

# 16th Annual Directory Of SoCal Clubs

Vol XX, No. 24 11/25/96 to 12/8/96

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# FEATURES



22

## CHALK FARM

On the strength of their first single, "Lie On Lie," these four L.A. transplants have sown the seeds for success. *MC* talks with the Columbia Records outfit about their debut album, their musical influences and their outlook on contemporary society.

By Heather Clisby



24

## CLUB BOOKERS

In order to help bands and musicians get a better understanding of the Southern California club scene, *MC* gathered together six top bookers to find out what makes them tick, how the scene is doing and what they think of musicians today.

By Traci E

26 Rating The Clubs By Jon Pepper

27 A&R Industry's Favorite Clubs By Tom Kidd

28 16th Annual Guide To L.A. Clubs Compiled by Gabriela Roth-Girnius

# COLUMNS & DEPARTMENTS



5 CALENDAR



6 HEART & SOUL



8 CLOSE-UP



8 NEWS



9 SIGNINGS & ASSIGNMENTS



10 A&R REPORT



12 SONGWORKS



14 AUDIO/VIDEO



15 NEW TOYS



16 CYBER MUSIC



18 SHOWBIZ



20 LOCAL NOTES



33 SIGNING STORIES



34 DEMO CRITIQUES



36 NIGHTLIFE



38 CLUB REVIEWS



42 EMPLOYMENT



44 PRO PLAYERS



45 FREE CLASSIFIEDS

Cover Photo: Marina Chavez



By Carrie Colombo

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, 4731 Laurel Cyn. Blvd., N. Hollywood, CA 91607

Current

Attention bands! The City of Santa Clarita is seeking various musical performers for a series of outdoor concerts. A wide range of musical styles will be accepted. All groups will be paid for their services and will be booked for the 1996-97 season. Interested parties must send the following items: a cassette or CD featuring several selections, black & white photo, and a group biography. Video tapes will be accepted only when accompanied by disc or cassette. Only accepted performers will be notified. No material will be returned. Inquiries can be made by calling 805-255-4910.

You can train with top professionals in the music industry through UCLA Extension courses. Whether you are interested in one course, or an entire curriculum, UCLA Extension provides the highest level of instruction and course content to help you achieve your career goals. Some of the courses offered this winter are: "A&R—Making Music from Acquisition to Release," "Publishing Hit Songs—An Introduction to Creative Music Publishing," "The Power to Win—The Art of Managing Entertainment Careers & Events," "Writing Hit Songs II—Constructing Song Elements," "Writing Lyrics That Succeed And Endure: Master Class with Marty Panzer," "MIDI Sequencing I," "Direct-to-Disc Recording: The Tapeless Studio" and "From Fixer to Mixer I—Recording Studio Maintenance." Other categories with a selection of courses are Performance, Film Scoring, Music History and Music Theory. Call for your free catalog of courses at 800-554-UCLA, Dept. E4. If you have any questions about a specific course, you can call 310-825-9064 for detailed information.

On Wednesday, December 11, the National Academy of Songwriters will present Lifetime Achievement Awards to Jerry Leiber and Mike Stoller, Joni Mitchell and Smokey Robinson. The writers will be honored at a gala dinner/concert at the Regent Beverly Wilshire Hotel. The evening will feature performances by the honorees and special

guest artists. Tom Petty has been confirmed as the award presenter for Leiber and Stoller. The evening is a benefit for NAS, a 22-year old non-profit organization. For ticket, table or advertising information, contact the Academy at 213-463-7178.

In an age where keeping organized and mobile can mean a competitive edge, you may be interested in checking out the first "Hand-held and PDA (Personal Digital Assistant) Expo" to be held in San Francisco on December 4, 5 and 6th. Designed to address many of the misconceptions about what a PDA actually is, the Expo will focus on the latest breakthroughs in electronic organizers, smart phones, hand-held computers and mobile data technology. Educational seminars and hands-on sessions will be available in special vendor rooms and the exhibit areas. You can contact PDA Inc. at 415-252-8008, e-mail info@wmsltd.com, or visit the web site at http://www.wmsltd.com.

California Lawyers for the Arts, a non-profit organization, will present a workshop entitled "Handling Your Art/Entertainment Business Disputes" on Tuesday, December 3rd. Artists of all disciplines will practice techniques for maximizing results when negotiating deals or settling disputes. Learn when and how to turn to mediation, arbitration, small claims court or basic negotiating techniques when your business deal turns sour. The workshops will be held at the Ken Edwards Center (located at 1527 Fourth Street in Santa Monica). The cost is \$5 for CLA members and \$15 for non-members. Call 310-998-5590 for information. **MC**

OMISSION

In last issue's Percussion Guide (Vol. XX, issue #23), we failed to include Ed Shaughnessy in the Instructor section. His information reads: Phone:818-766-3851 **Level:** Intermediate To Expert **Fee:** \$18 per hour **House Calls:** No **Comments/Specialties:** Jazz/pop/reading chops. Five-Time "Modern Drummer" Poll winner.

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When it comes to reaching mass audiences, few environmental organizations can match the success of the Earth Communications Office (ECO). Since its inception in 1989, ECO has reached more than 500 million people worldwide through its music, theatrical and television campaigns, which have included putting inserts into CDs to raise environmental awareness, banning the CD longbox, working with movie studios to stop the use of certain rainforest woods in building sets and creating award-winning public service announcements (PSAs) for movie theaters and television.

This month, the organization will kick-off its first radio PSA campaign, featuring six different spots narrated by a variety of actors, including Carl Reiner and Ron Perlman. These public service announcements will begin to air in Los Angeles this month, and nationally in January. Westwood One Radio Chairman, and Chairman of ECO's Radio Advisory Board, Norm Pattiz is helping to launch the spots.

ECO's Managing Director, Ruben Aronin, says, "Through Westwood One, the PSAs will be available to more than 6,000 radio stations around the country and millions of listeners."

The PSAs focus on health and

# Earth Communications Office

the environment and are part of ECO's continuing efforts to make people more aware of how critical the health of our environment is.

"Unfortunately, many people don't equate their own health with that of the environment," Aronin explains. "Yet if you get into highly populated communities, you will find more children and senior citizens who suffer from serious health problems. The cost of protecting the environment is inconsequential compared to the health costs incurred from a continued decline in public health."

The radio PSAs follow the release of ECO's highly successful PSA, *Neighbors*, which has been shown in movie theaters and on television stations around the country. The TV spot was narrated by actor Pierce Brosnan, and both feature images by *Free Willy* cinematographer Bob Talbot. *Neighbors* is currently playing in theaters around the country, and is featured

on the home video release of *Flipper*.

In addition to empowering people around the world to help preserve the Earth, ECO also works closely with the entertainment community to make sure it is doing its own share of protecting our natural resources. Earlier in the decade, ECO played a major part in getting the environmentally wasteful CD longbox banned, and is working to find ways to use recycled plastic in jewel boxes.

Among the artists who worked with ECO and others on the "ban the box" coalition were Bonnie Raitt, the Beach Boys, U2, Phil Collins, Dire Straits and Ringo Starr.

According to Aronin, by simply eliminating the longbox, the music industry has saved 332,500 trees, 1,303,205 gallons of oil and a 500,000 cubic yards of landfill space. "This clearly shows just how much of an impact one cam-

paign can make on the environment," he says.

Besides banning the CD longbox, many artists, such as Barbra Streisand, Quincy Jones, R.E.M. and Neil Young, have worked with ECO by using the organization's logo on their CD to show support for the environment.

Currently, ECO is working with the Department of Energy to produce a video campaign on energy efficiency and how it affects our health and the environment. It also is benefitting from two CD releases—receiving a portion of the proceeds from Kitaro's *Peace On Earth* and Extrordinaire Media's *Americana* series—and has holiday cards for sale that are printed on recycled paper.

**STATS:**

**Funding Breakdown:** 82% programs, 18% overhead

**Fund-raising Activities:** Sales of CDs, private donations, holiday card sales, foundation grants.

**Supporters:** Pierce Brosnan, Norm Pattiz, Olivia Newton-John, Russ Bach, Ed Begley, Jr., Belinda Carlisle, Shanna Reed, Donna Mills, Mimi Rogers and Hale Milgrim.

**Address:** 12021 Wilshire Blvd., Box 557, Los Angeles, CA 90025

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## THE DICK GROVE SCHOOL WITHOUT WALLS

By Michael Harris

There's a common barb at educators that "those who can...do, and those who can't...teach," but it doesn't always hold true.

One blatant exception to that cliché is Dick Grove, a music educator of more than 20 years who has certainly proven that he can.

A Grammy-nominated professional keyboardist and songwriter for more than 40 years, Grove has translated his passion for music into an opportunity to help others share in that passion—first with his Dick Grove School of Music which spent two decades in Los Angeles, and now with his Las Vegas-based music correspondence school, the Dick Grove School Without Walls.

School Without Walls is a full-service program which offers an integrated curriculum combining instructional videos, audio recordings, text books, work books and direct phone support, allowing beginning, intermediate and advanced musicians to further develop their skills as both players and music theorists from within the comfort of their own home.

"Look at all of the millions of people for whom [playing] music is a part of their emotional life," Grove points out from his Nevada office. "At some point they want to get better, or they get frustrated. And nobody [else] is really addressing these people's needs, because there are 10,000 instructional books and videos and tapes out on music. But our stuff really works because we've had 20 years to hone it. And our phone support allows us to individualize it."

The need for the program is also evident in the response which Grove, and partner Dana Rasch, have received for the school—more than 1500 students in only a few years.

Giving more detailed background on the program, Grove recounts his career as a professional musician, author and teacher, with arranging and orchestration credits for everyone from Steve Allen to the Jackson 5 to Buddy Rich, and over 100 books in print. As an educator, Grove has taught at various institutions, as both a faculty member and guest lecturer/instructor, as well as holding his post as a full-time instructor at the Grove School of Music from 1974-92.

"I have had a lot of experience," Grove chuckles, after reviewing his extensive resume. "So we developed some really effective courses, and that's why the Dick Grove School of Music had the good reputation that it did. But



Dick Grove

fewer and fewer people can afford to take a year out of their life and go to an expensive music school. We have a company now [where] you can get the very best college level courses in: contemporary music, stay at home, do it at your own pace and call any time you have a question."


The School Without Walls currently offers about a dozen courses, covering basic ear training, harmonics and theory through advanced courses in both guitar and keyboards. The cornerstone of the program is Grove's Composing and Arranging Program—"CAP" for short—which is an extremely intensive series of courses in composing and arranging, personally created and overseen by Grove himself. The program takes most students two to four years to complete, and is broken into four separate quarters of study.

Grove and Rasch design, produce and teach all of the courses themselves, and all students who successfully pass a School Without Walls class receive a certificate of completion for the course.

Of course, Grove is continuing to expand the program, which has already crossed over international boundaries—with an Asian and a South American branch—and the hope is to add additional courses.

"The next step is that we're trying to do some translations of our material into Spanish and Chinese," Grove explains, "and then we'll just keep growing arms and legs to the program. Next year, we hope to get into other areas like home engineering, bass, drums and film scoring. Dana and I might not actually teach those classes, but we'll produce the video and audio lessons in conjunction with the new instructors we bring in."

What ultimately keeps Grove going, though, is his continued love for music. "I'm having the best time of my life!"

Contact the Dick Grove School Without Walls and Grove/Rasch Music Education Systems by calling 800-99-GROVE or send e-mail to: [dgsww@anv.net](mailto:dgsww@anv.net). You can visit the school's web site at <http://www.dickgrove.com>. 

## Rhythm & Blues Foundation Announces Eighth Annual Pioneer Honorees For '97

By Paul Stevens


*Four Tops to receive Lifetime Achievement Award; Foundation to grant a record \$230,000 to twelve R&B legends including Smokey Robinson, Gary U.S. Bonds, Gatemouth Brown and the Spinners*

Washington, D.C.—The Rhythm & Blues Foundation has announced the recipients of the Eighth Annual Pioneer Awards and its Lifetime Achievement Award for 1996. The gala ceremony will take place on February 27 during Grammy Week at the New York Hilton.

Legendary Motown group the Four Tops will receive the Lifetime Achievement Award in honor of their lengthy recording history, and twelve other classic R&B artists will be given financial awards totaling \$230,000.

The dozen artists include William Bell, a Satellite/Stax recording star who rose to fame in the mid-Sixties; Gary U.S. Bonds, the Sixties era singer-songwriter who experienced a career revival during the Eighties with his album *Dedication*, which was co-produced by longtime fans Bruce Springsteen and Little Steven; Clarence "Gatemouth" Brown,

the blues great whose career has spanned six decades; Gene Chandler, best known for his 1962 Number One hit, "Duke Of Earl"; Little Milton, who hit the top of the charts in 1965 with "We're Gonna Make It"; and Gloria Lynne, whose career has touched the gospel, blues and jazz genres. Instrumental artists being honored are Phil Upchurch, who played bass on nearly every record made in Chicago between 1958 and 1970, and Van Walls, who first made his name in the Sixties, but who continues to perform in Canada today. The groups who will be honored are Smokey Robinson & The Miracles, the Spinners and Ruby and the Romantics.

Through the Pioneer Awards, the R&B Foundation honors the men and women who helped create the art form. For ticket information, contact the Rhythm & Blues Foundation in Washington D.C. at 202-588-5566. 


## INN Concert Arrives At Lincoln Center

By Ernie Dean

*Industry heavyweights are expected to attend the Peter, Paul & Mary benefit concert on December 8; event to raise money for the Institute for Neurology and Neurosurgery*

New York—Some of the industry's biggest movers & shakers are expected to attend the Peter, Paul & Mary benefit concert at Lincoln Center's Avery Fisher Hall in New York on Sunday, December 8th. The event will benefit the newly established Institute for Neurology and Neurosurgery (The INN) at Beth Israel Medical Center, which is headed by renowned neurosurgeons Fred

Epstein and Alejandro Berenstein.

Industry execs expected to attend include DreamWorks chief Mo Ostin, Arista head honcho Clive Davis, Sony's Tommy Motola, Epic's David Glew, Mercury's Danny Goldberg and Warner Bros. mainman Russ Thyret. For more on the event or ticket information, you can contact Dan Klores Associates, Inc. at 212-685-4300. 





**Adam Sexton**

Adam Sexton has been named Vice President of Marketing and International at **EMI Records**. With this announcement, Sexton will now assume responsibility for product management, in addition to his current role as VP of International. Also, **Nicholas Manville** has been promoted to Director of International Marketing, where he will play a greater role in the daily operations of EMI's International Department, and **Leslie Crockett** has been promoted to Senior Director of Publicity, where she will oversee all aspects of publicity for such EMI artists as Patti Rothberg and Jethro Tull. Sexton and Manville are based in New York (212-492-1700), while Crockett will work out of EMI's L.A. offices (310-289-6471).



**Angela Hamlin**

Angela Hamlin has been named National Director, Promotion Administration at **MCA Records**, where she will be responsible for overseeing all operations and administrative functions of the label's promotion department. In addition, **Lisa Cristiano** has been named Vice President, Alternative Promotion, **Susan Greenwood** has been promoted to the post of Senior Director, Alternative Promotion, and **Bruce Reiner** has been appointed Vice President, Cross-over Promotion. Contact MCA's Universal City headquarters at 818-777-4000.

**Metal Blade Records** has announced that **Rhonda Saenz of Saenz Of The Times P.R.** will handle all of the label's publicity. Saenz will continue to work out of her North Hollywood-based PR firm (818-769-1780).

**MTV** has developed a new Original Programming & Series Development team, as **Jeremiah Bosgang, Michael Dugan and John Miller** have been named

Vice Presidents of Original Programming & Series Development, where they will oversee the development of long-form series programs, including music, sitcoms, dramas, game shows and other lifestyle programming. Dugan and Bosgang are based in New York (212-258-8727) and Miller can be contacted on the West Coast (818-505-7815).

**Menes Records** has named **Rick Aaron III** as Vice President of A&R/General Manager. The Los Angeles-based indie label can be reached at 213-965-2800.

**Virgin Records** has made some changes in the promotion area. **Dawn Hood** has been elevated to the position of Vice President of Alternative Promotion, **Al Moinet** has been promoted to Vice President of Promotion, and **Scott Douglas** has been upped to Senior Director of Promotion. Albums Hood and Moinet are based out of Virgin's L.A. headquarters (310-278-1181). Douglas can be reached through the company's New York office, by calling 212-586-7700.



**Buddy Deal**

**Buddy Deal** has been appointed to an artist development position at **Revolution Records**, designed to strengthen and enhance the label's marketing and promotion efforts. In addition, **Mary Stuyvesant** has been named to Revolution's marketing team, where she will develop and implement marketing strategies for the company's artists. Contact the Beverly Hills-based label at 310-289-5500.



**Denise Nichols**

**Denise Nichols** has been promoted to Senior Director, National Promotion for **Career Records**. Formerly the Director of National Promotion, Nichols will continue to head the Career regional staff and will be based in Nashville (615-780-9100).



**Gary Newman**

**Gary Newman** has been named Senior Vice President and General Manager of **BMG Special Products**, where he will create customized theme and artist-based music compilations for a host of companies. Contact 212-930-4489 for further information.



**Jim Swindel**

**Jim Swindel** has been appointed Senior Vice President, Sales and Joint Venture Operations at **Arista Records**. He is based in New York (212-489-7400). Also, **Rock LeGrand** has been appointed Regional Director, Midwest Promotion for the label, where he will handle promotional duties in such locales as St. Louis, Kansas City and Minneapolis. In related news, **Arista/Nashville** (615-780-9100) has restructured its promotion staff. The department will now be headed by **Bobby Kraig**, who has been promoted to the post of Vice President, Promotion. In addition, **Dave Dame** has been promoted to Director, National Promotion. **Mike Owens** has been upped to Director, Field Promotion, **Teddi Bonadies** has been promoted to Director, Promotion Northeast, and **Lori Dawe-Hartigan** has been named Director, Promotion West Coast.

**Bob Whittaker** has been named President of the **Grand Ole Opry Group**, a division of Gaylord Entertainment Company. Whittaker replaces the retiring Hal Durham, who was GM of the Grand Ole Opry from 1974 until 1993, when he was named President of the Grand Ole Opry Group. In addition, **David Hall** has been named Senior VP of Cable Networks for Gaylord Entertainment. Contact 615-316-6551.

**SJS Entertainment**, a leader in special event programming for the radio and music industries, has announced the addition of **SJS Tal-**

**ent & Music Marketing** to their full-service enterprise. With this addition to **SJS**, **Ellen Nauman** has been appointed Director of Talent/Music Marketing. Also, **Joe Montione** has joined the company as Director of Affiliate Relations & Programming Development, **Barbara Silber** has been named Affiliate Relations Manager, **John Gudelanis** has been appointed to the sales post of National Accounts Manager, and **Kris Boyd Montione** has been named Director of Advertising & Public Relations. For more information, contact 212-679-3200.

**Joanne Grand** has been hired as Promotion Manager at **Castle Communications**, and **Tony Bruno** has been named Sales Manager. New Castle projects include new studio albums from Cheap Trick, Tangerine Dream, Ugly Kid Joe and Teddy Pendergrass. Contact 212-685-6303.

**TVT Records** has appointed **Mark Jackson** to the post of Manager of West Coast Promotion, where he will handle all promotions to alternative, rock and urban radio stations on the West Coast. Contact 212-979-6410.

**Anne Donoghue** has been named Senior National Director of Media Relations, New York for **Reprise Records**. Donoghue, who came to the label in 1995 as National Director of Media Relations after spending the previous five years at Warner Bros. Records, can be reached at the label's New York offices at 212-484-6850.



**Ira Derfler**

**Ira Derfler** has been named National Sales Manager for **Geffen Records**. Most recently the VP of Sales for I.R.S. Records, Derfler will be based out of Geffen's L.A. headquarters (310-278-9010) after nearly two decades in New York.

**Silvertone Records** has named **Janet McQueeney** to the position of Director of Artist Development, **Rey Roldan** has been appointed Manager of Publicity, and **Damon Grossman** has been named Manager of West Coast Promotions. Contact 212-620-8758.

**Westwood One Radio Networks** has hired **Charlie Cook** as Vice President, Programming/Formats. Cook will be based out of the company's format headquarters in Valencia, California. For further information, contact Renee Casis at 212-641-2052. **MC**



### Ken Rose

**Title:** Founder  
**Duties:** Full service  
**Years With Company:** 1  
**Company:** Rosebowl Records  
**Mailing Address:**  
 Reutterstrasse 73, 80689  
 Munich, Germany  
**Phone:** 011 49 89 562713  
**FAX:** 011 49 89 5466371

**Background:** L.A.-born Ken Rose has had an artist or publishing contract for the last sixteen years, including deals with such companies as Warner Chappell, EMI, Famous Music, Ensign Music, Epic, CBS and almost every major label in America and Germany. His list of playing and production credits includes Tony Carey, Planet P Project, Giorgio Moroder, Phil and The Noise, Harold Faltermeyer, Falco and advertising jingles for Lee Jeans and MTV. He is currently signed to EMI Music Publishing as a composer.



Rose launched Rosebowl Records, also the name of his recording studio, earlier this year as a way to bring young, talented singer-songwriters to public attention. The Rosebowl is a label and publishing company run by artists for artists.

**The Beginning:** "I'm a songwriter with EMI. I had a meeting with my boss about a year and a half ago. We were talking about what I wanted to do. I had a couple of bands I was producing and I also had an idea to start a label. It was kind of like a joke: How about I start a label? He put his arms around me, as most record executives do, and said, 'There's a good idea.'

"I thought if he supports me, that's cool. I'm supportive of new artists. I had just finished doing a record with a guy named Tony Carey who's pretty well known. He was Richie Blackmore's organ player from the Planet P stuff. His record was a total flop and the budget was incredibly high and I thought that if I had his kind of bud-

get that for three years I could bring up about 30 bands and keep them going.

"I talked to my boss about it and he gave me all this support, but when the time came to actually launch the thing he was not there for me. He's a good friend of mine, but I guess he was too busy promoting artists that are already selling 500,000 or more records. He had a guaranteed return for his investment.

"I had a couple of friends who were working for record companies and they both liked the artists I was working with and they said, 'Let's start it slow, but let's start it.' That's what happened."

**From Hollywood to Germany:** "I was working with an Austrian guy, Giorgio Moroder, as a composer and a guitarist. It was my pop phase. I was pretty sick of the politics in L.A. and what you had to do to get jobs. You had to schmooze with everybody and go to all the parties. It was a 24 hour a day job just being a musician. I came over here and met my wife the second day I was here, not looking for a wife of course, and I kind of like the change of pace."

**First Artists:** "The first artist we did was Luca And The Groovy Band. They're English-speaking psychedelic, kind of underground rock from Germany. And you know, when you come from Germany and you sing in English you don't have a really warm reception. But these guys did really cool. They sold more than 1,000 records already the first four months just from gigs. That's pretty cool, I think."

**Other Artists:** "Bright Blue Gorilla we're doing for Germany, Austria and Switzerland. They're our big push for the first half of the year. I've known [lead vocalist] Robin for seventeen years. I think everything she's done since she first started writing songs is great and I think this is the best thing she's ever done. Also Michael Glover is really talented. He's been around L.A. for awhile. The songs are great and they represent themselves really well. I'm really interested in seeing how the press reacts to it. It will be our first real media push in Germany.

"Another artist I'm working with is David Zink. He's a singer-songwriter in the folk tradition. I met him through Robin and Michael, actually, when he was in Holland. We'll be in the studio recording some material in November. There seems to be some interest in both the U.K. and Germany.

"I have another artist, Rick Keller, a saxophone player from New York. He's a jazz guy. He's also someone I met on a recording session. We were both playing for the same artist. I think he's completely talented."

**Playing Live:** "The first requirement with an artist is that they're out there playing. The artist is going to sell five to ten percent of their audience CDs. If they do that, everybody starts paying their bills a little bit. That's the first step no matter how much or little promotion is involved. That's the ground base. If there's somebody that's really unbelievably great and for whatever reason can't perform, they've got to start."

**A&R Philosophy:** "With me, it pretty much goes by feeling. There's a lot of different styles of music I'm working with here, but I just get a feeling for something. Of course, the songwriting is the most important thing, but since music is really taste-based anyway, there's no such thing as a good thing or a bad thing. If I get my little voice that says this sounds good and if they're nice people and it feels good, then we'll try something.

"We're looking for songwriter-based material that goes from Dylan and acoustic folk music to Beatles/Led Zeppelin kinds of stuff. Something that combines feeling and a message."

**The Problem With A&R:** "These are artists I believe have some unbelievable talent. You know how it goes in L.A. and New York with the A&R guys. They listen through the first half-minute of a song, get to the first chorus and fast forward

it. They never really get a chance to grow into the music. I don't know what they're looking for. Probably something that will chart right away or something they can promote really heavily. Some kind of a one-hit thing that keeps the name alive for the A&R guy but doesn't do much for the artist."

**Label Philosophy:** "I see so many great people that if they just had \$20,000 or \$30,000 put into their careers each year, there would be a whole stable of new artists coming around in the next three years that would really—both financially and artistically—support a label. Yet people still don't do it. That's good for me, because I can find some cool artists.

"But it's a shame that with every Michael Jackson and every Bon Jovi they don't let ten kids go into the studio and fool around for a couple of weeks. No matter how good a company is, they need an artist."

**Unsolicited Material:** "I listen to every tape that I get. If I get 100 tapes, it takes a long time to listen to them, but I'm in the car a lot. I really listen to everything and send a reply back because I know what it's like to send a tape off and sit there waiting. I find if I listen to everything, there's always something really cool lying around."

—Interview By  
 MC Staff Writer Tom Kidd

### AND THE WINNER IS...



San Diego-based band Hot Chicken Stew (pictured above) was named the winner of Disc Makers' second annual "Los Angeles Unsigned Band World Series." The actual event took place at the Troubadour on November 7th. By winning this old-fashioned Battle Of The Bands format, the group won a prize package valued at over \$25,000. If you'd like to check out live audio clips from the showcase, stop by Disc Makers' web site at <http://www.discmakers.com>.

## BEAVIS AND BUTT-HEAD FINALLY SCORE!



As you can see here, those MTV cartoon personalities Beavis And Butt-head have finally scored some chicks. All it took was a movie deal. *Beavis And Butt-head Do America* is their first full-length animated feature film (Paramount Pictures/MTV Films), and the "cool dude" soundtrack album is out on Geffen. The soundtrack kicks off with the soulful sounds of Isaac "Shaft" Hayes' "Two Cool Guys," while the rest of the album covers such diverse artists as Red Hot Chili Peppers, No Doubt (with their difficult to find early song "Snakes"), Ozzy Osbourne, White Zombie, LL Cool J, Rancid, AC/DC, Southern Culture On The Skids, Butthole Surfers and...Engelbert Humperdinck doing "Lesbian Seagull." Quite an interesting collection.

## Greatest Hits & More

As the holiday season draws near, record labels everywhere will be putting together their box set and greatest hits collections for fans of every style of music. EMI Records has struck first. *Gimme Shelter! The Best Of Leon Russell* is a tour-de-force double-disc set that covers 40 songs from 1965 to 1992, with such classic hits as "Tight Rope," "This Masquerade" and "A Song For You."

For those with a slightly tighter budget, there's *The Complete John Waite, Volume One—Falling Backwards*, which effectively sums up the 20-year career of the former Babys leader, solo star and frontman of Bad English. Waite has scored hits in all three incarnations, including two Number One smashes ("Missing You" as a solo artist in 1984, and "When I See You Smile" with Bad English in 1989). One of rock's most underrated vocalists, this album marks the first time that Waite's overall career has been effectively summed up on one disc.

The Christmas season may not be the best time to cruise the beaches, but the new 74-track double-CD, *All The Hits—From Surf City To Drag City*, from summertime icons Jan & Dean, just might change your mind. This is an excellent look at the early Sixties West Coast rock scene. And while you're sitting on Santa's lap in your trunks or bikini, you might also ask for the 25-track brilliance of *Tele-Ventures—The Ventures Perform The Great TV Themes*, which, of course, includes their legendary 1959 Number One theme for the *Hawaii Five-O*

series. Spanning the years 1962-76, this is a very intriguing collection by the world's biggest-selling instrumental rock band.

EMI has also released *The Best Of Peter Tosh—Dread Don't Die*, the first compilation to cover the late reggae star's collected work on the Rolling Stones, EMI and Capitol labels. Spanning the decade of 1978-88, the collection includes a duet with Mick Jagger on the Temptations' "(You Got To Walk And) Don't Look Back," as well as a powerful live rendition of "Get Up Stand Up," co-written with Bob Marley.

Finally, EMI has dug up *Little Games*, the final album by the legendary Yardbirds, and the only full-length recording to feature future Led Zeppelin axe-singer Jimmy Page. Released back in 1967, after Page was brought in to replace Jeff Beck, who had similarly replaced Eric Clapton, the original ten-song album is left intact, but is followed by sixteen unreleased recordings. Great stuff.

Elsewhere, RCA Records has issued an excellent fourteen-song compilation of *Cowboy Junkies*. *Studio* contains select recordings from 1986-1995, consisting of everything the casual Junkie fan will want—from their low-key rendition of Lou Reed's immortal "Sweet Jane" to their recent Triple A hit, "A Common Disaster."

On the R&B front, Pyramid Records has released Earth, Wind & Fire's *Greatest Hits Live*, an eighteen-song package recorded on last year's tour, which also served as the EW&F creator-producer-singer Maurice White's farewell tour.

Another greatest hits package

of note is LL Cool J's *All World* on Def Jam Records. Featuring such hits as "Rock The Bells," "I'm Bad" and "Jack The Ripper," this is another well-rounded effort.

## Ventures & Labels

Award-winning video director Marty Callner (who has worked with Madonna, Whitney Houston, Aerosmith and the Cranberries) has teamed with his son, Dax, to form a new record label, *Callner Music, Inc.* A subsidiary of Marty Callner's Cream Cheese Films and based in Hollywood, the family-run label is currently signing, recording, releasing and promoting artists all over the world. The label's debut album, *Dance With Your Ghost*, from the Illinois-based America Smith (who were signed off the Internet) was released earlier this year, and *Hi-Fi Junkie Sonata*, from New Jersey's Blue Van Gogh is set for a January release. Callner Music can be reached at 213-465-8542.

Veteran producer-songwriter-industry executive Dennis Lambert has announced the formation of *Babylon Entertainment, Inc.*, and full-service label *Babylon Records*. Based in New York, the label is seeking to sign and develop new and emerging talent, primarily in the alternative rock and urban genres. Besides his award-winning creative career (ten Grammy nominations), Lambert has worked in A&R at such labels as Columbia, ABC/Dunhill, Arista and custom labels Haven (through Capitol) and Tuneworks (through RCA). You can contact Babylon Records at 718-258-2182.

MCA Records has teamed with producer James Mtume to form *Reel-2-Real Music*, a new MCA-associated production agreement/record label/imprint. Under the

terms of the agreement, Mtume will have the option of signing up to three acts a year. Reel-2-Real will be headed by Mtume, who assumes the position of CEO, and his son, Damu, who will serve as President. The father and son will coordinate all A&R functions, including the signing of artists, while MCA will handle the label's promotion, marketing and publicity duties. Contact MCA headquarters at 818-777-4000.

## A&R Grapevine

Michael Alago has returned to the A&R staff at *Geffen Records*. Alago got his A&R start at Elektra, where he signed Metallica, before leaving for Geffen in 1988, where he signed *White Zombie*. He returned to Elektra in 1992 and remained there until this latest move. Contact 310-278-9010.

*High Street Records* has named Patrick Clifford to the post of VP, A&R, where he will concentrate on bringing new artists to High Street. Over the years, the veteran exec has worked with such artists as the *Waterboys* and *Sinead O'Connor* (at *Chrysalis*), while signing *Blues Traveler* during his stint at A&M. Prior to his current appointment, Clifford was VP of A&R at Capitol. Reach him at 310-358-4000.

Bruce Flohr has been promoted to the position of Senior VP, A&R/Artist Development at *RCA Records*, where he will be responsible for acquiring and developing existing and new talent, while contributing to all aspects of the marketing and development of the label's artist roster. Previously, he handled A&R duties for the *Dave Matthews Band* and *Jeremy Touback*. Contact 310-358-4000.

—Compiled By MC Senior Editor Steven P. Wheeler

## THE LITTLE LABEL THAT WENT UP THE HILL



*Windham Hill Records*, along with *BMG Distribution*, recently celebrated the label's highest sales month in its 20-year history. *Windham Hill*, which specializes in adult-oriented instrumental music rang up over \$8 million in sales during the month of September. Pictured (L-R) are: Dave Yeskel, VP, Sales, *Windham Hill/High Street Records*; Rick Bleiweiss, Sr. VP, Marketing, *BMG Distribution*; Steve Vining, President, *Windham Hill/High Street Records*; Pete Jones, *BMG Distribution*; Ron McCarrell, VP, Marketing, *Windham Hill/High Street Records*; Rick Cohen, Sr. VP, Sales, *BMG Distribution*.



BMI APPOINTMENTS



BMI's Christina Brennan, Associate Director, Research and Information, and Greg Boggs, Director, Writer/Publisher Relations.

BMI Awards

BMI recently held an awards show in London honoring its top songs over the past year from the repertoire of the United Kingdom's Performing Rights Society (PRS). Seal's hit "Kiss From A Rose" received the highest honor, the Robert Musel Award. Elton John and Tim Rice picked up the "Song Of The Year" award for the second year in a row for their Lion King hit "Can You Feel The Love Tonight." Bush's "Comedown" (written by Gavin Rossdale) was awarded "Most Performed College Radio Song Of The Year." Numerous songs were also honored, including Oasis' "Wonderwall," the Cranberries' "Ode To My Family," Everything But The Girl's "Missing" and PJ Harvey's "Down By The Water." Other winners included Eric Clapton, the Bee Gees, Paul McCartney, the late John Lennon, and Mick Jagger and Keith Richards, who received multiple awards for songs which were played at least one million times over the last year.

NAS News

The National Academy of Songwriters will present its annual Lifetime Achievement Awards on December 11 at the Regent Beverly Wilshire Hotel in Beverly Hills. This year's honorees are Jerry Leiber & Mike Stoller, Joni Mitchell and Smokey Robinson. For tickets and more information, call NAS at 213-463-7178.

In other NAS news, rumors are that the organization will be going through some changes in 1997. A high-ranking official is set to resign from his position in order to concentrate on other projects. The departure is said to be amicable and an official announcement over who will replace him is expected in December or early next year.

Industry Grapevine

BMI in New York (212-586-2000) has appointed Greg Boggs to the position of Director, Writer/Publisher Relations, and they have also promoted Christina Brennan to Associate Director, Research

POLYGRAM & CHILD



CAROL GREENBERG

PolyGram Music Publishing recently acquired the catalog of songwriter-producer Desmond Child, who, in addition to releasing his own solo recordings, has collaborated with numerous hit artists such as Bon Jovi, Aerosmith, Kiss and Michael Bolton. The catalog consists of over 400 compositions, including the songs "Crazy," "Dude Looks Like A Lady," "Livin' On A Prayer" and "How Can We Be Lovers." Pictured (L-R, front): Desmond Child and David Simoné, President, PolyGram Music Publishing Group; (L-R, back): Winston Simone, manager of Desmond Child; Holly Greene, Sr. VP/GM, East Coast Operations, PolyGram Music Publishing Group; and attorneys Joel Weinstein and Bob Epstein of the law firm Epstein, Levinsohn & Weinstein.

and Information. Boggs previously served as the Director of Writer/Publisher Relations at SESAC, and Brennan was previously BMI's Communications Coordinator. BMI in Nashville (615-291-6700) has promoted Sherry Oakley to Senior Director of TV Operations, and Carlos A. Hoyas has been named Director of International Logging. Oakley was previously Director of TV Operations, and Hoyas was previously Associate Director of International Logging.

SESAC has promoted Hunter Williams to Director of Royalty Administration. Previously serving

as SESAC's Manager of Royalty Distribution, Williams can still be reached at SESAC's Nashville headquarters (615-320-0055).

BMG Songs has named Maani Edwards to the post of Creative Manager, Urban Music, West Coast. Prior to joining BMG, Edwards worked in the urban creative department at Interscope Music. He can be reached by calling 310-358-4700.

Interscope News

Warner/Chappell is selling its share of Interscope Music, the publishing arm of Interscope Records. Although officials are denying it, the sale of Interscope Music could be part of the fallout which led Time Warner (owner of WEA and Warner/Chappell) to divest itself of Interscope Records last year.

Time Warner's recent merger with Turner Entertainment has also fed industry speculation that a number of Time Warner-owned operations will be significantly streamlined in the coming months. Interscope Music's publishing roster includes artists such as 2Pac, No Doubt, Brenda Russell and the Toadies.

The Interscope label is currently distributed and partly owned by MCA, a company which insiders believe could buy an interest in Interscope's publishing operation once it is sold back to Interscope founders Ted Field and Jimmy Iovine.

BALLARD RE-SIGNS WITH MCA MUSIC



LEONOR COHEN

Mega-hit songwriter-producer Glen Ballard has re-signed a worldwide deal with MCA Music Publishing. Ballard, who has been affiliated with MCA for the past eighteen years, has written songs that have sold in excess of 100 million units worldwide. Among the heavy-hitters Ballard has worked with are Alanis Morissette, Aerosmith, Michael Jackson and Van Halen. Pictured celebrating the deal are (L-R): Sam Schwartz and Michael Gorfaine of the Gorfaine/Schwartz Agency; Glen Ballard; David Renzer, Worldwide President, MCA Music Publishing; Zach Horowitz, President, MCA Entertainment Group; and MCA Music Publishing executives John Alexander, Executive VP, Creative; Carol Ware, VP, Creative; and Scott James, Sr. VP, Film & TV Music.

# 1997 SONG WRITER'S MARKET

WHERE & HOW TO MARKET YOUR SONGS  
2,500 listings of music publishers, record companies/  
producers, AV firms, managers, classical groups,  
theater companies



## Book Review

*1997 Songwriter's Market*  
Edited by Cindy Laufenberg  
Writer's Digest Books  
535 pages, \$22.99  
(hardback)

The *1997 Songwriter's Market* is a book that is supposed to be, according to the press release, "the most comprehensive guide" for songwriters. But let the buyer beware: Don't believe the hype. Although there is a wide range of directory categories (record labels, publishers, managers, booking agents, producers, etc.) and the listings provide useful information (addresses, phone numbers, material submission policies, etc.), the book is plagued with appalling omissions and inconsistencies.

In the music publishers directory, major companies like **MCA Music Publishing** and **Famous Music** are listed, but others such as **Jobete**, **Windswept Pacific** and **Chrysalis** are not. The record company section has the same problem—with major and indie labels alike.

While the **National Academy of Songwriters** is listed correctly under "Organizations," their annual **Songwriters Expo** is nowhere in the "Workshops and Confer-

ences" listing.

Another odd feature of the book is that for a few major companies (such as **PolyGram Music Publishing**, **Reprise Records** or **EMI Music Publishing**), the book has a listing that reads: "This company prefers not to share information," giving the impression that the people who worked on the *1997 Songwriters Market* did not bother to find out basic information for these companies, when in fact this information can be easily obtained by calling a company directly.

But perhaps the most damaging aspect of all is that the book, which is supposed to be a comprehensive resource guide for a songwriting career, doesn't even have a directory dedicated to music attorneys.

One of the book's redeeming qualities is its interviews with songwriters and industry executives who provide valuable advice and insight about the business. There is also a geographic index, which is helpful if you're looking for companies in a specific region. Unfortunately, the book's flaws make it a questionable choice for people wanting a thorough compilation of industry resources.

If all this criticism of the *1997 Songwriters Market* sounds a little harsh, consider that another edition of this book was published last year and an updated edition is supposed to be published every year. In other words, those responsible have had some time to get it right. Let's hope the information gathering and editing can be improved in the next edition.

In the meantime, songwriters and musicians would be much better off buying the *Recording Industry Sourcebook* and *All You Need To Know About The Music Business*. You can find the *1997 Songwriter's Market* at bookstores, or you can order a copy by calling **Writer's Digest Books** toll free at 800-289-0963. **MC**

## SONGWRITER PROFILE

# DONOVAN

The celebrated folk troubadour of the Sixties returns with his latest album, *Sutras*.



They say the Nineties are the Sixties turned upside down. I think it's more like the Nineties are the Sixties turned inside out," says Donovan with an ironic laugh. And he should know.

For a brief time, a few months ago, it wasn't Donovan's music that was making the news, but rather his canceled U.S. tour, which was abruptly stalled by U.S. immigration officials because of an old marijuana bust back in the Sixties. Ironically, had it not been for that bit of controversy (which has since been resolved), many people wouldn't have known that Donovan was coming out of semi-retirement and hitting the comeback trail.

Best known for his hits "Sunshine Superman," "Mellow Yellow" and "Hurdy Gurdy Man," Donovan was part of the first British invasion that took America by storm in the mid-Sixties. Unlike many of his contemporaries who preferred to stay away from politics in their songs, Donovan's folk-inspired music often exemplified the anti-war protest movement of the times. Having recorded steadily throughout the Sixties and Seventies, Donovan took a long hiatus and had been living quietly in rural Ireland four years ago when he felt the urge to record another studio album, his first since 1983's *Lady of the Stars*.

"My music has always worked in response to something instead of just being entertainment," he explains. "I noticed that in the early Nineties, social lyrics were becoming important again in the pop mainstream. Acoustic guitars were coming back, world music was being accepted and music that was being labeled 'new age' had arrived in the shopping malls.

Donovan wanted to record again but said he was wary of getting involved with another record company. "My wife, Linda, correctly pointed out to me that I needed somebody who has control over his own little empire, because with a corporation you have a board of directors to answer to and your music could end up being treated like another commodity."

Enter Rick Rubin, noted producer and president of his own label, American Recordings. "I knew nothing about Rick Rubin at the time," Donovan admits. "Little did I know that in 1993 he was sitting in the studio with Tom Petty making [Petty's album] *Wildflowers* and learning how to play acoustic guitar with Donovan songs. Next thing you know, Rick's calling my manager up and says he wants to produce my next album and sign me to his label. My manager nearly fell off his chair!" Donovan laughs.

"It was magical," he remembers fondly of his first meeting with Rubin. "I found I could really talk to Rick, because much to my surprise, not only did we have a lot in common musically, but I discovered he was also a meditator and vegan [strict vegetarian] like I am."

The end result of this fateful collaboration was *Sutras*, an album which combines elements of new age, folk and adult contemporary music with environmental, spiritual, and romantic themes. Guest players on the album include Dave Navarro of the Red Hot Chili Peppers, Danny Thompson, Jonny Polonsky, and Steve Ferrone and Benmont Tench from Tom Petty's Heartbreakers.

Explaining why it took over two years to record the album, Donovan says: "We recorded the whole album in the most relaxed way we could. Rick was like a coach. He's a modern success story, but an old-school producer because he likes the way we made records in the Sixties with analog recording. Back in the Sixties, we used to record three songs in three hours, but Rick is much more meticulous. He let me make an album that was just meant to please myself and not necessarily be pop-oriented, and I liked that."

With his visa problems behind him, and his permission to reenter the States legally reinstated, Donovan says he's anxious to perform in the U.S. again. In fact, before the album was released, fans in L.A. had a chance to see Donovan play a series of intimate warm-up shows at the Viper Room. When asked if there's anything he'd like to do musically that he hasn't done before, Donovan replies, "For this upcoming tour, I'd like to experiment on the live stage and not just play the album, but invite younger local musicians to come onstage with me and, with a minimum amount of rehearsal, do different versions of the songs. I think experimenting is essential if you want to continue to grow musically."

Contact American Recordings at 818-953-7910.

MC

## UNDER THE LAKE WITH SESAC



When SESAC band *Under The Lake* recently opened for Stanley Jordan at L.A.'s House of Blues, SESAC executives were on hand to greet them. The San Diego-based group is currently promoting their new recording, *Up For Air*. Pictured (L-R): band member David Harris; Linda Lorence, VP, Writer/Publisher Relations, New York, SESAC; band member Jayson Tipp; Pat Rogers, Sr. VP, Writer/Publisher Relations, SESAC; and band member Quintin Gerard.



**MASTER CONTROL:** The past few months have been as busy as always at Master Control. Producer/engineer Gavin MacKillop spent time tracking and overdubbing Toad The Wet Sprocket's new Columbia/Sony release, and is currently tracking, overdubbing and mixing the Rembrandts' next Elektra album; Jeff Robinson assisted on both projects...Larry Lee was in mixing a Japanese release for the Buddha Heads...Producer Eric Westfall was in tracking and mixing Bloom's indie release...Flaming June were in tracking and mixing an indie release with producer Tracy Chisholm.

**RECORD PLANT:** Michael Jackson has been in Record Plant's SSL1 working on material with engineers Eddie DeLena and Andrew Sheps; assisted by Greg Collins...Barbra Streisand and Bryan Adams were recently in SSL3 working on music for Streisand's latest film, *The Mirror Has Two Faces*. David Foster produced with engineers Humberto Gatica and Felipe Elgueta; Tim Lauber assisted...Whitney Houston was working on the music for her film *The Preacher's Wife*, in SSL3, with producer Mervyn Warren (see *Crosstalk* on next page) and engineer

Dave Reitzas; Steve Durkee assisted...The Scorpions were in SSL3 with producer David Foster and engineer Dave Reitzas; Tim Lauber assisted...Jon Bon Jovi was in Neve 1 with producer David Foster, engineers Humberto Gatica and Felipe Elgueta; Jon Mooney assisted.

**AMERICAN SOUND AND VIDEO:** The leading Audio/Video and CD replicator announced that they have acquired Irvine-based Tapette Inc., which makes the fifth facility for American Sound And Video nationwide. American's Pam Steed said, "Our new facility will allow us to increase our level of service to our Southern California customers by offering quicker turnaround and increased personal service." For more info, contact 818-841-1996 or 714-588-7000.

**BASF NEWS:** BASF Magnetics has announced that it has shipments of splicing and leader tape accessories needed by audio studios and broadcasters nationwide. Products now available include 1/4-inch and 1/2-inch splicing tape, as well as 1/4-inch, 1/2-inch and two-inch polyester-based leader tape. Accessories may be ordered directly from BASF dealers nationwide. For the name of your nearest dealer, call 800-225-4350. **MC**

**GRINDING WITH MC**



By Victor Hagers



By Victor Hagers

Music Grinder Recording Studios and *Music Connection* magazine recently combined forces for a great music industry party at Music Grinder in Hollywood. In the grand tradition of rock & roll, there was great food, cool music and plenty of booze. Pictured (top, L-R) during the party are Gary Skardina, co-owner/chief engineer, Music Grinder; Ron Filecia, co-owner/studio manager, Music Grinder; Eric Bettelli, General Manager/Advertising Director/Publisher, *MC*; and J. Michael Dolan, Executive Editor/Publisher, *MC*. Pictured (bottom, L-R) are some of the musicians who performed during the party: pianist George Bugatti, Music Grinder's Gary Skardina, one of the dancers from the hip-hop act Set Free, solo artist John Baker and singer Kathi Angel.

**HOOKER & LOBOS**



Blues giant John Lee Hooker is shown taking a break during the recording of his latest album (due out in February on Pointblank Records) at Sunset Sound in Hollywood. Los Lobos were present to produce and record a track for the new Hooker release. Pictured (L-R) are: Conrad Lozano, Mario Caldato, Jr., Cesar Rosas, John Lee Hooker (seated), Steve Berlin, Juke Logan, David Hidalgo (seated), Louie Perez, Victor Bisette, Mike Kappus, Rosebud Management (kneeling); John Wooler, President, Pointblank Records; and Sig Sigworth, Product Manager, Virgin Records.

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## MERVYN WARREN

A Grammy winner as a member of Take 6, this former artist-turned-producer/arranger has gone on to collaborate with the likes of Quincy Jones, Babyface and Whitney Houston

By Jonathan Widran

Mervyn Warren may be one of the most acclaimed and awarded gospel producers in the industry, but these days, he's doing everything he can to outrun his incredible resume. The former member of a capella sensation Take 6, which inspired the Boyz II Men and All-4-One generation, has won five Grammys and seven Dove Awards (the Christian music industry equivalent), arranged and produced for multiple movie soundtracks as well as Quincy Jones, written jingles for Diet Coke and songs for Whitney Houston, but has had a hard time convincing people that he can do more than the Lord's work.

"Even if my R&B production values are the same as David Foster and Babyface, there's no doubt that I've been stereotyped as this Christian producer guy," says the Huntsville, Alabama native, whose latest project is ten cuts on the just-released soundtrack to the upcoming film *The Preacher's Wife*, starring Houston.

"I appreciate being well regarded in the field, but it's often hard to get a big sound when you're dealing with budgets of forty thousand dollars per album. Gospel artists who heard my arrangements on the *Sister Act* soundtrack wanted me to do something like that for them, but it's hard without an investment considered normal by pop standards."

Though Warren left Take 6 five years ago—after performing with them for eleven—to better exercise his writing and production talents, the illustrious shadow of the group has given some the impression that Warren's whole production approach is geared towards the spiritual side of music. "I'll always love that music, but I'm not fanatical about it the way some religious people insist one should be. It's no longer a mission. In fact, I recently co-produced a Number One R&B single with Babyface ("Last Night" by Az Yet) and it mentioned sex in a subtle way. That doesn't cross the line for me anymore.

"The music I do and my ideas about life are separate issues," Warren adds. "I like to ask people, 'if someone is a Christian and a carpenter, does that mean he can only build churches?'"

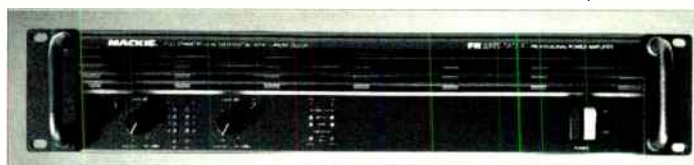
With Houston's latest songs, he had the added problem of finding a way to give her often acrobatic tendencies space in the center of previously recorded choir tracks. In an interesting twist, Arista is including both Warren's and David Foster's versions of one song on *The Preacher's Wife* soundtrack. "Maybe this is my chance to show how I rate alongside the master of the pop ballad," Warren laughs. "They liked both performances, but on mine, Whitney lets loose a little more. My take was recorded for a nightclub scene in the movie, whereas David's is slicker. It's a great opportunity working with him."

Unlike many producers who simply roll tape enough times to finally get that perfect performance, Warren approaches his task a little more scientifically, bringing a chart in the studio which separates each line of the song with several grids. On these he makes special marks to highlight which sections of each take worked the best, and takes copious notes. Then he integrates those sections into the final mix, whether literally or by telling the singer which part was most effective so they can do it the same way again.

"Most sessions take six to eight takes to get right," he says, "and it's my prerogative to keep on working it 'til we both get the maximum performance. The hardest thing is doing songs for movies, whose deadlines are often grueling. If the singer isn't feeling well, I may suggest trying again the next day, but movie studios aren't keen on what they see as wasted time."

Warren, who is now moving from soundtrack song contributions to drawing on his classical background for the score of the upcoming Warner Bros. film *Steak*, believes a rich knowledge of all types of music and each genre's history leads to a long, fruitful and varied career. "Younger musicians these days tend to grow up on hip-hop and not know where those forms came from," he concludes. "But David and Quincy Jones are the most successful producers around because their backgrounds are so incredibly diverse."

Contact Jason Padgett at Rogers & Cowan (310-201-8800).



### Mackie's M-1200 Power Amplifier

Mackie continues its philosophy of high quality, good sounding equipment at affordable prices with the Fast Recovery Series™ (FR Series) M-1200 power amplifier.

Fast Recovery refers to this amplifier's ability to sound good even when driven to extreme levels. This ability comes from a unique circuit design in the form of complementary-symmetry amplifier design topology. This design is used from the input stages all the way to the power amplifier stage. The M-1200 will deliver 60 amps of current thereby dissipating up to 4,000 watts of heat for brief moments.

Specifications for comparison shopping for the M-1200 are: 1200 watts into four ohms in bridged mono or 400 watts

per channel into four ohms or 225 watts per channel into eight ohms, sustain ultra-low impedance performance, frequency response is rated into an eight ohm load at one watt for +0db, -1db, 20hz. to 40Khz., SMPTE IM is <0.025% into eight ohms at rated power, damping factor is >1500@400Hz. and signal-to-noise is rated at >108db.

Other features that belie the amp's \$599 MSRP are: a unique "T-design constant gradient cooling system" with a vari-speed fan that controls air flow in response to the cooling demands of the amp; subsonic stabilization circuitry to control the amplification of unwanted subsonic energy; variable low cut filter that's adjustable from 5Hz. to 170Hz. to custom tailor the amp's frequency response without the necessity of an outboard graphic EQ; variable high frequency boost controls to boost anywhere between 2.5Khz. and 5Khz. used for compensating Constant Directivity horns; and finally a switchable low pass subwoofer crossover if you want to use the M-1200 as a subwoofer amp.

Call Mackie at 800-898-3211 or FAX 206-487-4337.



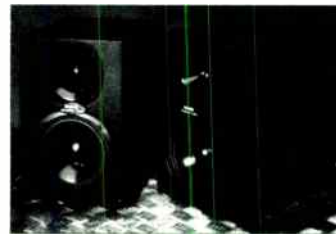
### Ovation USA Elite Standard

The upgraded Ovation Elite Standard now features five-piece epaulets of maple, walnut, paduk and teak. There also is a new finish called Black Cherry-burst. The Elite has a two-piece neck with a rosewood fingerboard and a walnut faced headstock with an inlaid logo. Not new is the famous six-crystal, in-bridge piezo pickup system with built-in OP-24Plus preamp.

The manufacturer's suggested retail price for the deep bowl is \$1,199, the mid-depth cutaway can be yours for \$1,299 and the super shallow bowl cutaway is also \$1,299.

Kaman Music Corporation is at 20 Old Windsor Road, P.O. Box 507, Bloomfield, CT 06002-0507. Call them at 860-509-8888, FAX 860-509-8891 or connect with their web site at <http://www.KamanMusic.com>.

### Spirit's Absolute Zero Near-Field Monitors



Absolute Zeros are near-field monitors with performance and sound that belie their compact size.

The blazing red colored woofers use a 30mm voice coil, optimized suspension and a rear port that allows for high sound levels from a small enclosure. The soft-dome tweeter is driven by a 25mm ferrofluid-cooled voice coil that is mounted on a specially shaped waveguide. The result is increased power handling and controlled dispersion of high frequency sounds.

A summary of features are: 75 watt RMS power handling; high quality crossover with low-loss components; 170mm LF driver; high definition and time coherent design with flat on-and-off-axis frequency response. Spirit by Soundcraft is at 11820 Kemper Road, Auburn, CA 95603. Phone them at 916-888-0488 or FAX 916-888-0480.





CD-ROMe...: *William Shakespeare's Romeo + Juliet* may be one of the hottest films at the moment, but if you haven't experienced the modernized Shakes-pearean flick's Capitol Records soundtrack and enhanced-CD, then you're really missing out. The soundtrack captures the mood and essence of the classic story better than the movie itself, and the interactive portion of the disc compliments the soundtrack just as well.

Featuring new cuts from the likes of *Garbage*, *Butthole Surfers*, *Everclear*, the *Cardigans*, *Gavin Friday*, *Radiohead* and more, the disc's enhanced area is packed with photos from the film, access to all of

crew, explore the town of fair Verona (where we lay our scene, of course) and even compose a computer-aided sonnet for that special someone (if that doesn't have William spinning in his grave...). It's like having the *Cliff Notes* on-line.

**CYBER MUSIC unfURled:** One of the 'Net's pioneering search engines has teamed with the original pioneer of music video TV programming to bring you what may be the next big site for everything music on-line. MTV (<http://mtv.com>) and Yahoo! (<http://www.yahoo.com>) have teamed up to create unfURled, a new search engine devoted strictly to music, set to debut

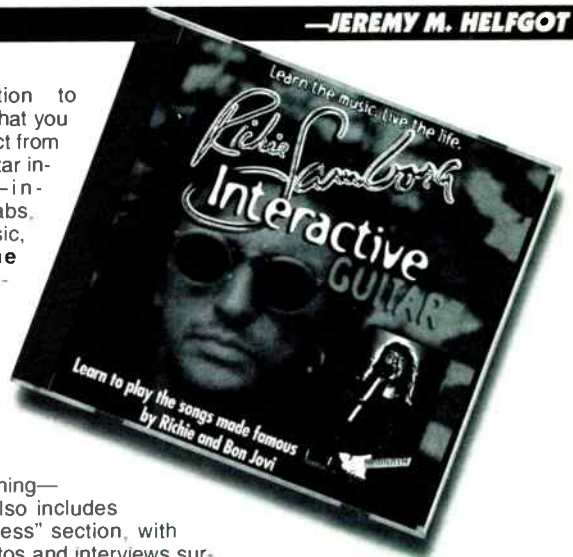
In addition to everything that you would expect from a digital guitar instructor—including tabs, sheet music, **QuickTime** video of finger placements, a tuner, and basic lessons on subjects like tablature and tuning—the ROM also includes an "All Access" section, with videos, photos and interviews surrounding Sambora's history with Bon Jovi, and the group's albums, tours and other adventures, as well as personal history on Sambora and his involvement with music. The ROM is very extensive in terms of scope and contents, but a simple guide and a constant menu system make it very easy to navigate.

Guitar nuts and Bon Jovi/Sambora fans should look for *Interactive Guitar* at software stores everywhere, or visit the Enteractive website at <http://www.enteractive.com>.

**THE DOCTOR IS IN:** Andy Cahan, otherwise known as the *Demo Doctor*, has launched his official Demo Doctor website at <http://home.earthlink.net/~snarfel>.

Cahan, who is acknowledged as a recording pro, has worked with everyone from Ringo Starr to the Turtles to Flo & Eddie, and now offers his services to aspiring songwriters and recording artists looking to make their demos the best that they can be.

The Demo Doctor site provides an overview of Cahan's services, including his specific rates, as well as related press clips, a photo gallery, and information on the group

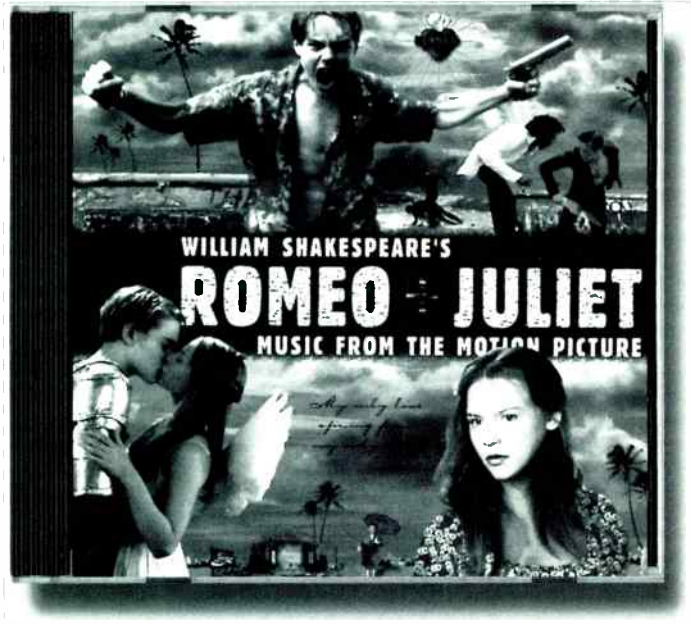


*Snarfel*, whose album Cahan produced. The site was created by the **HALibut Entertainment Group** (<http://www.halsguide.com>). So take two, and visit the Demo Doctor in the morning.

**NEW DISCOVERY:** Discovery Records has recently revamped their web site at <http://www.discoveryrec.com>. Full of info and sound and video clips of Discovery artists, this is the place to go for the latest scoop on groups like recent *MC* cover boys the *Farm Dogs* (featuring *Bernie Taupin*) and the *Finn Brothers*, and newly breaking artists like *Mars Needs Women*, *Slush* and *Morcheeba*.

A frequently updated list gives you the scoop on what each of the label's staff members are listening to "at home and in their car," from the assistants right up to the label's president, *Syd Birenbaum*. And of course, there's the usual collection of tour info, press clippings, bios and photos.

While the artists on Discovery aren't all topping the charts (yet), their roster is certainly an eclectic



the songs on the disc with corresponding images, and more. Ironically, one of the coolest parts of the ROM is on its exit screen, which features a fully controllable side-scrolling timeline of the entire *Romeo + Juliet* story, with stills and quotes from the film. Pick up a copy at your local record merchant.

**...AND CYBER JULIET:** For those star-crossed folk who can't obtain a copy of the *Romeo + Juliet* soundtrack, there is an alternative that Shakespeare probably never would have thought possible.

Just jump into cyberspace and point your browser to the Capitol Records web site (<http://www.hollywoodandvine.com/Starlandmotel/romeoandjuliet.html>) where you can listen to the complete *R+J* soundtrack via a Shockwave virtual stereo, which is pretty cool. There's a bit of download time needed, but it's worth the wait.

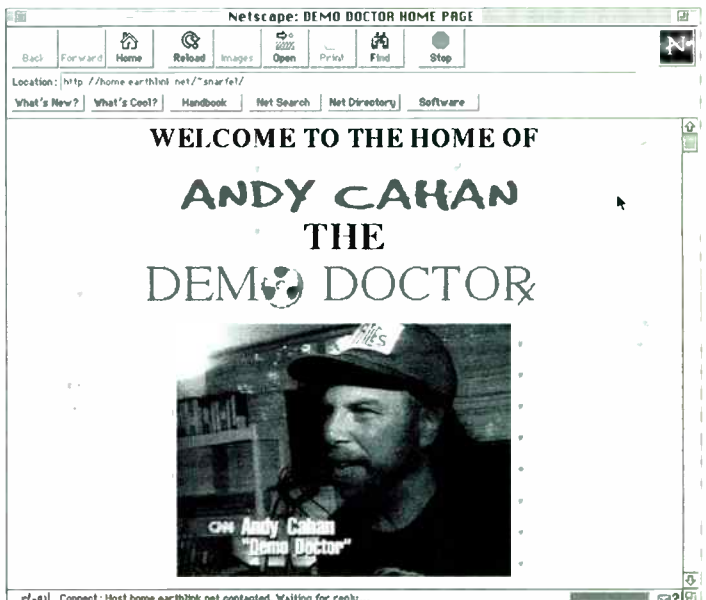
Of course, the Capitol *R+J* page will also link you to the film's website (<http://www.romeoandjuliet.com>, for those of you who want to go straight there) where you can download everything from movie trailers to photos to bios of cast and

in January.

Of course, this won't be just a search engine. MTV editors will be rating and reviewing each site in the database, as well as providing information on which sites are active, who has the best site in town, what software you'll need to fully access each given site and where you can get it. There will even be an opportunity for individual Webgoers to submit feedback and reviews of their favorite—or least favorite—sites. If that's not enough to draw you in, MTV also boasts that unfURled will have a music news section, weekly columns on the state of the Web, live event listings, music reviews and weekly flash polls.

It may sound like a lot, but then again, MTV has never been known for taking baby steps. Keep reading *Cyber Music* for an official launch date for unfURled, and for a URL for the site.

**SPINNIN' SAMBORA:** Bon Jovi guitarist *Richie Sambora*, in conjunction with *Enteractive, Inc.*, has released *Richie Sambora: Interactive Guitar*, a multimedia guitar course on CD-ROM.







mix, and if you're into music that's just left of center, this is the place to be. Who knows...this site might be the source of your next musical *discovery*.

**ON-LINE ACADEMY: NARAS**, the National Academy of Recording Arts and Sciences, has launched their official full-time site at <http://www.grammy.com>.

The organization behind the Grammys, which also encompasses the charitable NARAS Foundation and the MusicCares program, offers a wealth of information at the new site, on everything from background on the organization to updated Grammy Awards news to excerpts from the Academy's publications and exclusive interviews

with artists, producers and other recording professionals. A list of upcoming events sponsored by the Academy, membership info and details on each of the Academy's chapters and branches are also available.

**SOAKING UP SOUND:** In issue #19, *Cyber Music* told you about Liquid Audio (<http://www.liquidaudio.com>), a company working to bring Dolby stereo sound to the Internet. At the Recent Audio Engineering Society Convention in L.A., the company successfully debuted their new technology, using a clip from **Sammy Hagar's** latest composition, not yet available commercially. Visit their new site and listen for more to come! **MC**



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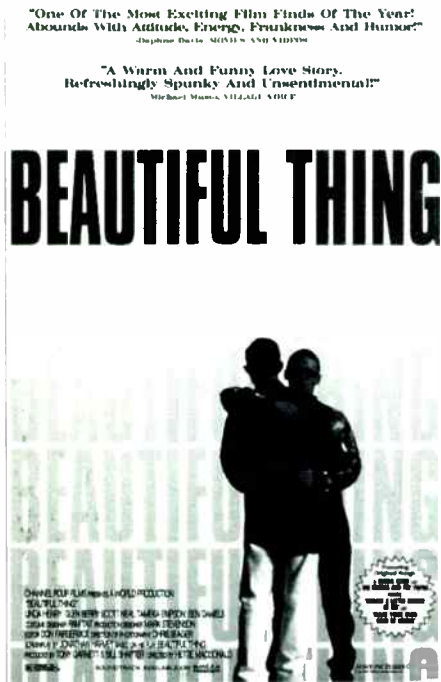
*Beautiful Thing* is the positively charming adventure of two young blokes in love. Voted as the second favorite audience film at the Tor-

Harvey on whose work the film is based, helps set the gentle, beautiful tone of *Beautiful Thing*. "(Her) songs were so life-affirming, about being a bit different from everyone else and celebrating that difference."

The MCA soundtrack teams the Mama Cass songs from the movie ("Make Your Own Kind Of Music," "Move In A Little Closer Baby") with most of Cass's classic hits with the Mamas & the Papas ("California Dreamin'" and "Monday Monday"). It's a gorgeous movie, especially refreshing in an age when, as *Frontiers* noted, gay characters are almost always paired with AIDS, murder or life's underbelly.

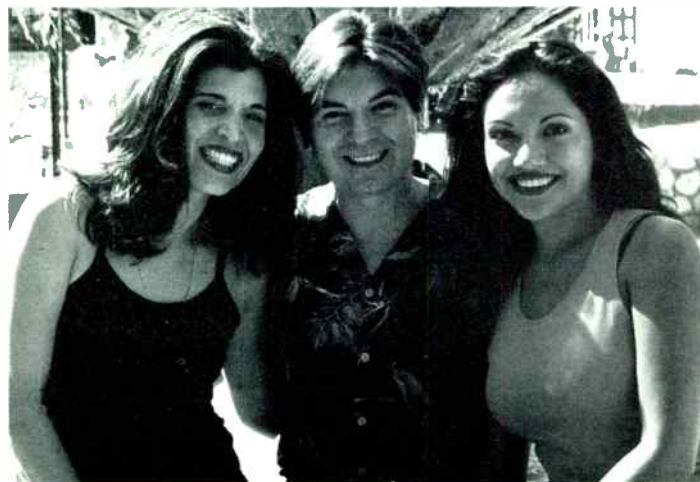
Seattle zanies Dos Fallopia (Lisa Koch and Peggy Platt) serve up a stew of hysterical and dysfunctional characters in their debut video, *Pretty Girls, Not Too Bright*. Shot from live performances, the duo brings their hilarious sketch comedy and music to life through

their twisted alter egos. The video includes songs from Koch's latest CD, *You Make My Pants Pound And Other Show Tunes*. "Our last video project was seen nationwide on *America's Most Wanted*, and drove us into temporary hiding in South America," Koch assures her fans. The openly gay half of Dos Fallopia is best known for the wacky West Coast musicals she writes and stars in. As the guitarist in Seattle cult band *Venus Envy*, whose album *I'll Be A Homo For Christmas*, is an underground hit classic, Platt was voted Seattle's Best Comic for nine years. She has worked as a stand-up comic at the Improvisation, San Francisco's Punchline and the Yuk Yuk chain in Canada among many other clubs and venues. The 60-minute video



onto Film Festival, the directorial debut from Hettie Macdonald tells the funny and heartwarming story of the romance between introverted Jamie (Glen Barry) and his classmate Ste (Scott Neal), two teenage working-class English boys. The film's engaging actors, not only Barry and Neal (schoolyard friends in real life), but also Linda Henry as Jamie's "bloody good barmaid" of a mother, Sandra; Ben Daniels as Sandra's dippy boyfriend, Tony; and Tameka Empson as the boys' big-mouthed neighbor, Leah. It's Leah that gives the movie both comic relief and the best musical moments.

This tiny, teenaged black girl is obsessed with "Mama" Cass Elliot. The use of the singer's music, introduced by playwright Jonathan



Vanessa Mixco, Homero, Liticia Robles in *America Now*



Lisa Koch and Peggy Platt of Dos Fallopia

retails for \$19.95 from Wolfe Video (web site: www.wolfevideo.com or call 800-GET-WOLFE).

"Everybody's gay," sings Judy Garland on Turner Classic Movies Music/Rhino Movie Music's new, *Judy Garland: Collectors' Gems From The M-G-M Films*. Garland likely didn't mean that in the same way as did, say, Kurt Cobain, which means this delightful collector's set will have an appeal far beyond her traditional fan base. This 46-track double-CD set brings together rare recordings penned by the likes of Cole Porter, Irving Berlin and Jerome Kern. These are rare and, with a very few exceptions, unreleased tracks recorded by Garland between 1936 and 1949. Included are tracks from *Every Sunday, Broadway Melody Of 1938, Thoroughbreds Don't Cry, Everybody Sing, Love Finds Andy Hardy* and many more. The set ends with songs recorded for the production of *Annie Get Your Gun* that the star was unable to complete due to her then-tenuous physical and emotional well-being. Produced by George Feltenstein of Rhino and Bradley Flanagan, each track has been painstakingly restored and digitally remastered from the masters. Also, included is a deluxe booklet with many rare behind-the-scenes photos and an overview written by Garland authority John Fricke.

Jon Bon Jovi, who made his acting debut last year as a house painter in the film *Moonlight And Valentino*, will next appear as a manipulative actor in *The Leading Man*, a drama shot earlier this year in England.

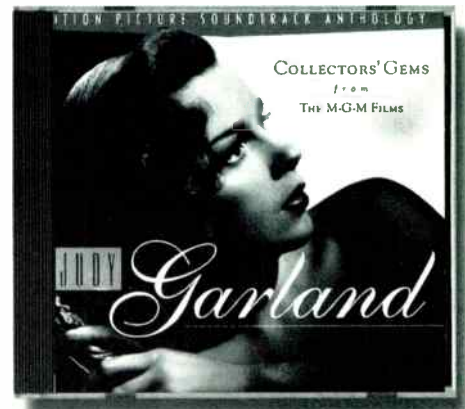
In *The Associate*, 1990 Academy Award winner Whoopi Goldberg stars as Wall Street whiz Laurel Ames. Passed up for a well-deserved promotion, Laurel decides the fairer sex has played fair long enough. She creates the per-

ception that she's formed a partnership with a powerful financial whiz—a white male.

Finally, this *Tootsie* in reverse proves that men don't have a monopoly on creative enterprise. Motown has the soundtrack to this Hollywood Pictures release, which features such appropriate titles as "Mr. Big Stuff," "I'm A Woman" and "Brick House." Both film and soundtrack are in general release.

*The Whispers* are starring in *Thank God! The Beat Goes On*, a play that traces their history and evolution from modest beginnings in Watts to stardom on the charts. Among the group's hits are "One For The Money" and "And The Beat Goes On." The play continues at the Wiltern Theater, Wednesday-Sunday. For tickets and information, call 213-480-3232.

Comedian Chris Rock has been set to host the seventh annual *Billboard Music Awards*, Wednesday, December 4, 5 p.m. on FOX. This marks the first time the



program will be generated in Las Vegas. The show is slated to open with a live performance in front of the Hard Rock Hotel & Casino. The *Billboard Music Awards* honors the year's Number One artists and songs as determined by the record buying audience and radio airplay statistics. Winners are determined from *Billboard's* weekly charts published from December to Dec-

ember. Rock spent three seasons on *Saturday Night Live* and one season on FOX's *In Living Color*. He currently is the spokesperson for 1-800-COLLECT and the voice of **Little Penny Hardaway** in commercials for Nike.



Universal is said to be finally preparing an animated movie version of **Andrew Lloyd Webber's *Cats***. **Joel Cohen** and **Alec Sokolow**, who won Oscar nominations for Disney's *Toy Story*, are to rewrite a script written by **Tom Stoppard**.

Film and music notables are converging upon *America Now*, a Spanish language entertainment magazine show currently celebrating its fourth anniversary. The weekly series beams in key U.S.

cities plus select European cities and throughout Latin America. Recently, **Discos Diva Latina** recording artist **Homero** visited with two leading ladies of his initial music videos, **Vanessa Mixco** ("Amor Apasionado") and **Liticia Robles** ("Todo Cambia") at the Embassy Suites in Palm Desert. Past guests of *America Now* have included **Antonio Banderas**, **Julio Iglesias**, **Kevin Costner**, **Arnold Schwarzenegger**, **Bruce Willis** and **Jimmy Jam & Terry Lewis**. *America Now* airs in Los Angeles on Channel 22.

**Dennis DeYoung** of **Styx** has written his first Broadway musical. The show, with the working title **Q-Modo** (for **Quasi-modo**), is supposed to open next year in Chicago before heading to Broadway. Though he's reportedly completed the music, DeYoung, who played **Pontius Pilate** in the 1994 national tour of *Jesus Christ Superstar*, says he has no plans to appear in his own show. Both DeYoung's project and the recent Disney film are based on the 1831 classic, *The Hunchback of Notre Dame*, by French novelist **Victor Hugo**, a work that is in the public domain.

MCA Soundtracks has re-



Chris Rock

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BRIAN SETZER ORCHESTRA  
SUZANNE SOMERS - STEP SISTERS

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Whoopi Goldberg

leased *Trees Lounge*, the soundtrack to the directorial debut by acclaimed actor **Steve Buscemi**. Set in and around the Long Island bar of the title, the story centers around **Tommy** (Buscemi), an unemployed auto mechanic who can't fix his own car, loses his pregnant girlfriend to his best friend and lives upstairs from the bar. He bounces from one menial job to another, but always returns to the soothing confines of the local dive. The soundtrack is a neat mix of cry-in-your-beer classics (**Brenda Lee's** "You Always Hurt The One You Love") and more modern drinking songs

(**Shane MacGowan & the Popes'** "That Woman's Got Me Drinking"). Especially worthy of a toast are cuts by the **Mills Brothers** and the **Ink Spots**. Both film and soundtrack are in general release.

Fifty years ago, as World War II ended, "Sentimental Journey" rode the top of the pop charts for a record sixteen consecutive weeks, and **Les Brown & The Band Of Renown** became a household name around the world.

Today, Brown, at age 84, is the last of the great Big Band leaders and is still touring extensively while lately riding the crest of a new wave of swing fans across the country. *Swing Alive!* proves Brown just as virile and exciting as ever as he leads a group of classic and modern swingers through an invigorating set filmed at the **Hollywood Paladium** for a recent PBS benefit special.

While former vocalist **Doris Day** doesn't show, fans will never miss her. Instead, we are treated to the still-capable voices of **Bob** and **Dolores Hope**, **Suzanne Somers**, **Hal Linden** and **Sheena Easton**. Also on hand are the **Brian Setzer Orchestra**, **Brian** and **Kevin O'Neal** and **Kid Creole & The Coconuts**. There's no picking a favorite here. Every cut's a killer. If you don't believe us, check out **Drive Entertainment's** CD or watch the PBS special airing at various times through December. Or better yet—do both. **MCA**



**LEGACY OF THE BLUES:** Legacy/Columbia has reissued the award-winning box set *Robert Johnson—The Complete Recordings*. Originally issued in the fall of 1990, this powerful set brought Johnson, who died of poisoning at the hands of a jealous husband at the age of 27 in 1938, to the attention of a whole new generation. The revamped release has been put into a conventional double-CD jewel box, rather than the previous longbox design, and has been digitally remastered. Other new titles in Legacy's Roots 'N Blues Series include *Gene Autry, Blues Singer, Mississippi John Hurt's Avalon Blues: The Complete 1928 Okeh Recordings* and *Juke Joint Jump: A Boogie Woogie Celebration* (a collection of blues and jazz from 1931-61).

**CALLING DR. LUV:** EMI-Capitol Music Group has released *The Luv Collection*, which consists of music that "Love Therapist, Dr. Phil White" says are effective prescriptions for sexual success. The series is made up of four different CDs: *Smooth Luv: The Ultimate R&B Love Songs Collection* (featuring the likes of Barry White, Janet Jackson, Sade and R. Kelly), *Real Luv: The Ultimate Country Love Songs Collection* (featuring Wynonna, Alan Jackson, Vince Gill and Patty Loveless), *Hot Luv: The Ultimate Dance Songs Collection* (featuring La Bouche, Everything But The Girl and Crystal Waters) and *Movie Luv: The Ultimate Movie Soundtrack Collection* (including hits from blockbuster films). Pick up your prescription at record stores near you today.



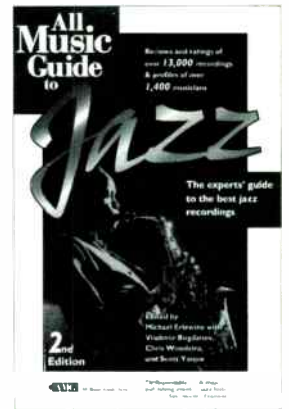
**CHESNUTT'S CAPITOL PERFORMANCE:** Acclaimed singer-songwriter Vic Chesnutt recently gave an intimate performance for Capitol staffers in the Capitol Studios, in anticipation of his Capitol debut, *About To Choke*. Pictured (L-R) are: (standing) Michael White, National Director, Single Sales; Donna Ross, National Director, Sales, Alternative; Greg Seese, Director, Promotion & Marketing; (kneeling/sitting) Clark Staub, Senior Director, Alternative Marketing; Vic Chesnutt; Nick Bedding, National Director, Adult Formats; Phil Costello, Senior VP, Promotion; Brian McDonald, Senior National Director, Alternative Promotion; Dave Ayers, VP, A&R; Kevin O'Neill, Chesnutt's manager; Brian Corona, National Director, Promotion.

**NUMBER ONE-A:** Los Del Rio's hit dance song, "Macarena," was recently certified quadruple-platinum after spending the past fourteen weeks on the *Billboard* Hot 100 Singles Chart. At BMG's headquarters in New York, the company's North America President/CEO Strauss Zelnick presented the duo with a pair of plaques to commemorate the enormous success of the song. Pictured (L-R) are: Raphael Ruiz and Antonio Romeo Monge of Los Del Rio, and Strauss Zelnick.



**DRUM CLINICS:** There were two drum clinics in the L.A. area recently. Guitar Center Covina sponsored "Drummer's Night Out," which included artist clinics and performances, as well as product demonstrations. This year's event featured such drummers as Mike Portnoy (Dream Theater), Dave Lombardo (Slayer/Grip Inc.), Eric Singer (Kiss, Badlands) and Johnny "Vatos" Hernandez (Oingo Boingo). Pictured (top photo, L-R): Mike Portnoy; Greg Crane, Assistant Manager, Guitar Center Covina; Danny Thompson, Manager, Guitar Center Covina; Johnny "Vatos" Hernandez; Eric Singer; Dave Lombardo. Meanwhile, legendary drummer Carl Palmer drew some 300 fans to West L.A. Music, where the Emerson, Lake & Palmer veteran performed at a clinic that was co-sponsored by Remo Drums and Paiste Cymbals. Palmer also answered questions from the audience and signed autographs (pictured, bottom photo).

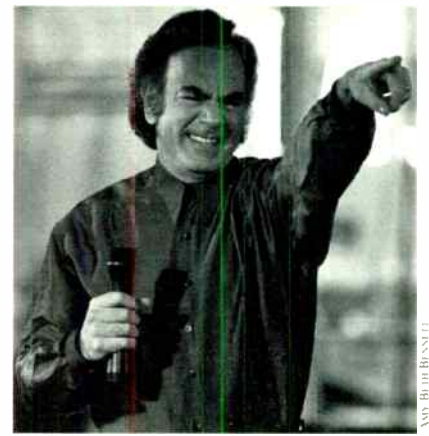
**ALL THAT JAZZ:** Scott Yanow, the veteran Jazz Nightlife columnist for *Music Connection* served as the guest editor for the *All Music Guide To Jazz* (Miller Freeman Books), which features reviews and ratings of more than 13,000 jazz recordings and profiles of more than 1,400 musicians in its 900-plus pages. Written for historians, as well as newcomers to the jazz field, Yanow notes: "Although the jazz world can seem quite forbidding at first, due to the thousands of names and countless number of obscure recordings, it is a world well worth exploring. The key to listening to jazz is to have an open mind and a very active curiosity. Make your own decisions about the music you enjoy, but do not write off any style or even any artist. What may sound overly complicated now, could appeal to you next year." The *All Music Guide To Jazz* carries a very reasonable sale price of \$24.95.



**LETTERS FROM THE TOWER:** During their recent West Coast promotional jaunt, Permanent Press recording artists the Van DeLecki's gave an in-store performance at Tower Records on Sunset Blvd. in West Hollywood, in support of their album, *Letters From The Desk Of Count S. Van DeLecki*. Pictured (L-R) at Tower are: Jack Cornell, Van DeLecki's; Todd Meehan, Tower Records; Van DeLecki's Jamie Hoover, Bryan Shumate and Tom Wilhelm; and Ray Paul, President, Permanent Press.



**CONNECTING WITH HAGAR:** *Music Connection's* booth at the recent Audio Engineering Society 101st Convention at the L.A. Convention Center was a hot spot during the four day trade show which showcased the latest in audio engineering gear from tubes and amps to mics and consoles. The crowd of an estimated 18,000 people who attended the event included producers, and several artists like Sammy Hagar (pictured left, with *MC* Associate Editor Jeremy M. Helfgot).



**A DIAMOND IN LONG BEACH:** Neil Diamond is pictured during a special performance at the WOW! Multimedia Superstore in the newly remodeled Marina Pacifica mall in Long Beach, California. WOW! is a combination of Good Guys and Tower Records, and is only the second of its kind in the country. Diamond was on hand to promote his new box set, *In My Lifetime*, a three-disc, 70-song collection, which includes sixteen previously unreleased demos and the newly written ten title track.

**SOULFUL PARTY:** Island Black Music recording group Dru Hill were recently spotted at the Soul Train "Lady Of Soul Awards" after-party and are shown here with members of Salt 'N Pepa and R&B vocalist Peabo Bryson. Pictured (L-R) are: Jazz of Dru Hill; Pepa of Salt 'N Pepa; Nokio, Sisqo and Wood of Dru Hill; Spinderella of Salt 'N Pepa; and Peabo Bryson, who also co-hosted the awards ceremony.



Celebrating

**20**

1977-1997

Tidbits From Our Tattered Past

*In honor of Jim Morrison's birthday on December 8 (he would have been 53 this year!), we scoured our archives and pulled out a past cover story about the Doors and their life and times.*

**1991—The Doors:** At the time of Oliver Stone's epic bio-pic *The Doors*, *MC* conducted an extensive look at the Morrison myth, by speaking with band insiders and friends of the rock icon.

Morrison's close friend Frank Lisciandro spoke about the infamous Miami concert in 1969: "Jim told me that he didn't expose himself—though he also said that he was too drunk to remember. But he didn't think he did. There were never any photographs that showed him doing it, and there was conflicting testimony during the trial."

Doors guitarist Robbie Krieger denied that the band broke up after the recording of *L.A. Woman*: "That's something it says in the movie that is complete bullshit. When Jim left for Paris, it wasn't the end of the Doors. There was no way that we wouldn't have done another album after *L.A. Woman*—because that was a big turnaround for us."

However the band's manager Bill Siddons told *MC* that Morrison did quit. "That's not a rumor, that's a fact. Jim said that he was leaving the band and was going to pursue other avenues for the foreseeable future. We actually auditioned other singers to replace Jim as the lead singer of the Doors. I even ended up managing the guy who was going to replace Jim. His name was Michael Stull. But after Jim died, there was no compelling reason to do it."



**PLATINUM 311:** Recently at LunaPark in Los Angeles, Capricorn Records and BMI hosted a party for Capricorn band 311, and presented the group with plaques signifying the platinum certification of their current self-titled album. Pictured (L-R) are: (standing) Adam Raspler, band manager; 311's Tim Mahoney, Chad Sexton and P-Nut; Phil Walden, President, Capricorn Records; Rick Riccobono, VP, Writer/Publisher Relations, BMI; 311's Nick Hexum and SA Martinez; and booking agent John Harrington of Variety Artists.

# Chalk Farm: Farm Living

By Heather Clisby

With their Columbia Records debut single, "Lie On Lie," impacting the national Mainstream and Modern Rock Charts after a slow regional build, this local outfit is making money and gaining respect the old-fashioned way...they're earning it!

They seemed harmless enough and yet, at least one of them can't be trusted. While lunching at Toi with all of Chalk Farm, I question Trace Ritter, the band's sly guitarist, only to discover he's nicked my sacred Elvis pen after strict warnings not to touch it. Hanging from the neck of his black t-shirt—and here's the really unsettling part—my personal treasure appears to belong there.

Other than Ritter's kleptomania (which, I believe, is treatable), Chalk Farm is on the up and up with their Columbia release, *Notwithstanding* (named in jest of their record contract's legal jargon), which debuted August 13th. Their signature airwave piece, "Lie on Lie" is quickly gaining ground on the Mainstream Rock (#18 with a bullet) and Modern Rock (#37 with a bullet) Charts as of this writing.

The saga of the Farm began with the collaboration of bassist Orlando Sims and vocalist/guitarist Michael Duff who found themselves playing in the same band, complete with a control freak producer. Duff soon left to try it on his own—coffeehouses and the like. He asked Sims to get together, write, jam and play.

The first gig nearly didn't happen when their stolen drummer (Guget, from Moonpools & Caterpillars) busted his wrist snowboarding. A noticeable void was created and Duff recalled admiring a drummer named Toby Scarbrough, playing with a blues band at a party. The morning of the

show, Duff called Scarbrough and basically invited him to come over and play...please. The affable Texan came over, learned the songs, performed that night (thereby, saving the day) and has refused to leave ever since.

Sims, Duff and Scarbrough played as an acoustic band for about a year until they decided to add another guitar player. That same week, they played a gig and Duff talked with Trace Ritter, who was playing with the following band, and asked him if he knew of any interested guitarists. "We were doing a soundcheck and that's when we met," Ritter recalls, "it was kind of weird how it all turned out." Ritter immediately handed over his phone number and has also declined leaving the band.

The next month, February of 1995, Chalk Farm made its full, four-member debut and has not looked back. It wasn't long before their self-recorded demo caught the attention of Matt Hyde (Porno For Pyros, the Holy Barbarians) who called the next day to arrange for a meeting.

With the expert touch of Mr. Hyde (no determined relation to Dr. Jekyll), the new and improved demo circulated until somebody at Columbia caught their groove and signed them in December of 1995.

So, what is it about Chalk Farm that makes things happen so fast?

Such a statement would surely roll the eyes of all four men, who have each paid their dues and currently wear their shit-eating grins proudly.

Take, for example, our quick-study friend, Mr. Scarbrough. Growing up in Sweetwater, Texas, feeling the influences of Kiss stickman Peter Criss, Scarbrough took the academic road, studying music and percussion at West Texas State University. His senior year, he landed a chair (stool?) with the Amarillo Symphony Orchestra.

"That was a great gig," he recalls fondly. "Sometimes, being a percussionist, you have to lug around a bunch of stuff but other times, you count nine million measures of rests and you get up and do a cymbal crash and that's it. You're getting paid the same amount of money as all these string players who are there for four hours at rehearsal."

Duff chimes in, "So, you're a slacker at heart?"

Perhaps this was a jealous reaction to the fact that while Scarbrough was toasty

and warm, paying his bills with the occasional cymbal crash, Duff was freezing his...well, duff off on the Eastern seaboard. His hatred of cold weather combined with his love of music brought him to Los Angeles, home of the recording contract and originator of the standard-issue 75° day. Married for seven years and now with a young daughter to love, Duff now feels quite at home in the City of (Often Misdirected) Angels.

Another Eastern transplant, Ritter moved to Los Angeles from his hometown of Huntington, West Virginia in 1988. Over the next seven years or so, he immediately found glamour in recording studios, cleaning up after those tidiest of creatures—musicians.

Like Scarbrough, Ritter maintains that Kiss had a great effect on his early aspirations. Ask who taught him to play and he would most likely answer, "Ace Frehley", his proclaimed hero.

Unlike the others, Orlando Sims grew up in the smoggy sameness of Southern California (Riverside to be exact), gradually mastering the bass, until he moved to the smoggy bizarreness of Los Angeles.

As the group's seasoned veteran, Sims has toured with the likes of Jermaine Stewart (doing the R&B thing) and Darling Cruel (doing the rock thing). And, just last year, he kept the rhythm for the Holy Barbarians' (Ian Astbury's new band) new album, *Cream*, as well as Tablet's debut release, *Pinned*.

He insists that his interest in playing the bass was in large part due to the musical influences of his parents. "The old Supremes, the Temptations, that R&B, that was the first influence," he recalls. "As I started to rebel, I went into the Hendrix and that area—real heavy metal at that point. Even doing things like Black Sabbath, Deep Purple. My parents would be yelling at me in the room, 'What's he listening to? What's wrong with our kid?' but they supported it all the way through after they got over the initial shock of it."

Continuing the topic of parental influences in music, Duff insists, "I feel like it's impossible to shake it really. After you get past the rebellious stage, when everything they listened to was forbidden from coming into your ears, then after awhile you go, 'Oh, okay.' You can start to see the appreciation that they saw. I had a similar thing with country, with my parents. Actually, it went from polka to country."

Polka?!

"I'd be suicidal," Scarbrough says flatly.

"It was wild. Lawrence Welk was around



a lot at my house," Duff shares.

"It doesn't really matter what style it is if a great song is a great song," Scarbrough says. "I think it's probably where we're all at right now. We all listen to different things all the time. If it's a great song, you're going to like it, you're going to listen to it."

While their sound has been compared with newer bands (such as Dishwalla), they hope to create a powerful, clear voice with some old juiced-up ideas, as in self-empowerment through knowledge. Clear-eyed numbers such as "I'm Awake", which rejects a life of chilling conformity ("How many times have you taken advice from a man who hates?"), and "Live Tomorrow" which gives us the sad perspective of a man too busy for family, friends, even himself. Priorities today, not always where they should be.

Even "Lie on Lie," bemoans the general feeling of helplessness that most people feel in an age of big corporations and monolithic government, "I fight back the fear of something that I don't understand but learned when I was young...."

"I think that one of the things that we are most interested in is just that people become informed," explains Duff. "There's this idea that the government is this separate thing, but it's not, it's us. It's that attitude that allows the special interests to get what they want because people feel they can't do anything. It starts little—people get together and bunch of other people get together and suddenly there's the Boston Tea Party throwing the English Government over. That's how it happens."

The power of songs. This is one band that strives to remember that they are what matter—not image, not style, not egos. This is no one-man show here, it is strictly a four-man effort with everyone having a hand in the songwriting pot.

No one knows the value of this approach better than Sims as he has spent the majority of his career playing the music of others. "When I threw my two cents in, it was like, 'What are you here for? You're hired help.'"

"That was the whole basis of starting the band, so that everybody will be as equal parts," he says "Michael just wrote and then we wrote together. We've always talked about doing a project where everybody writes. Once a band gets signed, they focus on that one person and it's no longer a band, and a lot of animosity comes from that and it blows it apart."

As I point out the obvious, that the "one person" tends to be the lead singer (especially if he/she has a sexiness factor which Duff undoubtedly does), Duff takes comical grand poses behind my back, pinching his biceps and so on. Ritter and Scarbrough snicker at his antics as Sims elaborates.

"The band does put in a lot," he says, obviously recalling long-gone days of being



Guitarist Trace Ritter, bassist Orlando Sims, drummer Toby Scarbrough and vocalist/guitarist Michael Duff

unappreciated, "even if they don't write, they put in their style of music to whatever it is that comes out of that and they get pushed to the side and after awhile, it's like 'What's up with this?'"

When asked about their working relationship with Matt Hyde, they began gushing. Ritter is emphatic about the connection, "Matt's not so damn serious like most producers are. He's just one of the guys and he's just...funny. That's what does it for me 'cause I hate being serious. Hate it."

Duff recalls dealing with a producer who insisted that making music was "not fun, it was work. Fun you'll get when you're on the road." By contrast, Duff says the *Notwithstanding* experience was pure joy. "We'd be doing a track and one of us would be thinking, 'Man, maybe we should try this' and we'd stop and he'd go, 'Y'know, maybe we should try this' and it would be exactly what we were thinking. It was excellent."

The chemistry continued with Tom Lord-Alge (Live, Dave Matthews Band) during the mixing sessions. "It took three and a half weeks to record it, but we had twelve or thirteen days slated to mix and we got it done in like seven or eight," says Duff. "It

was just great, [Lord-Alge] knew what we wanted and he heard what we heard."

Before we parted, I had to ask one final, completely irrelevant question. As kids, what did they want: to be when they grew up?

Without hesitation, Scarbrough declares, "This is it."

"Exactly," says Sims.

"I wanted to be in Kiss," says Ritter, laughing at himself. "I'm not smart enough to do anything else."

Only Duff seems to wrestle with the idea. "I wanted to be a professional soccer player, photographer," he says, his eyes glazing over with memories. "But music was always there and it was like...I think I started to listen to those voices. People were telling me, 'No, you can't do that. Do something that's more safe.' But that was always there, probably the first thing. Like the air [guitar] tennis racket."

"Broom. We couldn't afford tennis," jokes Sims.

"Well, a bass is bigger anyway," Duff reminds him.

"Hey," pointing to my pen, Ritter wants to know. "are you gonna take that with you?"

MC

# SoCal Bookers Debate The Club Scene

While the ultimate goal of most bands and solo artists is to capture the eyes and ears of the A&R industry, most, if not all of those notoriously hard to find talent scouts are going to want to see you or your band perform live. So, how do you get that elusive gig at the top clubs in town?

Knowing that the hard-working club bookers are often the most important link to the artists and groups looking to secure A&R attention and build their followings, *MC* spoke with six veteran bookers—both in-house and independents—to get a well-rounded view of what they're looking for and how you can slip past the thousands of other musicians who are trying to do exactly the same thing as you.

By Traci E



**Mitchell Frank**  
Venue: Spaceland  
City: Silver Lake  
213-413-4442

## 5 Promo Tips For Bands/Artists

1. They should align themselves with other bands in similar genres.
2. Create a mailing list and make the calls the night of the show, to make sure everyone remembers to go see [the show].
3. Instead of trying to hire an attorney to get them signed, they should probably hire a publicist, or know how to do publicity.
4. Always play your best set, even if there's no one there. It makes an impact whether there's a bartender there or a promoter.
5. Don't be a dick.

## Are Musicians Today More Business Saavy?

"Because L.A. is the supposed music capital of the world, there are a lot more really sophisticated musicians and artists here. Then, there is still the naiveté associated with the industry. I would say a lot of bands just don't do enough: no mailing list, no flyers, no posters. It kind of runs the gamut, but I would say it's more sophisticated than, say, other areas, other pockets of the country."

## Quality Of Bands & Future Of The Scene

"The quality of the bands has stayed pretty consistently good. New bands that come out are good. I would say that the poppy/punky thing is dead. The next wave will probably be something lo-fi, electronic, loungey or more dance-oriented—something with a beat.

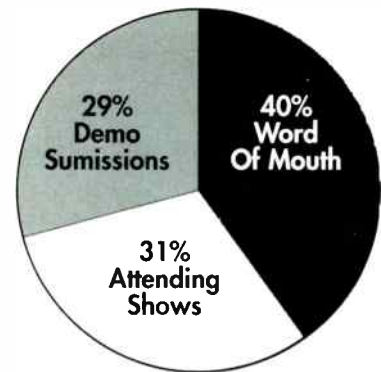
"Some people don't know what it is I'm doing, so therefore I get a lot of stuff that doesn't really pertain to what I'm doing. So, I have to weed through a lot of stuff. Then the people who do know what I'm doing send me the right stuff and it's great. And I have a whole arsenal of stuff that I like and book at the club. I have a data base of about three or four thousand bands now. I go to a lot of shows. I read a lot of press. I guess I do a lot of research. It's all about the research."

## The A&R Connection

"I have friends in the industry who want to know what's going on. In this industry, besides being there first, you need to have a check on your own thoughts. So, if you get somebody else to come in and see a band and say, 'Oh yeah, they're really good,' it's always a good double check. It's good to get affirmation by your peers.

"I try to be a leader and try to be ahead of the game, and sometimes a little bit too early. So, people might not think that some of the bands I'm booking are that good, or worthy of it. But then after a while they give in. Either they still hate them, or they give

## Booker Poll



How Bookers Find Talent

in.

"I book bands that I want to see. And I book bands that I think are interesting, both visually and aurally. I try to be on the edge, but being on the edge sometimes has pitfalls. Sometimes you fall!"

## Summary Of The SoCal Club Scene

"I think the L.A. club scene is thriving right now. I see that a lot of clubs have sprung up and are doing well, so it's kind of hard to argue with success. When I go to most shows at the Whisky or the Roxy or the Troubadour, or any of the other clubs like Jabberjaw, the overall mood is fairly positive about the club scene and the overall scene in L.A. There are enough people in this industry to keep things moving."



**Sue Smart:**  
Smart-Del Talent Agency  
Venue: The Cowboy Boogie  
City: San Bernardino  
Venue: The Branding Iron  
City: Anaheim  
714-537-3894

## 5 Promo Tips For Bands/Artists

1. They should have their promo materials together.
2. Be professional and be able to play.
3. Be very current with the Top 40 Country, and know which songs go with which dance.
4. Be able to entertain and looking professional on the bandstand.
5. Look and act like professional entertainers.

## Are Musicians Today More Business Saavy?

"I think today's musician is more savvy because of the current club situation. So many bands are out of work, they're striving more to write their originals and trying to do more with their careers than they did before.

"Previously they were so involved in the club circuit that they didn't have time to



actually pursue their careers, which is writing and recording. Today, they have a better handle on the business because they have to. I think this is a chance for them to do something with their writing and get involved in something that will get them somewhere."

### Quality Of Bands & Future Of The Scene

"I think the quality is much better. They're striving to be better because of the competition and the lack of clubs to work at. So I think the quality is much improved.

"As far as where [country] music is going, I talk to Nashville every day, and I wish I knew. I think we're going back to the more traditional country, just judging by record sales and so on. I hope that we'll go back to live country music. I would like to see bands that are allowed to entertain and not just be human jukeboxes."

### The A&R Connection

"I think they listen to me. I don't know how much influence I have had with them, but I think if I would call them and say, 'I have a group out here that I really want you to hear,' I think they would listen. I would try my best because your bands become your kids. I was an entertainer for 30 years, so all my bands are like my kids. I would do everything I could to refer them to someone that could take them to the next level."

### Summary Of The SoCal Club Scene

"The last few years, the drinking laws have had a really negative effect on the clubs. Club attendance is affected by those factors, so naturally they have to cut the bands and go DJ. I just feel so bad for the bands right now. I used to have five major clubs going six or seven nights a week.

"I think the drinking laws are the Number One problem. I think the California economy has had an awful lot to do with that, also. I think couples stay away from the clubs more because of the line dancing. On the other hand, in the younger set, the line dancing has encouraged club attendance, like the Cowboy Boogie—their nights are packed every night.



**Eddie Oertell**  
**Venue: The Roxy Theater**  
**City: West Hollywood**  
**310-276-2222**

### 5 Promo Tips For Bands/Artists

1. Go out to clubs and flyer.
2. Advertise in the right magazines like the *L.A. Weekly*, the *New Times* and *Music Connection*—the industry standards that people pick up all the time.
3. Go out and socialize, keeping your name out there.
4. Songwriting, of course.

5. Put on a good show.

"A lot of these bands also have web sites nowadays. I get flyers all the time in the mail that say, 'We're playing here. If you want to check out our web site, you can listen to us and get material and get packages and get merchandise.' It seems pretty smart."

### Are Musicians Today More Business Saavy?

"Basically you've got four or five members in an average band. If they're doing very well, they have a substantial following. They know, pretty much, if they've got it together. Usually they're signed by an indie or they have a major looking at them. Somebody knows somebody in the business, they've got a friend or an uncle or a brother, somebody who knows somebody and is helping out the band; helping to steer them in the right path. So, I think they're pretty knowledgeable of what's going on.

"Nowadays you hear of these bands, after 20 years getting rid of their management. People hear that in the news, and when a manager approaches a band, they get a little leary, so they investigate it a little more instead of just saying, 'Yeah, yeah. I wanna get a deal,' and signing the first thing that comes across their path. I think they're just a little more leary now. People talk to one another. They have a friend's band that might be signed and are doing something that they're not, they might ask their opinion on what they should do. Everybody helps out one another."

### Quality Of Bands & Future Of The Scene

"I see a lot of great bands, but I see a lot of shitty bands. I think there's not that many great bands in L.A. I think there's more shittier than great. It's hard, because there are so many bands. There's over fifty thousand bands in L.A.—I could give you a thousand right now on my calendar that you've never even heard of. New ones are forming, and there are old ones breaking up as we speak.

"Who knows where the future lies? I don't know where it's going, to tell you the truth. You've got to go with the times. We had Ratt, we had Motley Crue, we had all those types of bands, and Seattle just came over and kicked its ass. Pearl Jam, Soundgarden, all those bands just dominated and destroyed it. No more long hair—it's short hair, greasy hair and flannels."

### The A&R Connection

"I know a couple people on a few labels if somebody really peaks my interest. I've gotten a few bands signed out of here, and they're on to a deal. [A&R reps] call once in a while, 'Anything hot right now?' Mostly we have to call them. They might call once in a great moon."

### Summary Of The SoCal Club Scene

"I think we're doing better than ever! Our business is doing fantastic. [Billboard Live] just opened down the street, and House of Blues just a couple years back. Things are going fantastic, better than ever!"

**Club Bookers 30 ►**

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				1996	1995	1994	SOUND SYSTEM	LIGHTING SYSTEM	EMPLOYEE COURTESY	HOW OFTEN YOU ATTEND	CLUB ATMOSPHERE	CLUB COSTS	COURTESY TO BANDS	TOTAL POINTS
• <b>The Roxy</b>	9009 Sunset Blvd.	West Hollywood	310-276-2222	1	3	3	8.6	8.9	7.6	7.1	6.8	5.9	7.1	52.0
• <b>The Troubadour</b>	9081 Santa Monica Blvd.	West Hollywood	310-276-1159	2	2	1	8.5	7.9	7.9	5.6	7.8	6.3	7.0	51.0
• <b>Billboard Live</b>	9039 Sunset Blvd.	West Hollywood	310-274-5800	3	—	—	8.5	9.0	7.3	6.0	7.5	4.8	7.0	50.1
• <b>Bar DeLuxe</b>	1710 N. Las Palmas	Hollywood	213-469-1991	4	6	6	4.8	5.8	8.0	6.6	9.3	8.2	6.8	49.5
• <b>Hollywood Moguls</b>	1650 Schrader Blvd.	Hollywood	213-4657449	5	—	—	6.0	5.7	8.2	5.5	9.0	7.8	7.0	49.2
• <b>Whisky A Go Go</b>	8901 Sunset Blvd.	West Hollywood	310-652-4202	6	1	2	8.4	8.6	5.6	6.3	7.3	6.9	4.9	48.0
• <b>House Of Blues</b>	8430 Sunset Blvd.	West Hollywood	213-650-1451	7	9	7	8.8	8.8	6.2	6.0	8.1	3.5	6.1	47.5
• <b>Jacks Sugar Shack</b>	1707 N. Vine St.	Hollywood	213-466-7005	8	4	10	6.8	4.7	7.5	5.3	7.0	7.2	7.4	45.9
• <b>FM Station "Live"</b>	11700 Victory Blvd.	N. Hollywood	818-769-2220	9	17	16	7.2	5.9	7.2	4.0	6.3	6.5	7.6	45.7
• <b>LunaPark</b>	665 N. Robertson Blvd.	West Hollywood	310-652-0611	10	12	22	7.0	6.3	7.2	5.4	7.6	5.2	6.8	45.5
• <b>B.B. King's</b>	Universal Citywalk	Universal City	818-688-KING	11	11	—	7.8	7.3	7.3	4.9	7.8	6.5	7.0	45.1
• <b>Coconut Teaszer</b>	8117 Sunset Blvd.	West Hollywood	310-654-4773	12	7	4	5.8	5.3	7.4	5.1	6.0	7.3	7.6	44.5
• <b>Spaceland</b>	1717 Silverlake Blvd.	Los Angeles	213-413-4442	13	10	—	6.3	5.8	6.3	5.2	6.2	6.0	6.3	42.1
• <b>Alligator Lounge</b>	3321 Pico Blvd.	Santa Monica	310-449-1843	14	8	9	6.5	5.3	6.3	4.8	6.4	6.6	5.6	41.5
• <b>The Derby</b>	4500 Los Feliz	Hollywood	213-663-8979	15	—	—	7.0	6.3	6.7	4.1	6.8	5.2	7.0	41.1
• <b>The Viper Room</b>	8852 Sunset Blvd.	West Hollywood	310-358-1880	16	19	—	8.6	7.4	5.7	4.1	6.1	4.4	5.7	41.0
• <b>Blue Saloon</b>	4657 Lankershim Blvd.	N. Hollywood	818-766-4644	17	15	8	4.7	3.5	7.2	3.7	6.3	7.0	7.5	39.9
• <b>14 Below</b>	1348 14th St.	Santa Monica	310-451-5040	18	—	—	5.0	5.0	6.2	3.9	5.8	7.0	5.7	38.6
• <b>Opium Den</b>	1605 1/2 N. Ivar	Hollywood	213-466-7800	19	—	—	6.3	5.0	4.7	5.1	7.0	3.6	5.2	36.9
• <b>Genghis Cohen Cantina</b>	740 N. Fairfax Ave.	Los Angeles	213-653-0690	20	14	13	5.1	4.2	6.6	3.7	5.3	6.1	5.6	36.6
• <b>Mancini's Club M</b>	20923 Roscoe Blvd.	Canoga Park	818-341-8503	20	25	23	6.0	5.7	6.3	1.4	4.5	6.0	6.7	36.6
• <b>Al's Bar</b>	305 S. Hewitt St.	Downtown	213-687-3558	22	22	17	3.7	4.3	5.6	2.1	7.0	6.5	6.5	35.7
• <b>The Roxbury</b>	8225 Sunset Blvd.	West Hollywood	213-656-1750	23	22	21	6.1	6.5	4.0	4.1	5.9	3.7	3.7	34.0
• <b>Dragonfly</b>	6501 Santa Monica Blvd.	Hollywood	213-466-6111	24	13	19	5.3	4.0	4.0	4.5	6.9	4.2	4.0	32.9
• <b>Martini Lounge</b>	5657 Melrose	Hollywood	213-467-4068	25	—	—	3.0	2.8	5.3	3.6	5.3	6.1	4.5	30.6
<b>AVERAGE SCORE PER CATEGORY</b>							6.5	6.0	6.5	4.7	6.8	5.9	6.2	42.4

# Club Analysis '96

By Jon Pepper

With the results of our Sixth Annual Rating The Clubs survey, it appears that the Los Angeles club scene has improved somewhat. Most telling is that all of the scores seemed a little higher this year than in years past, and in a shocking development two brand new clubs jumped right into the Top Five.

Possibly the most interesting development in this year's survey was the fall of last year's champion the **Whisky**, which went from the top of the chart down to sixth place. The **Roxy** finished in the top spot this year, regaining the crown for the first time since 1991, largely based on the fact that the West Hollywood club was first in the **How Often You Attend** category, and second in both the **Sound** and **Lighting** departments.

**Billboard Live**, which landed in the third spot overall in its first year of business, seemed to be propelled by the tech-

nical aspects of **Sound** and **Lighting** (for which it finished third and first respectively). On the other hand, **Hollywood Moguls** (fifth place overall) scored high in **Atmosphere** and **Club Costs**—where it finished second only to **Bar Deluxe** (fourth place overall)—and **Employee Courtesy** where it topped the list.


In addition to the new high-ranking clubs—**Billboard Live** and **Hollywood Moguls**—there are three new entries all ranked between fifteen and nineteen. The **Derby** came in at fifteen, **14 Below** at eighteen, and the **Opium Den** at nineteen. Rounding out the new entries is the **Martini Lounge** in the last position, taking the lowest marks in both the **Sound** and **Lighting** categories.

The **House of Blues** remained in the Top Ten (moving up to seventh from its ninth place finish in 1995), keeping the top spot in the **Sound** department, while dropping to third in the **Lighting** area, but also vastly improving in most of its other marks, such as **Employee Courtesy** where they climbed out of last year's cellar and into a solid sixteenth place. However, they remained in last place in **Club Costs**, although they were merely one tenth of a point below the **Opium Den**.

Another rating surprise this year was the way that the acoustic venues declined on the chart, or disappeared altogether. In 1995, **Highland Grounds**, **Genghis Cohen** and **Largo Pub** qualified for the list, but only **Genghis Cohen** returned in 1996, dropping from fourteen all the way to Number 20.

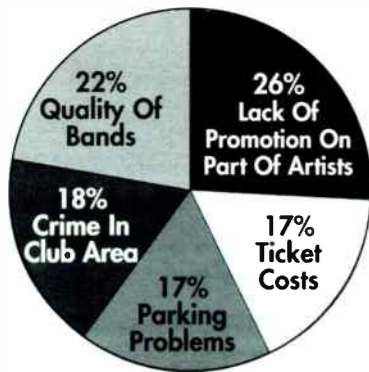
Meanwhile, **Jabberjaw** (fifth in 1995), **Hell's Gate** (sixteenth in 1995) and **Natural Fudge Co.** (24th in 1995 and fifteenth in 1993 and 1994) failed to garner any response from those surveyed this year, and the **Mint** (eighteenth last year) is reportedly undergoing extensive remodeling, and is not scheduled to re-open until January.

In fairness, the rating of the **Dragonfly** is based on the old club, as this survey was conducted during its remodeling. This poll also does not include the recently re-opened **Club Lingerie**.

Finally, for all you musicians out there, **FM Station** (ninth place overall) and the **Coconut Teaszer** (twelfth place) were tied for the highest ranking in **Courtesy To Bands**. The **Roxbury** bottomed out this category with a mark that equaled the all-time low set last year by the **House of Blues**. 



## Booker Poll



### Negative Factors That Affect The Club Business

#### 25 Club Bookers



**Len Fagan**  
Venue: Coconut Teaszer  
City: West Hollywood  
213-654-4887

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2. Call existing fans and friends.
3. Establish a mailing list.
4. Network. Go out to clubs on the nights that you're not playing and meet other musicians—musicians are very camaraderie-oriented.
5. Pass out demo tapes at your gigs.

#### Are Musicians Today More Business Savvy?

"Today they need to be more savvy than they were in previous days. It's certainly much more difficult now. In the old days, a band just had to be good and get gigs and collect their money and a buzz would happen. Now you pretty much have to network. So I'd say, yes, today you have to be more savvy."

#### Quality Of Bands & Future Of The Scene

"I don't want to offend anybody, but I think the level of musicianship that passes nowadays as acceptable, the standard, is lower than it used to be. Back in the Sixties and Seventies you had to have a lot of experience and stuff before you could get up on a stage in Hollywood.

"Now, with punk and this whole anti-corporate rock thing, it seems like it's very acceptable to get up there and just scream and only know three chords. Certainly there are some bands that may not be technically proficient that are worthy and do have a vibe. But, I think, for the most part, the musicians today are not as proficient as they were in the past.

"I hope it opens up where people are not so limited by this departmentalization of

music. I would love to see it where people were open to a variety of music, rather than just grunge or punk, or whatever. That's what my hope is. Where it really is headed is anybody's guess."

#### The A&R Connection

"That is one of the top things that keeps me here at the Coconut Teaszer. That's what I love about my job. That's why I would rather be working here, booking the Coconut Teaszer, than booking the Universal Amphitheater or the Greek Theater. If I was booking a venue like that, all I'd be doing is booking already successful acts.

"What I get a thrill out of is finding a new band and getting on the phone and calling attorneys and managers and publicists and industry A&R people and telling them all about them and giving them phone numbers and maybe even sending them demo tapes—that is what I love to do! Plus, there's a payback on it: the bands become very loyal to you. I get phone calls from people all the time asking me what's happening, or if I've seen anything good."

#### Summary Of The SoCal Club Scene

"I'd say it's about the same. Compared to eight or ten years ago, I'd say it's not doing as well as it was then. But, as far as four years ago, it's about the same. Back in the late Eighties there was much more of a scene happening; and there doesn't really seem to be much of a scene now. There was just much more interest in the scene in general in the mid-to-late Eighties, and L.A. was the center back then.

"It then moved up to Seattle. So many bands were getting signed out of L.A. in the Eighties that people would be out every night checking out the latest band. There doesn't seem to be that much of a scene now. It's no longer focused on L.A. right now, but if history proves anything, everything goes in cycles and L.A. will once again become a focal point."



**Stephen Zepeda:**  
Zepeda Presents  
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City: Long Beach  
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310-984-8349

#### 5 Promo Tips For Bands/Artists

1. Flivering and mailing.
2. Send photos to press.
3. A very good quality demo or single.
4. Sell your demo at your gigs, sell it at independent stores, sell it mail order.
5. Networking.

#### Are Musicians Today More Business Savvy?

"I don't know if they're more business savvy, but I think they're certainly more savvy because of all the different maga-

Club Bookers 32 ▶



# A&R Reps Name Their Favorite Clubs

By Tom Kidd

You're in a band. Your band plays live. You want everyone to see your band. More importantly, you want the A&R community to see it. What do you do? You could try to get an A&R professional to come to one of your club gigs. You've tried that, though, and know it doesn't always work. So why not go to their favorite club and try to see them?

*Music Connection* polled A&R pros to ask one simple question: Where do you most like to go to see bands? We received answers from big record companies, little record companies and record companies you've never heard of. They directed us, and you, to big clubs, little clubs and even clubs we haven't heard of. Listed below in alphabetical order are the Top 15 favorite clubs as voted by the A&R industry:

## THE A&R TOP 15

- ✓ ALLIGATOR LOUNGE
- ✓ BILLBOARD LIVE
- ✓ COCONUT TEASZER
- ✓ DRAGONFLY
- ✓ EL REY THEATER
- ✓ LARGO PUB
- ✓ LUNAPARK
- ✓ MARTINI LOUNGE
- ✓ OPIUM DEN
- ✓ PALLADIUM
- ✓ THE ROXY
- ✓ SPACELAND
- ✓ THE TROUBADOUR
- ✓ THE VIPER ROOM
- ✓ THE WHISKY A-GO-GO

"[I like **Spaceland**] because of Mitchell's great shows. I appreciate not having to go into what's left of Hollywood for a decent show. It's always easy to find a parking space near Spaceland, the neighborhood is safe and Spaceland has my favorite drink, single malt Scotch, which is not common at most 'rock' clubs!"

—Lee Joseph  
The Dionysus Empire

"I flee the attitude of Hollywood [at **Spaceland**]. It's spacious, has a nice stage, decent sound system, lots of chairs and comfy booths and I have never had a problem parking. There's also a great Thai restaurant next door for that pre-show dinner. I also like the booking policies, especially the inclusion of drone/psych and noise bills."

—Chelsea Starr  
No-Fi Records

"**The Troubadour** has pretty good sound and no matter where you stand, you're still up close and personal with the band. Every seat is a good seat."

—Jeff Matlow  
Crank! A Record Company

"My favorite club to check out bands in L.A. is the **Whisky**. They usually have a good sound and the overall atmosphere is a good one. Because of the history involved in the club, bands usually feel more confident about playing there."

—Matthew Bower  
Metal Blade Records

"[The **Dragonfly's**] staff is cool and actually seems to extend courtesy to local bands and hard-working musicians in general."

—Bruce Duff  
Triple X Records

"[The **Roxy's**] sound system is pretty consistent and there is an open view."

—Frank Liva  
Entourage Records

"[**Coconut Teaszer** is] the last cool club in L.A. to listen to bands, drink cheaply and shoot pool without being overrun by the 'I'm so hip' people."

—Anonymous A&R Rep  
Atlantic Records

"I really like **LunaPark** in West Hollywood. Jean-Pierre is great to work with. He's always very accommodating when we come to him last minute to arrange a hasty showcase."

—Steve McCarthy  
Magic Records

"[**Billboard Live** has] great lights and sound system."

—Keven Castans  
Motion City

"[The **Viper Room** is] our favorite club to hear bands. It has the best sound system in Southern California. It is also the best place to see a 'lame claim to fame' to tell your parents. It is the best place to feel like a herded cow."

—Michael Andelman  
Fish of Death Records

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ICE CUBE	PRIORITY
MUD HONEY	SUB POP
2PAC	DEATHROW
BECK	DGC
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## ◀ 30 Club Bookers

zines, newspapers, and booklets on how to do it yourself. There's a lot more information out these days than there used to be, [but] it all depends on the individual.

"A lot of them don't know where to start, that's the problem. [Industry] contacts are very precious and generally an industry-type person doesn't want to hear from a band directly. They want to hear a buzz or hear some kind of ground-swell—that's what attracts A&R people and bookers. It's kind of a crazy thing and that's why we have these bidding wars: everybody trying to knock each other over at the labels."

### Quality Of Bands & Future Of The Scene

"I don't necessarily think the quality is getting any better, [but] there's certainly more bands than there has ever been.

"As far as the direction that music is going, that is really hard to determine because trends are so up and down. What I see these days is a lot of fragmentation where there are certain people that go to see certain bands and there's usually not one unifying name tag or category. For instance, the rockabilly people support the rockabilly music, the punk rock people support the punk rock music—there's a lot of fragmentation these days."

### The A&R Connection

"Having been a band manager in the past, I know how difficult it is to try to work

people. So I don't try to work people. I sort of go with the flow if someone's interested. If someone's not interested, I take it with a grain of salt. Every once in a while, I do [alert the A&R community]. And, I've had people call me about bands."

### Summary Of The SoCal Club Scene

"The club scene is doing less well. I think we're inundated by electronic media and we have so many choices these days that I don't see that live music is as much of a priority as it was in the past."



**Larry Mann**  
Venue: Martini Lounge  
City: Hollywood  
213-662-3611

### 5 Promo Tips For Bands/Artists

1. The most important thing is the personal touch—getting on the phone and making the show sound more like a party or a hangout thing, instead of just going to a club.

2. Get together with another band that does well, and bunny-hop onto their gigs—feed off each other's audiences and try to arrange shows with them.

3. Call up radio stations to get them to give away tickets or mention the show—try to get some kind of air.

4. Take out an ad in a local magazine.

5. Flying—if it doesn't get people to that show, at least the name is imprinted in their mind, and they have something tangible in front of them and they'll remember it the next time they see the name.

### Are Musicians Today More Business Saavy?

"They're more knowledgeable. They're more concerned about what happens to them. Unfortunately, I think it's having a negative impact on some of the music. But, just like the punk rock explosion, there's still some bands out there that are trying to do something different and innovative, and they don't prescribe to the industry standard. That's what keeps the music going. It's getting tougher and tougher to find it."

### Quality Of Bands & Future Of The Scene

"I don't know if I think it's getting better. I think it's always been cyclical. It started with the pop movement, then glam came, then pop-metal came and it just circled around. I think it's just one big cycle of music being regurgitated in different ways."

### The A&R Connection

"I have my independent record label, Sugar Fix Recordings, with a partner, so I look at bands selfishly at first for my own label. If financially I can't afford to do anything, or if I think they're ready to jump to even bigger things, or if they're not willing to settle for an indie, yes, I most definitely turn them on to some of the majors that I know." MC



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## Trip 66

**Label:** Ruff House/Columbia  
**Manager/Contact:** Hard To Handle  
**Address:** 610 Lee Road, #106, Wayne, PA 19087  
**Phone:** 610-889-3166  
**Booking:** Ed Glazier/Save The World  
**Legal Rep:** Michael K. Goldsmith, Esq.  
**Band Members:** Paul Nicgorski, Ryan Bernstein, Maria Nicgorski, Martin Hoeger, Greg Lyons  
**Type Of Music:** Pop  
**Date signed:** September, 1995  
**A&R Rep:** Nick Terso and Evan Gusz

**T**rip 66 was into original material before they were into adolescence. The group started off as "The Trip" six years ago, in Bucks County, Pennsylvania, north of Philadelphia, when Paul Nicgorski, Martin Hoeger and Greg Lyons started messing around with musical instruments they found lying around in Nicgorski's parents' basement.

Paul's younger sister Maria, 11 at the time, would listen to the band rehearse from upstairs, make up her own words and melodies, and then go running up to her bedroom to belt her compositions into a hair brush. It took a few years, but eventually Maria convinced the rest of the group to give her an audition. Within weeks she played her first public show with them.

Right from the start, Trip 66 was a neighborhood effort. Older brother Billy manages the group (there are seven siblings in all) and local buddy Ryan Bernstein completes the lineup.

The group, now complete, played all-ages shows on weekends at a nearby abandoned hotel, the Fiesta. Eventually, they migrated to Philadelphia, and then to New York City. The downside to those gigs, Maria recalls, was having to wait outside the club before and after performing, since they were not of legal age.

The band soon garnered a following, and eventually earned themselves a slot in the 1995 incarnation of Lollapalooza.

Many of their fans were friends and many of those friends were in other bands. "We were playing live shows in Philadelphia and we were playing with a band called the Dandelions, who are signed to Ruff House," Maria explains.

One of the Dandelions helped the band record a demo tape which would eventually lead to their 1995 7-inch single, "Help Me," on Sympathy For The Record Industry. A bidding war ensued, and Ruff House came out on top.

*Trip 66* brings this first part of the band's saga full circle. Produced by Randy Cantor and mixed by Joe and Phil Nicolo (Urge Overkill, Anthrax), the album was born in the basement of the Nicgorski household under the watchful eye of brother Billy, just as was Trip 66 itself.

—Tom Kidd



## Poe

**Label:** Modern/Atlantic Records  
**Manager/Contact:** Paul Fishkin and Maven National Artists (co-management)  
**Address:** 6535 Wilshire Blvd., #101, Los Angeles, CA 90048  
**Phone:** 213-658-7600  
**Booking:** Mike Piranian/CAA  
**Legal Rep:** Steve Barnes/Bloom, Herriott, Cook, Diemer & Klein  
**Type Of Music:** Eclectic Alternative  
**Date Signed:** April, 1994  
**A&R Rep:** Paul Fishkin

**A**lternative girl Poe is the only artist currently on Paul Fishkin's Modern Records. A "boutique" label (as Poe puts it) of Atlantic Records, it was once the musical home of Stevie Nicks.

In the twelve months since her debut record, *Hello*, was released, Poe says that her experience with Fishkin, Modern, and its parent label has been all white-winged doves, leather and lace. The album has been firmly entrenched in *Billboard's* Top 200 Album Chart for the past four months, based largely on the success of the single, "Angry Johnny," which has been a hit on both MTV and the Modern Rock charts.

As for her record label, she says, "First of all, it's a unique situation, because Paul is the one [with whom] I have the relationship, as far as A&R and development are concerned." Sound-ing a bit hyperactive between gigs, she adds, "He's the one who heard my stuff and said, 'I wanna sign her. He also functions as my manager. He's the mediator between me and this larger label."

"I really didn't meet anybody at Atlantic until after the record was done. In terms of making the record, it was great because [I didn't have] anybody looking over my shoulder. I had full creative control. When the record was delivered, Atlantic honestly dove in and they were great. We've had great tour support since day one. I asked for a budget to hire and rehearse a band—they gave it to me. It helped that we got a gig opening for Lenny Kravitz; that made it a justifiable investment for them."

"At this point, the most important thing a label can do for me is finance my records and my touring," she adds, "because that's the stuff you can't always do by yourself while you're trying to hold down a day job or a waitressing job—that shit that we all go through."

Poe says she stopped waiting tables shortly before being signed, but added, "It's frightening to know how many signed people still are."

—Scott Lenz



## Sovory

**Label:** Polydor  
**Manager/Contact:** John Ryan, Chicago Kid Management  
**Address:** 1840 N. Kenmore, Suite 304, Los Angeles, CA 90027  
**Phone:** 213-660-6817  
**Booking:** William Morris Agency  
**Band Members:** Sovory  
**Type Of Music:** Rock & Soul  
**Date Signed:** Early 1994  
**A&R Rep:** Nick Gatfield

**A**lan Sovory traveled south of the Bay Area a few years ago, to take a shot at a career in music. Alone and struggling in L.A., he got caught up in making money knowing that was the only way he was going to survive. "I lost my way for a little while, working for other people and helping them with *their* dreams, until one day I just realized, music is my life and I just have to do it for myself." He began following his heart and he knew he was headed in the right direction. And that's when things started happening.

Sovory joined the band Purple Planet Jam, and spread the message of no prejudice, discrimination or inequality. Eventually, he dropped the band and his first name, but continued to spread spiritual lyrical messages in his individual music. It was in late '93 that he was discovered by manager/producer John Ryan (Santana, Allman Brothers, Lynard Skynyrd).

"He was working in this studio in North Hollywood, producing stuff for his friends," Ryan recalls. "I knew one of the guys in the studio and I went in one day. All of a sudden I heard this voice—this amazing voice—coming from the studio. And it was Sovory."

The pair connected, and signed a deal with EMI Music Publishing in early 1994. Sovory diligently began working on his demo, writing and producing his own songs, when Ryan brought the artist's future A&R rep, Nick Gatfield, to take a listen. He was blown away. "There were three songs Sovory tracked, and not only did he have the voice, but we started paying attention to his talent as a writer, as an artist," Ryan recalls.

"My music comes from my heart, and I want to be able to get to the hearts of everyone listening," says the artist. "I want as many people to hear and feel my music as possible."

Sovory's self-titled album was released in the middle of this year and runs the gamut of love, loss, loneliness, hope and faith. Sovory believes "albums find their own life, and I think it may take a while, but this project will finish on top. I believe we have a commercial success on our hands. I think *Sovory* is totally different than anything out there. I'm learning to be satisfied with where I am and not to fear what's going to happen next. Because I've gotten this far, it can only progress."

—Laurie Searle



Adrienne

Contact: Barton Mgmt. Group  
310-314-1458

Seeking: Label Deal  
Type of music: Triple A

Production..... 7  
 Lyrics..... 7  
 Music..... 7  
 Vocals..... 6  
 Musicianship..... 8  
 Average  
 1 2 3 4 5 6 7 8 9 10

Comments: While there may not be a chart-topping single included here, all three of the intricate compositions are ready for Triple A airplay. With a soft voice that captivates, a la Natalie Merchant, Adrienne gets high marks in every category. She's very worthy of a record deal. Adult Alternative A&R reps should make the call.



Thrill My Wife

Contact: Pres Pak PR  
310-532-9448

Seeking: Label Deal  
Type of music: Pop-Punk

Production..... 6  
 Lyrics..... 5  
 Music..... 5  
 Vocals..... 5  
 Musicianship..... 6  
 Average  
 1 2 3 4 5 6 7 8 9 10

Comments: A local trio that has put together an irresistible collection of seductive pop-punk. While it may sound dated at times, it's also great fun. The production is strong and clean, and there's an inherent charm within. They come across as a professional band without pretention. These guys are worth checking into.



Dogmoon

Contact: Artist Hot Line  
213-499-4444

Seeking: Label Deal  
Type of music: Folk/Triple A

Production..... 6  
 Lyrics..... 6  
 Music..... 5  
 Vocals..... 4  
 Musicianship..... 5  
 Average  
 1 2 3 4 5 6 7 8 9 10

Comments: This is an old-styled guy-girl folk duo, who occasionally show nice vocal harmonics, but at other times aren't subtle enough. The lyrics definitely demonstrate some thought and cleverness, although the melodies fall into the run-of-the-mill category. Perhaps hooking up with the proper producer will help.



Dogman

Contact: Artist Hot Line  
719-539-2416

Seeking: Label Deal  
Type of music: Rock

Production..... 5  
 Lyrics..... 4  
 Music..... 5  
 Vocals..... 5  
 Musicianship..... 5  
 Average  
 1 2 3 4 5 6 7 8 9 10

Comments: This Colorado-based quartet has a philosophy of making rock & roll—not to be taken too seriously (see the lyrics: "looking for trim and Pabst Blue Ribbon beer"). From bluesy rock to funky soul, these guys showcase nice chops, but they end up sounding like a solid bar band tailor-made for the ski resorts in their state.



Duane Hubbard

Contact: Artist Hot Line  
213-876-8245

Seeking: Mgmt/Development Deal  
Type of music: Hard Rock

Production..... 5  
 Lyrics..... 4  
 Music..... 4  
 Vocals..... 4  
 Musicianship..... 5  
 Average  
 1 2 3 4 5 6 7 8 9 10

Comments: With hard rock aggression, Hubbard's demo rips through three songs that unfortunately vary very little from one another. While this is a decent sounding demo tape, our advice would be for him to try working with other musicians, as collaborations may just help take this to the next level.



The Crowd Goes...Wild

Contact: Artist Hot Line  
213-934-0049

Seeking: Management  
Type of music: Alt. Pop/Rock

Production..... 5  
 Lyrics..... 4  
 Music..... 4  
 Vocals..... 4  
 Musicianship..... 5  
 Average  
 1 2 3 4 5 6 7 8 9 10

Comments: While there are some nice melodies, they are steeped in the power pop era of the late Seventies and early Eighties. These guys know about song structure, but that intangible magical quality is missing. Because of their musical slant, they will have a tough time grabbing the ears of the A&R community.



Slipping Insanity

Contact: Artist Hot Line  
818-762-6939

Seeking: Label Deal  
Type of music: Hard Rock

Production..... 3  
 Lyrics..... 3  
 Music..... 4  
 Vocals..... 4  
 Musicianship..... 4  
 Average  
 1 2 3 4 5 6 7 8 9 10

Comments: A lack of artistic focus is the major problem here. Leading off with a rap-based song when the other two songs seem to better reflect the band's musical approach is a big mistake. As things stand now, Slipping Insanity is far too unsettled and scattered for serious industry attention. Attitude will only take you so far.

## SUBMISSION GUIDELINES

Send package to: Demo Critiques c/o Music Connection, 4731 Laurel Cyn. Blvd., N. Hollywood, CA 91607. All submissions should include the following four items:

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

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





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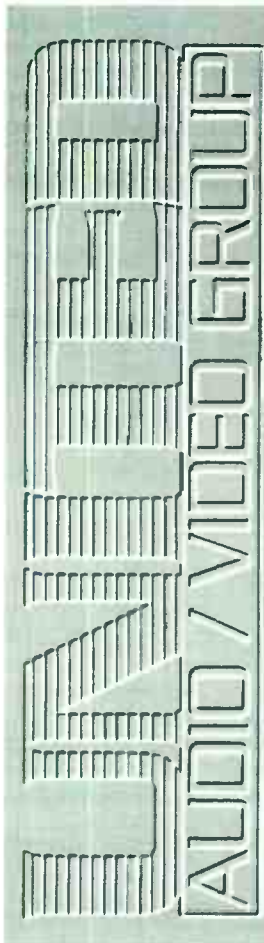
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ROCK



MARSA CUD

The Fabulous Thunderbirds

The Heads, consisting of the former members of the Talking Heads (with the exception of David Byrne) made a stop at the Roxy recently, showing off their singer, Johnette Napolitano, formerly of Concrete Blonde, with guest spots by Maria McKee on vocals and Steve Scales on percussion. Most of the show was made up of new material, but at the end, the band roared through several crowd favorites, both from the Talking Heads catalog and also from Tina Weymouth's days with Tom Tom Club and Jerry Harrison's solo work. Opening the show was local act Star 69, who played a moody, introspective set that was often drowned out by the chatter of the audience.

Also, seen recently was blues legend Lonnie Brooks at Billboard Live. Lonnie, along with his son Ronnie, blazed through a set consisting of old songs, and new material from his current Alligator release, *Roadhouse Rules*. They were joined towards the end of the show by Slash, formerly of Guns N' Roses, who is apparently putting together his own blues band. Hopefully, Slash will take a few pointers from Lonnie and Ronnie,



BOO HEWERDINE

Boo Hewerdine

both of whom smoked him.

On the new CD front, Boo Hewerdine has released a new solo album called *Baptist Hospital*, on Discovery Records. This album shows off the songwriting talent of this largely underappreciated artist. Hewerdine may just be one of the greatest songwriters to come down the pike since Richard Thompson. The tunes on this album show off Hewerdine's remarkable pop stylings and hearty melodies. While he comes from a fairly obscure background, this new album is definitely worth a listen.

Coming to town for some shows are the Fabulous Thunderbirds. The group, which is now largely a Los Angeles band—with Kim Wilson's move to Orange County and the addition of Kid Ramos on guitar, Jimi Bott from the Mighty Flyers on drums, and Gene Taylor on keyboards—demonstrated on the Barn Burner tour over the summer that it is definitely the baddest bar band in the land. They will be going into the studio shortly to record a follow-up to their Private Music debut, *Roll Of The Dice*. The Fabulous Thunderbirds will be appearing at the House Of Blues on November 27th.

Also, if you are in the mood for some harmonica playing on the night before Thanksgiving and you happen to be in the Long Beach area, you might want to check out the "Battle Of The Blues Harps" at the Golden Sails Hotel, also on November 27th. This show features Rod Piazza and the Mighty Flyers, the James Harman Band, Mark Hummel from San Francisco, eleven-year-old harmonica whiz Brody Buster, and Flatop Tom And His Jumpcats.

If your idea of Thanksgiving leftovers runs a little more to the eclectic side, you might want to check out Gary Myrick and Tony Gilkyson at Jacks Sugar Shack on November 29, and the Bomboras at Spaceland on the 30th.

—Jon Pepper

COUNTRY

One of the best cowboy bands around these parts is the Horse Soldiers. This group has been keeping busy at Melody Ranch, and they are also featured on British television. In the studio constantly, the Soldiers are a wild bunch with plenty of talent. They also donated a performance to benefit the Autry Museum of Western Heritage at a recent fund raising auction, and were guests at the gala opening of the Remington exhibit. Contact the band at 310-261-7131.

Another band of rounders to keep an eye and ear on is Mike Mann & the Night Riders, "America's premier black cowboy band." Coupling the cowboy tradition with a touch of soul and R&B results in a sound that is exceptionally original. Already favorites at Cafe Club Fais Do Do, they recently made a triumphant debut at Jacks Sugar Shack. Filling clubs with a ready-to-party crowd, they are a welcome addition to the L.A. C&W community. They are carrying on the tradition set by the thousands of black cowboys, rodeo riders and Buffalo Soldiers who were an intricate part of the settling of the West. They are also a tribute to the still mighty Mr. Herb Jeffries, the first black cowboy singer. Contact them at 213-360-6523.

The biggest gathering of cowboy artists and poets will take place in Elko, Nevada very soon. The 1997 Cowboy Poetry Gathering is shaping up just fine. Nevada's favorite son, cowboy poet Waddie Mitchell, will be there. Call the Western Folklife Center in Elko at 702-738-7508 for more info. It is a great time.

Canadian cowboy Ian Tyson has released *All the Good 'Uns* on Vanguard, a masterful retrospective that looks back on a distinguished career. And, he's a favorite in Elko too!

Moving from cowboys to city folk, the City of Angels had two special visitors recently. Bob "Dreams & Saturday Nights" Woodruff came to town for a few days, and dropped by the Shack to check things out. Signed to Im-



JANA PENDRAGON

The Horse Soldiers

print Records, Bob is also a member of the Bug Music family. Creative Director Eddie Gomez dropped in and hung out with Bob and some of the coolest cats in L.A. (see photo below). Look for Bob's new release in the next few months, and let's hope he spends more time out this way. Raw, edgy and ready to honky tonk, if you didn't know better, you'd swear Mr. Woodruff was a Bakersfield boy.

Also breezing through town was one-time resident and hot guitar-slinger Danny Johnson. Now living down south, Danny is setting stages on fire all over the world. Currently he wields his rockin' country-blues axe for John Kay & Steppenwolf. Johnson and the band played to an SRO crowd at the House of Blues, and he and roots rocker Danny Tate spent time writing songs for Tate's next project. Look for Johnson to be back in town in January with a CD of his own.

Kudos to Mike Patella, manager of the Virgin Megastore in Burbank. Hip to real C&W and roots music, Mike has a great country and roots section, and a special place for our own Bakersfield Sound. A staunch supporter of the Bakersfield Renaissance, Mike is one of the good guys! Go by his store at 851 N. San Fernando or call 818-295-6905.

Finally, congrats to Jimmy "Muffin" Yessian for signing a publishing deal with Sony Tree. Here's to your success! —Jana Pendragon



JANA PENDRAGON

Eddie Gomez, Bob Woodruff, Chris Lawrence, Cisco and Paul Morris

JAZZ



George Shearing

George Shearing, an important jazz pianist since 1939, had a retrospective at the Alex Theatre as part of a jazz series promoted by *Playboy*. With great humor, Shearing talked about his early days, played a couple of solos (including a rollicking "Honky Tonk Train Blues"), told plenty of jokes, took some duets with bassist Neil Swainson and revived his popular easy-listening quintet with the assistance of vibraphonist Steve Nelson, guitarist Reg Schwager and drummer Dennis Mackrel. A memorable evening.

One of the great living lyricists, Dave Frishberg is also a superb pianist and a personable singer with a very strong wit. During a solo performance at the Jazz Bakery, Frishberg played such classics as "I Can't Take You Nowhere," "I Was Ready," "Dear Bix," "Blizzard Of Lies," "Quality Time" and "My Attorney Bernie," among others. Most memorable among his newer tunes is "I Want To Be A Sideman," which mixes humor with



David Frishberg

insightful truth.

Catalina's recently celebrated its tenth anniversary (quite an accomplishment for any jazz club) with an all-star night of free music. Among the stars were tenor great Teddy Edwards, pianists Horace Tapscott and Jon Mayer, young tenor Zane Musa and Buddy Collette, whose group was actually booked on Catalina's opening night. I look forward to the next ten years!

Diana Krall, a talented pianist-vocalist, celebrated the release of her Nat King Cole tribute album, *All For You* (Impulse), with a trio concert at the Derby. Due to the efficiency and enthusiasm of her label, the Derby was uncomfortably overcrowded. As far as the performance went, Krall seemed content to play easy-listening lounge music and to emulate Cole and Ahmad Jamal. Little of Krall's own musical personality was ever displayed, and guitarist Russell Malone consistently stole the show. The overall results were pleasing, but quite derivative.

Diana Harris puts on a funny, frank and uninhibited show whenever she sings. A: Genghis Cohen, in Hollywood, she sang less blues than usual, in a wide-ranging set that included a jazzy ballad ("Please Hold Me") a little bit of rock and several high-quality originals about human relationships that defy easy categorization. The entertaining Harris is well worth checking out.

**UPCOMING:** Catalina's (213-466-2210) features Kenny Rankin (Nov. 29-30), the Jazz Bakery (310-271-9039) hosts the Branford Marsalis Trio (Nov. 26-31); and Ca' del Sole (818-985-4669) presents Cathy Segal Garcia (Nov. 27 and 29) and Dewey Emey (Nov. 30).

—Scott Yanow

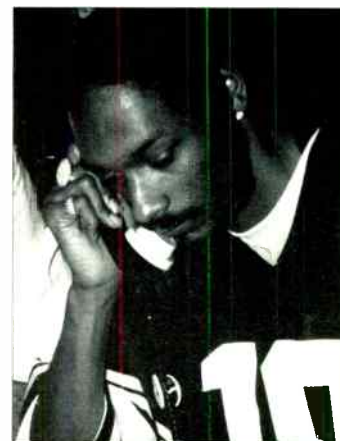
URBAN

Bill Clinton, and the political process in general, owes a great deal of thanks to the Rock The Vote organization, whose impressive "get out the vote" campaign succeeded in drawing a greater than average percentage of young voters to the ballot boxes for the recent elections. The grass roots, non-profit, non-partisan organization recently held a massive day-long voter awareness drive at the House Of Blues in West Hollywood. Featuring a performance from Cypress Hill, and appeals from Snoop Doggy Dogg, Nat Dog and Warren G., the event was a smashing success.

Director F. Gary Grey's action-drama *Set It Off* has delivered the biggest first-day opening ever for New Line Cinema. Starring superstar rapper/actress Queen Latifah, Jada Pinkett, Vivica Fox and newcomer Kimberly Elise, the film looks to be one of New Line's highest grossing flicks in many years. The Elektra soundtrack (featuring the single "Missing You") is also doing brisk business, and is currently riding high on the charts. As a matter of fact, another urban music soundtrack, Spike Lee's *Get On The Bus*, has made its way onto the *Billboard* Top 200 Album Chart.

Gospel recording sensation Kirk Franklin is recovering well from a recent fall that occurred while he was performing in Tennessee. As the leader of the new gospel music renaissance, Franklin has broken barriers and crossed musical boundaries. His debut album, *Kirk Franklin And The Family*, was certified platinum (and is still Number Three on *Billboard's* Gospel Chart), and his current release, *Whatcha Lookin 4*, is headed in the same direction—topping the Gospel Chart as of this writing.

**GRAPEVINE:** Quiet storm music lovers had better watch out for pianist/composer/arranger/producer Stefan Dickerson, who is cur-



Rapper Snoop Doggy Dogg at a recent Rock The Vote rally.

rently in the studio recording a follow-up to his spectacular debut, *Romanza: Themes Of Love*. Dickerson's new project features guest appearances by Earl Klugh and Sal Marquez, among others.

Also look out for red-hot producer Doug Rasheed, who is currently in the studio doing the remix for saxophonist Kenny G's new single, "Havara." Other hot releases include a heavy dose of "reality rap" from Smooth Sailing recording artist Teardrop, some classic soul from budding Motown artist Jason Weaver, and the sophomore release from gangsta rapper Snoop Doggy Dogg. La Face recording artist Tony Rich is breaking onto the television airwaves with upcoming appearances on the Fox-TV show *Beverly Hills 90210* and the upcoming *VH1 Fashion Awards*.

The hottest showcase in town continues to be the ASCAP/ESP Showcase. Held monthly at the Diamond Club in Hollywood, this is the showcase that consistently matches the movers and shakers in the business with the most promising new artists around. For further information, you can call 310-645-0101. —Gil Robertson



Domino and Edna Sims Porter pose at a recent ASCAP/ESP showcase.



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Robyn Habel: "Australian for folk singer."

**Robyn Habel**  
*Genghis Cohen*  
West Hollywood

Contact: Robyn Habel Management: 818-982-7758  
The Players: Robyn Habel, guitar, double bass and vocals.

Material ..... 7  
Vocals ..... 9  
Musicianship ..... 9  
Performance ..... 9

1 2 3 4 5 6 7 8 9 10

Robyn Habel has made some serious headway in her home of Australia, and, after seeing her perform this solo show here in the States, it's easy to see why. Her sound is a roots/pop blend best described as a female John Mellencamp with balls. One could imagine the current Foster's Lager ad campaign including a video clip of Habel showcasing her voice and her look—a flash of golden-red hair that is long and curly, not cutie, but rather rugged and Sixties-like, reminiscent of Janis Joplin on her sober days—the clip being followed by the tag-line of "Robyn Habel, Australian for Folk Singer."

No big Australian crowd here. This show was under attended, and when Habel took the stage I expected it to be an awkward moment. But to her credit, Habel came here to impress people whether there were two people in the room or two thousand, and she did just that. Launching into "Million Dollar Man," she instantly put any awkwardness to rest as she invited the small audience into the performance with authoritative strumming and a commanding, charismatic voice.

Habel's voice is her strongest asset. At times, it is downright stunning. The obvious comparison in vocal sound is Melissa Etheridge—that low raspy tone some women have that drives men nuts

(in a good way)—kind of like Demi Moore's speaking voice. The stunning part is either an audible illusion or Habel really is able to sing a note an octave lower than the main note, in effect harmonizing with herself live. It doesn't even seem intentional, just a residual effect of the fullness, raspiness and power of her voice. Yet as raspy as she can get, she also shows incredible smoothness in many vocal passages, proving that she's not a one trick pony.

The only weakness that Habel shows is her lyrics. While at times they can be very good, many phrases and some whole songs come off as overly self-righteous. The problem here is an attempt to be profound and cutting too wide a swath, rather than focusing on the telling detail that one can latch onto. The metaphors often deal with large social issues and tend to be obvious rather than subtle.

Once in a while, though, Habel's metaphors work, like in the song "Cease Fire," where village bells, struck to announce a temporary cease fire in a war, take on the role of all good things in times of peace. A cease fire being positive is a bit obvious, but it works here because of the image of the bells that Habel puts forth, and the sense of personal enjoyment in the bells themselves and what they bring about. It gives the song a sense of personal drama and involvement and saves it from being just another song telling us that war is bad.

While many of her lyrics could use some revision, the songs themselves are catchy, and Habel's performance is right on. And when she sets down the guitar in favor of the double bass for the bouncy feminist anthem "Be a Girl" (which is arguably her best song), and a haunting cover of Nirvana's "Come as You Are," she is absolutely captivating. With her voice full and raspy, yet somehow smooth, while her fingers coax bass notes, you know you're seeing someone unique. —Carl Peel

## Larry Dean & The Shooters

*The Cinnamon Cinder*  
Burbank

Contact: Larry Dean: 818-704-6707

The Players: Larry Dean, lead vocals, acoustic guitar; Mickey Wells, steel; Danny Cifalia, lead guitar; David Sproul, bass; Ed Donner, drums; Michael Dart, vocals.

Material ..... 8  
Vocals ..... 8  
Musicianship ..... 7  
Performance ..... 7

1 2 3 4 5 6 7 8 9 10

A long standing member of the Los Angeles C&W community, Larry Dean has traveled every hard road a cowboy honky tonk singer can travel, and has survived to tell the tale.

Dean's material is distinctively Country and Western. Images of the West abound. However, with the current Bakersfield Renaissance in full swing, the Bakersfield sound is also a part of Larry's music, and has been from the beginning of his career. He knows how to shuffle and twang, and he can sing a romantic waltz that is sure to bring a tear to your eye.

In addition to his power-driven cowboy material, Dean performed a few of the brilliant tracks from his latest disc, *From A Distance*, on Boulevard Records. "I'm Gettin' Known (For All the Wrong Reasons)" is a classic country song with a fresh hook, and "Sometimes Love Ain't Enough" also fits into the classic category. Dean's newer songs, like the bittersweet "Stay With Me" and "Is This The Way" are all candidates for the Number One spot on the real country music charts. Dean has a way of retaining his connection to tradition while still striking out on his own. Lyrically and melodically, he is a fine writer.

The musicianship here is dynamic. The Shooters are a precision band, able to pull out old standards at a moment's notice. Particularly impressive on this night was Mickey Wells and his very traditional steel. Wells' playing seemed to recreate the ambiance of an old, smoke-filled honky tonk from years past. Lead guitarist Danny Cifalia was also a stand-out during this particular performance. Ready and able, Cifalia hit all the right notes with flare, instilling his solos with sizzle. Overall, the Shooters work well together and have a good instinct for the music.

Larry Dean and his band are professionals. With a variety of original material and the laid-back style Dean takes, this is an act to be savored and enjoyed. Larry Dean & the Shooters are quality all the way. —Jana Pendragon



The Hardtops: Taking the stage by storm.

### The Hardtops

Jacks Sugar Shack  
Hollywood

Contact: Hardtop Music: 310-821-9688 or 818-285-9669

The Players: Jim Hall, bass & backing vocals; Tommy Salcido, lead vocals & rhythm guitar; Chris Lawrence, lead guitar and pedal steel; Dwight Payne, drums.

- Material ..... 8
- Vocals ..... 8
- Musicianship ..... 8
- Performance ..... 9

- 1 2 3 4 5 6 7 8 9 10

For the past several years the Hardtops have trudged a very difficult road—caught somewhere between the Bakersfield honky tonk edge and the roots rock wall, they were never easily categorized, which makes both the industry and the media uneasy. However, with a sound that is distinctively their own, the Hardtops have finally made it to the top of the first mountain in the chain of success.

The Hardtops took the stage by storm. More akin to an invading army than anything else, every eye was on this worthy band as they hit the first notes of the Jim Hall original "It's Hard," and conquered the packed house with ease. Working their way through a set that was all energy and no fluff, Chris Lawrence provided the shuffle and twang, while one of L.A.'s best rhythm sections held the bottom line firm and steady. Tunes included "Brave New Country," which is essentially what this team is pushing, since their sound is nothing like what the hot, new pop-country stations are playing.

Their all-original set sparked, and Salcido's voice never sounded better. Hall's background vocals and periodic lead vocals were standout, too. It was obvious that both had been doing their homework. Very edgy and sometimes bloody raw in expressing emotion,

both look to be in the process of becoming singers of note.

The musicianship here is good to the point of being mind-blowing. Lawrence is by far and away one of the best pickers on the West Coast. Add to this the amazing earthy skills of drummer Dwight Payne. Demanding as much attention as the pickers, this is one drummer who will not be lost in the shuffle or twang.

As for performance, the Hardtops are entertainers. Each is comfortable in front of a crowd. Working together like that proverbial well-oiled-machine, they still retain the individuality of each member. Generating as much excitement as any big name acts they leave their audience satisfied, but still yearning for more.

Ambitious, and loving every minute of the music they are creating, the Hardtops are ready to scale that next mountain, so be sure to add the Hardtops to the long list of quality talent being incubated and nurtured in Los Angeles.

—Jana Pendragon

### Dave Mason

The Roxy  
West Hollywood

Contact: Chase Williams, Powerplant Entertainment Group: 318-755-7927

The Players: Dave Mason, guitar, vocals; Richard Campbell, bass; Frank Reina, drums; Bobby Scumaci, keyboards.

- Material ..... 9
- Vocals ..... 8
- Musicianship ..... 9
- Performance ..... 8

- 1 2 3 4 5 6 7 8 9 10

Dave Mason is no stranger to the musical world—he's worked with rock greats Eric Clapton, George Harrison, the Rolling Stones and Jimi Hendrix, to name a few, and attained commercial success in the Seventies with a

succession of his own Top Ten hits. Now, the respected singer-songwriter-guitarist has assembled a new band, in an attempt to embark on a new musical journey.

Mason walked on stage to a glorious round of applause and began his set with the classic song "Pearly Queen." And for the next hour we were magically transported back to the classic rock sounds of the Seventies, skillfully guided by our host and his muse.

Having garnered respect for his guitar playing early on, Mason proved that age doesn't have to take its toll on performers who continue to practice their craft. Playing with impeccable precision, he wailed on his Les Paul, and masterfully proved that he's still got chops. His expertise on the guitar shone best in rousing solos on songs like "All Along the Watchtower" and "Stormy Monday," where he aptly switched gears from rhythm to lead and back again. His performance proved that he is both a skillful and forceful player, and that he is, perhaps, underrated as a true master of the guitar.

Mason is a master at his craft, no question, and there was no lack of musicianship here, on his part or on the part of the outstanding musicians in the band. However, the addition of a second guitar player might have completed the make-up of this band, especially where harmonies were missed, and when Mason had a tendency to drop out playing guitar while he was singing.

This night was filled with back to back hits. Nevertheless, I can't help wondering, where are the new songs? Is this just a matter of resting on one's laurels and playing it safe with the old standards? Certainly someone of Mason's caliber must have a slew of songs dying to be let out and set free on the world. Although it was good to hear the classic hits, it would have been better to hear what Mason has written more recently.

This was a night with an unstoppable showman, who, like a good wine, has simply improved with age.

—Renee Silverman



Dave Mason: No stranger to the musical world.

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## CLUB REVIEWS



**Bob Malone: A ragtime bluesman with the look of an Old West elixir-peddler.**

**Bob Malone**  
LunaPark  
West Hollywood

Contact: Bob Malone: 310-798-0317

**The Players:** Bob Malone, vocals, piano; Stan Behrens, harmonica; Lynn Keller, bass; Jake Jacobs, drums; Debra Dobkin, percussion; Lynn Stevens, background vocals; Anna Hernandez, background vocals; Larry Goldman, tenor sax, clarinet; Lee Thornberg, trumpet; Eric Jorgenson, trombone.

**Material** ..... 7  
**Vocals** ..... 8  
**Musicianship** ..... 9  
**Performance** ..... 8

1 2 3 4 5 6 7 ★ 9 10

Bob Malone is one of those few musicians whose show seems to end much too soon, leaving you with the urge to hear more. A ragtime bluesman with the look of an Old West elixir-peddler, Malone spins yarns and music out of personal moments he invites you to share with him.

Sitting at his battered old keyboard, and backed by a nine-piece

band which includes horns, conga drums and a pair of female harmony singers, Malone combines Randy Newman-like melodies with a Tom Waits delivery clothed in Joe Cocker-styled arrangements.

Malone's songwriting is very smart, somewhat like that other piano man, Billy Joel's songwriting used to be—except that Malone's playing ability is in another dimension. His songs take you with him into his world, where it's a bit seedy, a bit sad and sometimes funny. But it's also interesting and curious, and a place where you don't mind spending a little time.

His raspy, sweet vocals tell tales of a well-traveled vagabond musician. His melodies are simple, yet sophisticated, with infectious rhythms driving each song. Most of them cover his personal recollections about his life and loves, and other observations of the human condition, usually from the viewpoint of a bar stool or fleabag hotel. Although it's an area that has been touched by others, such as Waits and Bob Seger, Malone takes the best of each and makes it his own, without seeming derivative.

His presence and manner on-stage are personable and intimate, almost like a friend playing a special song just for you in your own

**Julia Hunter**  
LunaPark  
West Hollywood

Contact: Simco And Associates: 213-656-4771

**The Players:** Julia Hunter, lead vocals; Siobhan O'Carroll, background vocals; Roy Galloway, background vocals; Lynn Keller, bass; Robert Jacobs, drums; Stanley Behrens, harmonica; Bob Malone, keyboards; Cody Bryant, guitar; John Groover McDuffie, steel guitar.

**Material** ..... 7  
**Vocals** ..... 8  
**Musicianship** ..... 9  
**Performance** ..... 8

1 2 3 4 5 6 7 ★ 9 10

For the duration of her eight-song set, Julia Hunter came on strong and captivated the crowd. The sultry ballad which began the evening was merely a tease.

Halfway through, she kicked into "Here Comes Trouble," a rousing, twangy number that doubled as the show's theme. Ironically, trouble was nowhere to be seen or heard, as musical director Gary Simmons had done his homework, assembling a flawless group of backing musicians.

By far, however, the evening belonged to Hunter. She's an old-fashioned performer—combining her vocal, acting and comedic gifts a la Bette Midler. Her material, most of which is co-written with others, is obviously tailor-made for this Southern belle. "Grown Up Woman" seemed autobiographical, depicting the difficulties of strong feminine types finding like-minded men. "Castle Of Sand"

living room. His use of horns and congas as part of the arrangement pumps the edge of the music into a jazz flowing medley. Down-home blues, R&B and blues-jazz fusion combine in a clear flowing stream.

Malone and his band make complicated transitions seem simple and casual, and his choice of partners for this gig was well-made, as they easily followed his lead and took their own when called upon. Most appeared to be well-traveled themselves—there were few young-sters in this group. But their age simply translated into experience and the courage to take risks with the music—something many of today's younger groups just don't seem to do.

Malone's songs are touching, heart-wrenching, and at times humorous. "If It Ain't Got No Soul" and "Send Me A Woman Tonight" were outstanding. The title track from his latest CD, *The Darkest Part Of The Night*, was an exceptional blend of blues, jazz and showmanship.

While playing, Malone rarely leaves his piano, and there's really no need for him to. For emphasis, he rises off the bench now and then, or pumps his leg to the beat of the music. Still, his greatest command is over the keyboard, and over the communication he establishes with the audience through his performance.

Malone's been called one of the "Hottest Unsigned Acts In L.A." Why he's still on his own is one of the mysteries of the music industry, as you don't see talent in a package like this very often. So, if you want to be entertained at a reasonable price, check him out—before someone in the biz wises up and makes you pay for the privilege of seeing him perform live.

—Bernard Baur

documented a lonely wife's sorrow and gave us a look at Hunter's delicate, emotional side. But, by far, the biggest crowd pleaser was "Heart Will Do For Love," a stellar ballad with the promise of an instant crossover hit.

This is one performer who shone, leaving the crowd anxious to hear more.

—Eric P. Fleishman



**Julia Hunter: An old-fashioned performer combining her vocal, acting and comedic gifts.**

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- **Career Strategies in Themed Entertainment.** *Bob Rogers*, President/CEO, BRC Imagination Arts
- **The Urban Music Scene: The Art and Business of Producing Hit Records.** *Courtney Branch* and *Tracy Kendrick* of Total Trak Productions, Inc.
- **A&R: Making Music from Acquisition to Release.** *Randy Jackson*, Vice President/A&R Department Head, Columbia Records and *Barry Squire*, A&R, Geffen/DGC Records
- **Publishing Hit Songs: An Introduction to Creative Music Publishing.** *Neil Gillis*, Vice President, Copyright, Warner/Chappel Music, Inc.; music publisher, columnist, and composer
- **Legal and Practical Aspects of the Recording and Publishing Industries.** *Richard Schulenberg, JD*, music consultant for The Family Channel and MTM Productions

## Songwriting

- **Writing Lyrics that Succeed and Endure: Master Class with Marty Panzer.** Lyricist with 30 gold and platinum records; Mr. Panzer has just completed lyrics and dialogue for the MGM Grand Production of *EFV* as well as lyrics for "We Are One" for Disney's *Simba's Pride*
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## Music Technology

- **MIDI Sequencing I.** *Lee Currier*, songwriter/producer, arranger, and keyboardist whose credits include works by Natalie Cole and Phil Perry
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- **Electronic Music II: Introduction to MIDI.** *Cory Fournier*, composer and clinician, Roland Corp., U.S.

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 Type of Music: Rock, alternative, acoustic.  
 Club Capacity: 200  
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 P.A.: Yes  
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 Piano: No  
 Audition: Send cassette to P.O. Box 26774, L.A., CA 90026, or call 213-960-7621  
 Pay: Negotiable.

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19221 Ventura Blvd., Tarzana, CA 91356  
 Contact: Sharon, 818-342-3405  
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 Contact: Steve, 213-954-8080  
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 Stage Capacity: 3  
 P.A.: No  
 Piano: No  
 Audition: Call Dan  
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 Contact: Donna, 310-376-1629  
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 Stage Capacity: 5  
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 Piano: No  
 Lighting: Yes, stage lights  
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<b>MARK BACON - Bassist</b> 6 string bass, 4 string bass, keyboard bass, and background vocals.	805-296-4364	✓	✓	✓	✓	✓	Graduated top of the class from M.I. (Musicians Institute). All styles. Can play anything	Specialize in arranging and musical directing. R&B and Jazz background. (EWF, RTF, etc.)	✓	✓	✓	✓	
<b>STEVE CATANZARO - Producer/Keys</b> Pro studio, Alessis, Mackie, Kurzweil, Neumann, Lexicon, etc. Samples	714-433-9873	✓	✓	✓	✓	✓	BA MM DMA. Great composer, arranger, writer, producer, and piano/keyboard whiz. Wide variety of styles - a songwriter's dream!	Low rates, great sound! So live, I'm worth the drive!	✓	✓	✓	✓	All styles
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<b>TY DENNIS - "Songwriter's Drummer"</b> Acoustic, electric, trigger drum programming. KAT snares, dble pedal, AKG Shure mics. No drum room, use MIDI kit. Real-time MIDI to sequencer	213-256-5681	✓	✓	✓	✓	✓	Tons of experience live/studio. Song specialist. Reading/arranging. Click friendly. Creative. Serious groove from Bonham to Chad Smith to hip-hop. I've been hired (and re-hired) for every kind of recording/live gig. Alternative/funk - dynamic.	My first concern is the whole musical picture. I listen - period. Art of the alternative sound - I get it, know it, love it.	✓	✓	✓	✓	Master of the vibe
<b>DEVRIK - Producers</b> Established production team with track record and history of creating hit songs. Willing to work with established or unestablished artists and songwriters.	909-989-6303	✓	✓	✓	✓	✓	Production/songwriting team with major labels that have achieved gold and platinum sales to exceed 5 million units. Multi-faceted, musicians, programmers, etc. Credits include Tom Jones world tour, Soul Train, BET, MTV, and Solid Gold.	It's your pro demo, for your deal. Bring your lyrics, we have the beats & grooves. Recently recorded for the legendary Barry White. Quality demos, 8 or 24 hr. Call for appointment.	✓	✓	✓	✓	
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<b>LESLIE FRADKIN - Guitarist/Producer</b> Fender Strat, Roland GR1, Roland VS-880, Mac	310-540-4825	✓	✓	✓	✓	✓	26 years experience in records, jingles, TV. Have written several #1 and Top 30 hits. Produced with MGM, RCA, Ansta, EMI, CBS, and A&M. Session player on 30 top 10 hits.	Specialize in arranging. Work fast, efficiently and smoothly	✓	✓	✓	✓	I make hits!
<b>LISA FRANCO - Medieval Strings</b> Renaissance harps (nylon or wire string), mandolins, dulcimers, (Appalachian or hammered) psaltry, bouzouki.	818-569-5691	✓	✓	✓	✓	✓	Extensive pro studio, stage, media, and tour experience. Five solo albums and four more with international group "Celestial Winds". Own independent record company and publishing. Numerous album and commercial credits. B.I.T graduate, highly skilled in composition & arrangement	Read charts, harp score, not necessary. Mystic sound textures for all styles. Website: <a href="http://www.gezi.com/gzworld/cw/winds/home.html">http://www.gezi.com/gzworld/cw/winds/home.html</a> E-mail: <a href="mailto:charpgirl@aol.com">charpgirl@aol.com</a>	✓	✓	✓	✓	Old instruments, modern sound
<b>MAURICE GAINEN - Producer</b> ADAT Digital, Foxtec 16-trk analog, MAC w/Logic Audio, 2 DAT mix & editing, sax, flute, EPS 16+ sampler, many synths, piano, Mackie 64 X8 mixer	213-662-3642	✓	✓	✓	✓	✓	Read music. Berklee College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist. LASS & NAS pro member. Lots of live & recording experience. Jingle & songwriting track record	Master & demo production. Best live drums for the price. Keyboards, arranging, composing, & woodwinds. MIDI & studio consultation. CD and cassette mastering. No spec.	✓	✓	✓	✓	New jack, MID, Rock
<b>TERRY GLENNY - Violinist/Compsr.</b> Acoustic, electric custom 5 string violin	818-249-5200	✓	✓	✓	✓	✓	Most recent credits: Concertmaster with John Tesh orchestra, national tour, television (including Tonight Show), electric violin on Mitsubishi jingles, country, new age albums, alternative bands, gypsy musical. 20 years professional experience. USC degree. Composer, arranger, producer. Live, video, film	Very soulful, soaring, improv, excellent reader. Strong stage presence. Flexible and fast. Very strong in rock, fusion, alternative, progressive, new age.	✓	✓	✓	✓	Versatile and friendly
<b>DENNIS GURWELL - Accordion/Keys</b> Accordions, Piano, triple-row & single row. Button accordions.	818-589-3673	✓	✓	✓	✓	✓	Have done live shows with Culture Clash, Sergio Arua, Bennie and the Swamp Gators, Bonne Musique, Zydeco, Good ear, Good reader. Professional attitude.	For the authentic Cajun & Zydeco sound, give me a call. E-mail address: <a href="mailto:SwampGators@aol.com">SwampGators@aol.com</a>	✓	✓	✓	✓	Cajun, Zydeco, Celtic, TexMex
<b>CARLOS HATEM - Percussion/Drums</b> Acoustic percussion and Drumset. Plus M.I.D.I. pads, triggers and sound modules.	213-874-5823	✓	✓	✓	✓	✓	RECORDING AND PERFORMING ORIGINAL MUSIC PROJECTS. NATIONAL AND INTERNATIONAL TOURING. FILM AND TELEVISION SOUNDTRACKS. MUSIC PRODUCTION. FLUENT LANGUAGES: ENGLISH AND SPANISH.	GOOD EARS, GOOD HANDS AND A PRO ATTITUDE. AVAILABLE FOR LESSONS.	✓	✓	✓	✓	Music with groove
<b>BOB KNEZEVICH - Producer/Musician</b> "Songwriter's One-Stop."	310-312-0125	✓	✓	✓	✓	✓	25 years playing, writing, and recording. Fast, creative, low-rates. Live, sampled, and MIDI arranging	Goals are originality, quality, and marketability.	✓	✓	✓	✓	Hot CD quality mixes
<b>BOB LUNA - Pianist/Kybds/L. Vocs.</b> Kurzweil K-2000, Kurzweil PC-88, Apple Power Mac 7500, Roland S50 and various other keyboards.	213-250-3858	✓	✓	✓	✓	✓	Arranger/composer/producer 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. Specialize in "last minute" emergencies	✓	✓	✓	✓	Extremely versatile
<b>LESTER MCFARLAND - Bassist</b> Electric fretted/fretless bass guitars, 4, 5 & 6-string. Some keyboards, Tenor vocals cross between Philip Bailey/James Brown.	310-301-2107	✓	✓	✓	✓	✓	Thirty years of pro credits, albums, tours including The Crusaders with Joe Sample, Larry Carlton, Jeff Lorber, John Scofield, Tom Grant, Robert Cray, Esther Phillips, Tony Williams, Eddie Henderson, Chick Corea, Patrice Rushen, Albert Collins, many others. Chitlin' circuit alumnus.	Specializes in developing material, players & arranging music. Reads music, plays by ear. loves to teach. Cited in Downbeat & Bass Player. Aka The Funkmaster.	✓	✓	✓	✓	Makes you sound better
<b>RUSS MILLER - Drums/Perc/Elec Perc</b> Also Arranging & Programming, Master Classes, Lessons, Sound Design. Film work includes The Specialist, Mortal Combat. AF of #47 member	818-759-5022	✓	✓	✓	✓	✓	Internationally recognized player newly relocated to L.A. Tons of tour and album credits including: Jon Secada, Slash, Dave Koz, N.Y. All-Stars (w/Spyro Gyra & Sting members). Full Yamaha, Zildjian, Remo, and May Microphone endorsee. Member of electronic design for Yamaha.	Top professional, advanced reading (have book with Warner Bros). Very versatile, together person and image. Resume and demo (solo album)	✓	✓	✓	✓	Also afro-cuban music
<b>STEVE MILLINGTON - Drums/Sngwrtr</b> Drummer and songwriter. DW Drums, electronics, programs, keyboards, sounds, live drum room, click	818-761-1431	✓	✓	✓	✓	✓	Specializing in the smoothest Pop/R&B grooves to the most "stammin'" alternative/funk jams. Great listener, musical & creative. I'll put the right feel and the right groove on your hit songs (Live/recording). Great attitude, reliable and on time. Several major indie recording credits	The ability and experience to capture the vibe and direction of the song & artist. Great gear. Will work with your budget. Satisfaction guaranteed!	✓	✓	✓	✓	Are you ready?!
<b>JOHN MOLO - Drums &amp; Percussion</b> Drums and percussion	818-343-7859	✓	✓	✓	✓	✓	Grammy award winner with lost of recording, TV and film experience. I have recorded and/or performed with Jerry Garcia, Brandford, Wynonna, Willie Nelson, Pat Metheny, Mike Watt, Don Henley, and Bruce Hornsby	I want to help make your music great	✓	✓	✓	✓	I love to work
<b>JERRY OLSON - Drums/Percussion</b> New Yamaha - Slingerland vintage kits. Various new and vintage snares. Electronic kit with Alesis D-4/	213-585-7114	✓	✓	✓	✓	✓	25 years experience in clubs, records credits, etc. Professional teacher. Lessons available. Versatile and solid style	Work well with artists and producers. Low rate for demos	✓	✓	✓	✓	Rock, reggae, funk, blues
<b>CRAIG OWENS - Keybrds./Prod./Arr.</b> ADAT Digital, DAT mixdown, full MIDI recording studio, vocal booth, killer synths, sampler, guitars, Hammond B3, Wurliizer, piano, bass, horns	310-559-8403	✓	✓	✓	✓	✓	Young, talented keyboardist/producer. Good ears, ass kicking arrangements. My programming sounds as live as any band. Play many styles of music. Have done hundreds of sessions. Clients signed from my demos. Soulful lead & backing vocals	Professional attitude. Friendly & easy to work with. Professional results. Can work very quickly to achieve desired goal	✓	✓	✓	✓	Hip-hop, R&B, Rap
<b>WILL RAY - Country Producer/Picker</b> Electric & acoustic guitars, mandolin, lap steel, vocals. String benders & slide nngs 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 Earle, Joe Walsh, Tom Jones, etc. Can produce 16, 24, 32 track master recordings. Access to the best country musicians in town for sessions & gigs. Currently a member of the Helecasters. 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	✓	✓	✓	✓	Western beat, range rock
<b>STEVE STEWART - Keys/Voc/Songs</b> Vintage keys. C3 Hammond w/145 & 147 Leslies, CP80 grand, Moog, DX7, Wurliizer, CX3	213-660-7303	✓	✓	✓	✓	✓	20 year seasoned vet, stage and studio. Fast, versatile, creative, and rhythmic with funky edge. Influences: Beatles to Zappa. Tours include Steppenwolf, Crow and various levels of working acts	Natural player! Great melodies and hooks from heavy to light. Percussion also	✓	✓	✓	✓	Satisfaction guaranteed
<b>"STRAITJACKET" - Violinist</b> Acoustic violin, electric violin, digital signal processing. Vocal range: tenor	818-359-7838	✓	✓	✓	✓	✓	20 years experience on violin & electric violin in all styles. Quality vocals. Fast and effective in the studio, a madman on stage. Record producer/arranger. Wayne State University, Michigan Ravi Shankar School of Music, L.A. City College. Demo/bo available	Easy-going but fast in the studio. State of the art equipment, digital signal processing, exceptional ear. Flexible rates. Let's make your music happen	✓	✓	✓	✓	A rocker at heart
<b>TREVOR THORNTON - Drums &amp; Percus</b> Full international Yamaha & Zildjian endorsee. Acoustic/electric, real-time programming. Pager 818-504-5543	818-755-4686	✓	✓	✓	✓	✓	Top English drummer now available in USA. 19 professional years. Started gigging age 12. Many album credits including Marlin Page. World tours including super group Asia 1992-93. Kim Wilde, 1994. Prolific with click, programming, reading. Master class clinician including P.I.T. London	Very professional. Solid. Inventive. Versatile. Quick in the studio. Sympathetic to songwriters' needs. Very together image. Resume & demo available	✓	✓	✓	✓	Fresh approach



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### 2. PA'S AND AMPS

- Acous bass amp - 125 rms pwr cab w 15 JBL spkr \$395
- Harmon Kardon PM655 pwr amp 60 watts chan great amp great cond \$200 213-960-1628
- Late 1950's pna-CBS Fender 2x12 stock cab w/no spkrs \$200 obo Jeff. 909-924-2179
- Lee Jackson 100 watt all tube head as used by Paul Gilbert & Zack Wild \$400 obo 818-985-8601
- Marshall 300m 2x12 combo white w Jabco mod \$450 or trade for ? 818-71-9585
- Mesa Boogie Mark III amp head 65 100 watt w simul-c. reverb EO chan switch cost \$1300, sell \$895 Marshall 412 slant cab JCM 900 variabl ohm switch, Celest spkrs, like new. \$425 818-440-1356
- Mesa/Boogie Mark III head great shape rarely used \$600 Tony 818-753-1320
- Heavy Max bass amp 800 watts biamp capabil controls for bal freq crossover rec direct output pre post hi low effects loops \$400 Doc 818-980-4685
- Peavy TNT 115 combo bass amp 500 watt black widow spkr EO chorus. \$400 Kevin 213-463-1417
- SVT-II 300 watt bass top and one 15" & four 10" SVT bot-toms, great cond. will separate 310-452-7658

### 3. RECORDING EQUIPMENT

- Ampex 457 Grand Master 1 4" reel to reel audio tape, brand new in box of 20 shrink wrap sealed, \$75 818-752-0708
- Fostex B-16 16 trk rec w/service & owners manual \$1150 obo 818-902-1080
- Smsonic dlm kit, complete 9 pc. w/pwr supply, head-phones, h. cases, must sell. \$200 obo Chantall. 818-769-1338
- System seven mixer by Mark of the Unicorn-automate your mixes w/midi. \$195 obo 818-753-5635
- Tangent board, 24 chan, 16 bits, vintage, warm sounds. \$1800 obo Charlie. 881-789-3308
- Tascam 38 8 trk 1/2" reel to reel, \$750 obo Studiomaster 1680 2 mixer, \$1150, obo 714-895-1996
- Tascam 388 8-trk mixer & 1/4" reel in one unit, 3 band sweepable EO & effects return, great machine nds minor servicing \$1000 213-960-1628
- Tascam 388 8-trk mixer & 1 1/4" reel in one unit three band sweepable EO & effects return great machine needs minor servicing \$1000 213-960-1628

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- Tascam 688 8-trk w 20 input mixer, new heads, mint cond, killer proj studio centerpiece \$1200 Brad 818-352-0561
- Tascam complete home studio 388 8-trk reverb delay RX5 DX7 more All near mint calibrated maintained \$2999 818-353-7867

### 4. MUSIC ACCESSORIES

- 60's Fender jazz bass case case only fits P bass as well black tolex w Fender logo underlined \$100 firm 818-902-1084
- ADA MP-1 \$300 obo 310-398-7414
- Aletsis quadtravverb \$225 Mesa/Boogie MIDI foot contr. \$150 or trade both for Marshall head Joe. 310-826-3369
- Anvil road case, approx 50"x30"x19 5" \$150 818-771-9585
- Aftn collectors Orig model EP-3 Echoplex for sale. \$500 obo Gary msg. 818-905-4563 Backdrop 30x12 flame proof canvas city street scene, perfect for live show \$400 818-764-1873
- Guit neck Warmoth radius maple, revers explorer style, amazing feel. \$100, Scott 213-954-9093
- Rare Hofner Beatlebase T-shirts, orig logo, w/volin bass, black only, med. lg. xlg. \$20 only a few left! Call betw 4 30-7pm 310-379-7915
- Sound tech 16 chan skyn 100 feet, brand new \$200 firm 818-891-0141

### 5. GUITARS

- 5-str bass, Washburn XB-500, one yr old, mint cond, whs case, sounds/plays great. Brad, 818-352-0561, 818-387-6696
- Carvin V220T White w/gold hw, ebony fretbd Pro Kahler, 24 frets dual Humbuckers w/col splitters Great cond. \$270 Doc. 818-980-4685
- Fender HM bass, mint cond \$450 w/case 213-933-8670
- Fender Strat American made, 1984, black body, rose-wood finger board, 100% stock \$600 obo or trd Bryan 805-269-0917
- Philip Cubicki Factor bass body only, stripped \$200 obo 1989 Fender jazz bass neck good shape needs frets. \$150 obo Jeff. 909-924-2179
- Takamene EG40C acous elec mahogany & cedar, pearl cond w/hs SKV case, paid \$750 one yr old sell \$550 310-316-1359

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- Washburn acous elec guit white w cutaway body & 3-band EO w case perf cond \$400 213-960-1628
- Yamaha Elec bass black body plays great \$325 818-990-2328

### 6. KEYBOARDS

- 1960's 112 Leslie cab, not complete good cond \$300 1960's 115 Leslie cab shell only good cond \$150 Jeff 909-924-2179
- EMU Emax II module, 8 mg good cond w manual & library \$600 818-952-7239
- Les Paul 69 mint orig black must sell \$100 Butch Coleman 818-886-9400
- Roland D70 76 key synth/controller w case & pedal \$795 obo Remote midi kybd controller wtd Lync Cuisio AZ-1 or Yamaha KX5 only 818-753-5635
- Wild Hofner clavinet Wurliwizer elec piano 805-321-0820

### 8. PERCUSSION

- Ludwig custom black pwr set 24 bass 13 14 15 16 pwr toms, mint cond w cases \$1600 818-964-0850
- Orig 6 pc Tama Artstar series drms designed by Neal Peart very good cond 8 10 12 14 16 24 Destined to be collector's item \$999 310-477-4314
- Premier signia maple snare drum 5x14 cherry wood Premier Genestia 12 pwr tom birch Will trade or take best offer Pgr 818-499-9366
- Wild Ludwig tom toms reasonably priced 818-707-1804

### 9. GUITARISTS AVAILABLE

- A dedicated guit sngwrtr to join form diverse melodic blues late 60's English mtl rock band Heavy to acous One guit prel Intl Page Gilmour 310-453-8628
- A1 soulful prr guit w Paul's Strats, Marshalls, slide voc, chops cool look major credits sks pr rock band, full bands only Doug. 310-370-0360
- Aggressv metal style guit looking for estab band for collab w bst Have great equip transpo rehers spc George 881-769-0328
- All guit avail Tremelo Echoplex phaseshifter Les Paul Wah-wah exp stage tou studio 818-341-0850
- All punk guit avail into Nirvana No Doubt, Ned Bush Pumpkins 213-255-9220
- All ultra heavy bluesy hr seasoned radio friendly guit/sngwrtr able to leap tall buildings w/band s help No sissys or head bangers 818-780-6424
- Avail guit Robbie Robertson, Steve Cropper early Clapton Vintage gear tasteful chops pro sit or complete band only 213-656-3878
- British sound Mick Ronson Ziggy Stardust

- Beatles White Album Cream Disraeli Gears Jeff Beck Truth Vintage gear Avail for pro sit only 213-656-3878
- Dedicated guit sngwrtr w mounds of ma'erual sks like-minded bst & drms who sing for band & collab Label int 818-848-2273
- Exp crealy guit sks groovin pr band muscians into Grateful Dead Dave Matthews improv Prod only Patt 714 377 9096
- Exp pro guit sngwrtr w major label credits looking to join form bluesy R&R band 213 874-0882
- Frem guit avail looking for mate voc to form strange aggressv band Intl early Alice Cooper Mr Bunlie Megadeath Zappa Jim Carrey Nikki 818 772 1572
- GOATHEAD guit avail sks other pro gay muscians to jam ram with Intl Bon Jovi meets Prince 1 am butch are you? 818-886-9400
- Guit 32 sks heavy metal hr band w 90's feel Intl White Zombie Metallica Judas Priest Marshalls Strats long hair image Ready for tour rec welcome overseas Mike 818-783 6721
- Guit over 20 yrs exp sks working cover band sit Msq 818-382 7944
- Guit lead rhythm 23 avail to join/form band 50 orig songs pr gear image serious 50 orig songs Zep S Garden Pumpkins Aerosmith GNR COG Alan 818-888-7351
- Guit avail soulful bluesy melodic ala Page Richards Hendrix Also Sla) Meters Yardbirds Rec tour exp vintage gear transpo Michael 310-226-6946
- Guit avail top of line equip qual exp looking for pwr pop punk band must be full band paid sit for rec 818 440-1356
- Guit avail heavily Intl by Big Alghan Whigs Stabbing Westward Bush Nirvana Call only on Tues & Thurs betw 8-10pm Sam 818-286-3328
- Guit avail to join/form band have exp can write & sing no drugs Intl KISS Van Halen Stones Mark 818-858-8809
- Guit avail to join/form Chicago type blues band Muddy Waters Elmore James, etc Serious pros only John. 310-559-9221
- Guit looking for street heavy rock band in style Motorhead Hanoi Rocks GNR etc No drugs serious pros only Jake 714-879-5613
- Guit looking for street heavy rock band in style Motorhead Hanoi Rocks, GNR etc No drugs serious pros only Jake 714-879-5613
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- Guit sngwrtr/sngt sks bst and/or drm cpo-writers for collab 818-848-2273
- Guit w bst seek voc Jane s Zep Doors U2 Vedder Cornell Emotional, aggressv dynamic, spiritual pwr-

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 •Guit voc avail looking for complete bands only Fleetwood Mac, CSN R&B style, pro level only 805-581-4861  
 •Heavy metal guit looking to form band, Infil Ozzy, Pantera, KISS I have exp. equip, transpo Serious only Nicholas 818-559-6544  
 •Intense heavy guit plyr sks to join form band Infil Korn Delftones Helmet, Tool Pantera Have pro equip ded-calm talent 818-955-8240  
 •Lead guit avail for rec/live proj Have mgmt, financial backing producer Butch Coleman 818-886-9400  
 •Lead guit hard heavy groove Sabbath White Zombie, Gibson Marshall Rich 818-703-9186  
 •Pro guit avail for paying sit R&B, rock, jazz hip-hop, pop, 213-656-4478  
 •Pro guit/voc sngwrtr looking for live/studio sit, no start up proj, unless pro 714-437-6006  
 •Retarded guit avail to form band w/other mentally disabled muscians that can relate & have patience with me & play very slow music Tom, 818-244-4231  
 •Rhythm guit avail, 26 yrs old male, 12 yrs exp, looking

for good old fashioned R&B band Sean, 310-696-8150  
 •Rolling Stones rhythm/lead pro gear/alt A-1 backup voc, harmonies & the look avail for band w/great songs & for sngr Connect & have tape 310-473-4944  
 •Top 40, KROO style, guit avail for working band pro w/ no hangups full spectrum dance band alt rock to reggae to disco, 60+ songs Frank 310-578-6507  
 •Well seansd hard edged groove orient guit w/Hillydr heard rsk band w/drive & dedicatn, White Zombie, NIN, Lovebone 213-962-8981  
 •World class lead guit lead voc avail for pro paid sit Pro gear alt Credentials on req 818-771-9585  
 •Fem sngr sks guit sngwrtr lots of infl, looking for originality Barbara, 213-661-1665

9. GUITARISTS WANTED

•#1 African Amer guit w amazing talent dynamite soul xint showmanship invited to audition for #1 R&B soul act in 1997 Eric, 24 hrs, 310-726-3677  
 •#1 funky guit wtd for funk/rock band, no drugs or Republicans 714-708-DRUM  
 •#1 reason to call be yourself and make music history Can you play over Latin rhythms? (a little of every-thing?) Lisa & Joe (DASKALE) 818-296-2986  
 •36 yr old bass plyr w/voc looking to form band Orig & covers, Chicago blues, cntry, roots rock Serious but fun 818-763-2908  
 •90's rock band sks lead guit w strong backing voc Shows in LA and all over California band has mgmt & album 818-386-5808

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•Are you a great guit? Dedicatd, avail surf pop punk blues, lounge capable Hole, Pixies, Leslie Gore, Leonard Cohen, REM, major local gigs THE JULIES, 213-466-0651  
 •BILLION DOLLAR BABIES notorious Alice Cooper tribute band nds guit Must be into early Alice, have long hair, be disciplined team plyr Dallice 21-268-9275  
 •Celtic rock band, FINN MAC COOL, sks acous guit Technically advanced plyrs only, Peter McGowan, 818-360-1646  
 •Creatv guit ala Page acous slide Fender Deluxe Strat, 60s, under 30 We have everything come on 213-469-0847  
 •Creatv orig plyr w/fresh thick alt sound to form band w/drmr & sngr/rhythm guit We have alt, emotional heavy style ala Pumpkins PJ Harvey Bush Lockout 213-917-0874  
 •Do you like melody? We do! Pro outfit looking for Gilmour Page, Edge Beatles combo Been together 4 yrs, have major connects, 818-782-7958  
 •Drmr & voc seek guit w/material & tape avail Infil Kravitz Satnam Kings X Squeeze 818-352-0807  
 •Elvis Sid Vicious Keith Richards estab band sks crazy guit No old men Maurice, 213-936-9812  
 •Est rock alt band sks versatl guit plyr, creatv use of effects ala Radiohead, U2 No heavy metal Voc a + Scott, 818-988-4501  
 •Fem lead wtd must sing strong backup voc for Euro tour early 1997 Rebecca 818-346-0450  
 •Fem lyrst voc sks guit sngwrtr w 101.9 feel to rec form band, Must be strong sngwrtr/rangr, serious pros only 818-754-2430  
 •FLOGGING MOLLY sks rhythm/lead guit to complete irish folk punk band Infil Pogues Clash The Jam George 310-395-5370  
 •Funk guit wtd for imed rec gigs & to form no-hang-up hybrid funk tribe. Sngwrting & snging a must, Taylor, 213-960-2029  
 •Guit & voc seek bst & drmr to fill out KROO cover band ensemble 310-798-0937  
 •Guit w Christian values nded for all pop rock band Have CD, gigs, indus contacts Infil U2 Radiohead Live 90's outlook important Tim, 213-653-2086  
 •Guit wtd, creatv, ambitious, for modern rock band w/label incl Frailty of Flaming Lips pwr of Jane's, forward thinking of KCRW 310-841-6639  
 •Guit wtd by bst & drmr forming quartete elec acous need good rhythm, effects & creativity Infil Johnny Marr, Radiohead Louie, 610-768-8223  
 •Guit wtd for band into Oasis, Radiohead, Blur, Beatles, Bowie Must have great songs serious only David, 213-933-7926  
 •Guit wtd for orig proj w/strong songs & orig lyrics Infil Dave Matthews Counting Crows, Blues Traveler Bobby 818-821-0148  
 •Guit wtd for studio/live, orig, alt, band, 1/2 elec, 1/2 live Similar to U2, NIN, Bowie SOLAR TEMPLE, 818-345-4052  
 •Guit/sngwrtr w many yrs exp sks mature talentd sngr for collab, orig material into rock, blues, No heavy metal, grunge or alt, 818-761-7253  
 •IF I WERE KING sks guit for orig band currently shopping CD Infil Counting Crows to REM Ruben, 818-287-4720  
 •Innovatv Asian guit sngwrtr sks creatv 2nd guit for new progressv hr band proj Infil O'Ryche, all Euro hr, Pros only Howie, 213-481-1359  
 •Lead guit nded for estab band Grooving hr w/mgmt, demo, pending tour Responstbl hard workers w/sense

of humor THE UNION 310-984-8396  
 •Lead guit wtd for hr grip CD release in works 714-895-1998  
 •Lead guit wtd for rock band w/indie CD release Infil Pretenders, Neal Young, Replacements Kinks Joe, 805-526-7854  
 •Lead guit wtd to form aggressv lwo guit street band Orig only, Infil Zep, Motorhead, Aerosmith, GNR, Crue, etc. No flakes, grandpas or 90's infl people 213-461-5826  
 •Lead guit lead voc nded to imitate Ted Nugent act 575 nght 213-883-0851  
 •Lead rhythm guit wtd by estab alt pop rock band w/lem sngr alt orig Exp, voc & sngwrtr a + 818-380-7108  
 •Male voc w/orig voc & killer melodic hard rock songs, Scorpions Dokken ven, sks guit over 24 must have demo pro equip, Carmelo 310-839-9726  
 •Mike Harris & SMOKE R sks second guit must appear tense & extremely stiff in playing style must lit around frequently Tom, 818-244-4231  
 •Natl touring alt band w CD sks guit Rhythm lead sngng mandatory Infil LIVE Counting Crows Collective Soul 213-856-5603  
 •Orig alt band sks serious exp guit w writing exp fem sngr Sundays Garbage, Team plyr, voc a + 310-598-9793  
 •Pro minded guit wtd ala Page heavy acous Les Paul, Fender Marshall vintage 60's tone Under 30 You're the missing link Come on 213-469-0847  
 •Punk rhythm guit wtd by pro band short hair pro gear transpo a must, no drugs or alcohol, late 20's Sex Pistols meets Green Day 213-960-5778  
 •Sampler/drm programmer sks dark angry guit w lots of effects for live shows, Big Black Scraping Fetus Tones on Tail 213-664-5464  
 •SKYCYCLE wants colorful, creatv guit w very strong harmony voc Infil XTC, Cheap Trick, Who, Jane's Serious only, 213-883-1665  
 •Sngr/sngwrtr acous guit sks acous guit w backing voc for coffee shops adult pop R&B very orig must be serious Johnny 213-874-4599  
 •Song orient guit wtd by voc Bluesy, melodic dark, aggressv, soul based songs, hooks melody, no metal, hr or bull Pros only Doug, 818-226-5550  
 •Vintage modern R&B band sks hpped up guit, Stones, Jerry Lee Lewis short hair, good gigs rec, Frank 818-841-9749  
 •Voc sks guit or kybst w/abl to create sound effects for strange story-telling music, gypsy orient a + Venc based 310-821-1449  
 •VOCMB, textured unique emotional, guit-based alt band sks rhythm guit backing voc a + Euro rec deal, Beatles, U2, Portishead Floyd 213-782-4094  
 •Young, thin, wtd, short hair guit wtd for estab modern high energy R&B band w/punk alt, CD, video, gigs, rec Vintage gear a + Mike, 818-753-0781  
 •Young rhythm lead guit wtd for indie blues/rock band age to 29 yrs have CD, willing to tour Robin, Jimi 818-505-1152  
 •Young rhythm lead guit wtd for indie blues/rock band, age to 29 yrs, have CD, will tour Robin or Jimi, 818-505-1152

**10. BASSISTS AVAILABLE**  
 •#1 bst w/lead voc, 4&6 string, SWR amps, looking for paid perf, live/studio 805-297-1325  
 •20 yrs exp bst, lead voc, avail for paid sit, studio/live.

**Vocalist /Writer Rhythm Guitarist SEEKS**  
 Tight Talented Dedicated Charismatic Confident Versatile Band. Live exp a plus. Raw & Clean unique but radio friendly sound. No egos, metal or generic copy cats. I'm young trained & original with a versatile range and good image. Live and Studio Exp, reliable and friendly. I'm serious so time is of the essence. May want band for other project for paid gigs.  
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current/classic rock, top 40, 6-str, SWR gear Brian, 818-715-0423  
 •25 yr old hard groovin bst avail to join/form band. Orig only. Styles like Six & Duff. Image, equip, transpo. No flakes or bozos. 213-368-6537  
 •25 yr old hard groovin bst avail to join/form band. Orig only. Image, transpo, equip. No flakes or bozos 213-368-6537  
 •36 yr old bass plyr w/voc looking to form band. Orig & covers. Chicago blues entry, roots rock. Serious but fun. 818-763-2908  
 •Acous upright & elec fretless basses Into jazz, blues, R&B rock, avail for gigs, rehears, rec, showcases Joseph, 818-765-8078  
 •Bst 20 yrs exp Formal exp incl Dr John, Broadway product of Godspell & Grease 818-344-8306  
 •Bst & drmr avail for dark, melodic, atmos proj Infl Johnny Marr Radiohead Cure Good & serious muscs- ncs only pls Louie. 310-768-8223  
 •Bst & guit avail for song orien sit 818-980-8601  
 •Bst & guit searching for sng & drmr. Blend of Beastie Boys, Rage Against the Machine STP, Chuck, 818-762-9652. 818-786-1649  
 •Bst avail, looking for Beastie Boys, Luscious Jackson meets Fun Loving Criminals. Have gear, transpo, abil to write, ages 22-28. Chuck, 818-762-9652  
 •Bst avail, hr band Infl Warner Soul, Saigon Kick, Ramones, Motley. No trendy alt grunge druggies. Currently rec in LIE. Unremided producer. Chris, 818-763-7881  
 •Bst avail for rec/perf. All styles, fretless elec, upright acous, jazz, funk R&B. Sight reading. Pros only 818-909-4952  
 •Bst soloist sks band, rec, live, sessions, all styles, one nighters, reading capab travel OK, double on keys. 818-248-2422  
 •Pro plyr w/major credits avail for paid sit, studio/live, rock, blues, etc 213-288-1101  
 •Pro rock bst avail for session/showcasing work. Major rec credits and tall/young image. 818-382-2805  
 •R&B funk bst avail for gigs, tour, rec session. Rich, 818-703-9186  
 •Solid 6-str bst, can sing 20 lead voc per night, looking for band working 4 night/week working w/100 miles of LA. 818-424-0956  
 •World class bst, strong backing voc, great gear, sks signed band, paid sit, killer groove, very creative, extens credits. responsible team plyr. 310-826-2093  
 •Rock'n groovin bst avail for gigs, fully equipped working or near working pros only. 213-226-4468

**10. BASSISTS WANTED**

•#1 absolutely fresh KROQ/Y107 band BLESS w/Godhead tunes, connects, gigs, studio, lockout, momentum. Auditioning bst w/vox, style, discipline, hunger, sanity! 213-662-5269  
 •#1 bst neded for guit driven orig rock ala STP, Live Straight forward functional bottom end Valley friendly, team plyrs w/pro att. Bill, 818-988-5644  
 •#1 reason to call be yourself and make music history Can you play over Latin rhythms? (a little of everything?) Lisa & Joe (DASKALE) 818-296-2986  
 •25 yr old looking for founding bst w/voc/wives or kids Must have PR & gear. My style: Barkmarket, Nail bomb, Danzig 213-483-1634  
 •A bst of talent versatility, drive & dynamics, ready to bare some soul, for unique song orien band SICKLY SWEETS Ready to gig, rec, break hearts Weezer, REM, Foo Fighters Phil, 310-475-4216  
 •A bst wtd for silt rock band, voc pref. Beatles, Pixies, Hendrix, Foo Fighters. Connects, gigs, mgmt int, lockout. Leave message Chuck, 818-948-0640  
 •A bst wtd for silt rock band, voc pref, Beatles, Pixies, Hendrix, Foo Fighters connects, gigs, mgmt int, lockout. Leave Msg Chuck 818-948-0640  
 •A groove orien bst for rock band, direction, LIVE, Petty, Stones, Crowes: Backup voc a + 818-340-9865  
 •All loud rock b and sks bst, band has rehears spc & CD infl Live, S'Garden, AIC, Zep. Jethro Tull 818-906-9771  
 •Are you a great bst? Dedicated, avail, surt, pop, punk, blues, lounge capable Hole, Pixies, Leslie Gore, Leonard Cohen, REM, major local gigs THE JULIES, 213-466-0651  
 •Are you looking for a good serious proj? This one's got good plyrs/good writing. Bst wtd like Nathan East w/Jackson Browne. 818-342-5260  
 •Atn bst neded ASAP for progressv hr heavy metal

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band Holding auditions imed Rick, 818-332-0393, Rob, 909-625-4047  
 •Band w/every good plyrs nds pro bst. Melodic like Paul McCartney w/creativity of Bruce Thomas. Serious org proj. 818-342-8581  
 •Bass monster neded for progressv metal & heavy rock Able to chop, shred, groove. Some theory. Serious equip, transpo. race not import. 213-954-1719  
 •Beachboys-type grp doing orig nds bst w/good voc & clean cut image. Bruce 310-372-8732  
 •Bi, gay, straight, non-conformist, thinker, reader, artist bst for 'multi-ethnic band. Infl Malcolm X, Perry Ferrel, Kings X, Burroughs. Demo avail. WLA area. pref. 310-314-0054  
 •Bst & drmr wtd (male/fem) for 90's style alt band. Simple but m-the-pocket, practice near Long Bch. Msg, 310-804-5783  
 •Bst neded for experimental alt band. Janes, Pumpkins, Sonic Youth. Mid-Wilshire dist. Plyr. Joe, 213-699-1086  
 •Bst neded to complete soulful, bluesy rock band. Infl Crowes, Allman Bros, Temple of the Dog. Ages 23-26, 100% dedicatn a must. Joe, 310-826-3369  
 •Bst neded w/thick heavy sound for upcoming CD rec & showcasing. Must have balls, skills & alt. Msg, 213-587-0769  
 •Bst sks ultra modern band w/elec textures & bold strokes of sound. Msg, 213-938-8472  
 •Bst sought by pro progressv rock band, must have chops, be ready to travel. Rick, 805-578-2382  
 •Bst w/great grooves & backup voc wtd for situation, ready to go. BMI showcase, gigs, rec, call for demo. Serious only. 213-656-3170  
 •Bst w/strong backing voc wtd for heavy gloom jazzy space pop band. Estab, have mgmt, rec now. Msg, 213-656-8517  
 •Bst who sings & writes wtd for collab w/guit who also sings & writes. 818-848-2273  
 •Bst wtd, intense pro creatv plyr w/teeth Infl Tool, Rage, Blue Cheer. Auditions held every Wednesday at Soundstage, Jo, 818-244-2326  
 •Bst wtd by guit & drmr to form blues band. 818-293-1500  
 •Bst wtd by heavy pwr lno w/mgmt, gigs pending, Jeremy, 310-216-0383, Bryan, 310-985-6390  
 •Bst wtd by lover of three chords rhythm guit, folk to pop to punk, who knows what we'll sound like. Sayne, 818-794-8143  
 •Bst wtd for 70's to 90's orien band, live to acous, must have sngwrting capabil mature vibe orien songs. 818-901-7102  
 •Bst wtd for all orig rock band ala Elvis Costello, Stones, B52's, fun loving, high energy. 310-478-0262  
 •Bst wtd for all band, groove orien & open minded pref Infl STP, Foo Fighters, Pumpkins Greg, 310-305-1143  
 •Bst wtd for band into Oasis, Radiohead, Blur, Beatles, Bowie, Mick Carne, John Taylor. Serious only David, 213-933-7926  
 •Bst wtd for band Infl CSN, S'Garden John, 213-913-2598  
 •Bst wtd for estab hip-hop punk band w/gigs, mgmt, lockout. Must be dedicatd. 310-331-3018  
 •Bst wtd for gigging, pop/rock band w/label int. Infl Toad, Jellyfish Andrew, 213-549-9850  
 •Bst wtd for orig band, rec, gigs, sngwrting, dynamics, voc a +, but not req. Rock, blues, alt, hard edge. John, 310-798-0437  
 •Bst wtd for orig pop rock 4-pc, hooks w/progressv

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edge, sense of humor, small local following. voc a + 310-669-5019  
 •Bst wtd for orig proj w/strong songs & orig lyrics. Infl Dave Matthews, Counting Crows, Blues Traveler Bobby. 818-821-0148  
 •Bst wtd for orig rock band, must be serious & dedicatd. 818-286-2408  
 •Bst wtd for orig rock band w/blues roots. We have great songs. 818-980-5236  
 •Bst wtd for orig Southern rock style grp. Allman Bros, Eagles, CSN. Must be exp. voc helpful, rehears in Simi Valley. 805-581-4861  
 •Bst wtd for R&R slightly punk band, Aerosmith Cheap Trick, Johnny Thunders. Msg, 213-876-5104  
 •Bst wtd for world music proj. Artie, 310-559-5052  
 •Bst wtd infl Cure, New Order. Peter, 213-256-1506  
 •Bst wtd melodic song orien band, serious label int & gigs. Simon 310-841-2762  
 •Bst wtd to collab w/progressv heavy guit to eventually form band. Infl Fight, Pantera, White Zombie, etc. No wmp rock music, no Dokken, no Peal Jam, just straight ahead aggression. Mike, 714-773-5050  
 •Bst wtd to feed fire for ambitious band on verge break higher ground, success & image a priority. Infl Sly, Beatles, Marley, Zep. Serious only. 310-236-9544  
 •Bst wtd to finish off orig band, infl from blues, jazz, funk, soul, gospel, rock classic rock, some alt. Dedicatd young plyrs only w/5-7 yrs exp. Wes, 818-241-5034  
 •Bst wtd to form new fresh sounding alt band, Must be open-minded & dedicatd LA area. No rock stars. Preferred friendly. Ages 22-29. Infl Pumpkins, Nirvana, Sonic Youth  
 •Bst wtd to form serious band, all styles, mainly ska & punk. Max, 818-353-4093  
 •Bst wtd to play for Ted Nugent cover act, 14 songs, 20 rehearsal/week, lockout, \$55/gig. 213-883-0851  
 •Bst wtd upright plyr, for acid jazz?? trio/quartet. Infl Mingus, Chahal, Chris Wood. Make it feel good, gigs no problem. Jimmy, 213-962-8050

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•Creatv fresh solid orig plyr to form band w/drmr & sngtr/rhythm guit. We have alt, emotional, heavy style ala Pumpkins, PJ Harvey, Bush. Lockout. 310-709-4842  
 •Dedicatd bst, betw 23-28, desired Voc a must. We are a multi-styles rock format band. We have material & desire to tour. Label int. 818-848-2273  
 •Drmr & guit w/orig sks bst w/singing abil to complete trio for perf & eventual tour. 818-848-2273  
 •Estab heavy alt hr band w/CD & video & mgmt nds bst 5 str drp D req. Pro only. 818-893-8602  
 •Estab rock band, CURIQUS-YELLOW, sks exp sold bst. Serious plyrs only. Scott, 213-662-2350  
 •Fem bst wtd for fem fronted alt dark experim rock band, currently gigging. 213-957-4814  
 •Fem pop/R&B singing/writing team sks bst to showcase/rec. Groovy w/serious jazz background. Andrea, 213-651-3251  
 •Funky rocking bst wtd for all orig pop rock band. Infl Gabriel, Seal, Mark King, Flea. Derrick, 213-389-6619  
 •GOATHEAD bst sks other pro gay muscians to jam/rum with Infl Bon Jovi meets Prince. I am butch, are you? Call Rich, I mean bitch, 818-609-2048  
 •Great British band sks bst Ultra modern, cross between wildest Bowie & Blondie for 97. Presently showcasing & gigging. 310-473-2566  
 •Jay Sosnicki needs rock solid bst w/diverse taste. Songs, gigs, private rehears. 310-826-9624  
 •Jazz, funk instrum band nds phat bass man. Sunday night gigs in Whilhywd. Dave, 213-654-4972  
 •Kick ass rock-a-billy/blues band sks talent bst for paid weekend gigs, ages 29-39 only. Mike Graves, 818-566-

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 \*PHILTRE BLUE looking for bst style AIC STP. Floyd Ted. 213-933-2211  
 \*Pro guit sks exceptional bst positiv melodic rock strong voc. trained pros only must sing no smokers Jake. 310-396-1019  
 \*Progressive band widemo. studio. rec equip & solid connection sks good young, dedicatd bst 213-469-5699  
 \*Pumpkins dynamics Korn's tuning S Garden Nirvana drums, Floyd moodiness Sabbath grooves, Jane's chording Ann Wilson jazzy voc Financial backing, rec

EP 818-244-7713  
 \*Rec artist w/great songs sks skilled bst modern rock sound w/psyched vibz 213-878-2708  
 \*Sng'r & guit looking for bst & drmr to form band Infr from Nirvaro to Nirvana Gave. 818-281-6474  
 \*Solid cntry bst nded for CD proj & live gigs, background & some lead voc req. 714-731-4207  
 \*SOULHOUSE REVIVAL sks bst We are a contemporary Christian acous band w jazz & rock infl Fretless bst if poss 310-285-7748  
 \*Talented guit, progressive rock, alt melodic style, looking for bst ready to collab rec perf Mike. 818-980-3453  
 \*Texas sng'r band sks 4 5 strngr small backup voc theory skills imagination transpo equip dedicatn a must no hard core drugs kids Ski. 213-850-1942  
 \*Top 40 modern rock band sks fem bst voc a must pls pros only in other words transpo gear abil Frank 310-578-6507  
 \*Voc guit/sngwrtr sks increp open minded indivd to ruin all my hard work 818-891-5591  
 \*WOMB textured unique, emotional guit-based alt band sks bst backing voc a - Euro rec deal Beatles U2 Portishead, Floyd 213-782-4094  
 \*Wtd. bst w/Christian values for all pop rock band Have CD, gigs indus contacts Infr U2 Radiohead Live 90's outlook important Tim 213-653-2086

11. KEYBOARDISTS AVAILABLE

\*Kybd plyr progrm avil for studio demo arrangemnts Extens exp Sequencing drums loop kybd parts 310-208-3772  
 \*Kybd avil for demos/studio sessions R&B, hip-hop.

sequencing sampling Have pro sequencing equip Chris pgr 213-350-5829  
 \*Kybst sng'r/sngwrtr w/2 albums avail to band w/mjnr label deal 818-342-3100  
 \*Kybst sngwrtr looking for hr metal rockers male fem will relocate Lance 2150 South Ingram Mill #832Springfield, MO 65804  
 \*Kybst w/pro gear avail for one-nighters rec session, have reading capabil Pro sit only 818-342-2942  
 \*Pro accompnst formerly w Sarah Vaughan & Joe Williams avail for sngrs pro Herb Mickman, 818-990-2328  
 \*Pro kybst voc avail for pro org band w mgmt ala Beatles Gin Blossoms Dishwalla Tons of exp wide voc range Ready to work 818-386-2884  
 \*Pro multi kybst avail imell for working sit Also composing arranging as well Rick eves 818-878-1418

11. KEYBOARDISTS WANTED

\*#1 African Amer kybst w amazing talent dynamite soul xint showmanship invited to audition for #1 R&B soul act in 1997 Eric 24 hrs, 310-726-3677  
 \*Celtic rock band, FINN MAC COOL, sks atmospheric kybst ala Enya Peter Gabriel Peter McGowan 818-360-1646  
 \*Discov cover band sks pro kybd plyr must play horn & key parts simultaneously Paid gigs Chad, 818-327-1103  
 \*DISSNFRANCHISED is looking for kybst into old school funk hip-hop We have demo & gigs lined up Sam, 310-692-2405, Eric, pgr, 213-704-8975  
 \*Fem kybst wtd. must sing strong backup voc for Euro tour early 1997 Rebecca 818-346-0450  
 \*Fulltime top 40 variety cover band ready to go on the road, looking for key base kybd plyr to join us. Must sing well & have own equip, good alt 310-842-8581  
 \*Grooving versatil modern kybst wtd for org pop rock band w label contacts Seal Tears for Fears Gabriel Level 42 Derrick 213-389-6619

\*Hammond organ plyr nced for all pop band Infr Counting Crows etc Rec showcasing Darren 800-484-6951, #2286  
 \*IF I WER KING sks kybst for org band currently shopping CD Infr Counting Crows to REM Ruben 818-287-4720  
 \*Keybdst wtd to add to melodic hr sounds of Essence Need abil & composition & pro equip Darryl 818-368-3074  
 \*Keys rock ala Emerson Wakeman Homer Jones Fender Rhodes hammond mugue Leslie's 60's sound, the right tones We're there, come on 213-469-0847  
 \*Kybd wtd for Fri Sun nights \$100 night funk & soul org songs & cover songs 310-837-8447  
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- AAA fem voc avail for paying gigs or studio sessions, voc ala Alanis, Pretenders Ethridge rock, blues OC area 714-284-7190
- ASCAP sngwrtr sks fem voc for demo rec proj in San Diego young R&R sound Mfg. 619-230-9347
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- Attractv Asian fem sngwr/wgreat voc sks producer & sngwrtr for demo /Must have orig material 90s R&B hip-hop 213-464-2927
- Christian male lyrics/voc looking for guit pianist or sngwrtrs to write Christian music with 818-242-2825
- Elvis guy looking for oldies band. knows all the songs 213-871-8054 x 585
- Exp pro matuna slim versatil easy to get along with voc sks interesting eclectic cross cultural trans tribal funk sit Flambeau 818-985-8468
- Exp voc guit sngwrtr sks dynamic rock alt band ala Radiohead. U2 818-988-4501
- Fashion model/voc sks band for lead or backup. Erica. 818-357-7159
- Fem avail for records, jingles, soundtracks background, tour, paid proj R&B, pop light rock, light jazz, commercial music. 310-687-8840
- Fem lead voc. exp great image, strong voc. team plyr. avail for rec/gigs 310-281-7454
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- Fem voc avail for sessions, demos, top 40, casuals, pro tape avail 818-769-7198
- Fem voc looking for R&R band to play copies & orig Great stage presence & great voc. Stones, Pearl Jam, Black Crowes GNR Need practice. let's jam Lisa 310-305-1455
- Fem voc wants to start band I need guit, pref fem, to collab with & write songs, then to form band Alt to classic 213-462-4496
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- Fem voc lyrics sks cool, serious alt bans Intl Garbage, No Doubt, Alanis, Hole Leave Msg in eve & time to return call, Julia. 818-765-8993
- Front man avail for rec/live proj Have mgmt, financial backing, producer Butch Coleman. 818-886-9400
- Front man lead sngwrtr looking for formed orig alt rock band ala U2, Pumpkins, REM. 213-650-5060
- Front man voc w/sage & rec exp looking for band w/presence Have mgmt financial backing & producer 818-703-9186
- Gifted fem voc avail for signed trio, bst, drms, piano. Interested in playing jazz Brazilian Latino pop style Sally 213-464-7194
- Girl sngvr sks alt band ala Garbage, serious only Cody. 818-769-1267
- Great voc avail for signed band Steve Marriot, Rod Stewart, Chris Robinson style voc Great image 213-980-7891
- Hip-hop R&E sngvr 25 yrs, looking to be in a band

- Need drmr, kybd guit w good leads. Have some connections. 213-291-1495
- Killer guit looking to form hard core grind core, death metal rap hybrid no lightweights no drugs dedicatd xtremely skilled bst, drms, voc wld Eric. 310-413-1650
- Latin fem voc avail for session work, demos Pattie 818-294-6426
- Lead voc guit sngwrtr looking for estab and/or signed band have range & exp 714-437-6006
- Male entry rock voc sks ong cntry rock band already formed Energetic team plyr, dedicatd Much studio/stage exp Doug. 805-375-7270
- Male cntry rock voc sks ong cntry/rock band already formed Energetic team plyr, dedicatd Much studio/stage exp Doug. 805-375-7270
- Male lead voc world class talent sks blues or blues rock band Intl Joe Cocker Gregg Allman Jack Bruce Also avail for demos Nathan. 818-243-2696
- Male pop sngvr avail for demos, jingles session work exp talent, most styles covered When you need a real sngvr, call me, Steven. 213-876-3703
- Male voc avail 26 yrs old 7 ys exp singing, looking for orig band, have PA ready to go Sean. 310-696-8150
- Male voc w/very melodic & distinctv voc avail only for demos or any paid gig Style melodic hr, pop rock, ballads Carmelo. 310-839-9726
- NY jazz/pop sngvr w/contacts looking for the right band Joel Duke 818-880-0778
- Pro fem session voc for R&B, pop hip-hop jazz light cntry, light rock, jingles, sound tracks, rec. Bio & tape avail Any paid proj 310-687-8840
- Pro male voc avail for lead, backups sessions, gigs proj, demos JR. 818-884-2146
- Rolling Stones style frontman/sngvr/sngwrtr/guit to join form band w pro plyrs Connected have tape if you cant rock me. 310-473-4944
- Sngvr w/voc exp. image seeks to jorn/form band into Oasis, Blur Radiohead, Beatles Bowie David 213-288-7797
- Sngvr/sngwrtr. major label credits, intl touring, front man quality guit abd sks 90s act w credible mgmt/label Have much material will relocate 908-830-1497
- Soul fem voc for hire Backup studio Also sks band producer for lor collab live perf Sharon. 213-966-1558
- Soulful sngvr/guit sngwrtr sks bst drms/percuss for orig rock blues folk trio, pro talent & at: Early Zep Heart Sing U2 Rob. 818-249-0736
- Two fem sngvr/sngwrts avail to collab w/musicians or band, good harmonies, alt, pop, rock, Exp. Long Beach 714-826-7438
- Venice-based voc sks blues folk rock backup kybst

- guit, bst, drmr Orig sngwrtr & would like addl input 310-821-1449
- Voc guit/sngwrtr forming band sks drms & bst to complete vision and run all my hard work 818-891-5591
- Voc/sngwrtr avail from Port Arthur, TX Looking for guit, bluesy melodic, aggressv soul based sngvr Intl Cornell Aretha Plant Doug. 818-226-5550
- You've got everything but the sngvr? Bluesy, soulful, fem sngvr/lyric sks band on the verge Intl Crows, Living Colour 818-769-1267

**12. VOCALISTS WANTED**

- A-1 male bluesy ballsy soulful, from the heart snging need! Have upcoming gigs, lockout, label int, upcoming tour Paul Rogers meets S Garden Ken. 818-875-5095
- A-1 soulful lead sngvr neded for orig & cover band, estab funk, rockin, with gigs booked Mike. 818-901-7890
- A1 pwrlful emotional male for melodic diverse blues/fate 60s English intl rock Heavy to acous Good w melody & range Intl Zep, Floyd 310-453-8628
- A1 voc neded for heavy alt band w/demo label int. Must have own style talent dedicatn Sngwrtr guit a - Kurt. 818-501-7713
- Amazing voc/perf desperately neded for cover/orig band Top notch musicianship & determination Craig 213-874-7809
- Alt'n voc neded ASAP for progressv heavy metal band Open minded wide range Holding auditions Rob 909-625-4047
- Auditioning pro voc. must be strongly focused, reliabl.

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- Beachboys-type grp doing orig summer fun/beach music neds lead voc w clean cut image Bruce 310-372-8732
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 •Exp pro guit/sngwrtr w/major label credits sngs sngfrntman to form bluesy R&B band 213-874-0882  
 •Exp pro sngwrtr sngs fem voc Craig, 213-934-7488

•Fem backup sngs wtd by hr band w/CD & upcoming shows Must have strong rock voc & sng harmony 213-427-8027  
 •Fem gospel voc ala Aretha/Cece wtd for studio session \$\$\$ 818-224-2925  
 •Fem sngr w/smooth soprano vocals nded as all for pop voc grp, must have great ear for harmony and great pitch Jeanne, 818-786-5537  
 •Fem voc, to 26 yrs, to complete band w/strong image, studio Help rec EP & play shows Inll Garbage, Ruby Curve, Pumpkins Mike, 818-772-8147  
 •Fem voc nded by kybst for lounge duo Need good looks Pop/R&B crossover, Must have club connects & kybd for rehers Aaron, 213-482-8443  
 •Fem voc wtd for R&B hip-hop proj, ala Monica. Must be vry souflful & dedicated No flakes 310-239-9830  
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 •Male voc grp looking for male able to sing Temptations, hard & rough Michael, M-F 9am-9pm 213-292-9046  
 •Male voc wtd by lem guit to form strange aggressv band, Inll early Alice Cooper, Mr Bungle, Megadeth, Zappa, Jim Carey Nikki, 818-772-1572  
 •Male voc wtd for 70-90's band, heavy, diverse, vibe orient sngs, elec to acous, must have creativity, vision, sngwrtr capability, motivation independence 818-901-7102  
 •Male voc wtd to complete band, Tool, Helmet, Korn, STP, Lockout in Glendale, 6 song demo Jay, 805-298-1216  
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 \*Voc neded for orig cover band We have strength pwr, integrity, soul, d-termination Infi Jane's, Zep, Zappa, Matty, 213-660-5118  
 \*Voc of the new millenia neded imed We are working w/major produc fresh sound, Rage, Delftones, 311, etc 818-771-7313  
 \*Voc wtd for dark melodic atmos proj Need great voc lyrics & phrasing Infi Morrisey Radiohead, Cure Good & serious muscians only pls Louie, 310-768-8223  
 \*Voc wtd for educ ated metal band w/future Yngvie, Van Halen, O Rychie Infi 213-651-4215  
 \*Voc wtd into Chris Cornell, White Zombi, Sepultura for thrash metal proj Have studio PA 310-473-5752  
 \*Voc wtd to collb w/ aggress heavy gut into Fight, Pantera, White Zombi, etc Pls no Peal Jam, no Jane's, just straight ahead aggression Mike, 714-773-5050  
 \*Voc wtd to complete band ready to gig Tool, Helmet, Korn STP lockout in Glendale, six song demo Jay, 805-298-1216  
 \*Voc wtd to complete band Jane's, Zep Doors U2 Vedder Cornell Emotional aggressv dynamic spiritu- al, pwrful, Eastern, hypnotic, intensity, Age 21-33 714-544-1313  
 \*WIND OF CHANGE sks kbyst sngwrtr who is open minded, versatil creat, dedicati pwrful and has stama- na Infi Mercury Tare, Perry 818-891-0141  
 \*Young blond glam rocker to front hot top 40 orig band Infi Pat Benetar Madonna, Cyndi Lauper, Blondie Video & payng r/gigs in the works Ernie/Coop, 805-964-3035  
 \*Young male tenors for demo Paid Rob, 213-667-3003

**13. DRUMMERS AVAILABLE**

\*A drmr avail for studio live, rec. club gigs, pay sit only 818-789-8342  
 \*A solid groove orien drmr/backup voc sks estab grp Pro, exp team plyr easy to work with 818-508-5421  
 \*A versatil drmr very solid & exp, avail for live studio gigs Gretch er/dorsez Infi Bonham, Brutrod & Gadd Paid sits only P.aur 818-985-3700  
 \*A-1 drmr, 30, sks serious estab band dynamic heavy hitter w/groove pro att, equip, reliability Infi Rush Zep, Dream Theater Metallica 818-563-2506  
 \*A1 real heavy rock drmr plays John Bonham feel also Infi Doors, Hendrix, Deep Purple, Sabbath No punk, no

all 818-343-1376  
 \*Ace drmr w/rythmic tight intense groove style, Progressv rock funk, pop Infi Talent pro exp, good att, Steady working bands call J V 310-396-0052  
 \*Blues drmr avail for fill-ins & casuals, Just off tour Steve Jordan/Jim Keltner style Quick learner good att, great time 213-664-1976  
 \*Brilliant live drmr on DW drums Master of house radio, hip-hop, rave, techno pwr grooves Seeking live pro pop dance band wanting fresh new grooves Boyney Rocks 310-316-9458  
 \*Conga, bongo, djembe specialist sks studio or paid gigs sit, Santana to Beastie Boys Ripping stage presence Scott 310-316-5873  
 \*Cuban Percuss avail, pop jazz fusion, Brazilian & Latin jazz Gigs/rec sessions. Pros only Msg, 310-358-6616  
 \*Drmr pro paid gigs only Show rock blues great chops, best gear Paris, 818-762-1884  
 \*Drmr & bst seek gut and/or sng r to form band 23-26 only Have rehers spc Infi STP & Zep Jack 310-649-5271  
 \*Drmr avail for all & any styles music, I have 24 hr rec studio, pro PA Judd at work, 818-769-1338  
 \*Drmr avail for estab band that understands triphop/heavy groove funky vibe, ready to go now, accus mixed w/elec drum Brad, 714-841-1010  
 \*Funk rock drmr w great gear voc hand percuss pro att, sks paid sit or signed act for rec showcasing etc Very versatil & funky 310-281-1778  
 \*Groove orien drmr w/pro att sks all/funk rock band dedicated to music, not drugs 818 & 213 areas pref 818-886-5767  
 \*Hard hitting black hair tattoos, dedicat Infi GNR, LA Guns, Cool AC DC See Infi & image before calling 818-623-0139  
 \*Hard hitting drmr w/major label toung/rec exp sks paid sit or signed act 213-960-1609  
 \*Jazz drmr avail for contemp jazz band Infi Steve Smith, Dennis Chambers Bill, 213-874-7118  
 \*Percuss voc not drum set, avail Reggae funk, soka afro ska acid hip-hop jazz R&B ethnic etc Exp pro 818-345-2345  
 \*Post MCA rec artist Mike Graves formerly of THE BROKEN HOMES MCA Records now avail for paid gigs 818-566-8745  
 \*Pro djembe plyr avail for sessions, gigs, elcs Sing backup & play other percuss & drms Paid sit or signed acts only pls 310-477-4314  
 \*Pro drmr expert rock, jazz, blues, rock Avail for live/studio Doug, 310-556-6152  
 \*Pro drmr w 20yrs tour concert exp double kick drum accus set double kick drum Roland TDE-7K elec set, plays all styles, avail for demos, gigs, tours concerts. Pros only Steve 818-981-0545  
 \*Rock, lock & sock drmr mid-30s, Bonham Paice Infi sks rec pro proj Xint equip 818-964-6553

\*Swinging drmr w/credits sks Little Feat, Elmore James, Louis Prima, Roy Orbison, kd lang Patsy Cline, Billie Holiday Monk Miles of Coltrane Eric 818-760-4328  
 \*World class drmr, Platinum credits Infi rec touring, video, TV Pro calls only 818-223-9006

**13. DRUMMERS WANTED**

\*A hard hitting groove orien dynamic drmr wtd for rock band direction, LIVE Petty Stones Crowes Backup voc a + 818-340-9865  
 \*Abrash drmr wtd for all orig rec/gigging proj Infi Police, thrash Zep Jake 818-343-3866  
 \*Aggressv drmr wtd for orig heavy hr band 80-90s Infi Gigs pending, mgmt Jim, 818-884-5306, Dan, 310-374-5105  
 \*Aggressv gut sks hard hitting double bass drmr into Fight & Pantera No Pearl Jam, no Jane's, no Dokken Mike 714-773-5050  
 \*All pop drmr wtd for gigging band Infi Radiohead, Elvis Costello REM, Toad, Gin Blossoms, Beatles John, 805-296-4538  
 \*All rock band nds hard hitting groove drmr w team att long term goals, Transpo, good equip 818-368-3073  
 \*All rock band w/mgmt & produc sks solid time keeper, no drum heros Charlene 714-830-0060  
 \*Are there any pwr punk drms ala Super Drag, Foo Fighters, Green Day? Tempo, timing, creativity a must, age doesn't matter if you slam Leo, 213-464-7807  
 \*Are you a great drmr? Dedicat, avail surf pop punk blues lounge capable, Hoop, Pixies Leslie Gore, Leonard Cohen, REM, major local gigs, THE JULIES, 213-466-0651

\*Band sks drmr into metal indus st'les 213-871-6889  
 \*Band sks jamming drmr w/Infi mater groove, chops, personality, 26-31, for orig rec/live sit STP, OltSpring, Filter, S Garden 818-782-8762  
 \*Celtic rock band FINE MAC COOL, sks drmr and/or percuss Djembe, Jumbek & other percuss Peter McGowan, 818-360 1646  
 \*Dedicat drmr betw 23-28 neded to complete band voc a must We are a multi-style rock format We have materi- al & desire to tour label Int 818-848-2273  
 \*DISINFRACTION is looking for drmr into old school, funk, hip-hcp, We have demo & gigs lined up Sam, 310-692-2405 Enc pgr 213-704-8975  
 \*Drmr & bst wtd (male fem) for 30's style alt band Simple but in-the-p-cket, practice near Long Bch Msg, 310-804-5783  
 \*Drmr neded for heavy blues rock instrum band Angel 818-892-7644  
 \*Drmr who sings & writes wtd for collab w/gut who also sings & writes 818-348-2273  
 \*Drmr wtd, song or en organic groove finesse Infi G Love to Wallflowers Studio & live 213-876-1989  
 \*Drmr wtd, intense pro creatv plyr w/leeth Infi Tool, Rage, Blue Cheer Auditions held every Wednesday at Soundstage, Jo, 818-244-2326  
 \*Drmr wtd by talented sng/sngwrtr gut for Melodic hr band Infi Zep, Hendrix Grand Funk Blue Cheer W/ro Xint plyrs only 310-455-2597

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- Drmr wtd for AAA band w/sarcastic att. have label deal & mgmt 818-985-2256
- Drmr wtd for all orig rock band, fun loving, serious drive, ala Elvis Costello, Stones, B52's. 310-478-0262
- Drmr wtd for band into Oasis, Radiohead, Blur, Beatles, Bowie, Stewart Copeland Serious only, David, 213-933-7926
- Drmr wtd for band Infil CSN, S'Garden John, 213-913-2598
- Drmr wtd for bst soloist proj, styles: alt, funk 818-342-2942
- Drmr wtd for gothic indus band going pop 818-762-0302
- Drmr wtd for gut driven ong rock ala STP & Live. Hair & looks optional Pro att a must, team plyr, pro. Bill, 818-988-5644
- Drmr wtd for hard & soulful org album & showcasng, plays for the love of music, exp required 909-624-8785
- Drmr wtd for ong band w/CD Must be serious, talented, goal orient & xtremely versatl, Infil Dead, Phish, Allman Bros, Blues Traveler Rand, 310-396-5232
- Drmr wtd for ong hr grp, CD release in works 714-895-1996

- Drmr wtd for ong progress rock band, must be creatv & versatl 818-889-0615
- Drmr wtd for ong proj w/strong songs & orig lyrics Infil Dave Matthews, Counting Crows, Blues Traveler, Bobby, 818-821-0148
- Drmr wtd for ong psychd pop grunge band w/lem voc, solid meter, good att & dedicatn a must 818-791-4950
- Drmr wtd for ong rock band, must be versatl in wide variety of styles, knowledge of other instrum/voc + Hans, 310-202-7782
- Drmr wtd for pop band w/progress edge Stage & song orient. Infil Queen, Dave Matthews, Matthew Sweet 310-669-6019.
- Drmr wtd for R&R band, age 21-28, Damon, 805-449-5481
- Drmr wtd for solid alt band w/mgmt & CD, must be creatv, divers & pwrlful. Infil alt, psychd, punk, Tom, 310-820-1463, Lear, 310-275-3415
- Drmr wtd for young LA band into Suede, Smiths, Bowie, w/talent, creativity, ambition, Serious calls only, 213-257-5690
- Drmr wtd into Chris Cornell, White Zombie, Sepultura, double bass a must, for thrash metal Infil Beatles, Radiohead, PA, 310-473-5752
- Drmr wtd to complete band Infil Beatles, Radiohead, Crowded House, Bowie Mike, 310-827-1950
- Drmr wtd to complete heavy rock band We have demo No drugs, serious, pros only Jake 714-879-5613
- Drmr wtd to lead hire for ambitious band on verge break higher ground, success & image a priority, Infil Sly,

- Beatles, Marley, Zep, Serious only 310-236-9544
- Drmr wtd to form serious band, all styles, mainly ska & punk, Max, 818-353-4093
- Drmr wtd w/soul, hard grooves, conviction, commitmnt, for open-minded alt rock w/punk edge Japan tour & label inl Mike, 310-575-9484
- East side Silverlake scene band looking for rock drmr, pro quality, lots of gigs, Matty, 213-666-9023
- Estab band PROTOTYPE sks drmr to complete lineup Must have exp, dedicatn, musicsnship, equip, Progressv & thrash metal infil Kragen, 310-915-0423
- Existing ong rock proj nds dedicatd drmr ASAP Have songs, Mark, 818-996-3229
- Extremely aggrssv drmr nded for heavy band w/CD & interest Infil Cameron, Bozo, Philips Pro gear, chops, att, no drugs Msg, 213-208-1337
- Fem drmr wtd by rock, punk, pop band w/CD. Must be talentd, exp, pwrlful, subtle Eric, 310-374-0699
- Fem pop/R&B singing/writing team sks drmr to show-case/rec, Groovy w/some jazz background, Andrea, 213-651-3251
- Formng band nds drmr, infil Zep, Jane's, Pistols, Who, Doors, PJ Harvey, NIN, Elvis Nick, 310-376-7082
- Gothic indus drmr wtd 818-762-0302
- Great drmr nded for blues & classic soul band We plays blues clubs in the area If you are funky & soulful & can plays blues & R&B, call Susan, 818-784-1643
- Guit/comps looking for drmr w/trgger pads, KAT for collab on film/TV Infil tnp-hop, funk, rock, Gabnel. Will give writer credit Gary, 213-247-7093
- Hard hitting drmr wtd for upcoming rock band Dedicatd for long haul, young 20's Infil Hendrix Experiencd Bonzo, Moon, 213-769-4335
- High energy alt band, KROQ style, David, 213-4676-9274
- Innovatv Asian guit/sngwrtr sks creatv drmr w/talent, new progressv hr band proj, Infil O'Ryche, all Euro hr

- Pros only Howie, 213-481-1359
- LA funk soul band looking for in-the-pocket drmr Pat, 310-914-9577
- Male voc w/orig voc & killer melodic hard rock songs, Scorpions/Dokken vein, sks good drmr w/pro equip, no lakes Carmelo, 310-839-9726
- Ong band w/indie deal sks male/fem drmr for rec/tour Infil Skyndr, Steve Earl, Melissa Ehrhidge, Los Lobos Kay or Joseph, 310-399-7945; 310-535-9350
- Percuss wtd, tablas, dumbek, djembe & voc Sound ranges from world progressv to gothic tinged ambient Infil Dead Can Dance, Peter Gabriel, King Crmson 818-846-3709
- Percuss wtd for eclectic acous grp, unique instrum + a great feel a must, for live shows, rec & fun Chylene, 818-769-6800
- PHILTRE BLUE looking for drmr, style AIC, STP, Floyd Ted, 213-933-2211
- Pro drmr wtd by hard alt band, 90's sound, Headline at House of Blues CHUNKIE MONKEY, 213-464-2752
- Pro guit sks exceptional drmr/percuss, positv, melodic rock, strong voc, trained pros only, must sing, no smokers Jake, 310-396-1019
- Punk drmr wtd into Nirvana, old Social Distortion, Descendents 213-255-9220
- R&R band looking for drmr, Al Rassekhi, 310-454-3000, x611
- Rec artist w/great songs sks steady skilled bst modern rock sound w/psychd vibe 213-878-2708
- Seeking drmr who can play, drugs ok John, 818-816-8494
- Sng'r & gut looking for bst & drmr to form band Infil from Nirvaro to Nirvana Gave, 818-281-6474
- Sng'r & gut seek drmr & bst to fill out KROQ cover band ensemble 310-798-0937
- Sng'r & gut seek drmr & bst to fill out KROQ cover

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- Versatil Latin East Indian/West African dmr w/ for jazz, folk, pop band Infi Beck, Jewel, Billie Holiday, Claire, 310-358-7324
- Voc guit/sngwrtr sks incred open minded indivd to run all my hard work, 818-891-5591
- YOU KILL ME, melodic, catchy, hall rock, hall all trio sks focused goal orien groovin' dmr w/voc xint timing & personality, Scott, 213-957-4734

**14. HORNS AVAILABLE**

- Sax, flute & lead voc avail all styles, no pay, play Cesar, 818-891-2645
- Sax plyr/EWI wind synth plyr avail for studio work demos, all styles, also for horn section arrangmtns Rick, 818-845-9318
- Sax/flute avail for studio & horn work of any kind. All styles. No un-paid showcases. Maurice, 213-662-3642
- Sax/flute plyr avail for studio & pop work of any kind. All styles, no un-paid showcases. Maurice, 213-662-3642

**14. HORNS WANTED**

- #1 horn section w amazing talent dynamite soul, xint showmanship invited to audition for #1 R&B soul act in 1997 Eric, 24 hrs, 310-726-3677
- Ska horn section w/ for studio proj Max, 818-353-4093
- Trumpet & trombone plyrs nded for ska studio proj, poss band Max, 818-353-4093

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- 24hr lockout to share in good location, 350 sq ft, PA, air cond, fridge, monthly or hourly Lucifer 818-816-8494
- Backline bass guit tech 12 yrs exp, avail, pro, hard working, sks tour w/local major acts. Resume avail upon request John 818-845-9004, 818-759-8382
- Bands w/td rock-a-billy/swing bands w/td for estab club w/new twist Starting in Dec valley loc Swigstone 818-703-6795
- BMI writer & jazz saxophonist w/completed demo material suited for adult orien station sks demo exchange w/rec company or mgrs Steve, 818-365-4425
- Cellist w/td for eclectic acous rock grp Chylene, 818-769-6800
- Celtic rock band, FINN MAC COOL sks violin/mam-dolin or flute for rec/perf. Knowledge of trad Irish music a + Peter McGowan 818-360-1646
- Church needs band guit dmr kybd feel for gospel music. Pay involved 213-291-1495

- Drum tech avail, major label clients, int'l/natl tour exp. Looking for tour/studio work, very pro, avail imed Msgt, 714-726-5029
- Fem seeking investors, must have business knowledge, 310-239-9830
- Fiddle plyr nded who also plays guit or kybds, 714-731-4207
- Mgr w/td for gospel sngwrtr performing grp, connects desirabl, committmt a must, Eves, 805-981-1527
- Pacific Asian Musician Alliance Do you feel isolated? We may have the connection you are looking for, Dennis, 818-563-3128
- POETRY BAND sks all kinds of musicians for rec epic poems & songs Msg, 619-230-9347
- Reggae percuss, harmonica, voc, etc avail Soka Afro, funk, acid jazz, etc Exp pros only 818-345-2345
- Sound person avail to work sound for your band's rehears & shows in exchange for teaching me how to work sound. Derek, 213-526-2979
- Two male jazz dancers meet for a Spanish TV Pop Musio Show 213-388-1167
- Soundman nded for ori/cove bard tounng ASAP im, 805-290-2735
- W/td cellist or violinist for all rock band Must be ready to rec/gig 310-204-6225

- W/td: pop/R&B singing/writing team sk- bst, drms, kybdt, lead guit to showcase/rec Groovy w/some jazz background, Andrea, 213-651-3251

**16. SONGWRITERS**

- 23 yr male seeking pro artist to write for or collab. Span/Engl. Styles Madonna, Michael Jackson, Babyface, Shemm, 818-437-8664
- 25 yr old male sks pro artist to write w/or colab Stars pref. Madonna, Michael Jackson, Babyface, Spar/Engl. Shemm, 310-487-8689
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### ELECTRONIC MUSICIAN - MAY 1996

"There are so many enhancements in the K2500 that it would be impossible to describe them all in a single review. The K2500 is even deeper and more powerful than its predecessor the K2000. The K2500 has one of the most powerful sequencers in any keyboard workstation today. I found it very easy to get around thanks to a logical layout. The editing functions are remarkably complete, and provide a variety of useful record and playback parameters, including quantization on input, auto punch-in and punch-out, looping, synchronization, count-off, and click options. Of special note is the powerful arpeggiator that can be used in Setup Mode. The ribbons are great fun to use. They let you play incredibly expressive vibrato and pitch bends. You can audition samples directly from disk without loading, which is very convenient. I applaud the breath controller input; it is far too rare in the synth world. The setups inspire creativity when you play them. It sounds fantastic, it's packed with useful and well-implemented features, it's lineage is impeccable, and it will continue to expand and improve. The K2500 is truly an awesome instrument. All that remains is for you to write a check!" - *Scott Wilkinson*

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