock—comes through loud and clear. Culling songs from *Strange Loop* and their latest album, *Everlasting Belt Co.*, Edsel performed with a reasonable amount of style to spark a few moments of intensity. The group could hardly be considered dull entertainers and their talent, thought at times limited, deserves praise for being charmingly sincere and unaffected.

Summary: Edsel won't be remembered for an outrageous live show, instrumental virtuosity or any other outstanding unique qualities. But the band has some good songs, and unlike the group's namesake, won't go down in history as an overhyped dud that quickly goes out of style.

—Carla Hay

Edsel

The Whisky
West Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

Contact: Nicole Blackman Public Relations: 212-685-3001



Edsel: Stylish.



700 Miles: Sincere and honest.

700 Miles

The Whisky
West Hollywood

1 2 3 4 5 6 ★ 8 9 10

Contact: Jill Hagara, RCA Records: 213-468-4123

The Players: John Carlin, vocals and guitar; Justin Guip, drums; and Tom Clapp, bass.

Material: Let's call this the Nirvana formula: Take one angry, soulful singer with both a mean sense of lyrical irony and sensitivity, and mix with a silent, grinding bassist whose relentless and reliable skill becomes the bedrock for all numbers. Add an accomplished drummer with both muscle and finesse, and voila! You have a Traffic/Ramones/punk/folky combo from Hell! What's more, they sound surprisingly wonderful live—for about 25 minutes. Beyond that, the emotional intensity of the music starts to plateau; its impact on you weakens. While songs like "Rachel" and "Wire" hit you with full force, by the time they get to the cover of "Are You Experienced?"—your attention has drifted.

Musicianship: Carlin's vocals have that velvet fist quality: soft, until it punches you in the face. Somehow he manages to be both subtle and screaming; it's quite a skill. Clapp's thick, grinding bass and Guip's metronome-steady drums create a safety net for the guitar to thrash around on.

Performance: 700 Miles (named after the odometer reading on a rental car) takes the stage with about as much presence as the guitar techs. In fact, that's who they seemed to be until Carlin took the mike for a brief introduction. This is a band with one of those slow warm-ups. During the

first song they all seem fairly demure, but by the time they reach the halfway point, the singer is throwing himself on the ground, clutching his guitar as if in spasm. What comes across well from this band is their sincerity and honesty—they don't seem to be putting on a show so much as playing from the heart. And it works.

Summary: These guys are much more gripping, much more compelling live than on their recordings (*Dirtbomb* is the second release just out), and look like they will get better as they mature. Definitely worth the price of admission. —Sam Dunn

Velocity Girl

The Whisky
West Hollywood

1 2 3 4 5 6 7 ★ 9 10

Contact: Nils Bernstein, Sub Pop Records: 206-441-8441



Velocity Girl: Fusing pop and punk.

The Players: Sarah Shannon, vocals; Archie Moore, guitar, vocals; Brian Nelson, guitar; Kelly Riles, bass; Jim Spellman, drums.

Material: Velocity Girl has an instantly recognizable sound, due in large part to the group's creative blend of the simplicity of early Sixties pop and Nineties post-punk ethics. Their songs are about relationships and life observations that aren't meant to shock, scare or disgust but to communicate in a direct, uncomplicated way with only slight hints of subversive nastiness.

Musicianship: Playing livelier versions of songs from their latest recording, *Simpatico!*, Velocity Girl still managed to stay true to their trademark musical form while showing imaginative teamwork during the more spontaneous jamming. The band's melodic harmonies were put to good use, and whether during the more raucous numbers or slower tunes, the overall musicianship gelled together for an enrapturing sound that rarely hit a bum note.

Performance: Most of the band has that bookish, college student look which belies the sometimes ferocious intensity with which Velocity Girl can perform. And as if to prove that they weren't taking themselves too seriously, guitarist-vocalist Moore joked to some of the more animated members of the audience, "Let's make a pact: If you won't jump onstage anymore, we won't play Ace of Base's entire album." Lead singer Shannon has a clear and pure voice that sounds like she could have been the star of her school's glee club, but she wisely avoids the cutesy approach and her gutsy delivery at this show proved she could hold her own with the boys in the band.

Summary: This isn't your average group of college radio darlings. Velocity Girl has the talent to bring even more vitality to their music in a live setting. The band's performance was a whirlwind of energy and instrumental finesse, yet Velocity Girl still managed to credibly relate with the audience in a natural, self-confident way. Velocity Girl is proof positive that you don't need gimmicks or a calculated image to make an impact and rise above a sea of mediocrity. —Carla Hay

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★ THE MUSIC INDUSTRY INFORMATION HOTLINE ★

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\$3.99 PER MIN. / 5 MIN. CALL / 18 & OLDER ONLY
M/M/W/ 12828 VICTORY BLVD. SUITE 326 H. HOLLYWOOD, CA. 91606



MUSICIANS

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

LOS ANGELES COUNTY

ANASTASIA'S ASYLUM

1028 Wilshire Blvd., Santa Monica, CA
Contact: Anastasia: 310-394-7113
Type of Music: Rock, alternative, acoustic, jazz, C&W, world beat
Club Capacity: 80
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Send package to club: Attn. Anastasia
Pay: Negotiable

CLUB LINGERIE

6507 Sunset Blvd., Hollywood, CA 90028
Contact: 213-466-8557
Type of Music: Rock, alternative, acoustic, jazz, C&W, world beat
Club Capacity: 333
Stage Capacity: 15
PA: Yes
Lighting: Yes
Piano: No
Audition: Send pkg to club.
Pay: Negotiable

COFFEE JUNCTION

19221 Ventura Blvd., Tarzana, CA 91356
Contact: Sharon: 818-342-3405
Type of Music: Original, acoustic, new age, jazz, folk, blues
Club Capacity: 40
Stage Capacity: 3

PA: Yes
Piano: Yes
Audition: Open mic. on Sundays btw. 3-5pm.
Pay: Tips and drinks.

FM STATION "LIVE"

11700 Victory Blvd., N. Hollywood, CA 91606
Contact: Toy: 818-769-2221
Type of Music: All new, original music. All styles.
Club Capacity: 500
Stage Capacity: 12-15
PA: 4-way concert system with 24-channel board with independent monitor mix system, full effects, houseman.
Lighting: Yes
Piano: No
Audition: Send tape, promo pack, SASE.
Pay: Negotiable

FAIR CITY

2020 Wilshire Blvd., Santa Monica, CA
Contact: Keith Roberts: 310-828-5549
Type of Music: Rock
Club Capacity: 350
Stage Capacity: 7-10
PA: Yes
Piano: No
Lighting: Yes
Audition: Call or mail promo.
Pay: Negotiable

FAIS DO-DO

5257 West Adam Blvd., Los Angeles, CA 90016
Contact: Steve: 310-842-6171
Type of Music: Blues, hip hop and straight ahead jazz, funk, reggae
Club Capacity: 150
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Open mic. Mondays, 10pm-1am, or send tape & promo pkg.
Pay: Negotiable

FROG'S

16714 Hawthorne Blvd., Torrance, CA 90310
Contact: Eddie: 310-371-2257
Type of Music: All styles
Club Capacity: 280
Stage Capacity: 12
PA: Yes
Lighting: Some
Piano: No
Audition: Call or send pkg.
Pay: Negotiable

LA VE LEE RESTAURANT

12514 Ventura Blvd., Studio City, CA 91604
Contact: Vabois: 818-980-8158
Type of Music: Jazz & blues. Tuesday night jam sessions.
Club Capacity: 100
Stage Capacity: 8
PA: Yes, full
Piano: No
Audition: Send promo to club.
Pay: Negotiable

OYSTER HOUSE SALOON & RESTAURANT

12446 Moorpark St., Studio City, CA 91604
Contact: Herb: 818-761-8686
Type of Music: Acoustic, jazz, folk, blues
Club Capacity: 60
Stage Capacity: 3
PA: No
Piano: No
Audition: Contact Herb
Pay: Negotiable

PIER 52

52 Pier Ave., Hermosa Beach, CA 90254
Contact: Debbie Wagner: 310-376-1629
Type of Music: Classic rock (cover bands)
Club Capacity: 120
Stage Capacity: 5
PA: No
Piano: No
Lighting: Yes, stage lights
Audition: Mondays and Tuesdays. Contact Debbie Wagner or send package to above address.
Pay: Yes, negotiable

ROXY THEATRE

9009 Sunset Blvd., West Hollywood, CA
Contact: Jan Brooks: 310-278-9457
Type of Music: All styles
Club Capacity: 500
Stage Capacity: 15
PA: Yes
Piano: No
Lighting: Yes
Audition: Call Jan Brooks for further information.
Pay: Negotiable

3RD STREET PUB AND GRILL

1240 3rd St., Santa Monica, CA 90401
Contact: John Stapleton: 310-395-7012
Type of Music: Acoustic acts, blues, unplugged rock acts
Club Capacity: 150
Stage Capacity: 4
PA: Yes
Lighting: Yes
Piano: No
Audition: Send promo package to above address. Attn: John Stapleton.
Pay: Negotiable

THE WATERS CLUB

1331 S. Pacific Ave., San Pedro, CA 90731
Contact: Tony: 213-547-4423
Type of Music: Latin only
Club Capacity: 890
Stage Capacity: 12-15
PA: Yes
Piano: No
Lighting: Yes
Audition: Call or send promo pack.
Pay: Negotiable

ORANGE COUNTY

JEZEBEL'S
125 N. State College Blvd., Anaheim, CA 90028
Contact: John Schultz: 714-522-8256
Type of Music: R&B, metal, original rock
Club Capacity: 368
Stage Capacity: 5-10
PA: Yes
Lighting: Yes
Piano: No

Audition: Call for booking.
Pay: Negotiable

VENTURA COUNTY

CHEERS (THE MAIN EVENT)
1308 Los Angeles Ave., Simi, CA 93065
Contact: Bob or Mark: 805-581-2488
Type of Music: Rock, blues, original & cover
Club Capacity: 200
Stage Capacity: 6-8
PA: Yes
Lighting: Yes
Piano: No
Audition: Call or send promo pack.
Pay: Negotiable

MISCELLANY

Miscellany ads are free to businesses offering part- or full-time employment or internships for music industry positions ONLY. To place your Miscellany ad—mail, fax or bring in your ad of twenty-five words or less. Ads will not be taken over the phone. Please call when you wish your ad to be cancelled.

NEW AAA/ Alternative record Co. seeks interns & experienced personnel for marketing, booking, promotion etc. No salaries, we are on profit sharing basis. Call 818-343-1704.

MUSIC MANAGEMENT/PUBLISHING company seeks interns 2 days a week for tape duplication & general office work. Call 213-933-9977 ask for Laurent Besencon.

RECORDING ENGINEERS wanted - experienced only. Part-time on call. \$10/hr - Ask for Louie. Studio - 818-763-0641.

INTERN WANTED for fast paced Artist's management Co. Must have organizational video skills. Flexible hrs. Send resume to PO Box 48425, LA, CA, 90048. Attn: Irene.

INDEPENDENT RECORD distribution & marketing Co. seeks interns for radio/video promotions, general learning of the music biz. College credit available. 818-752-9930.

EXPERIENCED GUITAR teachers (all styles) wanted for private students (all levels). Flexible hours, South Bay location. Responsible parties only Call Mark 310-376-1145.

PART-TIME interns needed for A&R Department at EMI Records. Must be in school & taking for credit. Non-paying. Call Andrea at 310-659-1700, ext. 338.

PROMOTION DEPARTMENT at a major label seeks intern to help with various office duties & tracking of artists. Hard working, dependable person, enrolled in college a must. No pay but great experience. 310-288-3838.

INDIE LABEL seeks 1 or 2 individuals for publicity & promotion. Pay based on qualifications. Experience a plus but not essential. 15/hrs a week. Call Denise 213-292-0133.

INTERNS WANTED - Learn the biz (emphasis Radio Promotion) at indie CHR label (United Records) Responsible only - MAC & IBM preferred. Jon 818-752-0480.

LUTHIER NEEDED- Must have 7 yrs. experience in all phases of building electric guitars from scratch. Established electric guitar manufacturer needs professional & talented luthier. Send resume: PO Box 1029-128, Van Nuys, CA 91408.

ROADIES/DJ'S/DANCERS needed for DJ company. Roadie must have own van. DJ's must have personality and party experience. Dancers for hip hop funk. 310-273-1319.

NEW AAA/ alternative record co. seeking interns & experienced personnel for mktg, booking, promotion. No salaries, we are on profit sharing basis. Call 818-343-1704.

INNOVATIVE AND diverse label seeking an up & coming manager for our media relations department. Fax resume to 310-441-6584.

MUSIC CONNECTION NEXT ISSUE INSTRUMENT REPAIR GUIDE

MUSICIANS, SINGERS & PRODUCERS: GET PAID FOR YOUR TALENT! ONLY \$25 PER AD.

Find out for yourself what other Pro Players already know...Pro Player ads work!!! To become a Music Connection Pro Player, here's all you do: WRITE IT! To insure accuracy, put it in writing using this coupon. FAX IT! Fill out this coupon, include your credit card number and fax to (213) 462-3123. MAIL IT! Send in this coupon along with a check, money order or credit card info to:

Music Connection Magazine "Pro Player" 6640 Sunset Blvd., Hollywood, CA 90028

Name _____ Phone (____) _____

Instruments and/or vocal range (20 words maximum) _____

Available for: Sessions Touring Club work Production TV/Movies

Qualifications (40 words maximum) _____

Comment (25 words maximum) _____

Music styles: Rock Pop R&B Jazz Country Specialty (4 words maximum) _____

FOUNDATIONS FORUM '94



SEPT. 8, 9, 10 • HYATTON, BURBANK, CA

Special Address by **Ted Nugent**

SHOWCASED BANDS CONFIRMED TO DATE
(in alphabetical order):

MAIN STAGE

Bile
Biohazard
C.O.C.
Carcass
Bruce Dickinson
Downset
Dream Theater
Drown
Korn
Machine Head
Yngwie Malmsteen
Monster Voodoo Machine
Overkill

SIDE STAGE

Dead Orchestra
Juster
Planet Hate
Po' Boy Swing
Pushmonkey
Raven
Schubert
Tree
Vertical After

More To Follow!


THE ONLY HARD MUSIC CONVENTION

LIVE PERFORMANCES, PANEL DISCUSSIONS, MUSIC INDUSTRY EXHIBITS, PARTIES, PERSONAL APPEARANCES, GIVEAWAYS AND MUCH MORE!

CURRENTLY SCHEDULED FORUM '94 PANELS & WORKSHOPS:

Radio Seminar (moderators: Susan Naramore/Geffen Records, Sharon Joffe/Arista Records) • Independent Labels (moderator: Tom Lipsky/CMC Records) • Retail Focus Group • "Is There Life After Death Metal?" (moderator: Frank Dancses/Ace's Records) • "Marketing: Reaching a Generation That Doesn't Want to be Reached" • Gerri Miller/Metal Edge Magazine will host a Women's Interest discussion group • Consumer Focus Group (co-moderators: Dyana Kass/Hollywood Records, Linnea Nann/Warner Bros. Records and Susan Naramore/Geffen Records) • Touring • 'Free Legal Advice' (moderator: Joseph L. Serling, Esq./Serling, Rooks, Ungar) • Press (moderator: Katherine Turman/RIP) • International • A&R • Artist Panel • Management (host: Jim Pitulski/Round Table Enterprises) • Underground Press (host: Jerry Rutherford/Curious Goods) • Engineering (host: Freddie Piro/Ocean Studio) • 'Pick Brian's Brain' (host: Brian Slagel/Metal Blade Records) • College Radio workshop (host: Chainsaw Rose/Mechanic Records) and more to be confirmed.

Discmakers is the official CD & cassette manufacturer of Foundations Forum '94

 PRO PLAYERS EXPERT TALENT FOR HIRE		AVAILABLE FOR	MUSICIANS: GET PAID FOR YOUR TALENT!		NEXT DEADLINE	MUSIC STYLES							
		SESSIONS TOURING	CLUB WORK	PRODUCTION	TV/MOVIES			ROCK	POP	R&B	JAZZ	COUNTRY	
NAME	PHONE	QUALIFICATIONS				COMMENT							
TOM ALEXANDER - Producer	310-203-6399	✓	✓	✓	✓	Orchestration credits on Grammy winning album, platinum and gold records. Orchestrator, arranger, producer. *Phone number listed is a pager number.	Enjoy working with artists, transforming your musical imagination into a musical reality, anything & everything from beautiful, lush strings to nasty rhythm tracks. Demo not spoken here!	✓	✓	✓	✓	✓	
FRANK ANTHONY	310-768-4109	✓	✓	✓	✓	19 years experience, music degree with honors from Westminster College. PA Credits include Dimos for (A&M) Records, Author Barrow (Billy Idol, Frank Zappa), Ozzy Osbourne.	Very Professional, reads charts, various sessions in New York and Nashville.	✓	✓	✓	✓	✓	
FRANCIS BENITEZ - Female Vocalist	805-252-7257	✓	✓	✓	✓	Over 15 years of experience in the Hispanic Market, both live and studio performances. Numerous album credits. Background vocals for Placido Domingo, Julio Iglesias and Raphael among others.	Music is my passion, great personality, easy to work with, very professional and very fast. Resume and demo available. Experience as a contractor.	✓	✓	✓	✓	✓	
MICHAEL BINIKOS - Arr./Producer	(213) 851-0665	✓	✓	✓	✓	Over 10 years experience. Recent credits include Donna Summer, Jon Secada, Emmylou Harris, Ann Wilson of Heart, Jason Scheff of Chicago, K.T. Oslin. TV themes and international commercial jingles. Many others.	I like to work with up and coming talent. Will work with your budget on demos.	✓	✓	✓	✓	✓	
FUNKY JIMMY BLUE - Producer	213-936-7925	✓	✓	✓	✓	Top 20 singles, Top 40 album B.E.T., Soul Train, VH-1, Club MTV, #1 hit potential. Musician, producer, arranger, composer, engineer, programmer.	Fully equipped studio, hip-hop, house, rap, gospel, exper. Additional phone #213-525-7240.	✓	✓	✓	✓	✓	
CLIFF G. BRODSKY - PRODUCER/KEYS	213-469-4981	✓	✓	✓	✓	Worked with artists from Warner Bros., Polygram, Motown. 5 year degree from Berklee in Synthesis/Music production & engineering. 20 years playing keyboards professionally.	Good vibe producer, Expert player, arranger, programmer, engineer. Always great results.	✓	✓	✓	✓	✓	
BOBBY CARLOS - Slide Guitar	310-452-2868	✓	✓	✓	✓	Recordings with Julia Fordham, Moon Martin, Smitty Smith and John Keane.	Solo and fill specialist.	✓	✓	✓	✓	✓	
DAVID C. - Drummer/Percussionist	213-654-8497	✓	✓	✓	✓	Broad array of drums, cymbals, gongs. All Ludwig, Paiste, Bells & percussion, hand & classical. Proteus module. Brushes & bowed effects.	Studied formally with name teachers. Road work with shows, groups, and revues. Recording, original & corporate. Vinyls, C.D.s, soundtrack percussion for films, TV, documentaries & commercials. Read and compose drum charts. Available on 4 or 14 piece drum set.	Pro attitude in the studio. Hard hitter w/ sense of dynamics. Sound scapes for your visual project. Will and can get the feeling, mood for your music. Let's do it!	✓	✓	✓	✓	✓
ROBERT COPELAND - Producer/Arr.	213-217-8469	✓	✓	✓	✓	Recent credits include Danny James, Billy Preston, Deon Estus, Jonathan Moffett, Larry Seymour (Billy Idol), HBO. 20 years experience. Musician, producer, arranger, composer, programmer. Lead back yet meticulous working environment. Available for albums, scoring, artist development.	MIDI oriented with extreme live appeal. Heavy on good vocal production to showcase the artist, not the producer. Very positive, constructive atmosphere.	✓	✓	✓	✓	✓	
LISA FRANCO - Medieval Strings	818-569-5691	✓	✓	✓	✓	10 years pro studio and stage experience. Extensive European television and radio appearances, album credits, commercial credits, B.I.T graduate. Highly skilled in composition and arrangement.	Read charts, hard score not necessary. Mystic sound textures for rock ballads, also pop, folk, traditional classical and new age. Rates are reasonable and negotiable.	✓	✓	✓	✓	✓	
PETER G. - Drummer/Vocals	818-761-9081	✓	✓	✓	✓	Seasoned pro, over 12 years experience in studios, clubs and road work. Well rounded, very dynamic with great feel and time. Can take direction or improvise without hassles. Quick study, some reading. Overdubs and click tracks no problem.	Consistently smooth and solid. My personality and musicianship can and will unquestionably enhance any artist's performance, live or studio.	✓	✓	✓	✓	✓	
MAURICE GAINEN - Producer	213-662-3642	✓	✓	✓	✓	Read music. Berklee College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist. LASS and NAS pro member. Lots of live and recording experience. Jingle and songwriting track record.	MIDI and studio consultation. Woodwinds, keyboards, arranging, composing. Complete demo and master production. Live sounding tracks. No spec. deals, pro situations only.	✓	✓	✓	✓	✓	
JOE GOFF - Drums/Percussion	310-577-0004	✓	✓	✓	✓	11 years experience. Extensive touring and recording. Read music well. P.I.T. Honors graduate. Studied with the best. Specializing in session and demo work at reasonable rates, casuals, club work, touring and substituting.	Versatile player, multi-purpose image. Demo and resume available. Very strong in variety of styles.	✓	✓	✓	✓	✓	
DENNIS GURWELL - Accordion/Keys.	818-843-0514	✓	✓	✓	✓	Many years experience club and casual work. Good ear. Sight read charts. Recent work with Fox Television's Culture Clash comedy group. Session work for the Disney Channel.	It sounds OK, but it would sound a lot better with an accordion.	✓	✓	✓	✓	✓	
CARLOS HATEM - Percussion/Drums	213-874-5823	✓	✓	✓	✓	Original music projects in the pop & dance field. Nat'l & intern'l touring exp. Percussion performance credits. Soundtrack percussion. Music production. Drums & percussion on Paul Rodriguez Show, MTV. Artist Of The Year award winner on ABC Television series Bravissimo. Fluent Languages: English & Spanish.	Good ears, good hands, and a pro attitude. Available for lessons.	✓	✓	✓	✓	✓	
JIM HOYT - Producer	213-466-9011	✓	✓	✓	✓	CD quality production. Proven record of success. Excellent songwriting and arranging skills. Access to great studio musicians. Comfortable creative working environment. 100% satisfaction guaranteed. Nothing leaves my studio until you're completely satisfied!	I specialize in producing high quality recordings for up and coming bands and solo artists. My goal is to do great, original sounding work for all of my clients.	✓	✓	✓	✓	✓	
CHRIS JULIAN - Producer/Writer/Eng.	310-589-9729	✓	✓	✓	✓	Young, skilled, far Ss, Dig Work! Over 30 Gold and Platinum, 1 Emmy, 3 Grammy Nominations! Credits w/ Warner, Sony, SBK, ABC, NBC, HBO, FOX TV, Elektra, Atlantic, 20th Cent. Fox, many more. Chops on Gr. Bass, Pno, Synth, Voice, MAC. Great attitude! Teach.	Inspired creative/technical - all styles. Learned from best - Don Was, Jimmy Webb, many legends. I am currently producing Art Garfunkel and looking!	✓	✓	✓	✓	✓	
BOB LUNA - Pianist/Kybd/L. Voc	213-250-3858	✓	✓	✓	✓	Arranger-composer in all styles of music. Grove graduate, disciplined classically, strong rhythmic grooves, read music. Strong background in orchestration. Lead sheets, take downs horn/string arrangements at reasonable rates. Piano instruction available.	Strong soloist. Excellent ear. Quick learner. Musical director for numerous artists. Lead vocalist/tenor range. Rehearsal pianist.	✓	✓	✓	✓	✓	
LESTER MCFARLAND - Bassist	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 and arranging music. Reads music, plays by ear, loves to teach. Cited in Downbeat and Bass Player. Aka The Funkmaster.	✓	✓	✓	✓	✓	
PAUL MURPHY - GUITARIST	310-396-2123	✓	✓	✓	✓	Established pro guitarist, Berklee grad., excellent reader, good ears, very versatile. Performances with Latoya Jackson, Merv Griffin, Tony Childs, Jerry Vale, The Drifters etc. (Assistant to Jamie Glaser's musician career super charger system). Paper # 310-585-0311.	Great attitude and equipment, all styles, career oriented lessons available. TV/Movie sessions experience. Sessions, Demos, & Show Cases etc.	✓	✓	✓	✓	✓	
MARK NORTHAM - Pianist/Kybds.	310-476-5285	✓	✓	✓	✓	Film, TV, album credits - over 15 years experience. Play and read all styles. Perfect pitch. Current work includes HBO series, many demos, arrangements/charts, jingles ad music and albums. Also live performances. Paper # 310-917-1616.	Professional attitude - quick results. Excellent sight reading, great ears. Professional results - the first time.	✓	✓	✓	✓	✓	
DAVID PRESCOTT -	310-640-9693	✓	✓	✓	✓	Music 20 years. All styles, charts, click track. N I U 4 years scholarship. Studied classical percussion & music composition. Extensive live and studio experience. Writing, transcribing, and arranging for my own band and outside projects. Promo pack available.	World class. Versatile. Flexible. Unique style. Modern approach. Advanced Bb bass concepts. Innovative rhythms. Contemporary songwriter, composer/performer. Fast & professional.	✓	✓	✓	✓	✓	
WILL RAY - Country Producer/Picker	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 trk master recordings. Access to the best country musicians in town for sessions & gigs. Currently a member of the Hellbenders. 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.	✓	✓	✓	✓	✓	
EDDIE ROGERS - Drums/Percussion	818-985-8078	✓	✓	✓	✓	Degree in Drums & Engineering (Berklee College of Music). Demos for Steve Vai, Mark Wood (BMG Records). Session work for Roger Puumala (Utopia) & Rob Arbitter (Stevie Wonder). Jon E. Love (Love/Hate). Drummer for Sick Puppies (Independent CD) blah blah etc.	What difference does it make... They're drums. They sound killer and they look great!!! Electronics (MIDI, Hard Disk Rec. etc.) & background vocals.	✓	✓	✓	✓	✓	
DERF SCRATCH - Producer	818-546-1161	✓	✓	✓	✓	The money and the chicks come after we get the stars out of your eyes! A good producer is honest. If a good producer is what you're looking for, read the other ads first, then find your phone - let's talk.	20 years experience! Ex FEAR bassist. Published songwriter - Movie sound tracks - Highly skilled professional.	✓	✓	✓	✓	✓	
DAVID SPITZ - Bassist	818-569-5636	✓	✓	✓	✓	20 years experience in all bass styles. Recorded and toured the world w/ BLACK SABBATH, GREAT WHITE, Nuclear Assault, White Lion. Accomplished professional & College graduate. Killer image, exceptional sound and great groove. Vast MIDI credits, instructional videos, clinics. Bit visiting faculty.	Hard-hitting, great feel, fast and effective in the studio. Top-notch improvising, writing and arranging. Monster performer w/ groove and guts. Pro attitude - killer results!	✓	✓	✓	✓	✓	
BILL SPOCKE - Drummer/Drum prog.	213-874-7118	✓	✓	✓	✓	Performing and recording credits include: Ecstasy, Centaurus, Broken Dreams, Gal Sonders & Hot Ice, Studio Cats, The Pastels N.V.S., Daddy Joe, Monty Mann, Big City, J.J. Jackson, The Tubes, Harpepoggio, Wayne Perry, Tounge Dance, Richie Owens & Big Sky, Lawnmower, Toss that Doll, Avant Dump.	20 yrs experience. 2 years Berklee College of Music, excellent live playing, recording, or programming.	✓	✓	✓	✓	✓	

PRO PLAYERS EXPERT TALENT FOR HIRE		AVAILABLE FOR	MUSICIANS: GET PAID FOR YOUR TALENT! RESERVE YOUR PRO PLAYER AD NOW - ONLY \$25 CALL (213) 462-5772	NEXT DEADLINE Wednesday, Aug. 17 12 Noon	MUSIC STYLES
NAME	PHONE	SESSIONS TOURING CLUB WORK PRODUCTION TV/MOVIES	QUALIFICATIONS	COMMENT	ROCK POP R&B JAZZ COUNTRY
RICK STEEL - Drums 12 piece Ludwig, full cage, double bass, 20 Zildjian cymbals.	310-392-7499	✓✓✓	Fully endorsed. TV performances, video, clinician, producer, clinic road work with Bill Ward (Black Sabbath) Music minor. Very visual, insane performer.	Very loud, strong drummer. Uses toms melodically. Pro attitude. Fast learner. Reads and transcribes. Odd time, no problem. African rhythms. Many different sounds. Very creative.	✓ Huge drum sound
"STRAITJACKET" - Violinist Acoustic violin, electric violin, digital signal processing. Vocal range: tenor.	818-359-7838	✓✓✓✓	20 years experience on violin and electric violin in all styles. Quality vocals. Fast and effective in the studio, a madman on stage. Record producer/arranger. Wayne State University, Michigan. Ravi Shankar School of Music. L.A. City College. Demo/bio available.	Easy-going, but fast in the studio. State of the art equipment. Digital signal processing. exceptional ear. Flexible rates. Let's make your music happen.	✓✓✓✓ A rocker at heart
"TAKA" TAKAYANAGI - Kybds./Prod. Complete MIDI studio. keyboards, sampler, drum machine, DAT, 8-track	213-878-6980	✓✓✓✓	Written/produced songs for Peabo Bryson, Angela Bofill, Whispers, Nancy Wilson, Shalamar and Main Ingredient. Top 10 hits and film credits.	Producing, arranging, playing keyboards, lessons, good ears and good business. Give power to music in any style.	✓✓✓✓ Pop. R&B ballads
DEBRA TAYLOR - Vocalist/Arranger Soulful vocalist with 3 1/2 octave range. Specialties include melodic power anthems, wailing blues, rock, R & B riffing, country covers and originals.	818-905-3271	✓✓✓	Excellent ear. Quick study. Lead or backup vocals and vocal arranging. Accomplished session vocalist and powerful live performer. 10 years studio recording experience. Live shows with west coast bands.	Professional, reliable. Special rates for NARAS and LASS members.	✓✓✓✓ Soft, melodic to wailing
TOM TORRE - Violin, /Fiddle Guitar Electric and Acoustic Violins. Midi violin set up for programming or live work. Electric and acoustic guitar.	818-340-6548	✓✓✓✓	Many years experience Sessions and Clubs. Schooled but not stiff. Demo available on request.	Quick ear and quick study. Good stage presence can read. Tasty melodic improviser, creator and arranger.	✓✓✓✓ Swing styles a specialty
NEIL TURBIN - Vocalist/Writer Soulful dynamic Baritone to high Tenor range precision delivery, delicately textured vocal to powerhouse belting.	310-318-0814	✓✓✓✓	15 years Pro credits. Session and/or Albums & tours include: Anthrax, Kuni, member of (Alcatraz, Quiet Riot, House of Lords, Blackthorne, XYZ). Sharp, quick learner, fast tracking, solid feel, stacked harmonies. EZ going. Pro attitude. No pay. No way.	Extremely versatile styles, cover Mariah Carey/Michael Bolton ballads to speed racer hard n' heavy. Also traditional blues, R&B, Funk & some country. Avail. for commercials/voiceovers	✓✓✓✓✓ Let's get it handled
WARREN WHITE - Drums/Percussion Acoustic drumset, perc./latin perc. MIDI drums/perc. Yamaha/Gretsch, LP, Roland TD-7, KAT, EMU, Korg, Alesis, MAC Performer-based MIDI sys.	818-420-3311	✓✓✓✓	16 years Professional experience. Int'l tours, BM North Texas State, Graduate studies University of Miami. Recordings/jingles-NBC sports, American Airlines, Mary Kaye etc. Various name artists. Recently relocated to LA from Dallas, Texas. Entiendo Espanol. References, resume, demo available upon request.	Excellent time feel, reading, click tracks, authentic groove playing in acoustic and MIDI formats. Thorough knowledge of rhythm section styles. Southern gentleman.	✓✓✓✓✓ Southern roots R&B/latin/funk
BRAD WILSON - Guitarist Gibson Les Paul, Acoustic 6 String, Marshall 50 Watt Amp and cab, various small amps.	213-656-5227	✓✓✓✓	15 years experience - touring, shows, sessions, club work Excellent equipment, songwriter, vocalist, solo and fill specialist.	Easy to work with, up attitude, specialize in rock and blues. Great image & stage presence.	✓✓✓ Blues
STILTMANT YVES Guitarist /vocals: Kramer Guitars, Midi equipped acoustic guitars.	310-246-8712	✓✓✓	Played in Europe, made studio sessions for a lot of French known artists - Played w/ Greg & Matt Bisonette. Lot of experience! (15 years)	Great ear, work fast, dedicated and Pro attitude. Fully equipped.	✓✓✓
JAMES ZOGAS Drummer. Two acoustic kits, Alesis HR-16.	408-749-8151	✓	Touring in Pacific Northwest recording experience in Bay area, LA, and Detroit. Live shows with Greg Allman, studied at Detroit Drum School, Mark Croney, Steve Mitchell, Scott Morris.	Ready to tour. Pro attitude, no ego trips.	✓✓✓

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- Boogie Mark IIC hd & 1x12 cab all options exotic wood cab 100 wts vinyl & anvil cases supreme cond \$1100 Edward Jones 818-980-4605
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- Marshall 4x12 straight cab 25 wtt Celestians black grill mid-70 s not mint cond. but not too bad. \$300 lrm 818-902-1084
- Marshall 1978 100 wtt master volume hd 4 sprk out input sensitivity xint cond \$650 obo Jeff 213-651-2992
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- Peavey PA, 800 wts never used, perfect cond sacrifice for \$320 Darrel, 818-279-4996
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- Vox AC30, 1959, \$1500 Gordon, 213-848-2064

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- Ibanez PT3DX multi fx processor, reverb distortion brnd new xint cond, \$150 obo Frank 818-564-8056
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5. GUITARS

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- B&g gult, wine, thru neck, active p/u's, Peavey Dina series case & stand, \$300 310-306-0170
- Carvin bs, 5 string fretless, tongue oil finish HSC better than foreply, \$480 David, 213-876-3431
- Carvin V220T, white w/gold hrdwr, 24 frets, dual hmbckrs w/splitters, HSC, very gd cond, \$290 Cliff, 818-980-4685
- Collectors item gult for sale, red, elec, Dan Electra, \$250 Cynthia, 818-752-8482
- Epiphone Coronet, 1965, dbl cutaway, solid body, single P90 p/u, 6 on a side tuners, \$625, Darryl, 213-874-4501
- Fender Squire elec gult w/marble neck & velvet HSC, \$240, Dave, 619-320-9103
- Gibson Les Paul '59 custom shop re-issue flame top, honeyburst Zebra PAF p/u's HSC, mint cond 818-761-9354
- Gibson WRC model, designed by Wayne Charvel for Gibson, very rare, 2 singles, 1 humbucking, locking tremolo, xint cond w/Gibson hrd case, \$350 818-902-1084
- Grampa's 1957 strat for sale Sunburst hrd tail, neck date 5-57, near mint. This is the real deal! Totally orig, \$10,000 Dan, 209-227-6809
- Ibanez Destroyer 2 bs, Explorer body, B/A bridge DeMarzio p/u, coral red, perfect cond, killer lk, \$350 obo Whsc, 818-980-9987
- Kramer Vanguard, white offset V gult, gold hrdwr, F. Rose,

- rosewood mac, HSC & SSC, plys grt, \$400, Sid, 818-761-1635
- Kubik X factor bs gult, Fender custom shop model w/ custom paint job, \$750 714-523-5856
- Ovation Elite 12 string cutaway, black w/gold hrdwr, mint cond, \$800, Kevin, 213-467-3040
- Peavey Patriot, red, strat shape, very gd cond, new strings, w/case, \$135 818-780-4347
- Yamaha elec bs, black, lightweight body, plys grt, \$325 818-990-2328

6. KEYBOARDS

- Akai S1000 PB sampler w/8MB memory, SCSI ports, lots of sounds, xint cond, \$1400 310-583-2090
- Avali: Roland D-110 soundmod w/card, grt cond, in box, w/manual, \$250 Frank, 714-968-0502
- Emu Emax sampling keybrds SE upgraded, \$650 Murray 818-224-2237
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8. PERCUSSION

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9. GUITARISTS AVAILABLE

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- Guit, 23, lkg to form org groove, soul rock band Infi Hendrix, Stones, Kravitz, Zep, Marley Dedicd musicians 310-652-6450
- Gult, keybrdst, snwgrfr sks voc, gult drmr, bst to estab pros/ r mtdc HR band Infi Q'Ryche, UFO T Luzzy Srs only, 213-353-4773
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- Hvy, psychdc gult Infi Sleep, Neurosis, Kyuss Andrew, 310-836-1298
- Ld & rhytm gult plyr just a strat & a Fender amp to pumel into submission Ply all styles, over 22 yrs exp Michael, 213-650-4035
- Ld gult & ld voc team from estab band sks something between Love/Hate & Priest No losers or drug addicts 310-376-7934
- Ld gult avail Hi energy HR, cmrcl, metal Must be dedictd, no grunge or altrmv. Pros only Jeff, 818-762-5438
- Ld gult lkg HR band w/hvy groove Team plyr, pro snts only, Infi VH Lv msg, 818-989-3651
- Ld gult, snwgrfr sks to join/form band w/blues & boogie foundations building onto rock, pop, soul, etc Jeff, 818-348-6671
- Ld gult, voc w/lots of touring, studio, cstl & club exp, w/gd equip & trmpo lkg for wrking sit Jim, 805-376-3094
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- Raw guit, Kmo, 310-495 0147
- Reggae, soca, jazz, rock guit 35, album, tour credits, Sabadilla, Dominators, Ras Michael, Phil Chen, etc Eloquent chord vox, expressive improv Pro only Dale Haskins, 310-696-7120
- Rhythm & ld vocs, style Page, Perry, Crowes, motown, skg wrking or touring band Steve, 818-846-8627
- Rhythm guit, HR w/groove to start proj Straight forward, nothing fancy 213-620-8776
- Rocker who hates writing ads, but writing tunes avail for hrs into ny energy, HR blues. Extremely pro minded. Zep, Alice Joe, 818-763-7496
- Singer, sngwrt, guit w/demo studio & grt sngs lkg for creat, deditd musicians or band Mark, 818-360-2341
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- Versit, expressive, rock guit w/sngs, vocs, stage chops, contemporary sks enterprising sit w/grt plyrs Michael, 818-377-5189

9. GUITARISTS WANTED

- #1 guit wtd Infl NIN Jane's Peppers, Living Colour Call 310-998-5271, 818-752-9907
- 2nd guit ndd for blues proj Acous/elec guit bckup vocs helpfl Ken, 810-837-6494
- 90's guit & sngwrt skg bs & drms & rhythm guit to form world class band Instrmnt & voc Have label intrst & prodr Ready to gig & shows Reza M 818-769-7892
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- Acous guit wtd to accompany lem singer sngwrt & get gigs together Lots of orig sngs, mgmt, label intrst 310-859-2231

- Alt/rntv band infl Ministry, Jane's, Zep, nds rhythm ld guit to complete band & perfmr pending shows's Image importnt Dave, 818-551-1820
- Alt/rntv cntry singer, sngwrt sks guit to get out w/ Open mike only? Cool Collab, form band? Maybe. I just want to sing Sean, 213-871-6823
- Alt/rntv HR lem voc w/alt, prodr, passion, image sks elec/acous, sngwrt, perfmr to form band A/Chans, Cure, S'Garden Sngs are #1, deal pending, 818-996-8811
- Alt/rntv to what? Guit, bckng voc wtd, either gender, for humorous KROQ type band w/dm emphasis. Theatncal, many genres Rehrls in N Hillyrd, George, 818-766-2623
- Auditing guit for wrking orgn cover band w/emphasis on ongs Confirmed gig in Hawaii in mid-Sept Fast learner & strong vocs pref'd 213-464-8447
- Band from NY w/2 albums out lkg for guit w/vocs Infl Lou Reed, Pumpkins Call 213-655-8541
- Black & guit w/alt/w/Prnce image wtd for funk/dic mob. No dread or bald heads. Hendrix, Boosie, funk/dic 310-372-3208
- BMI sngwrt, singer w/large repertoire of ongs & covers sks versit guit to form new category of music. Let's jam. Larry, 213-739-4824
- Christian guit wtd for PARADE Deditd & exp absolute necessity. Skg plyrs for a hi energy new sound Mark, 818-894-0711
- Cntry guit w/bckng vocs ndd to complete a hot new org band You must gr 818-557-1617
- Cntry guit wtd by singer, sngwrt, rhythm guit plyr to form rock'n' cowboy band 818-508-0307
- Contemporary funk jazz band sks guit plyr Infl Miles Davis, Sanborn, Yellowjackets, 213-427-5816
- Cowboy biker type ndd to complete cntry rock band A prison record is ok, but you must sing harmonies & ply a gd rhythm guit 818-753-9810
- ENGINES OF AGGRESSION, SEVENTH RAY, former members, sk visionary post modern guit to compete psych/dic, punk rock xperimnt 213-660-7215
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- Fem guit wtd for THE SHEILAS, a gd all girl band Nd to be strong ld plyr Infl KROO 310-642-4952
- Glam band sks ld guit a la Deville, Stevens Must be career minded have equip lk, tint & be 100% deditd Billy, 909-734-8245
- Glam band sks guit plyr Must have the lk, equip, tint & desire Infl old Crue, old LA Guns, old Poison, Floyd Robert, 909-687-1698
- Guit being sought for org, alt/rntv, cntry, rockabilly band Real cntry licks Dbl on banjo, mandolin or pedal steel a plus Jack, 213-650-2779
- Guit, bs, drms wtd by frontmn lyrics to form band & collab Infl Ozzy Pantera, Metallica Jim 818-896-8066
- Guit plyr, ld voc wtd for pwr trio w/mgmt Call 818-380-2160
- Guit, sngwrt ndd for dark spacious grp Emphasis on

- dynamics & texture. Infl Chameleons, Sunbase, Lush, Judy, 805-522-6447
- Guit wtd by nat'l act, Floyd. Call for details, 818-380-3401
- Guit wtd by industrial proj. No solos, hvy presence to ambient fx. God Flesh, Bow House, Sabastian, 213-655-9125
- Guit wtd by bs & drms Raw jazz, raw funk, brought together by psychc & hrdcore. Infl Rollins, Bad Brains, Beasties, Miles Marcat, 310-475-6018
- Guit wtd for 3pc acous, pop/rock band w/fem voc 818-771-7733
- Guit wtd, for pcntry band. Grt contacts & aspiratoin. Must be willing to rehrls org matrl & shows. Ladies pls apply. Travis, 805-520-1341
- Guit wtd to form orgn roots rock band Eagles, Springsteen, Dire Straits 818-763-2908
- Guit wtd to complete tastefl hi energy trio Must be creat & colorfl, alt/rntv. Chms, 213-240-4343
- Hot singer, sngwrt, guit sks ld guit for orgn band. Etheridge mts Raitt, Hanna, 818-896-3683
- Hungry, soulfl, diverse 2nd guit ndd Sngwing a must. Aggrs, moody, mellow, always emotional Perceptive, vocs w/ a mix Emotionally intact & confident, humorously twisted. 818-901-7102
- Jazz fusion grp w/Latin & R&B sensibility sk top notch guit W msg, 818-834-2538, 818-993-9361
- JETTISON EDDY sks guit plyr. True sng band w/top notch vocs Have cutting edge radio ready matrl. Nd soulfl, dynamic plyr a la Page, Perry, 213-856-7130
- Ld guit, bckup voc wtd a la Stones, Petty, Credence, Elvis Ongs & covers, no pros Wrk pending 818-762-9306
- Ld guit plyr wtd for cntry rock band. Infl Tritt, Ketchum, Mavericks Private rehrls. 27-35, no smoking or drugs 818-557-8383
- Ld guit plyr lkg for ld bs plyr, ld singer & drmr to form British cover pop band Infl Who, Beatles, Gabriel Robert, 818-797-4356
- Male rhythm guit & pwrfl lem vocs skg hvy, melcd plyrs for band Focused, winning att, image & drive Srs only Boston, Queen, Benetar 310-470-5069
- Meldc, guit plyr wtd to form band Infl U2, Clash, REM, Midnight Oil. No quit heroes. Matt, 310-394-0800
- Orig guit wtd to form/start an org band w/drmr Lkg for srs, open minded, non-following, uniq person Must wnt to do what's never been done before, 19-23, Patrick, 818-242-2627
- Pedal steel guit plyr wtd as a permanent member of THE NADINE AULTRY BAND All cntry rock ongs Call 310-858-0849

- Rhythm & ld guit plus vocs Style Page, Perry, SRV, motown Skg wrking or soon to be touring band Sleeve, 818-846-8627
- Rhythm guit, bckup acous, unplugged type sound, org music prof R&B, pop, folk sound Ron, lv msg, 213-960-5005
- Rhythm guit w/vocs wtd by org alt/rntv band Infl KROO Rehrls in Burbank, Nd Inmpo Craig, 818-843-4344
- Rhythm guit w/vocs wtd by org alt/rntv band Infl KROO Must be reliable, have tmspo Dave, 818-708-9171
- Rhythm guit wtd for funk, blues, rock band Rehrls in Westlake Village Rick, 818-880-8917, 805-371-1511
- Rhythm ld guit ndd to complete HR band. Call for details Marco, 818-766-6862
- SG still auditing guits Submitting tours budget out of state & cntry Call 310-289-4734
- Sng orient'd band w/passionate frontmn sks soulfl ld rhythm guit N. Young, Soul Asylum, Doors We have gigs, rehrls spc. Bckup vocs helpfl, 818-344-7615
- STORYTELLER wts guit god a la VH, Mr Big, Journey Lkg, chops & gr. Studio in SFV, CD on the way 805-255-2350
- Versit guit wtd, rock. Infl S'Garden, Crowes, Metallica, N. Young. Intrst based in drms. 310-466-3168, home; 310-288-6152, service
- Visionary guit wtd S'Garden, Pearl Jam, Zep Create team plyr 818-883-9331, wrk; 213-850-6515, home
- Voc, sngwrt w/mgmt, atty & label intrst nds rhythm, ld guit for hvy edge 90's band 213-465-2286
- WONDER BROTHERS singer, sngwrt, sks Helmet, Metallica inspired rhythm & ld guit Call MG, 818-980-8940

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10. BASSISTS AVAILABLE

- #1 pro bs, stck, upright avail for paid recrdng & live wrk. Pop, rock, totally pro. Will to one free rehrl. Joel, 213-851-9096
- 19 yrs exp, bs plyr avail for paid sts, studio, touring, clubs, T40, rock bands, 4 & 6 string bs, SWR gr Brian, 818-715-0423
- Aggrv bs plyr avail for anyr band a la Jane's, Nirvana, Cto, Chapman, No forming bands Chns, 818-470-4773
- Avail bst, voc team a la Blind Melon, Pearl Jam, Rush, Sepultura, Peppers. Lkg for band or musicians, 20-28, no beginners pls. Lisa, 213-467-4664
- Blues, jazz, funk bst, also dark, acous sounding fretless, for folk altmrv gigs. Hot musicians only. Music first, image last, 818-344-8306
- Bs plyr, all styles, sings sks csl T40 or other pro gig, Tony, 818-340-6777
- Bs plyr avail for HR band, Band must be dedictd & pro. Music! Infs O'Ryche, VH, White Snake, Sabbath, A/ Chains, John, 818-761-3979
- Bs plyr lkg for blues band w/regular in-town gig. Will sing if I have to. Blues only pls Bob, days, 818-843-8225
- Bs plyr, studio, touring, clubs, elec fretted/fretless or upright, exp'd, voc read, listen, solid support, groove, blues, jazz, R&B, etc Hank, 310-358-5922
- Bat avail a la Jesus Lizard, Faith No More, Too Short, Clutch, Shaun, 213-850-0929
- Bat avail for band a la Crowes, Kravitz, Zep, Progr, team plyr, cool image & reliable, Billy, 213-854-8063
- Bat, entertainer, 28, sngrtr, voc, grt ar & wrking theory knowledge sks challenge. Financly bck'd, signed, touring acts only Greg, 619-630-2959
- Bat in mid-30's sks org rock band. Pros only. No projs, no dynastes, Prefer Antelope Valley area. Bnan, 805-269-0917
- Bat, pro w/20 yrs exp in rock & jazz styles, skg wrking soon to be wrking pro band Eddy, 310-559-8524
- Bat skg pro HR metal act. Have equip, image & chops, Call 213-876-7172
- Creaty groovermaster to join/form orig unit a la Living Colour, Infectious, Fishbone, Kings X, N'Dour, Postivity, musicianship, gd sngs Jim, 818-981-2230
- Fem bst avail, Zombie to Pumpkins to Lush to Hole to L7, Rush, luses, aggrsv, dynamic, T Carter, 310-285-2245

- Former Evan Johns bs plyr skg wrking bands or session wrk. Dan, 818-762-2176
- Industrial bs plyr in srch of people w/mechanical instnct & into gut flesh pain 213-655-9125
- Pro bst sks paid studio wrk only, 4-5 string bs, pro equip, album credits, all styles, Gunther, 818-780-7010
- Pro rock, metal bst avail for session & showcng wrk. Maj recrdng credits & tall, young, lng hr image. Srs pros only pls 818-382-2805
- Rhythim section, bs plyr, drrm avail for paid sts only. Extensive album & touring exp 213-663-9546
- Solid, simple bs plyr w/rgt lines lkg for altmrv pop band w/jazz sngs. Cool, short hr image, I'm ready to go, 213-850-7032
- Well known bst skg pro sit, Karl Rucker, 213-663-4218

10. BASSISTS WANTED

- #1 bst wtd for jazz combo, Upright prel'd. Real book & orgs. Adam, 310-395-0285
- #1 bst wtd for estab grp. Groove orientd, aggrsv, hvly altmrv. Development deal w/A&M. Gigs, pros only. Paul, 213-655-4346
- #11 pro bs plyr w/ik who can sing wtd by positive pro, grt image, old VH style band. Pros only. Theo, 310-397-5755
- #1 bs plyr wtd for modern rock band w/upcommg CD. Gd level, dedictd 310-208-3772
- Absolutely cool, HR voc, gut, gut, sngring tro sks bsmw w/voc, mind, humor. Tim, 213-662-5269
- Accomplished bs plyr w/bkup vocs for org rock pro, Xint matrl. VH mts Extreme w/fem voc. Dave, 818-768-5260
- Accomplished focused bst wtd for funk, rock, swing thing. Better if you sing. Determined to stop at nothing. Clayton, 310-559-0594; Chris, 818-776-1716
- Acous bs or stand up plyr w/bkup vocs for org music. We'll be playing smaller venues, coffe houses, etc. Male/ fem Call 310-394-2745
- Acous, elec bs plyr ndd for org acous rock pro, Infi Mamas/Papas, Beatles. Fleetwood Mac, Drew, 818-340-4425
- Acous pop singr, gut sks bst & percussnst for live performance. 213-622-9673
- Aggrsv bst ndd for estab hrdcore metal band Harlan, 818-780-3653
- Aggrsv, hrd, melcd rock band w/label intrst sks creaty, motivated monster bst w/pro att & vocs. 818-753-0290
- Alttrnv band sks bs plyr. Cool sngs, upcoming gigs. Christina, 213-876-7309; 310-531-4795
- Alttrnv groove bst, male/fem, wtd a la Lush, Ride, Pale Saints, Blur, Patrick, 213-255-9220
- Alttrnv, punky, drivng pop band w/monster sngs & killer frontm sks bst a la Drrm, Farndon, Simonon, Offspring, Pistols, Nirvana, Green Day wbe, Robben, 310-572-6633
- Alttrnv to what? Bst wtd, either gender, for humoros KROQ type band w/mny sngs. Theatrcal, many genres Rehrl in N. Hlywd. George, 818-766-2623
- Are we there yet? 6 months later & not one truly tlntd bs plyr w/rgt bckup vocs. Journey, Badlands intrs. Dave, 818-700-8623

- Are you a killer bst lkg for a creaty outlook? We're doing orgs (strong sngs) & covers, 70's to current rock. Call evgs, 714-840-8884
- Artistic bat ndd to complete THE FIRE ANTS. We're org & innovative. Infi Patty Smith, X, 714-848-5355
- Attn: Drrm, lycnst sks bst, voc, comprs to form core musically adventurous band. No trends, mature, intellgnt, humoros, Rush, Genesis, etc. John, 310-394-3288
- Band sks bst Alice, Pearl Jam, U2, S'Garden. Rehrl spc, mgmt, pending production deal & label intrst. Mark, 310-398-5676
- Band w/ndle deal skg bst. We dig James, Otis Redding, Zep, Hank Williams, Sonic Youth, Rich, 310-453-1090
- Black bst a la Bootsie w/Hendrx, early Pnnc image, wtd for funkaid mob. No dread or bald heads. Hendrx, Bootsie, funkaidic 310-372-3208
- Bs plyr, hvly groove, psychdc acid rock, plys w/att, creaty, solid, motivated, team plyr, willing to take risk. Must have tape. Ron, 310-842-6403
- Bs plyr ndd for noisy pop band. Call 24 hr band hotline for details. Rachel, 213-368-6598
- Bs plyr ndd to complete HR band. Call for details. Marco, 818-766-6862
- Bs plyr w/bkup vocs, 21-29, Young, energetic org rock band, Infi Smthereens, Hendrx, Vaughan, Richard, 818-585-2322
- Bs plyr wtd for R&R cover band. KC or Chns, 818-761-8435; 818-880-5370
- Bs plyr wtd for Glendale area band Sabbath, Steely Dan, Gd skills, gd att, Srs minded only. David or Michelle, 818-244-7713
- Bs plyr wtd for rock band w/maj label release. Bckng vocs a must. Dave or Dan, 818-907-5563
- Bs plyr wtd for xpermtl HR band. S'Garden, Doors, 18-28, exp & positive att ndd. Srs only. Raymond, 818-500-1282
- Bs plyr wtd to complete 3 pc band into Sonic Youth, Sabbath, Mule, Jim Carroll. Tony, 213-962-1955, Jeff, 213-463-5561
- Bs plyr wtd, male/fem, by altmrv band Infi Red Cross, Nirvana, 213-464-7007
- Bs plyr wtd for real book jam session in W.L.A. Improv, groove, fun. Debra, 310-473-8120
- Bs wtd for altmrv rock band. Infi Replacements, Beatles, Pretenders. Dan, 818-342-7233
- Bst, bckng vocs wts for rock, altmrv, adult contemporary band. Pro plyrs in band, have many contacts, some paid, 818-341-8423
- Bst ndd asap! Must sing grt bckups. Band currently gigger, Cross between melcd, rock & R&B. Gd lk helpf Srs pls only Jerry, 818-884-9710
- Bst ndd to complete metal pro, Immed label showcng. John, 818-705-4376
- Bst ndd to complete HR band. Must have lks & equip. Srs only. Have production bckng. Greg, 714-999-6007
- Bst ndd. Ong rock w/altmrv edge. Must sing bckup Creaty pros only, but no mercenaries. We have sngs, contacts, rehrl studio, 818-883-7094
- Bst wtd by HR band, Aggrsv, hrd, melcd, tasty, catchy org sngs is our inli. Well rehrl, shows, touring & recrdng. Larry, 818-899-7958
- Bst wtd by melcd HR band Infi Mr. Big, TNT, Badlands. Someone between Billy Sheehan & JFJ. Jason, lv msg, 818-708-9383

- Bst wtd by drrm to jam. Into funk, elec jazz, Latin, fusion. Ive plyd over 17 yrs. Exp pls. Joe, 310-839-2702
- Bst wtd for extremly org pro j a la Floyd, U2, INXS, Enigma. Accomplished musicians & top record prodcrs waiting. Pager, 818-423-7398
- Bst wtd for groove onend, altmrv metal band w/exotic elements w/fem singr, sngrtr. Mgmt, label intrst, grt sngs. 310-859-2231
- Bst wtd for elec, acous gtr pwr pop altmrv band w/solid matrl. Must be committed & reliable team plyr. Srs only. Marcos, 818-450-0301
- Bst wtd for org music pro, Elec & acous sound, folk, R&B, jazz, unplugged. Ron, lv msg, 213-960-5005
- Bst wtd for socially & spiritually aware band w/very unq styles, collective infs, quality demo avail. Currently doing acous gigs 213-882-6044; 818-557-0758
- Bst wtd for noisy band w/gd sngs. Infi Sonic Youth 310-577-2206
- Bst wtd, forming cntry band. Grt contacts & aspiration. Must be willing to rehrl org matrl & showcs. Ladies pls apply. Travis, 905-520-1341
- Bst wtd, rock image, pro equip & att, hrd, hvly, loud, 2 gtd sound, Infi Maiden, Skid, Ozzy, Metallica. Call for details, 818-784-2869
- Bst wtd to complete rock band Infi Maiden, Skid, Scorpions. No drugs. Scott, 818-762-9980
- Bst wtd to complete soufl, altmrv org band w/pro att & direction. Exp, team wrk essential. Music a la Toad, Costello, Crowes, 310-375-5730
- Christian funk slapper wtd for PARADE. Dedictd & exp absolute necessity. Skg plyrs for a h energy new sound. Mark, 818-894-0711
- Creaty aggrsv bst ndd for 90's altmrv metal band. Vocs a must. Have many connx, free recrdng time. Mike, 818-957-3826
- Creaty tastef bst wtd by modern rock bands. Infi Cult, U2, INXS. Have mgmt & ath, Daniel, 818-881-7217
- Creepy singr & gtd sk haunting bst for creepazoid to creep w/ Landru, 310-836-1298
- Dark & hvly blues inlf 90's metal band w/mgmt, financ bckng, nationwide fan base. 213-889-2101
- Eclectic pop band nds bs. No metal, no grunge, sng orientd, bckup vocs a must. Steely Dan, Police, Rush, Toad, Beatles, Mark, 909-823-0386
- Fem bst wtd for new Vegas type show pro w/mgmt. Must be exp, up to 35, attractive. Must sing l'd & bckup, long term pro doing covers, org music. Joe, 818-842-6319
- Fem bst wtd by altmrv band. Infi S'Garden, C. House, REM, Nirvana, Cabe, 818-287-2203
- GOOD NIGHT GRACIE sks bst, voc for emotional pro band w/rgt sngs, grt plyrs. Bnan, 213-876-5706; David, 213-461-7673
- Gtd lkg to write w/verlts bs plyr to form org sounding band. Mike, 714-827-2253
- Gtd, singr lkg for bst to form hrd, altmrv w/hop beat band. S'Garden, Zep, Peppers 213-933-6022
- Gtd sks verst, yet no glam. HR slammng groove plyr into plyng & dedictn. No solid, rdots, Zep, Alice, Beck, STP. Joe, 818-763-7496
- Hear ye, hear ye, SPIDER MONKEY'S DANCE, sks funky, jubilant bst. Have gigs, demo, bright future, luck & label intrst. Infi Fishbone, J. Brown, Stones, Hendrx. George, 213-936-0530
- Hit singr, sngrtr, gut sks bs for org band. Ethendge mts Raitt, Hanna, 818-886-3683
- HR band sks exp bst w/pro gr, bckng vocs, trnsp & abil to ply rock & funk. Gtd lockout, gigs & maj label intrst. 818-773-ROCK
- HR, upbeat, huge, in a word awesome. If you don't live it, don't call. No drugs, no mercenaries. 213-624-1998
- Hungry, intellgnt bs plyr ndd. Emotionally intact, confident, humorosly twisted. Diverse sngring capabilities, aggrsv, moody, mellow, vocs prel'd 818-901-7102
- Hvly altmrv band sks bs plyr. Infi GNR, Doors, AIC, Cult. Srs inquires only. Gary, 310-535-3998
- I you're a solid bs plyr who likes altmrv music, No metalheads or folksters. Must be dedictd, 310-827-1796
- Jazz bst, intermediate level, for standards & orgs. Jim, 818-249-5161

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- Male rhythm guit & pwrfl fem vocs skg hvy, melde plyrs for band. Focused, winning att, image & drive. Srs only. Boston, Queen, Benetar. 310-470-5069
- Minority bst w/d, black, Latino, Asian, middle Eastern, etc. Pantera to Peppers to Bad Brains to Fusion. Demo, pending gigs. 818-989-2817
- ORDAINED lkg for insane bst a la Billy Sheehan Infi Megadeth, Dream Theater. Racer X. 213-469-6245
- Partridge Family band sngs bs plyr a la Joe Osborne & Max Bennett. Pro plyrs only. Must be dedicid as proj may go long term. Howe, 818-752-8658
- PIN CUSHION JONES sks intellgnt exp bst w/grt dynamics & strong bckng vocs. We have indie CD, lockout, paying gigs & following. 818-981-4218
- Pro bs plyr. Must sing & have pro equip & att. Infi Rush, VH, U2, Floyd. 818-789-7150
- Pro bst, where are you? Rock, jazz, instrmntl band skg monster plyr a la Sheehan. Upcoming recrdng w/maj prodr. Band expenses paid. 818-506-6423
- Pro male bst w/killer groove, chops, equip, att, dedicid, for estab, intense, hrd edge, Christian minded band. Andy, 818-772-6927
- Pwr groove guit & drm team w/feel & dynamics sks bs plyr w/same. Must groove & feel it. Alice to Zep. Mark, 213-931-7718
- RAIN FOREST sks open minded, creaty bst for exotic, progrsv band, Atmosphenc, moody, wood beat to HR. Dedicid, vocs a plus. Ricardo, 818-760-3427, Robert, 213-467-6521
- Rock band nds bst to complete lineup. Infi Bobby Doll. Solid bottom end. No thrash or metal. 213-957-0633
- SG still auditing bs plyrs for out of town tour. Rock, blues, ballads. Must be versfl. Call 310-289-4734
- Singer, guit w/indie label. deal nds bst & dmr to complete very hvy, very thick. Handrix, KISS, Monster Magnet, Thunder Storm. Mark, 213-669-8675
- Solid driving bst w/d to complete groovin' R&R band. Singing a plus. Ken, 818-785-5095
- Star bst w/d. Infi GNR, Metallica, Skid, old Crue. Voc w/maj label credits. Have mgmt, label intrst. Pros only. 818-380-3401
- Step up, Sometimes hvy, jazzy progrsv, funky, ailmv, metal. Always tasty, always rock. Nd more? Kevin, 213-465-4615
- Stop reading! Melde, creaty, versfl bst ndd for intellgnt rock band. Voc a plus. Infi D7, Seuss, Dafti Duck, Public School. Joel, 818-752-2570
- TERRACE 49, angs, soul, intelligence, att, lks, lng hr, pro, gr, trnspc, success, sks bs plyr w/same, Rock, metal. No drug problems. Lon, 213-257-0234
- Tight, groove minded bst w/d for sng orientd band w/gups pending. Infi Sting, Seal, Mark, 213-368-6609
- Upright bs plyr w/d for eclectic flute, mammba, classid guit, conga, voc band. Mark, 310-827-9615
- Upright bst ndd for ong ailmv, cntry, rockabilly band. Dbl on elec bs a plus. Jack, 213-650-2779

- Versfl bst w/pro gr, att & bckng vocs sought by groove onenid HR band. Infi Zep mts Pearl Jam, Living Colour mts Metallica. 818-603-5679
- Versfl bst w/d for 70's retro/altmrv modern rock band a la Dillon, Crowes, REM, Pretenders, etc. Jeff, 310-659-2328
- Voc, sngwrtr w/mgmt, att & label intrst nds bst for hvy, edgy 90's band. 213-465-2266
- W/d bs plyr for erotic pop band. Must be avail for rehvs, gigs & recrdngs. Antoin, 213-644-1153
- W/d bst, collab to form 4 pc pro minded wonder stuff. Smitts, Pumpkins, XTC, Floyd, Clapton. 310-679-4344
- Zep tribute band now forming. Sks JPJ style bst. Call for details. 213-666-1964

11. KEYBOARDISTS AVAILABLE

- Ailmrv, hrd edge, big, cinematic, mysterious, keys avail for Porno, Tool, Seattle type band. Totally pro. Rick, 213-469-6748
- Former keybrdst for Peter Wolf & Sass Jordan, dbl on rhythm guit, ply B3 & piano, vocs, avail for pro sfts. Greg, 909-353-9507
- Keybrd plyr & lem dmr skg wrking band. 805-251-1953
- Keybrdst & bs plyr sk dmr & guit plyr. Infi Tears/Fears, Toad/Sprocket. 310-358-6126
- Keybrdst avail for sngwrtr, studio & sfts. Have grt chops, recorded. Ron Love, 213-504-5370
- Keybrdst, progrmmr avail for studio, demo, arrangmnts. Korg Mi, Altan cubase, R8M, etc. Extensive exp, no gigs. Enc, 310-208-3772
- Pro accompanist, formerly w/Sarah Vaughan & Joe Williams avail for sngs projs. Herb Mickman, 818-990-2328
- R&B, jazz, gospel keybrdst avail. Exceptional ear & versatility for gigs, sessions & demos. Also id & bckngnd vocs. Rob, 714-634-4184
- Synth, rhythm, id. Stage & studio exp. Lkg for plyrs, possibly form/jon gr. Jeff, 310-372-3358
- Totally pro, extremely versfl keybrdst w/Int, SOA gr, can ply any style, skg toung acts only. Must be leaving for four w/in couple of months. 818-386-9984
- Well known bst, keybrdst skg pro sit. Karl, 213-663-4218
- World class keybrdst, sngwrtr lkg for pro sfts only. Have grt chops, equip, sngs, image & studio. Also arrange & progrm all styles. 909-396-9908

11. KEYBOARDISTS WANTED

- 1st rate keybrdst sought to collab, record & tour. Must be positive, have faith & believe. Various styles. Call 310-440-5011
- A+ keybrdst, classid jazz bckgmd p/rl'd, to complete ong pop/rock band. Gigs, CD, bckng. Team plyr. Irene,

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- Christian keybrdst w/d for PARADE. Dedicid & exp absolute necessity. Skg plyrs for a hi energy new sound. Mark, 818-894-0711
- Cntry rock keybrdst who can dbl on something ndd for THE MADINE ALTRVY BAND. Gigs & wrking towards record deal, have orig. Call 310-658-0849
- Jazz piano keybrdst plyr w/d by voc, guit for orig Latin, jazz, blues proj. Possible toung. Infi Jobeann, BB, Sadie, Suzette or Watson, 213-368-8951
- Jump blues keybrdst w/d for proj. Must be able to swing, kum Loue Jordan, Joe Turner. John, 310-278-2514
- Keybrd plyr ndd for ong cntry rock band. Must sing harmonies. We have exceptional sngs. 818-753-9810
- Keybrd plyr ndd to ply ong music a la Toto, Level 42, Mister Mister. Norm, 310-842-8800
- Keybrdst, Sly, S. Wonder to Kravitz, ongs, giging. Brian, 818-762-0524
- Keybrdst w/d by dmr to jam. Into funk, elec jazz, Latin, fusion. I've plyd over 17 yrs. Exp pls. Joe, 310-839-2702
- Keybrdst w/d for 3pc acous, pop/rock band w/fem vocs. 818-771-7733
- Keybrdst w/d for ong funk band to showcs. 213-463-9487
- Keybrdst w/d, forming cntry band. Grt contacts & aspiration. Must be willing to rehvs ong matrl & showcs. Ladies pls apply. Travis, 805-520-1341
- Keybrdst w/d to collab on ong proj a la Motels, P.Benetar. Have mgmt. Natalie, 213-463-8756
- Pro keybrdst, where are you? Rock, jazz, instrmntl band skg monster plyr a la Sheehan. Upcoming recrdng w/maj prodr. Band expenses paid. 818-506-6423
- Textural keybrdst w/d. Infi Floyd, Jezebel. Call machine, hear sngs. 818-766-4287
- Uniq keybrdst w/d for new proj. Infi Crowes, REM, etc. Jeff, 310-659-2328
- W/d keybrd plyr for erotic pop band. Must be avail for rehvs, gigs & recrdngs. Antoin, 213-644-1153
- W/d find, quick, passionate piano plyr to form duet & perfm my sngs. Style of 20's cabaret music. Must be plyr very gd by ear. Mia, 213-850-6530

12. VOCALISTS AVAILABLE

- 2 famous adult film stars. Lem id vocs w/new record deal skg R&R band w/ong matrl for recrdng & toung partnership. 310-289-3129
- Ailmrv cntry singer, sngwrtr wnts to sing. My stuff, yours? Covers, coffee house? Give me a listen, open mind, discover more. Sean, 213-871-6823
- Ask me & I'll tell you music first! I am a visionary w/exp in visions, dreams & true identity. Infi Toto to Gabriel. 805-298-1287
- Attractive black fem voc w/wide range lkg for wrk. Demos, recrdng, album projs, etc. Marge Garcia, 909-465-0747
- Attractive fem voc w/wide range & gd credits. R&B, pop, T40, dance & jazz. Lkg for estab band w/paid gigs, also paid session wrk & live gigs. Susan, 818-762-0583
- Attractive fem voc lkg for wrk. Demos, recrdngs, album projs, etc. Pop, R&B, T40, gospel, etc. \$65/sng bckup, \$75/sng id & bckup. Tara Wood, 213-756-8416
- Attractive male voc lkg for wrk. Demos, recrdngs, album projs, etc. Pop, R&B, gospel. T40 \$75/bckgmd, \$100/id. Ron Love, 213-504-5370
- BMI sngwrtr, singer w/large repertoire of ongs & covers sks versfl musicians to form new category of music. Let's jam. Larry, 213-739-4824
- Dedicid, pro, versfl fem voc w/strong vox & presence a la Strosand & Whitney sks paid, live band, session wrk. Xint sight singing abtl. Mitzi, 818-907-7079
- Estab singer w/hvy 70's infl band, dynamics, w/d pro guit. Strong Page infl. Vintage gr, charisma, vocs, team plyr. unq, Dan, 818-760-2279
- Exp singer, sngwrtr avail for studio sessions. Broad range & styles. 310-326-0792

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•Exp voc, sngwrtr, 35, infl Rogers, Coverdale, Beatles, lkg for ex-pr prolyrs w/day gigs to form weekend HR band. No money, just fun. West Valley area. George, 818-999-2615

•Fatten your sound. Bckng voc avail for paid wrk. R&B, pop, dance, reggae. Also ply percussn & drms & can toast Jamaican style. Jonathan, 310-477-4314

•Fem cntry sngvr avail for sngwrtr's demos, sessions, jingles & csts. Ld & bckgrnd vocs, exp, reasonable & reliable. Carlene, 213-254-4669

•Fem sngvr, dancer, sngwrtr skg prodr, sngwrtr partner w/studio & real connex to collab & put together a grt demo. Styles pop, R&B, Joan, 818-905-7668

•Fem voc, 25, skg exp help to put demo together, jazz or R&B. Grt strong vox range. Shawanda, 310-494-6643

•Fem voc avail for sessions, demo wrk, T40 & shows's. Lds & bckgrnd Tape avail Jennifer, 818-769-7198

•Fem voc avail for paid session or live gig wrk. Can sing in Spanish & French as well as English. Miguel, 818-787-4760

•Fem voc lkg for R&R band. Guns mts Zep mts Tesla. Lng hrs rock. Lisa, 310-316-4472

•Fem voc sks wrking lno or 4 pc into standards for lounge wrk. 310-670-2167

•Funky frontm sks funky funk band. Open minded to that which opens the mind. 818-819-6653

•God fearing exp sngvr, sngwrtr sks musicians to form org cover band. Infl Yes, Parsons, Supertramp, Kansas, Foreigner. You same? John, 818-719-9006

•Grunge, punk, rock, funk, mutant voc, sngwrtr. Infl Lennon, Morrison, Cobane. Non toxic, non suicidal, truth, profanity, many snags, skg band, always avail. Jeff, 310-207-3590

•I miss the stage. Pro fem pop vox, Bee Gee's, avail for show band. T40, R&B, funk, danceable, money or not. Pls call 714-664-1441

•Int'l known fem voc avail for demos, paid recrdng sessions, sits. Call 818-846-8124

•Irish born, world class sngvr. Swing to easy rock, pop & ballads. Most uniq & bankable vox. Record & travel. Derek P. Finan, 213-877-1937 x373

•Ld voc & ld gut team from estab band sks something between Love/Hate & Priest. No losers or drug addicts. 310-376-7934

•Ld voc avail for mgmt w/record sales, TV broadcast, revenue income & maj record company contacts. Production, composition, manufacturing. Frederick, 714-537-3335

•Ld voc, rhythm gut, 24, lkg to join/form band. Infl U2, REM, Clash, Waterboys, Matt, 310-394-0800

•Ld voc w/tenor vox, trained & ready to go, skg nght band w/lks. Infl Lou Graham, Roger Daltry, Paul Stanley. Hvy dedicid. KC, 310-947-8131

•Male blues rock sngvr sks blues rock or blues band w/ emphasis on blues. Infl Greg Allman, Joe Cocker, Paul Rogers. No rock star image, no Crowes or Aero clones pls. Nathan, 213-666-9542

•Male pop sngvr avail for demos, jingles & session wrk. Exp, lntnd, most styles covered. When you nd a real sngvr, call me. Steven, 213-876-3703

•Male voc, 28, CD credits, pop, rock infls sks prodr or band already together. Many infls. Kelley, 714-831-1561

•Male voc w/grt range sks R&B funk band. Infl Tina Turner, Chaka Kahn, Dale, 213-874-5342

•One of LA's finest frontm now avail. For complete pro, hvy, moody sit, Deal or mgmt only. I have plenty of road & recrdng exp. Jimmy, 818-762-7669

•Polished smooth lntnd male voc, strong Vandross, Downey, Maze style. Range control & endurance. Also plys keybrds, trumpet R&B, gospel, jazz, gigs, sessions. Rob, 714-634-4184

•Pro black fem ld & bckgrnd enhancer. R&B, jazz, blues, gospel, salsa, rock. Concerts, studio & demos only. No clubs, no drugs. K.C., 213-704-1426

•Pro fem voc avail for session wrk & demo shows. Paid sits only. Styles R&B, blues, rock, funk, jazz. Camille, 818-563-3524

•Pro sngvr & publshd lyncst lkg for comprs. Mitra, 310-572-7871

•Sngvr, dancers in srch of a verstll lounge combo to remake classics. Dean Martin, Johnny Cash to KISS. 213-483-6562

•Sngvr, gut lkg for mates into joining org, altnv, cntry, rockably mlk. Onys only. Jack, 213-650-2779

•Sngvr lkg for hrdcore industrial band. Infl NIN, Ministry, Chem Lab. Bnan, 310-378-2100

•Sngvr, rock, pop, w/mgmt sks band w/srs proj. Pros only. 818-760-7311

•Sngvr, sngwrtr & fl ddd bckup voc sks totally pro sit. Both seasoned pros, gd lks. Sngvr h/tenor, trained. Unmatchable team. 619-324-7109. 619-779-9058

•Sngvr, sngwrtr, gut w/demo studio & grt snags lkg for creat, dedicid musicians or band. Mark, 818-360-2341

•Sngvr, sngwrtr, poet, visionary w/soul. Infl Doors, Cult, Dead, NIN, Zap. Srs & obsessed. 213-427-5907

•Smooth voc w/image, wide range, pop, R&B, jazz, avail for session, road & club wrk. Call 805-655-7714

•Soulful sngvr, sngwrtr w/classy rock image sks bluesy HR gut, sngwrtr to join/form band. Infl Aero, Tesla, old KISS. 818-985-2792

•Srs 26 y/o black fem sngvr, lyncst w/ong matrl, demo tape sks rep for record label deal. Pls no BS. Tamiko, 213-845-9936. 213-845-9974

•Voc, gut w/label exp sks to form/join punk, pop band. Grt lyncst, collab. Infl Replacements, Frank Black, Kinks, Material Issue. Phil, 213-257-7738

•Voc lkg for grp of guys who might nd an extra vox. 1st tenor to bs. R&B, gospel, ballads, oldies, most anything. Daryl Harvey, 213-232-6166

•Voc lkg for wrking for cover club band. Styles classic rock, some T40, pop. Infl B. Idol, Henley, Dan Reed. Call 213-466-5129

•Voc, sngwrtr sks accompaniment, gut, keybrds for plying out & comprs for collab. Cynthia, 818-752-8482

•World class voc a la Steve Perry, Lou Graham, w/maj album & tour credits, sks pro rock act w/mgmt & deal. 714-730-8245

12. VOCALISTS WANTED

•#0 absolute star quality a must. Rose, Bach type. We got the gds, do you? Will help relocate. Hillywd area. Call. Iv address. 310-358-6982

•#1 aggrsv voc wtd for 2 gut. Hvy, melcd, not fast. We nd creativity & moody style. We're ready, are you? Kevin, 818-361-7421

•#2 commitment to the world, total dedicid to taking music somewhere other than grunge. Dark, glam, hvy. Must, many infls. 818-225-2281

•#2 black fem sngvr wtd to form a lno snging grp. Groove. Commit to a rehrl schedule. Srs only. Ms Lee, before 12pm, 310-973-1229

•#3 male vocs ndd for vocs portion of new super grp forming. Must be able to harmonize & sing solo. Srs only. Bill, 818-956-8114

•#41 pwrfl, emotional male voc for melcd, diverse, blues infl'd rock band. Hvy to acous, gd range & creatv. Infl Zep, Floyd. 310-837-2533

•#Aggrsv, melcd band sks voc. If you can't sing, don't call. No screamers or cookie monsters. Santana to Helmet. Tony, 213-876-5164

•#All orig band lkg for soulful sngvr. Styles include jazz, hip hop, funk & reggae. Pro att required. Nickie, 310-392-4172

•#Altrntv melcd voc wtd, male/fem, a la Lush, Ride, Pale Saints, Blur, K. Wheel. Patrick, 213-255-9220

•#Altrntv prof nds sngvr, lyncst w/beautiful vox & punk sensibilities. Must have dynamics, emotion & charisma. Infl Smiths, etc. Guaranteed success. 805-963-6582

•#Altrntv reggae band lkg for voc who kicks butt. Paul Gold, 213-664-9003

•#ASCAP sngwrtr, keybrd plyr, midl person, sks fem voc. collab infl Whitney, Chaka. 310-548-3309

•Band sks voc frontm w/melody & passion. Infl Tool, S'Garden, Fugazi. Srs only. Pete, 619-496-6609

•#Black fem bckup voc infl'd gospel & R&B wtd by T40 dance band. Must be able to rehrls at least 2 times a week. Christopher for more info, 213-962-8937

•#Blues brother, soulful voc who can also rock & verstll wtd by ld gut, sngwrtr to join/form band. Jeff, 818-348-6671

•#Bono, Morrison, improv sngvr for melcd, altrntv band. Soulful stylst for sngs oriented matl. Committed, employed, pro. STP, U2. No drugs, posers, hobbyists. Mgmt, 213-969-4093

•#Christy Rose, Christy Rose. Christy Rose. I have paying voc wrk for you. Jeff, 310-390-9404

•#Creatv, uniq voc w/pwr, range & ideas nddb by pwr groove gut & drm team. Sing it, feel it & mean it. Mark, 213-931-7718

•#Energetic frontm w/poetic aggression wtd by speriimtl industrial infl'd band. Sabastian, 213-655-9125

•#ENGINES OF AGGRESSION, former bst sks visionary post modern voc to complete new band. Doug, 213-660-7215

•#Estab hrd groove altrntv rock band sks pro minded voc. Intensity, rage, image, att, will & dedicid. No metal.



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 •Expressive ethnic vocs ndd for upcoming new age proj Zoran 213-931-2446
 •Extremely orig, diverse singr sngwrtr ndd for the only band! Inf creativity & lntt Sound of the Invest Dave 213-461-8906
 •Fem bckup wtd for org funk band to shows. 213-463-9487
 •Fem voc wtd under 25 w/ing hr attractive image, wtd for 70s infl funk rock, disco proj Donna Summer mts Zep, ABBA mts Parliament 310-372-3208
 •Fem voc w/soull blues, gospel rock style wtd Org matrl Have mgmt studio time, demo avail Polished prnt call Bruce Dennis 310-985-3168
 •Fem voc wtd to form lno Black or Latina only 21-30 Dance, hip hop, hi energy style music Miguel 818-787-4760
 •Fem voc wtd by Santa Barbara altitv band We have demo studio, shows, PA Bluesy vocs a plus 805-562-8705
 •Fem voc wtd by cmprsr gut for 24 trk recrdng & CD Jazz new age, blues 310-301-2413
 •FOREVER AFTER, from C.inanda lkg for ld voc Must be dynamic & soull voc for progrrs rock ll ntrst call Bruce 604-477-3660
 •FUNK DCO sks voc, male & fem for contemporary funk hip hop proj Funk D 310-313-6947
 •GOATHEAD skg voc Tint & ultra lng dark hr pref d Mgmt & record deal pending Infr S Garden vs Cult Pls call 818-831-1825
 •Grampa Moses sks voc Melodic groove orientd rock spt finished 3 sng demo complete No job no car don't call Rod 818-771-0538, Mark 818-347-1922
 •Guit, keybrdst, sngwrtr sks prwft voc lyncst to estab progrrs melodic HR band Infr O Ryche UFO T Lizzy Srs only 213-353-4773
 •HR voc, tall, slinky lng hr chansmatic to complete band We have lockout PA sngs 213-731-7519
 •Hungry, intellnt trombnnd nrd Amazing vox w pwr, soul & fire Emotionally intact, confident, humorously twisted This isn't the band you called last week 818-901-7102
 •If you can sing like Whitney Houston & E L Harris & like cntry music & soul call Eddy 909-980-5753
 •Imagine, the beginning of the solution Join us as we wage peace upon the earth Inspirations Metallica Beethoven Queen Dream Theater Rich 818-363-3309 A.s.m 818-380-6270
 •In nd of the next HR singr Infr lttle of bit of everybody We do not want to rule the world, just sit on top of it Chris 818-783-7935
 •Joe Joe Kid sks voc for hrd grooving rock band Living Colour Kinas X Lv msg 213-878-2216
 •Latino male voc w/soull R&B vocs 18-22 for 4 member harmony grp w deal pending 213-878-0758
 •Ld voc, ld qudt plyr wtd for pwr tno w/mgmt Call 818-380-1260

•Ld voc wtd for hi energy HR, cmrcd metal band, Pwrlf edge pref d Pros only, Jeff, 818-762-5438
 •Ld voc wtd for slammng funk, rock band Must be musically versl, soull & extremely dedictd, Polished pros only Christopher, 818-766-1716
 •Lkg for 3 attractive male vocs, singing R&B, pop Possible deal Call 213-464-2662
 •LORD BALTIMORE sks exp voc Call between 5-9pm, 818-348-8964
 •Male ld voc ndd to complete melodic HR metal proj, Image, positive att a must! Rehrrs in Long Beach No speed or grunge Patnck, 818-943-3622
 •Male singr frontmn w/open mind wtd for diverse male rock band w/fem guit Infr Rage/Machine, funkadic, Nirvana, Consolidated, Jane's, Srs only 213-465-1375
 •Male voc, lyncst wtd by guit to form band Infr Mellencamp, Stones, Petty, etc Exp & pro att required Michael, 213-939-7761
 •Native tongue sks ld voc w/conviction & soul Xint opportunity for the right person Estab grp w/maj rap Andre, 818-764-8852
 •New funk band nds vocs Intellnt lyrics, soul & style Infr Coltrn, Fishbone, Hendrx, J. Brown Miles Davis 18-24 pref d Nick, 818-788-3606
 •Partridge Family band sks attractive fem voc & possible miming Must be dedictd as proj may go long term Howie 818-752-8658
 •Pro fem voc w wide range & gd credits R&B, pop, T40, dance & jazz lkg for estab band w/pad ggs, also paid session wrk & live ggs Rachel, 818-335-0477
 •Pro singr wtd for aggrsv hrdcore grunge band Infr Metallica, Fight, Pantera Tony, 818-708-8906
 •Pro voc wtd for cmrcd HR band Must have xint vox & image Pros only pls Rob 310-594-6176
 •Pwrlf, melodic, positive HR band w grnd sound nls monstx voc wht lyrics We're ready to be signed have connex plus Roy 818-891-5578
 •Required, tlntid voc w gd range & versatility Dedictd & tenacity a must Inspirations Dream Theater Queen, Floyd, Metallica 805-250-1696
 •Rock band, ESSENCE, auding male voc Nd rock strong tenor w capabilities at both smooth & sharp attack Hi energy, melodic HR Clayton, 818-999-1893
 •SCARLET BLUE bckgrnd voc only, male, prefer fem, for

ong shows act Band member, now hourly hire ons Mark, 310-320-1271
 •Sexy fem voc to front wrkg R&B grp Aretha, Chaka, EWF, Must have range & att. Call for further info, Mike, 310-375-6174
 •Sexy male heterosexual voc wtd to front extremely org proj ala Floyd, U2, INXS, Enigma Accomplished musicians & top record prodcs waiting Pageff, 818-423-7398
 •Singer wtd to complete HR band Must have lks & equip Srs only Have production bckng Greg 714-999-6007
 •Sngwrtr wtd for thrash metal band, 13-15, Must be srs, low grungy vox Austin, 805-298-7478, Joel, 805-298-1250
 •Sngrs wtd, Lkg for kids who can sing & really wnt to be in the music business Darius, 213-469-4345
 •TRUST nds new lyncst, voc No image, no att, altmrv blues based org rock 310-777-5254
 •Visionary wtd, Rage, passion & motivation a must No leftovers or losers, Floyd to Pantera Bnan, 818-752-0266
 •Voc front person who can sing, I mean really sing, wtd by org altmrv band Must have gd range No microwaves or posers Infr KROQ Craig, 818-843-4344
 •Voc front person wtd by org altmrv band Infr KROQ Must have gd, vx range & be able to sing Nd trnsro Dave, 818-708-9171
 •Voc ndd, Strong A&M label intrst Recrdng, touring, etc Infr Sonic Youth, Dino Jr, Fugazi Gut a plus OC area Chns 714-723-6775
 •Voc, sngwrtr into hvy, grooving psychdrc acid rock, team plyr, willing to take risk, passionate, aggrsv, visionary w unit melodies Must have tape 310-842-6403
 •Voc wtd by progrrs band 25-35 Must have strong prwft vox range, versatility Focused, articulate & lyric

conscience, submerge self into grp sit 818-506-5372
 •Voc wtd by hvy aggrsv band We have studio PA Music styles Pantera to STP, 310-364-2301
 •Voc wtd by bs & drms Raw jazz, raw funk, brought together by psychdrc & hrdcore Infr Bad Brains, Beastes, Mornson poetry Marcel, 310-475-6018
 •Voc wtd for progrrs recrdng proj Studio capabilities, males under 30, Jewel, 818-716-5275
 •Voc wtd for 90's altmrv rock band Currently in pre production for upcoming CD Call 310-543-1885, 310-370-1957
 •Voc wtd for EYE SCREAM Org cmrcd HR band Must have trnsro Clark, 310-694-1174
 •Voc wtd for hvy, dark, emotionally dynamic band, Must be 100% dedictd, Pwrlf, angry & soull vox, nvetting lyrics Nd exp no flakes liars or speedheads Dave 818-303-6521
 •Voc wtd for extremely aggrsv proj Infr Tool, Rage/Machine, Beastie Boys, Chris, 213-258-8052
 •We have the lyrics, do you have the soul? Pls call 818-761-5150
 •Will your singing make girls cry? Screens make guys wnt to rock This HR band in SF nds you Steve 818-727-1847

13. DRUMMERS AVAILABLE

•A1 drmr w endorsement, read music, ply all styles clct trk no problem, For studio, album, demo, etc Paid sits Bnan, 818-919-9667
 •All pro in the pocket dmr, all styles grt or gd att avail to join or fill in w/wrkg grp Paid sits only Zap, 818-980-8940

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 •Boston groove master drrm, voc avail for nightclubs, csls, etc Jim Kersey, 818-841-1026
 •Crazy drrm, totally crazy, crazy, dbl crazy, polyrhythmic crazy, crazy, funky crazy, all styles, crazy, crazy Jamie, 213-368-8094
 •Drm addict sks to complete srs sng groove orientd rock band. Gd sngs & demo a must. No half bands. Let's talk. Scott, 818-789-2805
 •Drmr avail for touring, studio sessions or on band Rock, pop, funk, R&B, jazz, any kind of gd music. 818-789-8342

•Drmr avail. Lkg for orig band w/radio ready sngwrng. Bluesy, pop, 90's edge, quality vocs a must Pro plyr 213-467-6798
 •Drmr, percussnst avail for jazz, world music: Infl Paul Motion, Elvin Paul, eves, 310-657-4902
 •Drmr, single kick, 30 y/o, infl C Trck, basic pwr pop, no melal, no altrntv, no Seattle. Rick, 818-909-0889
 •Drmr, singr, sngwrtr sks to join/form band a la Billy Joel, Elton John, Elliott, 818-597-9008
 •Drmr sks complete estab angry, aggrsv band a la Helmet, Quicksand, Prong, Sabbath, Michael, 818-752-7308
 •Drmr, voc avail for wrking rock, blues, R&B or cntry covers or orngs Very musicl, very reliable Chris, 310-915-0691
 •Fem drrm & keybrd plyr skg wrking band. Ruby Star, 213-464-8381
 •Fem drrm w/xint chops, vocs, equip, sngwrng, stage presence & att sks srs & dedictd pro new cntry, pop rock

or T40 band. Suzanne, 818-509-7914
 •Hand percussnst, congas, timbales, other toys, sks org band w/vision, goals & a purpose Strong matr plts. 818-890-2708
 •Hot drrm sks hot grp. Ong w/White Lightning. Mick, 213-654-9557
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 •Single kick, hrd hting, dedictd, lng hr drrm to complete band a la C.Trck, AC/DC, rockabilly. Have recorded & toured, trnspo, gr, sngwrtr. 213-874-6945
 •Slamming funk rock drrm w/solid & att sks estab band Must be pro, versl & incredibly dedictd. Christopher, 818-766-1716
 •Smashing style, incredible drrm kit, awesome sngwrtr. Star image, pro lockout. I have it all. Bst, gut, audtins now Drug free, rehearsaholics only. 213-624-1998
 •Versl drrm, 25 y/o, very gd image, very gd chops, sng proj w/deal or S, orig proj. Also avail to relocate. Roman, 818-907-6434

•Versl groove drrm avail for live & studio gigs Gretsches endorser. Infl Bonham, Bozoo, Bruford Paid sits only. Paul, 818-985-3700; pager, 818-423-1800
 •Xint, funky, groove drrm sks fun sit that pays. Infl P Funk, GCS, Sly, EWF, all R&B, all reggae. Grt gr, ready to go. Jonathan, 310-477-4314
 •Zep mts O'Ryche. Altrntv, strong, definite, in pocket type drrm avail now. Was involved last month, not now. Dave, 818-955-8825

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 •Accomplished drrm, hrd hting w/nesse, for org rock proj. Xint sngs w/grt hooks. VH mts Extreme w/fem sngr. Dave, 818-768-5260
 •Aggrsv drrm wtd Infl Zep, Big Star, Nirvana, Pixies Label intrst & mgmt. No time to waste. 213-654-2782
 •Aggrsv metal drrm wtd by nat'l act. Floyd. Call for details. 818-380-3401
 •All orig band lkg for funky drrm. Styles include jazz, funk, reggae & hip hop. Gd meter required. Nickie, 310-392-4172
 •Alt band w/label intrst sks innovatve, dedictd drrm for regular rehrsls & gigs. Infl My/Valentine, XTC, Cocteau Twins. Krista, 213-655-7123
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- Altrntv groove pop drmr wtd, male/fem, a la Lush, Ride, Pale Saints, Blur, K. Wheel Patrick, 213-255-9220
- Altrntv HR fem voc w/atty prodr, passion image sks live perform to form band A/Chains, Cure, S Garden Sngs are #1, deal pending, 818-996-8811
- Altrntv pop rock band sks grt drmr w/mage 18-30, srs pros only. Band has maj demo deal & upcoming shows 213-851-1680
- Altrntv to what? Drmr wtd, either gender, for humorous KROQ type band w/many sngs. Theatrical many genes Rehrst in N.Hillywd. George, 818-766-2623
- Amazing drmr ndd for versil pop, jazz, rhythm band w/ demo to shows & sign. Debra, 310-473-6420
- Auditing Drms, Bonham style. Must have equip, wheels, no egos, no drugs. Reliable, team plyr. Rehrs in Hillywd 310-915-6448, 310-399-2932
- Band w/grt sngs require simple, solid, single kuck drmr to handle bck beat. The time is now to get into something gd 213-850-7032
- Band w/indie del skg drmr. Infl from James to Ots to Zep to Hank Williams to Sonic Youth. Rich, 310-453-1090
- Blues funkateers spider monkeys dance skg world's blood thirstiest drmr. Punk aggression w/funky chops. Cort, 213-224-1185, George, 213-936-0530
- Bonham, Kramer style drmr ndd for all orig R&R band Steady, keep a beat. Dave, 213-461-8906
- Creatv drmr w/solid timing wtd for sng orientd band w/ gigs pending. Infl Sting, Seal, Mark, 213-368-6809
- Cult mts S'Garden type drmr wtd. Tint & black hr pref'd Mgmt & record deal pending. Pls call 818-831-1825
- Dark, driving, altrntv band sks lntd, aggrv drmr under 28. Infl Tool, A.Chains, Cult, Green Day. Must like moves about domestic clowns. Scott, 213-856-6181
- Dbl bs drmr ndd to complete conscience hvy trio. Infl Rage/Machine, Pantera, Sepultura, Hendrx, Badbrains. Pro sit. Pgs page Ron, 213-707-5939
- Dedictd drmr for cover/orig band a la Blind Melon, Pearl Jam, Rush, Peppers, Pantera. No beginners & no drugs. Usa, 213-467-4664
- Do you truly have rhythm? Can you play on and? Progrv funky, HR nds you for demo. Talk is cheap. Kevin, 213-465-4615
- Drmr, lyricst wtd to complete progrv rock trio. Infl Zep, Rush, Kings X, Alex, 818-508-9561, Dan 714-826-8252

- Drmr ndd for noisy pop band, Gd meter, dedictn a must. Call 24 hr band hotline Rachel, 213-368-6598
- Drmr ndd for progrv band a la Rush, Sting, Dream Theater, Basia 818-771-7489
- Drmr who stinky navel lint ndd for altrntv rock band w/ bundles of orig sngs. Webath, but not together. Scott, 310-471-5903
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- Drmr wtd for R&R cover band. KC or Chns, 818-880-5370, 818-761-8435

- Drmr wtd, male/fem, by altrntv band. Infl Gun Club, Nirvana 213-464-7007
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- Drmr wtd, Infl Pistols, Tim Machine, Peter Murphy, Suede. Srs only Mark, 213-935-6816; 213-368-8151
- Dynamc drmr wtd by groovy, trippy, pwrlf band. We have sngs & ready to fly. Phil, 818-843-2131
- Easy going, in the groove drmr ndd for orig acous proj Percussin a plus. Infl Mamas/Papas, Beatles, Fleetwood Mac. Drew, 818-340-4425
- Estab indie band sks drmr w/wrk ethnc for touring, recrdng, etc. Infl Afghan Wigs, Joy Vision. 213-467-6002
- Fem fronted altrntv trio skg drmr. Studio, Hillywd gigs, demo. Srs only. No ing hrd rockers. Pls call 213-874-5306
- Grampa Moses sks drmr. Melcd, groove orientd rock, set finished, 3 sng demo complete. No job, no car, don't call. Rod, 818-771-0538; Mark, 818-347-1922
- Guit, singr lkg for drmr to form hrd, altrntv w/hp beat band. S'Garden, Zep, Peppers. 213-933-6022
- Guit sks versil, yet solid HR groovemeister, big kit not import, lnt is. No druggies, idiots or posers. Joe, 818-763-7496
- HR guit team srchng for ultimate drmr, dbl bs pref'd. Matt, 818-287-3465

- Hrd driving rock band w/industry bckng sks solid drmr w/ A/K att. Infl KISS, VH 310-393-9493
- Hvy band specializing in sonic shrapnel & sludge sks drmr into all things hrd, soft, ugly, pretty. Think Miles, Sabbath, Stooges. Be creatv. 213-469-3044
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- Intense drmr ndd by hvy altrntv band for demo & live. Under 28, CD, 213-460-2494
- Male drmr wtd by fem musicians for dark, HR trio. Srs. reliable, no drugs. 818-752-8016
- Male rhythm guit & pwrlf fem voes skg hvy, melcd plyrs for band. Focused, wrrng att, image & drive. Srs only Boston, Queen, Banetar. 310-470-5069
- Matt Cameron, Tool, Screaming Trees, creatv, grooving, be real, committed Tom, 310-393-3359
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•SOUL VIBE wts drmr for Hendrx infl band. Must have equip & trnsp. Mark, 310-457-5306

•Spaced out drmr wtd for neo-psychdc, groovy, sng orient band. Must be hrd hitng & dynamic. Don, 310-820-7067, Joey, 213-465-3736

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•Tall, skinnny, lng hr drmr wtd to complete gg Infil Zep, S Garden, Ministry, 213-962-8981

•THE VISIONARIES skg drmr into acid tones, bubble gum musaic. Rick, 818-547-5898

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•Wtd drmr for erotic pop band. Must be avail for rehrrs.

gigs & recdrngs. Antoin, 213-644-1153

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•BMT sngwrtr, singr w/large repertoire of origs & covers sks verstl musicians to form new category of music. Let's jam Larry, 213-739-4824

•Fem lyrncst, strong on lyrics, verse, chorus changes, verstl Eve, 310-399-2551

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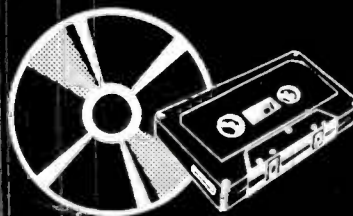
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