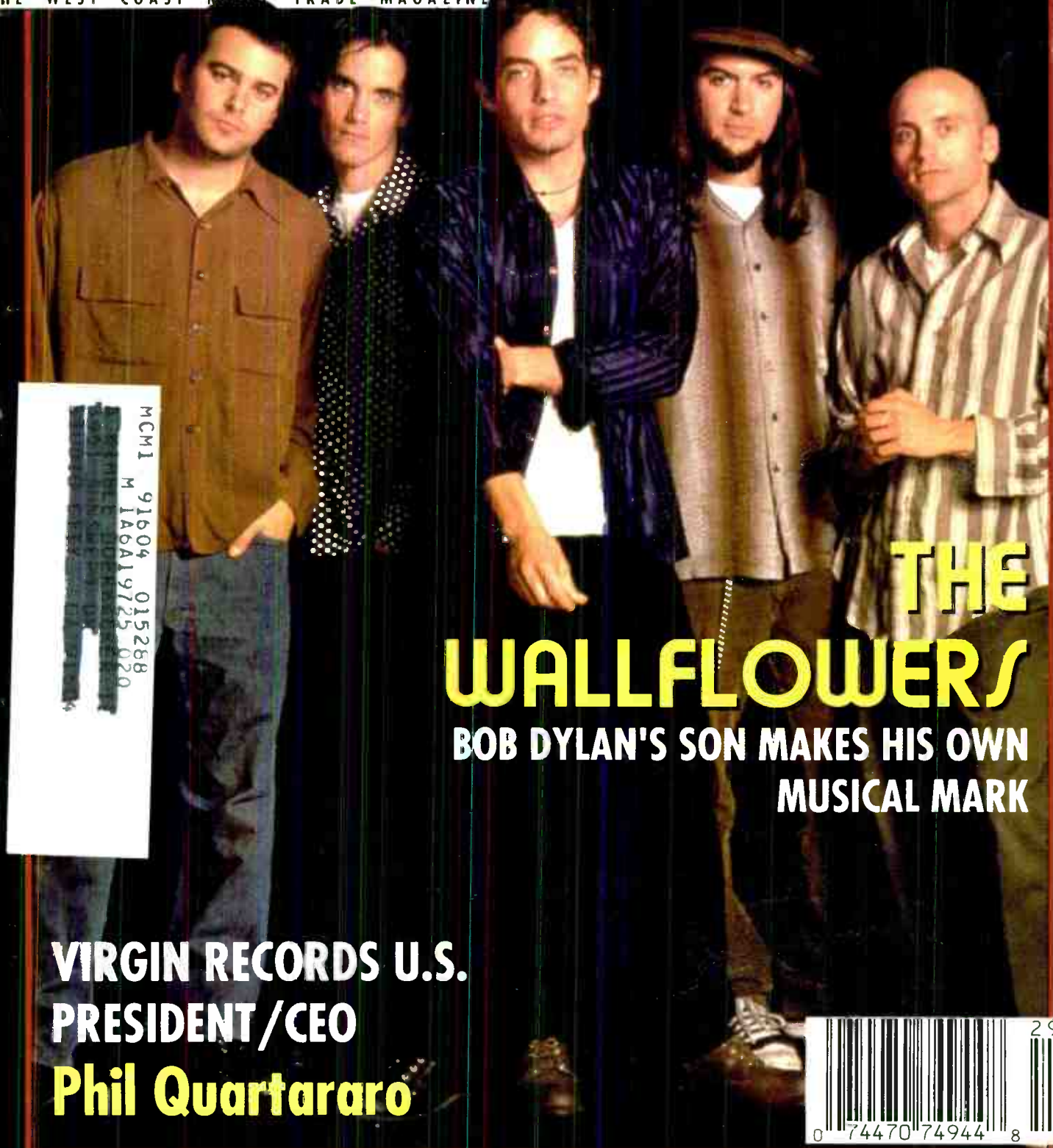


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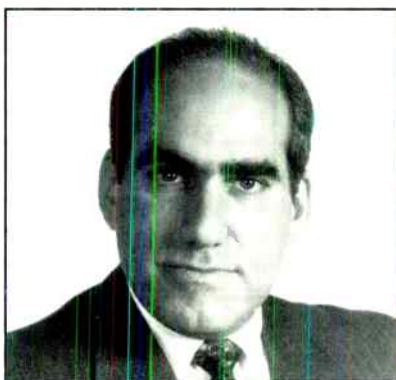


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THE WALLFLOWERS

Jakob Dylan and his band, the Wallflowers, are back with their second album following a change of labels. We speak with Jakob about the band's origins, the rocky road that led to the new release and his desire to distance his career from his famous father's legacy.

By Steven P. Wheeler



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PHIL QUARTARARO

As President/CEO of Virgin Records America, this industry veteran has helped build Virgin into a label powerhouse (Rolling Stones, Janet Jackson, Smashing Pumpkins, David Bowie). We speak with this former promo man about the label's past, present and future.

By Carla Hay


















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Compiled by Carla Hay

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By Tom Kidd

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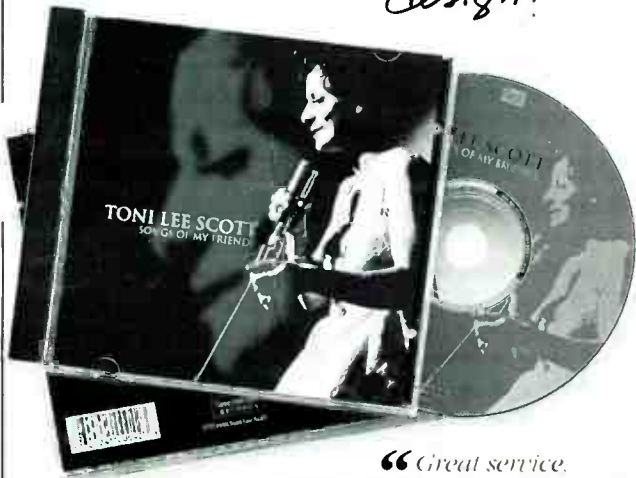
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FEEDBACK

CORRECTIONS: In issue #13, in our updated A&R directory, we made a few mistakes in the Elektra Entertainment Group A&R department. The correct information is: Tom DeSavia is Senior Director of A&R and Lara Hill and John Kirkpatrick are Directors of A&R.

Also in issue #13, in the Club Review section, the photo that ran with the review of Capitol act My Head was incorrect.

And in issue #14, in the A&R Report section, we erroneously wrote that Pakistani singer Nusrat Fateh Ali Khan had composed the score to *Dead Man Walking*. He did appear on the soundtrack, but David Robbins, brother of director Tim Robbins, wrote the score.

Our apologies to everyone.

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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

Music Connection, the National Academy of Songwriters and Musicians Institute present the Second Annual "Musicians Weekend Workshop" on Saturday, August 10, (10:00 a.m.- 8:00 p.m.). All three industry companies will be conducting a variety of workshops including a panel of publishers. Music Connection Publisher J. Michael Dolan will open with a two-hour seminar, "How To Produce Extraordinary Results In Your Music Career." Following will be a "Networking Lunch," and after lunch, you can sit in on various workshops which include a live demo critique, "Music Resources On The Internet" (MI) and NAS workshop #2. Scheduled for late afternoon is the NAS publishing panel. Finally, wrapping up the day is a two-hour "Rock & Soul Revue" concert presented by MI. There will also be door prizes contributed by each of the three participating companies. All of this is absolutely free of charge. For more info, call 213-462-1384.

Check out the "Summer Sounds Concert" series underway in the City of West Hollywood. Featured are a series of afternoon concerts held every Sunday at 5:30 p.m. at the Pacific Design Center outdoor amphitheater, located at 8687 Melrose Avenue. "Summer Sounds" is the city's eighth annual Sunday afternoon concert series and will feature a variety of musical performances in an outdoor setting, including contemporary and acoustic jazz, Broadway show tunes, classical and Russian folk music. Admission to all "Summer Sounds" concerts is free. West Hollywood Chorale and Marcy and Friends will be performing on July 28th. This series will continue through the last Sunday in August. Patrons are invited to bring seat cushions and sunshades for comfort. Parking is available in the Pacific Design Center for \$2.25. For more information, call the Human Services Department at 213-848-6308.


SGA and ALMA present their on-going songwriter seminar, "ASK-A-PRO/Song Critique" on Wednesday, July 31, from 7-9 p.m. These seminars are open to all songwriters. Past guests include A&R representatives, music publishers, music attorneys and hit songwriters. Industry guests for the session on the 31st have not yet been confirmed. Reservations are required for attendance. For more information, call 213-462-1108.

The 12th Annual "Santa Monica Pier Twilight Dance" series continues on July 25 with the hot Latin jazz sounds of Ricardo Silveira & Justo Almarino. Upcoming shows include Junior Reid on August 1, C. J. Chenier & the Red Hot Louisiana Band on August 8 and John Mayall & the Bluesbreakers on

August 15th. Other notable performers scheduled to make appearances throughout the summer months include the Young Dubliners, Bela Fleck & the Flecktones, Angelique Kidjo and many, many more. All of these Thursday night concerts are free and run from 7:30-9:30 p.m., through September 5th. There is parking available on the pier and in the 1550 beach lot north of the pier. For a more complete list of upcoming shows or additional information, call 310-458-8900.

Top L.A. session singer Raven Kane will be hosting a "Session Singer Seminar" on Sunday, August 11, at 2:00 p.m., at the Church Of Scientology, Celebrity Centre International in Hollywood (5930 Franklin Avenue). During this valuable seminar, you'll learn how to apply your voice to any style, learn new ways to achieve success in your career and find out how good you have to be to make it as a professional session singer. Admission is \$15. For more information, see ad on page 26 of this issue. Call 213-960-3100 to make reservations or for more information.

Re-Caps

"Sound And Acoustics," a new six-session UCLA Extension course introducing the science of sound, will meet on Wednesday evenings, August 7-September 11, from 7-10 p.m., at Room 2200, Young Hall, UCLA. Tuition is \$155 (non credit), \$195 (credit). Sound consultant Antonio Nassar, PhD, will teach this course, which is designed for the general public, as it covers such topics as basic physical principles governing the phenomena of acoustical waves, modern scientific and technological advances in acoustics and acoustic design of rooms and auditoriums in architectural acoustics and engineering. No physics or mathematics background above high school algebra is required. For more complete details, call 310-825-7093. 

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Music Connection is looking for feature writers and reviewers.

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- Local writers only
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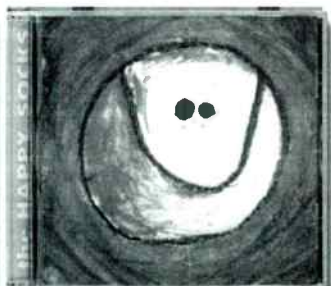
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CLOSE-UP

Simco And Associates

By
Karen Orsi

"We are a multimedia management company," says Simco And Associates founder David Simeon, "that will encompass music in every aspect, including television and film."

"Independently, we also want to be a management company that is a diversified management company—one that doesn't just manage one particular angle of music. Instead of just managing alternative, hip-hop or R&B, we want to be all-encompassing."

The company head goes on to explain that he would like to offer equal representation for all modes of music in the fields of recording, television and film.

Simeon's criteria for finding good clients is simple: "We're looking for honest, hard-working original artists that are willing to put their personal lives on hold and give 100 percent in the direction that both they and we feel is most complimentary to their artistry—recording, recording and performing and/or if they feel they want to produce as well."

"Right now we're considering working with an artist that already has a recording deal and would like us to be involved in production, as well as managing their career. We want our people to realize their goals. We have the energy, we have the willpower and we have the contacts."

Simeon says it takes time to mesh with an artist. "You may not like the suggestion we give you at the time," he says, "but according to the big picture, it can get you from point A to point B. It's not that we're being autocratic, but from my standpoint, I have a vision. Before I sign a group, I hear them and listen to them and I've already formulated a vision or plan in my mind of how I see this group going from point A to point B to point C to point E, which is the ultimate—the recording contract."

"At that time I will continue to manage, or I give the artist the option to get into a deal with a co-management company where we are a supervising or secondary management association. What we basically do is get them from Point A to that recording contract."

At that point, Simeon says, it is up to the artist to decide if they have enough faith in a small, relatively unknown company to continue working on their behalf, or if they want a larger, more high-powered management company to help.

But Simeon is quick to point out that the benefits of working with a management company like Simco can make a major difference in the career of someone who has gotten tired of being lost in the stables of a larger management company.

"In a smaller, boutique company like ours," Simeon says, "everything

happens through me. I have people working for me to help line up the gigs, but the final pass is made by myself and the artist. I make the final decision."

A former model and singer who spent five years working and living in Europe, Simeon knows all about life on the road. "That whole period was the most incredible experience," he says. "One day I was here, one day I was in London, the next day I was in Barcelona, two days later, I was in Paris, then I was down in Greece."

"I have an intimate experience with what it is to live out of a suitcase. I know what it is like to go out night after night after night and do this."

Simeon was also a pop singer under contract with the Sahara Hotel and traveled as a solo act.


Simco currently has five acts on its roster. One is an alternative act called Fair Dinkum, a rock act called Ellen Anderson (who Simeon says sounds like Heart), an act from England called the Boys (seventeen and eighteen year olds with a style that ranges from Elton John to the Stones), a Latin artist and a pop artist named Dianne Romelle.

"We're currently working a deal with an R&B female singer as well," Simeon says, "who is a combination of Brandy and Vanessa Williams. We're pretty diversified. I'm not going to sit here and say all I want is rock, alternative, hip-hop or R&B. I want a total combination. I'm currently looking for a country act as well."

Simeon blames his desire for diversity on having grown up in Texas with a father that would only allow old-style country music to be played in the house. "He never listened to anything else, and we never got a chance to hear the Supremes or music like that unless they happened to be on *The Ed Sullivan Show*."

"He was a controlling father, so we never dared to touch the radio or television because he decided what we could listen to or see. It taught me to really appreciate the times I could hear the O'Jays, the Supremes, Teddy Pendergrass, Lulu, the Rolling Stones and the Beatles. I've got the strangest CD collection you've ever seen."

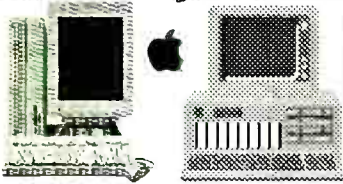
Whether or not David Simeon's vision and determination will bring his company the notoriety that comes with success remains to be seen. However, the ball has already started to roll, as he notes that negotiations are currently underway with a major label for one of his company's acts.

You can contact David Simeon at Simco And Associates by calling 213-656-4771. They are located at 2165 Ridgmont Drive, Los Angeles, CA 90046-1839. 

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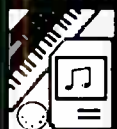
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RIAA Takes Bite Out of Bootlegs

By Keith Bearen

The RIAA's ongoing efforts result in the seizure of a bountiful supply of alleged bootleg product

Washington, DC—The Recording Industry Of America has stepped up its efforts to end illegal CD bootlegging with a recent series of busts.

On July 2, more than 87,000 alleged bootleg CDs were seized from three locations in New York City in raids conducted by the New York State Attorney General's Office and the New York State Police and assisted by the RIAA.

Andre Grabowicz and Gladys Caporali were arrested and charged with manufacturing, selling and distributing alleged bootleg CDs, audio cassettes and videos. Approximately 10,000 alleged bootleg CDs were confiscated from their retail location, Second Coming Records, 70,000 more were seized from Grabowicz's warehouse and approximately 7,000 others were found at another retail outlet, Revolver Records.

The seizures—which were the first to be executed under the new bootleg amendment to New York's penal code—followed another series of seizures which resulted in the confiscation of 425,000 CDs, 25,000 vinyl albums and 2.3 million insert cards. It was the largest such seizure in RIAA history and a direct result of an ongoing investigation that culminated in the arrest of Charles LaRocco on June 24, who is alleged to be one of the largest importers of bootlegs.

The RIAA also announced that 20 of its member companies have filed a copyright infringement suit against ASR Recording Services of California, a Canoga Park-based CD manufacturing facility suspected of manufacturing and distributing unauthorized CD top-hit compilations. Named in the lawsuit are ASR, Allen and Jeff Schor, the SandRacor Companies and its principal Richard Weber and DeLuna Digital and its principal Frank DeLuna. **MC**

HEY FOUNDATION



The John Hey Foundation Children's Scholarship was recently established to aid the families of financially strapped or deceased music industry members. Pictured at the launching event are (L-R, standing) host KTXQ DJ Redbeard, Doug Dombrowski of Could Be Wild, the Album Network's Jackie Bodner and Steve Smith, Barry Lyons, Little Steven and (sitting) Bruce Moser of Could Be Wild.

NARAS Announces Grammy Festival

By Paul Stevens

Artist performances and events to help aid music education

New York—Earlier this month, Discover Card, in association with the National Academy of Recording Arts & Sciences and the NARAS Foundation, kicked off a nationwide concert series designed to support and advance music education.

The summer concert festival began in Chicago on July 12 with the Robert Cray Band's performance at the Riviera Theatre and will continue with the festival devoting a month or more in various cities throughout the U.S.

Between July and October, events are scheduled to take place in Philadelphia (August 1-31), Seattle (August 14-September 20), Los Angeles (August 17-September 28), San Francisco (August 20-September 27), Dallas (August 25-October 1), Minneapolis (September 10-October 15), Miami (September 10-October 20), Washington, DC/Baltimore (September 25-October 25) and New York (September 29-October 27).

For more information, contact Fran Curtis or Caren Bell at Rogers & Cowan PR (212-779-3500). **MC**

Free Event Will Offer Industry Tips to Musicians

By Charlie Ray

'Music Connection,' NAS and Musicians Institute announce the second annual 'Musicians Weekend Workshop'

Hollywood—*Music Connection* magazine, the National Academy of Songwriters and Musicians Institute have announced the Second Annual "Musicians Weekend Workshop," which will take place on Saturday, August 10, from 10:00 a.m. to 8:00 p.m., at the Musicians Institute.

This free event offers workshops and seminars which will help musicians get a better understanding of the music business.

MC Publisher J. Michael Dolan will kick off the proceedings with his two-hour seminar, "How To Produce Extraordinary Results In Your Music Career."

Other events include a panel consisting of music publishers, a live "demo" critique by MC's editorial staff and things will wrap up with MI's "Rock & Soul Revue" concert.

Contact MI at 213-462-1384 for more information. **MC**

Foundation Aids Needy Industry Families

By Keith Bearen

New foundation and yearly event will help financially troubled music industry families

New York—The John Hey Foundation Children's Scholarship and Emergency Relief Fund—designed to provide assistance for medical expenses, college costs and/or living expenses for the families of music industry members who are too sick to work—was launched with a benefit breakfast, silent auction and the first Big Bear Rock Music Awards. The event, held at the Hard Rock Cafe in New York, raised an estimated \$150,000.

Established by industry executives in memory of veteran promotions executive John Hey (EMI America, MCA, Big Beat Music), who died of cancer on April 19, the foundation will initially establish a college trust fund for Hey's two children, in addition to providing funds for future recipients.

Big Bear Music Awards winners included rock act Live and Mercury promo man Drew Murray.

For more info, contact Jackie Bodner at 818-955-4000. **MC**



The City of Philadelphia honored one of its own recently when original riot girl Joan Jett was inducted into the Philadelphia Music Hall Of Fame. The ceremony was sponsored by the Philadelphia Music Alliance.



Joe McFadden

Joe McFadden has joined **Capitol Records** as Senior Vice President, Sales. He was most recently Senior VP of Sales and Marketing for CEMA. In addition, **Jim Elliott** has been promoted to the post of Manager, Advertising and Merchandising. **Tommy Daley** has been upped to National Director, Rock Promotion and **Mike Snow** assumes the role of Associate Director, College Promotion. McFadden, Elliott, Daley and Snow all work out of the label's Hollywood Tower (213-462-6252).

Polydor Records has appointed **John Rotella** to the post of Vice President of Sales/Field Marketing, having first joined PolyGram back in 1978. Rotella was most recently West Coast Regional Director for Island Records. Contact A&M's Hollywood offices (213-856-2695).



Taryn Brown

Taryn Brown and **James Boyce** have been appointed Co-National Promotion Directors, **Black Music** for **RCA Records**. Brown is based in Dallas, and Boyce will work out of New York (212-930-4340). Also, **Marilyn Lipsius** has been named Vice President, Corporate Communications for RCA, where she will be responsible for corporate press, community and industry relations. She can also be reached in New York.

Robyn Scheiler has been promoted to the newly created position of Product Manager for **Kid Rhino**—the family division of Rhino Entertainment, where she will be responsible for the development of Kid Rhino audio titles, including the packaging, budget, advertising and sales

tactics. Contact Rhino's L.A. headquarters (310-474-4778).

Virgin Records announced the promotion of **Gary Ilsley** to the post of Vice President of Finance, and **Wendy Cartwright Osborn** has been named Director of Licensing for Commercial Marketing—which marks the creation of the Commercial Marketing Department. Both Ilsley and Osborn can be reached at Virgin's L.A. offices (310-288-2420).



Todd Brodgerski

Todd Brodgerski has been promoted to the position of Vice President of the PR firm, **Mitch Schneider Organization**. Brodgerski first joined Levine/Schneider Public Relations in 1991, the company that eventually branched off into MSO in February of 1995. Contact MSO at 818-380-0400.

Manolo Gonzalez has been promoted to the position of Vice President, National Promotion and Southwest Operations, **EMI Latin**, and **Satu Renjen** has been promoted to Vice President, Royalties, **EMI-Capitol Music Group North America**. Gonzalez is based in San Antonio, Texas, while Renjen is based in New York (212-492-5440).



Ken Phillips

Ken Phillips has been named West Coast Publicity Manager for **Warner Bros. Records**. Phillips began his career in the industry as the manager of songwriter Diane Warren's publishing company, Realsongs. He first joined Warner Bros. in 1992. Contact 818-953-3223.

The law firm of **Spray, Gould & Bowens** has announced that attorney **Ian J. Friedman, Esq.** will join their entertainment law department. Friedman will be based in the L.A. office (213-385-3402).



Steve Heldt

Steve Heldt has been promoted to Senior Vice President, Sales for the **Elektra Entertainment Group**. **Donna Champy** has been appointed to the position of Controller for EEG. The company also named **Jayson Jackson** to the post of Director of Marketing, and **Dana Venable** has been named Senior Director of Marketing. EEG's New York offices can be reached at 212-275-4000 or you can contact the Beverly Hills offices on the West Coast at 310-288-3800.

Robbins Entertainment LLC has promoted **Ayana Gooden** to the post of A&R Representative. Gooden joined the new label in March as a receptionist, but has moved up quickly through the ranks. Based in New York, Gooden can be reached at 212-675-4321.

Domo Records has opened a London office, which will be headed by Managing Director, **Phillip Hardy**. Also, **Monique Frederiksen** has been appointed Director of Marketing and Sales for Domo's European operations. Domestically, **Lisa LeRose** has been named to the newly created position of National Sales Manager. Contact the **Lee Solters Company** (213-651-9300) for further information on the label.



Pat Blair

Pat Blair has been promoted to Vice President, Copyright Administration of **MCA Music Entertainment Group**, where she will oversee song clearance and copyright registration of sound recordings and music videos. **MCA Records** has appointed **Charlie Katz** to the post of Vice President Strategic Marketing, and

the label has also reorganized its Black Music Division, with **Ken Wilson** being named President, **Stanley Winslow** as VP, Urban Promotion, **Kevin Bass** as Senior Director, Administration & Planning, **Irene Rivera-Gandia** as Director, Special Projects, and **Pierre Bradshaw** has been named Manager, A&R. Contact MCA at 818-777-4000.

Bernard Alexander has been appointed to the position of Vice President/General Manager of **Def Squad Records**. Alexander will be based in New York and will report to label head, **Erick Sermon**. EMI Records and Def Squad entered into a label agreement this past April. For more info, contact 212-492-1810.

Guitar Center has appointed **Jack Sonni** to the post of Guitar and Amp Buyer, where his duties include purchasing guitars, basses and amplifiers for the company's 25 national store locations. Contact 818-735-8800.



Roceania Williams

Roceania Williams has been promoted to Manager of Black Music Artist Relations for **Atlantic Records**. The label has also named **Doug Cohn** to the post of Associate Director of Music Video Promotion & Media Development, and **Neela Marnell** has been promoted to Manager of College Marketing. In related news, **Suzanne Lewinter** has been promoted to the position of Vice President of Operations/Business Administration for **Big Beat Records** and **TAG Recordings**. Williams, Cohn, Marnell and Lewinter can all be reached through Atlantic's New York headquarters (212-275-2000).

Remo, Inc. has selected **Michael Morse** to represent the drum manufacturer as National Accounts Manager, where he will be involved in sales, marketing, advertising and PR. Remo has also promoted **Nazy Smith** to the post of Customer Service Manager. The corporate headquarters in North Hollywood can be contacted by calling 818-983-2600.

Tom Gimbel has been named South-west Regional Marketing Director for **Arista Records**. Gimbel moves from the label's New York offices to their Dallas office. Contact the New York office at 212-489-7400 for further information on the announcement.

Applied Research and Technology, Inc. has promoted **Brian Peet** to the post of Director of Materials Engineering. You can contact the New York-based company at 716-436-2720. 



Joe Bosso

Title: VP, A&R
Duties: Talent Acquisition
Years With Company: 2
Company: Island Records
Mailing Address: 825 Eighth Ave., New York, NY 10019
Phone: 212-603-3937
FAX: 212-333-1061

Dialogue

Background: Joe Bosso got his start in the music business as a musician in local bands while attending New York University, where he studied film and journalism. He was doing what he calls "the New York band thing" after college when he got a call from a friend to work at *Guitar World* magazine, where he served as editor for four years.

At *Guitar World*, Bosso got to interview "all my heroes, like Jimmy Page, Keith Richards, the Edge and Paul McCartney," before eventually moving into the record label side of the business as Manager of A&R at Polydor Records, where he signed bands like Quicksand. When Island Records left the PolyGram Label Group, Bosso segued to Island as VP of A&R.

A&R Origins: "I must say it was very tough to break into A&R. It took about two years for me to get an A&R job. It took a lot of phone calls, interviews and getting to know people. Eventually I got my resume to [former Polydor Records President] Davitt Sigerson, who is another former journalist, and we hit it off."

Talent Search: "There are a lot of A&R people, myself included sometimes, who can get overly analytical about music, which has really nothing to do with A&R. People who listen to the radio or buy music respond to it on a more gut level—they either like it or they don't."

"When I go out to see bands or listen to tapes, I ask myself, 'Would I pay \$15 to buy this music or \$20 to see this band live?' If I can't answer 'yes' to those things, then I'm not going to sign that band. Anything that I've signed here has been a



great live act. Any band I get involved with *has* to cut it live."

Local H: "They were a real Cinderella story. Local H consists of two guys from Illinois who saw my name on some record and they sent me their tape, probably thinking that no one would listen to it. I literally put my hand in a box one day, pulled their tape out, put it on and it just blew my doors off. I got on a plane, saw them in a rehearsal room and they just killed me. I knew I had to sign them. We call Local H a 'power duo,' because it's just two guys on guitar and drums who go onstage and rock."

Unsolicited Tapes: "I would never tell anyone not to send in tapes. Some people say they don't listen to unsolicited tapes, but I do. Part of it is because I remember what it was like to be in an unsigned band, sending out tapes and trying to get the attention of people at record companies."

"Unfortunately, I get so many tapes that it becomes a bit of burden to listen to them all. Right now I have two huge boxes filled with tapes and I can't tell you when I'll get around to listening to them. But Local H is an example of how I just randomly picked an unsolicited tape and discovered something that was really special."

Recent Signings: "The former lead singer of Quicksand has a new band which I just signed called World's Fastest Car. I also signed Stanford Prison Experiment from L.A., and their album's supposed to come out in the first quarter of 1997. And I just signed this band called Cinnamon from Stockholm, Sweden. They're a pop group and their album is due out this fall."

Quicksand: "Quicksand is one of the bands I'm most proud of signing. I signed them when I was at Polydor. Quicksand had an independent EP out at the time, and I got their tape from their attorney when a little bit of a buzz was starting to happen. After I listened to their tape, I saw them live and I thought they were terrific. But very quickly the buzz started growing on Quicksand and it turned into a bidding war."

Signing Limits: "I sign one or two acts a year, but usually it's just one. If you consider all the work that goes into working and developing a band,

to sign more than two a year would be stretching myself too thin. I hope I don't get pigeonholed, but most of the artists that I've signed here are rock. I hate the term 'alternative rock.' I like to think of my bands as rock bands, not subgenres."

Signing Criteria: "When I sign an act, it comes down to three things. First, the music obviously has to be great and what's considered great is subjective. Second, as I mentioned earlier, the band has to be an extraordinary live act. I can't emphasize that enough because sometimes after a band's signed to a label, it's their live show that gets their name out to the public first before radio and MTV come into the picture. And third, the act has to have an unwavering sense of who they are."

Selecting Producers: "I think any band that I want to sign generally has an idea of who they are and what they want to do with their music. So what I usually try to do is figure out how much of the picture they have figured out and help them fill in the gaps. They usually have an idea of what kind of sound they want and sometimes they have an idea of what kind of producer they want. If they don't, that's when I tell them, 'This is the kind of producer you're probably looking for.'"

A&R Hierarchy: "There isn't really a committee process in who gets signed here. I'm pretty fortunate in that I work for Horman Majd [Island Senior VP of A&R] and he really trusts his A&R people. Basically I can go to him and say, 'I found this act and I really love them,' and he'll let me sign them. Even when he might not personally love all the acts I want to sign, he'll say, 'I see your passion, I see your connection to it. Go for it.'"

Bidding Wars: "They're a necessary evil. I haven't been that involved

in too many bidding wars because I've been fortunate to sign bands before a lot of other people have gotten a hold of them. I tend not to run with the pack.

"I think the bidding war trend is going to get worse in terms of numbers. But I think it's like anything else, like movies or sports. You pay what you think someone is worth."

—Interview By
MC Staff Writer Carla Hay

News

A&M recording outfit 16 Horsepower has announced a lineup change. The band's former guitar/banjo technician, **Rob Redick**, has replaced original bassist **Keven Soll**, who, according to the label press release, was "dismissed for musical reasons."

American Recordings owner **Rick Rubin** is readying the comeback release by Sixties folk rock troubadour, **Donovan**. Titled *Sutras*, the album was produced by Rubin and features members of **Tom Petty's Heartbreakers** and the **Red Hot Chili Peppers**.

Donovan will promote the release of the album with a thirteen-date tour of North America, which begins on August 1 at **Radio City Music Hall** in New York City.

Donovan will be a special guest for the tour's headliner and new American Recordings labelmate, **Nusrat Fateh Ali Khan**.

As he did during a series of shows at the **Viper Room** in West Hollywood, Donovan—who scored such Sixties classics as "Catch The Wind," "Sunshine Superman," "Mellow Yellow" and "Hurdy Gurdy Man"—will perform solo, accompanied only by his acoustic guitar.

Speaking of Donovan, his son, also named **Donovan**, and another famous offspring/musician, **Jason Nesmith**, son of original **Monkee Michael Nesmith**, lead the new **Sire/Elektra Entertainment Group** out-



Adam Records has announced the signing of sultry pop diva **Samantha Fox**. Her label debut, *21st Century FOX*, is slated for an October release. Pictured at a London hotel are Fox and Adam Records' President **Nazim Gillani**.



EMI/Def Squad Records, the new label formed by former EPMD member Erick Sermon, has announced its first signings: David Hollister and Alfonzo Hunter. Pictured (L-R): Erick Sermon, Alfonzo Hunter, EMI President/CED Davitt Sigerson and David Hollister.

fit Nancy Boy.

Produced by veteran studio cat **Shel Talmy** (the **Kinks**, the **Who**, **David Bowie**), the album harkens back to the early Seventies glam rock movement and early Eighties new wave.

It will be interesting to see how Nancy Boy and our cover subjects, **Jakob Dylan** and the **Wallflowers**, will fare on the charts. May the better offspring win.

Veteran funksters the **Gap Band** have a new album out on Atlanta-based label **Intersound**. Entitled **Live & Well**, the album is culled from a performance at Atlanta's **Fox Theatre**.

The release is part of Intersound Records' newly developed **On Tour** series, which was launched with the **Ohio Players'** live album **Of School**, released last April.

Razor & Tie Music—the label which sports new alternative darling **Dar Williams**—will release **Miracle Of Science**, **Marshall Crenshaw's** first album of new material in five years and his first completely self-produced effort.

"It was really a satisfying experience for me," says Crenshaw. "I just tried to unlearn most of what I'd learned about record-making during the Eighties."

"All the studio albums I've done in the past were kind of done by that Eighties method, where you build things from the bottom up and fuss over every little step in the procedure. I like a lot of those records, but I've always hated recording that way and now I don't do it anymore if I can avoid it. Even when I'm working alone, I always do complete takes. Seventy percent of the record is just me doing my narcissist/control-freak thing, but in a loose, unself-conscious way, I hope."

Crenshaw is a talented singer-songwriter who the music industry has been predicting big things from, but who has not lived up to commercial expectations.

Razor & Tie hopes to reverse Marshall Crenshaw's commercial fortunes.

On The Road

American Recordings act the **Black Crowes** are in the midst of a special series of shows (free or low cost) across the country to promote the release of their latest opus, **Three Snakes And One Charm**.

The series kicked off with a July 6th performance at the **Blockbuster Pavilion** in **San Bernardino** and will culminate on July 23 with a show at the **Supper Club** in **New York City**.

The **Black Crowes** are hoping that the new album will perform better than their last effort, **America**, an album that has left industry pundits questioning the band's future.

Geffen recording artist **Zakk Wylde**, whose new album is entitled **Book Of Shadows**, is hitting the road. The tour is scheduled to begin in Phoenix on August 1 and will hit the Southland area on September 17 (the venue has yet to be confirmed).

"I'm psyched about it," says Wylde. "It's going to be great having another guitarist with me, because I'll be freed up to do other things like play the piano."

Critical notices have begun pouring in for the new Wylde album. **Bone** magazine has described it as "organic and earthy with Neil Young-style harmonica and acoustic guitar, just imagine 'Sugar Mountain' meets 'Time.' Cross the godfather of grunge with the leaseholders of the free world, and I'd say the potential is obvious."

The **Atlantic Group** has packaged four of its most musically aggressive bands—**Clutch**, **Orange 9mm**, **Fu Manchu** and **Core**—together for a six-week national summer tour.

The tour began on July 10 in Orlando, Florida, and will conclude on July 28 in Detroit, Michigan.

Deals

Speaking of other critically acclaimed recording artists who can't seem to get on the right commercial

track, veteran tunesmith **Robyn Hitchcock**—one of the music industry's most respected singer-songwriters—has signed a recording contract with **Warner Bros. Records**.

His debut album for the label, **Moss Elixir**, is scheduled for an August 13th release.

Hitchcock—who was a founding member of the critically acclaimed outfit the **Soft Boys**, and who, with his backing band, the **Egyptians**, has recorded and released a plethora of product—has never been able to translate his great critical notices into solid commercial returns.

The new album features twelve new originals in a sparse, largely solo and acoustic setting, with occasional accompaniment from the U.K. band **Homer** and other guests.

As a coming attractions trailer for the album, Warner Bros. Records will release an extremely limited edition, vinyl-only companion piece, **Mossy Liquor (Outtakes And Prototypes)**, on July 23, which contains twelve tracks, several of which are alternate versions of the songs that appear on **Moss Elixir**.

Country singer **Kelly Willis** has signed a deal with **A&M Records**. Willis, who made some good albums for **MCA**, has had a hard time getting a commercial foothold on either the country or the pop charts. **A&M Records** is hoping to do what **MCA** couldn't. The first release under the new contract is a four-song EP **Fading Fast**.

Willis will also embark on what is being dubbed the "Summer Vacation Tour," which begins on July 24 in **Northampton, Massachusetts**, and concludes on August 25 in **Austin, Texas**.

Reissue label **Drive Entertainment** has announced the acquisition of a library consisting of over 1,500 masters, 1,200 music publishing copyrights and numerous books

and videos from **Jackal Holdings, LLC**. These titles were assembled by the late **Jack Benanty**, who began his 30-year career in the entertainment industry as a publisher for **Frank Sinatra**.

The library consists of masters from the renowned children's label **Golden Records**, the **Columbia Children's Book & Record Library**, **Panda Records**, **Wonderland Records**, jazz recordings from the **Alamac**, **Urania** and **Jazz Kings** labels and such classical labels as **Artia**, **Urania Classics**, **Recital Hall** and **Philharmonic**.

In addition, there are numerous music publishing companies, including **Fairyland Music**, **Dorton Music**, **Licette Music**, **Blue Coast Music** and the **Great Metropolitan Gramophone Co.**

Music publishing copyrights in the library include works from writers such as **Alan & Marilyn Bergman**, **Sammy Cahn**, **Mary Rodgers**, **Norman Luboff**, **Jim Carroll** and **Alec Wilder**.

Stephen Powers, CEO and co-founder of **Drive Entertainment**, commented, "We are very pleased to have acquired a collection so rich in commercial and historic value. In addition to traditional markets, the potential for re-use in new multimedia applications is enormous."

Willy DeVille will release a new album this summer, his first for **Discovery Records**. Entitled **Loup Garou**—which is French for werewolf—the album features a duet between DeVille and veteran artist **Brenda Lee**, on the song "You'll Never Know."

"This song demanded a duet and a special second voice," explains DeVille, who led the group **Mink DeVille** from 1977 to 1985. "When Brenda heard it, she immediately fell in love with it. The rest was simple. I went to Nashville, we sang together and that was that." M&M

GARBAGE AWARD



Almo Sounds act Garbage was recently presented with gold plaques for their self-titled debut LP. Pictured following a show at the Palace in Hollywood are (L-R) Almo Sounds GM Paul Kremen, band members Steve Marker and Duke Erickson, Almo Sounds A&R Director Bob Bortnick, Almo Sounds Chairman/President Jerry Moss, band member Shirley Manson, manager Shannon D'Shea and band member/producer extraordinaire Butch Vig.



PRESTON HONORED



Frances W. Preston, President/CEO of BMI, was recently honored with the Distinguished Service Award by the Elaine Kaufman Cultural Center, a cultural institution for arts and entertainment. Shown at the ceremonies at New York's Pierre Hotel are (L-R): Leonard Goodman, Kaufman Board Chairman; Elaine Kaufman, President, Kaufman Cultural Center; Frances W. Preston; Martin Bandier, Chairman/CEO, EMI Music Publishing; and Lydia Kontos, Executive Director, Kaufman Cultural Center.

BMG's New Venture

BMG Music Publishing has entered into a joint venture deal called Cabin 11 Music Group with Henry Hurt, VP/General Manager of BMG Music Publishing Nashville. Cabin 11 will be headquartered at BMG's Nashville offices and Hurt has added duties as VP, Acquisitions, Country for BMG Music Publishing.

Johnny McCrae is the first songwriter to be signed to Cabin 11. His hits include "You Can't Make A Heart Love Somebody" (recorded by George Strait), "Goodbye Says It All" (recorded by the Blackhawk) and "(I'd Be Better Off) In A Pine Box" (recorded by Doug Stone).

Nicholas Firth, President of BMG Music Publishing Worldwide commented, "I am very pleased to continue our eight-year, highly successful association with Henry. During his tenure he has built a company from scratch, developing it into one of the leading country music pub-

lishers. I am certain that Henry will continue to be exceptionally successful and that Cabin 11 will flourish."

Hurt added, "My relationship with Nick goes back twenty-five years and spans two great publishing companies — BMG and Chappell Music. We built great Nashville divisions together and I look forward to Cabin 11 as our third great success together."

During his tenure at BMG, Hurt has been instrumental in acquiring catalogs from MTM, Ronnie Millsap and Mel Tillis. He started BMG's Nashville division in 1978 and has been responsible for signing some of country music's top songwriters, such as Kent Blazy, Rick Giles and Hugh Prestwood. Under the new venture with BMG, Hurt will sign and develop songwriters for Cabin 11 Music Group, which includes the publishing titles Tennessee Ridge Runner Music (ASCAP) and Cross Creek Music (BMI).

T.J. MARTELL HONORS



The T.J. Martell Foundation recently honored superstar songwriters-producers Jimmy Jam & Terry Lewis with its Humanitarian Award, recognizing the duo's contribution to music and public works. Pictured at the gala ceremonies at New York's Lincoln Center are (L-R): Ron Sweeney, Executive VP of Black Music, Epic Records; Frances W. Preston, President/CEO, BMI; Tony Martell of the T.J. Martell Foundation; Clarence Avant, Chairman, Motown Records; Jimmy Jam; Lisa Harris, wife of Jimmy Jam; and Martin Bandier, Chairman/CEO, EMI Music Publishing Worldwide.

CABIN FEVER



Songwriter Johnny McCrae is the first signing for Cabin 11 Music Group, a new joint venture between BMG Music Publishing and Henry Hurt, VP/General Manager of BMG Music Publishing Nashville (see story this page). Pictured celebrating the deal at a party at Nashville's Vanderbilt Stadium Club are (L-R): Henry Hurt, Johnny McCrae and Nicholas Firth, President of BMG Music Publishing Worldwide.

Sweet Home Chicago

Robert Lamm, co-founder and songwriter for Chicago, currently has a solo album out called *Life Is Good In My Neighborhood*.

The writer of such classic rock material as "Saturday In The Park," "Does Anybody Really Know What Time It Is?" and "25 Or 6 To 4," Lamm's latest solo recording was produced by Phil Ramone, who also produced Chicago's 1978 album, *Hot Streets*, and features a guest appearance by flamboyant bass player Bootsy Collins of Parliament-Funkadelic fame on the funky track "Ain't No Ordinary Thing."

Lamm has been active with solo projects in recent times, teaming up last year with America's Gerry Beckley and the Beach Boys' Carl Wilson under the moniker Beckley-Lamm-Wilson, to record a track on the Harry Nilsson tribute album, *For The Love Of Harry*. Despite the

solo activity, Lamm is still very much a member of Chicago and is currently on tour with the band, which recently performed at the Hollywood Bowl.

ASCAP Showcase

ASCAP's "Quiet On The Set" showcase is celebrating its fifth anniversary with a July 25 show at LunaPark in West Hollywood. Headlining the showcase will be singer-songwriters Bonnie Hayes and Patty Larkin. Hayes has released a new album called *Empty Sky*, while Larkin's latest release is *Strangers World on High Street Records*.

Larkin, a former member of the Four Bitchin' Babes, is considered one of the new breed of contemporary folk artists. Her latest album features guest appearances by Shawn Colvin and Bruce Cockburn.

ASCAP's "Quiet On The Set" is a

MCA SIGNS MARC NELSON



MCA Music Publishing recently inked a deal with songwriter Marc Nelson, who has penned songs for the likes of Freddie Jackson, Pebbles and Tonya Blunt. In addition to being a songwriter, Nelson is a singer, producer and member of the group AZ YET. His current projects include producing three songs for the next Paula Abdul album and recording AZ YET's LaFace Records debut (produced by Babyface), which is set for release this summer. Pictured at the signing are (L-R, back row): John Alexander, Executive VP, Creative Services, MCA Music Publishing; Sherry Orson, Director, Creative Services, MCA Music Publishing; and Donna Caseine, Manager, Creative Services, MCA Music Publishing. (L-R, front row): Carol Ware, VP, Creative Services, MCA Music Publishing; Marc Nelson; and David Renzer, President, MCA Music Publishing Worldwide.



Stephen Bishop, best-known for his hits "On And On" and "It Might Be You," has released a new album, *Blue Guitars*, on Foundation Records. The noted songwriter also has a book out called *Songs In The Rough*, a collection of photos, interviews and original drafts of some of pop music's most recognizable songs, including Bob Dylan's "Blowin' In The Wind" and the Beatles' "Lucy In The Sky With Diamonds." Bishop recently held a book signing at Book Soup in West Hollywood and then performed later during a reception at Cicada. Pictured at the reception are (L-R): Marcus Peterzell, Senior VP, New Media Development, Foundation Records; Fred Goldring; Scott Welch, Atlas/Third Rail Management; Stephen Bishop; manager Geanie Zelig-Galinson; and Rick Riccobono, VP, Writer/Publisher Relations, BMI.

showcase spotlighting performers in an acoustic setting. The showcase is regularly staged in L.A., New York and Chicago, in addition to being featured at music conventions such as South By Southwest and CMJ. Artists who have performed at past showcases include Ben Harper and Toad the Wet Sprocket.

Other acts will also be performing at the July 25 showcase, so call ASCAP's Brendan Okrent at 213-883-1000 for more artist information.

Warner/Chappell Signing

Warner/Chappell has signed a deal with Imperial Drag, whose self-titled debut is out on Sony's WORK Group label. The four-piece band, which consists of songwriters Roger Manning and Eric Dover (formerly

of Jellyfish), put on a scorching show recently at the Viper Room in West Hollywood. Their music is a must-hear for fans of Jellyfish, T. Rex or early Cheap Trick. Imperial Drag has recently wrapped up a touring jaunt with Alanis Morissette, as well as headlining a club tour with Super 8 and Super Deluxe.

Speaking of bands with similar names, Imperial Drag should not be confused with Slash/London recording artists Imperial Teen (whose lineup includes Faith No More keyboardist Roddy Bottum) or Superdrag, the Elektra recording group whose video for the Squeezelike song "Sucked Out" has been in Buzz B n rotation on MTV. All of the above-named bands have released albums around the same time, which can cause some confusion among music buyers, not to mention headaches for the marketing departments at their respective labels.


PRESIDENT STRICK



Danny Strick has been named President of BMG Songs, the U.S. wing of BMG Music Publishing. Beginning his career as a songplugger in 1978, Strick joined BMG Songs in 1989. Based in L.A., he will report to Nick Firth, the President of BMG Music Publishing Worldwide.

BMI Appointments

Performing rights organization, BMI has named former Associate Director of Online Communications, John Coletta to the post of Director of that same department, where he will continue to oversee, maintain and develop the content and graphics of BMI's Internet site (<http://bmi.com/>), as well as the sites of the International Confederation of Societies of Authors and Composers (CISAC) and the Copyright Society of the USA.

In addition, Marc Kleiner has been promoted to Director, Writer/Publisher Relations, where he will continue to play an important role in fostering BMI's relationships with new songwriters and publishers. He is also responsible for organizing BMI's "Collaborators Connection," a monthly showcase of new talent. Both Coletta and Kleiner can be reached in BMI's New York offices (212-586-2000). 



DAVID RENZER

President, MCA Music Publishing Worldwide

Ask David Renzer what MCA Music Publishing is all about and he says, "We want to be known as a very artist-friendly place, where writers, attorneys and managers enjoy dealing with us. We're competitive, but fair. And we don't want to be known as just a bank. We're concerned about what happens *after* we cut the check, just as any writer should be."

Renzer can certainly relate to the artist perspective, since he got his start in the music industry as a musician, songwriter and producer, having co-written songs for acts like Con Funk Shun. But the business side of the music industry soon came calling when, after studying entertainment law, Renzer became one of the first employees at Zomba Music Publishing in New York. At the time, Zomba (an independent company based in England) had just established its fledgling U.S. operations and Renzer stayed with Zomba for ten years, as the company's staff in New York grew from four to over 40 people. Along the way, Renzer rose through the ranks as Professional Manager to Vice President to Senior VP/GM at Zomba, before he was named President of MCA Music Publishing Worldwide earlier this year.

Renzer says that making the transition from the creative to business side of songwriting wasn't that difficult for him. "Once I realized what publishing was all about, I really sensed it was a perfect place for me," he notes. "I still believe that a brilliant three-and-a-half minute song is a great thing, whether it's Cole Porter or Pearl Jam. At the same time, I can understand the importance of a band like [alternative act] Sonic Youth, which is a band I signed to Zomba, and they aren't exactly known for writing pop songs."

At MCA Music Publishing, Renzer is responsible for the company's worldwide operations. Some of the hottest songwriters signed to the company are Glen Ballard, Alanis Morissette and Kenny Wayne Shepherd. MCA currently has over 175,000 copyrights and is considered a mid-sized publishing firm, which Renzer thinks puts the company in an ideal position.

"We strongly believe in quality over quantity. We don't want to be the kind of company that grows just by acquiring catalogs. We don't want to sign songwriters unless we know we can work with them and that it's the right marriage creatively."

Running a growing multinational company presents an enormous set of challenges and Renzer says, "One of the biggest challenges is to ensure that the synergies in the MCA/Universal family are maximized. For example, [MCA Music Publishing] has a wonderful working relationship with Universal Pictures, MCA Television, MCA Records and their affiliates. In fact, one of our biggest-selling songs around the world is the theme to *Jurassic Park*. If we publish a songwriter or the caliber of Glen Ballard, it means making sure that Glen gets shopped the right theme songs to movies."

Renzer's appointment to MCA Music Publishing has coincided with a number of other company changes, including a foray into Latin music and a relocation of its headquarters to a state-of-the-art office in West L.A.

"We have an incredible new office here," he says. "We have a living room area where bands can come and do acoustic sets. We're going to be building a beautiful 24-track studio. We're updating the entire infrastructure, which includes the latest computer systems for administration, finance and copyright royalties. Plus we've just acquired Ronnie Milsap's studios in Nashville, and we're going to be starting a production company in Nashville."

Commenting on some of the jewels in MCA's publishing crown, Renzer notes, "We're excited about working with writers, artists and producers in all genres of music. Alanis Morissette is probably one of the best success stories of the Nineties. She was developed by MCA Music Publishing, we shopped her record deal, we teamed her up with Glen [Ballard, Morissette's producer/songwriting collaborator] and we basically helped put that whole project [*Jagged Little Pill*] together."

He also sees emerging technology as being a crucial part of MCA's future: "Downloading music and direct on-line delivery is becoming more and more mainstream. We just invested considerably in putting a CD package together, which is a collection of our songs in our catalog, for the film, TV and advertising industries. We're looking to put that kind of package on the Internet, which would involve downloading samples and doing licensing transactions on-line."

Summing up his perspective on his new position, Renzer says, "I feel very lucky to be doing what I'm doing. I think if you enjoy doing something, then chances are you're going to be good at it."

Contact MCA Music Publishing at 310-235-4700.





GIVE 'EM THE HOOK: The Hook recording studio in North Hollywood recently played host to Zoo artists, Tool, who have been working on guitar and vocal overdubs...Sony band Social Distortion spent a few weeks overdubbing vocals with producer Michael Beinhorn and engineer John Travis...Redd Kross was also in working on their latest release with producer Chris Shaw...Finally, Argentinian rock act Enanitos Verdes was overdubbing at the Hook with special guest Jeff "Skunk" Baxter; Gustavo Borner produced and engineered. Borner is also working with artist Patricia Sosa.

RECORD PLANT: Kenny "Baby-face" Edmonds was in SSL 2, working on tracks for his upcoming solo album; engineers Brad Gilderman and Thom Russo were assisted by Paul Boutin...Social Distortion was back in SSL 1 working on their latest release with producer Michael Beinhorn and engineer John Travis; Brandon Harris assisted...Lionel Richie and co-producer, James Carmichael, were tracking in SSL 2 with engineer Brad Gilderman and assistant Paul Boutin; they were also mixing in SSL 1 with engineer Jon Gass, who was assisted by Kyle Bess...International star, Luis Miguel, was also back at the Record Plant working on his next album with co-producer Kiko Cibrian and engineer

THE SIX-STRINGER ON THE VENUS ISLE



Capitol's guitar wizard, Eric Johnson, is working on his latest eleven-song album, *Venus Isle*. Johnson and Richard Mullen co-produced the album, which is set for a September 3rd release. Pictured (L-R) are Denise Skinner, VP, Marketing, Capitol Records; Eric Johnson; Bernie Grundman, Bernie Grundman Mastering; and Joe Priesnitz, Johnson's manager.

Paul McKenna; the overdubs were done in SSL 2 and mixing was taken care of in SSL 3. Jim W. Choi assisted on all the sessions.

V-CORP MOVES: Duplication company, V-Corporation, has moved to a larger facility. The move coincides

with their newly acquired state-of-the-art Digital Bin System, the Telemetrics DB-1000. The new address is 1044 East Edna Place, Covina, CA 91724. The company's telephone number (818-966-0412). FAX number (818-966-0465) and

P.O. Box (P.O. Box 4862) will remain the same.

MAD DOG: Things are jumping at Mad Dog Studios with Pete Anderson working on his own Little Dog solo effort, while also co-producing another Little Dog release with Dusty Wakeman for Nashville vocalist Joe Lynn White...Producer George Acogny has been working on film tracks with vocalist Dana Hutson for the upcoming release, *Crossworlds*, with Ray Blair engineering...The production team of Dane Deviller and Sean Hosenin were in with Universal Records' R&B vocal group, Jaze; Steve Smith engineered.

OCEAN STUDIOS: The Burbank studio hosted the production team of Ron and Howard Albert, who were in with Geffen artist, Zakk Wylde; Greg Goldman engineered and Erich Gobel assisted...Grammy nominee Ron Jacobs and former Heartbreaker drummer Stan Lynch were in co-producing sessions for A&M act, Jackopierce; Erich Gobel assisted.

STUDIO ACTION: Mixing engineer Rob Chiarelli has been working with producer Shaun LaBelle at Enterprise Studios in Burbank, mixing a track for Arista artist, Infiniti; Jeff Griffin assisted. Chiarelli was also with J.V.C. Music recording artist and producer Roger Smith at Ameraycan Studios in North Hollywood. **MC**

A BRAVE NEW WORLD AT DINO'S



Veteran guitarist Steve Farris (Mr. Mister, Sophie B. Hawkins) played on new artist Michael Maseo's *Brave New World* project. The session took place at producer Dino Maddalone's Dino M III Studio in Torrance, California. Pictured (L-R) are Maddalone (seated), Steve Farris and Michael Maseo.

BIKER ROCK



Rock group Roadhouse just finished the recording of their latest album, *Muscle Cars And Harleys*, at the Music Box Recording Studios in Hollywood. The project was produced and engineered by studio owner, Mike Wolf. Shown taking a break during the sessions are (L-R) guest guitarist Robert Sarzo, Roadhouse guitarist Johnny Travers and Roadhouse vocalist Steve Feldman.

Y A M A H A S A M P L I N G F O R U M

THE COST OF FREEDOM IS NOW AFFORDABLE WITH THE YAMAHA SU10 DIGITAL SAMPLING UNIT

Yamaha "kicks it" with the roll out of the SU10 Digital Sampling Unit, the music industry's only battery powered, portable sampling unit which combines true stereo digital phrase sampling with a unique touch-driven ribbon controller and realtime SCRATCH and FILTER effects. At

just \$399, this affordable unit gives musicians, disc jockeys, multimedia artists and project studio pros complete freedom of expression.

The Yamaha SU10 offers users phrase sampling with record and replay capabilities of up to 48 stereo waveforms. Samples are retained in memory when the unit is turned off. The maximum sampling rate is audio CD-quality at 44.1 MHz.

Although the SU10 is appropriate for a wide range of environments, DJs will be impressed by its ribbon con-

troller and realtime performance effects. Musicians will appreciate that the SU10 has four "songs" or sample-replay sequences and that it offers flexibility through its five LOOP modes. For multimedia artists and desktop musicians, the Yamaha SU10 provides MIDI bulk dumps to backup all data to external storage.

The SU10 has a large compartmentalized LCD which shows full status information. The well-organized screen layout greatly enhances ease of use and enables new users to get up to

speed almost instantly.

The SU10 comes with a "Yamaha Sound Show" CD which holds a first rate collection of professional samples and a CD with a comprehensive selection of effects to get your started or to enhance work in progress.

For more information on the Yamaha SU10 Digital Sampling Unit, write Yamaha Corporation of America, Digital Musical Instrument Dept., P.O. Box 6600, Buena Park, CA 90622-6600; or call (714) 522-9011.

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DAVID GAMSON

This studio veteran helmed Me'Shell Ndegéocello's controversial new album, 'Peace Beyond Passion'

By Jonathan Widran

Easily one of the most exciting releases of the year, Me'Shell Ndegéocello's *Peace Beyond Passion* has earned the artist critical acclaim, and with song titles like "Leviticus: Faggot" and "Deuteronomy: Niggerman," the album is also stirring up its fair share of controversy. But as visionary and unique as the singer is, it's the fusion of retro-soul, modern synth-grooves and harmonic arrangements, courtesy of producer David Gamson, that makes the disc so compelling from a musical standpoint.

Gamson was a staff producer at Warner Bros. Records, known for his writing and production work with such middle-of-the-road jazz/R&B artists as Chaka Khan, George Benson, Al Jarreau and Luther Vandross, when Ndegéocello was invited by Maverick Records to give a showcase with just a synthesizer and a bassist for the powers that be. Gamson was impressed.

"Like everyone else who witnessed what she could do with such minimal equipment. I was surprised by her performance, and to this day, am constantly amazed by her array of talents," says the man who wrote and produced for the English group Scritti Politti in the early and mid-Eighties before turning his attention to soul.

"Working with Me'Shell is different than other projects. It's a really collaborative process with an artist who writes, sings, plays and has a real vision of who she is and who she wants to be. When I was younger, my ego was a bit bigger, so I would try to put my own personal stamp on the tracks I worked on, but now I enjoy helping bring along the artist's own sound."

Working much like Gamson did on Ndegéocello's debut, *Plantation Lullabies*, the creative process on the new collection began with the two of them just sitting in a room, her playing ideas that would hit spontaneously, and Gamson commenting. The whole key to working with any artist, whether a visionary or simply a great vocal diva, Gamson believes, is in forming a level of trust between the two.

"If they respond to what I offer," explains Gamson, "then I know we can overcome any disagreements. Me'Shell and I work a lot off each other. Trust is fundamental with her, and that may just come from the fact that I encouraged her to keep writing, keep expressing herself, helping her overcome her fears about doing a second album in the wake of the first, which she felt would be hard to top artistically.

"Some people would look at an artist like her as full of strength and conviction and be surprised that she needed my help to get her comfortable and in a creative groove," Gamson adds. "She, like many artists, feels that a second person's objectivity is crucial to the overall picture."

Anyone seduced by the cool vibe, lush harmonies and jazzy, retro rhythms (which include Billy Preston on organ, Joshua Redman on sax and Wah Wah Watson on guitar) on *Peace Beyond Passion* knows that Gamson brings a lot more than simple objectivity to the party.

"People often ask what makes her so appealing to critics and listeners alike," he notes. "I think her intrigue lies in her ability to draw on so many different influences that have had a big recurrence lately and mix them up in a very organic way. Her vocal style is likewise unpretentious. I find a lot of self-consciousness in many of today's R&B performances and productions, but Me'Shell just does what she does so effortlessly."

While Ndegéocello looks to Gamson for input on the musical side, the producer has thus far refused to stand in the way of her ultimate creative expression, namely her very potent, non-politically correct lyrics, which, on the new album, comment on everything from Biblical myths and homosexuality to race relations. Gamson points out that he has worked on the musical end of social commentary before with Scritti Politti, and then as now, finds it best not to compromise the artist's vision.

"It's funny," he says. "One of the reasons I moved away from Politti-like music into soul balladry was because I got a little tired of veiled political references, and wanted simplicity—straightforward love messages. While some of Me'Shell's tunes convey that more direct passion, there is that edgy side that will shock people. But they are so interesting to me, that I don't feel it's my place to criticize them. I feel like doing so would hinder her, and my job is more about getting the setting around those words just right.

"Some people have given her flak about having a white producer work with her, but her attitude has always been that the priority is getting the best person for the job. By giving her space to be herself, I'm helping keep things on an even keel."

Contact World's End at 213-965-1540.



Tascam's DA-38

The DA-38 is a new eight-track digital tape recorder that uses the same Hi-8 format as Tascam's DA-88 so there is complete compatibility between tapes made on either machine. The DA-38 is specifically designed for the musician with many new features that make recording a more streamlined process.

The unique Electronic Patchbay eliminates the "repatching" necessary each time you change recording tracks. You can leave the microphone patched to input #1 and then re-direct the mic's signal to any other track without pulling cables, etc. The Digital Track Copy feature allows for "comping" the best per-

formances from many different tracks down to a single track for your final, ultimate performance. This happens in all-digital domain for no loss in audio quality. The Auto Punch In/Out feature lets you perfect difficult punch in/out for assembly editing. Tascam has also included Track Advance and Delay in the DA-38 so that individual tracks or any group of tracks can be "slipped" back and ahead. This is a valuable feature when the "feel" of your music must be altered. By the way, all of these functions are accomplished from the front panel controls, buttons and Jog Wheel.

If you add the optional MMC-38 MIDI Machine Control Interface, the DA-38 will operate under MIDI Machine Control by chasing your sequence with all transport controls fully supported. The DA-38 uses 18-bit delta-sigma A/D converters with 64 times oversampling and 20-bit delta-sigma D/A converters with 8 times oversampling.

Priced at \$3,499 retail, the DA-38 is available from Tascam at 7733 Telegraph Road, Montebello, CA 90640. Phone them at 213-726-0303. You can call Tascam Faxback at 800-827-2268.



Velocity 250 Amp from Rocktron

Priced at \$849 retail, the Velocity 250 is rated at 125 watts per channel at four ohms. The new Reactance controls allows for a better cabinet/amp match that results in a "tighter low end" response and

better definition in the upper midrange so that your instrument "speaks" better in live situations. This amp was made available in June from Rocktron.

Rocktron Corp. is at 2870 Technology Drive, Rochester Hills, MI 48309. Phone them at 800-432-ROCK or 810-853-3055 or FAX 810-353-5937.



Seymour Duncan's Lightin' Rods™

The new Lightin' Rods™ pickups retrofit into the Fender Jazz Bass®, P-Bass® and P-J™ bass guitars and provide the authentic and original look of the old passive pickups. However looks can be deceiving as Lightin' Rods are complete active pickups with fully discrete, quiet preamps built in. Powered by a single battery for up to 2,000 hours of playing, these pickups provide a low impedance output signal with wide dynamic range.

For the Jazz Bass, the bridge pickup has smooth highs and a solid bottom for warmth and clarity. The neck pickup is fat and present with enough brilliance to give the E string punch and snap. If you play a P-Bass, then the replacement

pickup is fat with that "warm and woody" midrange.

If you would like more tonal variations, add the Basslines' Tone Circuits™ on-board bass preamp. This preamp gives either two or three bands of focused equalization. There is also a "slap switch" when you pull up the volume knob that dials in a special EQ for slap-style playing.

All Lightin' Rods are direct replacements and require no guitar carving. All pickups are hand built and include a schematic and everything you need to install them.

For more info, contact Seymour Duncan at 5427 Hollister Avenue, Santa Barbara, CA 93111-2345. Call 805-964-9610, FAX 805-964-9749 or send E-Mail: evan@seymourduncan.com.





Bob Dylan: Tangled Up In The 'Net

THE OTHER DYLAN: Since this issue's cover boys, the Wallflowers, don't have their own web site, we thought we'd keep it in the family and instead tell you all about Jakob Dylan's father, who you might have heard of. In fact, fans of Bob Dylan will discover that the Internet is a literal gold mine in terms of web sites dedicated to the man who helped change popular music forever. We especially loved the Expecting Rain site (http://bob.nbr.no), which is chockful of links and information. The A-Z "Who's Who" listing was also interesting—all you do is click on one of the names in the list and you'll be told what that person's connection to the rock icon is. There are also links to numerous other Dylan sites, as well as to the acclaimed Dylan magazine, The Telegraph, where you can subscribe or peruse the past 50-some issues and purchase a few back issues right from the site.

THE MUSICAL STORK: We've received great response from our recent feature story on signed and unsigned musicians promoting themselves on the Internet (Issue #13), and we've also been alerted to other web sites that we didn't mention in the story. With that in mind, you

might want to check out the delivery room (http://metaverse.com/droom), a weekly Internet-only radio show that showcases undiscovered bands and new releases that you won't be hearing on regular FM alternative stations.

Hosted by Dave Berman of WKGB-FM in New York and produced by Brad Serling of On Ramp, Inc., the delivery room gives rock fans—as well as record labels, a glimpse of new talent. Bands can send in tapes of their music to be featured on the show as well as submit links to their own web sites. The show is available in two formats—mono (Real Audio, for 14.4 and 28.8 modem users) and stereo (Streamworks, for ISDN or higher bandwidth). Founded by former MTV on-air personality Adam Curry, On Ramp has been bringing music to the 'Net since Woodstock in '94 and the Grammys in '95. There are also various other radio programs available at the Metaverse site (http://metaverse.com) for your on-line entertainment pleasure.

Or get yourself caught up in the RockWeb (http://www.rockweb.com), where you can get some help in designing a web site for yourself or your band. The listings of the artists at RockWeb is mixed with artists you've never heard of—and will probably never hear of again—right next to people like Joan Osborne, which gives everybody on the site equal weight. But is that random blend necessarily a good thing? You decide.

ATLANTIC SITE: Atlantic Records continues to build up their impressive MultiMedia Department, and this latest addition, or should we say, breakthrough is the Digital Arena (http://www.atlantic-records.com/DigitalArena). Under the direction of Nikke Slight, the label's Director of MultiMedia, the live Internet broadcasts that take place in the Digital Arena have reportedly doubled traffic on the site (6.2 million hits in May versus 2.9 million in April). Some of the recent events have included live performances from Tori Amos, Jewel, Seven Mary Three and the Tragically Hip. Atlantic is currently the only label that is actually hosting events on its own web site, thanks in part to the Digital Arena, which was designed in conjunction with Emerald Net, the label's Internet development partner.

Atlantic is now scheduling a series of regular programs for the Digital Arena, along with continuing their live concert broadcasts. To see

what all the hoopla is about, you can enter the Digital Arena yourself, or just drop by Atlantic's main web site (http://www.atlantic-records.com).

REACH OUT ON THE WEB: Unsigned bands looking for representation and possible financial backing may find some help at Reach Inter@ctive (http://www.reachint.com/index.html), the web site of the New York-based, Reach Entertainment Group.

We have no way of validating the reputation of the company itself, but they note on their site, "This is not a pay service and we are not going to call you and say, 'The band sounds great and we will bring your tape around to the record companies if you pay us \$2,500.' We are simply utilizing our web site to hopefully discover incredible bands which we would not have previous access to."

If you'd like to reach out to Reach, but aren't up and running on the 'Net yet, you can also send your demo package to: Reach Entertainment Group, 217 East 86th Street, Box 117, New York, NY 10028.

MIX IT UP: If you're not really sure what you're looking for the next time you're surfing the 'Net, but you want to find all things musical, then you may want to drop in to MusicMix (http://www.musicmix.com). This extensive site is perfectly named as their formidable database mixes all aspects of the music industry—from musicians seeking bands, record labels and manufacturers to retail stores, recording studios and even

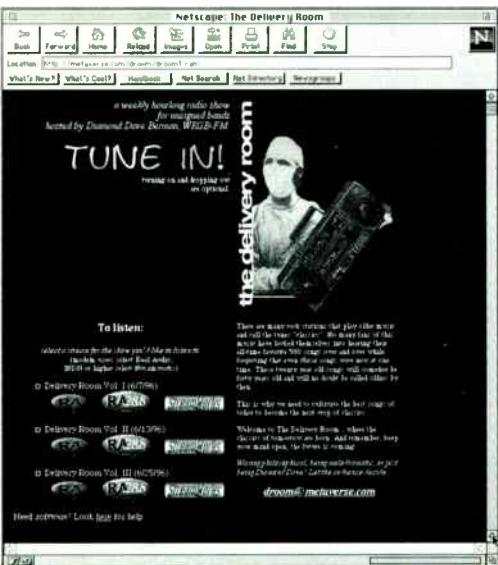
various concerts dates. An interesting stop that only promises to get better with age.

A BRAVER NEW WORLD: Elektra recording artist Jimmie Dale Gilmore has gone that extra mile to promote his latest album, Braver New World, as he is in the midst of a three-week long series of 60-minute on-line forums. Gilmore's latest album was released back in June and features the production talents of T-Bone Burnett. The third and final on-line forum will be a general question-and-answer session with Gilmore, and is set for July 25th (7:00 p.m. PST). Interested parties can find the event at Gilmore's official web site (http://www.monsterbit.com/jdg), or you can access it through Elektra's site (http://www.elektra.com).

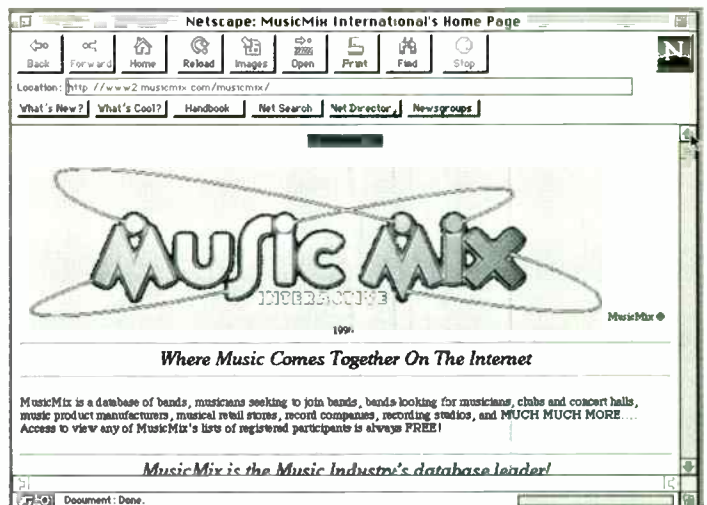
THE WEB'S GOT RHYTHM: Another start-up web site that could be of interest to unsigned bands, cover bands and just about anything else a working musician may find valuable is waiting for you at Rhythm Net



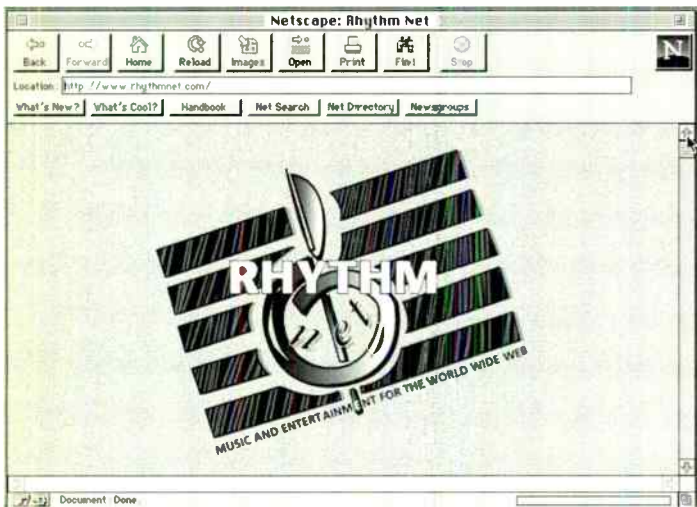
Reach out and get a deal at Reach Inter@ctive



Get your music heard in 'the delivery room'



You can find everything in the industry at the Music Mix site



Rhythm Net promises great things for the future

(<http://www.rhythmnet.com>). While this intriguing site has a ways to go, in terms of building up their client base, that only means that now is the opportune time to get in there at the ground floor. We'll keep an eye on its progress.

MOBILE SITE: Mobile Fidelity Sound Lab's web site (<http://www.mofi.com>) was recently given a Three-Star rating (out of a possible Four) by the Internet directory, Magellan, and for good reason. A pioneer in the audiophile recording industry, Mobile Fidelity Sound Lab has been providing music fans with 24-karat gold CDs for more than a decade and high definition vinyl records mastered directly from the original master tapes since the Seventies.

This graphically appealing site includes current and scheduled releases, LP and CD catalog content, music reviews as well as information regarding their exclusive technology. You can also place orders directly through the site. This is a very interesting stop on your cyber journey.

GRAPHIX ZONE DEAL: Leading interactive developer and publisher Graphix Zone has announced partnerships with Internet search engines, Lycos and BigBook. This announcement completes Phase I of Music Zone—Graphix Zone's music megasite, which company COO Norm Block describes as being, "the first-stop, one-stop music site on the Internet."

As for upcoming CD-ROM titles, Graphix Zone has upcoming projects from Willie Nelson, Herbie Hancock and *The Crow* slated for release.

DIAMOND HARD ROCK: Another great musical site for unsigned musicians, signed musicians, record labels and music fans in general can be found at the site of Diamond Hard Music & Entertainment (<http://www.diamondhard.com>).

This is a colorful music world that is easy to get around in and has something for every musician out there. Diamond Hard also acts as a marketing and promotional company, complete with digital distribution (now there's a term that the music biz will be taking to heart as we venture further into cyber-space).

The company has also launched Diamond Hard's own E-Zine with profiles, interviews and industry lists, with plans for the on-line E-Zine to become a full-fledged on-line magazine in the not-to-distant future.

Since their official launch back in June of 1995, there have been more than 100,000 visitors to the Diamond Hard site, so you know that they must be doing something right. Check it out!



Find yourself a home at Diamond Hard's site

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Dan Collins and Kathryn Skatula

International City Theatre is presenting *Lies And Legends: The Musical Stories Of Harry Chapin*, as the third production of its eleventh season, through August 25th. The revue promises more than 20 story songs by the late Harry Chapin performed by a cast of five actors including choreographer Dan Collins and Kathryn Skatula. Collins has been seen in *A Little Night Music* at the Doolittle and Skatula has performed opposite Amanda McBroom in *Heartbeats* at the Pasadena Playhouse. Chapin's brothers, Steve and Tom, put together *Lies And Legends* to honor their brother after his untimely death at age 38 in an automobile accident. As Chapin commented shortly before his 1981 death, "My stance as a storyteller and social commentator is probably more necessary and will be more listened to in this decade than it was in the last." Hear for yourself by making a reservation with the non-profit theater at 310-420-4128.

After you spend a while in the music business, cynicism seems like a natural state. Only a very small part of the business is about music. This is why even the average musician has to have an above-average business sense. *The Billboard Book Of Number One Albums* by Craig Rosen offers a crash course in serious music education. Rosen tries to tell which albums made the Number One position, and he also tries to tell us why. Each album is dissected, the songs picked apart and the historical framework recreated. It becomes clear to the reader that success is the synergy of many different factors. Success isn't all about music today, and it probably never was. *The Billboard Book Of Number One Albums* is available wherever fine books are sold.

The new film from director John Sayles, *Lone Star*, is an invitation to return to the scene of a crime. Set in a small border town in Texas, Sayles uses a 30-year-old murder mystery to explore the dynamics of confronting the battles once waged by our parents. The soundtrack on *Rounder* underscores the transitions from 1957 to the present and the tension derived from the cultural mix of Mexican-Americans, African-Americans, immigrants and Anglos. It is a welcome sampler full of tasty Conjunto and Tejano classics, including "Mi Unico Carnino" by Conjunto Bernal, "Jurame" by Lydia Mendoza and especially, Isidoro Lopez's Tejano big-band dance hit, "Sabor A Mi." Also featured are R&B

hits by Ivory Joe Hunter, Little Willie John and Little Walter and wistful country by Lucinda Williams and Patsy Montana. Here is a soundtrack album that serves as a generation-bridging party record.

In a perfect creative world, a film soundtrack can do several things. For instance, it can serve as an integral part of a film, where it adds to the atmosphere and the moving along of the plot and character development. It can also capture a time and place and cement it in your mind, and it can break new artists or remind you of those you may have forgotten.

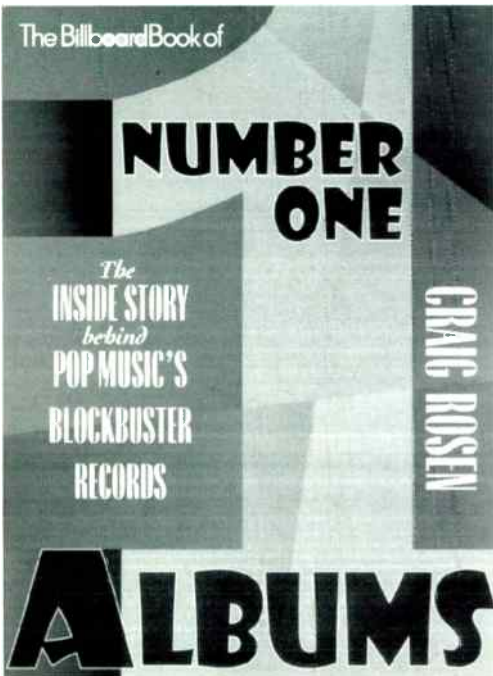
The latter scenario is the fate awaiting rock icon, Iggy Pop, who not only contributes two of his classic cuts ("Lust For Life" and "Nightclubbing") to Capitol's soundtrack for *Trainspotting*, but also figures in one of the film's subplots. For those who have yet to hear of Danny Boyle's black comedy, *Trainspotting* has been called "A Hard Day's Night on heroin" by *Time* magazine.

The title of the film refers to a game played by British youths who



sit by the railroad tracks all day and take note of engine numbers, a metaphor for the lure of heroin addiction. The film is already the second-highest grossing British film ever. Beside Pop's anthems, newcomer Sleeper turns in a dead-on cover of Blondie's "Atomic" and Primal Scream provides the title track. The album also includes new music from Leftfield and a solo debut from Damon Albarn of Blur. Wherever CDs are sold

Winner of the Filmmakers' Trophy and a Special Jury Prize at this year's Sundance Film Festival, Jim McKay's *Girls Town* is a glimpse into a close-knit clique of multi-ethnic, lower-middle class teenaged girls struggling through their pivotal senior year of high school. This award-winning film marks McKay's directorial debut and co-stars such



(Clockwise, from top left) Sleeper, Iggy Pop, Primal Scream and New Order bolster the *Trainspotting* soundtrack



Bruklin Harris, Lili Taylor and Anna Grace star in *Girls Town*

young acting talent as Bruklin Harris (*Dangerous Minds*), Lili Taylor (*I Shot Andy Warhol*, *The Addiction*) and Anna Grace (also from *I Shot Andy Warhol*). Mercury Records is the label that has the all-diva soundtrack from the film, which effectively serves as a "best of" urban music sampler, featuring such notable artists and groups as Salt-N-Pepa, Queen Latifah, Bahamadia, Yo Yo, Neneh Cherry and Luscious Jackson. The first single, "And I Say," is by Suga, a new Def Jam artist. The soundtrack should be in general release with the film to follow in October.

Some icons never go out of date. Take *MAD* magazine. The "Usual Gang of Idiots" have been a cultural

institution for more than 40 years, and music has always been part of that legacy. From the Fifties through the Seventies, *MAD* released two albums on Big Top Records (not to mention the various flexi-disks that were often included in special annual issues). All of these music products have been cut of print for quite some time. Leave it to

Rhino Records to remedy that situation, as they have released *MAD Grooves*, featuring cuts from *MAD Twists Rock 'N' Roll*, *The MAD Show*, *Fink Along With MAD* and all those flexi-disks mom made you trash. The marriage of *MAD* and Rhino is a natural, says *MAD* editor Nick Meglin. "The people at Rhino have a tremendous cultural influ-



ence," he says. "And *MAD* is still on the scene as a cultural event. It's the correct connection." Those who appreciate tasteful music will most certainly be appalled, but that, of course, is the point. This project is worth the price alone for a clean copy of the Dr. Demento classic "She Got A Nose Job," not to mention re-recorded classics by Green Jelly and Ben Vaughn. Available wherever you buy fun stuff.

Tom Hanks will not be making a sequel to the \$700 million blockbuster, *Forrest Gump*. Instead, the 39-year-old actor has written and directed *That Thing You Do*, a film about a Sixties rock group. Liv Tyler stars, and Hanks even makes a small on-screen role. Marco Polo Recordings has released Georges Auric's score for Jen Cocteau's 1945 film, *La Belle Et La Bete* (*Beauty And The Beast*). The score, long thought lost, was rediscovered by conductor Adriano, who prepared this edition performed with the Moscow Symphony Orchestra and Axios Chorus. This is the first time the score has been recorded. The album includes some sequences cut short in the film and one that was not used at all.

Willie Nelson is threatening to sue the U.S. Forest Service unless it changes the names of two timber sales called "Willy" and "Nelson." A supervisor of the Winema National Forest was notified by the singer's attorneys that they objected to the unauthorized use of Nelson's name. The letter said in part, "the Forest Service is using Mr. Nelson's first and last name to identify to the public a pair of timber sales that are desecrating invaluable cultural and burial sites and destroying pristine old-growth forests."


Q-tip, leader of the rap group A Tribe Called Quest, recently joined six New York City high school student winners at Bertelsmann USA's



Rapper Q-Tip (center) is pictured with high school academic honorees

World of Expression Scholarship Program Awards Ceremony, held at the Brooklyn Academy of Music. The program offers the largest awards of any high school arts scholarship available in the city. The winners (pictured, below left, L-R) included Aaron Einbond (1st Place, Music), David Sachs (2nd Place, Music), Amelia Klein (2nd place, Literature), Malika Roberson (3rd Place, Music), Kate Ann Mogulescu (3rd Place, Literature) and Beth Lebwohl (1st Place, Literature).

Spoken word producer Harvey Robert Kubernik has completed three artist word/music histories for release this summer. The spoken word release of 1995 Grammy Jazz nominee Gerald Wilson, *Suite Memories (Reflections On A Jazz Journey)* is in stores now. Next will be Jefferson Airplane founder Paul Kantner's *A Guide Through The Chaos (A Road To The Passion)* and Doors keyboardist Ray Manzarek's *The Doors: Myth And Reality*. Wherever fine CDs are sold.

Tim Sweeney and co-writer Mark Geller strongly believe that the best way to develop your music career is to release your own record. Their new book, *Tim Sweeney's Guide To Releasing Independent Records*, states that the best way to get a record deal is to show the labels that you don't need one. They walk the fledgling musician through the sometimes frighteningly complex process of setting up the band's own business. Sweeney's implication that most of this can be accomplished for \$10,000 seems kind of low to me. But then, I'm quite the cynic these days. For your copy, write TSA, 21213-B Hawthorne Blvd., #5255, Torrance, CA 90503. 

Tim Sweeney's

Guide to Releasing Independent Records

by Tim Sweeney
& Mark Geller



RIISING FROM THE ASHES: One of L.A.'s legendary nightclubs of the past, the Ash Grove, will return in a new location, the Santa Monica Pier, and under the guidance of its original owner, Ed Pearl. Originally located on Melrose Avenue, the Ash Grove—which flourished between 1958 and 1973—booked the finest talent, including Muddy Waters, Bob Dylan, Joan Baez, Lenny Bruce, Linda Ronstadt and Jackson Browne. Now, Ed Pearl is hoping to make the Ash Grove—which will seat more than 350 people—matter again to Southland music lovers. The Ash Grove will hold its opening night prevue on Friday, July 19, with a bill that includes Fifties R&B duo Don And Dewey and blues/roots rock queen Rosie Flores. Regular programming will begin on Saturday, July 20, with a performance by Dave Alvin and Peter Case. For more information regarding the Ash Grove, call 310-394-7015.



ROYAL TREATMENT: One of the first ladies of soul music, Motown Records great Gladys Knight (without her Pips), was among the fine list of performers who graced the Hollywood Bowl stage during the 1996 Playboy Jazz Festival. Pictured backstage at the Hollywood Bowl are MCA Records Senior A&R Director Gary Ashley, MCA Records President Jay Boberg, MCA recording artist Gladys Knight and MCA Records Black Music President Ken Wilson.

NIPPER'S PICKS: RCA Records has opened up their vaults for an array of reissues which promise something for everyone, including the first two albums (*Hot Tuna* and *First Pull Up, Then Pull Down*) by Hot Tuna, the early Seventies blues rock group which featured original Jefferson Airplane members Jack Casady and Jorma Kaukonen; *The Isley Brothers Shout!* *The RCA Sessions*, containing the complete output of their short-lived stint on the label (1959-60); *RCA's Greatest One Hit Wonders*, featuring such classics as "Love Is Strange" (Mickey And Sylvia) and "In The Year 2525" (Zager And Evans); and *A Hundred Years From Now—Essential Elvis*, a collection which focuses on the King of Rock & Roll's Nashville sessions between June 1970 and June 1971 (containing eighteen previously unreleased tracks).



VIRGIN VISIT: R&B artist Quindon stopped by KKBT recently in support of his self-titled opus on Virgin Records. Pictured (L-R): Noo Trybe Records VP of Promotion Dwight Bibbs, KKBT Assistant PD Maurice Devoe, Quindon, KKBT Program Director Harold Austin and Virgin promo man Terry Graves.



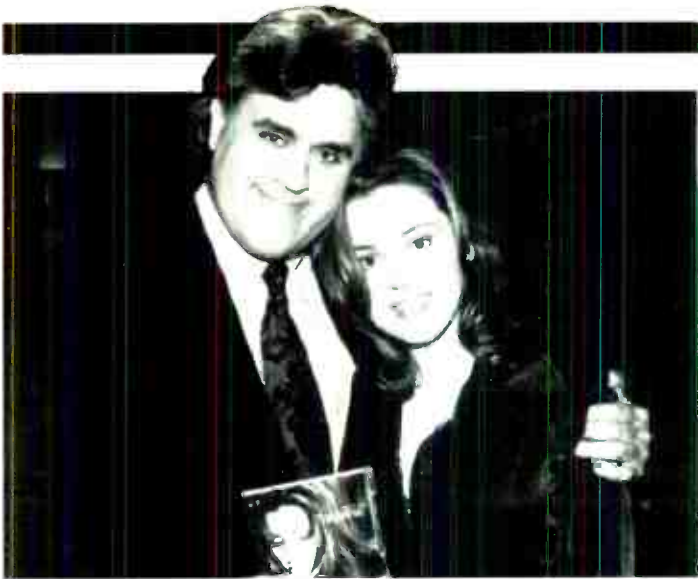
LOVE SONGS: Linda Ronstadt's latest album, *Dedicated To The One I Love*, a collection of pop love songs performed as lullabies, has hit the stores, and Ronstadt celebrated the record's release with a rare performance and autograph-signing session at Storyopolis in Los Angeles. Shown (L-R): Ira Koslow of Peter Asher Management, Elektra Senior Director of Marketing Marsha Edelstein, Ronstadt (sitting), Elektra Senior Director of AC Promotion Linde Thurman and Brigette Barr of Peter Asher Management.



LIVE ZEPPELIN: Laurance Ratner may not be familiar to Led Zeppelin fans or connoisseurs of rock photography, but that's only because this closet photographer was a fan documenting one of the most influential hard rock bands of the Seventies and not a professional photographer churning out photos for publications. Though he lacked professional status, Ratner managed to talk his way into Zeppelin concerts and snapped some 4,000-plus shots from 1972 to 1977. Ratner has finally decided to publish some of these never-before-seen color photographs in his coffetable tome, *Live Dreams*. This magnificent hardboard book contains over 170 images in its 208 pages, has a metal trimmed cover and handmade linen slipcase. Also included is a soft-covered book *The Duttakes*, which has additional concert and backstage shots. Available at larger book stores (suggested retail price is \$89.95). Call 800-LIVE-LED for more info. —Pat Lewis



BLUE NOTES: Paul Jackson, Jr. recently performed at B.B. King's Blues Club in Universal City in support of his new Blue Note release, *Never Alone/Duets*. Backed by an all-star band which included Tom Scott and Ray Parker, Jr.—Jackson debuted songs from the new release, which features Jackson duetting with such artists as Earl Klugh, George Duke, Joe Sample and Tom Scott. Pictured at B.B. King's are Michael White, Ray Parker, Jr., Brian Simpson, Neil Stubenhaus, Everette Harp, Paul Jackson, Jr., Kevin Toney and Tom Scott.



ARENA APPEARANCE: *Tonight Show* host Jay Leno is pictured with Epic recording artist Tina Arena. Arena recently appeared on the prestigious late night show, performing "Chains," the first single from her debut album, *Don't Ask*.



SMALL FEAT: Veteran outfit Little Feat performed at the Universal Amphitheatre on a great bill that also featured Robert Cray, J.J. Cale and David Lindley. Little Feat has just released a two-CD set, *Live From Neen Park*, on Zoo Entertainment. Shown (L-R): band member Paul Barrere, Brigitte Barr of Peter Asher Management, band members Kenny Gradney, Bill Payne, Shaun Murphy and Fred Tackett. (in front, squatting) Ira Koslow of Peter Asher Management, band members Richie Hayward and Sam Clayton and business manager Nick Ben-Meir.



FLUFFY NOT STUFFY: The members of female punk rock outfit Fluffy are pictured following their recent performance at Dragonfly. Shown (L-R): Foo Fighter Pat Smear, Fluffy lead singer Amanda Rootes, Fluffy bassist Helen Storer and guitarist Bridget Jones and Eric Erlandson of Hole.



ON THE PROMO TRAIL: American Recordings act Slayer dropped by KLSX recently to grease the promotional machinery in support of the band's punk rock cover album, *Undisputed Attitude*. Pictured (L-R): KLSX's Ricki Rachtman and Kerry King and Tom Araya of Slayer.



ROCK & CHARITY: Over \$300,000 was raised during the Fourteenth Annual Rock 'N' Charity Celebration, held to benefit the T.J. Martell Foundation/Neil Bogart Memorial Fund. The events included After Dark At Hollywood Park (which featured a performance by ex-Stray Cat Brian Setzer and his big band, pictured above, left), the Celebrity Golf Classic (pictured above, right, Alice Cooper and former Motley Crew frontman Vince Neil, posing in their best golfing attire) and a "rack 'em and roll 'em" Billiards & Casino Party.

MILES AHEAD: On August 27, to mark the 70th anniversary of jazz great Miles Davis' birth (May 26, 1926), Columbia Records, through its reissue division, Legacy, will release *Miles Davis & Gil Evans: The Complete Columbia Studio Recordings*, a lavish, six-CD box set—the first installment in a promised series of definitive collections which will cover the entirety of Davis' Columbia studio output. All in all, eight box sets will be released over the next three years, including (scheduled for March, 1997) *Miles Davis: The Complete Studio Recordings Of The Miles Davis Quintet 1965-1968*, a six-CD set featuring performances by Wayne Shorter, Herbie Hancock, Ron Carter and Tony Williams, and (not yet scheduled) *Miles Davis: The Complete Columbia Studio Recordings: September 1968-February 1969*, a three-CD set covering Davis' transitional period between the Quintet and *Bitches Brew*.

MUSIC CONNECTION Tidbits from our tattered past

1983—A THRILLING VIDEO: Michael Jackson's next video for "Thriller" (the song) is set to be directed by none other than John Landis (*Animal House*, *Blues Brothers*). Makeup duties will be performed by Rick Baker. To top it all off, Vincent Price will reprise his role on the single in the video. Total cost for all this cinematic fun? A mere \$500,000.

1990—PALACE PALS: Joining glam daddies Ian Hunter and Mick Ronson for a speedy turn at the Velvet Underground's "White Light, White Heat" at the Palace were Guns N' Roses' resident musicologists, Axl Rose and Slash. They joined the two veterans mid-set during their recent Palace show.

THE WALLFLOWERS



(Clockwise from bottom left): guitarist Michael Ward, drummer Mario Callre, bassist Greg Richling, Jakob Dylan and keyboardist Rami Jaffee.

By Steven P. Wheeler

With the release of their sophomore effort, 'Bringing Down The Horse'—their first for Interscope Records—this L.A.-based group is making some headway on mainstream rock and Triple A radio stations, as band leader Jakob Dylan tries to escape the long shadow of his father.

Perhaps Julian Lennon is the only other person who can understand what Jakob Dylan has had to deal with since the early part of this decade when the son of Bob Dylan formed the Wallflowers in Los Angeles.

The late John Lennon's eldest son set out on his career under his own name with the release of *Valotte* in 1984, but his subsequent albums didn't sell nearly as well and effectively sent him into the restaurant business.

However, Jakob Dylan has downplayed his father's legacy by forming a band that neither spotlights his name or—for you cynics out there—attempts to capitalize on the name of the man who changed rock history forever in the Sixties.

And if you think he enjoys talking about his legendary father in the context of his flourishing career, you're sadly mistaken, as we were informed by the younger Dylan's representatives, before this interview took place, that he was not too keen on answering

questions regarding his royal bloodline.

His point is well-taken, since you don't see people looking at other performers, such as athletes, and comparing them to their fathers. You won't hear Seattle Mariner or San Francisco Giant fans screaming from the stands that Ken Griffey, Jr. or Barry Bonds aren't living up to the athletic legacy of Ken Griffey, Sr. and Bobby Bonds.

Of course, there are differences in such scenarios. In professional sports, you're either able to perform at a major league level

or you're soon cast off to the bush leagues to deal with battered bus rides, ramshackle ballparks and anonymity.

But success in the music industry isn't so cut-and-dried. No matter how talented you are, there is that element of luck that can make the difference—as well as the fact that the field of rock journalism is based upon comparisons, and when your father helped formulate the rock history that scribes constantly refer to, you can find yourself behind the eight ball before you even get a chance to chalk your cue.

Toss in the reality that the music industry thrives on hype, and throughout the years, we've had people trying to jumpstart careers by claiming to be Jim Morrison's illegitimate son or Paul McCartney's illegitimate daughter—and you can see how a cynical eye could be turned toward famous offspring like Julian Lennon or Jakob Dylan.

After all, it's who you know in the music business, isn't it?

Fortunately, Jakob understands such cynicism and has done his best to solidify his own career with his band, the Wallflowers, who are finally starting to capture some attention with their haunting new single, "6th Avenue Heartache," which is finding a home on Triple A and rock radio stations, as well as securing a spot in heavy rotation on VH1.

Regarding questions about his father, Jakob is steadfast when he says, "I get asked those questions a lot, but that is something that I am, it's not something that I do. I understand your point of view, but at the same time, I just can't [talk about that]."

"Around the time of the first record, I didn't do any press at all," he continues. "I just stayed away from all of that, but it's not really fair to the group to do that this time. I struggle with why people think those quotes are interesting to people who buy magazines. It's just something that I prefer to keep private."

The topic may not seem significant to the Wallflowers leader—although the subject is hard to resist, especially when one hears Jakob's clever lyrical wordplay and his voice, which often reflects that of a young you-know-who.

Hell, if his father was Oliver Stone, it would be his older brother, Jesse, a promising film director who will soon be making his feature film debut with Disney, who would be battling the family legacy questions.

But we're talking about Bob Dylan, so we asked the youngest of his five children if being around his father had a musical impact on him while he was growing up. "Yeah," he replied. "I imagine it did, but I started going to shows when I was fourteen like anybody else, and that's what drew me in."

As for getting advice from his father on his career, the easy-going Los Angeles resident keeps the wall up, replying, "I pay a manager to do that for me. If I need to [get advice] from him I can, but I've been doing this on my own with my group and a few other people who I can get that advice and information from, so I don't really need to do that now."

"I know he knows of our records, but I

certainly wouldn't want to use him as an endorsement. I think that's an endorsement that any band would want to use, so I don't think it would be fair for me to say whether he liked the album or not."

It was much easier to focus on the Wallflowers during our interview—the one subject that the young Dylan is thrilled to talk about—and a lot has happened during the past seven years.

For instance, prior to their now burgeoning career, this local band saw various band members—as well as a record deal—come and go, and they spent the better part of the last three years finding a new label home (Interscope) while having to replace one of the group's co-founders just prior to recording the new album.

Despite the optimism and goodwill he professes when talking about the group, one can't help but note that there is something else there as well—especially when the conversation swings around to the nearly four-year gap between albums.

**"I know a lot of people who just write about how angry they are. There are certainly a lot of girls out there right now making records about how terrible guys are, but there's got to be more facets to the personalities of these girls than just being dumped by guys."
—Jakob Dylan**

"I do resent the fact that after working so long together, we only have two records available," Dylan says candidly. "It's frustrating, because we're on tour right now and it would be nice to have more songs to choose from, but you want to play songs that people know. Unfortunately, there are only 24 songs that anybody could know—not to mention that our first record is nearly impossible to find [laughs]."

Despite this frustration, don't bother to look for angst-driven lyrics within the framework of the Wallflowers' musings—a far cry from the focus of many of their contemporaries, which is probably one of the main reasons why the band is finding the success they've been striving for since the beginning of the decade.

Songs like "6th Avenue Heartache," "Three Marlenas," "God Don't Make Lonely Girls" and "The Difference" exude an uplifting spirit that's been lacking in modern rock for years, but it's much more subtle than the in-your-

face sunshine of Hootie & the Blowfish.

"I just think that there's a lot of other stuff to write about," notes Dylan about his songwriting slant. "I know a lot of people who just write about how angry they are. There are certainly a lot of girls out there right now making records about how terrible guys are, but there's got to be more facets to the personalities of these girls than just being dumped by guys."

"I don't imagine anybody's that one-dimensional, that there's not more things in their life to write about," continues the 26-year-old. "I definitely get my complaints in these songs somewhere, but I don't want to dedicate myself to complaining too much. It gets old and really tiring. I like a lot of songs like that, but after a while it becomes, 'Enough about you already.' It's like, 'You're unhappy, we know, we know.' I just think that there's more to writing songs than that."

From his hotel room in Vancouver, where the band was scheduled to perform, the singer-songwriter took us through all the ups-and-downs that have turned the Wallflowers' career into a roller-coaster ride—a ride that seems to be hitting a pinnacle at the moment, and judging by the strength and depth of the new album, promises to reach even higher peaks.

The saga begins on the streets of L.A. at the start of the decade when Dylan and guitarist Tobi Miller planted the seeds of the Wallflowers, but Dylan says that starting a band had nothing to do with hiding his family roots. "It wasn't really a way of avoiding it. I just like the idea of groups and bands. When I was growing up, I really thought that being in a group would be the best thing. That's what fifteen-year-olds think is the coolest thing—being in a gang or a group, and I still like that feeling. The simple reason is, the guys that I work with in the band work really hard and I want to work with them."

Strangely enough, as the Wallflowers became a group, they were able to avoid the numerous sharks in the industry who are bent on capitalizing on a legendary name, and they even managed to avoid playing the usual showcase clubs around town ("we never played the Roxy or the Whisky").

Instead, the band spent much of their time at the Kibbitz Room inside the landmark Hollywood deli, Canters. "Rami Jaffee [Wallflowers' keyboardist] was already in the group when he was asked to do this Tuesday Night weekly thing at the Kibbitz Room," explains the singer-songwriter. "We never actually played there as a band—there were people from our band and people from other groups and the fun thing was playing with one another, doing cover songs or making up songs on the spot."

While these weekly musical pow-wows may have impacted the origin, roots and stylistic focus of the band, they first captured the ears of the A&R community by utilizing more conventional methods.

"We had a demo, and our manager [Andrew Slater], who's an old friend of mine, thought there was something in it, and he passed it on to someone he knew at Virgin,

Virgin™

Phil Quartararo, President/CEO Virgin Records America

By Carla Hay



Quartararo oversees all of Virgin's U.S. operations, including those of Virgin's specialty labels—Pointblank (blues), Vernon Yard (alternative) and Noo Trybe (urban).

We recently sat down with Quartararo to discuss music and his role in guiding one of the industry's most dynamic labels.

If there is a stereotype of a major label president, Phil Quartararo (or "Phil Q." as he's known to colleagues) breaks the mold.

While some major label heads exude arrogance and constantly refer to records as "product," Quartararo is down-to-earth and talks in terms of music.

As President/CEO of Virgin Records America, he has guided the label to soaring profits amidst rapid changes in the marketplace, corporate buyouts and increased competition in the age of bidding wars and mega-deals. Under Quartararo's presidency, Virgin's roster has grown to include some of the biggest names in music, including the Rolling Stones, Janet Jackson, Tina Turner and David Bowie.

The label also has a reputation of developing critically acclaimed artists (Ben Harper and Sam Phillips), signing music pioneers (John Lee Hooker) and breaking platinum-selling acts of the Nineties (Lenny Kravitz, Paula Abdul and Smashing Pumpkins).

While some label heads play it safe, Quartararo isn't afraid to take risks, such as giving the Smashing Pumpkins the go-ahead to release a double album. "Everyone thought we were nuts," he says. (The risk paid off handsomely when the album sold six million copies domestically.)

A native of Long Island, New York, Quartararo got his start in the music business at the tender age of fifteen as a local concert booker.

Quartararo later joined the college promotion staff at A&M Records and went on to various promotion gigs at RCA, Island and Arista Records, before joining Virgin in 1986 as Vice President of Promotion. He later became President of Charisma Records (Virgin's now-defunct subsidiary), before ascending to President of Virgin Records America in 1992.

MC: How would you describe your management style?

PQ: I like to be flexible enough so that if people have a contribution to make, I want them to feel comfortable enough that they have a forum to make that contribution.

But, by the same token, any good manager still manages in the best interest of everybody.

[Virgin Records] is more decentralized than centralized—although we've become more centralized in the last six months because the market has dictated it. The release schedule is different, so we don't have the luxury anymore of having these huge discussions which evolve three months later into a marketing plan. Everyone still gets a voice, but we have to get things done in a more compressed time and be more focused than we used to be.

MC: Your distributor, formerly known as CEMA, has gone through some changes. How's the new distribution structure with EMD working out?

PQ: We think it's going to be fine. First of all, I have faith in the people doing the restructuring, to address the important issues.

Second, Virgin as a label has really tried from the beginning of our existence not to be too reliant on a distribution company to do anything more for us than get records in the stores. We try to be an autonomous and self-reliant label. We do our own merchandising, marketing and advertising. We have all the bases covered from a record company standpoint. Whatever changes EMD goes through, we'll support them, but we won't be too reliant on them.

MC: Aside from any monetary issues, why do you think so many superstar artists have signed with Virgin in recent years?

PQ: I have to give a lot of credit to our chairman, Ken Berry, who's an aggressive

dealmaker and a wonderful negotiator. As far as the deal goes, he is as competitive, or more competitive, as anyone in the business. As a company, Virgin has a couple of different things to offer that other companies don't.

First, when we build a plan for an artist, we make sure we know what roles all the different countries are going to play, when they're going to play it and how they fit into the overall strategy. We have regular meetings on a worldwide basis where all the managing directors sit together in a room and actually build marketing plans for artists. I think I speak to my counterparts all over the world more than all the other American record company presidents do.

Second, we're not a small company anymore, but we're not a huge major label like Columbia Records. We don't have their roster size, catalog or volume. Virgin is more like a mini-major, which has given us a tremendous advantage. We have the clout of having superstar acts like the Rolling Stones and Janet Jackson, but by the same token, we're still small enough that we can maneuver like an independent label. We're not as cumbersome as a big company.

MC: How do you view emerging technology and the Internet?

PQ: In the next five years, there are going to be a lot more opportunities opening up for us. Consumers are demanding more immediate gratification and more people have the technology in their homes to buy music—and Virgin is very much tuned into that. But at the end of the day, the business remains rooted in the same fact: how people ultimately get their hands on the music. How we sell the music may change over time, but I don't think we'll ever get to the point where people won't want to walk into a record store, browse around, pick up a CD, look at the artwork and actually feel the CD before they buy it. What may change in the future is that the number of music retail stores in close proximity will decrease. The thing that remains the same is that people are still attracted to music because of the songs. And the main responsibility of record companies will still be finding new talent and marketing and promoting whatever music gets released.

MC: Speaking of finding new talent, how involved are you in the A&R process?

PQ: I'm not on the frontline of seeking out new talent because my day-to-day role involves running the company. But the final word on who gets signed comes down to me and Kaz [Utsunimoya, Executive VP of A&R]. I see my obligation to the company as being able to balance the roster. I think what Virgin is known for is, we're always pushing the envelope as far as we can by releasing music on the cutting edge. It's a tradition that I feel obligated to maintain.

MC: What about the kind of music you like personally? What do you listen to at home or in your car?

PQ: I love the music we put out, and I really do listen to it when I go home. I really like pop music. As for music that's not necessarily on the label, I also listen to traditional and Dixieland jazz, country music and opera.

MC: Having been in this business for a num-

ber of years, you've undoubtedly had your share of memorable musical experiences. What have been some of your favorites?

PQ: That's a hard question, because there are so many. But a few things come immediately to mind.

When I was doing promotion, I remember getting literally thrown out of almost a hundred radio stations when I was working the first Police record, "Roxanne." At that time the kind of music rock radio liked was by bands like Styx, and "Roxanne" sounded so completely different.

But three or four years later, I remember standing in Madison Square Garden in New York at a sold-out Police concert, and it was complete pandemonium. And when I was at that concert, I vividly remember thinking that just a few years ago, this was a band that no one had heard of and no radio station wanted to play. But we stuck with it from the very beginning, and it paid off.

It's not about being right. It's just that when

**"This job is not as glamorous as people think it is. If you really are passionate about a job like this, you never go home at night feeling like your job is done. This job is very stressful, very competitive—and there's nothing else in the world I'd rather be doing."
—Phil Quartararo**

you really believe in something, there's this thrill of being able to share it with other people.

I once got into a heated argument with one of my dearest friends, [radio veteran] Scott Shannon, over U2. At the time, Scott was programming Z100 in New York, and I was working "Pride (In The Name Of Love)." We got into a deep argument over why he wouldn't play the record. When U2 was going to play the New York area, Scott said, "I don't think they're going to do any business here." But U2 ended up selling out six nights at the Meadowlands [New Jersey arena] in a matter of hours.

When I was at A&M, Bryan Adams was signed to A&M Canada, and they had tried for a long time to break him in the United States with a hit record. They were working a disco song Bryan did, but a group of us promotion guys in the Northeast region decided we were going to zero in on this cut off of a Bryan

Adams rock album. That record was "Cuts Like A Knife" and it helped make the album of the same name Bryan's first big hit in the U.S.

There have been other moments like breaking the first records from Paula Abdul and Enigma and spending the holidays with Keith Richards. And the first time I saw Roy Orbison in the studio, I didn't know if I was going to cry or pass out. He was one of the kindest, gentlest human beings I have ever met in my life. He was so special, and it was a privilege to stand in the same room as this guy when he was making a record. I can't pick one experience as being better than the other, because the fact is, they've all been a thrill.

MC: When did you first realize that you wanted to be in the music business?

PQ: I knew from a very young age. I grew up in a house filled with music. My dad was a music nut, playing records by people like Ella Fitzgerald and Count Basie. I didn't want to be a performer, but I've always had this passion for music. I'm so excited to get up every day because I love what I do. I don't think we could work as many hours as we do if we weren't having fun.

MC: What are some of the misconceptions people may have about your job?

PQ: It's not as glamorous as people think it is. If you really are passionate about a job like this, you never go home at night feeling like your job is done. This job is very stressful, very competitive—and there's nothing else in the world I'd rather be doing.

MC: Has there been anything that's surprised you since becoming a label head?

PQ: The marketplace has become a lot tougher. When we were kids, entertainment choices were pretty simple. Now there are CD-ROMs, videos, the Internet. [Record companies] really have to compete more than ever for the consumer's dollars and attention. Another reason why it's become tougher is, the entire infrastructure of the retail world is being challenged. There's been tremendous over-expansion and retailers are having credit problems. How long we could keep a record in the streets used to be driven by how long the marketing campaign was supposed to run, but now it's being determined by the credit lines of the retailers. There's a dichotomy between retailers and labels that's created some stress in the marketplace.

MC: Some major label presidents have a background in A&R or artist management, but your background has been in promotion. How has that affected what you do now?

PQ: When you're in promotion, you have to be prepared to hear the word "no" a lot, and if you're going to survive, you have to learn the meaning of tenacity. So, if there's anything that being in the promotion side of the business taught me, it was to be tenacious and to never give up.

MC: If there was anything you could change about the music business, what would it be?

PQ: I think we've become an industry that's too focused on corporate rewards. I'd love to see the industry get back to serving the artists and the consumers first, because if you have that, everything else will follow.

Virgin can be reached at 310-278-1181. **MC**

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After reading our Roundtable feature story about how music supervisors put together film soundtracks, you should have a clearer idea just what soundtrack supervisors do. With that in mind, *MC* is proud to present a list of industry contacts who deal with television and film soundtracks. It must be noted that many of the companies on our list do not accept unsolicited material, so do the proper research before you make any calls.

Compiled by Carla Hay

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Soundtrack Roundtable

By Tom Kidd

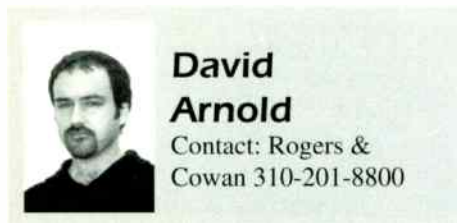
Summer's here and the time is right for movies. And not only are movie studios licking their chops over the hoped-for commercial returns, but because more movies mean more movie soundtracks, record companies also stand to benefit greatly from this summer's movie bonanza.

Music Connection talked to some of the biggest names in soundtrack supervision/production—the people who help fashion the soundtracks which are currently riding the charts.

David Arnold wrote the stirring, patriotic score for the mega-blockbuster *Independence Day*. Technically, he is a score composer, but he also performs the role of soundtrack producer. His credits also include the scores to *Stargate* and *Last Of The Dogmen*.

Dante Ross is CEO of the recently launched *No Doubt/DeJam Music Group*. Listed as an A&R consultant on the project, Ross helped prepare several tracks for Eddie Murphy's comeback vehicle, *The Nutty Professor*.

Peter Afterman is the man behind such concept soundtracks as *The Big Easy*, *Honeymoon In Vegas*, *Wild At Heart* and *Heaven's Prisoners*. He is currently working on the feature film debut of *Howard Stern*.



Choosing Soundtrack Themes

DA: "The film dictates what it needs to me. It's peculiar. It's like something you never can explain. I'll be sitting and looking at something, and more often than not, nothing happens. But all the time I've read the script, I've talked with the actors, I've watched footage. I might be walking around thinking of nothing at all, taking a shower or driving on the freeway and all of a sudden it arrives in my head. And you get really excited at that point. It's great when it happens because it's far less effort than having to sit down and work out what it is. The best moments are the unconscious moments. The hard work and craft is then making that idea into a solid, playable musical idea and then you have to make it work with what's happening in the film."

Music Selling The Film Vs. The Film Selling The Music

DA: "In an ideal situation, you shouldn't be able to tell one from the other. When you see a movie, the movie should be the sum of all

its parts. It should be a story told in pictures and images with sound and music because that's what a movie is. Sometimes you'll get a film that's good, but the music's appalling; sometimes you'll get a film that's appalling, but the music's good; and sometimes they work together so well, you don't even notice—you just know you've been affected.

"I think that a soundtrack that's concerned with selling soundtrack albums, that's a different kettle of fish. This might be like *The Nutty Professor*, where you've got songs on the soundtrack album that are taken from the film. There's a lot of commercial activity going on somewhere down the line.

"In *Twister*, especially, I found that the first 25 minutes were pretty much back-to-back songs that had nothing to do with the action or the drama but had everything to do with sign-posting the placement in the soundtrack album. That's what that felt like, and I found that quite disturbing.

"At the end of *Addams Family Values*, all the songs that were on the soundtrack album were listed in the credits when they weren't in the film at all. That I find incredibly insulting. But then you get the films that are heavily music influenced like *Saturday Night Fever*, where it's obviously integral to the film and it makes a lot of sense. It's now like franchise hell."

Using Previously Recorded Music

DA: "When I'm involved with a film, I write all the music for it unless it's a specific song. There's a song in *Independence Day*, 'It's The End Of The World As We Know It.' We thought it was funny. That's what you do, you kind of use it as a little gag. The rest of the time it's pretty much all score written specifically for the drama that's going on in front of you. There is never anything in the score that isn't written specifically by me.

"We were sitting down and thinking about a whole lot of things, me and the director and the producer, because I always like writing the music for the whole of the film, and we knew there weren't that many opportunities for songs—in fact, virtually none. We said if we were going to make a point, we should make a point that related to the film. We were talking about having a bunch of end-of-the-world songs to put in there at the end. That never really happened. The only song was the R.E.M. tune. We knew it wasn't that kind of movie. It's more like *Star Wars*, and there aren't any songs in that."

Royalty Break Down

DA: "It all depends on whether the artist wants you to use their song. If you're making a film about race killings or a subject the artist doesn't agree with, they'll just say no. If they say yes and they don't mind you using it, the record company and the publisher have to negotiate with the movie company about how much they want to use it."

Film Studio Involvement

DA: "As far as I'm aware, the way the soundtrack situation is, a record company will be approached. If it's a movie where there are a lot of songs in it and it's a soundtrack

opportunity where you can get a lot of bands on it and get some of their songs in it, like *Boomerang* or something, where they'll launch a new band like *Boyz II Men*, then obviously it's a good opportunity to pay back the advertising of the movie—which is usually quite enormous—and to get into different markets.

"A lot of the time, if it's a high-profile film, the record company will be asked to contribute toward the music soundtrack budget to provide the album and do deals and licensing agreements so it becomes attractive to everyone. Whenever there's anything to do with images and licenses, I'm sure the studio will participate in the profits and proceeds from the soundtrack album."



Peter Afterman

Contact: 213-653-3728

Choosing Soundtrack Themes

PA: "One way is, if you go in and the director knows exactly what kind of music he wants. He may want alternative or opera. For example, when I did the movie *French Kiss*, the director said, 'I want to use these cool French songs. I don't want to do re-dos. I don't want to make American versions of them. I want to do these cool European songs, even though I know there's a language problem. They work for this movie.'

"Then, with *Heaven's Prisoners*, I chased the movie, frankly, because I'm a big fan of James Lee Burke. I'm a big fan of his books, and as soon as I saw they were making the movie, I said I would do anything to work on it. Plus, I'm a big fan of [director] Phil Joanou's movies. I really liked *State Of Grace*. I loved the use of theme there. He used Irish bands, everyone from U2 to Sinéad O'Connor. Because it was the Irish gangs in New York, most of the music was based on that. I knew the guy had a great sense of music. I'd worked on several films in the New Orleans genre, including *The Big Easy*, and I went to Phil to talk about doing the movie. He said to me, 'Look, I don't want to do the New Orleans/*Big Easy* soundtrack because that's been done. I want to do something a little different.'

"I don't know how we came to doing this blues soundtrack, whether it was a matter of the director coming up with the concept or me saying I could really see blues in this movie and the director saying, 'I really like that idea, let's see what we can do.' The idea comes from a roundtable type of discussion."

Choosing Artists For Soundtracks

PA: "I think soundtracks these days are some of the best places to break new artists. That's one of my very favorite things to do. I have two examples. One was *Wild At Heart*. It was my big push to use Chris Isaak and that song ['Wicked Game'] as the single, even though

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George Feltenstein,

Soundtrack Reissue Producer

By Tom Kidd and Keith Bearen

Just as Rhino's rock reissues have set the industry standard, Rhino Records' ongoing plundering of the M-G-M vaults (via an agreement with Turner Entertainment) has set the standard for reissues of classic film music.

Boasting elaborate packaging, including many rare photos, and lengthy, comprehensive liner notes, the label's recent titles—*Brigadoon*, *'S Wonderful* and *An American In Paris*—are everything state-of-the-art soundtrack reissues should be—and more!

George Feltenstein, who has served as co-executive producer on the above-mentioned titles (along with frequent cohort Brad Flanagan), relates how he got involved in the reissue business: "I've been working with this material—meaning the classic M-G-M soundtrack library material—for about six or seven years actively, first at M-G-M/UA home video, and now in the dual capacity where I am still working with M-G-M, but I also work with the Turner/Rhino group. And Brad [Flanagan] started working on it about four years ago because he was also at M-G-M.

"When the whole thing started initially, we were going to try to do the soundtracks at M-G-M with Turner supplying materials, but Turner decided they wanted to have a bigger chance at distribution and M-G-M didn't want to go back into the record business at that time. So Rhino stepped in, and Brad went over to Rhino."

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titles that have been out before, to do them the right way," explains Feltenstein.

Of course, if you talking about great soundtracks, many of them are a part of the M-G-M library. "If you listen to the soundtrack for *North By Northwest*, you know where you are in the movie," he says. "That's what a good soundtrack does."

As for how to get the word out to the public, Feltenstein notes: "That's the big challenge we all face, letting the consumer know it's there and that it's not a crummy reissue of something they've heard before. It's really important to able to communicate that to the public, because someone will say, 'I already have a *Kismet* soundtrack.' They don't know that it's not worth the CD it's pressed on."

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◀23 The Wallflowers

and I'd say that the first people to really hear something were [former Virgin chiefs] Jeff Ayeroff and Jordan Harris, and they kind of put us under their wing for a while."

Soon enough the band inked a deal with Virgin and released a critically acclaimed debut, but the honeymoon ended when changes arose within the label's hierarchy.

"We had a falling out with Virgin that was somewhat mutual," explains Dylan. "The real truth of the matter is that we kind of realized what the future would be with them because a lot of the contacts that we had at that company had left."

With their main supporters gone, the band secured their release from the label, but as so often happens in the music biz, the grapevine scuttlebutt was that the Wallflowers were damaged goods.

Dylan says, "Word circulated throughout the industry that Virgin had dropped us, which didn't put us in the best light as a group looking for a new contract. So even though we had the material ready for the next record, we spent the next nine months putting a new contract together."

But there were other troubles rearing their ugly heads as well, as the band's original bass player left after the first tour (Greg Richling quickly filled the void and has been a Wallflower for the past four years), and the group's drummer left to join former 10,000 Maniac Natalie Merchant's band (Mario Calire currently beats the skins).

Despite all these monumental career changes, Dylan, Miller and company pressed on. As a matter of fact, Dylan notes that the search for a new deal could have been headed off early, as the original plan was to hook up with their former bosses, Ayeroff and Harris, who were starting their own Sony-affiliated label, the WORK Group.

"We were in touch with Jordan and Jeff throughout that time, and after our release from Virgin, the plan was to sign with them. But it took them a while to get their new company up and running, and that's when we started looking elsewhere because we just didn't know how long it was going to be until we could work with them. And at that point, we couldn't wait any longer."

Still, they would have to wait anyway, as Dylan explains, "For eight months we didn't have anything going on. Our manager couldn't get secretaries to come to our shows and nobody would take our tape."

However, the winds of change eventually shifted, and they were once again a hot item. "Once one person got interested, the whole thing turned around and within a week we had plenty of options."

Probably the most viable option—for a variety of reasons—was Interscope. "We really liked that company a lot, and they really seemed to know what to do with the group," says the chief Wallflower. "I don't know if they had a specific 'pitch' to us—I mean, they all have a similar pitch at that moment [laughs]."

"I guess you just have a hunch or something, and certainly [label co-founder] Jimmy Iovine's been associated with a lot of records

that I've always liked, plus they didn't seem to have other groups like us, so it seemed like a good idea."

But even after the band had finally sealed their new deal, the black cloud that had darkened their bright future returned as Dylan's longtime partner and guitarist, Tobi Miller, left at the beginning of the recording sessions for their current record.

Although a host of guitarists, including Heartbreaker Mike Campbell and Little Feat's Fred Tackett, helped out during the sessions, it is former School Of Fish and ex-John Hiatt guitarist Michael Ward who still remains with the group.

"Michael had been done with John Hiatt for a while," explains Dylan, "and down the line, Michael was one of the people that we called. He actually plays on every song on the record, except for one. So it was very fitting that he ended up staying with us."

As for the future prospects of the band, Dylan seems to think the grass is always greener on the other side of his career. "I don't want to wait two more years to make the next record, but at the same time I'm really glad to be done with the record and to be in the middle of a different phase of it, which is being on the road."


"I'm not that anxious to get back in the studio, because it feels like I was just in there last night, even though we finished mixing it like eight months ago. When I'm in the studio, I want to be on the road; and when I'm on the road, I want to be back at home in the studio. It's impossible to be entirely happy with either one [laughs]."

That feeling seems to go for that other promotional aspect of the business as well—music videos. Despite the success of the band's quick-edit-styled video of "6th Avenue Heartache," Dylan maintains, "I'm not a big fan of videos. Probably for the same reason that most people don't like them, in that they're kind of belittling to people's imaginations. It's a whole rigamarole that doesn't have a lot to do with the actual song or the people in it."

"I did like doing the video that we did for '6th Avenue Heartache' [directed by David Fincher], because it gave us a chance to not have to be a part of the video. We just kind of did what we do—we ate some food, played a little music and walked around, and somebody made a video of it."

"We didn't have to play roles or anything, and David managed to manifest a great video out of it. I think the best videos are the ones where the group is just doing whatever it is they do. The problem with that is that more than half the time, they're just boring. But at least you don't think the band is a 'wanker,' which is what happens when you see bands posing for the cameras."

Such a feeling doesn't come across in the video, or from the music of the Wallflowers—a band that has successfully weathered the years of struggle and is now poised to enjoy the fruits of the group's creative labors.

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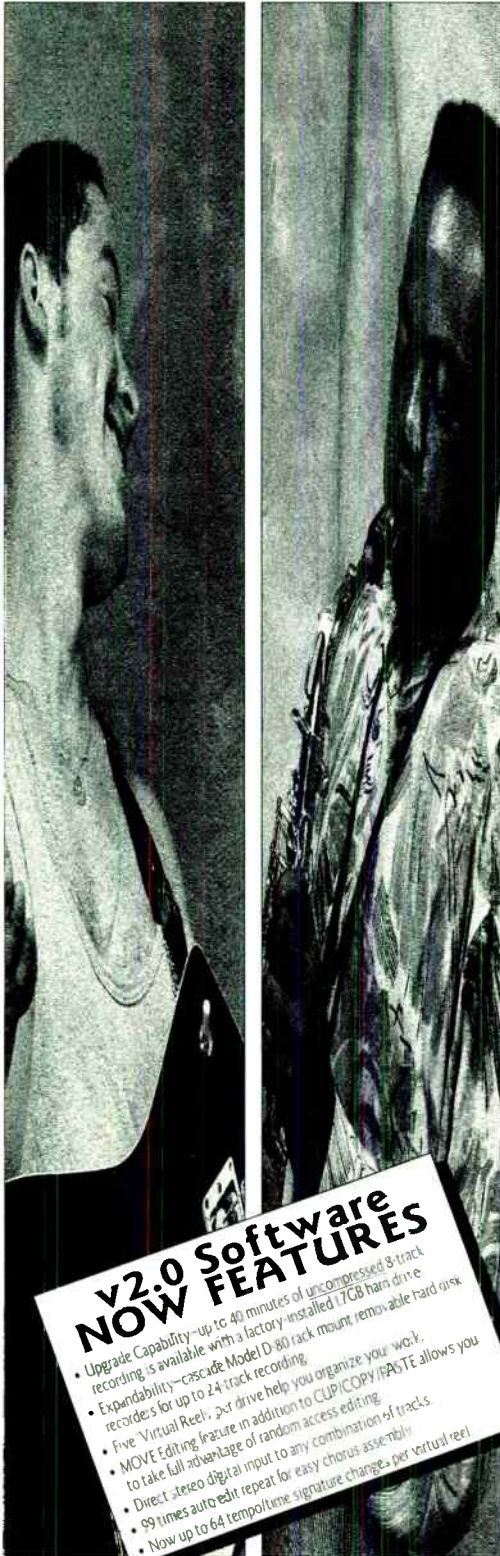
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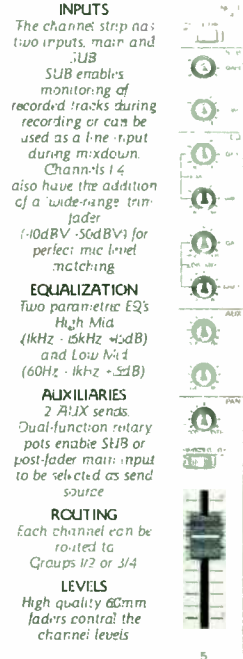
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◀28 Soundtrack Supervisor Roundtable

if you know the movie at all, that lyric is not in the movie at all. It just played at an important place. That's what the value of soundtrack albums are. *Phenomenon* is going to do well. It's a great movie and the soundtrack's going to be big. But getting Eric Clapton to do that song, they didn't need somebody like me. What I really thrive on is if I can take the music and put it out there and expose people to things they aren't normally exposed to.

"If you do a soundtrack deal with a major label, they're going to want to put their artists on. It's very hard, because the way the soundtrack albums work is, the directors certainly have the right and the ability to put an unknown act in a scene and in the movie. But you get a lot of resistance from a record company who basically says, 'This artist doesn't mean anything for us. We're giving you a lot of money. We'd like you to consider one of our artists for a key slot in the movie.'"

Music Selling The Film Vs. The Film Selling The Music

PA: "What I always say is that I want to get what I call a locomotive. You get one fairly established, if not well-established, artist and you get out there with a little bit of a profile. Then I'm willing to say after that, the record—if it's a good record—takes care of itself. I have one exception to that—music in the movie. If the music is not well-used in the movie, you're going to be, for the most part, very limited.

"Look at *Twister*. That record is going to sell—I don't know—300,000 maybe? It's a pretty potent lineup of artists. If that music had been in the movie in a major way and it had been a real thread of that movie, the soundtrack would have been huge. And *Mission: Impossible*, considering there are no songs and no music in that movie, it sold a lot of records. But there's a limit, and in my mind, that limit is between 300-350,000 records if the music is not used prominently in the movie—with one exception, urban music."

Using Previously Recorded Music

PA: "I love using that kind of music because I hate the idea of a new song for the sake of a new song. I just did the soundtrack for the *Stealing Beauty* movie. We have three or four new songs that were written for the movie, but that's all we needed. I just don't like this idea of forcing new music in because they are newly written songs.

"It's certainly easier because the producer knows what they're getting. One of the problems you have is you think you're getting a great song because you've heard the demo and the director likes it. Then you hear the song and it's completely different than you thought you wanted and the director's saying, 'It just doesn't work for my movie.' You're sitting there with a song you've just paid a lot of money for, and the band has invested a lot of interest in it.

"Cost-wise, it's not cheaper to go with pre-recorded music. These licensing agreements are certainly not cheap. I think in terms of what works artistically, I don't think in terms of savings.

Royalty Break Down

PA: "The generally big-selling artist, excluding maybe the top five percent, there's not much difference in royalties. Generally, a top artist in the deals I'm making may get somewhere, for a new track, between twelve and fifteen percent prorated. A lesser-known artist will probably get ten percent.

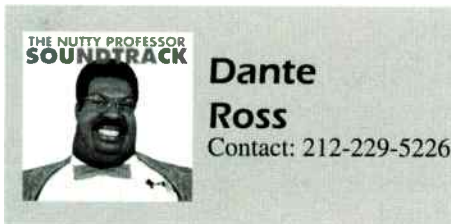
"What comes into play is not so much royalty as its ability to recoup. The new artist may have more to recoup than an established artist and the established artist may have more leverage.

"And there's the song. If it's a song that has been written for the movie, you have more of a chance of getting part of the publishing for a new artist than for a more established artist. I've talked to smaller artists who have had songs on major soundtracks and it didn't matter that their song meant nothing in terms of a single or anything else—they still made a lot of money."

Film Studio Involvement

PA: "You can't do it without the director. The director is extremely involved. The producer, depending on the strength of the producer, is involved somewhat. What the studio is going to ask is, 'Do we have a package here that's going to sell? Do we have singles? Do we have videos?' That's all they're really going to be involved in—not because they don't care, but because they don't want to interfere with the director and say, 'I can't believe you're not using this song in this scene.'

"There are examples of studios doing that, but that's not really what studios do—at least on the movies I'm working on. It's my job to bridge everybody, to know what the studio wants, to know what the producer wants and to satisfy the director."



Choosing Soundtrack Themes

DR: "I think there are a few ways to do it. Either you decide on a theme or you don't. I don't think with *The Nutty Professor*, we necessarily decided on a theme. We just wanted a PG record. We didn't want anything that was too extreme. With this one, we wanted a half R&B, half hip-hop soundtrack, and so we saw who was available, who made sense, who we had on the label that we could get something from, and that's where we started."

Choosing Artists For Soundtracks

DR: "A lot of time it's personal relationships or because it will work in the movie itself. If you have an aggressive movie, you might want an aggressive act. A lot of it has to do with the movie.

"On *The Nutty Professor* soundtrack, a lot of it had to do with artists who had relation-

ships, and we're putting on some first time debut artists. In my eyes, the soundtrack is probably the best vehicle to break a new act, and I think that's one of the things that everyone wants to accomplish when they put together a soundtrack.

"I also think that for every soundtrack that happens per your twelve songs, you probably reach out to 30 artists. We try to get submissions from everyone. We tried to get a Beastie Boys song and a Cypress Hill song. The Beasties didn't want to deliver, and Cypress Hill didn't have anything appropriate for the movie.

"You spend as much time on songs you don't get as on songs you do. It's always hit and miss. You never know what you're going to end up with. But if you've got a great song, you want to put it on your soundtrack regardless if thematically it's appropriate for the movie or not.

"You can have premier artists on there—and I should hope so—but if you can slide in a new artist, that's always the best way to do it. I point to the Orange Juice scenario from *Above The Rim*. Radio was on that, breaking the artist, and we hope that is the case with our soundtrack and Trigger. It's extremely advantageous to us to break our own artists. The way you do that is, you set it up with A-list recording artists and have your artists on that as well and hopefully they become an A-list artist."

Music Selling The Film Vs. The Film Selling The Music

DR: "I think each case is different. You have a movie like *Dangerous Minds*, the soundtrack helped propel the movie. And then you might have a movie that outshines the soundtrack.

"It always helps if you have a big movie because it always makes it easier. But I think if you don't have a big movie, it doesn't mean you won't have a big soundtrack. Things are going more and more like that. There are some successful soundtracks without successful movies."

Royalty Break Down

DR: "A premier recording artist is going to charge you more money than a new act. New acts will be happy to be there and premier artists are going to want a nice piece of change for it.

"Usually there's a point situation and a fee, and depending on the artist situation with their label, the label will take a percentage of the fee. Usually a 50 percent flow-through is in effect. You make a lot of money on the soundtrack. I think the most money I ever made for producing a song was a soundtrack song I did for *Made In America*. It's a lot easier to sell a soundtrack than a new artist."

One thing is for certain regarding the soundtrack business, it's a perennial goldmine for labels and their recording artists. Along with a good ballad, there is always a place for a good soundtrack on the charts. In other words, whether or not music sells the film or vice-versa, there are platinum returns and big movie grosses awaiting the motion picture project that effectively combines them. **MC**

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"Music for the Future"



Zane Drake

Contact: Artist Hot Line 310-478-2047
Seeking: Label Deal
Type of music: Triple A/Rock

- Production 7
Lyrics 7
Music 6
Vocals 6
Musicianship 7

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: Here's an artist with an excellent ability to paint intriguing lyrical portraits, but he doesn't do it in a boring way. Rather, this is explosive acoustic-based rock with tasty electric textures that could easily find a home on rock radio formats.



Sloth

Contact: Artist Hot Line 818-783-3203
Seeking: Management/Label Deal
Type of music: Hard Rock

- Production 6
Lyrics 4
Music 3
Vocals 4
Musicianship 5

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: At times these guys come across as a harder version of early Van Halen, and with the original VH lineup possibly reforming, they could try to play off that, but not many new unsigned bands are able to build a career on a sound others are using nostalgically.



AKA

Contact: Julie Predmore 206-643-3893
Seeking: Label/Distribution Deal
Type of music: Rock

- Production 5
Lyrics 3
Music 4
Vocals 4
Musicianship 5

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: A very Eighties sounding hard rock outfit from the Pacific Northwest. These guys flex their muscles musically, but the rudimentary vocals are not helped at all by the elementary songwriting.



Bejole

Contact: Artist Hot Line 818-906-8367
Seeking: Label Deal
Type of music: Americana Folk

- Production 3
Lyrics 3
Music 3
Vocals 2
Musicianship 3

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: While this singer-songwriter seems to know the exact direction he wants to take musically, the sound on this demo indicates that he probably won't get there. It's a unique sounding style, but unique is not always good.



Frank

Contact: Artist Hot Line 714-443-2558
Seeking: Label/Publishing Deal
Type of music: Pop/Rock

- Production 5
Lyrics 6
Music 4
Vocals 4
Musicianship 5

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: From a lyrical point of view, Frank shows some clever twists and his songs show solid structure overall, but we're not convinced about the possibilities here as a recording artist.



Cycle Of Souls

Contact: DRM Mgmt. 609-465-6574
Seeking: Label Deal
Type of music: Rock

- Production 5
Lyrics 4
Music 4
Vocals 4
Musicianship 5

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: This New Jersey-based band brings a basic rock approach to the table, utilizing subtle dynamics, instead of distorted guitars and volume. The lyrics are sparse, and not very gripping, but what the hell, they have an attitude that fits the music.



Corbetta Calix

Contact: Preston & Associates 818-761-1673
Seeking: Label Deal
Type of music: Pop

- Production 3
Lyrics 4
Music 5
Vocals 4
Musicianship 4

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: This is synth-based pop that's as harmless as the pop genre gets. The production ideas are good, but are too intrusive, taking attention away from the songs, and the vocals are not technically proficient like you'd expect in this genre.

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:

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

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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.



DISC REVIEWS



Lyle Lovett
The Road To Ensenada
Curb/MCA Records

1 2 3 4 5 6 ★ 8 9 10

Producer: Lyle Lovett & Billy Williams

Top Cuts: "Don't Touch My Hat," "That's Right (You're Not From Texas)."

Summary: The problem with country music pretty boys is that they're so straightforward, they take life way too seriously. Thank God for Lovett, who's at his best on the frolic-filled shuffles (including another duet with Randy Newman), but his storytelling skills on the clever ballads ring just as true. Irony and humor fit Lovett so well that when he does play more solemnly, he slightly drags the party down. Quirky may not sell like the heartthrobs, but substance beats style every time.

—Jonathan Widran



Lisa Bigwood
Like No One Else
CEG Records

1 2 3 4 5 ★ 7 8 9 10

Producer: Dick Weissman
Top Cuts: "Backwoods Woman," "Livin' On A Budget"

Summary: This rustic acoustic-based album moves from soulful attitude ("Backwoods Woman") to plaintive folk harmonies ("Carolina") and campfire instrumentals ("Making Jam"), but Bigwood's sedate style makes it all work together. Also effective is the wry "Livin' On A Budget," which features some cool jazzy inflections. Bigwood is an often commanding vocalist with a deep, sultry voice who has put together a project that isn't bound for chart contention as it slowly runs out of steam over the thirteen tracks, but this is a welcome and pleasant addition to my collection. —Steven P. Wheeler



Junior Brown
Semi-Crazy
MCG/Curb

1 2 3 4 5 6 7 ★ 9 10

Producer: Junior Brown

Top Cuts: "Gotta Get Up Every Morning," "Semi-Crazy."

Summary: Junior Brown's precedent busting fashion has made him a favorite with traditionalists and Americana radio listeners alike. Well-versed in the Bakersfield sound, his duet with Red Simpson is a treasure. Also outstanding is his delivery of "I Want To Hear It From You" and the beach blasting "Surf Medley." Never one to follow the pack and certainly not a candidate for Nash-trash roulette, Brown has stomped his way to the top with his inventive and innovative "gut-steel" guitar. A strong album that shows that the best this genre has to offer isn't somewhere in the past. —Jana Pendragon



Katy Moffatt
Midnight Radio
Watermelon Records

1 2 3 4 5 6 7 ★ 9 10

Producer: Tom Russell & Katy Moffatt

Top Cuts: "If You Can't Stand The Heat," "Hank And Audrey."

Summary: Few hot country divas can compete with Katy Moffatt's power and substance. Always a writer of great literary depth, Moffatt continues on in that vein and comes up with a bushel of great stories to tell via her songs. As controversial as she is sweet, Katy takes on subjects that include a woman's relationship with her gun as in "Never Be Alone Again" and the problems of illegal immigration at the Mexican border on "Rosa's Favorite Son" (co-written with Chris Gaffney and Kathy Robertson). Highly recommended. —Jana Pendragon



The Blue Nile
Peace At Last
Warner Bros.

1 2 3 4 5 ★ 7 8 9 10

Producer: The Blue Nile

Top Cuts: "Tomorrow Morning," "Sentimental Man," "Body And Soul."

Summary: It's always intriguing to find bands like this, who march to their own drummer and create their own niche, rather than follow trends to be format-friendly. The Scottish trio's third release (and first since 1989) darts all over the place stylistically—from hard-driving acoustic rock to new agey symphonic textures and eloquent piano and organ ballads—and the effect is a somewhat scattered hypnosis. Yet, the band's secret weapon—lead singer Paul Buchanan—keeps most of the tracks interesting, at least for a while. The production is also full of cool surprises. —Nicole DeYoung



Toni Braxton
Secrets
LaFace Records

1 2 3 4 5 ★ 7 8 9 10

Producer: Various

Top Cuts: "Come On Over Here," "Unbreak My Heart," "Let It Flow."

Summary: Creamy and smooth are the operative words on this diva's long-awaited sophomore outing, and in the surefire executive production hands of Babyface, Braxton offers grand doses of hope and heartbreak alike. It's intriguing to note that she gives her most heartwrenching performance on a Diane Warren-penned, David Foster-produced track. Most of the hooks here take a few listens to sink in, and a few uptempo pieces wouldn't hurt, but the cool vibe is always attractive. Braxton's dramatic delivery makes the simplest cliché ring like emotional genius. —Jonathan Widran



Sundance
Sundance
No label

1 2 3 4 5 ★ 7 8 9 10

Producer: Sundance

Top Cuts: "Valley Of Sin," "(Do Me) Anyway You Want."

Summary: This is the sort of subtle acoustic gem which proves that getting passion across requires little more than an acoustic guitar and a couple of sweet harmonies. John Brodersen and Danny Thom will never win an award for new lyrical concepts, but their sincerity and the magnificent way their vocals entwine are pretty hard to resist. Adding to the uplifting spiritual effect is the collection's most prominent feature, Thom's smartly layered acoustic guitars. Call Geminii Artists at 818-503-3333 for more information on how to obtain your copy. —Nicole DeYoung



Pete Drobe & The Sinners
Find A Door
American Recordings

1 2 3 4 5 6 7 ★ 9 10

Producer: Brendan O'Brien

Top Cuts: "Mr. Jade," "Brakeman," "Sooner Than Later."

Summary: Droge's sophomore effort is a ramshackle rambunctious mix of folk rock that thrives on the loose attitude of his new band, the Sinners. This is barroom raunch with no apologies, and while it may not be all that groundbreaking, after sandwiching yourself between some monumental speakers with some tall cool ones, you really won't give a damn. This is American classic rock, a la Tom Petty, wrapped around a campfire-like musical cloak. Now if guitarist/backing vocalist Elaine Summers would just release her solo material, this would be a perfect world. —Steven P. Wheeler



ROCK



AC/DC

AC/DC brings their heavy metal thunder from Down Under to the Irvine Meadows Amphitheatre on Friday, August 16th. It's been about five years since they've been on the tour trail and rumor has it that this could be their last time around.

If you were one of the many people who heard *Rocket From The Crypt* announce that they were invited by their good friend David Lee Roth to open for the reunited Van Halen at a Los Angeles show in September, don't start lining up for tickets. To quote Johnny Rotten, "Do you ever get the feeling you've been had?" Although band members delivered the announcement in a convincing tone, it looks like it was just a bit of the old monkeyshine. Van Halen has announced no plans for a tour (yet!?) and the chances for an L.A. date as early as September are about as slim as well, *Rocket From The Crypt* being the opener. *Rocket From The Crypt* is currently on tour in support of their *Interscope Records* release, *Scream, Dracula, Scream!!*

Celtic stalwarts the Chieftains will be at the *Universal Amphitheater* on July 29th. Nanci Griffith will be opening the show, which is sponsored by *Aer Lingus*, Ireland's national airline and the official international airline of the Chieftains.

Goth popsters the Cure celebrate their second decade of existence with two shows at the *Great West-*

ern Forum. Their August 10th show sold out in a heartbeat, but there are still tickets available for their August 11th performance. The Cure is touring in support of their new Elektra release, *Wild Mood Swings*.

Local surf-loungsters the Huntington Cads have released *Go Exotic!!*, their full-length LP for the Mai Tai label. The band plays instrumental music which brings the Shadows to mind.

In other instrumental surf music news, Los Straitjackets will bring their colorful Mexican wrestling masks to *Jacks Sugar Shack* on July 27th in support of their new *Upstart Records* release, *Viva Los Straitjackets!*

Goldenvoice Presents has been breathing a lot of life into the classy, but overlooked *El Rey Theater* with some really good bills. Check out *Three Fish* (featuring Pearl Jam bassist Jeff Ament) on July 26th. The lovely and talented Kristen Barry will open the show in support of her *Virgin Records* debut.

Club Sirius made its entrance into the L.A. club circuit late last month with a nice kick-off party that was hosted by former MTV personality and *Music Connection* staffer Nina Blackwood. The venue has an excellent sound and lighting system that fits the jungle-flavored intimate surroundings of *Club Sirius* perfectly. But the pinnacle of the club's imaginative design is their three-level stage that conserves space and provides plenty of memorable sightlines. On top of that, *Club Sirius* features very good cuisine, which alone merits a visit. The restaurant/venue is located at 8771 West Pico Blvd. (near Robertson).

Pictured below (L-R) in front of the venue are some of the people who make *Club Sirius* happen: Shawn Brogan, bookings & promotions; Chuck Girot, owner; Monica Matulich, publicity; Jan Jacques, partner/designer; and Nina Blackwood, event host. A few upcoming shows at *Club Sirius* include the *Scarlet Rivera Group* on July 24, *Santana* vocalist Alex Ligertwood on the 26 and *Juliet & the Torch Ensemble* on the 31st. For more information, you can reach the club at 310-275-2619. —Tom Farrell



The Club Sirius Team

COUNTRY



Mel Harker

Congratulations to local songwriter and Rhinestone Homeboy, Mel Harker. Harker, who is one of the best kept musical secrets in L.A., is having some of his songs seriously shopped around Nashville.

Meanwhile, the King of California, Dave Alvin, will be releasing a live album very soon. Back in town after traveling to Australia and Ireland, look for the former *Blaster* to make his long awaited debut at the re-opened *Ash Groove* on the Santa Monica Pier on July 20.

Another death blow has been leveled at C&W and roots radio in L.A. This most recent wounding comes from *Pasadena City College* radio station KPCC, which was home of *Rene Engel's* outstanding *City Billy Show*. The station has moved to an inane weekday talk format and *Triple A* programming at nights. (Fortunately, weekend programming, including *Juke Logan's Friday Night Blues Review*, remains the same.) Just one more reason to get the word out that L.A. is ripe for an Americana radio station.

In spite of the sad state of radio in the City of Angels, there is some good radio news on the horizon and it comes to us all the way from Glenwood, Arkansas, where program director Anna Donohue of stations KWXI and KWXE is promoting something she calls "majority radio." This refers to the fact that the pop schlock young country formats do not meet the listening needs of the

majority of C&W listeners who do not fall into the 18-25 age demographic and who realize that C&W and roots has been around a lot longer than *Garth Brooks*.

With great success, Donohue and her crew have been able to play the legends like *Willie Nelson* and *Merle Haggard* right alongside newer artists like the *Derailers*, *Rosie Flores*, *Dale Watson* and *Scott Joss*. What they don't play is all the garbage that belongs in the manufactured realm of over-produced hat acts and belly-buttoned Barbie Dolls. It is Donohue's goal to see that true talent is not buried alive by ridiculous demographics, over-inflated marketing schemes and ludicrous pop schlock mediocrity. Feel free to contact Anna Donohue at 501-356-2151.

James Intveld appeared at Linda's Doll Hut in Anaheim recently. Usually in his guise as the swinging Jimmy, this was an outstanding opportunity to see James in all his natural roots rock glory and to hear some cuts off of his latest *Bear Family CD*.

Former L.A. resident Gillian Welch came to town in support of her Americana album, *Revival*, on *Almo Records*. This fine singer-songwriter had the L.A. industry in the palm of her hand during a very special performance at *LunaPark* when a capacity crowd came out to see Welch and her musical partner, *David Rawlings*. Lauded for her authentic country ballads, Welch is on a roll.

Gary Mandell, the producer of *McCabe's Variety Night*, was also responsible for the free *Twentieth Annual Summer Festival* on July 14 at *Palisades Park*. It was a full day of musical entertainment including performances from *Rick Shea* and *Annie Harvey* as well as numerous special guests.

Finally, if you haven't already done so, go out and get a copy of *I Lived To Tell It All* by *George Jones* and *Tom Carter*. This bio is stunning in its honesty, and Jones's blunt take on the terrible mutation that is being passed off as C&W radio, the music business in general and other matters is well worth the price of this tome. Highly recommended, especially Chapter 26.

—Jana Pendragon



Dave Alvin with Chris Gaffney

JAZZ



Jack Sheldon

Jack Sheldon is a triple threat as a trumpeter, singer and comedian. At the **Moonlight Tango Cafe**, he headed his seventeen-piece band, an orchestra that continues to improve and develop as time goes on.

Starting off with a 20-minute medium-tempo blues that showed off many of the band's main soloists, including all six of the trumpeters and the tenors of **Tom Kubis** and **Steve Wilkerson**, the set was also highlighted by a couple of pretty choruses from Sheldon on "Stardust," a feature for the outstanding trombonist **Andy Martin** on "Caravan," as well as baritonist **Deborah Hall's** playing on "Emily" and a heated rendition of "Cherokee." With Kubis supplying the inventive charts and Sheldon ad-libbing hilarious comedy routines between songs, this big band always entertains.

The night after they made their first North American appearance in fifteen years at the **Playboy Jazz Festival**, the Cuban group **Irakere** filled the house at **Catalina's**. During their second set, the band featured their brilliant horn section on "Stella By Starlight" and a ridiculously rapid "Giant Steps," while spot-

lighting its leader/pianist **Chuco Valdes** during a virtuosic display on a blues. The tight percussion section and vocalists got a chance to shine on some intense Latin jazz. When the show finished at 12:30 a.m., the audience cheered for ten minutes straight!

Two of today's finest female jazz singers appeared recently at the **Jazz Bakery**. **Karrin Allyson**, who records for **Concord**, is a brilliant scat singer who revitalizes the bebop tradition. Joined by the excellent pianist **Paul Smith**, bassist **Bob Bowman** and drummer **Joe LaBarbara**, Allyson swung hard on such tunes as "Them There Eyes," "It Could Happen To You/Fried Bananas," "Autumn Leaves" (which she started out singing in French) and "So Danco Samba." **Roseanna Vitro**, who records for **Telarc**, was joined by a strong rhythm section and the adventurous altoist **Gary Bartz**. After Bartz ripped through "Impressions," Vitro showed no hesitation at sharing the spotlight with him, even challenging the masterful saxophonist on such songs as "Love You Madly," and "The Island." With the passing of **Ella Fitzgerald** and **Sarah Vaughan**, it would not be surprising to see Allyson and Vitro start winning some jazz polls!

UPCOMING: **Catalina's** (213-466-2210) has **Tom Harrell** (July 30-Aug. 4); the **Jazz Bakery** (310-271-9039) features **Bill Cunliffe** playing the music of **Erroll Garner** (July 23), **Yusef Lateef** (July 26-28) and **George Coleman** (July 31-Aug. 4); the **Moonlight Tango** (818-788-2000) hosts the **Louise Branger Big Band** with guest **Carl Fontana** (July 23) and **Bob Florence's Limited Edition** (July 30); the **L.A. County Museum Of Art** (213-857-6522) continues its series of free concerts with **Vinny Golia** (July 26); and the **Blue Note All Star Band** will perform at the **John Anson Ford Amphitheatre** with **Ernie Watts** and **Carmen Lundy** on August 3rd.

—**Scott Yanow**



Blue Note All Star Band

URBAN



Studio owner A.K. (seated), rapper King George (left) and manager Tobin Costin (right).

The Men, The Myths, The Music & Me, starring **Byron Motley**, opens Thursday, August 1, at the **Court Theater**, 722 N. La Cienega Blvd., in Los Angeles at 8:00 p.m. The performance is a one-man musical celebration of popular African-American male vocalists of the 20th Century. In an entertaining and moving performance, Motley traces the steps of great artists from **Ziegfeld Follies** star **Bert Williams**, through the sophistication of **Nat King Cole**, to the soulfulness of **Marvin Gaye**. Music and anecdotes also highlight the careers of **Cab Calloway**, **Sammy Davis Jr.**, **Johnny Mathis**, **Charley Pride** and **Paul Robeson**. The show runs through Sunday, September 1st. For ticket information, contact **Theatix** at 213-466-1767.

Nigerian guitarist **King Sunny Ade**, who has played a major role in bringing the African pop music known as "juju" to the American marketplace, will tour North America this August in support of his acclaimed **Mesa** recording, **E Dide**. Ade has long been one of the leading innovators in juju music, incorporating pedal steel guitar, amplified "talking" drums, synthesizers and other electronic ef-

fects into the traditional sound. These elements, plus some new surprises, will be in store when the juju king takes the stage this summer with his eighteen-piece **African Beats Band**.

Southern California has been the location for some great urban shows recently. At the **Universal Amphitheatre**, pioneer soul man **Al Green** promoted his latest **MCA** album, **Your Heart's In Good Hands**, by taking the capacity crowd on a vintage soul voyage.

Over at the **House Of Blues**, **Deathrow** recording artists **Snoop Doggy Dogg**, **2Pac**, **Tha Dogg Pound** and **Danny Boy** brought the house down with a fierce triple caviar show that will have the L.A. rap community talking for months to come.

Meanwhile, out in San Bernardino, **Priority** recording artist **Mac 10** performed at **Club Flesh**. Opening for the popular rapper was the new **Black Market/Priority** recording artist **Foe**, whose **Scissorhands** album will be released July 30th.

NEW RELEASES: Run, don't walk to your local retail store for the latest from **Big Beat/Atlantic** label's new group **Quad City**. On their debut album, **Get On Up And Dance**, the group incorporates phat beats and eclectic mixes that will leave you on the dance floor all night long.

Another project to keep your eye out for is the debut album from the group **4-U**. This Orlando, Florida-based group has a graceful flow and soul melodies and should be a winner when their debut album, **Home**, is released in August.

If you haven't already, check out the new **Isley Brothers'** album, **Mission To Please**, do yourself a favor and pick it up. Without a doubt, it is one of their best ever.

Backed by **Team Alta Records**, a sexy demeanor and R&B style, **Jamelle** is the first female signed to the label by company CEO **Sunny Bartlett**. **Jamelle's** debut album is due out soon and will be released as an enhanced CD. The **Altadena**, California-based label is distributed through **Navarre Corporation**.

—**Gil Robertson**



Pictured (L-R) on the video shoot for Jamelle's debut single, "Comforter," are: Brother S.T., President, Team Alta Records; Sunny Bartlett, CEO, Team Alta Records; director Dan O'Dowd; and Team Alta artist Jamelle.

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CLUB REVIEWS

Babe The Blue Ox

The Troubadour

West Hollywood

1 2 3 4 5 6 ★ 8 9 10

Contact: Michael Taub, RCA
 Records: 310-358-4124

The Players: Tim Thomas, vocals,
 guitars; Rose Thomson, vocals,
 bass; Hanna Fox, drums.

Material: Tim Thomas belongs to
 the class of band leaders who "want
 to put the brains back in rock," and
 he does so by crafting a style filled
 with difficult, angular music, long arty
 song titles, cryptic lyrics and bohe-
 mian, intellectual stage patter. He is
 rescued from prog-rock doom by a
 natural flair for melody, the perfect
 foil in the person of bassist Rose
 Thomson and a surprising ability not
 to take himself too seriously. On
 songs where he and Thomson traded
 vocals and licks—or where he light-
 ened up, such as on an early tune
 about basketball—the band created
 a strong, joyous groove. In headier
 moments, however, they epitomized
 the worst of macho cock-rock, some-
 what like early Soundgarden, minus
 the aggressive abandon of the Se-
 attle icons.

Musicianship: The band has a sin-
 gular style, consisting of Hanna Fox's
 muscular drumming, Thomson's big
 angular bass lines and Thomas's
 odd, fast riffing and occasional use
 of spacey effects. Throughout it all,
 one hears echoes of Soundgarden,
 Primus and even the Red Hot Chili
 Peppers, but the sound never lapses
 into imitation. Each member seems
 aggressive and confident, and the
 years of development have led to
 the familiarity necessary for their
 unique style.

Performance: Bassist Thomson and
 Thomas stand at opposite ends of
 the stage and approach the music
 from utterly opposite mindsets. Thomas
 is all passion and introspection,
 closing his eyes as he mumbles and
 grunts his lyrics, while Thomson
 projects pure joy, squeezing notes
 from a bass guitar taller than she is
 and giving a beaming smile each
 time she approaches the mic to har-
 monize. The disparity adds a nice
 tension to a performance style,
 which, like the music itself, is more
 captivating than pretty. Thomas and
 Thomson provide a good balance
 for one another, and the show
 seemed most alive when they were
 trading notes or lyrics.

Summary: The band toes the line
 between inventive, high-energy mu-
 sic and sludgy, faux-intellectual hard
 rock, and the show rose and fell as
 they varied between the two. With a
 few less "arty flourishes" and "seri-
 ous" moments they could put on a
 great concert. —*Michael Gillette*

Hog

The Troubadour

West Hollywood

1 2 3 4 5 6 ★ 8 9 10

Contact: Cybelle Parsignault,



Babe The Blue Ox: Echoes of Soundgarden and Red Hot Chili Peppers.

Geffen Records: 310-285-7947

The Players: Kirk Miller, lead vo-
 cals, guitar; Matt Gillis, bass;
 Dillinger, drums.

Material: Kirk Miller was born to
 rock—in the best and worst mean-
 ings of the word—and Hog's tunes
 reflect the fact. Miller specializes in a
 bouncy, punk-spiked power pop
 sound that, like that of his band's
 musical twin the Presidents of the
 United States, is longer on style than
 substance. The music's fast, but it
 lacks bite, as nearly half of the songs
 feature the line "I don't know why"
 (including one with that title), and
 the band covers a Carole King song
 without irony. What saves these guys
 is Miller's goofy charisma and fren-
 etic energy which rises above his
 own material and becomes the
 show's raison d'être. The show be-
 comes an extension of his nature,
 leaving the songs in the secondary
 position of tools to conduct his per-
 formance.

Musicianship: Bassist Matt Gillis
 who resembles a young
 Joe Strummer, and
 drummer Dillinger play
 well, but both recede into
 the background, behind
 the spectacle of their
 leader. On the surface,
 Miller's style isn't very
 noteworthy, as he plays
 mostly chords with only
 a few memorable hooks.
 What's amazing is the
 way, through an odd
 combination of natural
 charisma and cheap
 arena rock theatrics, he
 somehow wills himself
 into the role of guitar
 God, like an antsy, post-
 punk Ted Nugent. This
 doesn't always translate
 well onto record where
 the band can sound
 sludgy and even maud-
 lin. But generally the
 sound clicks into a com-
 pelling, if shamelessly
 flashy, whole.

Performance: Miller,
 Miller. Miller. During his
 twelve-minute mid-set

guitar solo, Miller's combination of
 rubber-faced posing, self-effacing
 antics and genuine skill made one
 almost long for 1983 again. Almost.
 Although, I'd take Miller over Mick
 Mars (because Miller is Mick Mars)
 and David Lee Roth—something he
 proved with his half-joke, abridged
 cover of Van Halen's "Ain't Talkin'
 About Love." Hog's songs are com-
 pact and club ready. And Miller
 showed a nice willingness not to
 play up the dramatic moment. In-
 stead he geared the material, even
 the numbers about drug addiction,
 for maximum entertainment value,
 and he is born to entertain.

Summary: With time one hopes that
 Hog's writing could mature and that
 they could find a way to transfer their
 onstage charisma onto wax. As
 things stand now, their repertoire of
 oblique guy/girl relationship numbers
 and dead-end job songs is a pretty
 thin excuse for Miller to charm us.
 But it will have to do for now.

—*Michael Gillette*



**Hog: A bouncy, punk-spiked power pop sound
 blends with goofy charisma.**



Limblifter: A tight, high-energy trio with an edge to burn.

Limblifter

Dragonfly

West Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Lellie Pittman, Mercury Records: 310-996-7284

The Players: Ryan Dahle, guitar, vocals; Kurt Dahle, drums, vocals; Ian Sommers, bass.

Material: Limblifter comes down to us from Vancouver with some tender questions and blatant admissions. There is something about their songs that consistently brings to mind one word: honesty. The best example of this can be found in their head-shaking "Screwed It Up"—an "aw-shucks" apology for your basic girlfriend neglect. We get the feeling

that these words, heartfelt though they may be, are much too late. Big surprise.

Musicianship: The three young men who make up Limblifter focus all their energies into one solid cohesive sound. Drummer Kurt Dahle seems to be the center of focus—his fierce tempo and impassioned vocals really drove the band. Mind you, that's great for them, but what about us? Dahle's brother and guitarist Ryan plays with spacey riffs, then switches to angry shreds without a twitch. His voice is fabulously strong and raspy, perfect for their agitated tone.

Performance: Limblifter did not hesitate ripping right into their set of Sex Pistols-type rantings (I'm partial to shows that hit the ground running without messing about). About halfway through the show, Ryan Dahle and bassist Ian Sommers, fully switched positions. While I liked the way things were going, I must admit that I hoped the change would bring about a more varied sound as many of their songs were beginning to sound alike. No such luck.

Summary: Limblifter is a tight, high-energy trio with an edge to burn. Unfortunately, the local scene is glutted with a zillion such bands. Talent isn't enough anymore, the sound has to be new to catch attention. Thinking along these lines, Limblifter might get overlooked unless it throws out something that's more unique. That would

be a shame too, 'cause the bottom line is, the guys in Limblifter can really rock the house.

—Heather Clisby

Dale Watson

Linda's Doll Hut

Anaheim

1 2 3 4 5 6 7 8 9 10

Contact: Mike Crowley: 512-261-7755

The Players: Dale Watson, vocals, guitar; Jim Leslie, bass, harmony vocals; Lee Potter, drums; Dave Biller, guitar.

Material: This is the real thing, from the Bakersfield sound to raw Texas honky tonk, Dale Watson and his Lonestar band preach the traditional gospel of C&W music. Heartbreak songs, cheatin' tunes and truck drivin' ditties all fall within the broad range of Watson's talent and experience. He's also handy with a romantic ballad. With material from his two HighTone CDs and a smattering of classic covers, Watson shows that he is exactly what Nashville needs. And when he lays into "Please Mr. DJ, can you play a real country song..." there is no one more convincing or more heartfelt than Dale Watson.

Musicianship: Watson and his Lonestar band are one of the best honky tonk outfits on the road. With little more than their instruments and the vast talent of each player, this band pushes the envelope and goes into territory only inhabited by such greats as Buck Owens and Don Rich, Merle Haggard, Johnny Cash and Ray Price. Beyond the obvious expertise of the players is the sincerity of the music they create. Dave Potter's guitar works in synchronicity with the rest of the band. A Cracker Jack unit of professionals that simply can't be beat.

Performance: For the purist, Dale Watson is the pinnacle. Along with a handful of fellow traditionalists, Watson is keeping C&W music vital. Without the use of multiple costume changes, smoke bombs, psychedelic lights and other distracting nonsense, these boys whip the audience into a honky tonk frenzy. This performance at the small, but oh-so-hip Doll Hut proved just how exceptional a performer Watson is. In this intimate setting he made each and every member of the capacity crowd feel as if he was performing just for them. A personable and clever personality, Dale Watson is a roots-based performer who is not afraid of going beyond the conventional wisdom. Like his heroes, he is charting his own musical course.

Summary: Dale Watson's Thursday night performance at the Hut was everything a real country and western show is supposed to be. Musically, Watson is at the top of his game. As a performer he knows how to reach his crowd, and as an ordained minister of the honky tonk, he knows how to tell it like it is.

—Jana Pendragon



Dale Watson: One of the best honky tonk artists out on the road today.

Paul Norman
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CLUB REVIEWS

**The High
Lonesome**

LunaPark
West Hollywood

1 2 3 4 ★ 6 7 8 9 10

Contact: Julie Zeitlin, Spark Records: 213-653-7727

The Players: Larry Poindexter, lead vocals, guitar; Doug Stanny, drums; Gary Grantham, guitar, percussion, vocals; Jeb Brown, bass, vocals; Phil Ward, keyboards, triangle, toy accordion, vocals.

Material: The material here is a stew of many influences. Primarily, the High Lonesome's material seems to fall somewhere in the roots rock category with leanings toward world beat. When they stick to roots rock, they are good; when this band ventures into more exotic regions, they seem to lose focus. Their songs reflect the influence of Elvis, Creedence Clearwater, the Beatles, the Stones and some West Coast honky tonk. Outstanding songs from this Monday night performance included the very powerful "Some Kinda Lonesome" and the C&W Elvis-sounding "Big, Bad Love." However, there is nothing here that remotely resembles the high lonesome sounds of the likes of the Stanley Brothers, Hank, Sr., Bill Monroe or Wilma Lee & Stony Cooper—the artists who created that ethereal high lonesome sound.

Musicianship: With new drummer Doug Stanny now in the fold, things are hitting a much better groove. This new addition makes for a stronger band. Bassist Brown is a good player, as is guitarist Grantham, but the real musical power lies squarely on the shoulders of frontman Larry Poindexter. Sadly, Phil Ward's keyboards are synthetic and hollow sounding, creating more of an irritating distraction than adding to the mix. In all fairness, Ward had technical trouble during this set. Still, at other performances and on their CD, the keyboards were grating and unpleasant sounding.

Performance: This is where Poindexter shines. He is this band's greatest asset. Unfortunately, from a performance standpoint, the rest of the band does not measure up to Poindexter's standards, with the exception of Stanny. As a whole, the High Lonesome is an interesting bar band, but very little about this unit reaches beyond that measure except for Poindexter's vocal prowess and his far-reaching charisma. During this performance at LunaPark the High Lonesome began their set with a slow song—a performance no-no if ever there was one, indicating that the set list needs some work in order to make each performance an experience instead of just another night in a smoke-filled bar.

Summary: While the High Lonesome is pleasant enough and there is potential, there is a need to re-evaluate and regroup. Getting rid of the keyboard would be a good place to start. Sticking to the roots rock



The High Lonesome: An interesting bar band with room to grow.

material that Larry Poindexter does so well would also make for a stronger sound. Taking an overall view, this band is young and they may very well find their mark and take off. In the meantime, Larry Poindexter certainly shows all the signs of being an outstanding entertainer.

—Jana Pendragon

Clawhammer

The Whisky
West Hollywood

1 2 3 4 5 6 ★ 8 9 10

Contact: Interscope Records: 310-443-4539

The Players: Jon Wahl, vocals, guitar; Rob Walther, bass, vocals; Bob Lee, drums; Chris Bagarozzi, guitar.

Material: This band has always had terrific material, if you could ever hear what the hell they're playing. Unfortunately, part of the concept is that you can't—not live anyway—and if this is starting to piss you off, you're not alone. Clawhammer plays really original, progressive punk chord progressions and arrangements and still manages to sound completely unintelligible. What's more, it probably isn't an accident—they really seem to like it that way. Their press kit has plenty of clips of articles very much like this one, where critics expound at great length and try to pinpoint exactly why this band drives them completely crazy.

Performance: All right, guys, don't touch the tone controls on your amplifiers—just leave them wherever they wound up when you took them out of the truck, okay? At one point, Wahl even screamed at the audience to shut up because he couldn't hear himself. Clearly, this band is on their own strange mission, and there's probably not a lot anyone can do to change the course of their apocalyptic sonic voyage. Fortunately, the band members have got the kind of high-energy stage act that this kind of material demands, and they're still a lot of fun to watch.

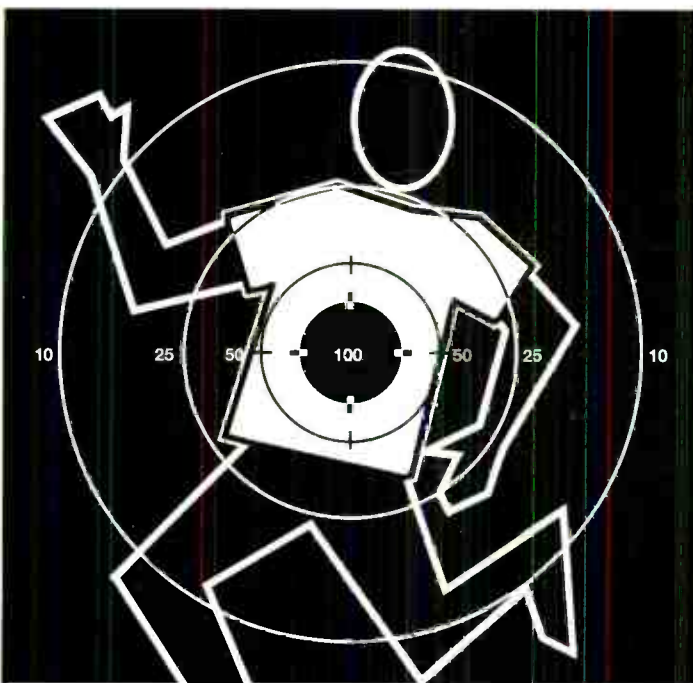
Musicianship: Wahl's spastic, neck-spanning guitar solos are really inspired, and he has the unique ability to sing in a completely different phrasing from what his fingers are doing. Walther's bass playing is exciting and fluid, and Lee's thundering rolls on the tom-toms hit you fast and hard, like a slap on the back. Unfortunately, both guitarists allow their instruments to shriek with feedback between most of the songs, which reminds you of the band's kinship with such groups as Butthole Surfers, Firehose and Sonic Youth, but it also grows more dated with each passing year.

Summary: Either Clawhammer should begin experimenting—at least occasionally—with a more coherent sound, or they should go even further in the direction they're heading. They can wrap their old tube amps in tinfoil, turn up the treble all the way and shriek in falsetto until your ears feel like a bad night at the Beverly Hills Gun Club. Maybe then, this band will finally lose interest in being so self-consciously inaccessible, and they can break out of the rut they're in and live up to their great promise.

—Matthew J. Jansky



Clawhammer: An original progressive punk concept.



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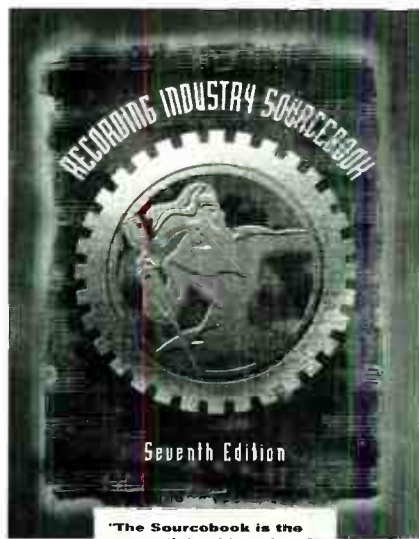
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Music Connection's Employment listings are intended as leads for musicians seeking work and are not to be construed as endorsements of clubs or agencies. Be sure your music is protected and always enclose a stamped, self-addressed envelope when mailing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

LOS ANGELES COUNTY

ANASTASIA'S ASYLUM
1028 Wilshire Blvd. Santa Monica, CA
Contact: Anastasia, 310-394-7113
Type of Music: Rock, alternative, acoustic, jazz, C&W, world beat
Club Capacity: 80
Stage Capacity: 8
P.A.: Yes
Lighting: Yes
Piano: Yes
Audition: Call or send package to club.
Pay: Negotiable

BOURBON SQUARE
15322 Victory Blvd. Van Nuys, CA 91411
Contact: Gina, 818-997-8562
Type of Music: All original rock.
Club Capacity: 200
Stage Capacity: 5
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send promo pack to club or call.
Pay: Negotiable.
CROOKED BAR

8121 Sunset Blvd., Los Angeles, CA 90069
Contact: Dawn, 818-353-6241
Type of Music: Original acoustic, folk
Club Capacity: 50
Stage Capacity: 4-5
P.A.: Yes
Lighting: Yes
Piano: N
Audition: Call or mail tape
Pay: Based on door. No guarantees

FM STATION
11700 Victory Blvd., N. Hollywood, CA 91606
Contact: Booking, 818-769-2221
Type of Music: Rock, alternative
Club Capacity: 500
Stage Capacity: 10-12
P.A.: 4-way concert system with 24-channel board with independent monitor mix system, full effects, houseman.
Lighting: Yes
Piano: No
Audition: Send tape, promo pack, SASE
Pay: Negotiable.

IGUANA CAFE
10943 Camarillo St., N. Hollywood, CA 91602
Contact: Tom, 818-763-7735 (leave message)
Type of Music: Original acoustic, folk, poetry.
Club Capacity: 55
Stage Capacity: 6
P.A.: Yes
Piano: Yes
Lighting: No
Audition: Call for audition information.
Pay: Negotiable.

LIGHTHOUSE CAFE
30 Pier Ave, Hermosa Beach, CA 90254
Contact: Xavier, 213-376-9833
Type of Music: Rock, reggae, R&B, blues, jazz & world beat.
Club Capacity: 200
Stage Capacity: 10
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Call Monday or Friday, &/or mail promo package.
Pay: Negotiable.

MANCINI'S
20923 Roscoe Blvd., Canoga Park, CA 91304
Contact: Matt Smyrnos, 818-341-8503
Type of Music: Original rock, alternative, all styles.
Club Capacity: 240
Stage Capacity: 12
P.A.: Yes

Lighting: Yes
Piano: No
Audition: Send package to club or call for info.
Pay: Negotiable

NATURAL FUDGE CAFE
5224 Fountain, Hollywood, CA 90029
Contact: Brenda, 818-765-3219
Type of Music: Rock, alternative, Top 40, acoustic, jazz, C&W, world beat.
Club Capacity: 150
Stage Capacity: 10
P.A.: Yes
Lighting: Yes
Piano: Yes
Audition: Send tape & bio or call Brenda Roberts
Pay: Negotiable

PELICANS RETREAT
24454 Calabasas Rd., Calabasas, CA 91302
Contact: David Hewitt, 818-879-1452
Type of Music: All types, except heavy metal.
Club Capacity: 400
Stage Capacity: 10-12
P.A.: Yes
Piano: No
Lighting: Yes
Audition: Send tape, promo kit to David Hewitt or call.

SACRED GROUNDS COFFEEHOUSE
399 W. 6th St., San Pedro, CA 90731
Contact: Rain Dog, 310-514-0800
Type of Music: Jazz, blues, reggae, alternative, folk, pop.
Club Capacity: 90
Stage Capacity: 6
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send promo or call.
Pay: Negotiable.

TROUBADOUR
9081 Santa Monica Blvd., L.A., CA 90069
Contact: Lance Hupb or Zack Zalon; 310-276-1158, Tues.-Fri. 2-6 pm
Type of Music: All types
Club Capacity: 350
Stage Capacity: 10-12
P.A.: 36 input Venue Board, EAW 4 way concert system, independent 16x8 monitor mix, complete effects system, house engineer
Lighting: Yes
Piano: No
Audition: Send tape & bio or call.
Pay: Negotiable.

UNIVERSAL BAR & GRILL
4093 Lankershim Blvd., N. Hollywood, CA 91602
Contact: Eva, 213-650-4555
Type of Music: Acoustic format, all styles.
Club Capacity: 200
Stage Capacity: 7
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send promo to above address.
Pay: Negotiable.

THE UN-URBAN
3301 W. Pico Blvd., Santa Monica, CA 90405
Contact: Vanous, 310-315-0056
Type of Music: Rock, acoustic, jazz, C&W, world beat, blues (unplugged only).
Club Capacity: 50
Stage Capacity: 8
P.A.: Yes
Lighting: Yes

Piano: No
Audition: Send promo

MISCELLANY

Miscellany ads are free to businesses offering part- or full-time employment, or internships for music industry positions. To place your Miscellany ad mail, fax or bring in your ad of twenty-five words or less. Ads will not be taken over the phone. If space allows, ads will run for more than one issue. Please call when you wish your ad to be canceled.

RECORD LABEL seeks money motivated interns/ individuals for concert promotion and PR. Must be a hustler. Mat 714-363-7291.

INDEPENDENT MUSIC marketing firm seeks energetic intern for various marketing and mailroom duties. Possible compensation. Call Don or Leslie at 310-659-9820.

INTERNET INTERNS needed for promotions, publicity, marketing, and writers for music division. If you have music knowledge, positive attitude and sense of humor, fax Michele 310-314-5223.

INTERNS WANTED. New independent record company seeks interns within U.S. Work from home. Possible pay. Send resume: Rude Records 20121 Diehl Street, Walnut, CA 91789.

INTERNS WANTED for new promotion/record company. Must be reliable, and creative. Learn and grow with company. Possible pay. Call 310-659-7906.

RECORDING STUDIO in prestigious location seeking gear and engineer with A.D.A.T. and good microphone to locate in our studio. Rent paid, money gigs. Patric 213-461-5574.

RECORD LABEL seeks interns. Radio/press promotion. Dedicated, punctual and have desire to work in record industry. Great learning experience. Call Dennis 310-264-4870.

MUSIC PRODUCTION company seeks motivated person to promote artists by phone. Paid, flexible, part-time position. Entertainment industry experience a plus. Fax resume to 818-906-7550.

ENGINEER WANTED. Experienced in recording rock bands. 24 track analog studio in Long Beach 310-590-9410.

INTERNS WANTED for interactive record label. Need interns for publicity and promotion departments. Fax 310-264-4871.

MUSIC SALES full time. Sell PAs, amps, guitars, drums, and accessories. Retail experience essential. Interviews, Saturdays & Mondays, Big Valley Music, 8541 Reseda Blvd., Northridge, 818-772-1668.

MUSIC SALES part time. Sheet Music and books. Afternoons/eves/weekends. Retail experience essential. Big Valley Music, 8541 Reseda Blvd., Northridge, Darryl, 818-772-1668.

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A&R INTERN. Zomba Music Publishing. Duties: Tape listening, correspondence w/record labels, managers, attorneys. Must have knowledge of commercial alternative music and be reliable. Jeff or Wendy 310-247-8300.

JOB OPENING. Recording Studio Night Manager. Some experience is necessary. Echo Sound Recording Studios, 213-662-5291, or fax resume 213-662-4660.

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INTERN WANTED to assist management with major label artist in alternative/pop market. Must have office/computer skills and reliable car. Call David 213-660-2553.

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CALEB BRENNAN-Voc/ Gtr/ Progrmr 310-826-9479 Acoustic & Electric, K-2000 Programmer, Guitar synth, Cool stomp Boxes, 8 & 24 track ADAT, Vision for Mac	✓✓✓✓	Music is a telepathic language. I am plugged in. I look cool. I love what I do!	Intelligent & intuitive. Easy to work with. I have extensive studio & live experience!		✓✓✓	
CLIFF B. - Prod./ Arrgr./ Kybds. 213-469-4981 Infinity Tracks	✓✓✓✓	Platinum etc. I don't write flop.	Creative genius humbly at your service.		✓✓✓✓	Beatles, Bowie, Led Zep
J.P. CERVONI-F. GROSSI- Producers 213-462-0615 Analog & digital facilities, live rooms, 2" 24 trax Ampex, API board, fully automated recording/mixing studio. The best "new-old sound"	✓✓✓✓	J. Julian (Shog, Police, Paul Young), Nina Hagen, Vinne Colonna, Buddy Miles, Steve Vai, Gregg Bissonette, Lita Ford, Mark Wolfson (S.T.P., Ice-T, Talking Heads), B. Cantrell (A. Franklin, Joe Cocker, Quincy Jones), Jack Ruben (K. Loggins, Billy Idol, Lionel Ritchie), Flock of Seagulls & more	Songwriting, pre demo production. Album tracking and mix. Solo artists to full band. Back up band and top name players available. Will work with your budget.		✓✓✓	Blues, Indst. Alternative
ROBERT COPELAND - Producer/ Arr. 213-217-8469 24-72 tracks, ADAT, Analog, Mac Performer, Vision, Cubase, Finale, K-2000, JV 1080, 990, 880, Proteus, Sound Canvas, RM-50	✓✓	Top 10 club single "Skin Party" Billy Preston, Dean Estus, Jonathan Moffet, Ed Townsend, HBO USA Television. Producer, musician, arranger, programmer, composer. Laid back, yet meticulous working environment. Available for albums, film-TV scoring, artist development.	Master craftsman. Heavy on superb vocal production to showcase the artist, not the producer. Very positive, constructive atmosphere.		✓✓✓	Ballads, dance rap & funk
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BRYAN FOUIGNER - Bassist/ Vocalist 818-715-0423 Custom 6 string, Yamaha, Hamer & Gibson 4 string, D-tuner, Lead and/or backup vocals. 3 octave tenor range	✓✓✓✓	18 years experience, 3 independent albums. Extensive touring, live performance and stage experience. BIT Honor Award Graduate. Finalist Midwest Best Bassist Contest. Studied reading with Putter Smith, Jim Larefield. Also studied with Tim Bogert, Steve Bailey, Gary Willis. Excellent vocals.	Always listening. Very professional attitude. Solid player yet inventive when needed. Love live performance, w/an extensive repertoire. Ready to tour anytime. Also studio, casuals and Top 40.		✓✓✓✓	A rocker at heart
MAURICE GAINEN - Producer 213-662-3642 ADAT Digital, Fostex 16-trk analog, MAC w/Logic Audio, DAT mix & editing, sax, flute, EPS 16+ sampler, many synths, acoustic piano.	✓✓✓✓	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 swing, MIDI-rock
TERRY GLENNY - Violinist/ Compr. 818-249-5200 Acoustic / electric custom 5 string violin.	✓✓✓✓	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 beautiful soloing improv, excellent reader. Strong stage presence. Flexible and fast. Very strong in rock, fusion, alternative, progressive, new age.		✓✓✓✓	Versatile and friendly
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PAUL JACQUES - Guit/ Bass/ Prod 213-344-0390 Les Pauls, Strats 5-string bass, Takamine Acous/Elec. Pro rack w/killer f/x. Full digital audio/MIDI prod studio featuring Soundscape hard disk recdr.	✓✓✓✓	18 years experience, USC School of Music Graduate. Extensive recording credits including composition and production of LA Times movie trailers. Currently a member of Soundhole recording act Gang A Noise. Fast, professional and fun to work with.	From a great guitar part to complete MIDI/digital audio w/full sync to picture productions, I can help make your next project a success.		✓✓✓	New Age to raging Metal
BOB KNEZEVICH-Producer/Musician 310-312-0125 "Songwriter's One-Stop"	✓✓✓	25 years playing, writing, recording & teaching. Studio Music Jazz degree, U Miami. Over 800 local & regional releases, arrangements, sessions, demos in Mid-Atlantic region. Fast, creative, low-rates.	Live sampled, and MIDI arranging. Emphasis on mood, flow, and style.		✓✓✓✓	Hot CD quality mixes
LEE A. - Keyboards/ Producer 213-565-7734 Keyboards, Programming, Engineer, Producer, Arranger	✓✓✓✓	Years of experience with artists on the charts w/ major labels and artists with good potential.	I hear your "feel" not just the notes. I can prepare your project to make money.		✓✓✓✓	Dance, Hip Hop, Latin
HOWARD LOREY - Vocalist/ Sngwrtr 213-913-2878 High baritone with great range and warm, low end resonance. Excellent gear for live situation.	✓✓✓✓	Young and energetic, strong performer. Studied classical voice, BMA under Thomas Carey, University of Oklahoma. Plenty of live experience along with multiple recording projects that I have co-written. Some jingle experience. Member of ASCAP. Have had songs played on major radio networks.	If you're searching for a singer to give your music originality and life, give me a call! I'm creative, easy-going, I love music and I'm not a music snob. Workable rates. Love bands & songwriters.		✓✓✓✓	Sweeping melodies
KRAGEN LUM - Guitarist 310-915-0423 Steinberger Strat, Jackson Strat, Takamine Acoustic, Mesa Boogie Amplification, Rocktron Intellverb, and miscellaneous effects.	✓✓✓✓	17 years experience. UCI A and Grove School of Music graduate. Studied privately with several studio/session guitarists. Extensive studio experience both playing and producing. Excellent ear. Fast learner. Very creative.	Professional attitude. Reliable, intelligent, and easy to work with. Will play or create the best part for your song. Flexible rates.		✓✓✓✓	Excellent lead player
BOB LUNA - Pianist/ Kybds/ L. Vocs. 213-250-3858 Kurzweil K 2000, Kurzweil PC-88, Apple, Power Mac 7500, Roland S50 and various other keyboards.	✓✓✓✓	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.		✓✓✓✓	Extremely versatile
LESTER McFARLAND - Bassist 310-392-2107 Electric fretted/fretless bass guitars, 4, 5 & 6-string. Some keyboards. Tenor vocals cross between Philip Bailey James Brown.	✓✓✓✓	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, Chuck Corea, Patrice Rushen, Albert Collins, many others. 12 other great gigs.	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
FRED MORGENSTERN - Drums 818-762-3396 Yamaha recording custom drums/sets. Various snares, Electronics du jour. Orchestral/mallet percussion as required (infrequently). Bartone background.	✓✓✓✓	20+ years of growing, learning, supporting, and leading the charge. All sorts of musical contexts, from the New York Philharmonic, to tours to the local bar. New England Conservatory graduate. 30 years old. Please call for demo tape!	Get it? Don't forget the transcendental, transformative qualities of music. They're why we all participate in this work. They're the only true goals.		✓✓✓✓	Solid & contextually
TONY OROS - Male Vocalist 818-753-1320 Professional lead and backing vocals. Strong, wide tenor range.	✓✓✓✓	VIT graduate, nominated Outstanding Vocalist of the Year, Sept. 89. Also trained in classical and other techniques. Extensive studio experience with innumerable producers and projects.	Skilled and efficient. Hard-working, with much versatility in tones and styles. Easy to work with. Many satisfied customers!		✓✓✓	From whispers to roars.
CRAIG OWENS - Keybrds./ Prod./ Arr. 310-559-8403 ADAT Digital, DAT mixdown, full MIDI recording studio, vocal booth, killer synths, sampler, guitars, Hammond B3, Wuritzer, piano, bass, horns.	✓✓✓✓	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.		✓✓✓✓	Alternative hip-hop, funk.

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Name _____ Phone (____) _____

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

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Qualifications (40 words maximum) _____

Comment (25 words maximum) _____

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			QUALIFICATIONS	COMMENT	Wednesday, July 24 12 Noon	ROCK	POP	R&B	JAZZ	COUNTRY	
ELLIOTT PETERS-Recording Engineer For once you'll be able to worry about the music, and not the engineer	800-4-MIX-MIX	✓	✓	✓	Experienced recording engineer with gold and platinum album credits. Artists that I have worked with include Quincy Jones, Anita Baker, Red Hot Chili Peppers, Janet Jackson, Adam Ant, Whitney Houston, Ziggy Marley, Steve Wonder, Chaka Khan, CeCe Peniston and Gladys Knight	If you're looking for platinum sounds without the platinum price, look no further!	✓	✓	✓	✓	✓
WILL RAY - Country Producer/Picker Electric & acoustic guitars, mandolin, lap steel, vocals. String benders & slide rings on both hands make my guitar sound like WWIII thru a Fender.	818-848-2576	✓	✓	✓	Many years country exp incl TV & recording dates. Worked with Calene Carter, Steve Earl, Joe Walsh, Tom Jones, etc. Can produce 16,24,32-track master recordings. Access to the best country musicians in town for sessions & gigs. Currently a member of the Hellicasters. 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 gents as well. Let's talk	✓	✓	✓	✓	✓
JOHN SALVATORE - Lead Vocals/Guit Vocal styles of Rod Stewart, John Waite, Stevie Nicks, etc. Vintage guitars and amps.	213-850-1476	✓	✓	✓	15 years touring/recording experience. Staff song writer with major publisher. Have played with or written for many top artists. Passport ready!	Quick study. Love to write and produce. Soulful vocals and guitar	✓	✓	✓	✓	✓
DAVE SCHEFFLER - Producer Complete Midi studio with 8 track ADAT and/or 48 track analog with classic Trident board, best mics, outboard galore.	818-980-1675	✓	✓	✓	20 years experience. Graduate of Berklee. Many album, film and TV credits. Resume available on request, will fax	Looking to produce serious artists with purpose and substance.	✓	✓	✓	✓	✓
"STRAITJACKET" - Violinist 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 bio available	Easy-going, but fast in the studio. State of the art equipment. Digital signal processing exceptional ear. Flexible rates. Let's make your music happen.	✓	✓	✓	✓	✓
PAUL TAVENNER - Drums Yamaha Recording Custom & customized vintage Ludwig kits. Nobel & Cooley piccolo, Yamaha maple custom, Ludwig, DW snares, Zildjian cymbals.	818-753-3959	✓	✓	✓	15 years pro experience in clubs, sessions, festivals, etc. Excellent reader, excellent ear. I specialize in pocket playing, but can pull out the chops when needed. Berklee graduate, 1986. Studies with Erskine, Whackerman, Dawson, etc.	I help you get just the right drum grooves & sounds. Pocket playing without being pocket draining. Demo available.	✓	✓	✓	✓	✓
TREVOR THORNTON-Drums & Percus Full international Yamaha & Zildjian endorsee. Acoustic/electric: real-time programming.	818-755-4686	✓	✓	✓	Top English drummer now available in USA. 19 professional years. Started gigging age 12. Many album credits including Martin Page. World tours including super group Asia. 1992-93, Kim Wilde, 1994. Proficient with click, programming, reading. Master class clinician including P.I.T. London.	Very professional. Solid. Inventive. Versatile. Quick in the studio. Sympathetic to songwriter's needs. Very together image. Resume & demo available. Pager: 818-504-5543	✓	✓	✓	✓	✓
SCOTT TURCHIN - Vocals/Gtr/Keys Unique, intense KSCA/KROQ style, baritone-tenor. Read, write, play, arrange.	310-826-8883	✓	✓	✓	Singer/songwriter looking for studio work or band. 15 years experience in every venue as solo and group, extensive studio experience, also TV, films, and voiceover. Real feeling, not just empty vocal production. Versatile, quick study, easy to work with.	Specialize in alterna roots folk/rock-reggae style, world beat like Seal, Petty, Gabriel, Henley, American, Celtic, African, Caribbean influences. Superb backups--instant harmonies	✓	✓	✓	✓	✓
JOHN ZANDER - Guitar/Synth Guitar Tele with B-Bender, Gibson Les Paul, 335, Double Neck, Strats, Acoustic Nylon & Steel, Mandolin, Bass, Various Amps and Effects	310-928-3238	✓	✓	✓	Twelve years experience - studio, club, slide guitar, and arrangements. Excellent improvisation skills. Professional teacher. Lessons available	Works well with artists and producers. Low rate for demos. I play it your way	✓	✓	✓	✓	✓



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2. PA'S AND AMPS

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- Crate 50 watt tube head, vintg sounds great, pwrfl, very good cond, \$350 310-316-1359
- Crest amp, 1501A 90 watts p/chnl, S350. Crest amp, CC151 200 watts p/chnl, S500 Rack mntd blk, private party 213-665-2579
- Fender vibrolux reverb amp, 1969 silver face model w 2 10" JBL spkrs, very good cond loud & punchy, \$700 obo Gary 213-525-1996
- Mesa Boogie Mark 3 simul-class, xint cond Mesa Boogie shock mount, 12-spc rack \$900 obo Mesa Jason 714-548-0453
- PA spkrs for sale. Great feel, electro vox spkrs, 15" w/horn, 250 watts each. Sacrifice for \$300. Edward 818-361-4500
- Peavy PA system, 2 18" cabs w/spkrs, \$375 each. 500 watt aside pwr amp, \$595 Ray or Jenny 909-371-0327
- Peavy max bass amp system. Mono or bi-amp. Pre-amp, post EQ fx loops, Hi/low line outs 800 watts max, \$375 Doc 818-980-4685
- Roland 100 watt keybrd amp w/15" spkr, w/rollers \$225. Gil 818-571-0865, pgr 818-459-3469
- Yamaha EM200 series pwr PA mixing brd, 160 watts, 8 chnls, internl reverb, fx send, hi/low impednc inputs \$225 Eddie 818-980-4685.

4. MUSIC ACCESSORIES

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- Distortn boxes, orig Japns Boss DS1, \$125, Ibanez TS5 tube screamer pedal, \$40, Steve 310-479-6558

- Ibanez Tube screamer PS-9, S100 obo, 310-798-5461
- Leslie 122 spkr cab, Beautfl cond, pro maintnd, refurb motor/electrnc, refin wood, \$875, 909-396-9908
- Mac computr, quadra 605, 8 mgs ram, \$600, 310-837-4845
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- Wireless mike system, Shure beta 58, good cond, \$500 obo Maurice 310-239-1235
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- Proteus 2 orch sound module 310-674-7694.

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- Anvil 8-pc tour drum case w/castr. hrdware cymbal comparts, great cond. Hank 909-943-5113
- Pair Tolca conga drums. w/hrd cases. brand new. \$400 818-577-8083.
- Paiste 16" signtr crash. new. \$120 Paiste 20" 3000 novo china. \$125. Pearl 6 1/2" free floating brass snare. \$225. 213-883-9578.

9. GUITARISTS AVAILABLE

- 1 tight, melodic, screaming lead guit/voc w/outrageo stereo wreck. 26 yrs exp. touring. club work. recrdng. ongs Blues & rock. Blues Aca 909-980-0326
- 24 yr old guit plyr. Berklee traind. into hvy metal. hvy rock infl. NIN. any hvy metal. Gene 818-763-8430
- 29 yr old guit Infl Clash, Jam, Pistols SanGab Valley area 818-338-5434.
- 29 yr old post-Amercna modern rock. wkend warrior. w/great bckups. rockability infl. Avail w/sound like Everclear. Bad Religion. Steve 310-479-6558.
- A dedicated guit/sngwr to join/form diverse melodic blues nrl rock band. Hvy to acous. strong songs. feel.

- creativ. Infl Page. Gilmour. 310-453-8628
- A1 creativ. versatil guit w/strng vocs. good ears. lking for killer band. 90s sound. hvy edge. Great tone. Marshls. Pauls, Strats. 213-667-0621.
- A1 deadplyr guit w/Pauls, Strats, Marshls, slide, vocs, chops, coollook, ma credits sks pro rock band. Full bands only Doug 310-370-0360.
- A1 guit plyr w/great ears, read ability. avail for serious ggs/sessn work. Brian 310-312-0943
- Aggressv metal style guit lking for band. No thrash Infl Maiden. Priest. Ozzy Have killer rehrst. equip 818-769-0328
- All hard guit/sngwr. drop tuning, ultra hvy blues based. aggressv yet beaultif tones like Page, Cantrell. DLw Acous/elec. Dedicatd. avail now. No flakes 818-780-6424.
- Angst melodic energy. 12 string acous/elec lead singr/sngwrtr sks good writing betwn Oasis & Camelions. Killing Joke. Curtis 213-368-6184
- Anybody out there who still likes hvy infl/face R&R. not grunge or thrash and req muscical ability? 818-783-3953
- Bik guit skng drmr & bass to form band to relocate in Euro. Ro to do demons. Infl Metallica, KingsX, Bad Brains, Hendrx, Sepultura, D/Marley 310-329-0314
- Bik lead guit/bass. 27. ala Hendrx, Bootsie, Prince. Isley avail for paid sessns only. 310-372-3208
- Blues lead, killer chops, styles Hendrx, S/Vaughn, J/Garcia Tons of exp. avail for cover bands Mike 213-874-2880
- Blues stingng chord rockr delivers signatr structre & significnc in song. Lead, rhythm, bass & singr avail as sngwrtr for solid, over 30. WtSide band w/R&B infl. 213-525-1996.
- Creatv, soullf, funky, bluesy guit/writer w/tons exp sks groovng pro band. Infl Clapton, D/Matthews. Dead, REM Pat 714-377-9096.
- Disomant detund minstrel guit avail for band w/groove. Infl Helmet, Curve, Korn, U2 818-769-3978
- Educatd. exp guit/composr/arrangr lking to join serious proj who's musicl focus is elec fusion, bebop, funk, swing. Greg 818-353-1199.
- Guit/produc'r/sngwrtr w/pro credits sks new sit. Infl Oasis, Spacehgs, Spiders/Mars, Beatles, Dylan, Stones. 60s Brit lk. vintg gear. 213-656-3878
- Guit/sngwrtr/voc avail for serious pro proj/signd acts. Pro atl, gear, look. Texturlt style-U2, Police, MBV, Coctaus, Ride, Michael 602-921-7398
- Guit/voc avail for pro R&R. Type Poco, Eagles, Fleetwd, serious blues type group. Pro level. Complt bands pls. 805-581-4861.
- Guit avail. skng Ray Cooper type percussn, lead keybrd plyr/singr for Elton cover band Rehrts in San Fern Vly. Mark 805-496-6355
- Guit avail. Infl Afghan Whigs, Pumpkins, Tori Dedicatd only. Gus 818-341-2907.

- Guit avail, sound like Dr. Seuss if he plyd guit. Waites, Lenore, Coltrane, Frizell, Tin Machine Lking for estab. signd group Mike 513-231-5692
- Guit avail for working classc rock band or soon-to-be. Rehrsls ok, equip. Fender twin amp, Gibson guit w/rack. 310-946-2000.
- Guit avail, sks bass & drmr for rock trio or cover \$\$ ggs. 310-643-8667
- Guit avail, Infl Johnny Mar, Radiohd, REM etc. Lking to form band. Zak 310-441-0979
- Guit into what KROO used to ply 5 yrs ago. Not into what KROO plays now 213-874-2183
- Guit, 29, sks bass & drmr. Infl BKKng & Gary Moore w/alt edge. 10 yrs studio/stage exp. serious only 818-316-4230
- Guit, 32, returning to music scene. lking to form pwrfl mid 80s style metal band. Infl Maiden, Rainbow, Deo, Sabbath. Joe 310-514-3605.
- Hvy guit nds rhythm sectn, forming band. Crowes meets STP meets Prong. No begins, posers, junkies pls. 310-392-4246
- Lead/rhythm guit w/HR bckgrnd sks ultimate rhythm sectn. bass & drmr, to form aggressv. innovatv, progressv, hvy groove/HR band. Cross between blues, jazz, fusion, lunk. Mike 310-287-1768.
- Lead guit avail for HR proj. Styles of Skid, Motley, Lynch, Sykes, Scorpions etc. Will travel for right sit. Jeff 213-650-5589
- Lead guit/voc lking for Eng infl bands. Infl Manic's, Oasis, Radiohd, Smiths, Suede 22 imags. can play/sing. Dan 213-860-9856
- Pro R&B guit. Plys old school lunk, R&B. Pros pls. Bulch 818-380-1582.
- Punk, pop guit sks band or musiciens. Serious only. 213-467-5013
- Pwr guit, no chord & scale series, for diverse band w/R&R heart. Ply all styles. none exclusivly Bill 310-822-5845
- Rhythm guit, HR, hvy groove, strait forward Sabbath, Prong, Filter, Type O Neg etc. Join/form. Gibson, Marshl. 310-305-1009.
- Rhythm guit, HR, hvy groove, Marshl, Gibson, strait forward to join/form Sabbath, plus many others. 310-305-1009.
- Seasond guit beckons pro musiciens for soullf, experimtl, dynamic creatn. Lking for improv adept artists w/ability to focus on vision, sound. 818-761-1635.
- Sick of the rock scene, elec/acous guit skng to join/form jazz blues combo, maybe make some \$\$ Sam 818-796-1647
- To join/form band no all, grunge, Pref lead. Can sing Funky, psychedic rock & blues. Infl Garcia, Allmans. War David 213-655-2701.
- Very soullf guit, pro calbr, sessn work from cntry to rap, bebop, funk, blues. Can play anything on spot 818-380-1582.
- World class lead guit/lead voc avail for pro paid sits Pro gear, credits on req 818-771-9585.

- conscience, to collab/form orig urban blues. Bring acous, slide, open mind. Torion 818-541-0590.
- Fem lead/rhythm guit. Infl to create music, sing, 200% dedicatd, willing to tour. Infl Motley, Kiss. Serious artists. 714-270-8956.
- Fem pro guit plyr wntd. No drink, no drugs, no obesity, no anorexia. HR, any race, over 25 pref. 213-660-1994.
- Formng SCIFI NIGHTMARE Think NIN, Eon Flux, Bondage, M/Manson, glam, gothic, tuned down Strats. Pauls, har yde, E/Scissorsrhnds, Samples, Molley. 213-883-9578.
- Foxy fem lead voc lking for lunk rock lead guit. Pref cool cat, 70s image, w/infl Hendrx, Living Colour, Mother's Finest. 213-694-2785
- GINA LEAVES FOR TEXAS nds elec/acous plyr. Infl Petty, Stones, Hiatt, Sunvult etc. No wannabes, beginnrs pls. Mike 213-933-3131.
- Groove hvy rock band replacng vision's membrs. Voc & bass skng seasnd & dedicatd guit to play great songs. So let's jam. Bo 213-469-6150
- Groovy pwr pop band lking for guit plyr Heatherlon 310-920-1324.
- Guit/sngwrtr (vocs a plus) wntd by fem voc to collab &/or form band. Infl Hiatt, Patsy Cline, Mclachin 213-303-8404.
- Guit/sngwrtr wntd by voc & keybrd team for sngwrng/collab & poss band sit. Infl Journy, Foreignr, Bad Co. Rick or Frank 818-985-3080
- Guit/voc/perfrm for working 80s, new wave, show band. Upbeat stage presnc. Accurate, fast learnr. Some travel. 714-224-3060
- Guit & bass wntd to form good all band w/singr/guit & drmr. Infl Pumpkins, Floyd, Nirvana. No rock stars. Best frndly & commtd. Have spc in LA area. 22-29. Pgr 213-888-5516.
- Guit nnd, fluent in acous & rhythm, to join band w/ message to help world. Studio & touring Trna 310-276-0664.
- Guit plyr into Monkees, Beatles, Red Cross wntd by lun, exp. well-connex plyrs for occasn poss regulr cover jams. Cool cloths, vintg gear. Hlywd. 310-829-2245
- Guit plyr wntd for all band. Rehr/rrcdng studio, produc'r/mgr. Lv msg 818-757-7482
- Guit plyr wntd for pwr pop band w/orig music. Bckup vocs a plus. Serious callrs only. Sthland area. 310-272-9421.
- Guit wntd. Infl 100% dedicatd, good image. Infl G&R, Guit, AC/DC, SkidRow 818-783-6439.
- Guit to play elec/acous/slide in career mindd band w/album Beatles, Afghan Whigs, Neil Young, Pixies, Sunvult. Bckup vocs a plus 818-450-0358
- Guit wntd by alt band w/CD Live, Blossoms, etc. Just completd nat'l tour. Singng mandtry. Your matr considr. Traveling. 213-856-5603
- Guit wntd. Cntry slide plyr, pro, mando, dobro, team plyr. Mgmt. CD. 818-705-0991
- Guit wntd. Infl Wht Zombie. Manson. 213-874-3069
- Guit wntd for funky recrdng & perform. Have music studio & maj connex. Infl Parlmtnt, Slave, Hendrx, Prince, J/Brown. AWB 213-681-1629
- Guit wntd for sad, twisted, angry, all, swing, cntry, lounge band Infl T/Waits, Tndr Sticks, J/Cash, Rev Horton Heat. 818-994-9325
- Guit wntd by pro drmr to help form contemp jazz/fusion ensmb. Infl Mike Stern & Pat Martino Bill 213-874-7118
- Guit wntd, strong sngwrng, no begins, hvy melodic groove. Know what you want before you call, or don't call. Doug 818-410-3484
- Guit wntd, rhythm/lead, for indust funk band Infl Ministry, Sisters/Mercy, Prince, Hootie. Rick 213-661-4345.
- Guit, lead, wntd for orig band Focusd on dynamics, recrdng 24-trk & performng live. Must be able to create unique parts, bckup vocs helpfl 310-281-7593.
- HM, HR unique voc skng band Infl Purple, Sabbath, Crew, AC/DC, Divyns Jim 818-834-3015
- Hot rhythm guit & bass wntd for HR orig in Northridge. Have practic nce touring apply. exp Infl AC/DC, old Kiss. Spike 818-349-5057
- Hvy guit nnd for hvy groove band Infl COC. Pantera Brandon 213-933-8670
- Lead guit nnd for orig rock proj w/CD. Dan 818-843-6711.
- Lead guit nnd. Estab all pop rock band w/24 trk studio, payng ggs, label int. Infl Melissa, Hootie, Alanis. Are you the one? 714-998-3783
- Lead guit plyr sought by all rock band. Curr 3-pc band, pls call. 909-628-5065
- Lead guit sought by singr/sngwrtr w/tremm cool songs. Ala TRex, early Bowie, via 90s alt flair 213-931-5995
- Lead guit wntd. Can you front your own band plus sing lead vocs? Have CD, 24-hr licout w/lots exp. pros. Steve 310-640-8257
- NEW YORK IN JUNE, 12-pc R&R big band sks guit All orig swing, gigs, CD, mgmt. Cool cats only pls James 213-651-0731
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9. GUITARISTS WANTED

- 2nd guit w/vocs wntd for classic rock cover band now forming in StnBay area. Dbl on keys a plus. Jeff 310-316-2933
- 90s alt band sks orig guit for CD proj. Must be into both subtle, hvy mixtr. In vein of Radiohd, Pumpkins, Electroicn. Beatles 818-542-0688
- AAA guit wntd by orig band w/maj connex. Infl Tears/Fears, Blossoms, Simply Red. Serious only, must sing 310-359-7194
- Acous/elec guit nnd by fem singr/sngwrtr w/label, mgmt, publish int. Styles Tor, Mclachin, Matthews. Merchant 310-395-4231
- Aggress 2nd guit for estab touring band. Infl Helmet, Rage, Korn, Deftones, Beasties. Thick, detund sound a must. 213-782-4024
- Aggressv bik singr/sngwrtr sks serious person to collab with Peppers meets Rage/Machine Cathey 310-335-2550
- Are you diverse? Band sks 2nd guit, creatv team plyr. Nazy. Radiohd. Velvet/U. Janes. Jymm 213-962-2928
- Auditng acous/elec guit for pro mindd modern rock band w/strng matr. CD on nat'lly distrbtd indie label. Mark 818-450-0301
- Awesome Christn voc/sngwrtr skng talentd guit/sngwrtr for collab on hit 90s soundng contemp Christn matr w/crossovr potentl. Demetr 310-312-6631.
- Big band guit wntd to form 40s-50s slam rockin orch. Elvis, Setzler, Thunders. Michael 818-345-6844
- Bluesy HR band nds guit plyr. Must have groove, alt, demo tape Infl G&R, AC/DC. Zep 213-962-3365
- Drmr & fem voc/sngwrtr sks guit/sngwrtr & bass plyr w good vibe, creatvly to form band w/rock all sound Sid 213-254-4927
- Duran Duran formng Brit new wave band. The rude nd not apply. Lv msg for Rio or Kay-Kay 310-652-1040
- Elec/acous guit nnd. Into compng orig matr. Ala jazz, pop, world. 213-240-4343. Email EOREX@primenet.com
- Exp singr/sngwrtr nds guit/sngwrtr w/social, politcl

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•Smokin' **Christn** guitar player w/Infl STP. Amy Grant. 818-762-1145.
 •**Talented** male R&B voc sks acous guitar player for all R&B proj. Charles 310-822-0451.
 •**Wrtng** & **perc** & soul nrd immed for album proj w/named producer. Vaughn, Gilmore, Santana. Creatv, sessn exp a must. pay poss. Christn? 818-341-6268.
 •**Voc** guitar & drmr, togethr 6+ yrs sk bass & guit for all group. Serious goals, Pumpkins, Janes, Green Day. Nirvana. Mid city area. Pgr 213-699-1086.
 •**Voc** **lking** for guit to write songs with. then form band. Infl. Suede, Bowie, Beatles. Ron 310-338-6560.
 •**Young jazz** diva skng guit for jazz combo to shows. recrd standards. gigs. 714-494-0569.
 •**ZOSO**, OCs Zap nrbt & sks whole lotta J/Page replace for upcoming US/Asian tours. complt OC dates also. Good pay, 100% commtd, pro gear, no drugs 714-831-9285.

10. BASSISTS AVAILABLE

•#1 bass w/lead vocals, 4/6 string bass, SWR amp, kng for perfrmnc, live/studio, 800s-297-1325.
 •20 yrs exp bass player, lead vocals, avail for paid ssts, studio, live, cur/classic rock, top 40, 6-string SWR gear, Brian 818-715-0423.
 •**Bass/voc** avail for paid ssts. Sessns, gigs, etc. Classic rock, pop, ctnry, alt. 310-798-5461.
 •**Bass** avail for recrdng/perfrmng. All styles, fret/d/frets elec/uprite acous, jazz, funk, R&B, site reading etc. 818-909-4952.
 •**Bass** avail, pop, jazz, funk, 20 yrs exp. 714-543-2691.
 •**Bass** avail, 14 yrs exp, will do anything to make it, will relocate for right band or sit. 916-577-4031.
 •**Bass** player, fem, lking to form/join band. Stones, Stooges, 11ymphs, Janes, Aerosmith, No pres. 213-962-1765.
 •**Bass** player skng cur/band w/curr sound, great songs, busns going on, Fender, Ampeg equip, exp, dedicatn, in the biz. Windsor 714-638-7147.
 •**Bass** player, infl' recrdng & touring exp avail. Pop, rock, funk avail for touring/recrdng. Serious only. Michael 213-957-4673, 714-536-1581.
 •**Bass** player/lead singer w/gigs & mgmt sks band. Evcrtace, GooGoo Dolls, LV msq 818-780-7869.
 •**Bass** player sks all top band w/mgmt &/or deal. Infl Radiohd, Bowie, Spacehog, Look good, sing well. Serious only. LV msq 213-953-1161.
 •**Bass**, in OC, lking for drums & rhythm guit or keybrdst to work on matrl, form tight rhythm sectn. Poss form band & continue from there. 714-543-2691.
 •**Christn** bass sks psychd, groovin, funky, punky, alt rock band. Killer gear, exp. 818-763-2525.
 •**Exp** groove orientd rhythm sectn sks pro song orientd dance, R&B, pop group w/serious potentl for musicl success. Serious & dedicatd only. Eric 818-753-9634.
 •**Wrtts** **bass** player sks ultra modern pop band, must be bold, textlr, ambient sndng. Infl Sylvian, JKB, Japan. LV msq 213-938-8422.
 •**Great** **bass** player skng curr alt act for touring/recrdng. 714-638-7147.
 •**Groovin** **bass** sks psychd, punky alt band. Pref complt w/ckout, mgmt etc. Infl Janes, Beasties, Butthi Surfers, 818-759-8592.
 •**Lead** **voc**/bass player, angst pop, seasond, good writing sks betwn Oasis & Camelonis. Curtis 213-368-6184.
 •**Pro** **bass** for studio proj. 818-344-8306.
 •**Pro** **bass**, pro gear, solid, versatl, expermntl, elec to uprite. Signd estab bands only. Chris 818-842-5618.
 •**Stammn** groovin bass w/pro gear, exp sks hvy psychd, alt band. Pref complt band w/ckout, mgmt, etc. Infl Janes, Beasties, 818-759-8592.
 •**Solid** 6 string bass, can sing 20 lead vocs per nite, lking for band working 4 nites/wk w/in 100 miles of LA. 818-424-0956.
 •**Undrth** the melody bass avail, Exp, recrdng & touring, Into jazz, soul, funk, groove, improv. 310-392-1278.
 •**Versatl** **bass** sks pro ssts or estab band. Solid, dependbl, w/live, studio exp, Infl Live, Garbage, Radiohd, Eddie 818-848-7591

10. BASSISTS WANTED

•#1 AAA bass nrd immed by rock act w/CD, mgmt, offers pendng, currntly recrdng Strong backup vocs a must 818-380-7102.
 •#1 absolutely fresh KROQ/KLOS band w/tunes, gigs, connex, momemtu, studio, lckout, Sks discipnd bass w/vocals, style, humor! Call for listen 818-508-6767.
 •70s-90s hrd psychd band w/EP & airplay sks bass fluent in 70s basslines, under 35, long hair, Zep, Hendrix, Sndgardn, AIC. 213-368-4783.
 •A **bass** nrd for improv group All styles of music. 818-377-4456.
 •A1 **bass** wntd, fem/male, for band w/gigs, airplay, real int. Infl CrowddHs, Neil Young, meodc, soull, all org. Bejole 818-906-8367.
 •**Aggress** **blk** singer/sngwrtr sks serious person to collab with. Peppers meets Rage/Machine. Cathley 310-335-2550.
 •**Aggress** **metal** style bass wntd by guit & drmr. Style of Steve Harris meets Bob Daisly prof. George 818-769-0328.
 •All orig new HR band skng bass player. Solid songs, dedicatd plyrs, gigs sched. Karlan 310-473-9910.
 •**Bass**/keybrd player nrd for 90s sndng Fleetwood/Eagles hybrid, Bckup vocs req. Some chord work as well. Bass guit a plus. Jerry 818-951-1650.
 •**Bass**/voc wntd by awesm singer/sngwrtr/guit, Fresh, mtegrt R&B/ctnry/folk sound. Infl Beatles, Police, Petty, Hornsby, Gigs & vocs. 818-340-1249.
 •**Bass** & **guit** wntd to form good alt band w/singer/guit & drmr. Infl Pumpkins, Floyd, Nirvana, No rock stars. Best frndly & commtd Have spc in LA area. 22-29, Pgr 213-888-5516.
 •**Bass** nrd for all bluesy rock band w/great songs, gigs, upcoming album. Steve 818-547-6939.
 •**Bass** nrd to join band w/message to help the world. Studio & touring. Trna 310-276-0664.

•**Bass** player nrd to complt orig pop proj for showcsng, promoting debut interactv CD. Sngwrtr based, acous orientd AAA rock. Gino 310-454-3939.
 •**Bass** player nrd for improv rock fusion band. Must be willing to expermnt, travel, rehearse near Pasadena, Mngus to Parlmtnt to Janes. 818-603-6590.
 •**Bass** player wntd for estab, fantas, psychd, late 60s soundng pwr trio. A real bass plyrs dream Ready to go, pros only 213-462-6693.
 •**Bass** player wntd for hvy groovin outrags, HR metal act Skid Row meets Pantera. Long hair rockr image, alt a must 818-295-8160.
 •**Bass** player wntd for pop rock orig act Eng & Spanish, ala Hootie, Etheridge, BonJovi, G/Michael, Brian Adams John 310-477-7650.
 •**Bass** player wntd for paid gigs, cover/orig rock band sks team player w/vocs, equip. Free rehrls & recrdng. Mike 818-562-6680.
 •**Bass** player wntd for neo-pop band. Infl Costello, Sugar Plastic, Dave 213-934-0049.
 •**Bass** player wntd w/groove for cutting edge theatrc rock band. Jeff 310-823-7003.
 •**Bass** player wntd for Thin Lizzy tribute band. Vocs a plus, not nec. Ready to gig. Jeff 310-316-9564.
 •**Bass** player wntd. Versatl in all styles, work close w/ drmr. Infl Dregs to Rush, Vocs a plus. Kevin 818-563-3740, Brett 805-494-8325.
 •**Bass** player wntd by aggressv tuned down 90s band, Simple & solid, look cool, play cool, be cool. 213-883-0159.
 •**Bass** player/sngwrtr wntd by voc & keybrdst team for sngwrng collab & poss band sit. Infl Johnny, Foreignr, Bad Co. Rick or Frank 818-985-3080.
 •**Bass** player nrd urgently for gigs, recrdng, Maj label int. Xlnt plyrs only. Sarah 213-969-9033.
 •**Bass** player wntd for 70s-90s orientd band. Hvy to acous, mature, vbe orientd songs. Must have sngwrng capblty, creatvly, molvatn. 818-901-7102.
 •**Bass** player wntd w/good vocs for melodic rock/progrsv rock band, into interstng/fun music like Yes, Genesis, Rush...30 yrs+ & serious only. Mike 818-991-2001.
 •**Bass** wntd by SEPULVEDA PASS, (orig acous rock). Pro att, equip, exp. Fem/male, bckup vocs a plus. 23-35, good transpo, rehrls in Burbank. CD/label int. Cat 818-567-0187.
 •**Bass** wntd for forming band. Must be open mindd indiv who is capbl of bringng smthng unique to ecleg group. 310-376-7082.
 •**Bass** wntd by pro drmr to help form contemp jazz rock serious only. Infl Will Lee & John Pataucci. Bill 213-874-7118.
 •**Bass** wntd for orig proj. Infl Sponge, Live, PJam, Stones, 714-831-1339.
 •**Bass** wntd who is solid, dependbl for rock trio. Have songs, nd desire. Flakes nt. 310-643-8667.
 •**Bass** wntd for serious orig band. Infl Bad Religion, Cure, Ministry, NIN, Nirvana, Tony 818-446-2521.
 •**Bass** wntd for classic rock cover band now forming in SthBay area for fun/profit. Vocs a plus. 310-316-2933.
 •**Bass** wntd to complt R&B band. 213-313-2598.
 •**Bass** wntd for indust funk band. Infl Ministry, Sisters/Mercy, Prince, Parlmtnt, Hootie, Rick 213-661-4345.
 •**Bass** wntd, orig band plyng shous, recrdng in 24-trk studio. Tight group lking for passnt but controlt player. 310-281-7593.
 •**Bass** w/eq, transpo, image to complt orig Hilywd punk/goth/thrash/blues w/followng EP & gigs ready. 213-962-2761.
 •**Bass** wntd by singer/sngwrtr w/xtrmely cool songs Ala TRex, early Bowie, via 90s alt llar. 213-931-5995.
 •**Christn** **bass** wntd for soul house revival. Must be good musicn, must be groove orientd. Infl U2, Jars/Clay, REM, Tears etc. Dave 310-828-7712.
 •**Dark** 90s metal band w/intl CD release sks bass. Must be dedicatd & aggressv live perfrm, Megadth, Ozzy, Pantera. Gino 213-312-4343.
 •**Deep** pocket funky, funky, funky bass wntd for 10-pc retro R&B SHAKER MACHINE. Groovy D 213-461-5901.
 •**Drmr** w/mgmt sks solid bass player for new rock recrdng act. Ted 213-883-0851.
 •**Duran Duran** forming Brit new wave band The ride nd not apply. LV msg for Rio or Kay-Kay 310-652-1040.
 •**Estab** **band** sks new bass player in 20s immed. Hendrix meets early Bowie. Serious pros only. Darren, pgr 818-774-8460.
 •**Estab** **band**, PROTOTYPE, sks bass. Must have exp, musicianshp, dedicatn, equip. Progress & thrash infl. Kragen 310-915-0423.
 •**Fem** **bass**/guit, abil to create, sing, 200+ dedicatd, touring to Infl Motley, Kiss, Serious artists 714-270-8956.
 •**Fem** **bass** wntd, upcoming coed all band w/interest, wide infl, great music, Alanis to Sndgardn all in betwn. Pros only. 310-281-7583.
 •**Fem**/male **bass** w/xint equip, chops, dedicatn for fem frntd modern rock band. 24 trk demos, videos, indie int Infl Concrtd Blond, Garbage. 213-829-4080.
 •**Frets** **bass** nrd by fem singer/sngwrtr w/label, mgmt, publish int. Styles Tori, Mchlachin, Matthews, Merchant. 310-395-4231.
 •**Frets** **bass** wntd for orig proj w/fem lead. Label,

legal int. Styles Joni, Tori, Kate Bush 213-969-4776
 •**FUNKY** **JUDYS** sks pro bass player. Rehrse in GardnCr, we have all. Rob 310-594-6176.
 •**GINA** **AVES** FOR TEXAS sks lking for bass player. Infl Petty, Stones, Hlalt, Steve Earl, Sunvolt. Serious committ req. Mike 213-933-3131.
 •**Groove** orientd funky rock band nds exp player for showcsng & studio work on our CD. Lite vocs & sense of humor pls 818-990-8152.
 •**Groovy** **HR** band nds bass player to complt band. Must have groove, att, exp, infl old G&R, AIC, Zep. 213-962-3365.
 •**Guit/drmm** team sks bass. Funky, bluesy, Dead, D/ Matthews. Improv, good vbe. Have lots exp Patt 714-377-9096.
 •**Hot**, low slingng pick-plyng bass wntd for orig band in Northridge. Infl old AC/DC, old Kiss. Have much touring, recrdng exp, practc place. Spike 818-349-5057.
 •**Hrd** core punk rock band, large followng, clothing endorse, cpl complatn albums. 1 on way. Serious bass plyrs nrd afraid to perfrm/succeed. Vandal 310-821-9573.
 •**Inspird** groovy focus, fem bass, wntd for amazng new ensmbl Must sing Bottom hvy, dance orientd pocket. Smead, Garbage, U2, 818-501-0118.
 •**Kiss**, Cheap Trick, A/Cooper, Bowie, NY Dolls. Thin, good lking Hilywd type rock star nrd for R&R act. 818-701-9308.
 •**MANS** **RED** FLOWER sks bass to lay down the killer groove. Hrd driving w/ melodic. Infl Pumpkins, Sabbath, Sngkrand, Ginny 818-763-1556.
 •**MANS** **YORK** IN JUNE, 12-pc R&R big band sks uprite bass. All orig writing, gigs, CD, mgmt. Cool cats only pls. James 213-651-0731.
 •**Orig** **rockin** blues band w/gigs, atty, label int, recrdng studio, PA, great songs nds pro bass immed. Must sing, relocate to Michigan. Joey 517-792-1643.
 •**Progrsv** rock band sks bass player. Strong bckng vocs a must. Indep label w/CD release. For more info call. 818-981-6212.
 •**Reggae** **rock** bass for acous proj. Poss pay. Scott 310-826-8883.
 •**ROBERT** **THE** **FIRST**, sks bass to share compos vision. 818-702-8843.
 •**Rockin** **bass** player wntd for all group. Infl Maniacs, Concrtd Blond, Clctv Soul, REM. Lloyd 310-474-8420.
 •**Sick** of the rock scene, guit nds dynamc bass to help form jazz blues combo, maybe make some \$\$, Sam. 818-796-1647.
 •**Singer/sngwrtr**/guit, street musicn, sks bass for pop, punk, soul trio, Beatles, PJam, Nirvana, GS/Herron, C/Mayfield, Graham 310-399-5104.
 •**Sking** talent slappn uprite bass player to complt tight little unit. Perfrmng early rock, Brit blues classic. 800-655-7666.
 •**Solid** **bass** player for gigng orig/cover top 40 rock band. Must have good feel, good time, good att. Vocs a plus. Diverse rock infl Petty, Crowes, Eagles, Clanton. 213-436-6213.
 •**Uprite** **bass** nrd to help singer/sngwrtr w/mgmt & label int shows. Ala Seal, Sting, Tears/Fears. Thomas 213-655-0760.
 •**Voc** **guit** & drmr, togethr 6+ yrs sk bass & guit for all group. Serious goals, Pumpkins, Janes, Green Day.

Nirvana. Mid city area. Pgr 213-699-1086.
 •**We're** lking for a dependbl & talentd bass player. 21-26 We have EP, top mgmt, showcsng pendng. Have Beatles vbe. Sean 714-631-6646.
 •**Wntd**, **reggae** **bass** player, must sing lead, frnt person. Must know all Marley, Tosh, Still Pulse, UB40, Big Mtnr Songs. Steve 818-365-4425.

11. KEYBOARDISTS AVAILABLE

•A1 **keybrdst** w/ckng for orig band. Infl Tears/Fears, Police, Seal. Serious only 310-358-7194.
 •**Alt** **player** w/top gear to join/form band. Dark, mythcl, exotc, unique, etherf sound Porno meets Garbage, goes to movies. Rick 213-469-6748.
 •**Exp** **keybrdst**, spec in piano/organ sounds, avail for working band, showcsng gigs, &/or studio work. Art 310-433-0099.
 •**Keybrdst**/program avail for pro ssts only. Hot chops, pro gear, image, much exp in midi seq, sampling, Write, arrange. 909-396-9908.
 •**Keybrdst**/singer/sngwrtr w/2 albums avail for band w/maj label deal. 818-342-3100.
 •**Keybrdst**/sngwrtr lking for glam rockers. Male/fem, HR, metal. Will relocate For info, Lance, 2150 S. Ingram Mill Rd #832, Springfield, MO 65804.
 •**Lite** **classc**, Debussy, Satie, opera, dinner music. Will travel, pro gear. Steve Hlton 818-766-0816.
 •**Music** **program**/pro keybrd player. Xtensv recrdng & live exp. Cubase, Korg, Akai, Roland. Avail for studio, demo, arrangemnt. Eric 310-208-3772.
 •**Pro** **accompant** formerly w/S. Vaughn, J. Williams avail for sings proj. Herb Mickman 818-990-2328.
 •**Promethean** **bass**/singer/sngwrtr skng xint xlt percussn artist. (Not sngwrtr) to develop particlly melodic, rhythmic, sometimes etheral org 3-pc band. Phillip 213-658-9091.

11. KEYBOARDISTS WANTED

•**Bass**/keybrd player nrd for 90s sndng Fleetwood/Eagles hybrid. Bckup vocs req. Some chord work as well. Bass guit a plus. Jerry 818-951-1650.
 •**Classcl** **keybrdst**, Wakemnt type, wntd for orig progrsv rock band Infl Yes, Genesis, Rush etc. Serious plyrs only. Mike 818-991-2001.
 •**Cutting** **edge** **keybrdst** nrd for estab band w/mgmt, label int. Sampling nec. Pros only, some pay. Infl Garbage, NIN, Gabriel, 213-860-1628.
 •**Dark** 90s metal band w/intl CD release sks keybrdst to add drk ambient colors to our music. Must be dedicatd & pro. Gino 213-312-4343.
 •**Estab** **alt**/ndust band in vein of NIN, Wht Zombic, MFDM, sks keybrdst. Must have pro rock & att. John 818-985-7931.
 •**For** **R&B**, funk proj, Complt studio at your disposl in Hilywd. Infl B/Worrel, Prince, G/Duke, The Time, AWB. 213-469-2333.
 •**Groovin**, **versatl**, modern keybrdst wntd for orig pop/rock band w/label/contax. Infl Seal, Tears, Gabriel, Level 42, Derek 213-385-6619.
 •**Keybrd** **player** who dbls on rhythm guit wntd for classic rock cover band now forming in SthBay area for fun/profit. Jeff 310-316-9564.
 •**Keybrd** **player** wntd to play vry hvy modern synth bass, nothing too fancy. Brit band like punk-edged Bowie, NIN. 310-473-2566.

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- Keybrd plyr/sngr wntd**, bckgrnd, for melodic HR band. Infl. Wht Snake, Journey. Must be dedicatd. 818-761-2877.
- Keybrdst ndd** by estab band, CLOUD NINE. Must have improv skills, transpo, image, etc. Infl Beatles, Hendrix, Zep. Nd melotron, Hammd snds. 213-960-2010.
- Keybrdst ndd** to be part of Elton for Elton cover band. All rehrls in SanFern Vly. Must be able to sing, play keybrds. Mark 805-496-6355.
- Keybrdst wntd**, revolnry band, paid 2-hr live showcsc. use band's equip. Classcl, jazz, rock, pop, new age. Read music, strong perfrm, 25 image. 310-640-9693.
- Keybrdst wntd** by guit, bass, drmr to join org proj. 90s melodic HR. Infl Halesn, Dishwalla to Peppers. Serious, no drugs 310-316-1359.
- Keybrdst wntd** by alt band w/CD. Live, Blossoms. Just compld nat'l tour. Singing mandry. Your matrl considr. Must travel 213-856-5603.
- Keybrdst wntd** to add to melodic HR sounds of ESSENCE. Nd ability at composin, pro equip. Bckgrnd voc ability a plus. Tel 805-253-1574.
- Lking** for key/bass plyr who is ready to leave all behind & join cruise ship. Cntry & classic rock plyr. 310-842-8581.
- MTV bound** fem voc/lyrcist, strong pckg, gearng for maj deal/label int, private studio sks keybrdst/compos, commtd partnrshp, develp org groove music. Michelle 213-874-8569.
- Piano/organ plyr wntd** for org classic rock band.

- Prof early-mid 20s**. Monica 818-769-6326.
- Pro keybrdst ndd** for payng work. Standards w/ vocs. Monk, Coltrane, cover tunes. Elliot 213-851-8423.
- Snglr/flmmakr** nds swingin keybrdst/arrng for sntdrack & poss perfmncs. Infl Sinatra, jazz. 70s R&B. Jason 818-558-7351.
- Snglr lking** for keybrdst/pianist to play standards & form lounge act, poss recrd. Adam 818-718-6360.
- Southrn rock infl** keybrd, Hammd plyr. Must have equip, transpo for pro local band. No hassles. Paul 818-881-3543.

12. VOCALISTS AVAILABLE

- 22 yr old identcl twins** (recently appear on Leno, H/ Stern), Lk, dance, sing, write incredbl. Sk oppor in music biz. Call 24 hrs 310-726-3677.
- 23 yr old world class frntman**, ala R/Stewart, BonJovi, sks pro producer for song collab & longterm career goals. 310-967-4018.
- 25 yr old pro voc/guit avail**. Sounds like Bon J, Isaacs, Ferry. Singr/sngwrtr, good frntman, serious only 213-954-1334.
- Aggressv blk** singr/sngwrtr sks serious person to collab with. Peppers meets Rage/Machine Cathey 310-335-2550.
- Angst pop, seasond**, can plyr guit, bass, floor. Good writing, good looks sks betwn Oasis & Camelions. 213-368-6184.
- Attractv, talentd** fem voc lking to form band to put on cruise liner. Must be willing to lv all behind. Lking for keybrdst, guit, drmr. Serious calls only. Cntry, pop rock. 310-842-8581.
- Attractv fem voc w/range, pwr, style**, exp avail to join/form org bluesy cntry rock band 818-509-9717.
- Attractv fem voc**. Blues, rock, folk. Infl Joplin, Raitt.

- Artha, Erica** 818-509-8783.
- Blk PRican** transcl danc/sngr w/model lks sks produc in deal in Latin/funk/house/dance area. Eng/ Spnsh. Lana 213-468-1144.
- Crooner, male**, 23, sks lounge gg & standards. Baritone whvy Sinatra infl. Poss form voc group or hook up w/pianist. Adam 818-718-6360.
- Dedicatd lead fem** voc skng band. Versatl sngwrtr w/rock, blues, cntry infl. Very strong vocs. 818-259-0206.
- Eng singr/writer**, 32, lking for all. REM. Oil Waterboys, melodic rock, serious, music not metal. Paul 213-954-8165.
- Exp voc, lead/bckups**, for pro sits only. Demos, recrds, pay negobl, Diana 818-377-9978.
- Fem voc avail** for all styles cover band. Exp, energic, very versatl. Paid gigs only pls. Karina 213-993-6022.
- Fem voc avail** for sessns, demos, top 40 & showcscs. Leads/bckgrnds, tape avail, 818-769-7198.
- Fem voc lking** to form band. R&B & cntry music. Lking for people who can leave all behind, go on cruise liner. Keybrdst, lead guit, drmr. 310-842-8581.
- Fem voc lking** to form trio to play standards, contemp music. Pay gigs, cruise ships, parties, wedding, etc. 310-276-5787.
- Fem voc sks** to form band w/other musicians, 25-30. Origs & covers, live shows, acous/elec sets. Styles J/OSborne, Concrnt Blond. Merchant etc. 818-772-6907.
- French singr**, fem artist avail for products w/great commrc R&B, upltemp, ballads songs. Serious only Sinai 310-358-6438.
- HM, HR unique voc skng band**. Infl Purple, Sabbath, Crue, AC/DC, Duynyls, Jim 818-834-3015.
- Identical twin fem singers** lking for sessn work. Pop, cntry, folk, R&B. Anna 909-931-0722, Mary 909-946-3152.
- Lead singr, pop rock**, lking to form band. Infl Richard Marx, REM thru Hootie. Keith 213-243-6640.
- Male lead voc**, 1st tenor traand, sks rockn org or top 40 cntry band. Ala Vince, Garth, Brian White, Collin Ray. Pro, serious, refs. Jay 818-765-8660.
- Male pop singr** avail for demos, jingles, sessn work. Exp, talentd, most styles covrd. When you nd a real singr call me. Steven 213-876-3703.
- Male voc** Infl Purple, Sabbath, Crew, AC/DC, Dvnylns, skng band. Hvy metal. Jim 818-834-3015.
- Male voc** avail for demos, jingles, sessn work. Frnt/bckgrnd. Pop, rock, R&B, reggae. Everton 310-419-8642.
- MTV bound** fem voc/lyrcist, strong pckg, gearng for maj deal/label int, private studio, sks keybrdst/compos, commtd partnrshp, develp org groove music. Michelle 213-874-8569.
- Passiont, unique, alt** gut/sngwrtr w/Euro deal sks org, emoinl, strong singr/lyrcist to form partnrshp for next great band. No rockrs. 213-782-4094.
- Pop, R&B** fem voc, strong lead, bckups, for demos, spcl projcs. 3 octv range, site sing, harmonz by ear, pro alt. 310-669-4797.
- Pro fem voc**, have workd w/Elton, David Foster, Jureau, Cosby, Sks studio, live, TV, film, tours, demos. Paid gigs only. 213-660-1994.
- Pro fem voc** avail for recrdng sessns/live work, Paid sits only. Great range, good credits, specz R&B,

- blues, pop, soul, funk. Int join estab oldies soul grp. Susan 818-784-1643.
- Pwrfl male** voc avail for pro sit only. Ala Kravitz, Zep etc. Blues a must. Guit plyr or entire band. James 818-222-9827.
- Snglr/sngwrtr w/strong pckg** sks mainstrm proj. Must be willing to showcsc, gig. Michael 818-981-8025.
- Sngvr avail** to join/form sad, twisted, angry, alt, swing, cntry lounge band. Infl T/Waits, Tindr Sticks, J/Cash, Rev Horton Heat. 818-994-9325.
- Strn cntry** voc, 35, sks organized cntry band. Paul 818-505-0918.
- Talentd male** R&B voc sks acous guit plyr for alt R&B proj, Charles 310-822-0451.
- Talentd voc** avail to perform early rock classcs. Ala Elvis, Morrison, Bobbie 80-655-7664.
- Traind tenor** voc w/3 1/2 octv range avail for sngwrng, lyrics, sessns, live/tourng. Pro mindd musics w/melody, harmny, clear vision, focus only. 818-765-4684.
- Unique male lead** voc sks band. Infl Sabbath, Crue, Alice, Purple. Jim 818-834-3015.
- Very talentd & xtremly pwrfl** 26 yr old male voc sks paid demo work. Pref cntry, contemp Terry 714-522-3218.
- Voc w/existing matrl** lking for membs to complt acid jazz band w/blues infl. Ala Incognito, Brand/Heavies, Dave Matthews. Renee 213-939-3477.
- Voc & drmr** team nd cover band or proj w/label int, mgmt or financl bckng. R&B to alt. 213-651-1954.
- World class** male lead voc sks blues/blues rock band. Infl G/Allman, R/Charles, J/Bruce, Cocker. Nathan 818-243-2696.
- You won't believe this!** If you're lking for wht singr/rapp you n't believe this! No joke Mr. McKeen 310-433-1319.
- Young blk** fem singr/lyrcist avail for promo work for sell. Would like to collab on lyrics or music. Tamiko 213-851-6721.

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12. VOCALISTS WANTED

- 2 fem bckng** vocs ndd for cntry rockin blues band. Must have harmony, exp. 818-767-1415.
- 3-pc rock band** sks bckng voc. Have matrl compltd. 818-771-0538.
- 90s HR band** sks singr to complt CD, potentl membr. Sndgardn, STP, Alice. Send demo PTPN, 20955 Warner, Ctr Ln, Woodland Hills, CA 91367.
- 1 st pwrfl, emoinl** male voc for melodic diverse blues infl rock. Hvy to acous, good range, creatv. Infl Zep, Floyd. 310-453-8628.
- Ace** voc wntd by org band w/maj connex. Infl Tears/Fears, Police, Seal. Serious only. We re ready to go 310-358-7194.
- African Amer** male, approx 30, to sing gospel on demo. Paid. Rob 213-667-3003.
- Alanis & Bjork** have 4-way w/Carey & Trent to make baby namd Porno Garbage. Top drawr projcs true talent. Rick 213-469-6748.
- All orig 90s style** rock band nds voc. Amy 818-345-9497.
- Alt hard** gut/sngwrtr, drop tuning, ultra hvy, blues based. Aggrsv yet beautfl tones like Page, Cantrell, DiLo. Acous/elec, dedicatd, avail now. No flakes. 818-780-6424.
- Are you a singr** lking for R&B/pop/contemp Christn matrl? Contact BMI composr/producer Larry 818-836-0916.
- Attractv fem** voc wntd for band w/CD. Bckups pref, lead ok. Lots of stage presnc, lots of exp on scene Steve 310-640-8257.
- Attractv bckgrnd** fem voc wntd w/great vox, lots

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I believe that all musicians are basically singers, but many choose to play an instrument they could buy already assembled. After all it's so much safer than the complexities of finding out how to turn one's own body into a musical instrument! Imagine "cracking" on a "highnote," or forgetting the words, ugh! Major humiliation! Somehow it's not as personal hitting a wrong chord on the guitar or keyboard!
Here are a few musicians who became singers: Phil Collins, Don Henley, Tommy Shaw, John Sykes, Kip Winger, Ritchie Sambora, Geddy Lee, Trevor Rabin and Greg Allman.
Rock-singing is very different from singing classica music, and different from musical theatre, Broadway and pop. Rock is fun, passionate, sassy, feisty, challenging, demanding, poignant, etc. And definitely uninhibited! It's hard to sing rock'n'roll though, if you have been trained as a classical singer, and you are restricted and lost those great calls you expressed so freely as a child.
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- Auditing** pro voc. Must be strongly focusd, reliabl, easy/work with. Have CD recrd, vry strong matrl, ranges STP to Prong. Paul 818-753-4170.
- Ballsy** pwrfl meloic lead voc wntd for HR proj. Styles of Motley, SkidRow, Lynch Mob, Spread Eagle, etc Jeff 213-650-5589.
- Bckup** voc ala Paula Cole, Kate Bush, Oleta Adams wntd for all orig pop rock band. Infl Gabriel, Seal, Tears. Henry 310-396-4884.
- Big** band singr wntd to form 40s-50s style slam rockin orch Elvis-Seitzer-Miller Michael 818-345-6844.
- Blk** fem voc tno wntd Working, payng, recrdng R&B band. Singng style-Aretha, Koko, Etta, bluesy, gospel Strong appearc, dance, pro att, a must! Larry 818-881-9888
- Blk** funk/rock band ala Sly, Prince, Livng Colour, nds lead singr Brothers we know you're out there. 310-364-1661
- Busy**, hvy alt band sngs ong voc w/edge. Albert 818-769-2738
- Estab** Queen tribute act sks Freddy Mercury. 818-382-2999.
- Exp** or bad-o-jivin wht male singr/rapp for acid funk, trance hiphop. Live & recrdng proj. 310-559-7586.
- Fem** bckgrnd voc wntd. Must be pro att, have exp w/harmnzn live abil. Attractv, all orig gigs, airplay, some pay. Bejole 818-906-8367.
- Fem** bckup & lead singrs for 50s, 60s rock & R&B music. Knowledge of this music, love for it req. Estab named band, you must be pro. 213-257-0549.
- Fem** rapp/R&B artist to team up w/Asian rapp for top productn. Age 25 & under. Frankie 818-982-6874.
- Fem** voc wntd, young blond glam rockr to front hot 40/ong band. Infl Benatar, Madonna, Lauper, Blondie, Video & pay gigs in works. Ernie or Cory 805-964-3035.
- Fem** voc. blk or 1/2 blk, w/long hair, attractv image, under 28, wntd for funk/acid proj. Early Prince, Bootsie, Parlmt, Hendrix. 310-372-3208
- Fem** voc for funk/R&B/rap/dance sit for groups & solo acts being singd now. Infl Whitney, Brandy, Monifa, SWV, Total, Fugees, GRV Theory. 213-681-1629.
- Frrntman** nnd for cover class/orig band, Ala Jim Dandy or old Dave 213-874-7809.
- Gospel/jazz** voc duo or trio, would considr incorp strong, upbeat orig theme song into their act. Theme is brotherhd, understanding. Nina (keybrdst) 310-643-9144.
- Guit/drums** team w/CD, tour credits, sks singr/sngwr for collab, band proj, Funky, bluesy, Dead, D/ Matthews, positiv vibe. Pat 714-377-9096.
- Guit** skng voc/sngwr, Infl Smiths, Radiohd, REM etc. Zak 310-441-0979
- How** would you like to sing for band that sounds like marching band on crack? Know rhythm, dynamics, tone nec. Crackhds nd not apply. 310-559-6853.
- HR** singr wntd. 100% dedicatn, good image. Infl G&R, Cult, AC/DC SkidRow. 818-783-6439
- Jake** & Elwood Blues look-alike wntd. Scott 818-906-3121.
- Keybrds/sngwr** rlng for glam fem voc, HR, metal. Will relocate. For info Lance, 2150 S. Ingram Mill Rd, #832, Springfield, MO 65804.
- Lead** voc for funk band in Hlywd. Have studio, grooves & maj connx. Infl AWB, Kravitz, Bootsy, Parlmt, Slave, Face, Montell, 213-469-2333
- Lkng** for attractv fem R&B singr to form group. Serious artists only 310-730-0369.
- Lkng** for 2 vocs, bass & tenor singr. Both must have good ear for harmony & love oldies. 50s music. Abigail 213-896-0841.
- Male/fem** vocs nnd by keybrdst/arrangr for demo

work on spec. Vandross, Whitney style. Aaron 213-482-8443

- Male** voc wntd for 70s-90s band. Hvy, diverse, vbe onrtd songs, elec/acous. Must have creatvly, vision, sngwrng capblty, motivatn, indepnc. 818-901-7102.
- Male** singr/poet nnd for orig/cover rock band. Pwr, integnty soul Our music has all you could wish for. Matty 213-660-5118.
- Male** sngwrtr sks fem singr w/mage, Infl Beatles, Alanis, Concr Band, Recrdng, performng exp. 818-909-9692.
- Male** voc wntd by exp fem guit/sngwrtr to form strange aggress rock band. Guit playng a plus Mike Patton/Hatfield/Jim Carey, Vickie 818-772-1572
- Male** voc wntd for voc group. Able to sing hard & rough style of Ollie Woodson. Must have good ear, have hi falsetto to hit screams. Michael 213-292-9046.
- Melodic** HRs, ESSENCE, auditngn replace male lead voc. Strong bariton to tenor range. Like Glenn Hughes, Coverdale. Also skng male bckgrnd voc Doc 818-980-4685
- New** formed band, all ong, skng proj singr, positiv lyrics. Ability, good alt, 90s meloic HR Halen to Peppers. No drugs Michael 310-316-1359
- Prodr** w/studio, tunes & connx lkg for yng/lem/ male R&B, pop vocs for recrdng proj. Pls have tape, call. 818-765-6999.
- Product/wrtr** w/productn studio, indie connx, lkg for fem singr to recrd, produce & shop. Hot vocs, young, good lks, hiphop, R&B style 909-396-9908
- Raspy**, HR voc/lyrcist wntd for 2-guit band in Northridge. Infl old AC/DC, old Kiss, w/practic place, org We have tourng, recrdng exp. 818-349-5057
- Sexy** fem bckgrnd sngr/dancer w/strong dance/ vocs for Las Vegas style productn. Solid casino bkngs w/good pay. Pros only, Lady G 818-916-6890
- Singr/sngwrtr** wntd by 3-pc rock band. Infl Cult, Bowie, Stones, Janes Serious only, East LA area LV msg, Rich 818-293-5283.
- SONS OF THE MAID** sks lead singr for pop dance act. Must have versatl top 40 voc. We have deal & release date. Lee 213-663-9262, 213-980-7850
- Ted** Nugent cover act now offerng \$75 a nite for Nugent to come forward. 213-883-0851
- Voc** nnd for estab hvy alt band w/progrsv infl. Dedicatn, sngwrng, stage presnc a must. Enc 818-445-8485
- Voc** wntd to complt hvy aggress groove orientd band. Upcomng recrdng, gigs pending, label int 818-705-4376
- Voc** wntd by guit, Age 29, w/matrl. Infl Cornell, BBKing, Gary Moore w/alt edge. Serious only. 818-316-4230
- Voc** wntd. Into Zep, Crowes, U2, for modern rock alt proj. Greg 310-473-5752
- Well** known top productn wntd by blk fem for promo pckg work. Serious nnd only apply Tamiko 213-851-6721
- Wntd**, male/fem trnt persns for hi energy, top 40, 70s band. Male voc styles Prince to R/Kelly, Fem voc styles D/Summer to Madonna. 818-904-0599

13. DRUMMERS AVAILABLE

- Accomp** drmr, yrs of stage/studio exp, skng cover/tribute sit. Copeland, Burk, Bruford. Paul 213-851-8600.
- Acc** drmr w/hyhmcc, light, intense groove style Progress, rock, funk, pop infl Talent, gtr exp, good att, Working bands call. JV 310-455-4304
- Creatv**, pro drmr avail for demos, recrdng, Midi, click friendly, Infl Neil Pert, Simon Phillips, Stuart Copeland, Paul 818-980-5833.
- Drmr/lead** voc, 1st tenor, sks rockin orig or top 40 carny band, Ala Vince, Garth, Bran White, Reba, Shenaya. Very pro, refs. Jay 818-765-8660

- Drmr** w/vocs sks casual workng band. BA in music from Univ of Mich. All styles, sessns, fill-ins, Elliot 818-597-9008.
- Drmr** from signd band now avail for well-estab band Tourng, studio, stage. Exp. ready to go now Pref like Deltones, B Boys, 311, Rage. 714-841-1010
- Drmr**, can create great feeling groove, mix trashy colors, tribal hooks, use dynamics. And I listen. 818-768-1318.
- Drmr**, pro tour & concert exp, dbl kick acous set, dbl kick Roland TDE-7K elec set, 20 yrs exp, all styles. Sks pro bands only Steve 818-981-0545
- Exp** groove orientd rhythm sectn sks pro song orientd dance, R&B, pop group w/serious potentl for musicl success. Serious & dedicatd only. Enc 818-753-9634.
- Funky** drmr w/gear, vocs, hnd percussn, pro att Sks paid sit or signd act for gigs, recrdng, showcng etc. Very versatl 310-281-1778
- Ginger** Baker, K/Moon, classc rock roots modrnzd. Composr sks plyrs. Harrison, Townsnd, Lennon. France 310-798-8294.
- Hard** hitting, steady meter drmr avail, 20 yrs exp, top notch pro site only. Tony 818-917-6731
- Lkng** for the next great band w/great songs. Great w/click track, other things. Infl STP, modern rock Tour exp, album exp Craig 213-845-9323.
- Lkng** for full band only. Into tribute, covers only. No origs. Glam rock, hvy metal. Bill 818-352-2365.
- Lkng** for great band w/great songs Infl STP. Have album credits, tours, exp Craig 213-845-9323
- New** Orleans drmr avail. For all musicl sits. All styles solid. New Orleans rhythms a specialty. 818-220-1320
- Percussnat**, voc, reggae, funk, jazz, acid, afro, pop, socca etc. Pro, not drum set 818-345-2345.
- Pro** drmr w/many platnm credits, skng workng club band. Cover/ong, for fun. Too many credits to list Res 818-996-0249
- Pro** drmr, Berklee, Rock, blues, jazz, soul, pop avail for live/studio. Doug pgr 310-556-6152.
- Pro** drmr, 7 yrs on LA scene, into many styles. Lkng for pro band on verge of signing. If you don't have

this, don't waste your time Steve 310-640-8257.
•Pwrfl drmr avail. Tour, recrdng exp, Dynamc, hrd hitting, versatl. Killer groove, slammin chops,

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great att. many infl. Serious estab pro rock/pop acts. 818-995-7005.

- Reggae drmr avail. Serious inquiries only. Styles One Drop, Rockers, Rock Steady, Ska, Police Steve 818-365-4425
- Voc & drmr team nd cover band or proj w/label int. mgmt or financ bkng. R&B to alt 213-651-1954
- World class drmr, plattm credits, infl recrdng, touring, video, TV. Pro calls only pls 818-223-9006.

13. DRUMMERS WANTED

- #1 drmr wntd. Pop, punk, psycho, latitood, shavd head, mohawkd, in/pocket drmr wntd. 818-781-0582
- #1 drmr who plays w/finesse, pwr, feeling, nbd by 90s song-oriented rock, HR band w/great vocs, passion, connex. 818-508-0174
- 1 drmr wntd to complit HR band. Versatl, solid, show up on time, ready to kill! 310-306-0821
- 1 drmr nnd for ready-to-go HR group. Pro att. open music mind, uncluttrd style. 310-397-3316
- 1 killer, versatl drmr for band sit w/songs ready to demo & shop. Pro gear essentl. Infl Pumpkins, Bush.

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- Foolights, Oasis, John 818-985-2310
- 18-30 yr old drmr wntd for rock act. Directn Kravitz, Crowes, Petty, U2, Curt 818-340-9865
- 70s-90s hrd psychedic band w/EP & arplay sks drmr w/luent 70s chops, under 35, long hair Bonham, Aldridge, Sndgardn, AIC 213-368-4783
- 90s rock alt band lknng for drmr. Great songs, indep deal, poss tour in Fall, Energy, meter, alt Andy 213-667-0621.
- A new proj, want drmr who is mellow yet agro. Jam sessns now, poss big \$\$\$ in near future. Sean 310-829-0608.
- A versatl drmr w/chops nnd by fem singr/sngwrtr w/ label, mgmt, publish int. Styles Toni, Mchtlachn, Matthews, Merchant, 310-395-4231.
- AAA drmr wntd. Pop, punk, alt band w/mgmt, deals, shows, lckout studio, BMI publishd writers. Hard hitting w/alt. 213-467-5013
- Aggressv drmr for estab touring band. Infl Helmet, Korn, Delfones, Rage, House/Pain, Beasties, Quick, capbl, groove monsters only 213-782-4024
- Alt hrd gut/sngwrtr, drop tuning, ultra hvy, blues based, Aggressv yet beautilf tones like Page, Cantrell, DiLio, Acous/elec, dedicatd, avail now. No flakes. 818-780-6424.
- Alt pop band w/Brit infl nds a great rhythm sectn for label shows & recrdng. 213-851-1680.
- Ambitious groove str nnd for song-oriented rock proj. Exp only pls. We are ready to resume gng as soon as you are, Jim 818-980-0388.
- Band skng aggressv drmr. Serious callers only. 310-820-1463.
- Christn drmr nnd for soul house revival Acous/elec, R&B, world beat rock band. Infl U2, Gabriel etc. Dave 310-828-7712.
- Copeland, Groil style for rock trio. Have songs, nd desire. Flakes ntd. 310-643-8667.
- Creatv, alt pop rock writing team w/solid connex sks drmr w/solid meter for band, shows sids. Gary 213-845-9692.
- Creatv groove drmr for aggressv punk rock/alt act. 213-936-8011.
- Deep pckit funky, funky, funky drmr wntd for 10-pc retro R&B SHAKER MACHINE. Groovy D 213-461-5901

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- Drmr/percussn wntd for orig AAA singr/sngwrtr type matr. Wkly rehrls, local gigs, no immed pay. Michael 818-990-7540.
- Drmr nnd to join band w/mesage to help the world Studio & touring. Trina 310-276-0664
- Drmr nnd. Creatv & open mindd. Into G&R, Aerosmith, old Motley, Alice Cooper. Ready to gig & recrd. Write origs, no flakes. Izzy 213-960-1034
- Drmr nnd for working \$\$ making blues band. Must have blues exp, must be able to swing. Clay 818-243-2696
- Drmr sought by singr/sngwrtr w/xtremly cool songs. Ala TRex, early Bowie, via 90s alt flair 213-931-5995.
- Drmr wntd for 4-pc rock band. Jerry 818-708-0341
- Drmr wntd for neo-pop band Infl Costello, Sugarplastic, Blondie Dave 213-934-0049.
- Drmr wntd by gut & bass to form band. Infl Sndgardn, STP, AIC, all else. Must be very exp, souflr, hard hitting, versatl. Serious only pls. 818-316-4230
- Drmr wntd for UFO tribute band. LngBch area 310-425-6061
- Drmr wntd for non-trendy HR trio. Ballads to hvy grooves. Must be dependbl, have inpt. Lkng for tht 3rd shreddr. 213-467-7710
- Drmr wntd for low fiact, rock band. Beethr, Ween, Helius Creed, 213-876-6480.
- Drmr wntd for pro hvy alt band w/rehrls space & demo studio. Serious only. Michael 213-666-2371.
- Drmr wntd for orig sthrn rock style band. Must be pro level, no top 40 jockys pls. 805-581-4861.
- Drmr wntd for modern rock band w/blues edge. Infl Hendrix, Beatles, Zep, etc. Gunny 213-484-4497
- Drmr wntd for serious mindd band. Sndgardn, AIC, Whi Zombie. Have connex. Alter 6pm 818-380-0309.
- Drmr wntd, dbl bass monster w/full kit for HR metal act. Skid Row meets Pantera. Long hair rockr, image, att a must, 818-295-8160.
- Drmr wntd. Aggressv style, rock act. Serious callers only. 213-965-1003.
- Drmr wntd, play cntry, oldies, pop. Gigs in Antelope Vly & Bakersfld. On or road, 818-784-1830
- Drmr wntd for indust/lunk band. Infl Ministry, Sisters/Mercy, Prince, Parlmit, Funkadlc, Hootie, Rick 213-661-4345.
- Drmr wntd. Into Zep, Rage, Primus, Santana, for modern rock alt proj. Greg 310-473-5752
- Drmr wntd for foring band. Must be open mindd indiv who is capbl of bringng smthng unique to eclec group. 310-376-7082. •Drmr, 25-29, dedicatn & commit essentl. Infl New Order, David Sylvian, Gabriel. Lv msg 818-952-7239.
- Drmr wntd for estab alt/indust band. NIN, Whi Zombie, KMFMB. Must be responsbl, reliabl John 818-985-7931

- Drmr wntd by hvy aggressv groove band. Styles Rage, Delfones, Korn. Huntngln Bch area 714-840-2599.
- Drmr wntd for orig melodic, progrsv rock band into interstng/fun to play music like Yes, Genesis, Rush 30 yrs+ & serious only Mike 818-991-2001.
- Drmr wntd for alt band Rehrls/recrdng studio, produc/mgr. Lv msg 818-757-7482.
- Drmr wntd for classic rock cover band now forming in SthBay area for fun/profit. Vocs a plus Jeff 310-316-2933
- Drmr wntd by hvy alt band w/pro mgmt to showcs immed. Paid rehrls, pro only. Infl AIC, Filter, etc. More details on machine. 818-407-7909
- Drmr wntd for org proj. Infl Sponge, Live, PJ, Jam, Stones. 714-831-1339.
- Drmr wntd for serious org band. Infl Bad Religion, Cure, Ministry, NIN, Nirvana Tony 818-446-2521.
- Drmr wntd by HAPPY DEATH MEN to support CD release in Oct. Involvs plyng along w/pre-recrd seq. Paul 818-796-1455
- Drmr, around 25, to form fast, aggressv R&R band w/gut plyr. Louis 818-508-0660.
- Drmr/sngwrtr wntd by voc & keybrdst team for songwriting collab & poss band sit. Infl Journey, Foreignr, Bad Co, Rick or Frank 818-985-3080.
- Eclic band w/great songs lknng for drmr/percussn. Infl PJHarvy, Floyd, Ren & Stmpy, Chris 310-378-0408.
- Estab band, PROTOTYPE, sks drmr. Must have exp. musicsnng, dedicatn, equip. Progress & thrash infl. Kragen 310-915-0423.
- Exp drmr nnd for org hvy HR band 80s to 90s infl. Jim 818-884-5306, Dan 310-374- 5105
- Exp, reliabl, solid drmr wntd for Cult tribute band. Randy 818-788-1924.
- Fem frntd blues rock band sks drmr for blues rock covers/origs. Have steady payng gigs. 818-342-5343.
- Fem drmr, abl to create, sing, 200% dedicatd, willing to tour. Infl Motley, Kiss, Serious artists. 714-270-8956.
- Funky, R&R drmr nnd to help form psychedic band. Infl Dead, Allmans, War, Mitch Mitchell. David 213-655-2701.
- GINA LEAVES FOR TEXAS req drmr who grooves w/exp. Infl Petty, Stones, Sunvolf, Hiatt etc. No wannabes, beginners ok? Mike 213-932-3131.
- Groove hvy rock band replacng visionis membs. Voc & bass skng seasnd & dedicatd drmr to play great songs. So let's jam. Bn 213-469-6150.
- Hrd hitting, spirity aware, drmr w/great feel, dynamics wntd for band w/great songs. Infl Sndgardn, old Ozzy, Jeff 818-509-1974.
- Hvy alt band sks org drmr w/edge. 818-769-2738.
- Hvy groove drmr wntd for pwrfl diverse band Infl Pantera, Rage/Machine, Korn, 311, Metallica. Serious only, Shawn 213-463-2081.
- Inspirid groovy focus drmr wntd for amazng new ansmb. Manu Katche meets Larry M.Jllen Garbage, Sinead, U2. 818-501-0118
- Jazz drmr wntd for working band Infl Monk, Coltrane, Over 21, Elliot 213-851-8423.
- Newly formd 4x4, blues R&R band in Valley sks dedicatd trmr, Paul 818-505-0918.
- Percussn nnd for funky, hi energy band. We nd you for showcsng & studio sessns. Serious musicon w/good sense of humor pls 818-990-8152
- Percussn wntd for band w/gigs. Local airplay, all origs, interest etc. Must have exp w/brushs. Infl Crowdschs, Chris Isaak, Bejole 818-906-8367.
- Pro, HM band auding drms. Gear, transp, dedicatn to the art a must. Xlnt oppor. Infl Slayer, Pantera, Creatr, Metallica 213-850-6043
- Punk, pop band. Mgmt, deal, shows pendng, lckout studio, BMI publishd writers. Sks drmr, hard hitting, team plyr w/alt Dix 213-467-5013.
- Pwrhouse pro drmr for signd punk band Pistols, Rancid, Ramones Xtensv touring, short hair, under

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28, no mercenaries. 714-646-6204.
 •Ray Cooper type percussive ndd for Elton cover band. Rehrls in San Fern Vly. Mark 805-496-6355.
 •Reggae rock percussive for acoustic proj. Poss pay. Scott 310-826-8883.
 •Ringo meets K/Moon. Infl Beatles. XTC. CrowddHs, Stones, etc. Must have Eng pop feel. Tom 310-306-7531.
 •ROBERT THE FIRST sks drmr to share compos vision. Rehrls space in WstVly req. 818-702-8843.
 •Rock band. punk infl sks hrd drmr w/hrd chops. Infl Pistols, DC DDA, Bzcocks, Alice, Sndgardn. Must be serious. 213-965-1003.
 •Sick of the rock scene, guit nds versatl crmr to help form jazz blues combo, maybe make some \$\$\$. Sam 818-796-1647.
 •Singer/sngwrtr/guit, street musicn, sks drmr for pop, punk, soul trio. Beatles, PJam, Nirvana, GS/Herron, C/Mayfield. Graham 310-399-5104.
 •Skin God ndd for intense, melodic, driving 90s style thrash rock. Have CD coming out, must be able to tour, be 100% commitd, 213-994-RUDE (7633).
 •Solid hard hitting drmr w/equip, transpo, image, compts Hllywd punk/goth/blues/thrash w/following. EP, gig ready. 213-962-2761.
 •Song orientd rock band w/rehrls space sks pro, dedicatd, solid drmr. Infl Costello, Blossoms, Beatles, Brian Adams etc. John 818-548-4757.
 •Tasty drmr/percussive wntd by awesom singer/sngwrtr/guit Fresh, intelgnt R&R, cnty/folk sound. Infl Beatles, Police, Petty, Hornsby. Great songs & vocs. 818-340-1249.
 •Top notch band working on 1st album nds drmr, Gad, Copeland, Pierl, Brulford, Christn ethics. Ready to go, sessn exp a must. Lance 818-341-6266.

•Trio, creatv patterns, punk bckgrnd helpfl. 818-982-3181.
 •Versatl drmr wntd for demo work, poss of pay, negotbl. Pre' drmr w/rehrls facility. Must be able to play all 'rsm' speed metal to thrash, reggae, funk. Pro sit 213-295-9484.
 •Versatl drmr ndd for orig alt band/album proj. Must have great meter, feel. Live/studio exp, intelignc. 310-657-7918.
 •Violent rap w/guit attack. Khrrn meets Dre/Helmw/ice Cube. Dmr's w/guts, no day job call. 215-782-4024.

14. HORNS AVAILABLE

•Rock & blues tenor sax plyr avail for paid gigs, recrdng, touring Anna 213-960-5123.
 •Sax plyr, tenor, alto, flute, clarinet. Sks working, recrdng, rehrlng band. Xint readr & solist. Craig 213-294-6404.
 •Sax plyr sks, orig band, into swing or vry melodic music. Infl Tex, Paw, Chicago, Royal Crwn Revue. Serious only. 310-358-7154.
 •Sax plyr/EWI wind synth plyr avail for studio work.

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•Horn plyr ndd for improv rock fusion band. Must be willing to experiment, travel, rehrls near Pasadena. Mingus to Parlmtnt to Janes. 818-603-6590.

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•Attn glam boys wntd. lead guit, bass plyr, drrm for video proj, as my bckup band. Long hair, pretty boys w/postv att. 818-905-4545.
 •Cellist wntd by fem voc w/legal, label int. Infl Tori, Joni, Kate Bush. 213-969-4776.
 •Cellist wntd for orig AAA singr/sngwrtr type matr. Wkly rehrls, local gigs. Improv a plus but not nec. No immed pay. Michael 818-990-7540.
 •Cello plyr for folk rock, reggae, cntry acous proj. Poss pay. Scott 310-826-8883

•Columbian cumbia group ndd for artistic theatre company. 310-273-1319.
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 •Duran Duran formng Brit new wave band. The rude nd not apply. Lv msg for Rio or Kay-Kay 310-652-1040.
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 •Guit/sngwrtr. 31. sks creatv positv w/qualty producr who nds assint. Come on somebody give me a break. Gary 310-391-7364.
 •Horn plyrs or sectn for funk/groove proj. Majconnex, studio & music. Infl Parlmtnt, Ohio Plyrs, AWB, J Brown. 213-469-2333.
 •Keybrdst/sngwrtr lking for glam rockrs, male/fem. HR, metal. Will relocate. For info Lance. 2150 S. Ingram Mill Rd. #832, Springfield, MO 65804.
 •Lydia High formr promotr Street Life Recrds. Van Torns 310-426-0774.
 •Mgmt wntd for SEPULVEDA PASS (acous rock group), Burbank based. CD selling at Aarons Recrds. Sunset Towr. Cal 818-567-0187.

•Orig pwr pop band lking for guit plyr w/style. Heatherton 310-920-1224.
 •Pacific Asian Musicians Alliance. Do you feel isolated? We may have the connex you're lking for. Dennis 818-563-3128
 •Prodruc that specizes in promo pkgs & demo work wntd by blk fem singr/lyricist. Tamiko 213-851-6721.
 •Prodruc wntd for dynamic fem singr/sngwrtr to develop CD. Infl jazz, rock, blues. 714-494-0569.
 •Promethan bass/sng/sngwrtr skng xint kit/percssn artist. (Not sngwrtr) to develop partcularly melodc, rhythmc, sometimes ethereal orig 3-pc band. Phillip 213-658-9091.
 •Rap artist lking for recrdng studio to complt demo, in return for 10% of recrd contract. Rany 818-592-8003
 •Rap & voc artists wntd for funk/groove proj. Must be unique. Have studio & 100s of rap grooves. Maj connex. Infl Digil Undgrnd, Snoop, TuPac. Dre. 213-681-1629.
 •Reggae band avail for sumtime bkngs, parties, clubs etc. Steve 818-365-4425
 •Reggae percussn, bckgrnd vocs, multi instrum. Socca, afro, funk, jazz etc. Pro. 818-345-2345
 •Reliab home studio tech sks paid intershpn w/ StaMonica, Venice, CulvrCity recrdng studio or label. Christian 310-578-1141.
 •Sng/sngwrtr w/strong pckg for mainstrm sks producer/sngwrtr for develop &/or shop. Michael 818-981-8025.
 •Sng/sngwrtr/prodruc skng investmnt, releasng indep single. "Whole Lot of Money", released in Sept. Marcus 310-261-8277.
 •Sound mixr ndd for all fem rock band that gigs reglry. Pay avail. Gina 213-962-7139.
 •UNDER THE INFLUENCE, alt band w/postv msg & large follwng sks bkngs/mgmt. Glen 818-443-3175.
 •Wntd, Tascam 388 1/4" drive or compatbl to transfer matr from 8-trk reel to Adat. 805-522-0031.
 •Wntd, prodruc, serious about developng, producnq quality artist. Must have time, interest.

qualifctns, track recrd, partnr who likes to make things happn. 818-377-9978.
 •Writr w/artist making rap house music sks mgmt/ investr or partnr on busns side of music for shop deals, poss form indie label. 310-289-0637

16. SONGWRITERS

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 •Are you a publishr or recrdc lyricist? Lking for R&B/pop/contemp Chrstin matr. Contact BMI composr/prodruc. Larry 818-836-0916.
 •Blk multi-instrum, 27, ala Bootsie, Parlmtnt, Funkadic, early Prince w/tons of music, sks R&B, hiphop proj to compose for 310-372-3208
 •Cntry rock singr/sngwrtr skng music for my lyrics. Recently signd contract have connex. Diane 818-990-3063.
 •Fem lyricist skng collab for fem working band. Tammy 310-399-8344.
 •Guit/sngwrtr (vocs a plus) wntd by fem voc to collab &/or form band. Infl Hiatt, Patsy Cline, McLachin. 213-303-8404
 •Indep film makr sks midi composr w/xint slate/art rig to score short films. Chris 213-934-5779
 •Keybrd plyr/music programr avail. Arrangemnts, keybrd parts, seqncng for your songs. 310-208-3772
 •Lennon sks McCartney (or vice versa). Really, I'm that good. Singr/sngwrtr/multi instrum sks cntrpart. If you know you're awesm, but humble as well. 818-340-1249
 •Lydia High, formr promotr Street Life Recrds. Call Van Torns 310-426-0774
 •Lyric pckg avail for estab band, prodruc. All songs orig, contemp, KROQ type hooks. Can also write to music. Call for free pckg. Brett 714-894-6311.
 •Lyricist wntd by recrdng artist/pianist w/2 albums. Must have xint connex to have songs placed. 818-342-3100
 •MTV bound fem voc/lyricist, strong pckg, gearng for maj deal/label int, private studio, sks keybrdst/composr, commitd partnrshp, develop orig groove music. Michelle 213-874-8569
 •Picture sks frame. Acous guit or piano. Tim 310-657-4564
 •Sng/sngwrtr w/strong pckg for mainstrm sks producer/sngwrtr for develop &/or shop. Michael 818-981-8025
 •Sngwrtr, artists wntd to form group. 15-35, attractv. 310-730-0369.
 •Wntd, contemp cntry songs by fem artist. Infl Reba. Must have demo. Jennifer 310-377-3455

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