

MUSIC CONNECTION

THE WEST COAST MUSIC TRADE MAGAZINE™

Latest Industry Trend: 22 TRIBUTE ALBUMS Scheduled for Release

Boyz II Men

Rolling Stones Engineer/Mixer Don Smith

Cr... (pg. 15)

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Here are some of the courses we offer this fall.

PERFORMANCE

- **Finding Your Voice: A Singing Workshop**, *Lisbeth Scott*, singer/songwriter
- **Vocal Technique for Singing**, *Wendy Warschaw*, a Seth Riggs associate whose experience includes the New York stage and recording projects, and whose clients include Cyd Charisse and Coleen Ford
- **Understanding the Technologies of Music Performance**, *Drew Daniels*, audio engineer and sound mixer; past chairman, Audio Engineering Society (AES), Los Angeles

THE MUSIC BUSINESS

- **The Music Business from the Ground Up: An Inside View**, *Jerry Sharell*, Executive Director, The Music Cares Foundation and *Brian Avnet*, personal manager
- **The Music Underground: Alternative and Street Marketing**, *Vince Bannon*, Vice President, Talent Development, Sony Music
- **Street Legal**, *Ned Shankman*, partner, Shankman, DeBlasio, Melina, Inc.
- **Record Production I**, *John Boylan*, producer and songwriter
- **Producing Professional Demos**, *Jeff Lewis*, producer/co-owner, Moonlight Studios; studio musician
- **Understanding the Contracts of the Music Industry**, *Lawrence J. Blake*, attorney, Manatt, Phelps, and Phillips

- **Film Music—Found Money: Soundtrack Administration**, *Richard Schulenberg*, music industry attorney and *Colin Slater*, co-founder, International Royalty Management
- **Basic Dynamics of Domestic and International Music Publishing: Law and Business**, *Martin Cohen*, partner, Cohen and Luckenbacher

SONGWRITING

- **Elements of Hit Songwriting**, *David "Cat" Cohen*, songwriter, journalist, and author
- **Taking the Craft of Songwriting Into the Marketplace: An Advanced Workshop**, *Peter Luboff*, songwriter; Chairman, National Academy of Motion Picture Songwriters

ELECTRONIC MUSIC

- **The Digital Musician: Tools for Making Music in the MIDI Era**, *Kevin Laubach*, software developer, musician, composer; product developer, Yamaha
- **Macintosh for Musicians**, *Geoffrey Ryle*, composer, musician, writer, consultant, and *Keyboard* magazine columnist
- **MIDI Sequencing I**, *Lee Curreri*, songwriter/producer, arranger, and keyboardist

RECORDING ENGINEERING

- **Recording Engineering Theory**, *Van Webster*, producer, director, editor

- **Direct-to-Disc Recording: The "Tapeless" Studio**, *Joshua Winget*, sound editor/designer whose assistant editing credits include the films *Jimmy Hollywood* and *Toys*
- **Fundamentals of Sound Recording for Composers and Musicians**, *Les Brockmann*, recording engineer whose credits include recording music for *Home Improvement* and *thirtysomething*

FILM SCORING

- **Electronic Composition for Film and Television Scoring**, *Robert Etoll*, film and television composer, record producer, songwriter, arranger, musician
- **Techniques of Film Scoring: An Introduction to the Profession**, *Don Brandon Ray*, music supervisor, CBS Television (retired)
- **Techniques of Film Scoring: Systems of 20th-Century Harmony**, *Don Brandon Ray*, see credits above
- **Composing and Conducting to Picture II**, *Gerald Fried*, Emmy Award-winning film and television composer

MUSIC THEORY

- **Fundamentals of Music Composition**, *Russell Steinberg*, film and concert music composer; author of music for CD-ROMs

MUSIC HISTORY

- **A Musical Salon With Tom Schnabel**, producer and host, *Cafe LA*, KCRW; author, *Stolen Moments*
- **Jazz Notes at the Bakery**, *Charles Weisenberg*, jazz writer and educator

Do you have questions about a specific course? Call us at (310) 825-9064.

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MUSIC CONNECTION

PUBLISHED EVERY OTHER THURSDAY SINCE 1977

Vol. XVIII, No. 18 Aug. 29—Sept. 11, 1994

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FOR DISTRIBUTION AND NEWSSTAND DISTRIBUTION INFORMATION ONLY:
Modern News 818-551-5000

COUNSEL: Mitchell, Silberberg & Knupp

Manufactured and printed in the United States of America
Music Connection (U.S.P.S. #447-830) is published bi-weekly (on every other Thursday) except the last week in December by Music Connection, Inc., 6640 Sunset Blvd., Los Angeles (Hollywood), CA 90028. Single copy price is \$2.50, \$3.00 outside of California. Subscription rates: \$40/one year, \$65/two years. Outside the U.S., add \$25 (U.S. currency) per year. Second-class postage paid at Los Angeles, CA and additional mailing offices. We are not responsible for unsolicited material, which must be accompanied by return postage. All rights reserved. Reproduction in whole or part without written permission of the publishers is prohibited. The opinions of contributing writers to this publication do not necessarily reflect the views of Music Connection, Inc. Copyright © 1994 by J. Michael Dolan and E. Eric Bettelli. All rights reserved. POSTMASTER: Send address changes to Music Connection, 6640 Sunset Blvd., Los Angeles (Hollywood), CA 90028.

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Member



FEATURES



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BOYZ II MEN

It only took three weeks for Boyz II Men's new single to reach Number One; it'll take their new album a lot less time to do the same. In this interview, Motown's R&B/pop crossover act talks about growing up and their new album, *II*.

By Jonathan Widran



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TRIBUTE ALBUMS

There are over two dozen tribute albums currently being readied for release. *MC* answers the questions of how one is put together, what part does the artist play in song selection and what are some of the legal ramifications? Interesting reading about the industry's latest trend.

By Sean Doles

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Cover photo: Albert Watson

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An open letter from Morris Ballen, Disc Makers Chairman

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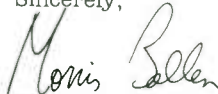
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FEEDBACK: All your comments, suggestions and opinions are welcome. We reserve the right to edit

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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CONNECTING BY MODEM: MC is associated with "Music Network USA." To access us via modem, call MNUA: 310-312-8753. Our E-Mail Internet Address is: muscon@mnuusa.com

NEXT ISSUE

MUSIC CONNECTION

HARD ROCK SPECIAL

Ad Deadline: **Aug. 31, 1994**

Publication Date: **Sept. 12, 1994**

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By Trish Connery

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

Current

The Songwriters Guild is sponsoring a new eight-week course, the Jack Segal Songshop, scheduled to begin Thursday, September 29, 7:00-10:00 p.m. This course is designed to help songwriters turn their good songs into great songs and is not to be missed. The fee is \$170 for SGA members; \$225 for non-members. Auditions and reservations are required. Call the SGA at 213-462-1108.

Dale T. Tedesco, veteran music industry professional, will conduct a four-week class, *The Business of Music Publishing*, beginning Saturday, September 10, 1:00-4:00 p.m., at Santa Monica College. The fee is \$50 for all four weeks. Contact Santa Monica College for additional information at 310-450-5150, specify course number 8942.

The Los Angeles Music Network has announced that its next networking meeting will be held on Thursday, September 29, 6:00 - 9:00 p.m., at The Derby, 4500 Los Feliz Blvd. in Hollywood. LAMN, now in its fifth year, is an organization specifically for music industry professionals, designed to promote networking, communication, information and career advancement. Contact Sandra Archer for additional information at 310-212-7905.

The Los Angeles Songwriters Showcase, in addition to the many services they provide, is also the host of the weekly Tuesday night Casette Roulette/Pitch-A-Thon sessions. Casette Roulette, which begins at 7:00 p.m., is a session in which a publisher critiques your song. Pitch-A-Thon, starting immediately after at 9:00 p.m., is a screening session in which a producer, record company A&R representative, manager or artist screens songs for a specific recording project. Some of the LASS guests over the next few weeks include Lara Hill of East/West America Records and Michael Eames of PEN Music Group on August 30; producer Morgan Ames and Duff Marlowe of Chrysalis Records on September 6; and Mary Jo Braun from Don Williams Group and publisher Randy Davis from Lonely Street Music on September 13. For more information, call 213-467-7823.

The Tenth Annual Santa Monica Pier Twilight Dance Series comes to a close on Thursday, September 1, 7:30 - 9:30 p.m. with the Cajun/Zydeco music of Beausoleil. This concert, held at the Santa Monica Pier, is the last in a series of free summertime concerts sponsored every summer at the Pier. Call 310-458-8900 for more information.

Jazzopolis is another summertime concert series which has its final performance on Wednesday, August 31, 7:00 - 9:00 p.m. at the Century City Shopping Center & Marketplace, 10250 Santa Monica Blvd. in West Los Angeles. The swan song performers will be adult contemporary instrumentalists Kilauea featuring Daniel Ho. Call the Center's information booth at 310-277-3898 for additional information.

The next Western Beat American Music Showcase, hosted by Music Connection's own Billy Block, will be held on Thursday, September 1, at Highland Grounds, 742 N. Highland Ave. in Hollywood. Western Beat is a regular showcase held on the first Thursday of every month. There is an open mic at 6:30 p.m., with Western Beat beginning at 8:00 p.m., and there is no cover charge.

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 regarding *Angel City Voice*.

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. MC

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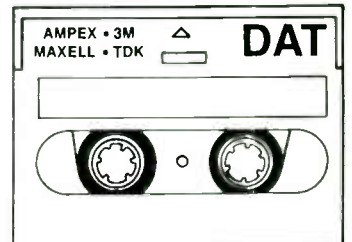
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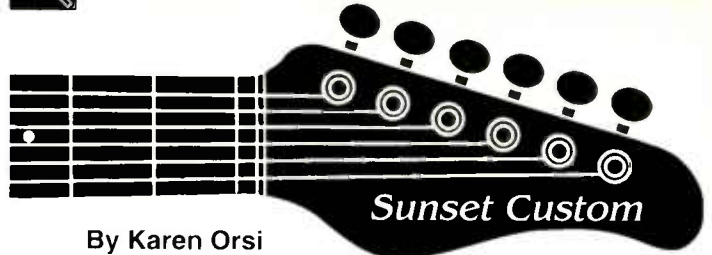
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CLOSE-UP



By Karen Orsi

Mike Ciravolo is the manager of Sunset Custom, a store that specializes in building custom electric guitars and basses. Through a window in the store, it is possible to watch the Japanese luthiers (guitar craftsmen) build the guitar from scratch. Mike began working at Sunset Custom two years ago. "We're the only store that I know of in the area that actually has a complete guitar-building factory in the store," he says. "Some build them from the prefabricated parts but we actually have the capacity to build them from a block of wood. I have two luthiers that you can see through the window, working twelve hours a day."

Sunset Custom also has a spray booth on site that allows them to completely control all custom paint finishes and colors, as well as graphics and airbrushing. The store's guitar craftsmen were trained at the ESP plant in Tokyo. "In the morning, I'll see one of the luthiers sorting through the stack of wood, pulling a piece of wood out and by the end of the day it's shaped into a guitar body and ready to go to the paint department."

This same customer also wanted the finish of the guitar to match his favorite multicolored checkered shirt. The final product was a success, Ciravolo says, and the wing span of that guitar measured nearly five feet. "A lot of the guys in name bands are in here a lot, like Bruce [Kulick], the guitar player from Kiss, who's into vintage guitars. We have a good selection of older American guitars from the Fifties and Sixties, like the Gibson and Fender stuff. Some of



Luthier Tetsu Yuyama

our clientele are Musicians Institute students, and it's a real treat to come in the store and meet somebody like Gilby of Guns N' Roses or Bruce from Kiss."

Most of the service requests coming from the celebrity clientele center around new pickups, adjustments and repairs.

Sunset Custom has been around for four years and is as comfortable to work in as it is to visit. "It's a totally different vibe here than in most stores," Ciravolo says. "This isn't a commission store, and when you walk in, you don't have sales guys jumping on you. We run things according to the way we would want to be treated in a music store." Joe Carletter and Jason Gile are the other employees on the sales floor. "To me it is really cool, when you've dealt with someone in the past, to find them still at the store five months later. Most of the other stores have a real big employee turnover."

Sunset Custom also sponsors guitar clinics at MIT. Call the store for current list of guests. Sunset Custom is at 7406 Sunset Blvd., Hollywood, CA 90046. For more info, call 213-851-7129. **MC**



Luthier Shigeai Aoshima

The store's two main lines are ESP, a custom guitar built in Tokyo, and Schecter, an older U.S. brand that is a California built guitar. Guns N' Roses, Metallica, Stone Temple Pilots, Ron Wood, Keith Richards, Duran Duran and Nine Inch Nails are part of the store's celebrity clientele.

One of the more unusual guitars built by Sunset Custom was a double-necked guitar with two necks going in two different directions, which would showcase the player's ability to play both left- and right-handed.



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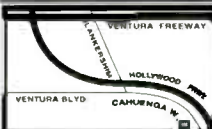
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CD Shipments Soar, Cassettes Decline and Vinyl Makes Comeback

By Sue Gold

RIAA midyear report shows healthy increase in units shipped during first half of '94

Washington, DC—Compact discs continue to be the dominant music configuration as cassette shipments—once the leading music configuration—continue to decline, according to the Recording Industry Association of America (RIAA).

The figures are part of the mid-year statistics released by the RIAA which show that overall units shipped climbed from 426.7 million in the first six months of 1993 to 479.5 million in 1994, a 12.4 percent increase. In addition, the dollar value of manufacturers' shipments of sound recordings to retail and other outlets increased 11.9 percent to reach nearly \$4.8 billion.

Commenting on the increase, RIAA Chairman Jay Berman said,

"Our industry's double-digit growth is a direct result of the tremendous success of so many current hits. We are well beyond the point of attributing such growth to consumers simply replacing their vinyl LP collections."

Paul Newnham, RIAA's Market Research Committee Co-Chair and Senior Vice President and Controller for WEA Distribution Corp., added that part of the reason there is such a big increase is a strong performance at retail stores, which represent 84 percent of the music market.

Surprisingly, vinyl LPs, which have been in decline for years, made a comeback in the first six months of 1994, from .5 to .9 million units

shipped, an 80 percent increase.

Shipments of music video and CD and cassette singles were also up—26, 10.8 and 4 percent, respectively. However, shipments of vinyl singles decreased, dropping nearly 22 percent.

Berman said one of the reasons for the overall increase this year is the amount of product available. According to the report, the combination of CDs, cassettes and LPs

increased from 374.2 in 1993 to 425.9 in 1994, a 13.8 percent increase in units.

"Based on the RIAA's gold and platinum awards for the first half of the year, debut albums, movie soundtracks and rock and rap artists had a significant impact on industry figures," Berman concluded. "And with numerous blockbuster releases scheduled this fall, I expect a strong third and fourth quarter." **MC**

Configuration	January-June 1993		January-June 1994		Percent Change	
	Units	Dollar Value	Units	Dollar Value	Units	Dollar Value
CD	219.4	2,728.1	276.8	3,298.8	26.2	20.9
Cassette	154.3	1,299.0	148.2	1,236.8	-4.0	-4.8
Vinyl LP/EP	0.5	4.1	0.9	7.5	80.0	82.9
CD Single	3.7	21.7	4.1	25.0	10.8	15.2
Cassette Single	37.8	135.1	39.1	131.1	4.0	-3.0
Vinyl Single	7.8	29.5	6.1	23.8	-21.8	-19.3
Music Video	3.4	69.4	4.3	72.3	26.5	4.2
Totals	426.7	4,286.9	479.5	4,795.3	12.4%	11.9%

January-June 1993 vs. January-June 1994
Manufacturers unit shipments in millions (net after returns)
Dollar value in millions (suggested list price)

Ostin to Leave Warner Bros.

By Keith Bearen

CEO will end his 31-year career with the label in January; Lenny Waronker to succeed him

Burbank—After 31 years of service, 25 of them as the Chief Executive Officer, legendary record man Mo Ostin has announced that he will be leaving Warner Bros. Records following the expiration of his current contract at the end of this year.

Another veteran record man and fellow label stalwart, Warner Bros. Records President Lenny Waronker, will succeed Ostin as CEO.

The long-rumored change comes amid industry speculation that Ostin has been at loggerheads with Warner Music Group Chairman Robert Morgado since Morgado began to oversee the Time Warner Music Group in 1990.

In a prepared statement to label staffers, Ostin said: "Because there has been so much rumor and speculation recently about the future of Warner Bros. Records and my role in that future, I felt it was time to clear the air. I wanted all of you to know, firsthand, that I am neither resigning nor retiring. I am, however, moving on."

Ostin went on to praise



Lenny Waronker and Mo Ostin

Waronker's twelve-year reign as President and emphasized that—despite reports that the label hasn't been performing up to parent company expectations—he is leaving on a high note.

In his prepared statement to Warner employees, Waronker praised Ostin's accomplishments, saying "Mo Ostin is Warner Bros. Records."

Beginning in 1995, Ostin will become a consultant to Time Warner Chairman Gerald Levin. **MC**

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Interactive Music Guide Debuts in Texas

By Tom Kidd

'CD Sampler' makes album buying as easy as using your TV remote

Denton, TX—The IT Network and Music Marketing Network have announced the launch of "CD Sampler," an interactive music guide delivered over IT Network's Interactive Channel.

The first launch for the channel is the Dallas suburb of Denton, Texas, through an agreement with Sammons Communications. The Dallas-based parent company will then add CD Sampler to its Denver Interactive Channel trial with Tele-Communications Inc.

Consumers will be able to purchase CDs by pressing buttons on a television remote control in much the same way they already access on-demand news, weather, sports, catalog shopping and entertainment services.

Ten different formats will be offered, most of them top hits. One of the charts will list the hottest new and rising artists in country, jazz, pop and rock.

After listening free of charge to a sample of the title cut/principal hit and two alternative selections from the CD they've chosen, customers can make their selection and punch in their credit card number. Orders are prepared at Music Marketing's 24-hour order center in Red Bank and then mailed to the consumer within 48 hours. Prices will be com-

petitive with retail, though shipping, handling and any applicable taxes are extra.

The IT Network joins a long list of home shopping services vying for a share of the target \$300 billion home shopping market expected to materialize when construction is completed on the \$100 billion information superhighway. Already announced, or on the air, are services by John Oates, Peter Gabriel and MTV. In addition, Time Warner is said to be investing in an experimental interactive shopping program in Orlando, Florida, which is estimated to be costing the entertainment giant \$187,500 per home, and there's the leader in selling music by computer, Compact Disc Connection, a California company with 82,000 CD titles in its data base.

Interactive shopping today makes up only one-to-two percent of the total retail market, with the most popular item being jewelry. The fastest growth sectors are expected to be recorded music and software, both of which can be delivered via digital transmission, and personal computers, which often sell through direct marketing.

When the infobahn is finally completed, direct marketing is expected to claim fifteen percent of the retail market. MC

TEMPTING ALICE



Epic act Alice Cooper, currently on the promo trail for his new opus, *The Last Temptation*, recently visited Epic's New York headquarters. Pictured with Alice, among others, are Epic President Richard Griffiths (standing, second from right) and Epic Records Group Chairman David Glew (standing, far right).



By Michael Amicone



Zach Horowitz

Zach Horowitz has been promoted to the post of Chief Operating Officer, MCA Music Entertainment Group. Horowitz will oversee all day-to-day activities and help develop strategy for the worldwide operation. He can be reached through the company's Universal City offices (818-777-4000).

Giant Records has announced the appointment of Barry Lyons to the post of Head of Rock Promotion. Based at the label's Beverly Hills offices (310-289-5500), Lyons will oversee the label's promotional efforts in the rock, alternative, college, metal and adult alternative arenas. Lyons was previously Vice President of Promotion for Chameleon Records.

Epic Records has named Cheryl Valentine to the post of Director, Metal Marketing & Promotion. Based in New York (212-833-8000), Valentine was previously with Mercury Records where she served as National Manager, Metal Promotion.

MTV Music Television has made two changes in its production department: Alex Coletti and Mitchell Kozuchowski have both been promoted to Senior Producer. Alex Coletti will continue to oversee MTV's popular "Unplugged" and "The Grind" series, and Mitchell Kozuchowski will continue to produce various MTV specials, such as the music video network's "Rock N' Jock" charity celebrity sport challenges. Both men are based at MTV's New York offices (212-258-8000). MC



Linda Pagliaro

Arista Records has announced a major restructuring of its Production/Manufacturing/Purchasing Department. Linda Pagliaro has been named Director of Production, Michael Pollard has been appointed Associate Director of Pre-Production, Doug Joswick becomes the label's Associate Director of Packaging Copy, Debbie Eisen has been advanced to Manager of Post-Production and Jimmy Powers has been promoted to Associate Manager of Pre-Production. They can be reached at the label's New York offices (212-489-7400).

Fledgling label Domo Records, whose roster includes international artist Kitaro, has named David Baum to the post of Director of Marketing and Promotion. Baum, who was formerly Vice President of Whirlwind Entertainment Group, will work out of the label's Burbank offices (310-557-2100).

In additional Domo news, Mitch Rabin, a former staffer in Geffen's Marketing, Advertising/Merchandising department, has been appointed Director of Sales and Advertising. He will also work out of the label's Burbank offices.

The Lee Solters Company has announced the promotion of Rita Hollingsworth to the post of Vice President, Entertainment & Operations, and Courtney Barnes has been advanced to the post of Senior Account Executive, Black Music Division. They will perform their duties out of the public relations company's Los Angeles offices (213-651-9300). MC



Stephen K. Peeples and David Dorn have been named Co-Directors of Rhino Entertainment's newly christened Media Relations department. In addition, Peeples has been named Senior Director/Media Relations & Editorial, and Dorn becomes Director/Media Relations. Both men will perform their duties out of the label's Los Angeles headquarters (310-474-4778).



Mike Lewis

Carolyn Baker

Title: VP/A&R Artist Development/ Black Music
Duties: Artist Development
Years with company: 6
Company: Warner Bros.
Address: 3300 Warner Bros. Blvd., Burbank, CA 91510
Phone: 818-846-9090
FAX: 818-846-8474



Dialogue

Background: Born in Athens, Georgia, Carolyn Baker is fondly referred to as "The Mother of MTV" because she, along with Bob Pittman, convinced record labels and industry movers & shakers that the concept of a visual radio station would work. Baker was the director of Talent & Acquisitions for MTV charged with the responsibilities of acquiring promotional videos from labels and convincing them to continue making videos for their artists.

After her stint with MTV, Baker moved west and secured a position with Dinah Shore's daytime show, *Dinah's Place*, and then *Dinah!*, booking musical talent for the programs. As Acquisitions Director and then Associate Producer, Carolyn Baker won four Daytime Emmy Awards.

While on hiatus between shows, Baker took a position as Director of R&B Artist Relations at Warner Bros. Records in New York. After several

more seasons of *Dinah!*, Carolyn served as Director of Artist Development for Special Projects at Warner Bros.' Burbank offices. Throughout the mid-Eighties, Baker kept busy with a series of talent and management duties working with such acts and companies as Kool & the Gang, Ashford & Simpson, the Disney Channel and the Emmy Award winning special, *Motown Returns To The Apollo*.

In 1988, Baker settled into a Warner Bros. Product Management/ Artist Development gig where, under Benny Medina (Senior VP/A&R), she was later promoted to her current position of Vice President A&R, Artist Development, Black Music.

MTV: "I was there for several years and put together the Talent & Acquisitions Department. I was part of the original MTV team during their developmental phase. One of the things we all had to do in those early stages was go out to all of the record companies and do the dog & pony show and explain what this channel was. And we'd always watch the faces of these people sitting around these big tables looking at us as if we had lost our minds. I could see the concept. It felt like the beginning of television to me.

"Now this was at a time when

record companies were not making too many artist videos. You had to sorta find them and dust them off. You had to deal with things like who really owned them, who would get paid if they aired, would we have enough of a variety of videos to program a 24-hour-a-day station? But our theory was, for the labels, this was an incredible promotion for their artists and the records they released. Obviously, we were right, because MTV spawned an entire industry. And the day that the channel debuted, on August 1st, with "Video Killed The Radio Star" by the Buggles, we still didn't know what was going to happen. It turned out to be very exciting."

Why Records?: "Everything that I did during my entire career in television always revolved around music, anyway. It's my greatest joy and the thing that I love the most. And I also love working with artists. When you do television, your influence and involvement with an artist is over when the show is over. I wanted to have a much longer relationship with artists and projects; to see things from their earliest stages until they sail off into the sunset."

Duties: "I get very involved with the artist while he or she is finishing a project. We discuss what kind of image is right for the act and begin to create that. We also discuss the proper way to market the artist but I don't get involved with the music—that's the other side of A&R. Benny Medina felt that Artist Development should come out of the A&R depart-

ment. In many cases, it should start before the artist even is presented to the label. How an artist presents himself or herself came right out of that MTV aspect. When sound was first introduced into movies, there were lots of actors who disappeared as a result of it. 'Video Killed The Radio Star' was a very true and frightening statement. There are artists who can sing really well, but they have no vibe or charisma or visual magic. It's hard, and sometimes impossible, to sell them."

A/D: "One of the reasons that there isn't an Artist Development department at every label is because it's rather expensive. In the early days, Motown was the only label to really develop their artists. A lot of people believe that artist development should really come from management and not from the record company. But most brand new artists don't have management that is equipped to do this. I think, and apparently Warner Bros. thinks, that developing this package helps to sell records."

Tevin: "Tevin Campbell is a perfect example. Tevin is a real joy because he's one of the real, true, solid talents. I started working with Tevin when he was twelve years old. Tevin was signed at twelve years old and did a lot of work with Prince and Quincy but didn't record his album yet. It was interesting to watch a twelve-year-old, from the very beginning, make his place at the very top of the grown-up world! You had to watch yourself because you could

SOMETHING FOR EVERY BODY



Rapper Milk has just signed a recording deal with American Recordings who will release the artist's debut EP, *Never Dated*, in mid-September. Completely written, arranged, produced, engineered and performed by Milk, the six-song set will include such tracks as "Ask Me How Thick," "Laid & Paid," "Go To Hell," "Rude And Cocky" and "Spam," a rap duet with Beastie Boy Ad Rock. Pictured above (L-R) are American Recordings' Dan Charnas, label President Rick Rubin, Milk and label exec George Drakoulis.



Metal guru Ozzy Osbourne puckers up and gets ready to plant a big wet kiss on the famous Miss Piggy, with whom he recorded a duet, "Born To Be Wild," for the forthcoming *Kermit Unpigged* album, which is scheduled for a late September release on Jim Henson Records (distributed by BMG Kidz). Taking time out from his soon to be released *X-Ray* album, Ozzy commented, "Miss Piggy is the ultimate rock chick. I thought I'd done it all and seen it all until I met her." What's gonna happen when Sharon sees this?

almost just toss Tevin out there and he'd be able to handle it. Sometimes you'd ask him a question and this 30-year-old answer would come out.

"I met Michael [Jackson] when he was about that same age. His family was going to do a television show with us so I was at the house putting it together. I remember having this creative conversation and Michael would watch everyone's face and then he would take what I was saying and kind of interpret it to them. In watching him—the perception and the wit and the quickness—I saw a lot of those same things in Tevin. He'll probably be mad at me, but it's the truth. It's a fine balance because Tevin understood so much, but at the same time, he was still a kid. He's gone through a lot of the changes that young people do—in style and feeling. And it's not over yet. We now have to get him out on the road with the entire band. That's where we're at now with Tevin. This is the kind of working with an artist that gives me so much gratification."

Mistakes: "We have made some mistakes; artists themselves have made some very bad mistakes. Sometimes you can't control that. Sometimes, an artist insists on doing something and you can't say no—you just have to help them do it. You have to let it happen even though you may know it was a mistake. At this time, there aren't a lot of artists who don't feel that they should have heavy creative input. Lots of times, I'm able to get on their wavelength and refine what they want to do."

Grapevine

Look for **Warner Bros. Records** to undergo a major shakeup and restructuring (from top to bottom), between now and the new year. The label has been having difficulties breaking new acts and taking them

to superstardom, so heads will roll.

Philadelphia-based band the **Badlees** were chosen as this year's American representatives of the Budweiser In-Concert In China event, held on August 14-18 in Qingdao, China. This festival is an annual event in honor of the country's largest brewery and its many workers.

And while we're talking about beer, in a recent *MC* article we said that **Elton John** was sponsored by **Miller Beer**. He is not, and we're sorry for the error.

RCA is releasing the soundtrack to the **New Line Cinema** film *Corrina, Corrina* which features music by such classic acts as **Billie Holiday**, **Sarah Vaughan**, **Dinah Washington** & **Louis Armstrong**. The soundtrack also includes a remake of "I Only Have Eyes For You" by **Peter Cox** and the current single, "We Will Find A Way," by **Oleta Adams** & **Brenda Russell**. The film itself stars **Whoopi Goldberg**.

In September, **A&M** will be releasing the much-awaited **Moody Blues** box set on four CDs. Chronicling their illustrious history of chart hits and album cuts, the package will feature selections from each and every **Moody Blues** album, as well as cuts from the Justin Hayward-John Lodge offshoot band, **Blue Jays**. As a special bonus, for a limited time, a fifth CD of the band's performance, *Encore—Live At Red Rocks*, will be included in the set.

Also coming from **A&M** is a tribute album to the **Carpenters**, scheduled for a September 13th release. Entitled appropriately *If I Were A Carpenter*, this set features an all-star alternative tribute to the Seventies' hitmakers. Participating artists

include **Babes In Toyland**, **Cracker**, **the Cranberries**, **Sheryl Crow**, **4 Non Blondes**, **Grant Lee Buffalo**, **Sonic Youth**, **Matthew Sweet**, **Redd Kross**, **Johnette Napolitano** and a host of others. The release of this tribute album coincides with the actual signing of the **Carpenters** to **A&M**, 25 years ago.

On The Move

Bill Deutsch has been appointed Director/A&R for **Hollywood Records**. Based out of the label's Burbank offices, Deutsch relocated from New York, where he was previously an A&R Rep for Atlantic since 1989. Deutsch can be reached at 818-560-6197.

Deals

SRO Records has been launched by veterans **Dennis White** & **Scott Martin**, who will serve as co-presidents of the new label. Initial acts signed to the label include **Everyman**, **Miles High** & **Karen Lehner**. **SRO** distribution will be handled by **M.S. Distributing Co.** in the midwest, **California Record Distributors** in the west, **Big State Distribution** in the south and southwest and **Malverne Distributors** in the northeast. **SRO** can be reached at 310-652-9002.

Atlantic country artist **Tracy Lawrence** has signed with **Bobby Roberts Management** for personal representation.

Wyatt Management Worldwide has announced exclusive personal management representation of drummer/educator/recording artist **Carmine Appice**. **WMW** can be reached at 714-839-7700. **MC**

BREATHLESS ACHIEVEMENT



Arista instrumental recording artist Kenny G. is shown being presented with a plaque certifying in excess of ten million units sold worldwide of his *Breathless* album. Kenny is currently working on a holiday album called *Miracles*, which is due in late October. Shown above (L-R) are Roy Lott, Arista Executive Vice President and General Manager; label President Clive Davis; Kenny G; and his manager, Dennis Turner representing the Turner Management Group.



A BRAND NEW PAGE



JUSTIN COOKS

Singer-songwriter Martin Page celebrated the release of his stellar debut solo album, *In The House Of Stone And Light*, with a party thrown by both ASCAP and Mercury. The industry gathering was held at Bernie Taupin's restaurant, Cicada, and was attended by such notables as ex-Band leader Robbie Robertson (who guests on the album), Taupin (who co-wrote two of the album's songs) and Oon Was. Page, who first found fame by writing the Number One hits "We Built This City" (Starship) and "These Dreams" (Heart) with Taupin, has recorded an album that is one of this year's finest. Pictured at the party (L-R) are Bernie Taupin, Robbie Robertson, Page, and Loretta Munoz, Senior Director, Member Relations, ASCAP.

ASCAP Workshop Deadline

The 1994 ASCAP West Coast Songwriters' Workshop is now accepting applications from unsigned songwriters who wish to be thrust into a creative and informative experience designed to raise awareness of the industry, as well as help establish contacts and possible collaboration partnerships.

The two-night-a-week workshop begins the last week of October,

1994 and lasts for four weeks, featuring prominent guests from all segments of the music business, including songwriters, publishers, producers and other industry executives.

Songwriters interested in applying for the workshop are requested to submit a two-song cassette (original material, of course), along with typed or neatly written lyric sheets. Applicants should also include a brief resume/bio, in addition to a brief written explanation as to why they would like to participate, and include your daytime phone number.

RUSS NEVER SLEEPS



JUSTIN COOKS

Legendary session drummer Russ Kunkel recently signed a worldwide publishing deal with MCA Music Publishing. Over the years, the multi-talented stickman has quietly produced such artists as David Crosby, Bonnie Raitt, Carly Simon, Dan Fogelberg and Aaron Neville. Most recently, Kunkel produced Jimmy Buffett's latest release, *Fruit Cakes*, and is currently on tour with longtime cohort Stevie Nicks as both drummer and musical director. Pictured (L-R) at MCA Music Publishing's L.A. office are Sherry Orson, Director of Creative Services, West Coast, MCA Music; Betsy Anthony Brodey, VP, Talent Acquisition, MCA Music; Kunkel; John Alexander, Executive VP, MCA Music; Thom Trumbo, Manager, Steve Moir Company.

QUIET ON THE SET



JUSTIN COOKS

Atlantic recording artist Melissa Ferrick is pictured performing at a special edition of ASCAP's long-running "Quiet On The Set" Showcase at Largo Pub in Los Angeles. The evening was co-sponsored by Boston's Berklee College of Music and featured performances from five Berklee College alumni: Ferrick, Ben Bacon, Peter Grant, Cory Sipper and Jon Ernst. Among Berklee College's most famous alumni in the L.A. area are Melissa Etheridge and Quincy Jones. Songworks also wishes to congratulate ASCAP's Brendan Okrent—the lady behind "Quiet On The Set"—as the showcase is about to begin its fourth consecutive year of spotlighting new and emerging talent from around the country.

Materials should be sent to: ASCAP Songwriters' Workshop, 7920 Sunset Blvd., Suite 300, Los Angeles, CA 90046. Deadline for entries is September 20, 1994, so hurry and get your package together.

The ASCAP West Coast Songwriters' Workshop is part of an ongoing series of workshops sponsored by the ASCAP Foundation, which are free of charge and open to everyone, regardless of performing rights organization affiliation. This is highly recommended, so don't delay!

Songwriter Signings

EMI Music Publishing has signed the writing team of Joe Jefferson and Fitzgerald Scott. Jefferson was the writer behind such classic Spinner hits as "Games People Play," "Love Don't Love Nobody" and "One Of A Kind (Love Affair)." Scott penned and produced the first three Top Ten Lorenzo hits "Real Love," "Make Love To Me" and "I Can't Stand The Pain." More recently the Jefferson/Scott team is behind the recent Keith Sweat singles "How Do Ya Like It" and

BMI'S COUNTRY CELEBRATION



JUSTIN COOKS

BMI's Nashville office recently held a party to honor those responsible for the Number One Country hit "I Want To Be Loved Like That," recorded by Shenandoah. Pictured toasting the camera are (L-R) Roger Sovine, BMI; Ralph Zell, Shenandoah; Don Cook, producer; Donna Hilley, Sony Tree Publishing; Marty Raybon, Shenandoah; Phil Barnhart, songwriter; Sam Hogin, songwriter; Bill LaBounty, songwriter; Mike McGuire, Shenandoah; Joyce Rice, BMI; Mike Wilson, RCA Records.

STEVE DORFF

This two-time Emmy nominated TV/film composer has branched out into musical theater with 'Lunch'



Not many songwriters can boast of the widely-diverse successes that Steve Dorff has managed to attain throughout his 28-year career. Dorff has made the charts his home with songs covered by the likes of George Strait, Whitney Houston, Kenny Rogers, Anne Murray, Kenny Loggins and Lee Greenwood. In addition, he has penned scores for a slew of Clint Eastwood's films—*Every Which Way But Loose*, *Bronco Billy*, *Honkytonk Man*, *Pink Cadillac* and *Any Which Way You Can*—and television scores for such hit series as *Murphy Brown*, *Growing Pains*, *Major Dad*, *Colombo* and *Spenser For Hire*.

More recently, Dorff has widened his professional scope to include theatre with the current national tour of *Lunch*, which he co-wrote with his longtime friend and collaborator John Bettis.

Dorff admits that the breadth of his career is both rewarding and sometimes unnerving. "All these areas take a different mindset. The mechanics of writing a musical is totally different than sitting down with one of your buddies and writing a song. Being a professional songwriter is also a different mindset from writing a score for a motion picture or writing a television theme song. You're still using your creative talent and musical ability but it is directed in different ways. I can honestly say that writing a theater piece is the broadest of them all because there are so many elements that have to be taken into consideration."

Like most songwriters, Dorff sowed his musical oats playing in high school bands but he says that he never considered himself to be an artist. "I was thrown out of a couple groups because they only wanted to play cover songs, they didn't want to know about original material. I wanted to be in the next Beatles. My ambitions and drive always centered around creating new music that other people recorded or performed."

While his songs began getting cut in 1966, it wasn't until the late Seventies that his career began to really take off. "I probably had 40-50 songs recorded before the song 'Every Which Way But Loose' became a big hit in 1978. So I definitely paid my dues. After that I had like seven Number One records in a row from films. That's when I realized that I did this for a living."

The Clint Eastwood film *Every Which Way But Loose* served two purposes. It established Steve Dorff as a commercially successful songwriter but it also introduced him to the world of film scoring. "Clint Eastwood gave me my first shot at film scoring. I had written the song 'Every Which Way But Loose' for the film but the score had already been completed by someone else. However, it wasn't the score that Clint was looking for and he threw it out. Then he asked me to score the film. It wasn't a big orchestral effort," says Dorff with a laugh, "the movie didn't call for that, but I really cut my teeth on that project."

As previously noted, Dorff's connection with Eastwood carried over to four more films, as well as action-packed films like *The Last Boy Scout* and family-oriented comedies like *Curly Sue*. However, the songwriter says that his cinematic projects at one point began to overshadow his first love, songwriting.

"There was a period of three years when I was doing a lot of television and film work, and my songwriting was suffering. I wasn't writing very well and I wasn't getting many songs cut. I was going through a transitional stage in my life—both professionally and personally."

Yet, Dorff's career couldn't have lasted as long as it has without being able to overcome adversity. "I've never had to deal with writer's block but I've certainly had my share of disappointments, but I think I've always been very good at picking myself up off the floor and dusting myself off."

Despite the disappointments, Dorff is most proud of his versatility. "I enjoy the challenge of doing different kinds of projects. I'm not one of those guys who has been a staff writer for one or two producers or artists. The fun thing for me is looking back over the years and seeing that I have done so many different things, and written songs for everybody from Whitney Houston to Willie Nelson. That's the most gratifying part of my career."

Having been showered with industry-accolades over the years, Dorff is once again on the charts with George Strait, with songs cut by Vanessa Williams and Susie Bogguss waiting in the wings.

"I think I've got more activity coming in the next six months than I had in the last three years," states Dorff proudly. "Writing songs is really fun again. It's like a ballplayer that gets into a batting slump and comes out of it. I'm really in a good groove now."

Dorff can be reached through Famous Music (310-441-1300).



EMI Music Publishing has secured the inside track on the upcoming A&M soundtrack for Showtime's new series *Rebel Highway*. The series features remakes of classic tunes from the Fifties and Sixties, and EMI's Pat Lucas managed to scour the EMI vaults and come up with vintage material that was covered by such artists as Iggy Pop, Sheryl Crow, Los Lobos, the Meat Puppets, Blues Traveler and Babels In Toyland. Pictured (L-R) at the *Rebel Highway* party are: Robert Rodriguez, director; Quentin Tarantino, director; Karyn Rachtman, Music Supervisor, *Rebel Highway*; Pat Lucas, Executive VP/GM, Soundtrack Division, EMI Music Publishing.

"When I Give My Love To You."

The newest entry into the publishing field, Centium Entertainment, has been busy building up its roster. Centium President Arthur Braun recently announced the signing of local rap/R&B act *Graveyard Crew* (Death Row Records) to a long-term publishing administration agreement. In addition, Centium inked an exclusive songwriting agreement with songwriter/producer John Zaika, who is currently writing and producing former Toto vocalist Bobby Kimball's solo album.

Songwriter News

EMI Music Publishing wishes to congratulate their writer Desmond Child, who recently scored his 19th Top Forty hit with Aerosmith's "Crazy." Over the years, Child's songs have been covered by a wide array of artists including Bon Jovi ("Livin' On A Prayer," "You Give Love A Bad Name"), Aerosmith ("Dude Looks Like A Lady," "Angel"), Joan Jett ("I Hate Myself For Lovin' You"), Alice Cooper ("Poison"), Michael Bolton ("How Can We Be Lovers?") and Cher ("Just Like Jesse James"). Songworks extends congratulations to Child as well.

BMG Music Publishing would also like to pat songwriter Hugh Prestwood on the back for his recent Emmy nomination for "The Song Remembers When," which appeared on Trisha Yearwood's Disney Channel special of the same name. Nominated for Outstanding Individual Achievement in Music and Lyrics, Prestwood's tune is the only country song represented in that Emmy category.

Industry Grapevine

BMI has promoted Jeff Cohen to the post of Director, Writer/Publisher Relations, New York, for the performing rights organization. In this position, Cohen will continue to play an important role in fostering BMI's relationships with new songwriters and publishers through his work as coordinator for BMI's "Acoustic Round-Up" and "Collaborators Connection."

BMG Music Publishing has named Cathy Nolan the company's Senior Director, Copyright Administration. Prior to the appointment, Nolan spent eleven years at Warner/Chappell in the copyright administration field before becoming Director, Contract Administration for Rondor Music. Nolan will be based out of BMG's L.A. offices.

BMI APPOINTMENT



Jeff Cohen has been promoted to the post of Director, Writer/Publisher Relations, New York at BMI.



SKIP SAYLOR RECORDING: Rap-
per/producer/director Ice Cube, mix-
ing tracks for an upcoming album by
K-Dee for Lynch Mob Records, with
Chris Puram supplying the sonic
expertise, assisted by Alvin
Broussard and Eric Flickinger...RCA
artist Kathy Troccoli, mixing the
single "I'll Be There," with producer/
engineer Brian Malouf manning the
boards, assisted by Eric Flickinger...
Fox artist Jamie Foxx, remixing the
single "Infatuation," with Kevin Davis
engineering the sessions, assisted
by Eric Flickinger...Outburst Records
act Mo.Ken.Stef, mixing tracks for
an upcoming album, with Anti Lewis,
Greedy Greg and Hami shepherding
the sessions and engineer Chris
Puram and assistant Alvin Broussard
adding the sonic expertise.

OCEAN STUDIOS: This Burbank
recording facility recently played host
to Japanese rock band Gilles de
Rais, working on tracks for their up-
coming release, with Toshi Nakashita
producing the sessions and engine-
er Joe Primeau and assistant Eric
Smith manning the console.

GROUND CONTROL: Rap act the
Kingz Of Society and producer L.
Stanley, recording tracks for a new
project...Mobstyle Records act New
Breed Of Hustlers, mixing tracks for
a new opus...Post-production work
has started on the following movies:

GOING HOME



On Sunday, August 28th, the Disney Channel will present the world premiere of *Jackson Browne: Going Home*, a fascinating special profiling one of our best singer-songwriters. The latest installment in Disney Channel's music special series, *Going Home* includes vintage photos and concert performances (regrettably unidentified most of the time), including a nicely edited collage of live performances of "Doctor My Eyes," new interviews with Browne and friends (Don Henley, Bonnie Raitt) and concert segments during which Browne and several old musical cohorts (including the always tasty fret stylings of longtime string cohort David Lindley) perform classics from Browne's rich catalog and from his current Elektra album, *I'm Alive*. *Going Home*, which airs at 9:00 p.m., was directed by Janice Engel. Pictured (L-R): Browne, Lindley and Graham Nash and David Crosby.

Children Of The Corn III (Miramax),
Nature Of The Beast (New Line Cin-
ema) and *God's Army* (Miramax),
while dubbing has begun on the
Warner Bros. movies *Murder In The*

First, Raging Angels and *Obsession*
and New Line Cinema's *Father And*
Scout...Barney Cabral has been
named Senior Vice President/Pro-
duction Supervisor.

**BROOKLYN RECORDING STU-
DIO:** Timbuk3, finishing their forth-
coming album for High Street/
Windham Hill, with engineer Jim
Scott manning the console. **MC**

LOVE SESSION



The Maestro of Love, Barry White, and Jimmy Jam, one-half of superstar songwriting/producing team Jam & Lewis, are pictured during recent sessions at Record One Studios in Ventura. White and Jam, along with Jam's Perspective partner, Terry Lewis, have been working on tracks for White's upcoming A & M/Perspective Records release, *The Icon Of Love*. The album's first single is "Practice What You Preach," co-produced by Gerald Levert and White.

LOOSE SESSION



Victoria Williams is pictured at American Recording Studios in Los Angeles where the quirky singer-songwriter recently wrapped up work on her debut Mammoth/Atlantic release, *Loose*. Pictured (L-R): producer Paul Fox, Atlantic President Danny Goldberg, Williams and manager Danny Heaps.

Two Digital Solutions From Fostex

The RD-8 Digital Multitrack Recorder is an 8 track, digital linear system that is fully ADAT compatible while offering a variety of synchronization and remote control capabilities without the need for any additional hardware. The RD-8 incorporates MIDI Machine Control. If you work with video, the RD-8 provides an on-board chase lock synchronizer with track slip and offset capability that also supports Pull Up / Pull Down functions for film/video transfers. The RD-8 has an internal SMPTE time code reader / generator supporting all international frame rates and an RS-422 port for Sony 9-Pin control via video editors. (ADAT is a registered trademark of Alesis Corp.)



When you're ready for mix down, the D-10 Digital Master Recorder takes DAT to a new performance level. Featuring cue to modulation, instant start, auto punch capability, RAM scrub and GPI (General Purpose Interface) ports, the D-10 is a complete mastering solution. The D-10 supports all 799 start IDs, both optical and AES digital I/O, as well as Date-Pack information. The D-10's wireless remote can be set to control a pair of D-10s independently for fast, efficient assembly editing. For more information on these and other Fostex recording solutions, contact:

Fostex, 15431 Blackburn Avenue,
Norwalk, CA 90650 • (310) 921-1112



DON SMITH

This veteran soundsmith displays his knob-turning talents on the Stones' new opus, 'Voodoo Lounge'

By Steven P. Wheeler

When my son's first grade teacher asked him what his father does for a living, he said, 'Oh, he listens to the stereo and sleeps.'" That's how veteran studio man Don Smith jokingly explains his lengthy and very successful career as an engineer, mixer and producer.

Since arriving in L.A. back in 1979, the former Dallas, Texan's career has been intertwined with some of the biggest names in rock, including the Traveling Wilburys, U2, Bob Seger and now, the Rolling Stones.

Smith's first big break was hooking up with producer Keith Olsen and helping build his Goodnight L.A. recording facilities, which is where he crossed paths with Jimmy Lovine. "Jimmy came in one day to do some overdubs with Stevie Nicks on her *Bella Donna* album, and I started working with them on that album. Within a week or two, Jimmy asked me to mix the record with Shelly Yakus, and I ended up working with Shelly for years."

According to Smith, it was the different approaches of the two men that helped make the Yakus/Smith team a formidable one. "Shelly and I got along great because we were similar in one way and different in many others. We were like a tag-team because I kind of make things up as I go along, whereas Shelly is much more knowledgeable."

Through the Lovine connection, Smith soon found himself working with Tom Petty, Bob Seger and U2. "I helped Tom Petty put in his home studio and I ended up working on his *Southern Accents* album and everything else through *Full Moon Fever*."

During the recording of *Full Moon Fever*, Smith was unknowingly becoming part of a bigger project. "We recorded that album in Tom's house, and it was basically recorded in the bedroom and the garage. A lot of the time, I'd drive over and set up the gear, then go sit in the living room and kick back."

It was around this time that Smith was asked to work on a George Harrison B-side called "Handle With Care," which featured a band consisting of Harrison, Petty, Lynne, Bob Dylan and Roy Orbison. "Right after that session, I was supposed to fly to Montserrat to record the vocals for Keith Richards' first solo album, but Tom called me up and said that they were going to do some more work with that lineup. So I called Keith and he said that he wanted to take a few weeks off anyway, so I took three weeks to work on the Traveling Wilburys' album."

Once again, Smith spent two days building a makeshift studio at (former Eurythmic leader) Dave Stewart's house and watched in disbelief as he manned the boards for probably the biggest supergroup in rock history. "It was a big fantasy, but it didn't really sink in at the time because I was so busy working," says Smith, before relating a story that brought the fantasy home. "One night George's wife Olivia came over and cooked dinner, and that's when it hit me. Here I am sitting at the dinner table with George Harrison and Bob Dylan and all these other legends, and I'm looking around the table pinching myself and thinking, what the hell am I doing here?"

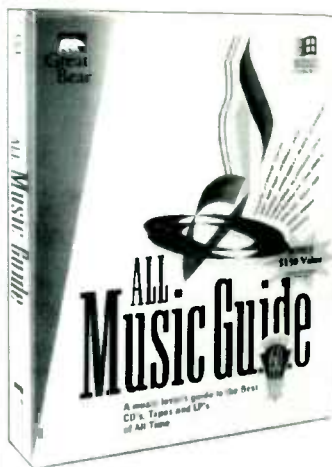
Smith's work with the Wilburys project, Keith Richards' solo albums and the Rolling Stones' latest *Voodoo Lounge* are indicative of how the man prefers to record. "I'm a big believer in just rolling tape, especially when you're working with these kinds of artists. Keith's solo albums were all pretty much live, except for vocals, and that's how I prefer to work, because when you've got a band playing together and they've got eye contact, they can come up with things that they'd never come up with by sitting alone with headphones on. There's a magic that's really hard to capture any other way."

Smith says that he and *Voodoo Lounge* producer Don Was were in sheer musical ecstasy during the first moments of the sessions. "I remember the first day. Don and I just looked at each other with ear-to-ear grins, saying, 'Holy shit [laughs].' But after we heard the first playback, we said to each other, 'Okay, we can never think about this again. This is just another band.' You do have to ignore all that stuff."

In addition to his engineering and mixing duties on the Stones' album, Smith has been making a name for himself as a producer over the past three years with bands like Cracker and Dramarama.

"I think there are very few artists that can produce themselves because you really have to critique yourself. You have to be able to get the best out of your heart and soul, not your brain. As Keith Richards says, 'The brain can be a dangerous fucking thing [laughs].' Most of the younger bands I work with are still naive in the studio, so they're open to more things, which is something that I love."

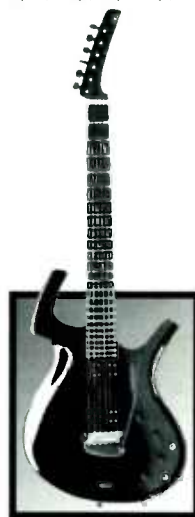
Smith can be reached through *World's End* (213-965-1540).



All Music Guide from Great Bear Technology

Great Bear Technology Inc., now offers the *All Music Guide* ready-to-go for both Windows and for Macintosh computers. *All Music Guide* is an interactive, electronic resource of reviews, ratings and commentary on more than 35,000 recordings of albums and singles by over 6,000 artists. This software is based on the best-selling 1,175 page *All Music Guide* book by Michael Erlewine. You can locate information on albums, single artists, groups, individual band members, artistic focus, musical histories and biographies for all kinds of varied music styles.

The software has information on albums both in print and out of print for music like: Classical, Rock, Pop, R&B, Soul, Gospel, Rap, Hip-Hop, Worldbeat,



Parker Fly Guitar

The Fly Deluxe with whammy is the newest model in the Parker guitar line. It was decided that the standard "block and spring" vibrato tail piece is too big for the lightweight Parker guitar so a totally different design had to happen. The Fly Deluxe uses custom-made flat spring that allows you to do all those things that you do when you do those whammy things. The same piezo-electric pickups are used in the Deluxe as the non-vibrato Fly guitar. For more about this guitar line, contact Parker Guitars at 89 Frost Street, Westbury, NY 11590 or call 516-333-9100 or FAX 516-333-9108.

Reggae, Country, Bluegrass, Folk, Blues, Jazz, New Age, Music Video, Soundtracks, Children's Christmas, Cajun, Zydeco, Vocal and Woman's Music. The commentary included has been written by more than 80 of today's most respected music critics, reviewers and journalists from magazines such as *Down Beat*, *Stereo Review*, *Spin*, *Pulse* and *Goldmine*.

Using the guide is much like any other database. You can locate information even if you are not sure of exact spellings or even the exact name. You can also broaden or narrow your search window with operands such as OR, AND and NOT.

So, for example, if you wanted to search for artists who have collaborated on an album or song with Bonnie Raitt, you would type "Raitt NOT Solo". You could narrow a search for the most highly rated Country & Western album by typing: "Country & Western AND Best-of-Genre". I found using the Mac version of the guide completely intuitive and fun with lots of open windows and familiar Macintosh commands. You can use commands like: Search, Print, Genre, Copy, Artist, Paste, This Artist's Album and Rating. The companion user manual is very simple to follow and installation of the eight included floppy disks could not be easier.

All Music Guide for the Macintosh computer requires System 6.0x or higher, at least two megs of RAM and a hard drive with eleven megs of free space. The Windows version requires a 100% compatible IBM computer running Windows 3.1 or later, two megs of RAM and at least nine megs of hard drive space. Both versions are priced at \$49.95. For more about it, contact Great Bear Technology Inc., at 1100 Moraga Way, Suite 200, Moraga, CA 94556. Phones are 510-631-6800 FAX 510-631-6735. Sales are 800-795-4325. If you are into BBS' then try AppleLink: GREATBEAR or CompuServe: 72120,3500.



Audio-Technica's Midnight Blue Mic

The midnight blue color is unique for the new Eurostyled, neodymium dynamic microphones from Audio-Technica since the baked-on finish makes the mic even more durable. All four microphones in the Blue line are cardioid types but each one differs in terms of output level and output impedance so that you have a choice for your exact application. All the mics come with MagnaLock silent switching that locks the mic either on or off as well as a low-noise connecting cable. There are also built-in wind screens, XLR-type output connectors and newly-designed shock mounts for reduced handling noise. For more information, contact Audio-Technica at 1221 Commerce Drive, Stow, Ohio 44224. Phone numbers are 216-686-2600 or FAX 216-686-0719.





The Who invade PBS

The greatest live rock & roll band in the world is coming to television. *In The Spotlight* has *The Who: Thirty Years Of Maximum R&B* airing now over the PBS system of stations. Using candid, in-depth interviews, the special attempts to examine the Who within the context of the politically and socially turbulent Sixties. Pete Townshend offers commentary on his contemporaries, especially the untimely deaths of Keith Moon, Jim Morrison, Jimi Hendrix, Brian Jones and Janis Joplin. Also featured are musicians who credit the Who as influential to their careers—Keith Richards, Eric Clapton, Eddie Vedder, Bryan Adams and Bono. A comprehensive study. Check your guide for show times.

American Express Gold Card and NARAS (National Academy of Recording Arts & Sciences) is sponsoring their Second Annual *American Express Gold Card Grammy Festival*. This exhaustive concert series takes 24 Grammy-winning artists to ten cities, complemented by free student matinee and free evening community concerts presented by the *American Jazz Philharmonic* in four cities and a combination of master classes and more than 120 community outreach music events. The outreach program is made possible by a \$280,000 grant from the American Express Gold Card. Featured performers on the tour include Liza Minnelli, Kenny Rogers and Chicago. The festival next returns to Los Angeles Sept. 23



(top) José Carreras, Plácido Domingo, (bottom) Luciano Pavarotti and Maestro Zubin Mehta

and 24 when they sponsor Frank Sinatra at the Greek Theatre. For more information, contact American Express at 212-640-2566.

It was billed as the concert of the century when tenors Luciano Pavarotti, José Carreras and Plácido Domingo joined forces with Maestro Zubin Mehta at Dodger Stadium in association with World Cup USA 1994. It's not over yet. *A Vision Entertainment* is set to release a music video of the event which, when added to the release of the CD and laser disc, should give you just about all the opera you'll ever need. If that's not the case, there will also be a collector's package featuring an audio tape, video tape and a program. In addition to the usual billboards and posters used to promote such product, consumers will also be able to buy their music by phone from TV ads. This move is seen as essential to reaching the older audience, who are expected to want the music the most.

Joe Moguin at Blue Mountain Productions has announced a casting call for blues musicians to fill out two bands for an upcoming feature film about the resurrection of an old blueser's career. The emphasis is on playing ability, knowledge of blues and appearance. One band will be Twenties/Thirties in style, the other more modern. Interested musicians should send a snapshot, demo tape and brief bio to Blue Mountain Products, Mr. J. Moguin, P.O. Box 411222, Los Angeles, CA 90041.

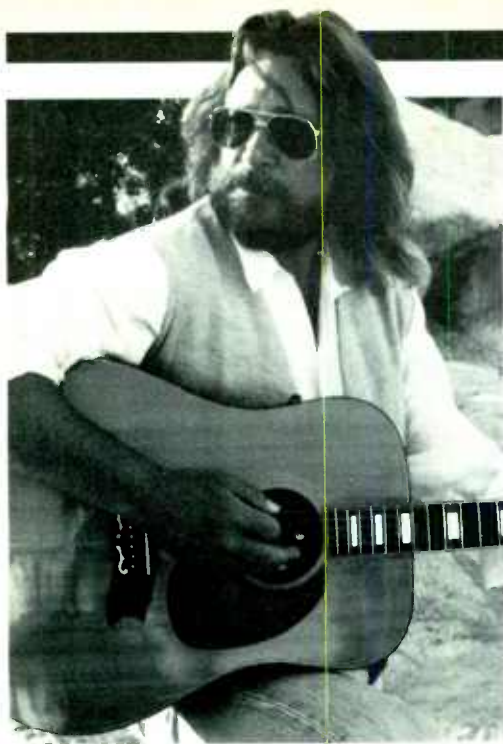
New from Rhino is *The Best Of Tony Orlando & Dawn*. The CD collects every one of their greatest hits, from the Latin flavor of the band's first hits "Candida" and "Knock Three Times" through the burlesque of

"Who's In The Strawberry Patch With Sally" to the adult pop of "He Don't Love You (Like I Love You)" and their chart-topping signature song "Tie A Yellow Ribbon Round The Ole Oak Tree." In their seven years together, the trio that featured backing singers Telma Hopkins and Joyce Vincent had five million-selling singles and hit Number One three times. Their self-titled television show had three successful seasons.

Cable access TV's *Sheena Metal's Freakin' Rock Review* has now come to radio. Every Sunday morning at 2 a.m., KIEV-AM 870 will present this fun-filled full hour of band interviews and music, surprise guests, giveaways and call-ins. Joining the lovely Sheena Metal is co-host Robbie Rist. He also plays in *Wonderboy*, the program's house band. The emphasis of the program is on local musical talent. Now that they've hit the radio, the door is open to every performer in Los Angeles, Orange, Ventura and San Bernardino counties. For more information, contact Sheena at 818-785-7144.

AMERICAN EXPRESS GOLD CARD GRAMMY Festival '94





Casey Rankin

San Fernando Valley house of ace *Music Connection* photographer **Heather Harris**. Her 1912 Victorian farmhouse and photo studio/barn double as home to model **Linda Holden** and musician **Eric Dearborn** portrayed by (L-R) **Teresa Hill** and **David Goldsmith**.

If you're planning to visit the East Coast soon, we recommend you visit the **Museum of Television & Radio** in New York City. The museum is

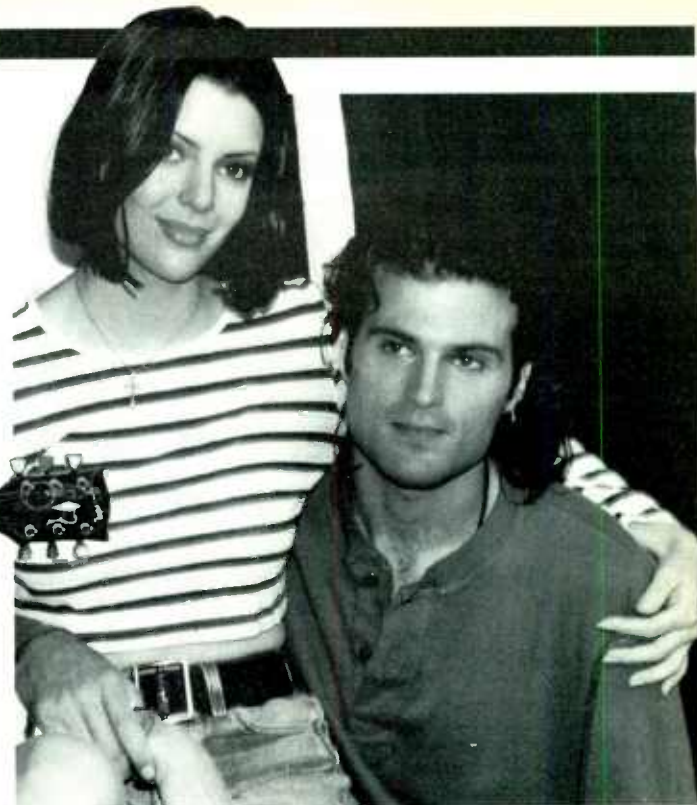
currently in the middle of an excellent series called **Rock 'n' Roll and Radio**. This chain of listening packages and in-person seminar discussions follows the evolution of radio and the deejay. Featured speakers include **Scott Shannon**, **Allison Steele**, **Hal Jackson**, **Dave Herman** and progressive rock pioneer **Scott Muni**. For further information on the series, which continues to November 20, contact MT&R at 212-621-6800.

The **Rhino Records Westwood** retail store is celebrating its 21st anniversary with a parking lot sale every Saturday in August. Vinyl fans in particular must attend because every vinyl album in the parking lot will be sold for a paltry \$.21 each. Rhino is located at 1720 Westwood Blvd., Los Angeles. Their phone is 310-474-8685. Hours for the sale are 10 a.m. to 5 p.m.

Epic Soundtrax has a neat product to accompany **Blankman**, the new flick from **Damon Wayans**. On the CD are tracks from **Funky Poets**, **Keith "K.B. Ball"** and **Silk**. The most memorable cut, and the one that will most

make buy the **Blankman** soundtrack, is the lead track "Super Hero." Performed by the **New Power Generation** featuring the **Steeles**, this is like a Prince track without Prince.

Roots Rock & Roll of Melissa Etheridge is the title of the concert by **Etheridge VH-1** is airing now in honor of **Etheridge** being their artist of the



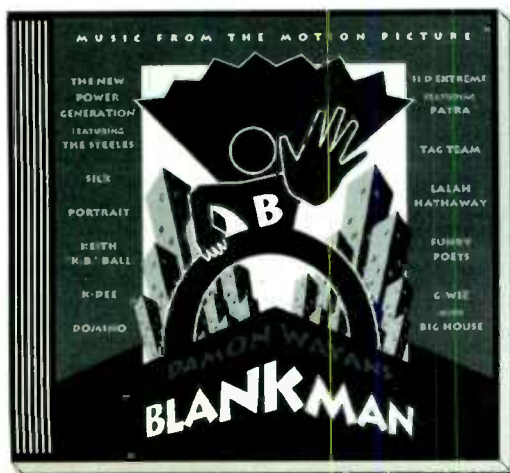
Teresa Hill and David Goldsmith

month. The one-hour exclusive performance was taped on a soundstage at **Nickelodeon Studios** in Orlando, FL and features the Grammy-winning performer doing both her rocking original material and covers of classics like "Me & Bobby McGee" and "Maggie May."

A 1957 recording of **John Lennon** singing with his original group, the **Quarrymen**, is going on the block Sept. 15 at a Sotheby's rock & roll memorabilia auction in London. On the recording, made the day Lennon met **Paul McCartney**, the 16-year-old Lennon belts out Elvis Presley's "Baby Let's Play House" and **Lonnie Donegan's** "Putting On The Style," a Number One hit on the British charts at the time. The recording, plus the reel-to-reel tape recorder used to make it, is expected to fetch be-

tween \$150,000 and \$250,000.

Country star **John Berry** is working with fellow singers **Charlie Daniels**, **Tanya Tucker**, **Suzy Bogguss**, **Billy Dean** and actor **Danny Glover** to help adults learn to read. The cassette created by the **Coors "Literacy. Pass It On."** campaign will be released on **Liberty Records**, with **Berry** and **Daniels** featured on the title cut, a song focusing on the 40 million adult Americans who are illiterate. **Glover**, who with **Phyllis Coors** is a national spokesperson for the program, will record a spoken introduction. For more information, call the national literacy hotline 1-800-626-4601. The hotline provide information to those who want to learn to read and to those who want to become literacy tutors. **MC**



John Berry, Danny Glover, Phyllis Coors and Charlie Daniels



SPICY SURPRISE: August's hottest local show (in more ways than one) was a surprise gig by the Red Hot Chili Peppers at Club Lingerie on Wednesday, August 10th. According to club staffer Julie Moore, a couple of phone calls on August 9th from local promoter Goldenvoice and LGM (the firm that manages the band) confirmed that the Red Hot Chili Peppers wanted to test pilot new recruit, former Jane's Addiction guitarist Dave Navarro, before their appearance at Woodstock '94. Word of mouth spread like wildfire, and "the phones never stopped ringing the day of the show," adds Moore. Fans calling the Lingerie were told that a band called Stoppo Spaghetti was playing, but that didn't stop people from lining up hours before the Peppers hit the stage (hundreds were eventually turned away). Ticket prices were kept at a low six dollars (just a buck above the original five dollar entry fee for Buff Muffin & the City Flowers, the slated headliners, who managed to squeeze in a set after the Peppers' hour-plus performance). "We decided not to gouge the public since the original headliner had already flied the city for a five dollar show and had a lot of people coming down." Pictured: Flea, Anthony Kiedis and Navarro.

—Tom Farrell



SCHOCKING DISPLAY: KNAC's Bryan Schock, Prong's Tommy Victor and KNAC's "Dangerous Darren" Silva are pictured during pre-concert festivities, held at Irvine Meadows Amphitheatre prior to the recent Prong, Sepultura and Pantera show.

DECCA MANIA: MCA has announced a plethora of promising titles due from the Decca Records vaults as part MCA's 60th Anniversary Decca celebration, including *Rock Around The Clock: Decca Rock 'N' Roll Collection* (two CDs-cassettes); *Stardust: The Classic Decca Hits & Standards Collection* (two CDs/cassettes); *From The Vaults: Decca Country Classics, 1934-1973* (three CDs/cassettes); and the just-released Judy Garland four-CD/cassette box set, *The Complete Decca Masters (Plus)*.



AND THE BAND PLAYED ON: The remnants of the Band, minus two integral cogs—the late Richard Manuel, who committed suicide in 1986, and main songwriter/guitarist Robbie Robertson, who left the Band in the late Seventies—recently played the House Of Blues (just the sort of juke joint-atmosphered venue that this roots music ensemble originally cut their professional teeth playing during the group's formative years with Ronnie Hawkins). The Band—still sporting two fine vocalists, underrated drummer Levon Helm (pictured above) and bassist Rick Danko, and multi-talented mad musical professor Garth Hudson—performed a tight set of relics from their formidable past and selections from their nicely crafted current release, *Jericho*, on Pyramid (distributed by Rhino).



VIRGIN VISIT: Spanish superstar Julio Iglesias visited the Virgin Megastore for a meet-and-greet while in town for his recent Greek Theatre gig. Nearly 1,000 fans turned out to see Iglesias. Pictured (L-R): Retail Operations Manager Steve Hamilton, Iglesias, President of Virgin Retail Group North America/Asia Pacific Ian Duffell and Sony Music Los Angeles Branch Manager Laurel Polson.

BATTLE OF THE BANDS: SOUNDCHECK—the Yamaha Music Showcase has chosen the five bands who will compete during the Eighth Annual National Finals, to be held at the House Of Blues on August 29th. In addition to receiving \$3,000 in development money, the five fledgling finalists—Day By The River (hailing from Miami), Love Riot (Baltimore), Iris Anvil (Overland Park, Kansas), Caroline's Spine (Cardiff, California) and Los Angeles' own, the Monets—will square off musically, performing a set of original music for a live audience and an assortment of industry judges. The winning band will then represent the United States as one of the sixteen bands from over 25 countries who will compete for a \$20,000 Grand Prize at the Third Annual MusicQuest, set for October in Japan.



ORGANIZED VISIT: Hollywood recording act Organized Konfusion recently visited radio station KKBT during a bi-coastal promo tour in support of their sophomore release, *Stress: The Extinction Agenda*, due this month. Pictured (L-R): DJ King Tech, Prince Poetry and Pharoahe Monch of Organized Konfusion and crew member Sage.

THE LION THAT ROARED: With Disney's *The Lion King* pumping bundles of money into the company's coffers (250 million dollars in box office receipts and counting), the soundtrack album currently reigning at Number One on the *Billboard* charts (seven weeks in a row, as of presstime) and the single, "Can You Feel The Love Tonight," by soundtrack composer Elton John, firmly ensconced in the Top Ten, comes word from the Recording Industry Association of America that *The Lion King* soundtrack has become the biggest selling album of the year, racking up sales of five million units in three months. Its closest rivals, according to the RIAA, are albums by Stone Temple Pilots, Pink Floyd, Tim McGraw and the Benedictine Monks Of Santo Domingo De Silos, each currently certified at two million units sold.



HORSE PLAY: MCA act Horse is pictured performing at the Virgin Megastore. The band, currently promoting *God's Home Movie*, will play Rhino Records store's "Rhinopalooza," an all-day alternative music festival on Sept. 3rd.



BLUES SHOW: Virgin/Pointblank act Terry Evans poses with Virgin executives following his show at the Troubadour. Noted slide virtuoso Ry Cooder, who guests on Evan's new album, *Blues For Thought*, sat in for the entire show. Pictured (L-R, front row): Virgin President/CEO Phil Quartararo and Executive VP of A&R Kaz Utsunomiya, (back row) Product Manager Margi Cheske, Evans, Pointblank President John Wooler, VP of Radio Promotion Jeffrey Naumann and Jon Boncicino of Full Circle Talent.



FOOD IN THE BANK: Fellow Radioactive recording acts Live and dig harvested over four tons of canned food during recent free noontime shows at UCLA in Westwood and the San Francisco Embarcadero. A combined audience of over 11,000 were encouraged to donate canned foods, which were then distributed to the Westside Food Bank in L.A. and the San Francisco Food Bank. Pictured above: Live at UCLA.

MUSIC CONNECTION Tidbits from our tattered past

1978—ALICE IN HOLLYWOOD-LAND: Alice Cooper is back in the news, having just received the Los Angeles Award of Merit, which comes on the coattails of Honorary Member status with the Hollywood Rotary Club. All of this is a result of Cooper's contributions and efforts to the rebuilding of the famed Hollywood sign.

1986—JAIL CRÜE: Mötley Crüe singer Vince Neil surrendered himself recently to the Gardena City Jail to begin serving a 30-day sentence, barring a second postponement. The Crüe is set to start recording its new album when Vince gets out.

1990—MAKING EVERY OAY AN EARTH OAY: In an unprecedented united effort, 23 record companies have agreed to include pro-environmental consumer messages on their album packaging. The series of ten messages will be rotated and place on a minimum of 100 million packages.

Boyz II Men

By Jonathan Widran



Pictured (L-R): Wanya Morris, Nate Morris, Shawn Stockman and Michael McCary

Poised to release their first real studio album since 'Cooleyhighharmony,' these Motown hitmakers are reaching the pinnacle of their young careers

Now in their early twenties, Boyz II Men straddle the line between youthful exuberance and the onset of adulthood—all in the watchful eye of an industry they charmed with the multi-platinum album *Cooleyhighharmony*, and its single, "End Of The Road," whose stint at Number One broke Elvis' chart record.

Reflecting on their astounding out-of-left-field success, the four voices behind *Cooleyhighharmony* pause to remember what it was like to be young boys getting into mischief, fighting like cats and dogs while sharing the same hotel room.

"We didn't get along very well at first," says Nate Morris. "The only thing that kept us together was the music."

Shawn Stockman nods: "Nate and I were always going at each other. One time we had a huge fight right before a show. Then we went back onstage, smiled together, sang and were best of friends again. On our early tours, for about ten months, we were in the same suite. So we really had to get used to each other's annoying habits."

Speaking of the group's youngest member, the bass-voiced Michael McCary laughs, "Wanya [Morris] used to take things apart in the room and not know how to put them back together. But at least he didn't set fires like Marky Mark."

Responds Wanya: "What about the time you locked yourself in the bathroom like a woman for an hour and didn't come out? What were you doing in there?"

"One night when all the lights were out," counters McCary, "Wanya walked straight into the mirror on the bathroom door and it shattered into a million pieces." Wanya giggles, "Seven years of bad luck...."

As it turns out, the world may have to rewrite the book on that old superstition. Once they cleaned up the glass, the Boyz—who met while singing in the 80-piece choir at Philadelphia's High School for Creative and Performing Arts—turned everything their vocals graced into pure good fortune, not to mention gold and platinum.

Driven by the hit singles "MotownPhilly" (which defines their unique, harmonic hip-hop style) and an all-a capella "It's So Hard To Say Goodbye To Yesterday," their *Cooleyhighharmony* debut sold over eight million copies. That in itself would qualify as an unprecedented start to a career, but, as it turned out, the quartet was just getting warmed up.

"We had plans to do another album soon after the last single was released," Nate Morris recalls. "Then came the unexpected success of 'End Of The Road,' and we toured on that for another year."

If it's possible that one song can forever alter the way a certain artist is perceived, "End Of The Road" did just that. Produced by L.A. Reid and Babyface and featured on the *Boomerang* movie soundtrack, the single was not only the biggest hit of 1992, but also shattered a 36-year-old *Billboard* chart record set by Elvis' double-sided single, "Hound Dog"/"Don't Be Cruel," remaining in the top spot for thirteen weeks. No matter that Whitney Houston came along only a few months later

and broke that mark. By so unexpectedly walking on such hallowed ground, the four—some from Philly had cemented themselves as a musical force to be reckoned with.

"We were on tour and we flew back into Philadelphia to record it," remembers McCary. "Babyface had done all the tracks, and we did the vocals in only a few hours. We always felt it was a really great song, but had no clue it would do what it did. The timing was just right."

Regarding the song's simple but universal message, Wanya Morris adds, "Everyone has felt that experience before. Everyone's lost someone, been at the end of the road at some point in their lives."

The spoils of that landmark achievement take their latest collection (following a holiday offering), simply entitled *II*, to even loftier heights. Singing about the positive sides of love—the virtues of family, commitment and monogamy—the Boyz are once again blessed with the silk-drenched studio expertise of

**"We didn't get along very well at first. The only thing that kept us together was the music."
—Nate Morris**

Babyface, as well as two top-notch contributions by superstar producers Jimmy Jam and Terry Lewis. The disc's kickoff single, "I'll Make Love If You," is a 'Face affair all the way, a guaranteed smash coming suspiciously close at times to the lush sounds of "End Of The Road."

"The whole concept for this single was Babyface's," Stockman agrees. "He thought he should contribute something somewhat similar to something that had its impact in the past but was still different enough to make its own statement. This song is lyrically more uplifting than 'End Of The Road.'"

While Babyface's laid-back style blends seamlessly into the Boyz' richly textured harmonic ideas, combining with Jam and Lewis—whose trademark, machine-generated tilt generally dominates the artists they work with—proved to be an interesting process of give and take.

As McCary explains, "Working with them is like dealing with tailors. They came in and

had conversations with us to find out where our heads were, where our vocal capabilities were. Then they tailor made the song to our strengths, fitting the sounds around us."

Nate Morris continues, "The two of them listened to the rest of the album, saw the puzzle being put together and found pieces they thought would fit into the empty spaces with the two songs they contributed ['On Bended Knee' and 'All Around The World']. We, in turn, made sure that their songs blended in; that they found the right spots."

Fans of the very much self-contained *Cooleyhighharmony* who think that the Boyz have let success go to their heads by surrendering to the magic of outside contributors need not fret. McCary, Stockman and the Morris contribute collectively or individually as songwriters to seven of the twelve cuts on *II*, and assert their growing production and arranging palette on their own tracks as well as a fanciful a capella take on the Beatles classic "Yesterday."

Everything about *II*—from its adult themes to its slick sound quality—points to the idea that while their debut was the result of boys at play, the follow-up was recorded by men who are more self-assured about their lives and in control of their careers.

"The growth on the album reflects our maturity as people," Wanya Morris states with his usual child-like grin. "When we started off, we were younger, just out of high school and our mind frames weren't as mature as they are now. We wrote and sang about things of the past, mostly. Now we write about things in the present and future."

"We also matured vocally and in the way we react to different situations. The recording process this time was definitely a growing experience as well."

Expanding further on the changes that have resulted from the stormy but sweet whirlwind that has enveloped the group since 1991, McCary adds, "Our lives have changed so drastically. Everyone is watching what we do so closely. When you're put on a pedestal, the whole world can come down on you when you make a mistake. The entertainment field doesn't give you a second chance if you screw up. Some of it's like a big blur. But you wake up, and you just do it."

While McCary insists the only goal the Boyz are aiming for is "just selling consistently every time out, not going too far up and down"—the group can't dismiss the fact that it is much more than simply one of the decade's best-selling artists.

Whether by those proverbial years of good luck, sheer musical talent and commitment or a response guided by a more spiritual source, Boyz II Men have become the trendsetters—if not innovators—of a Nineties explosion of young African-American four-part harmony groups—seamlessly fusing a street-corner innocence with a tough boom-box beat that the record-buying public continues to embrace.

On the heels of *Cooleyhighharmony*, groups like Shai, Silk, En Vogue and most recently, All-4-One, have emerged and, emphasizing substance over style, dominated a market-

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Andy Frances

President

By Oskar Scotti

Don't be surprised to see another member of the Oklahoma-reared, country music crazy Brooks family in the Nashville trade headlines in the weeks to come. Where Garth opened the door for the clan, his little sister Betsy may soon bring her Tony Llamas to the party and kick down the barn door once and for all.

Judging by the frenetic and spicy material on her first LP on NorthSouth Records, *Rough Around The Edges*, she may indeed be on the brink of a commercial breakthrough. At least that's what Andy Frances, the company's President, would like to see happen.

"Obviously, it would be great to get out of the gate with a winner," affirms Frances about the Nashville-based label's inaugural entry into the marketplace. "We're an Atlantic group label with a focus on 'adult music,' and Betsy



is someone we're mighty excited about. We think she has a chance to sell some records and really establish a name for herself.

"The label," continues Frances, "will try and gain a foothold for itself on the AC and AAA side of radio as well. We know that our primary audience for these acts will be over 25, so if we do a promotion, it'll be with Hertz rent-a-cars and companies like that. We're 180 degrees apart from what [Atlantic sister label] EastWest is doing successfully, which is alternative and rap and grunge and a variety of other styles."

Frances feels the name of the label alludes subtly to its objectives. After all, NorthSouth is an adult counterpart, if you will, to their more adolescent-oriented partners at EastWest.

Prior to launching his new venture, Frances toiled at a number of different gigs, all related to music, and that seasoning, he hopes, will give him a head start on other start-up labels. "I came out of the record wars and am not the least bit intimidated by healthy competition," he declares, sounding like a vinyl rendition of Stonewall Jackson. Frances' most noteworthy accomplishment was establishing Chameleon Records as a force in the Eighties. In addition to working on the recording side of the fence, he has the added advantage of

radio experience, "having put one of the more prestigious Boston alternative stations, WFNX, on the air."

All in all, Frances has conquered enough objectives, persuaded enough people and is confident enough to pull off the difficult task of establishing a new record label in this ultra competitive marketplace. While the national headquarters is in Nashville, he has an office in Los Angeles, and that suits Frances fine.

"I'm really an L.A. bug," he notes. "I came out here in '83 and that makes it eleven years of setting down roots. Although I've worked at labels on both coasts, I feel most comfortable in Southern California. Since our focus at NorthSouth is not country, I made sure we had a viable presence out here. The biggest action today in adult music is AAA and country, so it would be silly not to take care of business in Nashville. I want to make it clear, though, that I feel like a Los Angeleno."

Frances has, at this point, a "small but hard working" coterie of workers in the Nashville office, but at some point soon would like to expand the group "to include three or four regional people," in addition to the people Atlantic employs to aid and abet the NorthSouth cause. "What makes a label successful," he believes, "is being able to pour money back into the company. That's what we did at Chameleon; we built up the label systematically before eventually being swallowed up into the Elektra system."

In scanning back to Garth's sister, Betsy, Frances says, "She plays with Garth every night onstage; she's not just his sister, she's a

"The label will try and gain a foothold on the A/C and AAA side of radio...our primary audience will be over 25."

—Andy Frances

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legitimate part of the group. She plays guitar, bass and sings harmonies. She's been with him since the beginning." So this isn't another case like Roger Clinton, Bill's marginally talented sibling, fetching a record deal based on the visibility of a more noteworthy sibling. "Not in a million years," he barks. "Garth's had an incredible ride, let's face it. He's sold something like 40 million units in North America in the last five years. That's like...well, let me put it this way, in the last five years he's out sold Madonna and Michael Jackson."

Enough said on that issue. It's a sure bet, however, that there are a lot of people who, based on the laws of human nature, would feel a lot more confident picking up a record by Garth Brooks' sis than the freckle-faced bobby-soxer next door with an equal level of talent. Fortunately for Andy and his co-workers, she's a whole lot more talented than Roger Clinton.

"Hey, it's just music and we shouldn't take it too seriously," expresses a pragmatic Andy Frances. "This is a complicated thing we're into. If you're an artist and you make a record, you've got to have 75 ducks lined up just so on the pond before the public can even hear you. Sometimes I talk to people," he goes on, "and they say, 'Hmmm, there doesn't seem to be any obvious trend.' My attitude is it comes from the outside in. We spend so much time trying to build the next greatest mousetrap. I don't know that it works that way. There are great musicians out there making new music. Tomorrow, if you and I went to Cleveland, there would be three bands making a great living and that everybody in Cleveland loves,



NorthSouth recording artist Betsy

ALAN TRICAR

but they're stuck in their own little niche of the scene."


Starting a new label is an endeavor that only a confident individual would choose to undertake. Pulling off such a venture at this point in time makes Picket's Charge at Gettysburg look like a walk through the tu-

lips. But Frances and NorthSouth really do have a proverbial leg up on the competition. Andy knows adult tastes and even professes to be a baby boomer. "I know about their tastes," he says, having been born in the decade after World War II. "I think adults are getting back into music again after being a little disillusioned there for a while."

Frances is also happy about the news that Arista Records is opening up a branch in Austin, Texas, away from the traditional music biz Triple Entente of New York, L.A. and Nashville. "It's certainly true that there is great music everywhere and much of it never gets tapped into," he groans. As of the scene here in L.A., Frances relates that "everyone here [in L.A.] wants to look like the next guy. It's not really breeding creativity."

He goes on to say that, in his mind, the same curse could befall Nashville. "The way things are going down there, in about a year, you're going to have a slew of people with cowboy hats on that kind of look the same, feel the same and even sound the same. That's not the music's fault, though. That's the record labels thinking, well, we need [to sign] another band like that."

"There are very few visionaries who have the balls to say, 'I don't have to find a groove and keep doing the same things over and over. I can trust my instincts and explore new territory.' That's what winning in this industry is all about to me. Calculated guts!"

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Tribute Mania!

By Sean Doles

It seems like every time you turn around these days another record company is releasing another album in tribute to some legendary artist, living or otherwise. In the past couple of years, we've seen a veritable flood of these tributes into the marketplace, honoring such unsung greats as Gram Parsons to the truly great Jimi Hendrix. As we go to press, there are over two dozen additional tributes set for release—and the list grows larger each day.

As for living legends, we've already seen the vast influence of the Eagles' music on more than three million country music fans and highlighted the impact of Curtis Mayfield on the R&B world in the face of his own personal tragedy. And the coming months will bring still more tributes to multi-platinum acts such as Led Zeppelin, Bee Gees and Black Sabbath, as well as highly acclaimed but underexposed songwriters Doc Pomus and Richard Thompson.

In light of Giant Records' triple-platinum success with *Common Threads: A Tribute To The Songs Of The Eagles* and Warner/Reprise's gold-selling *Stone Free: A Tribute To Jimi Hendrix*, these high-concept projects have become highly appealing to record companies, not only because of the ideals and/or causes involved, but also because they offer a way to further exploit an artist's song cata-

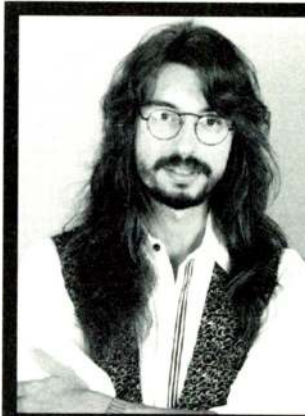
log with fresh voices and new interpretations.

There is a price to pay, however, and it is exacted in the huge amounts of time, planning and legal wrangling necessary to bring all the loose ends together. Considering that from start to finish, a tribute album featuring original versions of songs from various artists takes about a year and a half to complete, undertaking such a project is no easy task. But to the people behind the scenes who coordinate these projects, the final product can be richly rewarding in dollars and satisfaction.

Bob Chiappardi, whose Concrete Marketing firm represents most of the biggest names in heavy metal, says the idea for a Black Sabbath tribute came to him shortly after landing a production deal with Columbia Records. "Two of my best clients and closest friends are Ozzy & Sharon Osbourne, and I thought that: a) I could do something that

would be very exciting to me from a creative point of view, which is doing a tribute to Black Sabbath, one of the greatest bands of all time; and b) working with people that I'm friends with and have close working relationships with such as Megadeth and White Zombie; and c) being my first step up to the plate in the sense of putting out a record—it just came up all tens."

Capitol Records' Vice President of A&R, Tim Devine, says the upcoming Richard Thompson tribute (scheduled for release in early October) stemmed from the songwriter's close tie with McCabe's Music in Los Angeles. "Richard Chelew from McCabe's approached us a while back about



Bob Chiappardi

"To make a project like this work, it has to make sense for everybody—the label, the artist and the person putting the album together."

recording an album of Richard's material because he and we both felt that he was a highly acclaimed and underexposed songwriter," Devine says. "And since Richard is already on Capitol, it made perfect sense for us to put this record together in the hopes of bringing greater exposure to his body of work."

Once a record company decides to organize a tribute, then the real work begins. The first and hardest step, according to Production Coordinator Jill De La Botte, who's working on Rhino Records' upcoming tribute to Doc Pomus, is lining up the artists to perform on the record. "The first thing I had to do was get label clearance, which begins with writing a letter to the business affairs departments at each label," she continues. "And then a contract goes out to the label. The policies vary from label to label. Warner Bros. has a policy that allows for only one "freebee" every three years, so if there was one artist that had done one recently, they wouldn't be able to do ours. Sony was very clear on how much money was going to go to charity. They wanted to make sure it was a charitable record before they were involved. Basically, contracts go back and forth between Rhino and the labels and between Rhino and the artist. For this project, the artists weren't compensated, they were just donating their time. This record was 100 percent for charity. The contracts outline master rights."

Not all tribute albums are done for charity, however. And when, in the case of the Sabbath and Thompson tributes, payment and profit is involved, record companies can get a little edgy. "I don't know how some people actually do it," Chiappardi says. "It's really a tough project to do. What you're doing is asking the bands and the labels of the bands to give their services to a project that's not



Ozzy Osbourne



Richard Thompson

STEVEN DENTON

outfit Pet Clarke and former Rhino VP of Art, was not only instrumental in bringing the Gram Parsons tribute to the label, but his band also performed on the record. He says song selection was never an issue. "Actually it was very simple," he says. "Everybody recorded their song however they wanted. It was kind of like, send a finished song to the executive producer. Some were live, some were in the studio, some were very informal. But it was pretty easy because, whereas some of the other tribute records are done more as money-making projects, this was done purely out of the love of the music. No one was talking about how much money will I make. The reason we did it is because we were unsigned to a major label at the time and it was good exposure, and since some of our friends were on it, too, there was a spirit of comradery."

"Most of the artists were pretty self-contained," says De La Botte. "They came to me with a schedule and a budget. I went over the budget, made some changes in some cases and submitted it to Rhino and they approved it and sent out upfront checks for 50 percent of the recording costs, and then the artist



Tim Devine

"It made perfect sense for us to put this record together in the hopes of bringing greater exposure to [Richard Thompson's] body of work."

would go in and record."

Once the artist moves into the studio, a whole new array of possibilities unfolds, depending on how meticulous the artist wants to be. "Some bands did their songs the same time they recorded their albums," Chiappardi says. "Some bands went in to record a couple of different projects at the same time. I got a couple of songs done when the *Beavis & Butt-head* album was being done. So, whatever works.

"White Zombie took six months to finish their song," he continues. "They went on tour, came back, went into the studio, mixed it, didn't like it, remixed it and it came out great. There are some bands that went in and recorded it in an afternoon. That's the way

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gonna be on their label.

"When record companies look at tributes being put together, they look at the other bands on the record and they think, 'Does this other band help our band?'" Chiappardi says. "To make a project like this work, it has to make sense for everybody—the label, the artist and the person putting the album together."

The recently released Kiss tribute, *Kiss My Ass*, is a prime example of the legal difficulties bands can face in working on a tribute. Kiss bassist Gene Simmons relates, "Stone Temple Pilots wanted to be on the album, but their record company said no, so as a way of protesting, they did an entire show in New York City in Kiss drag."

Even with the permission of a label, De La Botte says coordinating recording schedules is a monumental task. "Normally, you're doing one artist and that artist has the record deal and the budget," she says. "In this particular case, you have twelve different artists, all of whom are donating their time. The most difficult thing is getting the artist to find the time, because this is something they were doing on their own time. It's very difficult when you get busy artists like John Hiatt. When he goes off the road, he doesn't want to go right back into the studio. He wants to take a break, so it was very difficult to try and pin these guys down. Even though they wanted to do it, they also wanted their private time."

By the time artists and recording schedules are arranged, song selection comes to the fore. And surprisingly, by and large, this is the least complex part of the process. "We only had three rules," Simmons explains. "Number One: You pick your song; Number Two: Do the song however you want; Number Three: If somebody else has already picked a song, you have to pick another one."

Geoff Gans, member of the alternative

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Compiled by Tom Kidd

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Store Hours: 9:30-7 Mon.-Fri., 9:30-5 Sat.
Specialty: All fretted instruments.
Authorized Factory Repair: Martin, Gibson.

ACCORDIONS

ABC MUSIC CENTER
4114 Burbank Blvd.
Burbank
818-842-8196
Specialty: Accordion repair.

DAVE'S ACCORDION SCHOOL
3058 Glendale Blvd.
Los Angeles
213-663-1907
Contact: Dave
Store Hours: By appointment.
Specialty: Accordions fixed and pianos tuned. Also, accordion lessons for potential polka friends.

DRUMS

DRUM DOCTORS
11049 Weddington
North Hollywood
818-506-8123
Contact: Ross or Lee
Store Hours: By appointment.
Specialty: The ultimate repair, restoration and customization facility. Custom paint, hardware, edges and snare beds. Primary business is studio tuning, consulting and rental.
Clients: Red Hot Chili Peppers, Metallica, Stone Temple Pilots, Jim Keltner, Vinnie Colaiuta and Terry Bozzio.

PROFESSIONAL DRUM SHOP, INC.
854 Vine
Los Angeles
213-469-6285
Contact: Jerry or Stan.
Store Hours: 9:30-5 Mon.-Sat.
Specialty: All drums, ethnic percussion instruments.
Authorized Factory Repair: All major drum brands.

VALLEY DRUM SHOP
13636 Burbank Blvd.
Van Nuys
818-994-1755
Contact: Rick.
Store Hours: 11-7 Mon.-Fri., 10-5 Sat.
Specialty: Drums only. Also custom built snares. Tuning and retrofitting, hardware changes and customizing.
Tips: Lemon oil treatment is good. Don't over tighten. Keep things well lubricated and bring drums in for regular tuning.

GUITARS

ACE MUSIC
1714 Wilshire Blvd.
Santa Monica
310-828-5688
Contact: Paul Flynn
Store Hours: 10-6 Mon.-Sat.
Specialty: Fretwork, vintage restoration, all acoustic, electric and custom guitars.

BLUE RIDGE PICKIN' PARLOR
20246 Saticoy
Canoga Park
818-700-8288
Contact: Kenny Blackwell
Store Hours: 10-8:30 Mon.-Thu.; 10-6 Fri.-Sat.
Specialty: Acoustic stringed instruments of all kinds, including violins, basses and cellos, but they do fix electrics as well.

CANOELA'S GUITAR SHOP
2716 Cesar Chavez Ave.
Los Angeles
213-261-2011
Contact: Tomas
Store Hours: 9-6 Mon.-Fri.; 9-5 Sat.
Specialty: Restoring all guitars, especially Martins. They also do custom modifications and refretting. They custom build Flamenco guitars and customize Mandolins and classical guitars. A one stop shop for Tex-Mex, Mariachi or Vera Cruzano instrument repairs. You can have guitars custom made from scratch using special woods such as rosewood. They also do their own mother-of-pearl inlays. Third generations guitar craftsman.
Clients: Jose Feliciano, Los Lobos

CARRUTHERS GUITARS
246 Sunset Ave.
Venice
310-392-3919
Contact: John Carruthers
Store Hours: 10-6 Tue.-Sat.
Specialty: Custom manufacturing, modification and repairs.
Authorized Factory Repair: All major brands.

DALE CHRISTIAN
4114 W. Burbank Blvd.
Burbank, CA 91505
818-846-4048
Store Hours: 10-5 Tue.-Sat.
Specialty: All kinds of guitars and basses. All types of service; Everything except refinishing.

FERGUSON MUSIC
17612 Ventura Blvd.
Encino, CA 91316
818-386-1063
Contact: David
Store Hours: 11-8 Mon.-Thu., 11-7 Fri, 12-3 Sat.
Specialty: Full service, set-up and repair, acoustic and electric.

GUITAR GUITAR
14270 Ventura Blvd.
Sherman Oaks
818-789-0902, 818-789-1706
Contact: Tina Wood
Store Hours: 10-7 M-W, 10-9 Th-F; 10-7 Sat, 11-5 Sun.
Specialty: Anything that has to do with guitars. Tina can also build guitars from scratch. She's never had an unhappy customer. Free estimates.

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Van Nuys
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FAX 818-785-9972
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Specialty: Refretting, custom milling, active onboard circuits for basses and guitars. We can do any repair or modification imaginable with the highest quality in craftsmanship and materials.
Clients: Partial client list includes Rolling Stones, U2, Whitney Houston, Bonnie Raitt, Molley Crue, Hutch Hutchinson, Dio.

JIMMY'S GUITARS
7503 Sunset Blvd.
Hollywood
213-876-8999
Contact: Jimmy
Store Hours: 11-6 M-Sat.
Specialty: Vintage guitars, amps & restoration.

L.A. GUITAR WORKS
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Reseda
818-343-9979
Contact: Toru
Store Hours: 11-5:30 M-F, Sat. by appointment only.
Specialty: Any kind of major repair including restoration, especially major repairs on top-notch guitars.

MCCABE'S GUITAR SHOP
3101 Pico Blvd.
Santa Monica
310-828-4497
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Specialty: Strats, Les Pauls, Gibsons, basses, bozouki.

OLEG'S MUSIC CO.
12448 Ventura Blvd.
Studio City
818-766-6628
Contact: Oleg
Store Hours: 10-6 Mon.-Sat.
Specialty: Guitar, stringed instruments and woodwind repair. European craftsmen specialize in changing the acoustics of the instrument.

RIST GUITARS
1549 N. McCadden
Hollywood, CA 90028
213-962-2045
Contact: Roman
Store Hours: By appointment
Specialty: Setups, repairs and custom work.

PERFORMANCE GUITAR-SMI INC.
6301 1/2 Yucca
Hollywood
213-462-7004
Contact: Tony
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Authorized Factory Repair: Fender.

SCHECTER GUITAR RESEARCH
213-851-5230
Contact: Dave Hill
Store Hours: By appointment only.
Specialty: Handling Schecter guitars only.

SUNSET CUSTOM GUITARS
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Los Angeles
213-851-7129 FAX 213-851-9409
Contact: Mike
Store Hours: 1-6 Mon.-Sat.
Specialty: Complete repair and custom building from blocks of wood up to finished product. Guns N' Roses, Kiss, George Lynch and many others are valued customers. You can also watch the craftsmen at work through large windows, ala Pizza Hut.
Authorized Factory Repair: ESP, Schecter and in-house brands of custom guitars.

JOHNNY THOMPSON MUSIC
222 E. Garvey Ave.
Monterey Park
213-283-3653
Contact: Johnny

MUSIC CONNECTION DIRECTORY: INSTRUMENT REPAIR

Store Hours: 10-8 Mon.-Fri., 10-6 Sat., 1-5 Sun.
Specialty: Guitars, stringed instruments. Also does band instrument, violin repairs. Service available in Spanish and Chinese.
Authorized Factory Repair: Several brands.

▣ **VALDEZ GUITAR SHOP**
 7420 Sunset Blvd.
 Los Angeles
 213-874-9998
Contact: Art Valdez
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Authorized Factory Repair: Valdez guitars.

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 Canoga Park
 818-719-9266
 FAX 818-719-9226
Contact: Pat Wilkins
Store Hours: 8-4:30 Mon.-Thu.
Specialty: Guitar painter. Mainly a subcontractor for manufacturers and stores, but he does do some retail business. He also does repairs and builds guitars from scratch.

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 Canoga Park
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Authorized Factory Repair: Kawai and Wurlitzer.

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 10840 Vanowen St.
 North Hollywood, CA 91605
 818-508-9550
Contact: Kerry.
Store Hours: 9:30-6:30 Mon.-Fri.
Specialty: Keyboards, amps and custom modification.

STRINGS

▣ **CALLIER-SCOLLARD VIOLINS**
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Specialty: Violins and instruments in the violin family.

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 818-246-0278
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 Studio City
 818-766-6628
Contact: Oleg
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Specialty: Stringed instruments, guitars and woodwind repair. European craftsmen specialize in changing the acoustics of the instrument. Clients include many international stars.

▣ **STUDIO CITY MUSIC**
 11336 Ventura Blvd.
 Studio City
 818-762-1374; 213-877-2373
Contact: Hans or Brian.
Store Hours: 9-5 Tue.-Fri., 9-4 Sat.
Specialty: Violins, violas and cellos.

▣ **JOHNNY THOMPSON MUSIC**
 222 E. Garvey Ave.
 Monterey Park
 213-283-3653
Contact: Johnny
Store Hours: 10-8 Mon.-Fri., 10-6 Sat., 1-5 Sun.
Specialty: Violin, guitar and band instrument repairs. Service available in Spanish and Chinese.
Authorized Factory Repair: Several brands.

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Specialty: Woodwinds and brass.

▣ **MARK CHUDNOW WOODWINDS**
 13757 Victory Blvd.
 Van Nuys
 818-780-4491
Contact: Mark Chudnow.
Store Hours: 9:30-6 Mon.-Fri., 11-3 Sat. By appointment.
Specialty: Oboe and bassoon.

▣ **FERGUSON MUSIC**
 17612 Ventura Blvd.
 Encino, CA 91316
 818-386-1063
Contact: David
Store Hours: 11-8 Mon.-Thu., 11-7 Fri, 12-3 Sat.
Specialty: Brass and woodwinds, full service repair.

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▣ **HARRY MCKITTRICK'S WOODWIND & BRASS REPAIR**
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Specialty: Woodwinds and brass.

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Specialty: Woodwinds. European craftsmen specialize in changing the acoustics of the instrument. Also repairs guitars and stringed instruments. Clients include Ernie Watts, George Howard and many international stars.

▣ **SAX SHOP AND BAND INSTRUMENT CENTER**
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Contact: Rheuben or Ross.
Store Hours: 10-6 Wed.-Fri., 10-4 Sat., Tue. by appointment only.
Specialty: All woodwinds and brass.
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Specialty: Band instrument plus violin and guitar repairs. Service available in Spanish and Chinese.
Authorized Factory Repair: Several brands.

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FAX 310-559-3051
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Authorized Factory Repair: Peavey.

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FAX 213-871-0127
Contact: George Conte
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Specialty: All audio gear.

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6753 Tampa Ave.
Reseda
818-705-3021
Contact: Robert
Store Hours: 11:30-6 Tue.-Sat.
Specialty: Buy, sell and repair vintage tube amps.
Authorized Factory Repair: All majors.

❑ AUDIO VIDEO SOLUTIONS
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Los Angeles
213-666-4161
Contact: Stefan
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Specialty: Speakers, tape machines, lighting and instruments.
Authorized Factory Repair: Peavey.

❑ AUDIO VIDEO SOLUTIONS, INC.
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818-980-7249
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Specialty: Musical instruments, keyboards, amps, speakers, MIDI, mics, vintage equipment.
Authorized Factory Repair: Yamaha, JBL, Harmon, Fender.

❑ CUSTOM AUDIO ELECTRONICS
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818-763-8898

Contact: Bob Bradshaw
Store Hours: 11-7 Mon.-Fri. Call before bringing in equipment.
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818-752-9027
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Specialty: Amps, synthesizers, wireless systems, electric guitars, electric pianos, organs, Leslies, computers, rack and pedal effects, speaker rebuilding, vintage amp and synthesizer restoration and complete audio laboratory. Glad to answer any questions over the phone. 30 years experience. Free estimates. If it's electronic and a musician uses it, we fix it!

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FAX 213-460-6120
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Specialty: Fairlights only. members of the support group have 24 hour emergency service access.

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661 S. Manchester Ave.
Anaheim, CA 92802
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FAX 714-535-0268
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Store Hours: 9-6 Mon.-Fri., 12-4 Sat.
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❑ GUITAR GUITAR
14270 Ventura Blvd.
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818-789-0902, 818-789-1706
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❑ JABCO MUSICAL ELECTRONICS / AMP CRAZY
1512 N. Gardner
Los Angeles
213-851-8391
Contact: Jerry.
Store Hours: 12-6 Mon.-Sat.
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 310-828-6487
 FAX 310-828-8757
Contact: Tim
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< 21 Boyz II Men

place that seems weary of machine-generated soul. One might expect the Boyz to be a bit miffed at the array of imitators, or smug with the belief that they revitalized an important, organic brand of pop music. But in analyzing the movement and their role in its rise to prominence, their maturity and levelheadedness breaks through all pretension.

"I think we came along at a time when people were looking for real singers with good voices again," says McCary. "Remember, we came around right after the Milli Vanilla scandal. Basically, it's just a resurgence of the past. We're not doing anything new or different than what was done years ago. As for the other groups out there, well, everyone seems to love this kind of singing and is just trying to make a living at it."

"We're feeling good that we've sparked the interest in strong vocals," relates Nate Morris, "part of a musical trend that has people singing again. It's nice to see artists going into the studio and not having computers do everything. The priority is now being able to sing, and a few years ago, it wasn't like that. We're just happy to be a part of what's goin' on. The other groups sing well, so they are also successful."

There have been so many similar harmonizing groups that have emerged since "End Of The Road" left the charts in late 1992 that many listeners might be surprised to learn that Boyz II Men were absent at all.

But for those who know the difference, the real deal is definitely back.

Though the new album will no doubt live up to Motown's bold assertion that while their debut album, *Cooleyhighharmony*, introduced the artists, *II* introduces Boyz II Men's career—the Boyz themselves shrug off the hype, preferring to take life, and the keys to staying on top, one day at a time.

As Stockman says, "It's important to bring our message across so we can establish ourselves for the long haul."

Nate Morris chimes in, "We have to be very observant about where the industry is going and where we need to be to stay alive in it."

Leave it to Wanya, the baby of the group, who is proud of his still boyish qualities, to conclude: "And a lot of prayer won't hurt, either." **MC**

< 25 Tribute albums

they wanted to do it, with a live, Black Sabbath kind of feel."

With regard to recording budgets, all those interviewed for the story felt the budget was in line with the high or low profile of the artist. For a big-name tribute such as Black Sabbath, Chiappardi says, the budget was comparable to that of a multi-platinum act. For a cult hero like Thompson, the amount is smaller. And for a charity album like the Doc Pomus tribute, costs are kept to a minimum.

A special note should be made about a slew of unofficial tribute albums circulating in record stores—the bulk of which are composed of remakes which have been licensed and repackaged.

Chiappardi says that while such albums offer a tribute in name, in spirit, they're an insult to a band. "There's another record company out there that's putting together a Black Sabbath tribute," he relates. "And what they've done is gather up a bunch of Black Sabbath cov-



ers that already exist and license them and just throw it out. And basically the whole thing is put together by a lawyer. That's not so much a tribute as it is a way to make money by capitalizing on a band's name. To put together a tribute album is actually very simple. To do it properly and with the support of the artists who love the tribute artist is a difficult thing."

If you're a fan of tribute albums, you'll be glad to know that, in addition to a few releases already available, including salutes to Kiss and Arthur Alexander, the following artists will be honored over the next few months—Carpenters, Bee Gees, Marvin Gaye, Tom Petty, Van Morrison, George and Ira Gershwin, Lynyrd Skynyrd, George Harrison, the Doors, Buddy Rich, Berry Gordy, the Hollies, Thin Lizzy, Leonard Cohen, Blondie, Led Zeppelin, Neil Young, Motown songwriting team Holland-Dozier-Holland and Marc Bolan. **MC**

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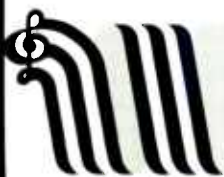
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Here's a vintage photo of Swedish guitar legend Yngwie Malmsteen with West L.A. Music GM Rick Waite.



The latest member of Fleetwood Mac, Dave Mason with Rick Waite and guitar specialist Derek Snyder.



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SUBMISSION GUIDELINES

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

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

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



Counterfeit Halo

Contact: Another Cool Idea
213-850-7635

Seeking: Label Deal
Type of music: Rock

- Production 5
- Songwriting 3
- Vocals 4
- Musicianship 5

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: The very long intro before the first song even begins serves as an omen of things to come. Though the production and musicianship on this tape were adequate, the songs themselves were poor and the vocals, too, were below average. Lead vocalist Suzanah Kent is powerful but lacks a definite style. More work on substance and style is needed to achieve success.



Marc Silber

Contact: Marc Silber
213-382-0917

Seeking: Label Deal
Type of music: Alternative Pop

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

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: Marc's bio claims that he mixes music with psychology, which could explain the strong lyrics. What this artist needs is a compatible musician to handle writing the music. The tape was nicely programmed by Silber who also wrote, performed, arranged and produced these three tunes. If Silber can co-write with someone, it should make all the difference in the world.



Stealth Rhino

Contact: Danny Williams
213-461-3475

Seeking: Label Deal
Type of music: Rock

- Production 7
- Songwriting 4
- Vocals 5
- Musicianship 6

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: Stealth Rhino's professional sounding demo tape earned them a rather high grade which brought up their entire score, but in the songwriting category, they too fall short with a below average grade of "4". Though the vocals seem sincere and passionate, there is no signature voice to speak of. This is a band of pros, so a little extra work is likely to produce special results.



Retribution

Contact: Retribution
818-346-4337

Seeking: Label Deal
Type of music: Metal

- Production 4
- Songwriting 3
- Vocals 2
- Musicianship 3

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: The problem with this metal band is that their lead singer and their material sound out-dated. This is not modern metal by any means. In fact, the two lowest scores were earned in the vocal and songwriting categories. And this is not good. This band should go back to Square One and look at their direction, style and material before sending out any of these tapes.



Tiger Bay

Contact: Dean James
310-397-8830

Seeking: Label Deal
Type of music: Metal

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

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: "Die For God", with its power and tempo changes, does make for an interesting opener, but the rest of the material is slightly below average. Vocally, the singer shifts gears between powerful rock singing and outright metal screaming. There are some nice bass drum syncopations but overall, this is just an average demo submission as the grades so indicate.



Exit

Contact: Steve Carson
714-218-4726

Seeking: Label Deal
Type of music: Alternative

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

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: Exit is an above average band formed in the spring of 1993. Having played locally for some time, they've managed to hone their craft and have written some interesting songs. Though strong, the material needs to be more memorable to be hitbound and to attract the A&R community. Otherwise, a very solid offering from a group on the right track.



Mariner

Contact: Jimmy Henterly
313-563-8212

Seeking: Development
Type of music: Rock

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

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: With music that is very reminiscent of both REO Speedwagon and Journey, this Detroit-based rock band really put together a solid, professional sounding demo tape certain to garner plenty of industry attention. Exceptional drum fills, powerful vocals and above average material places this band ahead of the rock pack. Give 'em a call and get a tape.



DISC REVIEWS



Rolling Stones
Voodoo Lounge
Virgin

1 2 3 4 5 6 7 ★ 9 10

Producers: Don Was and the Glimmer Twins
Top Cuts: "Sparks Will Fly," "Moon Is Up," "Out Of Tears."
Summary: Mick, Keith, Charlie, and Ron finally sound like the Rolling Stones again, rather than just a bunch of individuals working under the same name. *Voodoo Lounge*, while consisting entirely of new Jagger/Richards compositions, serves as something of a history of the Rolling Stones, showcasing the band's full range of styles, from ballads to blues to rockers to ditties. And in a "we're-not-too-old-to-rock" rebuttal, they perform them all masterfully. *Voodoo Lounge* is a welcome addition to their illustrious body of work. —**Michael Kramer**



Boston
Walk On
MCA

1 2 3 4 5 6 ★ 8 9 10

Producer: Tom Scholz
Top Cuts: "I Need Your Love," "Livin' For You," "We Can Make It."
Summary: With a production schedule only slightly less sluggish than Meat Loaf's, expectations were high for Boston's leaving its mark in the Nineties. Fortunately, the wait was worth it, and the majority of these tunes are every bit the anthem rockers as "More Than A Feeling". The hooks are slick, but hard to avoid humming. The middle section—in which mastermind Scholz goes artsy into blues and rock improv—could be seen as pretentious or an interesting departure, depending on your cynicism about a guy who gives new meaning to the term seven-year itch. —**Jonathan Widran**



The Lion King
Original Motion Picture Soundtrack
Disney

1 2 3 4 5 ★ 7 8 9 10

Producer: Various
Top Cuts: "Circle Of Life," "I Just Can't Wait To Be King."
Summary: For this latest Disney megatoot, Elton John and Tim Rice's tunes are generally strong, but with the exception of the stirring "Circle Of Life," don't have the stirring dynamics of the previous Disney masterpieces by Alan Menken. The lyrics are slightly more commonplace as well. As a unique marketing twist, EJ's versions of three tunes are completely unique from those in the movie, though they're reminiscent of old Elton stuff. The real saving grace is the African rhythm scheme and choral rhythms conducted and arranged by scorer Hans Zimmer. —**Jonathan Widran**



Forrest Gump
The Soundtrack
Sony

1 2 3 4 5 6 ★ 8 9 10

Producers: Robert Zemeckis, Joel Sill & Glen Brunman
Top Cuts: "For What It's Worth," "Fortunate Son," "I've Got To Use My Imagination," "Mrs. Robinson."
Summary: The unique aspect of this collection of classic American rock songs is each songs' legacy for reflecting a specific time and place in our history. The songs are as much a soundtrack to the movie as they are to our lives. The selections span three decades, from Elvis' "Hound Dog," through the Vietnam era's "For What It's Worth" and "Break On Through," to Bob Seger's "Against The Wind." Some of the memories the tracks conjure up will be personal, yet most seem to be collective memories. —**Michael Kramer**



Cause & Effect
Trip
Zoo

1 2 3 4 5 6 ★ 8 9 10

Producer: Martyn Phillips
Top Cuts: "Inside Out," "Alone."
Summary: The sophomore outing by Zoo Entertainment recording act Cause & Effect is about love and loss—with an emphasis on the latter. And fans of the first Cause & Effect outing certainly won't be disappointed this trip. Now a trio following the death of co-founder Sean Rowley, the group still spins beautiful if somewhat despondent tales and still sounds like a junior league Depeche Mode. The obvious choice as a single is the song "Inside Out," but there are at least three more tracks on the album that would do well on either alternative or college radio. —**Tom Kidd**



Driver
Driver
Trauma

1 2 3 4 ★ 6 7 8 9 10

Producer: Paul Palmer, Driver, David Holman
Top Cuts: "Whatcha Gonna Do," "Eye To Eye."
Summary: Driver is a four-piece band featuring lead singer Steve Driver and bassist Tony Franklin (of the Firm and Blue Murder fame); unfortunately, this self-titled effort is bland MOR rock that doesn't have much to say musically or otherwise. Most of the playing, though competent enough, sounds like cookie cutter studio techniques. This collection of songs would be a perfect soundtrack for any of those forgettable B-movie teenage sex comedies of the late Eighties. Trauma Records, 15206 Ventura Blvd., Sherman Oaks, CA 91403. —**Carla Hay**



Robi Frio
Frio
Sony Latin

1 2 3 4 5 ★ 7 8 9 10

Producer: Ronnie Foster
Top Cuts: "Mama," "Guajira," "Y Que Me Importa."
Summary: The Latino rock movement is gaining momentum, and romantic rockers like Robi Rosa will make sure the fire stays on long after the lyrics are translated. You don't really have to speak Spanish to appreciate this potent mix of rhythms, energies and mood swings. Rosa indulges us in balladry, power-pop and Latin energy, with orchestra synth to spare, but he also delves effectively into alternative rock. Don't let the culture clash get in the way of enjoying this fine performance. Just in case, the production is all American, with some of L.A.'s top session players. —**Wanda Edenetti**



Otis Stokes
Otis Stokes
JustUs

1 2 3 4 5 6 ★ 8 9 10

Producer: Otis Stokes
Top Cuts: "Don't Break My Heart," "I Wish It Would Rain."
Summary: This solid debut from the former lead singer of the group Lakeside shows he has been watching the charts and headlines. Much of Otis Stokes' material takes on modern social topics set to updated Rhythm and Blues beats, with Prince influences here and the Ohio Players influences there. His best moment as a recording artist comes with the song "I Wish It Would Rain" as thick harmonies cushion his falsetto. As a songwriter, it's the ballad, "Don't Break My Heart," which effectively showcases his skills. Call JustUs Records at 310-274-1900. —**Tom Kidd**



ROCK



TRAVEL PHOTO

Dave Navarro

Former Jane's Addiction members Dave Navarro and Eric Avery have released *Deconstruction*, their collaboration album for American Recordings. Navarro made his first L.A. appearance in a long time when the Red Hot Chili Peppers did an unannounced gig at Club Lingerie recently (see our Local Notes section for more info on this).

Local ska funk-punk band Fishbone has been dropped from Sony/Columbia. The band's frontman, Angelo, is one of the coolest, most charismatic people on the local scene, both on and off the stage.

RCA dropped El Magnifico. Butt Trumpet's August 15th Whisky show was well-attended by fans, Chrysalis/ERG label types and several skinheads who caused some problems after getting way too rowdy in the mosh pit. One of BT's fans slugged one of the agitators, who decided turnabout was fair play and hit her back. The girl threw a garbage can at the skinhead, and then all hell broke loose. With fists and garbage cans flying, the mosh pit turned from an orderly brawl into a full-blown fractious donnybrook. (Yep, a fractious donnybrook! Been a while since we've seen one of those!) Stressing that the skinheads were not BT fans, just wandering malefactors out looking for trouble, Butt Trumpet frontman Thom Bone

stated, "This has never happened at one of our shows." Bone launched into a vocal tirade against the skinheads, who were tossed out of the club, subsequently arrested for another fight they started outside the Whisky. An ambulance was called to tend to one of the Whisky patrons, who was treated on the scene. BT's Chrysalis debut will be in stores October 4th.

In a more serene milieu, Elektra Entertainment held a nice little get together at Luna Park earlier this month for Irish folk singer Katell Keineg, whose debut album, *O Seasons O Castles*, is expected to be released shortly.

Promised Land, the first new album by Queensrÿche in four years, is due in stores by October 18th on the EMI label.

Upcoming shows worth your time: Gimme dat ole black magic! It's L.A. goth pioneers Christian Death at the Troubadour August 25th; Motley Crue brings their hometown heavy metal to the Palladium on August 28th—besides their Whisky gig, this will be the smallest L.A. venue the Crue has played in almost a decade (granted, most bands never even rise high enough to headline the Palladium, let alone have enough drawing power to pull in 15,000 people a night for ten years like the Crue); Beatles spoof band the Rutles play live at the Troubadour on September 8th; and rockabilly oddball Reverend Horton Heat plays the Palace on September 29th.

New venues: Sin-a-matic's Joseph is holding court with his new Stone Fox Thursday nights at the way-cool Dragonfly club (213-466-6611); it's Harry's Back Alley West at 6343 Vineland Ave. (at Victory) in North Hollywood (818-762-3811). Pasadena gets into the act via Club Soda at Shelter, 40 S. Pasadena Ave. (818-577-4040).

Former L.A.-based space music artist Michael Stearns has released *Singing Stones*, his collaboration with Ron Sunsinger for the Hearts of Space label. The album is full of the ethereal, sonic footprints that have made Stearns one of the best in his profession. The album is flavored with a Native American feel.

—Tom Farrell

WESTERN BEAT



BILLY BLOCK

Jackson Claypool

Curb Feeler: Curb Recording artist Jackson Claypool made an impressive *Barndance* debut at the legendary Palomino with an outstanding set of radio friendly songs. Claypool's performance is accentuated by a likable stage presence and professional delivery. Aply backed by a crack four-piece band featuring the fiery guitar of Bob Gothar, one wonders, does Curb really know what they have here? This Jackson Claypool fellow is a nice addition to their formidable roster of Hal Ketchum, Boy Howdy, Sawyer Brown and Tim McGraw. Claypool is on fire and ready to happen.

"Pretty Close To The Truth": That's the title of the excellent new Dusty Wakeman-produced Jim Lauderdale release on Atlantic. Lauderdale has been making the rounds on L.A. radio with visits to KPCC's Citybilly show with Rene Engle, Western Beat Radio airing Mondays at Midnight on KIEV/870 and the new Adult Alternative KLIT 101.9. This new release is Jim's best work yet and should establish him as an American musical treasure.

Crazy Cajuns: Wildcat Record-

ing artists the Zydeco Party Band head for festival dates in Japan with the Neville Bros. this month. The Zydeco Party Band's *King Cake Party* CD on Wildcat is now available in stores, and the band can be seen at the Manhattan Beach Concert Series in Polliwog Park on Sunday, Sept. 11th. Get there early, last year's free concert drew over 3,000 fans. For more info, call 310-545-5621, ext. 321.

Get Well Wishes: Dennis Belfield, a world class bass guitarist and one of the finest musicians on the recording scene here in L.A. has taken ill. It was recently discovered Dennis has a heart infection, compounded by complications from a cyst in his brain. He is currently receiving care at Northridge Hospital Medical Center, located at 18300 Roscoe Blvd., Northridge, CA 91328 Rm.3402. Dennis is well-known as the bassist for the Hot Country Nights Band and the award-winning Hellecasters. He is also one of the warmest and kindest people on the planet. Send him a note and keep him in your prayers.

Stir Crazy: Ramblin' Dan Leanse and his musical compadre, Wade Pistole, are performing every Thursday night at Stir Crazy, located at 6917 Melrose in Hollywood. Stir Crazy is a cozy little coffee palace, and these guys have some very cool tunes. Check 'em out.

It's Party Time: Western Beat celebrates its third year as the community center for L.A.'s country, folk, rock and blues songwriters with a huge anniversary bash. The fun starts Thursday, Sept. 1st at Highland Grounds Coffeehouse 742 N. Highland, between Melrose and Santa Monica. Appearing on this momentous occasion are Randy Sharp, Jenny Yates, Jerry Fuller, Jan Buckingham, Ed Berghoff, Alan Whitney, the Bum Steers and host of other fine artists. Be prepared to party, as Highland Grounds has just secured its beer and wine license and you know nothing is finer than sipping a delicious chardonnay whilst listening to the best acoustic music anywhere. For more info, call Western Beat Entertainment: 310-3747198.

—Billy Block



MICHAEL LEVINE

Taz, Reverend Horton Heat and Jimbo



BILLY BLOCK

Dusty Wakeman, Jim Lauderdale and Donald Lindley

JAZZ



Hank Crawford

This year, the **Pasadena Jazz Festival** (held at the **Ambassador Auditorium**) was a star-filled two-day affair. Although I missed the Sunday portion (which featured **Benny Green**, **Nnenna Freelon**, **Joe Henderson** and **Earl Klugh**), I was able to catch the **Cheathams** (with guest altoist **Hank Crawford**) and organist **Jimmy Smith** (who welcomed singer **Marlena Shaw** for a few numbers) on Saturday night; they put on a very enjoyable show. The Cheathams always emphasize Kansas City swing in their blues and this time around there were particularly strong solos from vocalist-pianist **Jeannie Cheatham**, **Rickey Woodard** (mostly on tenor but making an emotional statement on clarinet), Crawford (who has a classic sound) and trumpeter **Nolan Smith**. Jimmy Smith, still the king of organists, clearly enjoyed himself; tenor-saxophonist **Herman Riley** and guitarist **Terry Evans** had some good spots and singer **Marlena Shaw** was quite effective.

The **Hollywood Bowl** recently featured an impressive triple bill.

Charlie Haden and Quartet West (with tenor-saxophonist **Ernie Watts**) played bop-oriented music that was nostalgic of L.A. in the Fifties; during their second half, guest **Toots Thielemans** happily added his harmonica to this group on some standards. The all-star **Carnegie Hall Jazz Band** (led by trumpeter **Jon Faddis**) played an odd tribute to **Benny Goodman** with the harmonically advanced arrangements of **Jim McNeely** draining the music of much of its joy (although I enjoyed **Bobby Watson's** intense soprano solo on "Sing, Sing, Sing"); the musicians sounded much too comfortable on Dizzy Gillespie's "Things To Come." Highpoint of the night was **Rosemary Clooney** (who was backed by the same orchestra) for not only was she in strong voice and performing a well-paced and occasionally dramatic set, but Clooney was very sincere and funny in her talking and reminiscences to the audience. She is well worth seeing!

Upcoming: **Catalina's** (213-466-2210) welcomes **Mose Allison** (through Aug. 28), **Dave Holland** (Aug. 30-Sept. 4) and **Betty Carter** (Sept. 6-11). The **Jazz Bakery** (310-271-9039) has the great stride pianist **Dick Hyman** (Aug. 30-31), **Johnny Dyer** and **Rick Holmstrom** play blues at the **Hollywood Athletic Club** (213-962-6600) on Aug. 29. Aug. 27 at the **Musician's Union** (213-257-2843) the trios of **Dave Mackay** and **Joanne Grauer** will be paying tribute to **Bill Evans**, also on Aug. 27, but in the afternoon, **Pedrini Music** (818-289-0241) will present a free concert featuring the solo guitar of **Jamie Tatro** and the flutes of the **Swinging Shepherds**, and don't miss the remarkable **Classic Jazz Festival** (music on ten stages at once!) over the Labor Day weekend; call 310-337-1635. Long Beach viewers are advised to check on **Channel 33** every other Monday where **Gloria McMillan** presents a very valuable interview show with jazz greats. —**Scott Yanow**



Charlie Hayden

URBAN



Nas

DIGGING THE MADMEN: The **Gravediggaz** ripped the **Unity** stage at the **Variety Arts Center** with a lengthy performance that featured a great set, lots of smoke and other theatrics. This morbidly entertaining crew rocked a very tight first half, lost a little of that elasticity toward the end, but will surely fill those holes as they rock more shows.

Always live-on-arrival, the group is off to a slamming start with the launching of their new album, **6Feet Deep**. This dark, twisted pack of hits is producer **Prince Paul's** brainchild. Best tracks include "Constant Elevation," "1-800-Suicide" and "Diary Of A Madman."

LOUNGING IRIE: The **Rude Boy Lounge** at **Moguls** in Hollywood must be the chilliest nightspot going for those who enjoy dancehall, rare grooves and hip-hop. With its spacious art-filled walls, it has the aura of nouveau-beatnik speakeasy. Still, the fat beats booming out the speakers tell you otherwise. Local turntable icon **Daz** spins at the **Rude Boy Lounge**, along with rising DJs/promoters **Sony** and **Hier**.

AROUND TOWN: **Will Downing** delivered a moving performance at

a **Mercury Records** celebration on his behalf. High-profile Mercury artists came out in droves to **Hotel Nikko** to support this exceptional R&B vocalist. Balladeer **Brian McKnight**, **Rafael Wiggins** of **Tony!Tony!Tone!** and promising newcomer **Joe** were among the evening's shining stars.

Supergroup **Public Enemy** was also in Los Angeles celebrating the release of their new single, "Give It Up," the lead cut from their long-awaited new album, **Muse Sick In Her Mess Age**. Their radio, press and club visits culminated with an exclusive reception at the **Hollywood Athletic Club**.

Later that evening, **Chuck D., Flava Flav** and crew rolled through **Jamaica House** as guest hosts for the night's performances. When I strolled through the doors, **Pallas** recording artist **Erule** was onstage kicking his debut single, "Listen Up." With **Erule's** fluid rap style and **King Born's** thick-bottomed, uncluttered production, "Listen Up" has become an underground favorite.

Nas rocked **Bizerk**, L.A.'s choice Monday night spot, located inside the **Renaissance Club** on Santa Monica's Third Street Promenade. As expected, the house was tightly packed and overflowing for **Nas's** return to Los Angeles. Semi-claustrophobic types like myself found refuge in the cool, spacious upstairs lounge/bar. Other acts slated to roll through **Bizerk** include **Craig Mack**, **Big E. Smalls** and a special **Tuff Break/A&M** concert night on the books for next month.

THE REAL DEAL: Unsigned R&B group **Amiris** made a good showing at the long-running **Real Deal Showcase** at the **Roxy** on Sunset. These ladies sang with sincere soul and displayed veteran stage presence. **Weird Sex** featuring **Nastee** delivered an interesting set dressed in hard hats and construction belts. This act actually warrants some consideration, if you are searching for a West Coast funk-flavored rap act. If you are an unsigned act seeking a showcase opportunity with the **Real Deal**, give Executive Producer **Edna Sims-Porter** a buzz at the ESP Public Relations office: 310-645-0101.

—**J. Jai Bolden**



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CLUB REVIEWS

Kyuss

Troubadour

West Hollywood

1 2 3 4 5 6 ★ 8 9 10

Contact: Lisa Millman, Elektra
Records: 310-288-3809

The Players: John Garcia, vocals;
Josh Homme, guitar; Scott Reeder,
bass; Alfredo Hernandez, drums.

Material: Kyuss blasts monster
heavy riffs with psychedelic over-
tones. Many of their songs turn into
hypnotic instrumental excursions
influenced by the likes of Hendrix
and Black Sabbath. This show fea-
tured work from their latest release,
Sky Valley.

Musicianship: Apparently, the iso-
lation of Palm Desert has been good
to Kyuss. These guys have honed
their chops, having mastered the art
of the massive, moshing groove.
Alfredo Hernandez is a forceful drum-
mer with bull's eye precision. The
earth shaking low end of Kyuss
erupts from Scott Reeder's instru-
ment. Josh Homme coaxes tower-
ing psychedelic solos and heavy
tones from his guitar. This is aided
by his playing through a bass cabi-
net. John Garcia's powerful pipes
rise above all of this as he howls,
shrieks and shouts through each
song.

Performance: Only two spotlights
with ever changing and moving bits
of color illuminated the stage for
the entire set. This simple effect added
to the overall psychedelic feel of
the show. It also allowed the crowd
to focus on the integrated sound of
Kyuss, rather than its individual play-
ers. By the third song, the audience
was moshing and the occasional
stage diver braved the odds against
getting past the security staff. The
members of Kyuss function well to-
gether. The highlight of this show
came in the many precise tempo
changes in their arrangements.

Summary: Kyuss has made it
through the collapse of a record la-
bel, along with management and
personnel changes. After all of this,
their sound is bigger and heavier
than ever. It could be time for this
band to go over the top. No com-
plaints here.
—J.J. Lang



Kyuss: Ready to happen.

The Transistor Sisters

Bob's Frolic Room III

Hollywood

1 2 3 4 5 ★ 7 8 9 10

Contact: Syncretic Management:
818-222-5002

The Players: Brad Shinfeld, vocals,
guitar; Gina, guitar, vocals; Joel
Marx, bass; Andy Lim, drums.

Material: The Transistor Sisters
abound in country-flavored rockabilly
surf music with an occasional jang-
ling alternative guitar. No grunge
or heavy metal here. Their sound pro-
vides a refreshing amalgam of styles

and influences rarely heard around
town these days. Impressive sound,
but the songs that have it need
strengthening.

Musicianship: Guitarist Brad
Shinfeld melds country and surf
guitar licks into his spry lead playing.
Shinfeld provided some apt singing
for the material. Gina sang with that
distant, disinterested tone that at
times evoked memories of early
Exene Cervenka. She also added
capable rhythm guitar playing to the
Transistor Sisters' sound. The
rhythm section of Joel Marx and
Andy Lim provided a solid, albeit
basic, backbone for the songs.

Performance: The Transistor Sis-
ters comprise what on first glance is
an unlikely group of musicians. With
looks ranging from heavy metal to
surfer, each member presents a dif-
fering persona. Then their set opens
with a country flavored tune to throw
you completely off balance. Some-
how, all of this works, creating an
interesting effect rather than confu-
sion. These musicians, for all their
apparent differences, work well to-
gether. The high point of this set was
the agile country-surf guitar playing
of Brad Shinfeld.

Summary: The Transistor Sisters
have not jumped on any latest Big
Thing bandwagon. But, given the
current popularity and crossover
potential of country artists, perhaps
they are on to something here. Now
there's an idea: a rock/pop artist
crossing over into the country mar-
ket. That hasn't happened since
Kenny Rogers, did it? —J.J. Lang



The Transistor Sisters: A melting pot of styles.



Vitamin L: Melodic punk.

Vitamin L

The Roxy
West Hollywood

1 2 3 4 5 6 ★ 8 9 10

Contact: Jeff: 714-778-8838

The Players: David Leon, vocals; Jason Cozens, guitar; Jeff Mather, bass; Jerry Trebotic, drums; Nels Peterson, trombone.

Material: Vitamin L sounds like a cross between Ornette Coleman, Iggy Pop and the Stooges and the Three Stooges. This quirky blend of melody and punk noise, laced with the strange vocals of David Leon, propels songs with titles like "I King Roach," "Breathe In, Breathe Out" and "Soup Du Jour At 6 A.M." The idea of combining the blaring sounds of the trombone to the regular lineup of a rock band really gives Vitamin L that edge of weirdness it needs. While this music was fun listening, if this is the music of America's youth, they need to take some Prozac and lie down.

Musicianship: This band obviously has practiced a long time to sound this cacophonous. Playing music this complex requires some talented playing, and these five guys have it. First off, Nels Peterson on trombone plays everything from slurring laments to blaring bursts of pure white noise. The guitar of Jason Cozens is a thrumming, hypnotic undercurrent except for occasional solos. The bass of Jeff Mather is also a part of the undercurrent, but played with a funky edge reminiscent of Bootsy Collins. Jerry Trebotic on drums, handles the many time changes very well and makes sure everyone knows where the beat is. This leaves only the vocals of David Leon, which while almost indecipherable most times, add to the mix of eerie sounds emanating from the stage.

Performance: The main factor in

Vitamin L's performance is the interplay between Leon and Peterson. These two tend to bounce off one another and head for different sides for the stage. Your eye is drawn to one or the other of them almost constantly. The rest of the band acts like bumpers on a pinball machine, keeping the two oddballs in play. Leon's dancing (if it could be called that) reminds one of the movements of someone with cerebral palsy, twitching and shaking around on the stage. Peterson tends to dance in cakewalk motion around the stage, parading his trombone in front of him.

Summary: With these guys stage energy, Vitamin L could be the next weird band to break the barrier and give people something different. The only things really lacking is some really sharp material and a sense of focus. With these two things this band could go far. The material they have now is good, but not great. To be great it needs to be more than just strange for strangeness' sake.

—Jon Pepper

Stabbing Westward

Troubadour
West Hollywood

1 2 3 4 5 6 7 ★ 9 10

Contact: Lisa Lashley, Columbia Records: 310-449-2500

The Players: David Suycott, drums, percussion; Jim Sellers, bass; Walter Flakus, keyboards; Christopher Hall, vocals; Stuart Zechman, guitars.

Material: Stabbing Westward serves up industrial flavored, rhythm laced music, enhanced with samples and sequences. The hard edge of industrial rock is evident but so is ample melodic structure. There is also a hint of early Peter Gabriel influence in some of their material. Lyrically, their material tends to explore the darker side of the mind. This set showcased the work from their latest release, *UNGOD*. The best of this show included "Nothing," "Lies" and "Violent Mood Swings."

Musicianship: Vocalist Christopher Hall moved easily between singing melodic passages and impassioned screams and wails. Guitarist Stuart Zechman added stunning passages to compliment the electronic undercurrents from Walter Flakus' keyboard and backing sequences. The Stabbing Westward rhythm section supplied the huge, pulsating rhythms that are often the center of the band's arrangements.

Performance: Stabbing Westward gave a dynamic, vital performance. There was a constant explosion of energy onstage, along with a non-stop barrage of distorted aural textures. The center of this energy vacillated between Christopher Hall and Walter Flakus. Hall's singing was impassioned and lively. Flakus shook the sounds out of his electronic keyboard and thrashed about the stage when not playing. Both Hall and Flakus contributed mercurial percussion playing on selected tunes. This enhanced the firm foundation created by bassist Jim Sellers and drummer David Suycott.

Summary: Strong material. Strong live performance. Stabbing Westward is a band worth seeing and hearing. Check them out the next time they are in town. —J.J. Lang



Stabbing Westward: A constant explosion of energy.

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CLUB REVIEWS

Grinchfist

Troubadour

West Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Bryan Campbell, TAP/KO
Entertainment: 818-905-6699

The Players: Bruce Hall, vocals;
Chris Young, guitar; Mike Bartal,
guitar; Jason Mirza, bass; David
Eisley, drums.

Material: Grinchfist plays metal
music with very little imagination or
originality. Most of their music seems
to be recycled licks and lyrics from
other groups. While all of their mate-
rial is written by the band, it all sounds
like cover tunes. The lyrics contain
the usual death images, required
obscenities and standard teenage
sense of being worthless. The
music sounds old before the end of
the first tune, with the same throbbing
guitar thrashings over and over
again.

Musicianship: While the band's
material is very weak, their playing is
marginally better. They seem to know
the basics, and while none of the
playing is flashy, there are some
interesting elements to it. The first is
the churning, machine gun style of
bass playing by Jason Mirza. The
other is the vocals of Bruce Hall,
which is mostly screaming, but does,
at times, use some of his range. The
rest of the members are passable
players, never making any major
mistakes, but not distinguishing
themselves in any way.

Performance: Watching Grinchfist,
you get the feeling this is what a
heavy metal band would look like if
done as a parody on *Saturday Night
Live*. Hall lumbers around the stage
shouting lyrics at the audience, all
the while reminding one of a bald
gorilla, because of the rolling motion
in his walk and his stance. The other
band members basically stand
around shouting the choruses with
Hall, even though no one else has a
vocal mike.

Summary: All in all, this was not a
very interesting performance. While
there might be some elements that
could be worked on, Grinchfist just
did not seem to have their hearts into



Grinchfist: Metal mavens.

the music. This transfers to the audi-
ence, where there was hardly any
sign of a slam pit, a necessity at any
metal show. —Jon Pepper

Life Of Agony

Troubadour

West Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Kathie Reed, Roadrunner
Records: 310-533-0878

The Players: Keith Caputo, vocals;
Joey Z. guitar; Alan Robert, bass;
Sal Abruscato, drums.

Material: The material performed
by Life Of Agony is pretty standard



Life Of Agony: An excellent vocalist.

metal music with heavy guitar, throbbing
bass and a clashing drum at-
tack. All of the music is original with
the lyrics reflecting a slightly differ-
ent attitude from most West Coast
bands. This New York mindset gives
the lyrics a slightly harder edge.

Musicianship: The band is com-
prised of fairly good players, but the
musician who really sticks out is
Keith Caputo. This rich baritone voice
is used to the greatest possible ad-
vantage. Instead of shouting the ly-
rics, the way that many metal singers
do, Caputo actually sings in a pro-
fessional way. This, combined with
the fine guitar playing of Joey Z,
leads to more melodic tunes than
most metal bands are playing. Now
we're not suggesting that Caputo
can't shout when the situation calls
for it, but it's nice to hear someone
actually sing.

Performance: Life Of Agony has
one strange thing about it, and that is
Keith Caputo. In the middle of a
metal band, here is a guy who looks
like he just walked off the streets of
Brooklyn. With his hair slicked back
and wearing fairly normal clothes,
he easily could have passed as a
pizza delivery guy standing in for the
lead singer. The band flanks him
and they all work hard, playing with
energy and trying to incite the crowd.

Summary: This a good metal band
from New York. They have a lot of
elements working in their favor and
could well be one of the next bands
to emerge from the metal scene.
What they really need is some sharp
material that separates them from
the rest of the pack. —Jon Pepper

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Soundgarden

Grand Olympic Auditorium
Los Angeles

Somebody grab a hoe, because Soundgarden needs to be weeded.

Sure, they grow 'em big, hard and chunky up there in that rich Northwestern soil, but in these discriminating Southern California climes, taste comes before size any day.

Maybe they went a little overboard with the Miracle Grow and don't want to face the responsibilities attendant to superstardom, this being the age of the anti-rock star. But it's unlikely, considering they've already played Lollapalooza, toured the world and paid a hefty share of dues. A more accurate hypothesis might be that this particular Garden flourishes in the greenhouse but languishes in the field.

Which is to say that although Soundgarden is one of the hottest acts in rock, and their latest release, *Superunknown*, is one of the best albums of the year, the band's Los Angeles performance was a drought for fans when it should have been a musical deluge.

Then again, longtime fans familiar with early Sup Pop/SST works such as *Ultramega OK*, *Screaming Life* and *FOPP* probably understand that noise is as much a part of the band's music as Chris Cornell's throaty wailing. However, when a band is stuck in a big cement box like the Grand Olympic—which is primarily a boxing venue and should stay that way—the noise overtakes the notes and you encounter the sort of problems that can only be weeded out in the studio. It makes for good moshing, as the swirling pit could attest to, but not good eatin'.

Keep in mind, too, that the band's last album, *Badmotorfinger*, was a very noisy album. So when the band belted out killer cuts such as "Jesus Christ Pose," "Searching With My Good Eye" and "Mind Riot," the arena's bad sound ate up the music like a swarm of locusts; a big disappointment, considering the quality of the songs.

And cuts from the new opus weren't immune, either. *Superunknown* is a showcase for Cornell's brilliant vocals and guitarist Kim Thayil's Eastern-tinged guitar noodlings, but many of the album's finest cuts, such as "The Day I Tried To Live," "My Wave" and "Spoonman" were drowned out in waves of distortion.

As if the sound wasn't bad enough, Cornell and bassist Ben Shepherd painted a dour and tem-



Chris Cornell of Soundgarden

pestuous canvas on the Grand Olympic stage, lashing out at the audience on more than one occasion. (Oooh, let's give these moody artists room to vent. I mean, come on, guys, can't we leave the sophomoric histrionics back home?) I don't know which incident was more ridiculous: Cornell stopping the show to assail an audience member for shining a flashlight into his eyes ("Come on, pussy," Cornell said, grabbing his crotch, "let me give you some of what your daddy gives you every night"); or Shepherd hurling his bass to the ground and storming off the stage during "Black Hole Sun" for reasons completely lost on the crowd.

Does a paying audience really deserve this kind of abuse? For today's rock fans, accustomed to the antics of Cobain and Rose, it may be the norm rather than the exception. But if the members of Soundgarden cared at all about maintaining their newfound popularity, they would make some attempt to put on a live show that does their studio work justice.

—Sean Doles

Stone Temple Pilots

Greek Theater
Los Angeles

When it comes to the Stone Temple Pilots, I have to admit, I'm completely at a loss. Not for their music; the music's great. As far as I'm concerned, their debut, *Core*, is one of my favorites of '93, and their new release, *Purple*, is almost as equally rewarding.

No, the source of my confusion stems from the torrent of negative press the band has received since its inception, based on its sonic similarities to other more "respectable" bands from Seattle whose names we've all heard a few too many times. Critics like to deride Weiland and Co. as the Automatic Pilots or (my favorite) Stone Temple Poseurs, and they like to say that Weiland can't really sing and that STP is just Southern California's version of a Seattle band.

All of this has grown really tiresome, because the fact is, STP has about four million fans (including myself) who will vehemently disagree.

You say STP is a rip-off band. And the Rolling Stones weren't, even when Keith Richards jokes that he stole every lick Chuck Berry ever played? You say Weiland can't sing. Well, hey, John Lennon couldn't hold a candle to Pavarotti, but I bet we can all hum the melody to "Imagine" and remember a few of the lyrics to boot. Now I'm not saying STP is on a par with the Beatles and the Stones, but I would argue that after two albums' worth of catchy, memorable, rockin' tunes, they

deserve a little...er...respect.

My feelings hold especially true after witnessing their Greek performance, which was as good a show as you could want from a band. And considering the esteem in which I hold STP, it made me proud to be a believer. From the opener "Vaseline" and the moto-groove of "Crackerman," it was clear that the band came with an agenda; the sound could not have been better—Weiland's vocals came through clear and strong, and Dean DeLeo's guitar was crisp and sharp. Everything was in synch. And the crowd loved it.

Weiland almost seemed humbled by the show of support, offering many thanks throughout the performance as though we were doing him a favor allowing the band to perform. In due time, the lights dimmed and furniture was wheeled out for the band's acoustic break. Kicked back in a recliner, Weiland highlighted the set with "Creep," before returning upright for more electric numbers such as the hits "Plush" and "Big Empty," which had the crowd singing in unison.

I'd be the first to admit Weiland doesn't have a great voice, which is probably why most people like to sing along to STP songs. He is the Vocal Everyman who we can all relate to. Yet I'd argue that his one true gift is in creating vocal melodies that are instantly recognizable, whether it be on "Sex Type Thing" or "Interstate Love Song." The same could be said for DeLeo's riffs. Critics love to say, "Oh, that's their Pearl Jam rip-off, and that's their Soundgarden rip-off, and that's their Alice In Chains rip-off."

Hell, maybe they are rip-off artists, but they're better than the originals. Still, the most likely answer—especially considering the variety of songs like "Big Empty," "Vaseline" and "Sex Type Thing"—is that Stone Temple Pilots are merely musicians who write songs that sound good to them. If critics want to blame them for selling a few million albums, at least STP will have a few million fans to keep them company until the critics come around.

—Sean Doles

Basia

Greek Theatre
Los Angeles

For the most exciting female voice in adult contemporary music, absence has done more than make her fans' hearts grow fonder, it's made her a more mature, confident and accomplished live performer. Basia's four-year break was easily forgotten from the first lively backbeats of "The Sweetest Illusion," which made us remember just what all the fuss was about way back when. She's got class, style, enthusiasm, a unique phrasing approach and multi-cultural material that just won't quit.

One old review compared her infectious way to that of an eager puppy dog, and the reference still holds true. Aside from kinetic rhythms, whimsical lovelorn lyrics and great brass charts, Basia offers a sincere musical friendship to each member of the audience. She communicates with body movement, frank humor and clear, passionate vocals. Her older, best-loved material—the star-making ballad "Time And Tide" the autobiographical "Copernicus"—is more infectious than the still-enjoyable new songs, but danceable energizers like "More Fire Than Flame" show that Basia and her creative partner/keyboardist Danny White haven't lost their songwriting flair.

As entertaining as Basia and her backup trio were, however, she had to keep on her toes to stay in the spotlight before her crazed horn section and longtime guitarist Peter White (White's instrumental hit, "Promenade," was a delightful way to pass a costume change).

If it's four more years till she hits town again, the memory of this night will keep everyone satisfied.

—Jonathan Widran



STP's Scott Weiland



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Piano: No
Auditions: Send promo pack
Pay: Negotiable

FM STATION "LIVE"
11700 Victory Blvd., North 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

FAME OF HOLLYWOOD
6633 Hollywood Blvd., Hollywood, CA 90028
Contact: Scott Kelly: 213-469-2138
Type of Music: Jazz and classic rock
Club Capacity: 150
Stage Capacity: 6
PA: No
Lighting: Yes
Piano: Yes
Audition: Send tape to Scott Kelly at the club.
Pay: Negotiable

GENGHIS (COHEN) CANTINA
740 N Fairfax Ave., Hollywood, CA 90046.
Contact: Jay Tinsky: 310-392-1966
Type of Music: Original vocal/acoustic: pop, rock, folk, blues, country
Club Capacity: 60
Stage Capacity: 6
PA: Yes
Lighting: Partial
Audition: Send promo package to Jay care of club.
Pay: Negotiable

THE JUNGLE
17044 Chatsworth St., Granada Hills, CA 91344
Contact: Lorna Kaiser: 818-832-4978
Type of Music: R&R cover and original bands
Club Capacity: 200
Stage Capacity: 5-6
PA: Yes
Piano: No
Lighting: Yes
Audition: Send promo to The Jungle, P.O. Box 467, Canoga Park, CA 91305
Pay: Negotiable

LAS HADAS RESTAURANT & CANTINA
9048 Balboa Blvd., Northridge, CA 91325
Contact: Alex at Las Hadas Booking: 818-766-3006
Type of Music: R&B, jazz, blues, reggae & various latin
Club Capacity: 130
Dining Capacity: 250
Stage Capacity: 6
PA: No
Piano: No
Lighting: Yes
Audition: Call or mail demos w/ self-addressed stamped envelope to: Alex, P.O. Box 996, N. Hollywood, CA 91603
Pay: Negotiable

THE MINT LOUNGE
6010 W. Pico Blvd., Los Angeles, CA 90035
Contact: Jed: 213-937-9630
Type of Music: Authentic blues & jazz
Club Capacity: 70-100
Stage Capacity: 6
PA: Yes
Piano: No
Lighting: Yes
Audition: Send tape & promo package/contact Jed.
Pay: Percentage of door/no guarantees.

NUCLEUS NUANCE
7267 Melrose Ave., Los Angeles, CA 90046
Contact: Susan DuBoise: 213-652-6821
Type of Music: Jazz, blues, Monday night jam session
Club Capacity: 150
Stage Capacity: 6
PA: Yes
Lighting: Yes
Piano: Yamaha Baby grand.
Audition: Send tape to club care of Susan.
Pay: Negotiable

ST. MARKS
23 Windward Ave., Venice, CA
Contact: Elizabeth: 818-506-3219
Type of Music: Jazz, R&B and salsa
Club Capacity: 150
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call Elizabeth for more information.

TILLY'S CLUB
1025 Wilshire Blvd., Santa Monica, CA 90401
Contact: Hughes Laverne: 310-837-5535
Type of Music: World beat, african, reggae
Club Capacity: 120
Stage Capacity: 4 - 6
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape, bio and photo to above address.
Pay: Yes, from the door

THE TOWNHOUSE
52 Windward Ave., Venice, CA 90291
Contact: Frank Westhoff: 213-392-4040
Type of Music: All types (danceable)
Stage Capacity: 12
PA: Yes
Lighting: Yes
Piano: No
Audition: Send promo package.
Pay: Negotiable

TROUBADOUR
9081 Santa Monica Blvd., West Hollywood, CA 90069
Contact: Lance Hubp, Zack Zalon: 310-276-1158
Type of Music: All types
Club Capacity: 450
Stage Capacity: 8
PA: 36 input Venue Board, EAW 4 way concert system, independent 16x8 monitor mix, complete effects system, house engineer.
Lighting: Yes
Piano: No
Audition: Send tape and bio.
Pay: Negotiable

WESTSIDE WOK
12081 Wilshire Blvd., West Los Angeles, CA 90025
Contact: George Fan or Bob Bell: 310-914-1766
Type of Music: Jazz fusion blues (No hard rock)
Club Capacity: 120
Stage Capacity: 8-10
PA: Yes
Piano: No
Audition: Send tape & bio, call George or Bob.
Pay: Negotiable

ORANGE COUNTY

THE COACH HOUSE
33157 Camino Capistrano, San Juan Capistrano, CA 92675
Contact: Ken Phebus: 714-496-8927
Club Capacity: 350
Stage Capacity: 8-15
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call for info.
Pay: Negotiable

LINDA'S DOLL HUT
107 South Adams, Anaheim, CA 92802
Contact: Linda: 714-532-5639 or Dirk: 714-758-9669
Type of Music: Original alternative, rock, blues, rockabilly
Club Capacity: 50
Stage Capacity: 6
PA: Yes

Lighting: Yes
Piano: No
Audition: Send promo package to Ignore Us Promotions, PO Box 8485, Anaheim, CA 92812-0485
Pay: Negotiable - NO PAY-TO-PLAY!

12th STREET GRILL
304 12th ST., Manhattan Beach, CA
Contact: Roland Baker: 310-330-8891
Type of Music: Alternative & other. Live Music on Wednesdays only.
Club Capacity: 150-200
PA: Yes
Lighting: No
Audition: Call
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.

P/T WORKING partner/office manager needed immediately for music video TV show music marketing company. No investment needed. 3 days/week 818-779-0295/0294.

MAJOR ENTERTAINMENT PR firm seeks a motivated and responsible intern. Great opportunity to learn the business. No pay. Must be enrolled in school. 213-651-9300.

INTERN WANTED for well known independent music PR firm w/ high profile clients. Organizational skills a must. College students preferred. Call Jon at 213-655-4151.

MGMT. COMPANY seeks intern w/ car who is hard working. Will lead to pay job. Duties include copies, typing, tour itineraries, radio calls etc. Call Steven at 310-399-8541.

INTERN POSITION open: Eager, energetic, person interested in the areas of Publishing, Film, and TV. Music. Contact: Denise at 213-463-9780. Mon-Fri 9:30-6:30.

INTERN WANTED for busy artist management/record distribution office. Must be responsible, organized & capable of handling heavy phones. Flexible hrs 310-202-8554.

MAJOR HOLLYWOOD recording studio seeks experienced assistant engineer. Neve/GML experience a must. Contact: 213-851-1244.

WELL ESTABLISHED recording studio seeks studio manager. Exp. preferred. Salary based on qualifications. Must be able to run daily operations. Eddie: 818-764-4580.

THE LEADING indie label specializing in Rap & Alternative rock, seeks reliable, motivated, & bright intern for retail mktg. dept. Great opportunity. Doug: 213-467-0151.

RESTLESS RECORDS seeks interns w/ knowledge of Alternative music for retail, publicity & mktg. No pay, but room for growth. Lyndsey Parker: 213-957-4357 x240.

COCONUT TEASER seeks daytime receptionist & nite doorgirl P/T. Must be 21 w/ car & intense knowledge of local music scene. Len: 213-654-4887. Mon-Fri 3-7 pm.

PROMINENT, NATIONAL top 40 music trade magazine seeks interns for volunteer late nights - typing/computer skills a must. Call Jim at 818-955-4000.

PROMINENT, NATIONAL rock music trade magazine seeks interns to volunteer part time - typing/computer skills a plus. Call Sara at 818-955-4040.

SONY MUSIC is looking for interns with College credit only. Experience first hand the daily operations of promotion and marketing departments. Fax resume 310-449-2095.

AMERICAN RECORDINGS retail marketing dept. needs energetic interns to help w/ all aspects of marketing. For info, call Danny Omelas at 818-973-4545.

BEST QUALITY U.S.-MADE CD Special—SAVE! 1,000 CDs - \$1500 Includes: CDR Master from DAT, 2-color disc, packing your printed cards, jewel box and wrap. Minimum order 1,000. Re-orders 500. CDR refs w/order, \$55 ea. Color insert printing available DL DIGITAL CD MASTERING & MANUFACTURING TEL/FAX 818-243-1237

★ ATTENTION ★ UNSIGNED ARTISTS Fastest growing INDY LABEL & MUSIC PUBLISHER seeks: Acts Bands Artists Songwriters Must Be: ORIGINAL, AGGRESSIVE, INTELLIGENT, COMMITTED To be considered, send demo (1-3 songs max), press kit & contact info to: RODELL RECORDS, INC. P.O. Box 93457-MC, Hollywood, CA 90093



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NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	TV/MOVIES	QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY
TOM ALEXANDER - Producer State of the art 24 track automated 56 input Neotek top of line outboard gear, impeccably quiet. MIDI with huge sample and sound library.	310-203-6399*	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	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!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
BARBIE ANDRETTI - Female Vocalist Professional lead and background vocals with dynamic range.	310-459-6589	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Recorded and toured with Loverboy, David Foster, Concrete Blonde, Michael Damian and others. Training with Seth Riggs and my extensive experience has solidified versatility and a natural feel for almost all styles of music.	My love for music and my personality make me easy to work with. I'm always professional and positive.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
GIL AYAN - Guitarist Fender Stratocaster and Gibson ES-335 guitars. Vintage tone Mesa/Boogie amplifier, stereo MIDI rack system for processed/modern sounds.	310-476-6274	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Experienced in recording and live performance situations, from small clubs to large venues. Have worked with alternative and classic rock, funk, jazz, fusion, pop, blues and Brazilian/Latin performers. Chart reader with good musical ear for parts and song arrangements.	Dedicated musician, quick learner. Strong lead rhythm playing with versatile sound. 1st session/rehearsal free, rates negotiable thereafter and for live performances. Lessons available.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
GROOVE BANDITS Chet McCall - 6 string Bass/backing vocals. Alex Davis - 9 piece Yamaha Recording Series, Vocals, Midi Capable.	818-420-6396	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Alex: 30 years experience stage and studio. All styles production and engineering credits. Chet: BIT Graduate, 16 years experience, All styles.	Great ears, great chops. We'll give you the sound and groove you need. Nothing like it under the Sun	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
FRANCIS BENITEZ - Female Vocalist I can do lead or background vocals for your productions in Spanish, or with a Latin flavor. Spice it up!	805-252-7257	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	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.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
CLIFF G. BRODSKY - PRODUCER/KEYS E-16, ADAT, K-2000 with sampler, Sound canvas, RM-50, D4, Proteus, DX-7s, RD-300, Juno-60 with midi.	213-469-4981	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	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.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
BOBBY CARLOS - Slide Guitar 1930 National Tri-cone, 1931 Martin Hawaiian, 1934 Rick Fryling Pan lap steel, 1961 Les Paul Special, 1962 Strat, 1963 Vox AC30, 1988 Honda	310-452-2868	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Recordings with Julia Fordham, Moon Martin, Smitty Smith and John Keane.	Solo and fill specialist.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
ROBERT COPELAND - Producer/Arr. 16 - 48 track, Mac Performer, Vision, Cubase, Finale, Linn programming, K-2000, Ensoniq, Sound Canvas, Proteus, M-1, Roland JV-80, R-8, EFX	213-217-8469	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Recent credits include: Danny James, Billy Preston, Deon Estus, Jonathan Moffett, Larry Seymour (Billy Idol), HBO. 20 years experience. Musician, producer, arranger, composer, programmer. Laid back, yet meticulous working environment. Available for albums, scoring, artist development.	MIDI oriented with extreme live appeal. Heavy on good vocal production to showcase the artist, not the producer. Very positive, constructive atmosphere.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
JOE DEAN Fender Strat Plus, Ibanez Musician Guitars, Roland JC 120, Ensoniq TS10 Keyboard. Access to HD 3000 Harmonizer, Acoustics.	818-774-9681	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	10 years experience, good ear, quick study. Can sing lead/background vocals in tenor range. Strong lead/rhythm player with good instincts, read music. Worked with Visions (R&B), Moreno Lambert (Latin), Murder She Wrote TV series. Skilled songwriter in all styles.	Professional, on time and ready to work. Versatile, easy going and no attitude. Lessons available. Tasty rhythm player ready to make it sound good!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
BRYAN FOUIGNER - Bassist/Vocalist Custom 6 string, Yamaha, Hamer & Gibson 4 string, D-tuner. Lead and/or backup vocals. 3 octave tenor range.	818-715-0423	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	18 years experience, 3 independent albums. Extensive touring, live performance and stage experience. BIT Honor Award Graduate, Finalist Midwest Best Bassist Contest. Studied reading with Putter Smith, Jim Laceyfield. Also studied with Tim Bogert, Steve Bailey, Gary Willis. Excellent vocals.	Always listening. Very professional attitude. Solid player yet inventive when needed. Love live performance, w/ an extensive repertoire. Ready to tour anytime. Also studio, casuals and Top 40.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
LISA FRANCO - Medieval Strings Renaissance harps, nylon or steel strings, mandolins, dulcimer, bouzouki.	818-569-5691	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	10 years pro studio and stage experience. Extensive European television and radio appearances, album credits, commercial credits. B.I.T graduate. Highly skilled in composition and arrangement.	Read charts, harp score not necessary. Mystic sound textures for rock ballads, also pop, folk, traditional classical and new age. Rates are reasonable and negotiable.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
PETER G. - Drummer/Vocals School of Hard Knocks graduate with Masters Degree in common sense & patience. Great drum sound, some percussion and vocals.	818-761-9081	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	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.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
MAURICE GAINEN - Producer Fostex 16-trk, 40 ch mxr w/ MIDI muling, DAT, sax, flute, Ensoniq EPS16+ samp, Alesis D4 drm mach, Korg M-1, elx, etc. Acoustic piano. Atari comp.	213-662-3642	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Read music. Berklee College of Music, National Endowment for the Arts Scholarship. Discovery Records solo artist. LASS and NAS pro member. Lots of live and recording experience. Jingle and songwriting track record.	MIDI and studio consultation. Woodwinds, keyboards, arranging, composing. Complete demo and master production. Live sounding tracks. No spec deals, pro situations only.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
JOE GOFF - Drums/Percussion Yamaha drums, Zildjian cymbals, percussion.	310-577-0004	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	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.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
DENNIS GURWELL - Accordion/Keys. Sonola 3-reed piano accordion w/ musette, Hohner 4-reed piano accordion w/ musette, Hohner 3-reed button accordion w/ musette. Ensoniq EPS.	818-843-0514	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	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.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
RICH HARPER - Guitarist/vocalist '69 Strat, 54 Tele, Seymour Duncan Amp, Wa-Wa pedal, slide.	213-876-7527	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Established, experienced pro in touring and club work. Strong harmony vocals.	I don't read charts. I play by ear and feel. Love to play slide. Easy to work with. Drug and alcohol free. Ready to tour.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
CARLOS HATEM - Percussion/Drums Percussion and drum-set. Acoustic Drums, Shakers, Bells, Whistles. Full MIDI gear.	213-874-5823	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Original music projects in the pop & dance field. Nat'l & internat'l touring exp. Television performance credits. Soundtrack percussion. Music production. Drums & percussion on Paul Rodriguez Show, MTV, Artist Of The Year award winner on ABC Television series Bravissimo. Fluent Languages: English & Spanish.	Good ears, good hands, and a pro attitude. Available for lessons.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
JIM HOYT - Producer 1/2" 8-Trk. MIDI studio, 24-ch Soundcraft Delta 8, DAT Masters, Lexicon, Tannoy, Korg O1/W, Roland R-8, Mac, Fender/Martin guitars, tube mics.	213-466-9011	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	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.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
CHRIS JULIAN - Producer/Writer/Eng. Real cool Automated 48-Track studio overlooks Pacific from Malibu hills. MTR90II, Drums, Pno, Top Mics, Heavy Midi/Samples, History of Hits!	310-589-9729	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Young, skilled, fair. So, 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 Gtr, Bass, Pro-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!	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
GARNER KNUTSON - Drummer Sonor drums, Zildjian cymbals, percussion and vintage drums.	310-457-6465	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Studied and toured internationally with Howard Curtis (NY session), Frank Sprantz (former champion of U.S. rudimental drum), & George Carroll (World authority of ancient life and drum).	A good, overall, even touch. Works good with people.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

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

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NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY
BOB LUNA - Pianist/Kybds./L. Voc Kurzweil K-2000, Apple Macintosh IICx, Roland S50 and various other keyboards.	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 Electric fretted/fretless bass guitars, 4, 5 and 6 string. Some keyboards. Tenor vocals cross between Philip Baily/James Brown.	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 alum.	Specializes in developing material, plays and arranges music. Reads music, plays by ear, loves to teach. Cited in "Downbeat" and "Bass Player." AKA "The Funkmaster."	✓	✓	✓	✓	✓
PAUL MURPHY - GUITARIST Tom Anderson Strat, Martin 6 string, Yamaha APX-6N classical, Daquisto custom jazz guitar, loaded rack, Peavey Classic 50 etc.	310-396-2123	✓	✓	✓	✓	Established pro guitarist, Berklee grad., excellent reader, good ears, very versatile. Performances with Latoya Jackson, Merv Griffin, Toni Childs, Jerry Vale, The Drifters etc. (Assistant to Jamie Glaser's musician career super charger system). Pager # 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. Pianist, keyboardist and arranger/producer. Complete digital MIDI studio with samplers, synthns, DAT.	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. Pager # 310-917-1616.	Professional attitude - quick results. Excellent sight reading, great ears. Professional results - the first time.	✓	✓	✓	✓	✓
CRAIG OWENS - Producer/Kbdst. Alesis ADAT, EPS16+ samp., Fender Rhodes, Complete midi studio, Alesis D4 drums, Proteus, EFX., Accordion, Melodian, guitars, Atari Cubase.	310-559-8403	✓	✓	✓	✓	Countless studio sessions. Clients have gotten deals from my productions! Skills solicited for staff writing positions. Work includes albums, jingles, live performance, musical theatre etc. Access to excellent studio musicians.	Current sound. My tracks sound live, not synthesized. You don't need a band! Also hop/house/jack. Full master production.	✓	✓	✓	✓	✓
WILL RAY - Country Producer/Picker Electric & acoustic guitars, mandolin, lap steel, vocals. String benders and slide rings on both hands make my guitar sound like WWIII thru a Fender.	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 Helelites. 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 What difference does it make... They're drums. They sound killer and they look great!!! Electronics (MIDI, Hard Disk Rec. etc) & background vocals.	818-985-8078	✓	✓	✓	✓	Degree in Drums & Engineering (Berklee College of Music). Demo's for, Steve Vai, Mark Wood (BMG Records). Session work for Roger Powner (Utopia) & Rob Arbrichter (Stevie Wonder), Jon E. Love (Love/Hate). Drummer for Sick Puppies (Independent CD) blah blah etc..		✓	✓	✓	✓	✓
DAVE SPITZ - Bassist Gibson Les Paul Basses, Spectors, Kubicki, Fretted and Fretless with low D, Steinberger Trans Trem, All Ampex SVT Amps and Cabs.	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 impeg, exceptional sound and great groove. Vast MTV 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 SPOKE - Drummer/Drum prog. Sonor acoustic drums, Paiste cymbals, Roland R-8 drum machine.	213-874-7118	✓	✓	✓	✓	Performing and recording credits include: Ecstasy, Centaurus, Broken Dreams, Gail Sonders & Hot Ice, Studio Cats, The Pastels N.V.S. Daddy Joe, Monty Mann, Big City, J.J. Jackson, The Tubes, Harpeggio, Wayne Perry, Younge Dance, Rachie Owens & Big Sky, Lawnmower, Toss that Doll, Avant Dump.	20 yrs experience, 2 years Berklee College of Music, excellent live playing, recording, or programming.	✓	✓	✓	✓	✓
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.	✓				
"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.	✓	✓	✓	✓	✓
"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.	✓	✓	✓	✓	✓
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.	✓	✓	✓	✓	✓
EVERETT YOUNG Full 24-track studio / automation. Awesome outboard gear. Emax II sampler, huge sound library. Soundcanvas. Proteus vintage keys. Terrific vocal mics.	310-358-0765		✓		✓	Best arranger/programmer you'll hear, drums, keys. Excellent pianist, backup vocalist. Astonishing vocal arrangements. Professional engineer, mix and Master so project sounds like record, not demo. Name-dropping meaningless, my work sounds best. But if you want references, got 'em.	New arrival, prices ridiculously low. Musical ears, immoveable, developed. Musical understanding deep. Grooves flawless. I'm talkin' smack 'n hear my previous work and it'll be proved.					✓
STILMANT 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 Bissette. Lot of experience! (15 years)	Great ear, work fast, dedicated and pro attitude. Fully equipped.	✓	✓	✓	✓	✓

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2. PA'S AND AMPS

- Carvin 4x12 cabs w/Celestian spkrs, \$250 ea. Shaun, 310-453-7736
- Carvin DCA300 stereo pwr amp, loud & clean, for PA's, guiti rcks, you name it. \$300 obo. 805-250-9433
- Fender pwr chorus, very clean, very loud, \$300 obo. Scott, 818-595-2335
- JBL Cabaret senes spkrs, model 4691B, 15" spkr w/ horn, xint cond. Elliot, \$750 for pair. 310-337-1676
- Marshall half stack JCM800 id series, chnl switching hd, slant cab w/Celestians, \$700 obo. David, 818-543-1634
- Marshall 1969 100 wt amp, all stock, xint cond, \$1000.
- Marshall 1968 50 wt amp, all stock, \$1100. Marshall 1965 JTM, all stock, \$1200 obo, 818-980-2472
- Mesa Boogie pre amp, \$450. Roland R5, \$300 4 EV cabs, \$250. 818-906-6412
- PA, complete or parts, Harbinger, UBL, Renkus, Carver, A/B, Yamaha, Lexicon, EU N/dyms, all in anvis, 6-mix

3. RECORDING EQUIPMENT

- ADAT by Alesis 8 trk dig tape recrd, used 0 hrs, perfct cond, \$2350 310-583-2090
- Akai DR4D 4 trk dig recrdg, includes 200mb hrd disk, xint cond, in box, \$1690. 818-386-5901
- Pro midi sequencing systm, Atan 1040STE w/4mb, monitor & mouse, cubase 3.01 software, \$525. 714-840-4458
- monitors 916-442-6712
- Peavey classic chorus 212, gd cond, \$200 213-851-6276
- Randall custom made bs gr for name plyr, never used, 2-R215JD cabs, 1-RBA500HT 300 wt rck mlr Marshall style cabs, 2-15" JBL spkrs ea sacrifice 1st \$1700. Rick, 818-505-8455
- Yamaha EM300B & 2-Yahama S41 15H spkrs, big sound, grt cond, sacrifice at \$800. Dale, 310-987-1050

- Tascam MSR-24 (24 trk) recrd, xint cond, 1st \$6500 takes it. 619-448-3062
- Roland TR707 rhythm compsr mmt cond, in box, \$175 Dale, 310-987-1050
- Roland vax processor, \$250 Pwr supply, \$120 Yamaha keybd, collector's item, \$700 Guitar tuners \$20 Sean 310-693-9938
- Spkr, mic & gut cable 1-50 lengths, \$5-35 Switch Craft adapters & connectors, \$5/ea Franz metronome, \$50 Tuning forks, \$5/ea 310-474-1286
- Yamaha RX8 dig drm machine, 2 RAM cards & manual included, like new in box, \$200 Matt, 213-460-4249
- EMG's, F Rose, paid \$1200, sell \$600 firm David, 818-543-1634
- Fender precision bs w/1964 refinished body, 1968 tele bs neck, DiMarzio p/wr set up w/HSC, new cond, \$600 obo Brian, 310-390-4348
- Fender Squire elec gut, cream color w/mapple neck & HSC, \$240 Call 619-320-9103
- Golden 1/2 acous bs, very gd cond, \$850, 213-851-6276

4. MUSIC ACCESSORIES

- ADA MP1 gut ll pre amp w/ midi foot switch, \$450 obo David, 818-543-1634
- Rocktron Hush 2C stereo noise reduction, \$135 obo 805-250-9433
- Roland TR707 rhythm compsr mmt cond, in box, \$175 Dale, 310-987-1050
- Roland vax processor, \$250 Pwr supply, \$120 Yamaha keybd, collector's item, \$700 Guitar tuners \$20 Sean 310-693-9938
- Spkr, mic & gut cable 1-50 lengths, \$5-35 Switch Craft adapters & connectors, \$5/ea Franz metronome, \$50 Tuning forks, \$5/ea 310-474-1286
- Yamaha RX8 dig drm machine, 2 RAM cards & manual included, like new in box, \$200 Matt, 213-460-4249

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•babez bs, model SR800LE, metallic gray, active electronics, xint cond, w/HSC, \$300. Matt, 213-460-4249
•Ovation custom, cherry sunburst finish, xint cond, graphic EQ, \$500. Darren, 818-961-9014
•Ovation custom legend acous/elec cutaway, mint must see, case & extra strings included, mega inlaid, \$750. Chuck, 818-753-4321
•Washburn 4 string bs, single cutaway, black, xint action, plys gr. Reuse, call after 8pm, 213-368-6650
•Yamaha elec bs, black/lightweight body, new tuners, plys grt, \$325. 818-990-2328

6. KEYBOARDS

•Akai F1000PB synth w/8mb memory, SCSI port, lots of sounds, xint cond, \$1350. 310-583-2090
•Korg M1R music wrk station w/16 vox, 8 trk seqncr, fantastic sounds, fx, rck mntable, xint cond, \$690. 818-386-5901
•Memory Moog plus synth, mint wiroad case, \$1500 firm. Greg, 909-353-9507
•Yamaha DX9 midi synth, xint cond, \$650. 310-474-1286

7. HORNS

•Trombone, Bach, Strat, pro model 12 w/o F attachment, paid \$1200, sell \$400 obo. Brian, 310-390-4348

8. PERCUSSION

•5 pc DW drms set, grt cond, black oyster, includes hvy duty stands, pedals, anvil cases, \$2500. Frank, 714-968-0502
•6 pc 1980 Slingerlin drms set, brnd new Pearl hrdwr w/ cases, Ludwig 13" piccolo snare, \$800 obo. Peter Kelly, 310-316-3044
•Drum riser, 8x8x2, solid mint cond, pro, folds together, on castor wheels. Must see to appreciate. \$400 obo. Andy, lv msg, 714-288-0589
•Sonar Force 2000 5 pc black drms kit w/all birch shelves, DW pedals. Sabian & Zildjian cymbals. Tim, 213-932-6243
•Timbales remo 3 pc custom set, black drms wired horizontal stripes, including cowbell attachment, xint cond, \$100. Dolly, 310-450-8347
•Yamaha tour dbl bs kit w/pr toms, white, mint cond, drms only, some hrdwr, \$1200. 213-883-9578

9. GUITARISTS AVAILABLE

•2 ld gtr, sngrwrts sks signed, maj label, melc HR band, Jackson guit, SIT strings endorsees. Avail for sngrwrng, albums, shows's & nat'l/world tours. 508-441-2118
•2nd ld gtr avail for pro hrd driving rock or cmrl thrash band. Infl Aero to Pantera. No melc metal band. Chad, 213-526-7036

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•Acous, elec guit, collab to form/join pro minded 4 pc Wonder Stuff, Smiths, Pumpkins, XTC, Floyd, Ethernal fx onentld, 310-679-4344
•Bart Walsh of bands Lancia & Atomic Punks sks ong pr, paying signed or grt, 818-759-3688
•Brutal ld rhythm guit sks to join/form death, thrash band. Have exp. feel demo gr dedictn. Infl Exodus, Obituary, Cannibal Corpse. No beginners. 310-477-8175
•Classic rock blues band sought by seasoned reliable pro. Avail for wrking estab bands only. 818-382-4522
•Creativ soufl/guit lk for moody groovin band. Jane's, NIN, A.Chains. No idiots. Billy, 818-753-5024
•Exp guit plyr sks existng band. Infl Stones, G.Parsons, Jason/Scorcher, C.Trck, Spmat Tap, Ramones. Dan Rossman, 310-670-6940
•Extremly dedictd fem guit sks kllr 2 guit band. Melc HR w/groove. Have xint image, equip vocs & att. No grunge, altrmv or thrash. 818-841-4761
•Extremly raw, soufl, ld rhythm guit, vintage gr, Marshall sound, avail to join/form hvy sounding band w/direction & soul. Infl Quicksand, Sabbath, southern rock. Kevin, 213-467-3040
•Guit & bst sk/pro metal band or musicians to collab w/ We have matrl & chops, but no patience for weak plys. Ray, 818-709-5572
•Guit, 25 sks musicians to form join groove & sng onent melc HR band. Infl Queen, Extreme, Joe, 818-284-9074
•Guit, 6 & 12 string, acous/elec, wll rounded style & grt tones. lkg for studio sit. Kyle, 805-251-3623
•Guit avail for band w/ grt lyrics & music. Altrmv, rock styles. I'm sng onentld & ply arrngmnts that embellish the sng. Peter, 213-385-8149
•Guit avail to join/form band. Infl Nirvana, Sabbath, Hendrix, Police, Jason, 818-840-2768
•Guit, over 15 yrs exp, sks wrking cover or orig band. AC/DC to ZZ Top. John, 818-763-2028, x4021
•Guit, ready to form band. Open minded, plys w/att, team plyr, inovative, wll take risk, motivated, hvy groove, psychdc acid rock. Dynamc & textured. 310-842-6403
•Guit sks loud pop band w/bright future. Infl Sugar, early C.Trck, Red Cross. Lv ending msg, 213-953-1164
•Guit sks musicians or banding msg. Infl Satriani, Eric Johnson. Dan, 818-961-9014
•Guit, voc, 40, 20 yrs exp, sks hi energy new acous/acous swng w/3-4 part harmonies. Jerry, 818-791-5305

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9. GUITARISTS WANTED

- #1 guitar n dd by former member... #90's rock band... •Acous guit, sngrwtr wtd by fem voc...

- Model Army, Gun & general HR Henry... •Fem artist nds exp wtrrs... •Fem guit n dd for hvy, agrvrs... •Fem non-pro voc...

- Inventive guit wtd by fem singer... •JETTISON EDDY... •Ld guit, l v oc wtd for pwr trio... •Ld guit, l v oc wtd for pwr trio... •Ld guit, l v oc wtd for pwr trio...

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10. BASSISTS AVAILABLE

- #1 pro** bs stck & upright w/vocs avail for paid recding & live wrk. Pop, rock, totally pro. w/ d. g. free rehrls Joel 213-851-9096
- #19 yrs exp** bs plyr avail for paid sts, studios, touring, clubs. 140 rock bands 4 & 6 string bs, SWR gr Bryan, 818-715-0423
- #25 yo** bs plyr/1kg for pro proj for acid jazz & funk. Joe, 310-392-8121
- Alm high**, Creatv bst avail for paid sts. Ply d w/Pages, K Loggins, C Anderson, A Gibb Jerry 310-390-0369
- BS plyr** avail, all styles, plys fretted/fretless, upright & keybrd bs. Mainly 1kg for paid sts but open to anything Mark, 310-391-5223
- BS plyr** avail Exp in reggae, jazz new age R&B, soft rock, pop, Latin Yubi, 818-366-0777
- BS plyr** in 20's skg to join/form punk band. Infl Rancid, Bad Religion, Fear etc Chris, 818-688-6280
- Bst & gt** w/plyr chops & matrl sk pro metal band w/ musicians to collab w. Inl Testament, Megadeth, Priest, King Diamond, Scott, 818-709-5572
- Bst avail** for band a la B.Crowes, Kravitz, Zep Pro gr, team plyr, cool image, reliable Billy 213-954-8063
- Bst avail** for dark, pwrl band. Rage, Trouble, Danzig No thrash or mid-80's sounding metal. Billy 714-579-0724
- BS avail** w/vocs, xlnl equip, trnspo, image, for wrking classic rock, blues or org grp. Pros only pls 310-530-6541
- Bst avail**, Infl blues Lizard, Faith No More, Too Short Clutch, Sean 213-950-0929
- Bst, entertainer**, 28, sngwr/voc, gr, gtr & wrking theory knowledge sks challenge, Financilly bkd d. signed, touring acts only, Greg 619-630-2959
- Bst sng** HR/alttriv act. Infl Rage, Offspring Have pro equip, image & chops Call 213-876-7172
- Bst sks** band or gt to write w. Infl Pixies, Cocteau Twins, Lush, XTC Jim, 310-453-3337

- Bst, wrtr**, sngr, sks wrking or signed hvy, lyrical, alttriv band Older pros only pls. Have credits Dan, 213-654-2730
- Ex-nickel slick**, naugahyde lounge, bst sks org 2 guit rock band Team plyrs only no proj's pls, Brian, 805-269-0917
- Famous German** speaking bs plyr w/goats & platinum albums nd paying gigs Srs inquires only Karl, 213-663-4218
- Funk, jazz**, rock bs plyr sks srs band Joe, 310-392-1372
- Grand punk** bst sks band. Infl Hanoi rock, Ramones NY Dolls, old KISS Will relocate No Crue or GNR types pls 206-260-8323
- Groover**, 26, 1kg for that soul freaky, fun, brass & balls band Wnt a tasty bite of orig, egos don't bother John 12115 Magnolia, #177 N Hillywd, 91607
- Seasoned pro** for hire Studio & club wrk Pop, jazz, blues, cntry, R&B Always in the pocket & grooving Steve, 310-205-0857
- Sink clogged?** Got roaches? Roof leaking? Can't help. Nd a bs plyr? Call Mike the bs plyr. 310-391-5866
- Solid bst** avail for paying sessions &/or gigs Funk reggae, blues rock, jazz, Latin, R&B, T40 Have passport Paul 213-931-3156, pager, 213-812-5241
- Top notch** bs plyr avail for studio sessions & gigs R&B, funk, jazz fusion Gd equip & trnspo G Rock, 909-622-2131
- World class** pro bst, infl lbum & touring credits, strong vocs & image sks signed band or paid sts, grt gr, Steve, 310-543-5093

- Plying smaller venues, coffeehouses, etc. W side rehrls, male/fem 310-394-2745
- Accous** bs plyr wd for jump blues proj. Must be able to swing & know Loue Jordan, Joe Turner, Roy Brown, etc John, 310 278 2514
- Aggrsv, hrd**, mldc rock band w/label intrst sks creatv, mtvated monster bst w/ipro atl & vocs. 818-348-5772 818-753-0290
- Aggrsv hrdcore** band w/many opportunities sks bs plyr Hrdcore to hip hop feels a la Too, Rage, Helmet, Bleat Boys, 818 340 4917
- Altriv** bs plyr wd, male/fem, infl Ride, Lush, Slow Dive, Pain, Saints, Adorable Patnck 213-255-9220
- Altriv to what?** Bst, bckng voc, either gender wid for humorous KROO rock band w/many sngs, Theatrical, unq rehrls in N Hillywd George, 818-766-2623
- Altriv type** band w/mgmt sks strong, energetic & creatv bst for gigs, showc&s & recding, No HM Brandon, 213-871-1480
- Asian jazz** bst wd for coalition AAJC, 818-799-1463
- By shopping**, w/avail, pro band sks bst w/vocs for gigs & showc&s. Have it all. Infl S' Garden, STP, A/Chains, 310-474-1286
- Blues rock**, cntry rock bst wd for paid cover gigs & org recding proj. Have demo & gigs Mike, 818-982-5994
- BS & drms** wd to ply w/improv orientd guit, 23, into atmospheric groove orientd sounds, David, 818-793-8285
- BS plyr** for rock band w/maj label release. Bckng vocs a must, Dave or Dean 818-907-5563
- BS plyr**, hvy groove, psychid acid rock, plys w/att, creatv unq melodies solid mtvated team plyr, willing to take risk. Have tape 310-842-6403
- BS plyr** nnd to join band. Infl Saints, Chapter House 213-467-9557
- BS plyr** wd to continue grp w/guit & drmr JPJ Jack Bruce wrk ethic. Orig & covers to gig 213-935-7284
- BS plyr** wd for hvy grooving swamp blues band Open minded, dedictd to the music, Infl Melars, Allman Brothers, Santana B Guy, Jr/Wells Paul, 213-665-8329
- BS plyr** wd w/exp & dedictd, male/fem Infl Pretenders, Clutch, Beatles Jim 310-395-7933
- BS plyr** wd for HR band. Bckup vocs a must. Must know the Lord Darryl, 310-422-2129
- BS plyr** wd by HR band. Infl Zombie, Rollins, Pantera etc, Richie, 818-506-0187
- Bst, 19-25 yo**, to complete HR HM band w/ipro gr, studio & contacts. You nd trnspo, gr & skill Infl A/Chains Skid Saigon Mike 818-791-9735
- Bst nnd** for retro rock band. Infl Bowie, Jellyfish, Beatles, Sly, Kravitz. Have bookings & label intrst. Brenden, 818-403-1595
- Bst nnd**, Ong rock w/altriv edge. Must sing bckup. Creatv pro only but not mercenaries. We have sngs, contract, rehrl studio. 818-883-7094
- Bst or bs drmr** team wd into Skid, Maiden, Scorpion, Metallica Hvy, loud straight ahead sound, HR image. Call for info. 818-784-2869
- Bst required** for new forming raw & energetic band X, VU incorporated into unq aptitude. 818-791-2109
- Bst wd**, 20-25 yo, to complete John Bush vocs, Tommy Lee drms. Slash guit type of band. Image not important. Trnspo equip & gd music is Steve, 818-560-7319
- Bst wd** by sngr, sngwr to join form band. Infl Sonic Youth Pavement, Fall, Joy Division, Birthday Party Must

- like pizza. Srs only. Intensity, creatvness, open minded 714-229-0885
- Bst wd** by pro guit, sngwr for studio wrk & gigs. Infl Replacements, Petty, Floyd Vocs a plus Label intrst, W LA 310-393-4026
- Bst wd** by guit to form band. Infl Sabbath, Hendrix, Nirvana. Police Jason, 818-840-2768
- Bst wd** by org rock band crossing classic rock w/ contemporary altriv sound. Stones, Pumpkins, Kravitz. Gigs are booked, all together Kent, 818-757-3177
- Bst wd** by A/Chains Sabbath, GNR, Metallica type act. Voc w/maj label credits. Lng hr image, pros only 818-380-3401
- Bst wd** for hrdcore outfit, Sepultura, Pantera. Call 213-258-3638, 213-258-3913
- Bst wd** for trio w/fem voc for standards & real book tunes. Hotel wrk. 213-848-7025
- Bst wd** for socially & spiritually aware band w/very uniq style. Eclectic infl, quality demo avail, 213-882-6044, 818-557-0758
- Bst wd** for pro band w/strong matr'l & industry intrst. Infl Blossoms, Mellencamp, Crowes. Must have voc abnl. 310-371-3232
- Bst wd** for HR proj. For details, call Marco, 818-766-6862
- Bst wd** for LIVE FORCE rock proj similar to Asia, ELP, Foreigner. Rock image, gd chops. Philip, 818-776-9279
- Bst wd** for srs band into everything from Beatles & N Young to Arhan Wigs & Pearl Jam. Commitment & reliability important. Marc, 818-450-0358
- Bst wd** for unq band. Able to follow dmr precisely. Infl Fight, Pantera, Megadeth. Pro sit. Must have trnspo equip, dedictd. Greg, 818-895-2459, 818-779-9398, pager
- Bst wd** to complete band, not "proj". Infl E, Avery, JFJ & McCartney Rich, 310-453-1090
- Bst wd** to join active 9 pc funk blues salsa band. Time & commitment a must. Occasional pay Bob, 818-508-7972
- Bst wd** w/srs tlnl nnd to complete hrd, altriv band. Have sngs vision exp. Pls lv msg, 818-342-9364
- Bst wd**, image trnspo gr, pro, att, gd solid plyr, vocs a plus. HR hvy groove. label intrst 818-398-1884
- C, Trick** tribute band now forming 1kg for bst 1st tour albums. Mike, 818-880-1209
- Christian** bst wd. Abl to write & ply variety of style important. Fun but srs career minded musicians. Mark 818-894-0711
- Cntry bst** nnd as a permanent member of THE NAODINE ALTRY band. Cntry, rock, org, no flakes Nadine Autry, 310-858-0849
- Eclectic** pro rock, not metal, not grunge, not funk. Bckup vocs. pro a must. Beatles, Toad, Steely, Police, Rush Gigs recding, tour Mark, 909-823-0386
- Estab** HM act, CHAMBER, auditing 5 string bst. Grn chops, bckgrnd vocs, image a must. 310-854-0291
- Estab hrdcore** metal band sks hvy bst. Harlan, 818-780-3633
- Fem jazzers** wd. Nd horns & rhythm section to ply swing, bop a la Loue Jordan to Billie Holiday. Reading big plus Liz, 310-393-0919
- Funky jazz** bst wd for proj. Infl M Davis, M Bass, Matthew, 213-936 7752
- Geddy, Buzz**, Flee, Trujillo, Clarke, Jaco. Your name here! Must unsigned artist nds you for demo, band, Kevin, 213-465 4615
- Hand over** hd guit sks bst for hvy surf band. Touring, recding grg, Jesus Lizard, Scott, 213-662-6877
- Hi energy** rock bst w/srs funk bckgrnd & bckup vocs nnd to complete grove conscious guit band a la Powerstation, Living Colour, DRN, Michael, 818-377-5189
- HR, upbeat**, huge, in a word awesome. If you don't live it, don't call. No drugs, no mercenaries, no rag-a-muffins. 213-624-1998
- Instmntl grp** w/indie CD now auditing bs plyrs for 2nd CD. lcal perfomances. Rich, 213-874-6650
- Jazz** bs plyr nnd by voc & guit for co-writing & showcng. Infl Jo/Beam, BB, Holiday, Sting, Suzette or Watson, 213-368 8951

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10. BASSISTS WANTED

- #0 solid** w/ingv bst wd to complete groovin' R&R band Singing a plus. Have locker. Ke. 818-785-5095
- #1 AAA** bst or bs/guit team nnd for aggrsv, moody, funky rock band. Stuart, 310-458 1041
- #1 bst wd** for estab grp. Groove orientd, aggrsv, hvy altriv. Development deal w/A&M Gigs, pros only Paul, 213-655-4346
- #A #1 bs** plyr wd for modern rock band w/comping CD. Gd level, dedictd 310-209-3772
- A newly** forming band w/funky, blues. Latin, sou 1kg for bst w/chops & improv skills. Pros only. Slomps, 213-874-8507
- AAA srs** pro, male/fem, gd gr, gd image, drk altriv rock, grt sngs 28+. Paid rehrl spc, labels calling 310-444-9315
- Accomplished** bs plyr w/bckup vocs for org rock proj. Xlnl matr'l. VH mts Extreme w/fem voc. Dave, 818-768-5260
- Accous** bs or standup plyr w/bckup vocs for org music

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•MAGPIES sks bs plyr w/strng bckng vocs. We have productional. Nomelal. InfI Stones. Petty. Kinks. Crowes. just R&B. Danny. 818-766-5496
•Maid rhythm guit & pwrfl fem voc forming hivz melodic band. Sks bs drms. Id guit. Focused winning all image & drive. Boston, ton, Queen. Benatar. Srs only. 310-470-5069
•MEDICINE TRAIN sks bs plyr to ply hivz bottom end. Have maj industry connex. InfI Doors. A Chans. Pumpkns. Kingz X. Gline. 310-535-3998
•Meidc pwr metal bst wid by band TIGER BAY. Must be team plyr. ply for sng, no ego. Dixan. 310-397-8830
•Modern pop rock band w/mgmt. legal rep. album & radio airplay. Sks bs plyr w/vocs. Tint a must. Jamie. 310-393-7913
•Orig ballads. dance. catchy melodius w/equip. Inrsop. No whiners. Srs but fun. Phil Collins. VH. Steve. 213-481-1367. Yoshi. 213-665-0572
•Pro bst where are you? Rock jazz instrmntl band skg monster plyr a la Sheehan. Upcoming recrdng w/maj prodcr. Band expenses paid. 818-606-6423
•Pro guit & voc forming multi inf d. sng oriented band. lkg for bst w/rock R&B abils. sngwrtr. Pro only. age/image not important. 310-217-7533
•Pro HR inf sks bs plyr 70's taste w/90's edge. No hired guns. lvg w/ethrphod only. Image, gr. etc. 213-462-4678
•Pro male bst w/wklier groove. chopz. equip. alt. dedict for instab. intense. hrd edged. Christian minded band. Andy. 818-727-6907
•Progress jazz bs plyr ned for estab unop. Proj. Must have extensive exp w/complex harmony & unusual rhythmic concepts. 805-722-9823
•Proflie singer. sngwrtr forming band for demos & shows. InfI Smiths. Crowded House. Costello. Cabe. 818-287-2203
•R&R band nds solid bs plyr for indie album & team plyr. InfI A.C.D.C. Skynyrd. Humble. The. 818-988-7028
•Rhythm section wtd by estab guit & voc team. Music a la Priesti. mia. O Rychie. 310-376-7934
•SG still auditing bs plyrs for varied style band. Act has airply in Euro & Amenca. video airply. 310-289-4734
•Signed melodic HR band sks pro melodic bst w/bkcp vocs. Bs style. Daisy. Jacobs. Sent pkgs. Takara. 11585 Riverside Drive. #7. N. Hilwyd. 91602
•Slap happy bs funkateer wtd for wrking funk soul rap & roll band. Call immed. Eric. 213-727-0246
•Srs & creatv bs plyr w/own style wtd by guit plyr for sws proj. InfI U2. Floyd. Police. No rap or grunge. Call 310-358-1920
•THUNDER RDAD auditing bs plyrs. 21-26 for orig rock band. Have mgmt. InfI Smithereens. Hendrix. Vaughn. Nu drugs. Rich. 818-585-2322
•TOXIC UNDERSHORTS members ssk bst for side sit J Brown mls Pantera. Have sngs & vision. you are what's missing. Rob. 310-214-8990
•Upright bs plyr wtd for eclectic flute. marimba. classcal gnt. omaga. voc band. 310-827-9615
•Voc srching for bs guit to join R&B pop. dance band Antoin. 213-644-1153
•Wtd bst. collab to form 4 pc pop minded. Wonder Stuff Smiths. Pumpkns. XTC. Floyd. Clapton. 310-679-4344
•Wtd reggae flavored bs for rock band. Fat tone. endless groove. basic as bs gets, bckng vocs a plus. Spc equals bs. Knight. 213-876-8087
•Young, solid, energetic bst wtd for short hr. altnrv pop/rock band Pixies. Matthew Sweet, Squeeze. Elvis. Ready to go. Scott. 213-658-7969
•Zep tribute forming. Sk JJPJ type plyr w/voc. 213-666-1964

11. KEYBOARDISTS AVAILABLE
•At the edge of the event horizon are the sounds of the future. Call now for directions. Aaron. 310-372-3358
•Former keybrdst w/Peter Wolf & Sass Jordan. ply B3 & piano. dbl on rhythm guit & vocs. avail for pro sfts. Greg. 909-353-9507
•Keybrd plyr. sampling expert to complete signed band. Record in hand. waiting on you for release & tour. Garage.

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synth. punk. broid & ironic. Molly. 818-340-4165
•Keybrdst. programr avail for studio. demo. arrangmnts. King M. Alan. Cbase. RHM. etc. Extensive exp. no jgs. Eric. 310-208-3772
•Pro accompanist, formerly w/Sarah Vaughan & Joe Williams. avail for sngs profs. Herb Mickman. 818-990-2328
•Pro rock keybrdst w/5 recent albums. MTV videos. world tours. sks career move w/maj act. Recrdng. touring. part stys. Philip Wolfe. 818-776-9279
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11. KEYBOARDISTS WANTED
•A keybrdst that sngs. Id, harmony nnd. T40. \$250-600 weekly. Funk. disco. hip hop rock. Pros only. 818-762-8588
•At pianos. rhythm guit. Must sng. Supertramp. B. Joel. Bevilans. Steve. 310-470-7167
•Alt orig altnrv. folk rock band skg piano. B3 plyr. Pros only. Must have gr. 213-669-0946. Kyler. 805-251-3623
•Asian jazz keybrdst wtd. Carl. 818-799-1463
•Black fem keybrdst wtd for ong funk & soul album proj. Dig studio time is free. Forming a band. lkg for new ideas. Kevin. 310-604-1710
•Christian keybrdst wtd for PARADE. Abil to write & ply variety of styles important. Fun but srs career minded musicians. Mark. 818-894-0711
•Dedictd keybrdst. programr. sngwrtr nnd by Id sngtr to continue altnrv band. InfI new U2. DM. NIN. Only the driven should phone. Max. 818-382-7054
•Drum & guit lkg for keybrdst to form org. pwrfl. psychdc band. 20-26 Floyd. U2. Chns. 818-506-8859
•Ecstasy. prodcd by Vince Neil. has mgmt. nnd fem but will lk at other. Ken. 714-839-4650
•Fem voc lkg for keybrdst a la Brand New Heavies. hivz jazz. infI for wrting collab. Ong & recrdng profs. Call 818-788-4915
•Fem voc srching for muscians into jazz & blues widance w/infI for orig proj. Let's groove. Lisa. 818-980-6972
•Jazz keybrdst wtd for proj. InfI Braxton. M.Bass. Matthew. 213-936-7752
•Jazz piano plyr nnd by voc & guit plyr for co-wrting & showcng. InfI JoBeam. Holiday. Sting. Suzette or Watson. 213-368-8951
•Keybrdst nnd for 3 pc. acous pop/rock band. Must sng bckup. Ind a keybrdst. not a wrting partner. 818-771-7733
•Keybrdst wtd by rhythm section. Standards. origz. Dan. 805-955-8468
•Keybrdst wtd to form Deep Purple cover band. All rehrls in SFV. We have guit plyr. we nd keybrd plyr. Mark. 805-496-6355
•Keybrdst wtd to make fat. fat. hip hop trks for artist who has possible record deal. Poetry. 310-477-6754
•Orig ballads. dance. catchy melodius w/equip. Inrsop. No whiners. Srs but fun. Phil Collins. VH. Steve. 213-481-1367. Yoshi. 213-665-0572
•Orig band sks keybrdst. creatv & confident. No ego &

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willing to wrk. InfI Bauhaus. Doors. Dead Kennedys. Dead Dance. 213-722-4761
•Textural plyr wtd. InfI Floyd. Trower. Jezebel. reverb. delay. Call machine to hear samples. 818-786-4287
•Voc srching for keybrd plyr to join R&B. pop. dance band. Antoin. 213-644-1153

12. VOCALISTS AVAILABLE
•S avail. Jvy Division. Pavement. Sonic Youth. Birthday. 818-762-8588
•Sngwrtr. femm. v. first w/maj publishing contacts/S skg trnd sngwrtrs. compz for collab opportunity. 310-306-0170
•Altnrv voc sks gut to collab on wrting sngs & starting band. Must have own style, no copy cats. C. Wheel. U2. Doors. John. 310-836-9230
•Band mates wtd by voc. BMI sngwrtr. to write & ply. Must be progrsv. psychdc & versil. Must love to jam. Larry. 213-799-4824
•Blues singer. harmonica lkg for wrking blues band. Bob. 818-249-6930
•Cross between TRex & GNR type band wtd by pro exp R&R sngtr. Must have image. gd sngs. 818-783-2533
•Dedictd. pro. versil fem voc w/strong voc & presence a la Sireland & Wynonna sks paid live band session wrk. Xint sigt singing abils. Mizi. 818-907-7079
•Exp voc. pwrfl blues voc. charismatic presence. lkg to join/fm gut oriented blues rock band. InfI Zep. Humble Pie. Joplin. B. Crowes. Melanie. 818-789-6502
•Fatten your sound. Bckng voc avail for paid wrk. R&B. pop. dance. reggae. Also ply percussn & drms & toast Jamaican style. Jonathan. 310-477-4314
•Fem cntry sngtr avail for demos. sessions. jngles & cost Ld & lckrdng vocs. Exp d. reasonable & reliable. Carlene. 213-254-4669
•Fem id voc. lyrncst. bluesy. soull style. sks blues based altnrv band to collab w/ Elizebeth. 310-839-9071
•Fem non-pro voc. lyrncst avail for sngwrting. to join/fm band. InfI STP. S Garden. 4 Non Blondes. 310-478-5925
•Fem singer. strong rock voc. lkg for grp. Orig music. have gys. Must be srs. Gd image. Call 310-281-8657
•Fem voc. 25. skg exp help to put demo together. Jazz. R&B. grt strong vox range. Shawanda. 310-494-6643
•Fem voc avail for sessions. demo wrk. T40 & showcvs's Lds & bckgrnds. tape avail. Jennifer. 818-769-7198
•Fem voc in srch of complimentary musicians. Rootsy.

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•**Voc, guit** sks orig band, classic rock infl w/fresh sound. Doors, Hendrix, Who, Zep. No hobbyists pls. Call 310-214-9813

•**Voc, guit** w/sngs, bad day job & traffic warrants, sks altnrv hrd rap band. No dinos or caverns. Lv msg, 818-766-4228

•**Voc** lkg to form band w/guit. Infl Doors, Cult, Siouxsie, Nymphs. Brian, 818-766-5042

•**Voc, lyricst**, melodies, lkg for the Cult mts the Dead Hillywd area. Lyn, 213-969-9959

•**Voc, lyricst** sks sngwtr, prodcr for demo collab. Soullf dance music, funk infl'd. 213-525-0546


12. VOCALISTS WANTED

•#1 voc wtd for hi energy, loud R&R. HRband. No altnrv. 818-347-4624

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infl rock band. Hwy to acous, gd range & creatv. Infl Zep, Floyd 310-837-2533

•**Altnrv androgenous** fern voc ndd for dark, emotional band. We are not the GoGos. Joanne, 818-556-3783

•**Altnrv band** w/uniq sound & style sks voc. Infl DePeche, NIN, New Order, Pierre, 818-240-5977

•**Band sks** singr. Melcd to agrsv. If you can't sing, don't call. Helmet to Santana. Brian, 818-752-0266

•**Band sks** voc. Infl Fugazi, S'Garden, Lounge singer. Tim, 213-913-2672, Craig, 818-796-3514

•**Big deep** voc voc for managed, sng orientd band. STP, Zappa, Steely, Dynamics, passion, intelligence, soul. No airheads, excuses, solo artists, dummies. 213-969-4093

•**Billboard credited** sngwtr lkg for singrs. Lv msg w/ Michael, 310-572-4173

•**Blues brother** soulmn voc who can also rock & versfl wtd by lfg guit, sngwtr to jontvnm band. Jeff, 818-348-6671

•**Blues singer** req'd. Joplin to J.Cocker. Pros only. Lou, 818-894-2125

•**BONE CRUSHER** nds voc that is versfl, has rhythm & groove for hrdcore, intense, pwrfl metal act. Yoi, 415-929-7184

•**Bono mts** Mr. Reznor, vocs, lyncst, male/fem, ndd by guit to form band. Srs only. Dennis, 213-954-0306

•**Estab hrd** groove altnrv rock band sks pro minded voc.

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•**Fem black** voc ndd for funk & dance recdrng proj. Must have strong voc abil, srs inquires only 213-650-9769

•**Fem orig artist** sks pro partnership w/hi caliber musicians. Ready, add water. Admired artist M.Etheridge. Concrete Blonde. STP. Hole. 818-982-8450

•**Fem strong** soullf voc wtd to demo R&B sng. 2nd fem wtd w/sweet, young, pop/R&B sound. Tim, 213-845-9946

•**Fem voc** infl gospel & R&B wtd by T40 dance band. Must be able to rehrs at least 2 times a week. Call for more info Christopher, 213-962-8937

•**Fem voc** wisoullf blues, gospel, R&B style wtd. Orig matrl, have mgmt, studio time, demo avail. Polished pros only. Dan, 310-273-8882

•**Fem voc** wtd for paid T40 rock, altnrv & dance cover & orig band. Some travel. Band getting radio airply, etc. Mike, 213-368-8179

•**Fem voc** wtd for punk, industrial pop band. Must write lyrics & have sngs. Agrsv, melcd voc style, Infl Hole, NIN, Curve. 213-622-8825

•**Fem voc** wtd for hrd altnrv band w/mgmt. Must possess gd sense of melody, exp a plus. Infl Siouxsie, NIN, Whale, Pumpkins. 213-931-7975

•**Fem voc** wtd to estab org funky R&B voc grp. Infl Toni Braxton, SWV, Sadie. Call for more info. 818-557-1733; 310-858-9442

•**GRAMPA MOSES** sks voc. Melcd, groove onentd rock, set finished, 3 sng demo. No job, no car, don't call. Rod, 818-771-0538, Mark, 818-347-1922

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•**Guit, drms, bs, progrsv**, sks singr, sngwtr w/pwrfl vox & gd melody. Infl Rush, A/Chains, Yes. James, 805-945-0501

•**Guit sks** singr to form/join groove & sng orientd melcd HR band. Infl Queen, Extreme. I know you're out there. Joe, 818-284-9074

•**Guit, sngwtr** lkg for singr, sngwtr to write music & form band. Altnrv, rock styles. Peter, 213-385-8149

•**Guit** w/ltnt matrl a la STP, S'Garden, Candlebox, sks singr to collab & record. Tlntd, creatv, srs, real singrs only. Scott, 213-962-7738

•**Jump blues** band lkg for exp'd drmr. Must be familiar w/ jump and swing sound. Prefr young. Danny D, 213-254-6186

•**Ld guit sks** creatv & passionate voc w/rock image for pro HR blues based proj. Raspy, sweet to scream style pref'd. Pete, 818-762-5438

•**Ld voc, lfg guit** wtd for pwr trio w/mgmt. Call 818-780-1260

•**Ld voc** ndd immed for recdrng, touring band. Infl Spiez, Primus, Fishbone. No drugs. 619-741-1708

•**Ld voc** wtd by HR, cutting edge, former maj label, image conscience band. Total prog w/voc abil. No family ties. 818-567-4350

•**Lkg** for attractive black & Latino fem voc duet, girl grps, etc that sings, writes for possible record deal. Contact, 310-289-7232

•**Lkg** for the right singr & personality for album proj. Infl Floyd, Journey, Supertramp, Foreigner, E.John. Pls pros only. Steve, 310-471-4107

•**Male, fem** vocs ndd by keybrdst, arrangr for demo wrk on spec. Jeffery Osborne, Whitney Houston style. Call Aaron, 213-883-1786

•**Male voc**, lyncst wtd by guit to form band. Infl Mellencamp, Stones, Petty, etc. Imagination, exp & pro att required. Michael, 213-939-7761

•**Male voc** wisrs tlnt ndd to complete hrd, altnrv band. Have sngs, vision, exp. Lv msg, 818-342-9364

•**Male voc** wtd by fem guit to form melcd HR band w/

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groove. Xint writing skills. Ing hr. thin image a must. 818-841-4761

- THE BRIDGE**, estab gigger rock band w/4 part harmonies & rad grooves. sks charismatic. unusual pwrfl male voc. Pkg to 3654 Barham #304, LA. 90068
- TOXIC UNDERSHORTS** members skc voc for side sit J Brown mts Pantera. Have snqs & vision nrdright delivery. Rob. 310-214-8990
- Voc, lyrical wtd** for estab band where the snqs matter. Must be verstf w/abil to arrange strong melodies. Infi Russell. Tyler, Hagger. Craig. 818-353-5145
- Voc, lyrical wtd** by sngwrfr. quit plyr to form band. Infi Pomo, S Garden. Afghan. Vocs must be ong & have edge. Lv msg. 310-395-6839
- Voc, sngwrfr** into hvy grooving psychdc acid rock. team plyr. willing to take risk, passionate, aggrsv, visionary. Uniq melodies. Must have tape. 310-842-6403
- Voc wtd** for progrsv. HR/HM band. Infi Jeff Tate. S Perry. Eric AK & you. Rick. 818-332-0393
- Voc wtd** in Hawthorne area for ong hvy. altnrv band. Must be aggrsv. w/different ranges. No beginner srs only. Bobby. 310-679-6396
- Voc wtd** to form Deep Purple cover band. All rehrls in SFV. We nd a voc. we have a quit plyr. Mark. 805-496-6355
- Wtd intense**, maldc, altnrv smgr, male/fem. into Lush Ride. Curve. Echo Belly. Pale Saints. Patnck. 213-255-9220
- Young blonde** glam rocker to front hot T40 ong band. Infi P Benatar, Madonna, Motels. Video & movie prjs in the wrks. Ernie. 805-964-3035

13. DRUMMERS AVAILABLE

- A1 drrm w/endorsement**, read music, ply all styles, click link no problem. For studio, album demo etc. Paid sit. Brian. 818-919-5967
- Aggrsv hungry** pro drrm sks nat'l act or recrdng, touring band w/mgmt. label. Hvy solid energetic showman w/endorsements. exp. att. Mike. 310-379-9649
- All pro**, in the pocket drrm. all styles, grt feel, gd att. avail to join/fill-in w/ wrking grp. Sorry. paid sits only. Mark. 310-306-4898
- All pro**, in the pocket drrm. all styles, w/feel, gd att. avail to join/form w/ wrking grp. Paid sits only. Mike. 310-980-8940
- Avall drrm**, the kat to call. Studio sessions. csls. Paid sits onlly. all styles, quick learner. Kevin. 818-786-1377
- Dedictd groove** drrm. 24 yrs. 2 kids. sks join/form blues rock proj. Aero. Tesla. B. Crowes. Team plyr. tastefl chops. Reik. 909-595-4354
- Drrm avail** for blues, classic rock. T40 or cstl wrk. 16 yrs exp. quick study. Wrking bands only. Phil. 310-925-3446

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- Drrm avall**, R&B, new jack swing, T40, blues, funk, reggae, Latin, jazz, rock. Gtratt, solid pocket, has passport. Cheron Moore. 213-957-0442
- Drrm avall**, Can create w/ time, dynamics, style. Big groove, grt sound. commitment. Duane. 818-768-1318
- Drrm avall**, Lkg tor org bands w/radio ready sngwrng. Bluesy, pop, 90's edge. quality vocs a must. Pro plyr. 213-467-6798
- Drrm lkg** for wrking ong or cover R&B funk band. Dave. 818-763-7608
- Drrm lkg** to join/form all grt altnrv pop, garage band. No noise mongers. 213-882-6478
- Drrm skg** musicians to form hvy HR band w/dark image. No drugs or alcohol. Charles. 714-534-2057
- Drrm sks** complete estab band w/angry, raw, aggrsv, org. non-cmrcl. underground sound. Quicksand, Helmet, Prong, Sabbath. Michael. 818-752-7308
- Drrm sks** hvy edge band. musically open minded w/gothic bondage or trashy image. Pros. 25+, no hype or flakes pls. 213-883-9578
- Drrm w/22** yrs exp skg maj recrdng act & road wrk in altnrv R&B, jazz categories. Lv msg. 310-868-7337
- Drrm w/stage** & studio exp in all styles, strong groove & thips, top of line equip. pro sits only. Ron. 818-999-2945
- Hand percussnst** sks ong wrking band w/vision goals & a purpose. Pro pls. 818-890-2708
- Hvy rock drrm** skg pro gig. Extensive live, studio, touring exp. endorsements, progr, energetic att. Recrdng, touring, mgmt or label acts only. Mike. 310-730-2361
- Jazz, blues, Latin** Pro drrm avail for live or studio. Xint sense of time & rhythm. Scott. 310-946-2922
- Percussnst avall**, conga, manmba, dbl on flute. Exp in reggae, jazz, new age. R&B pop, Latin. Lkg for wrking sit. Yubi. 818-366-0777
- Percussnst avall**, Have congas, timbales, bells, etc. Grt Latin & funk & merengue moves. Also sing bckups. Jonathan. 310-477-4314
- Percussnst**, congas, bells. Music Latin, jazz, soca. Will

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- Pro drrm**, 25 yrs performance, ex-Berkeley, rock, blues, jazz, soul, pop. Doug. 310-556-6152
- Pro drrm avall**, pro att & gr, sks cutting edge band of 90's a la S Garden. STP. A/Chains. Candlebox. No death rock. Doug. 818-249-4543
- Pro drrm sks** large performance funk & soul band w/ horns & zainy stage antics. Infi J. Brown. Parliament, Starsky & Hutch. Mr. Bill. 310-276-5652
- Pro FT** drrm sks wrking onlry, blues, jazz, rock, csl or T40 band. 25 yrs exp. reliable, permanent sit. Grt sub. Lenny. 310-549-0514
- Single bs**, jack hammer, pocket groove, team plyr, sks multi wrting band. Grt tunes, recrd infrst, connex, something beyond strip plyr. Let's go. DP. 818-955-8825
- Slamming funk** rock drrm w/solid groove & att sks estab band. Pro sits only. Christopher. 818-766-1716
- Smashing style**, incredible drum kit, awesome sngwrfr, star image, pro lockout. It's all right here. Skt the bst. drug free, rehearsaholics only. 213-624-1998
- Studio drrm** avail for sessions, pre production, etc. Gd overall touch, easy to wrk w/. Call for more info. Garner. 310-457-6465
- Verstl groove drrm** avail for live & studio gigs. Gretsch endorse. Infi Steve Gadd, Bonham, Bozzio, Bruford, etc. Paid sits only. Paul. 818-985-3700, pager. 818-423-1800

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13. DRUMMERS WANTED

- 80 slammin'**, rashin, groove monger wtd to complete K/ A band. Have studio & instrt. Ken. 818-785-5095
- A1 drrm** nrd Infi Nln. Jane's, Pepper, motown. 310-998-5271
- A drrm** that sings nrd. T40, S250-600 weekly. Funk, disco, hip hop, rock. Pros only. 818-762-8588
- A#1 funky** bluesy drrm for psychdc 60's harmony funk band. Kravitz mts Beatles. Under 30 pls. Jonathan. 213-994-9133
- A#1 skln** basher nrd for hi energy HR band. 818-347-4624
- A1 ddrcltd** hvy drrm for maldc, diverse, blues inftr rock band. Hvy to focus. Gd w/groove & dynamics, one kick prefd. Infi Zep. Floyd. 310-837-2533
- AAA srs** pro, male/fem, gd gr, gd image, drk altnrv rock.

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- Altrntv rock grp** sks drrmr w/dynamics, maturity, passion, & abil to listen. Glen, 213-953-9363
- Altrntv to what?** Drrmr, either gender wtd for humorous KROO rock band w/many sngs. Theatrical, uniq, rehears in N.Hllywd. George, 818-766-2623
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drrms, under 30, dying to go to the top? Where are you? Reese. 213-368-6650

- AZUR pop/rock band**, club estab'd, melcd, dynamic a must. Todd or Rob, 310-268-1180
- Band sks** drrmr into Clash, U2, Van Morrison, Pogues. 310-276-0818
- Blues R&B** pocket drrmr, over 32, for srs onrg blues R&B proj. Must know stacks, delta & New Orleans rhythms. Srs only. 310-358-7575
- Cntry rock drrmr** nrd for onrg band. No drugs. We have the sngs to make it. 818-753-9810
- Dbl bs** drrmr wtd for band. Infl Rage Machine, Metallica, Sepultura, Pantera, Hendrix. Pro sit. Ron, page, 213-707-5939
- Dbl bs** drrmr infl Slayer, Sigh, Anthrax, Metallica, Megadeth. Pros only, label intrst. Dave, 310-929-3098
- Dedictd altrntv drrmr** from out-of-state. Infl Blossoms, Toad. Reel required, 22-27, rehrls N.Hllywd. Jason, 310-577-9497
- Drrmr, DEBBIE ROCK CONSPIRACY**, a rock duo, is lkq for you. If you are lkq for grt opportunity, dependbl, can ply for real. 818-506-0749

- Drrmr, must sing**. Other instrmnt a big plus. Beatles, Who, Zep. Pros only. Steve, 310-470-7167
- Drrmr nrd** for HR band w/many grt sngs. Lkg to gig & record soon. Have many yrs exp & many infls. RC, 818-344-1109
- Drrmr nrd** immed. Old school soul & funk mts new school rock. Hendrix mts Sly mts Seal mts AI Green. Srs only pls. Rex, pager, 213-961-4049, wrk, 213-463-2826
- Drrmr nrd** to join band making waves very soon. 23-27, have sngs & W.L.A studio. Aero. STP have drrms, so it's narrowed down to us. Joe, 310-826-3369
- Drrmr wtd** by pro bluesy HR band wirecord deal. Infl Bonham, Moon, Pert. Pros only. 818-843-3711
- Drrmr wtd** for pro band w/strong matri & industry intrst. Infl Blossoms, Mellencamp, Crowes. 310-371-3232
- Drrmr wtd** for altrntv pop band windie Replacements infl. Bill, 213-484-4366
- Drrmr wtd** for estab altrntv pop band. THERE GOES BILL. CD avail. Infl XTC, Jane's, REM, Echo, Hitchcock. David, 213-938-7924
- Drrmr wtd** for onrg band, classic rock infls w/fresh sound. Doors, Hendrix, Who, Zep. No hobbyists pls. Call 310-214-9813
- Drrmr wtd** for aggrsv, melcd, texturizing band. Simon, 310-820-9837
- Drrmr wtd** for metal band. Infl Helmet, Rush, S'Garden. William, 818-769-2061
- Drrmr wtd**, male/fem, by altrntv band into Gun Club, Nirvana. 213-464-7007
- Drrmr wtd** to complete band, not "proj". Infl Bonham, Perkins, D. Grohl, Rich, 310-453-1090
- Drrmr wtd** to form Deep Purple cover band. All rehrls in

SFV. We have guit plyr, we nd drrmr. Mark, 805-496-6355

- Drrmr wtd** to collab in Christian proj of progrsv band. Infl Pull, ELP, Malmstien. Dedictd, tmsps, srs, lks not importnt. 818-774-9451
- Drrmr wtd**. Solid tempo importnt for onrg R&R band w/ gigs. Elements of blues & world music. Must ply brushes. Rehrls on W side, 310-394-2745
- Drrms & bs** wtd to ply w/inpro orientd guit, 23, into atmospheric, groove orientd sounds. David, 818-793-8285
- Drrms wtd** by pro guit, sngwrtr for studio wrk & gigs. Infl Replacements, Petty, Floyd. Voccs a plus. Label intrst, W.L.A. Santa Monica. 310-393-4026
- Elec drrmr** wtd w/own equip for industrial band. Infl Front 242, Knights Sr. Eb, DM, Peter, 818-551-0149
- Estab band** w/inrd CD release nds aggrsv, youthfl R&R drrmr to rehrls two days a week for upcoming gigs. No metal heads. 818-985-5657
- Estab rock act** sks aggrsv groove drrmr a la The Crowes, Bad Company. We have mgmt, video, gigs, etc. Srs pros only. 213-465-6828
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- GRAMPA MOSES** sks drrmr. Melcd, groove orientd rock, set finished, 3 sng demo. No job, no car, don't call. Rod, 818-771-0538, Mark, 818-347-1922
- Hand instrmnt** pcussions for unusual pop rock band now showcng. 310-396-9558
- Hippy drrmr** wtd for 70's style rock band w/studio & big time connex. Bonham, Mitchell, Paice. Exp'd only, 27-32. Sly mts Pie. No metal kids. 818-769-1215
- Hrd hting** drrms drrmr wtd for new band a la Skid, Maiden, Scorpions. Scott, 818-762-9980
- Hrd wrkng**, dedictd, honest people lkq for drrmr. Drug free, groove monster, loves to have fun. Peculiar Boogie, 310-995-4233
- Indie rock** band on small altrntv label sks creatv, steady drrmr for recording, touring, etc. Intrstd parties, pls call 213-856-2503

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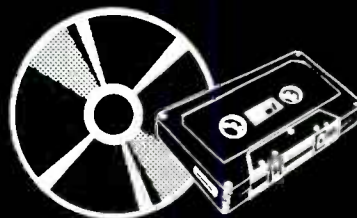
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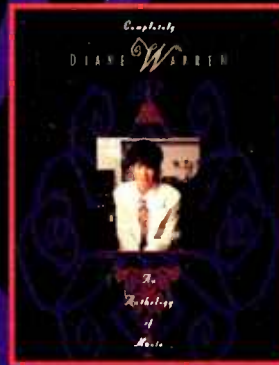
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