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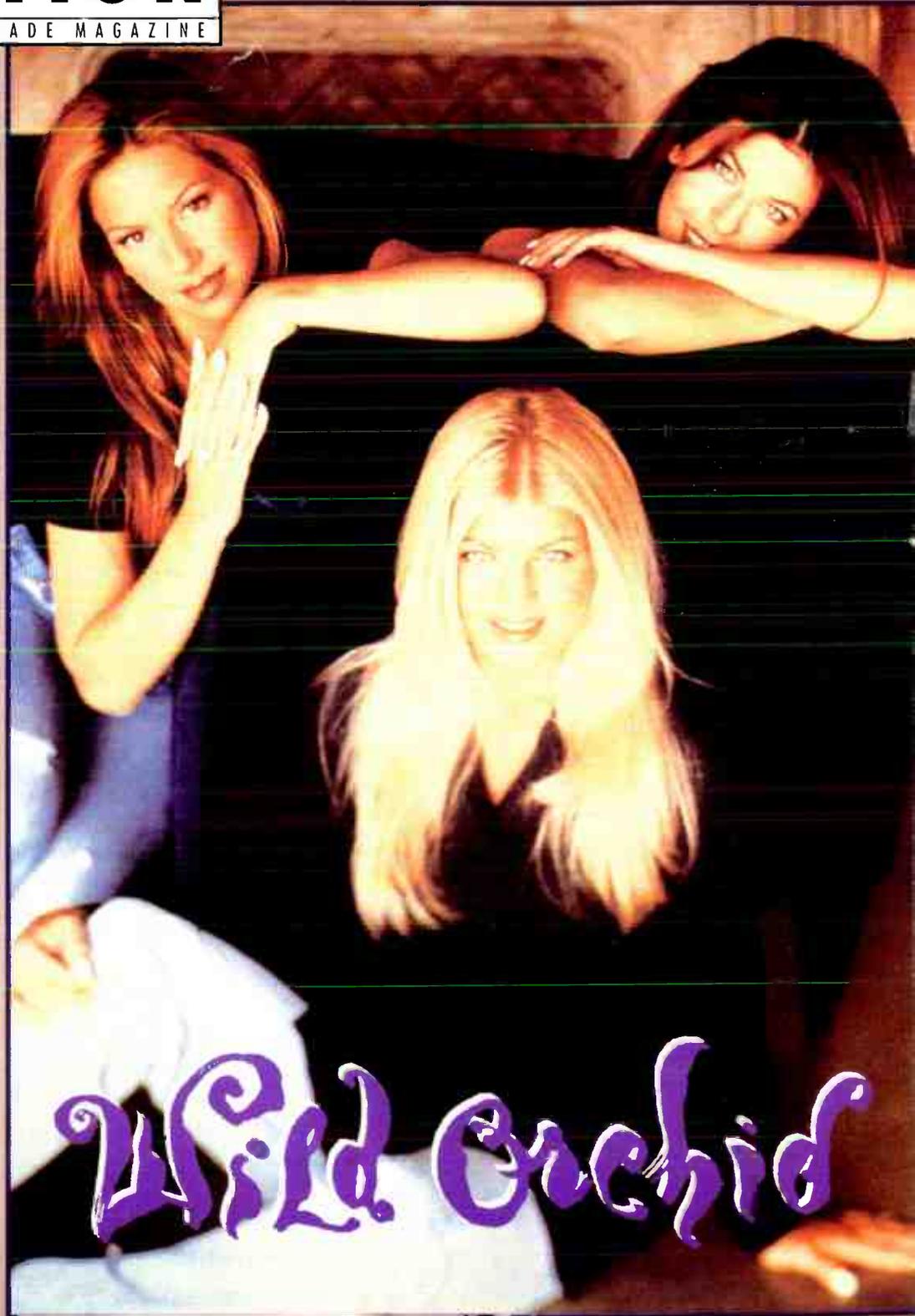


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WILD ORCHID

These lovely L.A. ladies have just released their self-titled debut on RCA, and stardom just might be in the offing. They talk with *MC* about their previous disappointments, their "black" vocal sound and their bright hopes for the future.

By Jonathan Widran

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A&M AND ARDEN

It took more than a year, and a lot of patience from A&M, for Jann Arden's single, "Insensitive," to become a hit. *MC* speaks with A&M Marketing exec Beth Tallman, Arden and her manager, Neil MacGonigill, about the long road to success.

By Jonathan Widran



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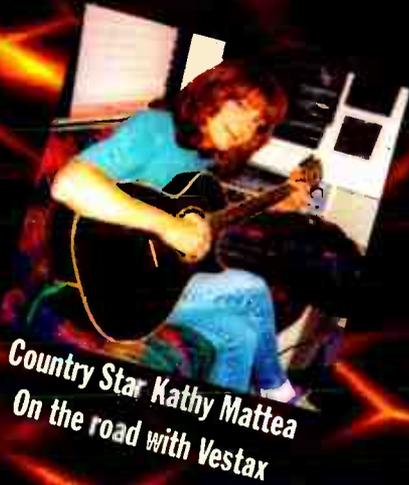
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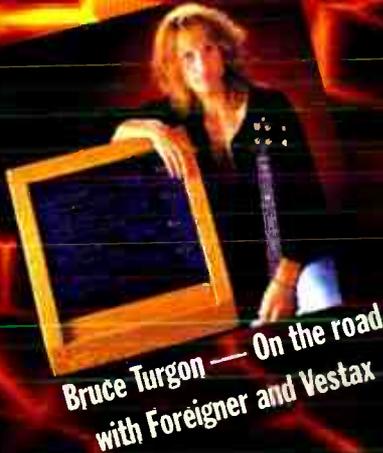


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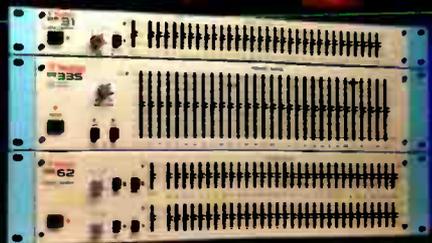
Bruce Turgon — On the road
with Foreigner and Vestax

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Feedback

Dear MC:

If you get a chance, check out this web site (<http://members.aol.com/mdnitesun1/mdnite.html>). This former L.A.-based band, now based out of the Atlanta area, developed their web site based on tips *Music Connection* provided in your June 24-July 7, 1996 issue (Vol. XX, issue #13), and have developed a small legion of followers as a result, and have gone on to found their own label and publishing company.

Sincerely,
A Music Connection Subscriber

Correction:

In our last issue (Vol. XX, issue #22), Solid Discs' recording group Permission To Breathe was spotlighted in our Signing Stories section. Unfortunately, there was a mistake in the contact number for Solid Discs and its owner/President, Jay Warsinske. The correct number is 818-763-3535. We apologize for the error.

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CLUB REVIEWS:

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

DEMO CRITIQUES:

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

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Calendar

By Carrie Colombo

If you have an event, workshop, class or seminar that you want to announce, send the info. in writing, to: **Calendar**, c/o Music Connection, 4731 Laurel Cyn. Blvd., N. Hollywood, CA 91607

Current

Disc Makers presents the second annual "Southern California Unsigned Band World Series," on Thursday, November 7, at the Troubadour in Los Angeles (8:00 p.m. starting time). Performing live, for industry judges and fans, will be Afreaka Nature, Barbara Ann, ESP+, 4 Or 5 Dopes, Hot Chicken Stew and the Tories. These six finalists were chosen from more than 1,000 entries throughout the Southern California area. The winner will be awarded \$25,000 in prizes, ranging from the recording, mastering, manufacturing and promotion of a major label quality CD, to guitars, a mixing console, wireless microphones and a DAT recorder. Admission for the show is \$5, and there will also be hat and CD giveaways throughout the evening.

Cabana Boy recording artists Gypsy Soul will perform live at this year's "Healthy Choice American Heart Walk." The benefit concert is being held on Sunday, November 17, at UCLA's Drake Stadium, following the charity walk. Proceeds will benefit the American Heart Association's research and educational programs in its fight against heart disease and stroke. The schedule of events is as follows: Registration (\$15 fee) at 8:00 a.m., Heart Walk at 9:00 a.m., concert at approximately 10:00 a.m.

Cydney Davis will be performing at The Inner City Christian Center in South Central Los Angeles on November 24, at 3:00 p.m. Davis is a former background singer for artists such as Marvin Gaye, Barry White, Ray Charles, Joe Cocker and Diana Ross. The concert will be a live recording of Cydney's contemporary gospel original material. The focus of the concert is to bring compassion to those infected with and affected by AIDS and to bring emotional support and spiritual healing to people in need. The Inner City Christian Center is located at 6075 S. Normandie. Tickets are \$5 in advance, \$7 at the door. For more information, call 213-565-2723.

On November 12, at 7:00 p.m., the Songwriter's Guild of America and George Gamez, PhD, will kick off a four-week workshop entitled "Creativity Workshop for Songwriters," where you'll learn techniques and strategies to increase your creative ability. The fee is \$45 for SGA members, and \$60 for non-members. In addition, on November 20 at 8:00 p.m. at LunaPark in West Hollywood, "Another Hot Country Night Showcase," will be conducted by music publisher and songwriter Phil Swann, and will feature

performances of the best songs from the class. Everyone is welcome, and admission is free. For more information about these events or to inquire about membership, please contact SGA at 213-462-1108.

Legendary fusion/jazz/new age guitarist Allan Holdsworth will be demonstrating his new signature guitar model at Carvin Guitars in Hollywood on Saturday, November 23, from 1-3 p.m. During the event, Holdsworth will also answer questions from the public regarding his 30-year career in the music business and will be signing 8x10 photos, while supplies last. There is no charge to the public. Carvin Guitars is located at 7414 Sunset Blvd. in Hollywood. For more information, call 213-851-4200.

California Lawyers for the Arts, a non-profit organization, will present a workshop entitled "Co-Authorship Issues For Writers" on Tuesday, November 19, at 7 p.m. An entertainment attorney will discuss the rights and duties of joint authors and the copyright issues related to co-authorship. Also, on December 3, they will be presenting "Handling Your Art/Entertainment Business Disputes," where you'll learn how to turn to mediation, arbitration, small claims court or basic negotiating techniques when your business deal turns sour. The workshops will be held at the Ken Edwards Center (1527 Fourth Street in Santa Monica). The cost is \$5 for CLA members and \$15 for non-members. Call 310-998-5590 for further info.

Everyone is invited to the Los Angeles Music Network's "Getting Records to Radio" on Wednesday, November 13th. Special guests include Terry Anzaldo, head of Promotion, Maverick Records; Chris Douridas, Program Director, KCRW; Karen Glauber, VP, Hits Magazine; and Ted Volk, head of Alternative Promotion, Geffen/DGC Records. Cocktails begin at 6:30 p.m., and the panel starts at 7:30 p.m.. Admission is \$10 for LAMN members, \$15 for non-members. At Hotel Sofitel, located at 8555 Beverly Blvd. For more information, call 818-769-6095.

Re-Caps

The Songwriters Guild Foundation presents the next "Ask-A-Pro/Song Critique" session on Wednesday, November 13 (7-9 p.m.), with industry guest David Quan, Creative Director for All Nations Music. All musical styles will be reviewed. The session is free to SGA members, \$10 for non-members. For more information, you can call SGA at 213-462-1108.



AIDS Project Los Angeles (APLA)

AIDS Project Los Angeles (APLA) is perhaps best known for its two major fund-raising events: AIDS Walk Los Angeles and the Commitment To Life Gala. However, to thousands of people afflicted with HIV and AIDS, the organization has become a place to get answers, assistance and support.

Conceived in 1982, in a one-room office, as a telephone hot line to answer questions about HIV and AIDS, APLA is now one of the largest AIDS service organizations in California. Since its beginning, APLA's mission has been to help those already infected with the deadly virus. During its first year, APLA had less than 100 clients. By 1992, they had assisted more than 11,500 patients.

In total, APLA has more than 30 programs for people living in Los Angeles County who suffer from HIV/AIDS, including medical transportation, home health care and counseling on mental health, legal issues, insurance and public benefits matters. They also provide chemical dependency counseling, as well as educational programs and a public policy division, which works with local, state and federal officials on AIDS-related issues.

In addition, APLA still operates its original hot line, dubbed the Southern California HIV/AIDS Hot-line (800-922-2437), fielding thousands of calls each year. For those who have access to the Internet, the organization's web site (<http://www.apla.org>) provides extensive information on APLA and its services.

Since its beginning, APLA has received strong support from the music and entertainment communities. In fact, by 1989, David Geffen was so impressed with the organization that he joined its Board of Governors. In 1992, he agreed to be honored by APLA, marking the first time that the music mogul had allowed an organization to do so. Geffen still sits on the organization's board, and has contributed so much money to the project that APLA named its new office building in Hollywood the "David Geffen Center."

And Geffen is not the only individual in the music industry to give support and money to the organization. Both Madonna and Barbra Streisand serve with Geffen on the Board of Governors, while Ticketmaster's Fred Rosen and music executive Al Teller sit on the Board of Directors. These and other indi-

viduals in the music industry account, in part, for the tremendous support which APLA receives for its annual Commitment To Life Gala, which generally raise more than a million dollars each year.

The annual Commitment To Life gala, which is considered one of Hollywood's major events, has honored people as diverse as Betty Ford, Bette Midler, David Geffen, former L.A. Mayor Tom Bradley, Jeffrey Katzenberg, Elton John and Neil Diamond.

Another of the organization's major benefits is AIDS Walk Los Angeles. In 1985, APLA held the world's first walk for AIDS, with 4,500 participants. This year, more than 25,000 people took part, raising three million dollars in one day.

Additional fund-raising events for 1996 include an auction at the Directors Guild of America, November 22-24, a holiday gift wrap and service store at the Beverly Center in November and December, and the selling of holiday cards.

The auction at the DGA will feature more than 300 items of memorabilia from music, sports, television and film, with the live auction taking place on November 24th. Most of the music items sold will

be classic rock related. The custom imprinted holiday cards come in three styles—Christmas, Chanukah or seasonal.

While APLA's programs are wonderful, perhaps the best thing that the organization has done is raise public awareness of the people living with HIV and AIDS to make sure that these people are not forgotten.

STATS:

Funding Breakdown: 81% programs, 19% overhead

Fund-raising Activities: Commitment To Life Gala, AIDS Walk Los Angeles, AIDS Dance-A-Thon, Spring Fashion Gala and others.

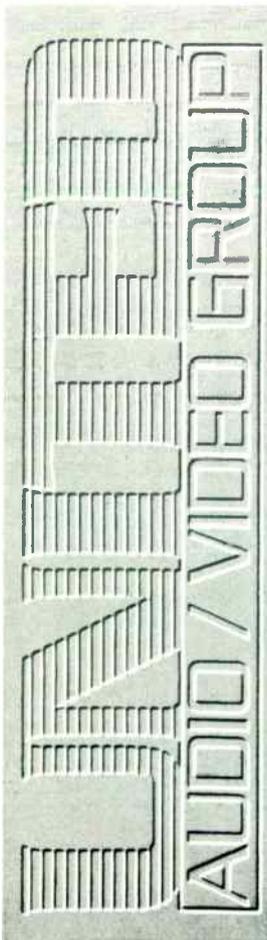
Supporters: Barbra Streisand, Madonna, Elton John, David Geffen, Eddie Van Halen, Irving Azoff and Bernie Taupin.

Address: 1313 N. Vine Street, Los Angeles, CA 90028

Phone: 213-993-1600

Web site: <http://www.apla.org>

COLUMNIST NOTE: Remember that if you're sending holiday cards this season, don't forget to contact your favorite charity. Many organizations have their own cards available for purchase, which directly benefit the charity. 



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By
Scott Lenz

Quick! Name one popular rock & roll artist who has managed to stay completely independent from start to finish—meaning no major label studio, no major label manufacturing, no major label promotion, and of course, no major label distribution. I'll save you the trouble: Ani DiFranco.

In the meantime, you can become another Ani DiFranco, by contacting Record Grafix. The two-year-old company will not only manufacture the first thousand units of your independent product, they'll set you up with an entire package of promotion, distribution, and—according to Mark Kasserman, one of the company's founders—"the finest graphic arts in the record business."

It all started, humbly enough, with the manufacturing. "Record Grafix emerged as the leader in the manufacturing of compact discs and cassettes for the independent record trade," says Kasserman, who, despite agreeing to do this interview, doesn't want to shift the spotlight away from the company.

"Then, we did some research," he continues, "and we found that about 95 percent of the guys that made these 1,000-piece CD runs, you never hear from again. Sixty percent of the inventory was in somebody's garage or closet, the band had broken up, and they were bankrupt because they tried to go out and face the record industry and do all the things it takes to break a record."

Kasserman wanted to put a stop to this. He researched the cost of breaking a record and found it to be a minimum cost of \$25,000.

"Ninety-nine percent of the projects are bankrupt by the time they get the record out. I looked at why the cost was so high and found that most of the promotional people will only work on a national level. If they're asking for a thousands bucks a week in fees, they gotta show some serious numbers.

"So I said, 'Let's figure out how to break a record with that initial 1,000 piece inventory, get the product to equity-expand itself so that once a band hits its initial investment, they

don't continually have to come out of pocket."

After some exhaustive scouring of both radio promotion and distribution companies, Kasserman brought Record Grafix together with two industry heavyweights—the venerable Gavin Report and John Christian's PickHits Entertainment—to form RG Distribution.

"Major labels don't sign undeveloped bands," says Kasserman. "They rely on an indie, or the band themselves, to develop a demand. For just over double the cost of the manufacturing, we launch a three-month radio campaign, put their piece in every radio outlet, and inside the first 30 days, we'll sell the first thousand units.

"The band can use those profits to fund their further promotional needs. After that, the band needs to decide whether they will go for a licensing deal with a major label, or whether to do it themselves [a la Ani DiFranco]." Kasserman's opinion is that if the material is strong, the latter is the better decision.

RG has recently distributed a few bands that Kasserman thinks will hit it big, such as the Melancholics from Las Vegas, Natell Belle and Ben Hunter. They are also working on an entirely new medium, Dimensional Reality Cinema, which entails complete plays, written and performed by Ryan Eldred, recorded in all-encompassing surround sound.

Still, the main focus is the manufacturing and distribution of the hard-working independent musician. "We've combined straight business marketing sense with all the promotional expertise, and brought all the right people together," Kasserman says. "If anybody out there has gone the self-label route, trying to get signed or get airplay, and you're ready to throw in the towel, but you want to get your record broken, we're able to do this. We set up financing that allows anyone to have the same advantages that they would on any major label."

Record Grafix is located at 3430 Sacramento Way, Suite A in San Luis Obispo, CA 93401. You can call them at 800-549-5528. 



BMG Entertainment On Shopping Spree

By Michael Harris

Major distributor acquires 50 percent of CMC International Records and 20 percent of Zomba's record division

New York—"Big Six" distributor BMG Entertainment has acquired 50 percent of hard rock label CMC International Records, as well as a 20 percent share of ownership in the record division of the Zomba Group of Companies.

The separate deals include a long-term worldwide distribution agreement for CMC (Yes, Iron Maiden, Warrant, Slaughter, Motörhead, Deep Purple, Dokken, Justin Hayward), as well as an option for BMG to buy the remaining 50 percent of CMC at a future date.

BMG will continue to distribute the Zomba labels, which include Jive (A Tribe Called Quest, Billy Ocean, DJ Jazzy Jeff and the Fresh Prince, R. Kelly, Too Short), Silvertone (Buddy Guy, Jars Of Clay, John Mayall & The Bluesbreakers) and Verity (Chosen, John P. Kee), as they have done since 1986.

"CMC International Records is one of the premiere rock and heavy metal labels out there today," said Strauss Zelnick, President and CEO of BMG Entertainment North America, in a statement released by BMG. "This partnership is a boon to BMG, because it will add some important progressive rock and heavy metal acts to our artist roster and greatly expand our range of music offerings.

"[Zomba founder, Chairman and CEO Clive Calder] and his team continue to be passionate about expanding Zomba and giving the world great music," Zelnick stated in a separate announcement. "I'm thrilled that BMG will be involved in Zomba's future growth."

Tom Lipsky, President of CMC International added, "Our artists have large and faithful followings, continue to be big concert draws, and, in many cases, are

household names. Harnessing BMG's terrific distribution network, we will be able to reach significantly more fans, old and new, and move closer to our goal of better serving an audience that is still hungry for product from leading metal and progressive rock artists."

On behalf of Zomba, founder Clive Calder said in a prepared statement, "BMG has been our distributor for ten years in North America, and we welcome them as minority shareholders in our record division."

CMC International Records, which was established in 1992, reportedly earned in excess of \$11 million during the 1995-96 fiscal year.

Zomba's record division, in addition to its three imprints, also includes Christian music distributor Brentwood, the Battery recording studios in New York, London, Nashville and Chicago, film music editing facility Segue Music in Hollywood, audio equipment rental company Dream Hire, and a record producer management company.

In addition, Zomba recently acquired majority interests in the U.K.-based Pinnacle/Windsong group of businesses, and German independent record distributor Rough Trade, as well as acquiring Christian music label Reunion (Michael W. Smith, Gary Chapman, Third Day) from Arista Records.

The Zomba Group of Companies is one of the world's largest independent music organizations, generating a reported \$500 million in annual revenues.

For additional information on BMG Entertainment's recent deals with both Zomba and CMC International, you can contact their New York offices by calling 212-930-4000. 

THE MAGIC OF TICKETMASTER



More than 1,000 inner-city students in Los Angeles were treated to a special matinee performance of the Ice Capades' *Magic Of MGM* at the Great Western Forum in Inglewood. The free event came courtesy of "Tickets For Kids," a national youth incentive program recently launched by Ticketmaster. Pictured with some of the lucky students outside the Forum is Claire Rothman, Ticketmaster's Senior Vice President of Community Affairs.

Capitol Records & EMI Music Establish Nat King Cole Scholarship For Students

By Jay Spear

Scholarships will benefit full-time African-American college students; applications must be received no later than December 1st

Los Angeles—Capitol Records, a unit of EMI Music, has established the FMI/Nat King Cole Scholarship Program, to benefit African-American college students.

The 1997 EMI/Nat King Cole Scholarship is available to full-time African-American students attending accredited two-year technical or community colleges, and who are planning to transfer to a full-time undergraduate program, leading to a baccalaureate degree, in the fall of 1997. Applicants must have a minimum grade point average of 3.0 on a 4 point scale. The scholarships will be awarded in the amount of \$2,500 per student.

Applications are available through community college financial aid offices, and must be received by the Citizens' Scholarship Foundation of America

(CSFA) no later than December 1, 1996.

The scholarships will be awarded annually through the EMI Music Foundation. Founded in May of this year, this charitable organization supports programs in education, music and the arts, as well as social services. CSFA, a national nonprofit education support and student aid service organization, is managing the scholarship on behalf of EMI.

Nat King Cole, for whom the scholarship is named, was a Grammy-winning Capitol Records artist before his death, at age 47, in 1965. His daughter, Natalie Cole, is also a Grammy-winning vocalist.

For more information, contact Kathy Mota at the EMI Music Foundation (213-871-5354), or visit Capitol's web site at <http://hollywoodandvine.com>.

MUSICOM2 To Take Place In SoCal

By Ernie Dean

Annual three-day conference bridges the gap between the music industry and computer technologies; CD-ROMs and the Internet are just a few of the topics to be discussed

Santa Monica—*Music Connection* will be co-sponsoring the MUSICOM2 conference which takes place Monday through Wednesday, December 9-11, at the Lowes Santa Monica Hotel in Santa Monica, California.

At this second annual event, leaders of the music industry and the computer technology industries get together to discuss such things as creating, marketing and distributing enhanced CDs and CD-ROMs, marketing music online, developing compelling online content, cybercasting, distributing music on the Internet, online retailing, cross promotions and on-line sponsorship, tracking on-line audiences, music rights and content acquisition, and a look at the very latest products on

the market and how the music industry will learn to incorporate these new mediums.

More than 70 guest speakers are scheduled to appear, including recording artist and President/CEO of HeadSpace Thomas Dolby, Todd Rundgren, former Doors keyboardist Ray Manzarek, America Online President Ted Leonsis, N2K CEO Larry Rosen, ION CEO Ty Roberts, MCA's VP of Interactive Programming Alby Galuten, CD Now! President Jason Olim and Macromedia CEO Bud Colligan.

Anyone who is interested in attending or receiving further information about MUSICOM2 can contact the event organizers at World Research Group by calling 800-647-7600.



During the City Of Hope's "Spirit Of Life" ceremony last month, which honored VH1 President John Sykes, an All-Star Garage Band performed a powerhouse set of classic rock covers. VH1 and MTV Networks raised more than four million dollars in support of the City Of Hope. The all-star band is pictured with various MTV execs prior to the show: (back row) Philippe Dauman, Viacom; Tom Dooley, Viacom; Bryan Adams; Max Weinberg; Jim Price; Bobby Keyes; Eddie Van Halen; Narada Michael Walden; (front row) John Mellencamp; Tom Freston, MTV Networks; Don Henley; Sheryl Crow; Richie Sambora; Sumner Redstone, Viacom; Gil Schwartzberg, City Of Hope; Steve Winwood; John Sykes, VH1; Paul Shaffer; Melissa Etheridge; Bill Maher; Tony Rich.

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John Loken

John Loken has been named General Manager at **China Records U.S.**, where he will be in charge of the label's daily operations, including artist and product development in the U.S. market. Loken will work out of the Santa Monica offices of Discovery Records (310-828-1033), who recently entered into an exclusive marketing and distribution agreement with China.

Geffen Records has promoted **Debbie Samuelson** to the position of Director of Creative Services, where she will continue to oversee advertising and merchandising, album packaging, graphic arts, video production and visual design of the Geffen web site, in addition to her new duties of leading creative service efforts for associated labels **Almo Sounds**, **DroomWorks Records** and **Outpost Recordings**. She can be reached through Geffen's Los Angeles offices at 310-278-9010.

Joel Motel has joined the **Mark IV Pro Audio Group North America** as Director of Sales and Marketing. Prior to the appointment, Motel was a Product Manager for the Zenith Corporation, and the owner of **Tape II Recording Studios**. For further information, call 800-234-6831.

Former jazz booking agent **Ed Keane** has launched a new international music and literary management company, **Ed Keane Associates**. Among the company's first clients are jazz drummer and band leader **Thelonious Monk, Jr.** and Grammy-nominated banjo player **Alison Brown**. Keane can be contacted through **Ann Braithwaite of Braithwaite & Katz** at 617-232-5880.



Lillian Matulic

Lillian Matulic has been promoted to the post of Vice President of Publicity for **MCA Records**.

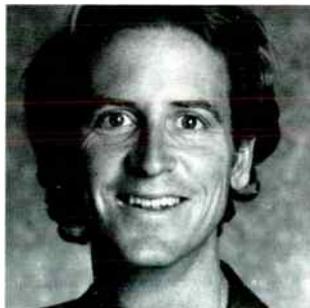
Matulic and **Caroline Prutzman** will co-manage **MCA's** national publicity department, with **Matulic** handling R&B publicity and the daily operations of **MCA's** West Coast publicity office. In related news, **Jeffrey Harleston** has been promoted to Vice President, Business & Legal Affairs for the **MCA Music Entertainment Group**, where he will be responsible for negotiating and drafting agreements in the areas of recording, label and joint ventures, music publishing and distribution. Both **Matulic** and **Harleston** can be reached at **MCA's** Universal City headquarters (818-777-4000).



Nat Hecht

Nat Hecht has joined **D.A.S. Audio of America, Inc.** as Director of Sales and Marketing for the United States, where he will manage all U.S. operations from the leading speaker system manufacturer and seller's new corporate offices in Van Nuys, California (818-786-0904).

Heidi Jo Spiegel has re-joined **Next Plateau Entertainment** as the label's Senior VP of Promotion, and **Kenneth Williams** has been named Director of National Promotion. **Next Plateau's** New York headquarters can be reached at 212-274-7500.



Sig Sigworth

Sig Sigworth has been appointed Director of Product Management at **Virgin Records**, where he will develop and coordinate marketing strategies, plan budgets and oversee touring and artist development activities. He will work out of the label's L.A.-based headquarters (310-278-1181).

Metropolitan Entertainment Group has appointed **Julie Steeg** to the post of Associate Director of Artist Management, and **Bridget Nolan** has been promoted to the position of Director of Artist Man-

agement. **MEG** can be reached at 212-868-7700.

Sennheiser Electronic Corporation has named **Eric Mayer** as the company's Market Development Manager for Professional Products for the Eastern United States, in which he will be responsible for product demonstrations and training, and will also provide application assistance to sound contractors and consultants. **Mayer** can be reached at 716-473-0946.



Chris Sawin

Chris Sawin has been promoted to the post of VP-CFO/Business Affairs for **Mammoth Records** **Sawin**, who joined the company in 1992, can be reached at the label's New York offices (212-275-1634).

Sue Collyns has been named Vice President of Finance for **Windham Hill/High Street Records**, where she will oversee the label's finance department, focusing on the business plan, inventory management, royalties and new product acquisition reviews. Contact her at 310-358-4800.

Arista Records announced the appointment of **Tony Harvin** to the post of Director of International Marketing, where he will be responsible for developing and implementing international marketing plans for **Arista's** urban music, including working with such labels as **LaFace**, **Rowdy** and **Bad Boy Records**. **Harvin** is based in New York (212-489-7400).

AirWorks has appointed **Benjamin Trust** to the position of Vice President of Business Development. A leading developer and marketer of software-based technologies, the Canadian company can be reached at 403-424-9922.



David Weiner

David Weiner has been appointed President of **K-Tel International (USA), Inc.** **Weiner** has relocated to the company's Minne-

apolis-based headquarters (612-559-6800) from its L.A. offices, which will continue to house the **Kid-tel** and audiobook divisions.

Mike Greene has been named Divisional Vice President, West Coast for **Uni Distribution**, where he will oversee all sales and marketing activity within the Western Division. Contact the Company's L.A. offices at 818-777-4400.

A&M Records has named **Thornell Jones** to the post of Director of Product Development, where he will specialize in the urban genre, overseeing the marketing activities for such artists as **Barry White**, **Mint Condition** and **Goodfellaz**. In addition, **Liz Morentin** has been appointed National Director of Publicity, where she will handle such acts as **Tonic**, **face to face** and the **Caulfields**. Contact **A&M's** Hollywood-based headquarters (213-856-2695).

Kao Infosystems Company announced the promotion of **John Depuy** to the position of Executive Vice President. **Depuy** has been with the leading software service provider for thirteen years. Contact **Kao** at 508-362-0130.



Tim Gilpin

Tim Gilpin has been named to the post of District Sales Manager for **Kurzweil** professional products, and **Lee Sebel** has been added to the company's roster of clinicians and product specialists. Contact **Kurzweil** at 310-926-3200.

Air-Edel, a leading music production and talent representation company, has opened an L.A. office. Co-founder **George Martin** has announced that entertainment attorney **Scott Edel** will head up the Los Angeles office as Managing Director, and **Maggie Rodford**, the Managing Director of **Air-Edel** in London, will actively participate in artist representation in L.A. Also, **Susan Slamer** will join **Edel** in the U.S. office, which can be reached at 310-914-5000.

Robert Grubb has been hired by **Otari** as the new National Sales Manager for **Pro Audio** products, where he will be responsible for **Otari Professional Audio** sales for North and South America. Contact 415-341-5900.

Carmy Ferreri has been named Music Director/Assistant Program Director for Los Angeles radio station **KIBB**. The rhythmic AC format station can be reached by calling 818-955-7000.

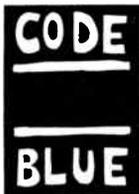


Mike Vernon

Title: President
Duties: A&R, producing
Years With Company: 2 years
Company: Code Blue
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Addendum:

Since this interview took place, a lot has happened to many of the labels affiliated with the Atlantic Group. For instance, the U.S. office of Code Blue was closed, as Atlantic Records now handles the label in-house. However, the UK office of Code Blue remains open.



Background: Code Blue label head Mike Vernon is probably best known for his Blue Horizon productions of the Sixties and Seventies. Releases in those days came from blues artists such as Otis Spann, Eddie Boyd and Fleetwood Mac. The label ceased operations in the early Seventies and Vernon became an independent producer.

After watching successful new acts like Robert Cray and Buddy Guy get launched by other labels, Vernon decided to re-enter the fray. He and his partners (Tony Engle and Alan Robinson) founded Indigo Records in 1991. After striking a deal with Max Hole, European managing director of EastWest Records, the label became Code Blue.

The label's initial offerings for the world were from Houston, Texas-based Sherman Robertson, Joe Owens (Bobby Womack, Donny Hathaway, Stevie Wonder), and the first major label release by Bo Diddley in 20 years. But it is a young band called Storyville that is making the most noise right now on the *Billboard* Blues Album chart.

Duties: "My duties are very much to work in an A&R capacity, and also as a producer for the major bulk of what's coming out through the label. I've had the better part of 32 years

in the industry as a staff producer—first for Decca, and then for London Records in New York—and then as an independent, which I've been for almost 28 years. I've worked for virtually every major record label under the sun. I've had two record labels, one of which is Code Blue, and the other was Blue Horizon, back in the days when Sony was known as CBS."

Starting in the Blues Business: "I was first aware of [the blues] when I heard Little Richard in 1954. That was what was being played on the radio, but you couldn't find the records. AFN, which was American Forces Network out of Germany, used to play all that stuff. And they would have another of what was then called Rhythm & Blues play runs for all the black members of the forces. They'd play Chuck Berry and Bo Diddley.

"I grew up with that kind of music. I grew up with rock & roll, too, but my real love was what I thought at that time was just another band that was a rock and roll band. When you are 35,000 miles removed from things, you tend to appreciate them that much more. As an independent producer, I've worked with everyone from David Bowie to Focus. That's because I have a love of music and I love the job I do."

Signing New Acts: "My concern for the continued existence of the music in its original form is obviously quite strong. I do worry about the demise of some of the greats, because there are so few of them left. What I'm more concerned about is there is a birth of second and third rungers whose material is crowding the marketplace. I find that disturbing.

"I know that the stores suffer and the labels suffer because of the returns. This is the reason why I've been particularly careful about which artists to sign. I've been

offered a great many artists and with only a couple of exceptions I've rejected them. That's not because I personally don't like them. I just personally cannot see how we can sell them."

Signing Bo Diddley: "He was tough. I would be lying if I said he wasn't. When you're dealing with an artist who, over the years, has not been treated as well as he ought to have been, as a result of that he has a chip on his shoulder. That's understandable. Therefore he has very little trust in other people and that's understandable.

"It took me quite a long time, in conjunction with his manager, to persuade him that our intentions were honorable. Then, three or four months down the line from the release of the record, he sees everything I said would happen has happened. He got money when he was supposed to get money. The record has had a great deal of exposure, we've had pretty good press, we've had a little radio, it's selling very well, it's been released all around the world, he's getting to do much higher profile gigs and he made a video for the first time in his life."

Playing Live: "There are bands who are working 365 days a year and cannot get a record deal. They are forced into a small studio to make their own record, produce their own CD and sell them out of the back of a truck just like in the old days. I don't have a problem with that.

"[But] for us to spend the amount of money we would normally spend to make the record, sleeve it in a commercial manner, advertise it, promote it, support it on tour and have those kinds of sales, I'd be out on my ass in ten minutes. I can't do that."

Storyville: "Thus far, it looks very promising. We're getting very good

sales every week. We're getting a lot of radio add-ons. The band is dynamite live. There's a lot of interest in the band and people are going out to see them, and they're buying the records. We've been on the *Billboard* Blues chart since the record came out."

Where New Projects Come From: "It's word of mouth or people send me finished CDs. They call me up and say, 'You've got to come and see this band.' It was tough for the first twelve months, because nobody took us seriously. But now that we've started to make some noise, started to see our records turning up on the *Billboard* Blues chart, and started to get good reviews in the blues magazines, we're starting to get serious people who manage serious artists, saying, 'Our contract will be up in six months. Would you be interested?' Twelve months ago, we couldn't get arrested with any of that."

Signing Philosophy: "I'm not going to sign a whole slew of artists. I have to be very selective. I have to look at the bottom line. First of all, we've got to be excited about what we're listening to. Secondly, we've got to believe in the artist and his longevity. The next thing is that he's got to have serious management. Without that, artists are dead in the water because there are so many of them out there. We need a team. Without that complete team, it's a real struggle."

Unsolicited Demos: "Ninety-nine times out of 100, unsolicited tapes are pitiful, which is the frustrating thing about it. It takes time to listen to them. If people send me a tape, I will listen to it. If people have taken the time and the audacity to find out how to track me down and send it to me, the least I can do is take five minutes to listen to it. Or give it one minute. Sometimes, to be frank, ten seconds is enough.

"Very seldom will you play something unsolicited that isn't really so bad. What happens is that those are the ones who don't have management and they're not professional. Who needs it?"

The Power to Sign: "It's a collective decision between the three of us—myself, Alan Robinson and Tony Engle. Usually it comes from me, occasionally from Alan and rarely from Tony, because Tony's really behind the financial matters."

Personal Philosophy: "What I do get a little bit concerned about is that I seem to be spending measurably more time in an A&R capacity with Code Blue than I do as a producer. I do love producing records and I don't want to lose sight that that's what I love to do. I am an independent record producer. I don't want people to forget that's what I do."
—Interview By
MC Staff Writer Tom Kidd

NEW LABEL, NEW ARTIST



Stuart Smith (center), lead guitarist of Aliens Of Extraordinary Ability, the new band put together in L.A. with Keith Emerson, has just signed a six-figure worldwide recording deal with Samsung Records for a solo album. The Korean electronic giants' new record company will be distributed by WEA. Smith's album, *Heaven & Earth*, will be produced by Pat Regan, and is scheduled for release early next year. Pictured with Smith at the signing are Jonathan Platt of New Sonic Media and Won Seo of Samsung Records.

THREE-DISC DEBACLE?



Has the Artist Formerly Known As Prince been given too much artistic freedom, now that he has thrown off the chains of his slave days with Warner Bros.?

Artist Signings

That Artist Formerly Known As Prince has escaped those nasty chains that kept him in "slavery" at Warner Bros. over the years, and has seemingly found the artistic freedom he desires with a new deal between **New Power Generation (NPG) Records** and **EMI-Capitol Music Group North America**—a deal that will allow the former Purple One to release *Emancipation* (on Emancipation Day, November 19, of course) on NPG Records.

But there is a point where "artistic freedom" blurs the line of "questionable business decisions," such as the fact that *Emancipation* is, get this, a *three-disc* album. Not a compilation or box set of greatest hits, mind you, but three discs of all new material (including several cover tunes). What is everybody thinking here? Granted, the man is a proven commercial commodity, but that was some time ago, and it would have been questionable to release that much product at the height of his popularity. On top of that, will his fans be able to afford such a project, and how much second-rate material will they be purchasing in such an extensive package?

Aretha Franklin has been shown some "Respect" by her former boss, **Clive Davis**, as the President and CEO of **Arista Records** has signed the legendary soul singer to a multi-million dollar deal. Davis, himself, will oversee the A&R duties for the first album under the new deal, and you can bet that he'll be bringing in some major producers to help Franklin's return to Arista also mark her return to the charts. In fact, **Babyface** and **Daryl Simmons** are just two of the names that have been heard through the industry grapevine. And anyone who has seen her perform lately can attest to the fact that the lady can still sing.

Unsigned Band Alert

Musician magazine is proud to announce the launch of the "1997 Best Unsigned Band Competition," and is currently accepting entries from unsigned bands and artists of every genre. This is a great opportunity for local and regional acts to secure national attention and have their music heard by people in the music industry—from top music critics and editors to established artists.

After a preliminary round of judging by editors and writers of major music publications, twelve winners will be chosen by the panel of artist-judges, which includes platinum recording artist **Tori Amos**, guitar hero **Joe Satriani**, alternative rocker **Bob Mould**, country star **Vince Gill** and blues legend **Buddy Guy**. The winners will be featured in *Musician* magazine and appear on the *Beat Of The BUBs* CD (manufactured by **Atlantic Records**) that is serviced to all major and indie label A&R contacts. The top winner will also receive equipment from **JBL Professional** and **Lexicon**.

If you're interested in going head-to-head with thousands of other unsigned artists from around the world, call the toll-free line at 888-BUB-2WIN for all the vital information. Good luck!

Triple A Trouble?

L.A.'s only Triple A radio station, **KSCA (101.9-FM)**, is on the sales block. Current owners, **Goldenwest Broadcasters**, have apparently given up on the station that came in 30 out of 31 in the **Summer '96 Arbitron** ratings. While there are unconfirmed rumors that an offer from a Spanish broadcast company has come through, one can only hope that whoever ultimately writes the check will leave the station's format alone, and

merely pour the necessary advertising and promotional money into the sole remaining rock station in the City Of Angels that still puts talent before "hits."

Ironically, other Triple A stations in major markets—notably Chicago, San Francisco and Boston—have had much more success than the format has had in L.A., where you would think that the crowded musician population would support a station that has had a hand in breaking artists. KSCA introduced many fans to such artists as **Joan Osborne**, **Hootie**, **Alanis Morissette** and **Dishwalla**, effectively building a base that mainstream formats then capitalized on.

Unfortunately, it seems that once L.A.'s longtime classic rock station, **KLSX**, took the talk show route (remember, O.J.'s moronic sidekick **Kato** found work there), KSCA seemed to move a little heavier in that direction, and lost their initial balance of new and old. Even with that, KSCA deserves more support rather than an overhaul. Let's hope that L.A. doesn't lose its bastion of artistically challenging music.

Fender Anniversary

In 1946, **Leo Fender** opened a small guitar manufacturing business in Fullerton, California. Of course, no one knew at the time that this one man had sewn the seeds for a musical revolution. To celebrate the 50th Anniversary of **Fender Guitars**, **Pointblank Records** has released a brilliant CD, *Fender 50th Anniversary Guitar Legends*, which features a wide array of classic material from seventeen Fender disciples, including **Buddy Holly** ("That'll Be The Day"), **Dire Straits** ("Sultans Of Swing"),

the **Vaughan Brothers** ("Telephone Song"), **Eric Clapton** ("Let It Rain"), **Bonnie Raitt** ("Something To Talk About"), **Jimi Hendrix** ("Spanish Castle Magic"), **Buddy Guy** ("Damn Right, I've Got The Blues"), **Deep Purple** ("Smoke On The Water"), **Nirvana** ("Come As You Are"), **Keith Richards** and **The Xpensive Winos** (live version of "Take It So Hard"), **Dick Dale** ("Misirlou"), **Waylon Jennings** ("Rainy Day Woman"), **Jeff Beck** ("Where Were You"), **Richie Sambora** ("Stranger In This Town"), the **Beach Boys** ("Surfin' U.S.A."), **Kenny Wayne Shepherd** ("While We Cry") and **Albert Collins** ("Frosty"). Apart from the music, the liner notes give information about the tracks, the artists and, of course, their choice of Fender guitars. Best of all, a portion of the album's proceeds will be donated to **The Boys And Girls Clubs Of America** to promote music education.

Label Deals

MCA Records has extended its ongoing joint venture agreement with **Radioactive Records** until the end of the century (that's only three years, folks!). Radioactive was founded in 1990 by **Gary Kurfirst**, who got his industry start as a concert promoter in the Sixties, before moving into artist management throughout the Seventies (**Talking Heads**, the **Ramones**, **Jane's Addiction**, the **B-52's**, the **Eurythmics**, the **Thompson Twins**, **Deborah Harry**), and music and film production in the Eighties. Radioactive's current roster includes **Live**, the **Ramones**, **Black Grape**, **dig**, **Big Audio Dynamite**, and **Garbage's Shirley Manson**. Contact 818-777-0570. 

VIRGIN GOES UNDERGROUND



Crowded around the negotiation table after **Virgin Records** and **UGround** came to a strategic agreement are (L-R): (top row) **Peggy Steevensz**, CFO/Partner, UGround; **Nancy Berry**, Executive VP, Virgin Music Group Worldwide; **Andy Rosen**, President/Partner, UGround; **Donnie Graves**, manager of **Jeffrey "Chate" Liles**; (bottom row) **Cordelia Plunket**, President/Partner, UGround; and **Jeffrey "Chate" Liles**, whose album, *antisocial butterfly*, will be the first project released under the new venture.



BMI AT CMJ



BMI recently hosted a showcase at the annual CMJ convention in New York and Reprise recording artist Holly Palmer was one of the acts on the bill. Pictured backstage at the Fez are (L-R): Sue Drew, Vice President, A&R, Reprise Records; Jeff Cohen, Senior Director, Writer/Publisher Relations, BMI; Holly Palmer; Lauren Chodosh, Palmer's attorney; and Charlie Feldman, Vice President, Writer/Publisher Relations, BMI.

NAS Expo

The National Academy of Songwriters held its 19th annual three-day Songwriters Expo at the Pasadena Hilton, and proved once again that it is a "must-attend" event for songwriters—especially fledgling songwriters who might not otherwise get a chance to meet people they want to contact.

Seminars and panel discussions are expected at any industry convention, but the Songwriters Expo is one of the few conventions which also sets aside time for attendees to pitch songs to industry professionals, with a schedule detailing who would be listening when, and what styles of music they're looking for. Along with pitches and song evaluations, the Expo also began a mentor session for the first time this year, where attendees could make appointments to meet one-on-one with industry professionals. Because the Songwriters Expo allows people to get their tapes directly to members of the A&R and publishing communities, this convention has a more relaxed atmosphere, as compared to other conventions where unsigned artists mill about desperately trying to thrust their demos upon every industry person in sight.

That's the good news. The bad news is that getting your demos to A&R and publishing execs doesn't necessarily guarantee that they'll like your music. I couldn't attend all of the song evaluations and pitch sessions, since there were several going on simultaneously, but from what I observed, 99 percent of the tapes that were listened to were rejected. This rejection rate is fairly typical, since the industry is extremely selective when it comes to who gets signed. All tapes submitted at the Expo were assigned numbers, so no one's name was mentioned, which minimized the embarrassment factor. The main reasons why demos were rejected were

material sounding dated (especially those that sounded like they came from the Eighties) and mediocre songs with cliché lyrics. These are undoubtedly the "kiss of death" pitfalls to avoid when you're putting together a demo.

The publishers panel (which included representatives from EMI Music Publishing, Warner/Chappell and MCA Music Publishing) imparted some valuable advice for unsigned songwriters:

- Get a lot of feedback on your songs (not just from family and friends) before you send out your demos.
- Remember that what one publisher rejects, another might like.
- Always put your best song first on your CD or demo tape.
- Do your homework and find out which publishers are most likely to

STIR-RING UP EMI MUSIC



EMI Music Publishing has signed a deal with alternative band Stir, whose major label debut on Capitol Records is set for release this fall. The group was discovered on Gregg Latterman's *Aware* compilations. Pictured at EMI's New York headquarters are (L-R): Evan Lamberg, Senior Vice President, Creative, EMI Music Publishing East Coast; attorney Jim Zumwalt; manager Michael Goessling; Stir's Brad Booker, Kevin Gagnepain and Andy Schmidt; Rick Krim, Senior Vice President, Talent Acquisition & Marketing, EMI Music Publishing; Clark Miller, Vice President, Business & Legal Affairs, EMI Music Publishing.

take your style of music.

•Get involved with industry showcases.

•No matter how talented you are, you will get signed only if the person who signs you likes your personality and wants to work with you.

Several industry organizations had booths at the Expo, including ASCAP, BMI, Music Connection, TAXI, Musicians Institute and NARAS. Highlights of the convention included the keynote speech by NARAS President Michael Greene, and separate seminars headed by MC publisher/executive editor J. Michael Dolan; John Braheny (co-founder of the Los Angeles Songwriters Showcase and Executive VP of Wynward

Enterprises, a music production/publishing company); NAS Creative Director Dan Kimpel; and industry veterans Jeff and Todd Brabec, co-authors of *Music, Money And Success*.

I was asked to speak on the media panel, and the most commonly asked question was, "When and how often should I follow up after I send my tape or CD?" The general rule of thumb is to wait about two weeks before making a follow-up phone call. If no one contacts you after two follow-up calls, that means they're probably not interested. In fact, that old show biz adage is usually true: "Don't call us, we'll call you." This was a recurring theme of the advice given at the Songwriters Expo. It's important to be persistent, but if your music is good enough, you won't have to beg people to call you back after they listen to it.

NAS Awards

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

BMI Showcase

As part of the National Association of Broadcasters Convention, which was held in Los Angeles recently, BMI held a special showcase/party at the Century Club, where convention attendees and industry heavyweights gathered to catch an intimate set by Sheryl Crow. The Grammy-winning sing-

CHIP OFF THE OLD BMI



BMI recently hosted a listening party for singer-songwriter Chip Taylor, who has released two new albums—*Hit Man* (a greatest hits package) and *The Living Room Tapes* (twelve new songs recorded in the living room studios of his collaborators, Jon Sholle and David Mansfield). Pictured at BMI's New York offices during the party are (L-R): Chip Taylor; Del Bryant, Senior VP, Performing Rights, BMI; actor Jon Voight, Taylor's brother; and Charlie Feldman, VP, Writer/Publisher Relations, BMI.

er-songwriter, backed by her band, performed songs from her debut, *Tuesday Night Music Club*, and her self-titled second album, to an overwhelmingly enthusiastic response. Among those in the audience were BMI President/CEO **Frances W. Preston**, composer **Steve Dorff** and songwriters **Barry Mann** and **Cynthia Weil**.

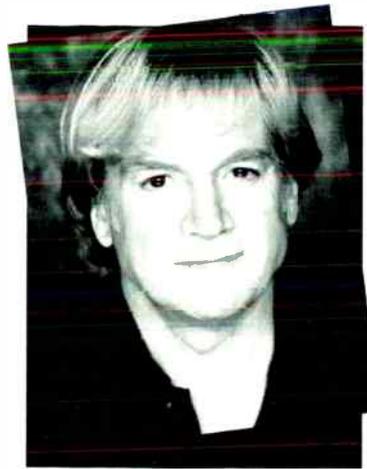
Although some music critics love to call her a lightweight talent, Crow is actually a more dynamic performer in a live setting than she is on record. Those who know her only for her hit singles "All I Wanna Do" and "If It Makes You Happy," would be surprised to find out that Crow has a fairly impressive vocal range in concert, and is more energetic than she appears in her videos. At the Century Club, her on-stage demeanor maintained the right balance between being confident and self-deprecating as she belted out her hits and lesser know album cuts like "Run Baby Run" and "Love Is A Good Thing" (the song that got her latest album banned from Wal-Mart). No flash-in-the-pan, Crow will probably be around a lot longer than most of her detractors would like to think.

Peermusic Deal

Indie publishing firm **peermusic** has entered into a joint venture with **Little Joe** (aka **Joe Hernandez**), a recording artist and President of **Tejano Discs**, to develop artists in the Tejano music field. Under the agreement, **peermusic** has purchased the copyrights of **DeLeon Music**, the publishing subsidiary of **Little Joe y La Familia Enterprises**. The two companies will jointly acquire future copyrights by new composers on the DeLeon roster, with **peermusic** handling the publishing administration.

Ralph Peer II, chairman of **peermusic**, commented: "It's a great honor to be associated with Little Joe and his family, whom I've long admired as the most important contributors to the building of Tejano music. The partnership confirms **peermusic's** long commitment to this important genre." Founded in 1928, **peermusic** has 31 offices worldwide and is considered a leader in the Latin and Tejano (also known as "Tex-Mex") music genres. The company has been named BMI's Latin Music Publisher of the Year for the last two years.

JUSTIN HAYWARD



The leader of the **Moody Blues** talks about songwriting and his latest solo album, *The View From The Hill*

When Justin Hayward joined the **Moody Blues** in 1966 (replacing original lead singer **Denny Laine**), he ended up accomplishing what few singer-songwriters would have been able to do—taking an already successful group to even newer heights, and guiding them to become one of the most enduring bands of the rock era.

As primary composer for the **Moody Blues**, Hayward has penned classic hits throughout four decades of music, including "Nights In White Satin," "I'm Just A Singer (In A Rock And Roll Band)," "Gemini Dream," "Ride My See Saw" and "Your Wildest Dreams."

With their origins in Birmingham, England, the **Moody Blues** (or the "Moodies" as they're often called) are one of the few bands from the original British Invasion to remain a popular draw on today's concert circuit. Although the **Moody Blues** are a priority for Hayward, when the group is on hiatus, he branches into outside projects, such as his recently released solo album, *The View From The Hill*, on CMC International Records.

"I started writing this album when we finished the last **Moody Blues** album in 1991," Hayward says. "I moved to a little place outside Nice, France, and I started off writing the songs for a **Moody Blues** album, but I ended up writing so many songs that some of them ended up on *View From The Hill*."

When a singer-songwriter of a group releases a solo album, comparisons to the group are inevitable. *The View From The Hill*, not surprisingly, sounds a lot like a **Moody Blues** album. So what is the difference?

Hayward explains, "As I start to write a song, it could be interchangeable, but if it was for a **Moodies** album, I'd stop and check myself and make sure that lyrically it was something I could sit down in front of the other three guys with. With my own solo material, I would do it straight from the heart and any changes I make would be more instinctive, instead of analytical."

"I'm really a guitar songwriter," he adds. "The songs come out of the feeling from the chords, melody and phrases. The other alternative is a keyboard. Usually the music and a phrase come to me first. I walk around with little notes that have phrases and sayings, that I might use later in a song."

A self-taught musician, Hayward remembers his musical origins: "My parents gave me piano lessons when I was about five, and I couldn't handle mathematical scales and all that, so I stopped taking lessons. I've found that if you have the desire and passion to play an instrument, you'll find a way to play it. I was about eight years old when I decided to become a performer."

"When I was sixteen, I answered an ad in *Melody Maker* to be a backing musician for **Marty Wilde**. He always used to tell me, 'To survive in this business you've got to write your own songs. It'll give you your own identity and a way to express yourself that no one else can give you.' I was unsuccessful as a songwriter for a long time, but eventually that's how I came to the **Moodies**. By improving my writing, firing off songs to people and giving them demos."

How does he feel about collaborating with other people in songwriting? "I don't enjoy it very much," Hayward confesses. "I've never really had a hit with anybody else, which is why [songwriting collaboration] has frustrated me. But I collaborated on a couple of songs on [*The View From The Hill*]. I don't find it comfortable to start with a blank piece of paper with somebody. If I were to collaborate, I'd rather start writing the songs myself, and then have other people help me finish them."

The **Moody Blues**, along with the **Beatles** and **ELO**, are among the bands that pioneered a sound that merged rock and classical music. The **Moodies** continue to bring this sound to the stage, as they usually perform in concert with different symphony orchestras.

"Touring over the last five years has been a great joy," Hayward says. "We enjoy it more now than in the early Seventies when we were huge. We don't feel quite as much pressure and I also think we're better musicians now."

And what's the best and worst advice Hayward has ever gotten? "The best advice was 'Never sign away your copyrights.'" And the worst advice? He laughs and says, "'You're the greatest, just trust me.'"

Contact publicist **Laura Kaufman** at 818-501-8880.



CHRYSALIS SIGNING



Chrysalis Music has signed writer-producer **Reed Vertelney** to a worldwide co-publishing deal. Pictured (L-R) are: **Leeds Levy**, President, **Chrysalis Music**; **Reed Vertelney**; and **Mark Friedman**, Director, Creative Services, **Chrysalis Music**.

MOJO MUSIC JOINS MCA



MCA Music Publishing has inked a deal with **Mojo Music**, home to alternative acts **Goldfinger** and **Reel Big Fish**. Under the terms of agreement, **MCA** will represent **Mojo Music's** publishing interests on a worldwide basis. Shown celebrating the signing at **MCA's** Los Angeles headquarters are (L-R): **Jay Rifkin**, President, **Mojo Music**; **David Renzer**, Worldwide President, **MCA Music Publishing**; and attorney **David Glick**.



ROCK BOTTOM DEALS: Rock Bottom Drum Rentals in North Hollywood have a new economical hassle-free way to rent drums for low budget rehearsals and recording sessions in Los Angeles. Offering such brands as Remo, Tama, Pearl and DW, Rock Bottom rents complete five-piece kits for a flat rate of \$100 per day or \$300 a week. In order to get these low prices, drummers must pick up and return the drums to the Rock Bottom warehouse themselves (Rock Bottom will provide cartage in the L.A. area for an additional \$50). They're also offering a special introductory offer that includes a set of cymbals with the rental of any drum kit at no additional charge. For further info, contact 818-985-2547.

SKB NEWS: SKB Corporation, a leading manufacturer of musical instrument cases, has purchased a new manufacturing facility in Orange, California. The new facility is the third in Orange (a fourth is located in Mexicali, Mexico), and will serve as the center for a newly

acquired state-of-the-art rotational molding operation. For more information, you can contact SKB at 714-283-8118.

NEOTEK UPDATE: Neotek, long known for high-end recording console technology at budget prices, has relocated to Southern California, culminating the final phase of Martinsound's acquisition of Neotek. Neotek offers a variety of consoles for specialized purposes, as well as two music consoles—Elite and Elan. Neotek also offers a specialized broadcast console (Esprit), a film dubbing console (Encore), and an ADR/Foley console (Essence). Custom modifications are also available. Recent installations include Elan consoles to Hilltop Studios in Nashville and Synchronized Sound in Atlanta, an Esprit to TV2 in Denmark, an Essence to Audiotone in Paris (their third), as well as the expansion of one of Radio Belgium's Esprit consoles. For further information on Neotek, you can contact Chris Walsh by calling 800-582-3555. **MC**

NEW VIDEOS

There are three new videos currently available. DCI Music Video and Warner Bros. Publications have released a fascinating addition to percussion education, courtesy of Rush's stickman Neil Peart. *Neil Peart: A Work In Progress* is a two-video box set (nearly four hours) filled with insight, instruction, performance and philosophy from one of rock's most legendary drummers. For more info, contact DCI Music Video at 212-691-1884. Also, Mayhem Recordings Ltd. and Joe Satriani have released *Reel Satriani*, which takes the viewer into the studio with the guitarist, and veteran producer Glyn Johns, as they put together Satriani's seventh album, *Joe Satriani*. Filmmakers Jonathan Dayton and Valerie Faris spent one week in the studio and have put together a very interesting one-hour documentary. For your copy, call 888-4-MAYHEM. Finally, Lisa Popeil's *The Total Singer* is a video-based comprehensive voice instruction program for voice students of all levels and styles. Popeil has been a professional voice coach for more than 20 years. To order the complete set (87-minute video, 45-page booklet and 60-minute audio cassette), contact Voiceworks at 800-BEL-VDCE.



FROM KOTKKE TO Z



Producer David Z (left) and Private Music artist Leo Kottke are pictured at Woodland Studios in Nashville, where they've been working on Kottke's latest recording effort, *High Strung*, which is due out next February.

MUSICAL HARMONY



Rock legend Rod Stewart (left) teamed with the Grammy winning production team of Jimmy Jam (center) and Terry Lewis (right) in Minneapolis on two tracks for Stewart's upcoming release, *If We Fall In Love Tonight*. The album, which is a collection of ballads, is due in stores on November 12th.

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 an 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 CAMPBELL

An accomplished and versatile arranger with gold and platinum credits to his name, he is now better known as Beck's father

By Jonathan Widran

Anyone who finds out that veteran arranger David Campbell is the father of alternative rocker Beck is tempted to ask first about the nurturing of his son's distinctive point of view. But focusing on the kid and not the dad, whose work has been heard on over 50 gold and platinum albums, as well as over 30 hit singles, is akin to asking Bobby Bonds about Barry and forgetting about the former's own baseball accomplishments.

While being a first call arranger for horns and strings is a chameleonic profession by nature, Campbell's career is living proof of the adage that music is music, no matter the genre, artist or attitude.

He started out playing viola on Carole King's legendary *Tapestry* album, then began arranging for her, and over the years has worked on hundreds of projects, covering classic rock (Aerosmith, Jackson Browne, James Taylor), punk (The Screamers, The Quick), R&B (Marvin Gaye, Aaron Neville), country (Willie Nelson, Travis Tritt) and movie scores (*Dead Man Walking*, *Phenomenon*). A recent capsule of the full gamut found him arranging for Cracker and Medicine before producing vocalist Jennifer Warnes' latest album.

"The key is to not categorize, and simply put my heart into each assignment—song by song, artist by artist," says Campbell. "I always try to glean from them what their tastes are and ask myself, 'If they could do what I do, how would they do it?' Every day is some sort of new challenge, because each producer I work with has different requirements and budgets."

Considering the Seattle native's background as a classical violinist and violist, it might seem unusual that Campbell most enjoys working with experimental and alternative songs. "As a kid, I had two courses of study," he explains. "On one hand, I spent time reading orchestral charts and studying film scores. While in high school, I played in an avant-garde string quartet with Dave Harrington (current leader of the Kronos quartet). I was cutting-edge before they called it that! And, to me, the kind of music alternative rockers are making is no more outside the loop than what I was doing back then. It's just a different genre, rock rather than classical. I've been eclectic all my life."

"That type of music has such a wide palette of guitar sounds," Campbell adds to his analysis of rock. "Amazing things happen when you combine the effects of the soaring strings with guitar noise. It can blend with it or totally work as a contrast. It's easy to forget that both involve strings."

Looking back, Campbell says, the basic job hasn't changed much over the years. Essentially, the artist and producer give him their material—either demos or incomplete tracks—and he goes to his studio and writes the arrangement, then runs it by them. Sometimes, it's love at first listen. Others, it's back to the drawing board.

"Each gig is different," he says, "because sometimes I'll even sit with the artist in the studio and go over every detail, especially when they have definite ideas that they hear. I'm certainly open to changing things, but learning to give and take with different styles of music—and all types of personalities—is a big part of it."

Despite the amazing diversity of his resume, no credit he receives is simply another job to him. Passion is the thing which has kept him at the top of his craft, and which allows each gig to become another unique challenge.

"When I was younger, I'd observe veteran arrangers and notice that a lot of them were tired, jaded, just going through the motions," Campbell recalls, "but that's not me. For me, I won't take an assignment unless I know I can be fully committed to it."

"The best sort of situation occurs on albums where every musician is in perfect synch and songs can be recorded in one or two takes, like on the Don Was projects I've been involved with," he adds. "Then it just rolls out and my work is simple. But even when there are complications and I have to work harder at getting things perfect, there's still a certain excitement I feel seeing it all come together."

Contact Kanebell Enterprises, Inc. at 818-545-3895.



K2000 ver 3.5 from Kurzweil Music Systems

As part of their "non-obsolescence by design" program, Kurzweil Music Systems has updated their popular sampler/synth the K2000 with version 3.5 operating system software.

New stuff includes: the ability to import MIDI Type 1 files; a total of eight drum channels; a new alternate sustain pedal function; enhanced memory management that eliminates "malloc" errors; SCSI II device support as well as support for disk drives of up to two gigabytes. The K2000 will also now work with many CD-ROM drives and the idiosyncratic "sleep" mode with Iomega Zip and Jaz drives has been sussed. Other improvements are: multiple files can be selected during file copy operations, a new "verify option" on file back-



up/copy operations ensures data integrity and there is a drive information utility to view drive format information. Another new capability is that the Mac-Intosh PC Exchange program will read K2000 formatted media.

Version 3.5 sells for \$199 and Kurzweil Music Systems recommends that a factory-authorized dealer install the ROMs for you. You can contact Kurzweil Music Systems at 13336 Alondra Blvd., Cerritos, CA 90703. They can also be reached by phone at 310-926-3200.

Tascam's 564 Digital Portastudio

Tascam offers the new 564 Digital Four-Track Portastudio with numerous random access functions designed for the musician who wants fast and flexible editing with clean, noise-free digital sound. Based on the Mini-Disc or MD format, the 564 has all the features and more you'd expect from a digital mixer/recorder including complete and instant random access to any location within your song, data entry and transport shuttle control via the jog wheel, auto punch in/out with rehearsal, three-band equalizer with a sweepable mid-range, two auxiliary sends, four mono channels, four stereo channels and balanced XLR mic/line inputs.

Any unwanted tracks or parts of tracks or performances can be erased, and, conversely, any desired tracks copied and moved to new locations. Songs can be divided into up to 20 different "Patterns" and "flagged" with index markers. With the Index Program function, you may then arrange these Patterns into cohesive finished Songs. All patterns and Songs can be named and saved to disc for future re-editing.

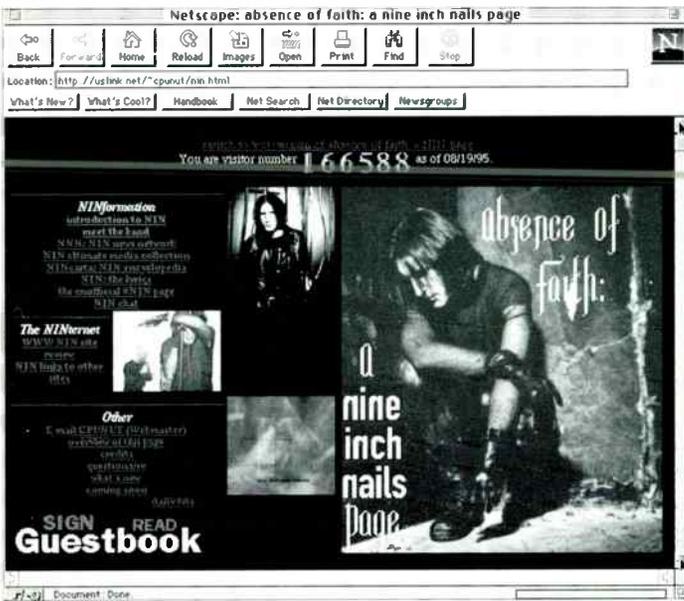
Recording on the 564 is on four tracks with up to 37 minutes of total recording time and up to five "takes" on each track. So once you decide which take or combination of takes is best, you then can assign that take to a track. You can ping-pong and "fly" tracks around your song, and now there is a Bounce



Forward function. Bounce Forward allows you to create a series of submixes with effects and EQ and carry that submix forward to another location on the disc. This mix is used for reference to record additional parts or to try alternate arrangements or just experiment with wacky ideas and edits. The original tracks stay safe and separate at the original location if you should want to revert to them later. The 564 supports MIDI Machine Control (MMC) so all transport functions can be controlled from your computer sequencer's main page. Furthermore, the 564 stays "locked" to your sequence by way of MIDI. Tascam points out that the 564 is the only MD multitracker that provides a S/PDIF digital output so you can digitally archive (as a backup for the MD disc) all audio and files to a DAT machine.

The suggested retail price for the Tascam 564 Four-Track MD Portastudio is \$1,499. Tascam is located at 7733 Telegraph Road, in Montebello, CA 90640. Or you can give them a call at 213-726-0303.





NIN-TERNET: Trent Reznor and Nine Inch Nails may have escaped the spotlight for a while, but there are plenty of folks on the World Wide Web trying to get you closer to the group, and one of the most comprehensive sites out there is **Absence Of Faith** (<http://uslink.net/~cpunut/nin.html>).

This site includes everything anyone could possibly want to know about Reznor and company, and then some. Aside from a graphically stunning home page, there is "NINcarta," a cross-referenced, searchable encyclopedia of everything NIN—a complete history of the group, a **Meet The Band** page, a list of other NIN links and just about everything else you could think of.

For all you NIN fans who can't get enough, and especially for those who are dying for something new from the Nails, follow the downward spiral to Absence Of Faith.

BILLBOARD UPDATE: *Billboard's* on-line site (<http://www.billboard-online.com>) has expanded its horizons with the addition of audio clips to its cyberspace chart listings. In addition to getting current charts and sneak peaks at upcoming album and single positions, visitors to the site can download audio clip files or use **Real Audio** to listen to soundbytes from selected albums on the Top 200, Country and R&B charts, with additional charts coming soon.

Basic access to the extensive site is free, however, access to *Billboard's* on-line archives and some of the more sophisticated aspects of the current areas is going to cost you. Visit the site for more details and to register.

CYBER-CROW: A&M's Sheryl Crow has an updated site in conjunction with her self-titled sophomore release (<http://amrecords.com>).

com), and one look at the photo of her which begins the site will prove that she is *not* for the birds! Through her home page, visitors can download some sweet looking photos of the artist, listen to soundclips, read her biography and checkout **Quick Time** movie footage from her latest video. If she makes you happy, this site can't be that bad.

CYBER-CROWS II: **Counting Crows** (<http://www.countingcrows.com>) still have their site under construction, but for anyone who attended either of their shows at L.A.'s **John Anson Ford Amphitheatre** in September, the preview site is worth a visit. The site includes a downloadable QuickTime clip from their video for "Angels Of The Silences" (from their second effort **Recovering The Satellites**), which was filmed during the L.A. shows at the Ford. Granted, with the quality of QuickTime it might be a bit tough to pick yourself out in the crowd, but with the intensity of the Crows' Ford performances, they're worth reliving. And don't forget to revisit the site in the coming weeks to check out the completed area.

MORE CYBER-CROWES: Could there be a pattern here? Maybe so, but there is one more Crow worth looking into. Wild rockers the **Black Crowes** have found a *remedy* for the *hard to handle* problem of bootlegging concert tapes, by eliminating the problem and *inviting* their fans to record their current **Three Snakes And One Charm** tour. And to expedite the business of concert tape trading amongst their fans, the Crowes are playing a different set every night on the tour, and posting daily updated set lists to their web site at <http://www.tallest.com>.

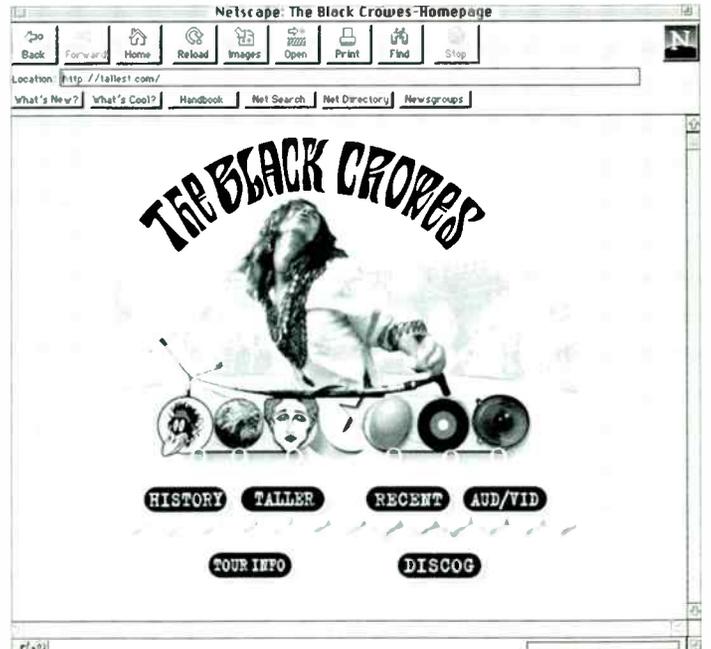
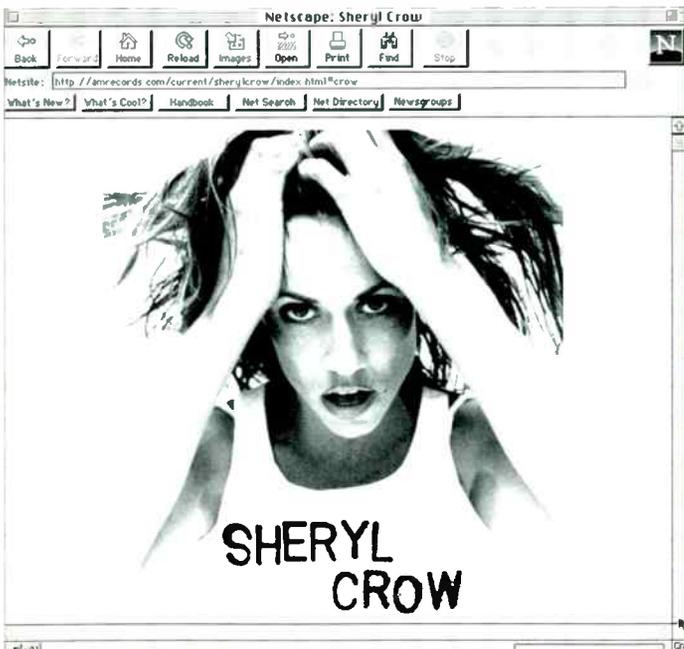
Fans can browse through the set lists from the whole tour and then seek tape trading deals via the group's 24-hour on-line chat room,

accessible from their site (L.A. followers of the group will be able to throw their recordings into the mix after the Crowes play the **Pantages Theater** in Hollywood on December 12 and 13—tickets are on sale now). On top of that, members of the band have committed to visiting the chat room following a show at least once a month, so you never know who you'll bump into. The site also has info on the group's history and a bank of information on the band's fan club.

NETRADIO GOES RETAIL: **NetRadio** (<http://www.netradio.net>), the World Wide Web's radio network, which covers all genres of music (and, of course, news and weather) has taken a step to expand beyond the 'Net by joining forces with music distributor the **Navarre Corporation** and music retailer the **Musicland Stores Corporation**, to encourage web users to visit the retailer's stores, and, of course, to purchase the music that they listen to on NetRadio.

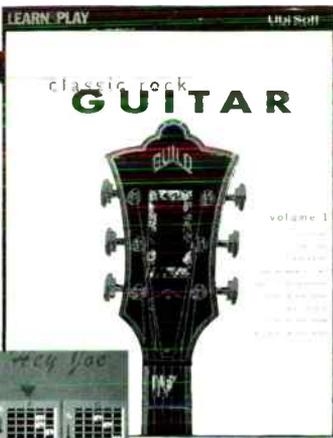
As part of the agreement, Musicland stores (including **Sam Goody, Musicland, Media Play** and **On Cue** stores) nationwide will be offering special positioning for NetRadio artists on "As Heard On NetRadio" end-cap displays. Navarre will be responsible for keeping the retailers supplied with music to stock the displays, and record companies will participate by sponsoring thirteen titles on the end-cap displays for 60-day intervals. Look for other web-retailer collaborations to pop up as the cyber world continues to gain importance to the marketing and sales of music to the masses.

STRUMMIN' ON THE CYBER STRINGS: Software producer **Ubi Soft Entertainment** has launched its new "Learn & Play" CD-ROM line with **Classic Rock Guitar Volume 1**, a fully interactive course in guitar

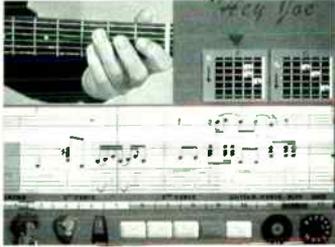


playing, centered around material from **Bob Marley, Lynyrd Skynyrd, Cat Stevens, Bob Dylan** and others.

The ROM, which is available in both Macintosh and PC formats, boasts 84 lessons in guitar technique, taught via video and audio, as well as through graphical displays of chord progressions, finger placements, sheet music, tablature and song lyrics. Other features include built-in acoustic and electric guitar tuners and full recordings of the songs used to teach the techniques outlined in the software. While nothing will ever be able to take the place of a live instructor sitting next to you, for players who are taking lessons and need some extra practice in-between them, this would make an ideal companion. *Volume 2* is due out in early 1997. For more info, visit Ubi Soft's web site at <http://www.ubisoft.com>.



Ubi Soft's *Learn & Play: Classic Rock Guitar Volume 1* turns your computer into a guitar instructor.



with music, then a good place to start your search is the *Rolling Stone Rock Guide* (<http://www.rockguide.com>), a recently created site, which offers reviews and links to more than a thousand music and related sites on the Web.

Of course, there are the usual picks of the week and such, along with an internal search-engine which can be set to search just within the Rock Guide site or over the whole Internet. Where the site is really of interest is in its detailed reviews and descriptions of each of the sites in its database. A good place to use as the origin for a day of music-related surfing. **MC**

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Rolling Stone ROCK GUIDE BY MAGELLAN

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SEARCH Rock Guide + Internet

SAY WHAT?
Despite rumors to the contrary, David Lee Roth apparently will not be reuniting with his former bandmates in Van Halen. Gary Cherone, former lead singer of Extreme, is a "99.9999%" lock on the vacant spot left when Sammy Hagar departed a few months ago. Can Van Halen survive a third frontman? Can Cherone maintain the level of success achieved by his predecessors? Will this be the end of Van Halen? Do you even care?

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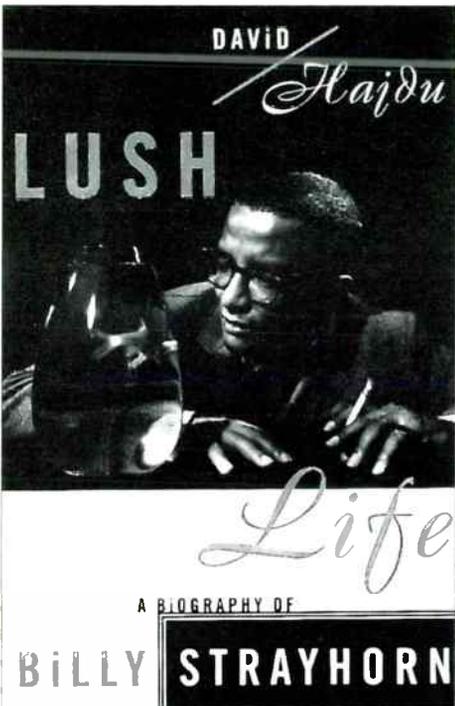
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The late **Billy Strayhorn** (1915-1967) was one of the most accomplished composers in the history of American music. He is an unsung

been by design that Strayhorn played the private artist to Ellington's public one. For Strayhorn to seek fame was to bring public attention to his homosexuality. Alternately relieved and frustrated by his anonymity, this was a trade-off Strayhorn was ultimately unwilling to make. *Lush Life* is a richly researched and rewarding biography by **Entertainment Weekly** editor **David Hajdu**, which styles itself a sensitive and moving corrective to decades of patchwork scholarship and journalism about this giant of jazz. Hajdu uses both his eyes and ears to show how Strayhorn's work reflected his life and its changes. As a gay man, Strayhorn was a natural outsider. As a legend, his work is finally being brought to the forefront. It's about time.



In celebration of **Walt Disney World's** 25th anniversary, **Walt**

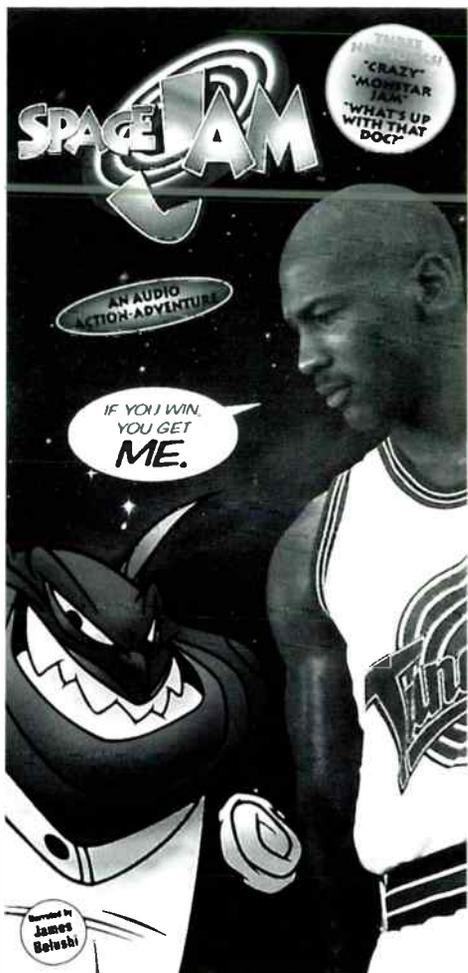
hero, whose songs we all can sing: "Lush Life," "Something to Live For" and "Take The 'A' Train" (the signature song of the **Duke Ellington Orchestra**), among them. His was a vibrant, luxuriant lifestyle. His employer, friend and collaborator, **Duke Ellington**, with whom he worked as arranger and songwriter, saw that he had everything he needed. During his life, Strayhorn would live in Harlem and Paris, but never in the limelight. It may well have

Disney Records has released *Music From The Park*, a collection of contemporary recordings of the Magic Kingdom's best-loved songs from the world's most popular theme park. As usual with such tribute discs, the versions are fairly evenly split between those that stay close to home and those that are way out in left field. Also, as usual, the most listenable cuts, and those that are most fun, are in the latter category. Chief among these is **Tim**

Curry's campy British reading of "The Ballad Of Davy Crockett." Kudos also to the **Pointer Sisters** for their take on "Yo Ho (A Pirate's Life For Me)" and to **Barenaked Ladies**, whose "Grim Grinning Ghosts" (from the **Haunted Mansion**) ends up deliciously off-kilter, simply because it does stay so true to the original. Also on hand here are the **Rembrandts** (minus their signature harmonies), **Linda Ronstadt**, with a reprise of her Top 20 AC hit, "A Dream Is A Wish Your Heart Makes" (a song she recently recorded for **Walt Disney Records' The Music Of Cinderella**), plus **Etta James**, **David Benoit**, **Take 6** and **Olivia Newton-John**. Available everywhere.

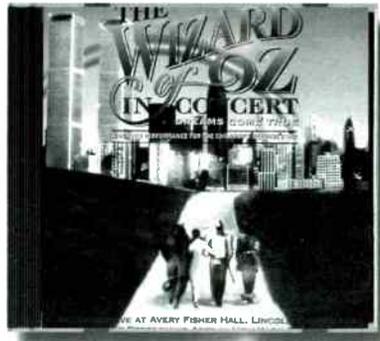
Kid Rhino has the audio cassette version of *Space Jam*, the exciting new mix of live action and animation due out soon from **Warner Bros.** *Space Jam* is the story of how **Bugs Bunny**, **Daffy Duck** and their fellow **Looney Tunes** cohorts narrowly escape the clutches of **Swackhammer** (**Danny DeVito**), a dastardly dude who rules the space-age theme park **Moron Mountain**. They are helped by basketball superstar **Michael Jordan**, playing himself. This colorful cassette-only release is narrated by actor **James Belushi**, and features the voices of Jordan, DeVito and play-by-play action narrated by **Chick Hearn**. Of particular interest to music fans are new tunes for the Toons, including the special funky jam "Crazy" that features an unforgettable and almost unintelligible rap by a stuttering **Porky Pig**. Wherever you buy children's music.

The Wizard Of Oz is celebrated in *The Wizard Of Oz In Concert: Dreams Come True*, now out on **Rhino Records**. Featured are new and invigorating performances from **Jewel** starring as **Dorothy Gale**, **Roger Daltrey** (**Tin Man**), **Jackson Brown** (**Scarecrow**), **Nathan Lane** (**Cowardly Lion**), **Natalie Cole** (**Glinda the Good Witch**), **Joel Grey** (**the Wizard**) and **Debra Winger** (**the Wicked Witch**). Even the supporting cast is filled with heavyweights: **Dr. John**, **Ry Cooder**, **Ronnie**



Michael Jordan and friends in *Space Jam*

Spector, **Pheobe Snow** and the **Boys Choir of Harlem**. Most consistent of the cast is **Jewel**, whose understated acting skills prove as able as her voice, though the most unforgettable performance is **Daltrey's** blustery rock version of "If I Only Had A Heart." One hundred



percent of the net proceeds from the sale of this CD benefit the **Children's Defense Fund**. Wherever you buy music.

Extrordinaire Media was created in 1995 to blend music and nature into "a journey of spirit." To those ends, their first release *Americana Series* is a five-CD set

To Commemorate The 25th Anniversary of Walt Disney World



blending natural, elemental and musical sounds of different regions into one soothing new age set. The quest was to forge a contemporary musical bond with nature and to recapture the sense of belonging to a fresher world. Thirty-six musicians participate in this tribute to the land of the Native Americans, called Turtle Island. Among them are Teja Bell, Paul Adams, Richard Burmer and Steve Branca. Each CD—*Appalachian Aire*, *Desert Aire*, *Mountain Aire*, *Ocean Aire*, and *Heartland Aire*—is available separately or also in a handsome boxed set. It's a great way for even those of us captives of our computers to experience America. Part of the sales proceeds are donated to the Earth Communications Office.

Temple Isaiah is bringing the music of Jewish Broadway to L.A.'s west side. On November 9, New York jazz vocalist and recording artist Annette Sanders will open the 16th annual Festival of Jewish Artisans, with a set of interpretations of material by legendary composers, including George Gershwin, Jerome Kern, Irving Berlin, Harold Arlen and Richard



Annette Sanders

Rodgers. She will be joined by Evan Kent, cantor at Temple Isaiah, as well as a five-piece jazz combo. Sanders is the familiar voice in commercials for American Airlines and General Electric, and she appears on the soundtrack to Woody Allen's film, *Bullets Over Broadway*. Temple Isaiah is located at 10345 W. Pico Blvd. in West Los Angeles. The phone number is 310-277-2772.

Universal Records' surf-punk rockers Reel Big Fish found themselves in good company when they filmed a live performance for the

upcoming feature film *An American Vampire Story*. Producers rented Elizabeth Taylor's old Beverly Hills home so that the group could shoot their original music contribution, "Everything Sucks," for the blood-sucking flick. The film stars original television **Batman**, **Adam West**, and has been referred to as a hybrid mix of

The Lost Boys and Risky Business.

To celebrate the 10th anniversary of the hit musical *Les Miserables*, Columbia TriStar Home Video has released the first live performance of the blockbuster musical ever on video. This is a fully-costumed, semi-staged concert version, allowing a close-up of the powerfully emotive singers that helped make the full production such a worldwide hit. On hand are **Colin Wilkinson** (Tony Award winner for his lead role as Jean Valjean in the Broadway production), **Lea Salonga**, **Michael Ball**, **Judy Kuhn**, **Philip Quast**, **Ruthie Henshall** and a chorus of seemingly thousands. Despite its staging, *Les Miserables—n Concert*, proves a moving experience, even if it is too short at two hours. Though originally broadcast on British TV, this home video version features some stirring new footage. At the concert's electrifying conclusion, performers who have played Jean Valjean in productions around the world march onstage carrying flags from their native countries and one by one sing a verse from "One Day More" in their native tongues. It's a stirring tribute to a fantastic musical. This is one live concert recording that is not to be missed.

MCA Records has released an album of music from New Line Cinema's big screen thriller, *The Long Kiss Goodnight*, starring **Geena Davis** and **Samuel L. Jackson**. The soundtrack features cuts by new and established artists, including **Semisonic**, **Labelle**, and **Jars of Clay**. Standout tracks include **Neneh Cherry's** Top 10/U.K. single "Woman," plus a new version of the **Jimmy Cliff** reggae anthem "Many Rivers To Cross," by **Tom Tom Club**. The film stars Davis as **Samantha Cain**, a suburban schoolteacher suffering from amnesia. As her mysterious past threatens her family, she sets out on a desperate search to discover her forgotten identity. Jackson plays a private investigator who helps her discover that she is really a secret

agent immersed in a doady plot capable of toppling the highest levels of government. Celebrating the new release (below right, L-R) are **Jon McHugh**, Vice President, Soundtracks, New Line Cinema; **Jacob Slichter**, Semisonic; **Deanna Cohen**, Senior Director, MCA Soundtracks; and **Dan Wilson** and **John Munson**, Semisonic. Both film and soundtrack are in general release.

"Love" is a word that means many things to many different people, but to veteran cabaret singer **Patrice Mason**, it means the title of her new show *Love* is an intimate, bilingual look at love from American and French sensibilities, utilizing the gems of Cole Porter, Harold Arlen, Edith Piaf and Charles Trenet. It's all woven together with Mason's re-creation of cabaret's elegance and mood. Locally, you can catch *Love* at the Cine-grill (at the



Hollywood Roosevelt Hotel) on the evening of November 24 at 8:00 p.m. Call the Hollywood Roosevelt Hotel at 213-466-7000 for show reservations and further information about Mason's performance. **MC**



Rockers Semisonic celebrate the release of the *Long Kiss Goodnight* soundtrack with executives from MCA Soundtracks and New Line Cinema.



HARD ROCK REVISITED: Dojo Records has re-released six quintessential Motörhead albums (originally released between 1979 and 1983) in a newly revamped form. Each individual CD is filled with remastered tracks, plenty of bonus material, comprehensive liner notes and complete lyrics. The albums—*Overkill*, *Bomber*, *Ace Of Spades*, *No Sleep 'Til Hammersmith*, *Iron Fist* and *Another Perfect Day*—are given the full treatment by Dojo. This is one reissue series that could teach some of the major labels a thing or two about packaging.

If that isn't enough for the headbangers out there, Castle Records has issued *Best Of The Beast*, the first greatest hits compila-



BUSH FOR BREAKFAST: The Sunset Strip was filled with screams of ecstasy early on a Friday morning in October, when Gavin Rossdale, lead singer of Trauma platinum act Bush, joined the Kevin & Bean morning show on KROQ (106.7-FM) at Billboard Live. Rossdale not only answered fan questions and signed autographs, but also performed "Swallowed," the first single from the band's upcoming sophomore effort *Razorblade Suitcase* (due out November 19). Pictured (L-R) at Billboard Live are: Gene Sandbloom, Assistant Program Director, KROQ; Keith Pressman, President, Billboard Live; Gavin Rossdale; Steve Strauss, VP, Operations, Billboard Live; and Kevin Weatherly, Program Director, KROQ.

tion of Iron Maiden. In an interesting marketing strategy, Castle is issuing *Best Of The Beast* in a couple of different ways: There's the deluxe limited edition two-CD set made up of 27 tracks that also includes a 60-page hardcover book with rare photos, lyrics and a comprehensive discography; a limited quadruple vinyl edition with 34 tracks and a 48-page book; and finally, there's a one-disc collection with sixteen tracks and a 20-page booklet.

SWINGIN' DRIVE: In honor of Les Brown & The Band Of Renown's 60th Anniversary, Drive Entertainment has released a rollicking CD entitled *Swing Alive! At The Hollywood Palladium*. Recorded back on May 10th for a PBS Special to be aired next month, as well as March of '97, this performance at the Palladium featured a plethora of diverse artists, including Bob Hope, the Brian Setzer Orchestra, Royal Crown Revue, Suzanne Sommers, Kid Creole & The Coconuts and Sheena Easton. Drive's *Swing Alive! At The Hollywood Palladium* CD miracu-



A SLOW BURN: Execs of MCA Records and Krasnow Entertainment gathered on the roof of the Bel Age Hotel in Beverly Hills, not to jump, but to celebrate the release of Vanessa Oaou's album *Slow To Burn*, her second with Krasnow Entertainment. Pictured (L-R) are: Skip Bishop, Sr. VP, Promotion, MCA; Stanley Winslow, VP, Urban Promotion, Black Music, MCA; Vanessa Oaou; Harold Austin, Program Director, KKBT (The Beat); and Bruce Reiner, VP, Crossover Promotion, MCA.



SOULFUL INSPIRATION: Soul legend Ray Charles is now an official endorsee of Kurzweil Music Systems. The poster (seen here) will be sent to all dealers as part of the "Class Of '96" series. In other company news, Julie Wright has been appointed Advertising/Marketing Coordinator, and also Steven Johannesen has been named to the newly created position of Graphic Design Artist.



HARD ROCK GUITAR: The Hollywood Hard Rock Cafe on Universal CityWalk, along with Epic Records, hosted a party for guitarist Steve Vai to celebrate the release of his *Fire Garden* album. Prior to performing for the crowd, there was an induction ceremony for Vai's trademark heart-shaped guitar. Pictured (L-R) behind the "guitar of love" are: John Christ; Charlie Casella, Hard Rock Cafe Curator; Steve Vai; Greg Bissonette; and Billy Sheehan.



HEATING UP WITH FROST: Ruthless/Relativity artist Frost recently tried out some new material with Oomo Records band Horny Toad! at Moguls in Los Angeles. Pictured (L-R) are: Moises Casillas, guitarist of Horny Toad!; Doug Sanborn, drummer of Horny Toad!; (kneeling) Kid Caviar, lead singer of Horny Toad!; Frost; Cindy Williams, Frost's personal assistant; and Louichi Mayorga, bassist of Horny Toad!.

lously captures much of the vibe from that evening, and in keeping with the greater good, public television will directly profit from the sale of each compact disc, cassette and home video. If you're able to keep your feet flat on the ground while you're listening to this disc, you may be in need of some serious medical attention.



DAVID H. SHIBER

BACK FROM THE UNDERGROUND: Velvet Underground bassist and vocalist John Cale made a recent stop in Los Angeles, playing the El Rey Theater as a part of his current 25-date national tour. Cale is out on the road in support of *Walking On Locusts*, his first pop album release in ten years, which features appearances by ex-Velvet drummer Maureen Tucker and former Talking Head David Byrne. The tour included two unique shows in New York on October 24: One was a performance at the Virgin Megastore which was beamed back via-satellite to the L.A. Virgin location, and the second was a special appearance at the Museum of Television and Broadcasting, where he performed with David Byrne for a live Internet feed.—*Jeremy M. Helfgot*



STILL PLAYING FOR TIPS: Arista/Nashville recording group BR5-49 recently made an appearance on the *Crook & Chase* TV show, and performed their current single "Cherokee Boogie," from their self-titled debut. Keeping with the tradition of playing for tips like they're famous for at *Western World* in Nashville, the band brought their own tip jar to the show. Gathered around the money pit are (L-R): Jay McDowell, Gary Bennett and Chuck Mead of BR5-49; show hosts Lorianne Crook and Charlie Chase; and band members Shaw Wilson and Don Herron.



AWARD OF EXCELLENCE: While the legendary Quincy Jones doesn't need any more awards, he's shown gladly accepting the "Paul Revere Award For Graphic Excellence," which was giving out by the Music Publisher's Association for the songbook of his critically acclaimed album *Q's Jook Joint*. The book is a joint venture between Warner Bros. Publications USA Inc. and Quincy Jones Music Publishing. Pictured (L-R) are: Judith Bright, Quincy Jones Music Publishing; Quincy Jones; Jay Morgenstern, Executive VP/General Manager of Warner/Chappell Music and CEO of Warner Publications Worldwide; and Ronny Shiff, Product Editor for Quincy Jones Music Publishing.



ROCKIN' WITH ROCK: Producer Bob Rock is pictured receiving the first BASF North American Master Award, which honors Number One recordings made on BASF media. Rock received the award as the producer of Metallica's chart-topping album *Load*. The presentation took place at Chicago Recording Company, where Rock is putting the finishing touches on the new Veruca Salt album. In addition to the award, a \$1,000 donation in Rock's name will be made to UNESCO for the restoration and preservation of culturally significant sites around the world. Shown (L-R) are: Terry O'Kelly, Director of Marketing, BASF; Mark Huisman, Canadian Rep, BASF; and Bob Rock.



SIX-STRING JOHNSON: Capitol recording artist Eric Johnson is pictured celebrating with Capitol execs after his performance at the Hollywood Bowl in October, when the guitar hero tour, G3, featuring Johnson, Joe Satriani and Steve Vai, rolled through town. Johnson's set included selections from his latest album, *Venus Isle*. Pictured backstage (L-R) are: (far back, far left) Tripp DuBois, Director of Marketing; Kristen Welsh, West Coast Marketing Manager; Michael White, National Director of Single Sales; Rob Gordon, VP of Marketing; Joe Priesnitz, Johnson's manager; Greg Seese, Director of Promotion; Joe McFadden, Sr. VP of Sales; Denise Skinner, VP of Marketing; Eric Johnson; Suzanne Falger, Marketing Representative, EMD; Gene Rumsey, Sr. VP of Major Accounts Group, EMD; Joy Feurer, Label Director, West Coast; Matt Aberle, Sr. Director of A&R.

Celebrating

20

1977-1997

MUSIC CONNECTION

Tidbits From Our Tattered Past

1984—Thomas Dolby: The hi-tech musician accurately depicted the future power of video in this interview: "In England, musicians realize you have got to be more than just a musician. When punk happened, it became apparent that all you had to do was a good *Top Of The Pops* performance with the right sort of sound. The same thing will happen now in video. I think it will come down to those with as much conviction about video as they have about music to really break through."

1985—David Foster: The acclaimed songwriter/producer graced the cover of *MC*, and spoke about success: "I swear to God, when you've cut a hit, you know it! It's that incredible gut feeling that just hits you—the magical combination of the right song and sound. I've made about fifteen hits now, and I've known every time. In fact, I've known maybe 50 times—although only 15 were hits [laughs]."

Wild Orchid

Like observing a time-lapse film of three flowers blooming in a burst of color and excitement, I happen to catch the members of Wild Orchid at a giddy, opportune moment. While optimistically and cautiously watching the brisk rise of their gospel-tinged first single, "At Night I Pray," up the *Billboard* Hot 100 chart, Stacy Ferguson, Stefanie Ridel and Renée Sandstrom have just found out that MTV has added the song's sultry video into medium rotation. Plainly put, this means that viewers nationwide will see the Marcus Nispel-directed clip at least ten times a week, in anticipation of the release of the trio's self-titled RCA debut.

By Jonathan Widran

For a minute or two, Ferguson and Ridel's West Hollywood apartment reminds me of the supercharged appliance store scene in the current Tom Hanks' film project, *That Thing You Do*, when the Wonders first hear their hit on the radio. Too jazzed to keep munching their breakfast fare, Ridel puts down the box of Fruity Pebbles and Ferguson wipes the frosting from a cinnamon bun off her hands. Chaotic excitement abounds, as the girls dance around and scream with the exuberance of one dream come true, and the promise of perhaps many more to follow.

"No way," gushes Sandstrom. "I don't even believe this is happening. You can't believe how hard we've worked for this moment." The sorority party atmosphere is quickly muted, however, by a series of con-

stations The Beat and KIIS-FM with requests for their debut single. She is delighted when I offer my services, and quickly scribbles the station phone numbers for me.

While they've honed their seamless vocal tapestries and dreamed of music stardom over the course of the last seven years, these three lifelong friends have been show biz kids all their lives. Sandstrom, whose brother Bobby co-produced and co-wrote a few of the songs on the trio's self-titled debut, sang with her family in an outfit called Family Affair, while her Granada Hills neighbor Ridel did national commercials and guest spots on *The Golden Girls* (playing a kleptomaniac), *Blossom* (she got to kiss Joey Lawrence) and *Married With Children*. Ferguson, from Hacienda Heights, also did time with TV's Bundys, but met Ridel when the two were cast on Nickelodeon's *Kids Incorporated*. Ridel and Sandstrom sang backup on co-star Martika's 1989 hit "Toy Soldiers," and, ironically, now employ Martika's mother, Marta Marrero, as their manager.

As Ferguson explains, Wild Orchid is more than just a clever pastel name, arising from a much deeper source than simply the pleasing purplish-green imagery RCA's art department drew up for the cover of the CD. First, it speaks of the multi-faceted textures of their music, which runs a pleasing stylistic gamut from gospel and R&B dance grooves to pop ballads, funk and even reggae. Second, it calls attention to the intricate colorings of their rich voices, both separately, and together as a unified mosaic. And, finally, giving us a glimpse of their individual demeanors, Ferguson says, "Wild represents our youthfulness, our silliness and our great friendship since we were like eight or nine.

"Orchid represents a woman," the blonde third of the trio continues, "and a wild orchid is a rare flower. We feel that's us, unique, because we all sing lead interchangeably, depending on which tones sound better with different melodies. To get

the right sound, it's important to decide who solos and who harmonizes on each track."

While the slick, smartly arranged grooves provided by such expert producers as RCA A&R chief Ron Fair (who signed the group), Jr. Vasquez, The System's David Frank and Sandstrom's brother, will guarantee great airplay right off the bat, it's the effortless, emotional pastiche of those voices which set Wild Orchid apart from artists with similar vibes but less guttural emotion. Judging from a brief, impromptu a capella version of "Follow Me" at the kitchen table (prompted by me telling them that Boyz II Men offered such a demonstration, for the record), they could probably score hits with no backup at all. "Girlz II Women," I laugh, to their great delight.

"We basically have four sounds," says the raspy-voiced Ridel, who harmonized with Sandstrom, while Ferguson took soulful lead, "each of us as individuals, and then this magical fourth sound which is what happens when we blend together. Total perfectionists, we like to stack our voices and create new textures. We've sung together for seven years, and are still amazed how we can make our voices sound the same in unison despite their differences solo."

Ferguson chimes in, "Our whole approach, both vocally and production-wise, was to convey that sense of colors. As fans, we love albums that have songs at different tempos which keep the continuity interesting. Diversity leads away from boredom, and that was the only way we were gonna be happy with ourselves. That's why we used different producers—for objective input and help in conveying different moods, both in the songs and in our personalities."

Far be it for any fan of a breaking new artist to predict any sort of long-term career potential, but Ferguson, Sandstrom and Ridel would seem to have a leg up on harmonic-minded chart competitors like TLC



gratulatory phone calls from the likes of the President of BMG and RCA's label manager. Business is business, after all, and the three turn suddenly more serious, into young, twentysomething saleswomen whose immediate goal is to shop a beautifully harmonic product in the tradition of their idols Madonna, Mariah and Aretha.

Ferguson, always thinking ahead and wanting to keep the momentum going, sits back down and begins compiling a mental list of people she can convince to call local

and *En Vogue*, in that, they signed their first development deal with Jim Vellutato at Sony Music Publishing in 1993. It was there that they were teamed with experienced songwriters, and through the nurturing of Vellutato, they learned the craft from the inside.

All told, they receive co writing credit on no less than seven of the songs on their debut, including their first single, which is amazing considering that everything is written by ear because neither Sandstrom, Ferguson or Ridel play instruments. Generally, the three work out the basic structure, lyric and melody of the song before turning to outside help for the rhythm tracks and arrangements to make it more palatable to pop radio.

"Our writing process is different each time," says Sandstrom, who recalls herself and Ridel writing history papers at Kennedy High in Granada Hills in poetry form. "One of us will say we have a great lyric idea, which we then develop. Then we see how it will fit into a melody that we harmonize from scratch. The lyric is crucial because that is the emotion people have to respond to. Somewhere in the middle, one of us will come up with a bridge, and suddenly, we've written a whole song without so much as a producer or backing track."

"Writing pop songs is a challenge these days," Sandstrom goes on to say, "because you can't be so weird or you're alternative, and you don't want to be too corny or you lean towards country. The hardest thing is deciding what you take out and what you keep in, so as to maintain a cleverness without being too esoteric. It's got to be more direct than the poetry we wrote in high school."

The girls' Sony contract led to a development deal with Columbia, but they languished there for over a year—a small fish in a big corporate machine. RCA, on the other hand, underwent a restructuring two years ago, and under the tutelage of Ron Fair, Wild Orchid is now part of the family.

After their hard knocks at Columbia, they were understandably leary when Fair first showed interest and enthusiasm, but soon they saw the light. They could hardly believe it when RCA execs stopped in on almost a daily basis during recording, and still pinch themselves when they receive daily calls from the suits with encouragement and progress reports.

"Since we've been signed, we've learned so much about how the industry works," Ridel reflects. "Mostly, it's that it is first and foremost a business. We're artists and we have to do our creative thing, which we will always do. But we know that without someone pushing you and leading the way, you won't go very far. We used to

only an abstract orchid design in lieu of the glamorous soft-lighted photo one might expect.

In person, at home and casual in sweats or jeans with no makeup and their hair up, the three look like fresh scrubbed teenagers. But with one look at their video, their cool, sexy, dorm wall potential comes shining through. Similarly, the album cover looks like it came from a photo session for *Top Model* magazine. So why did RCA, as a means of introduction, opt not to take advantage of this surefire sales tool?

Without a trace of supermodel attitude, Ferguson explains: "They said that our looks were overbearing, and they wanted the music to speak for itself. A lot of the early feedback from test research had stereotypical negative reactions like

'Oh, they're just models who sing.' And we thought, you know what? Screw it. Everyone who's heard the music loves it, so let's just focus on that."

Another enjoyable dilemma RCA will surely face with *Wild Orchid* is the uncanny "black" vocal sound of the girls' voices, both solo and together. In fact, without photographic evidence to the contrary, it's likely that many listeners will think this is another African-American female pop trio, which is just fine with these suburban white girls, as it speaks to the multi-cultural influences they all grew up with, as well as the cultural melting pot ideal they hold as a standard of what American life should be all about.

"We get the 'black' thing a lot," Sandstrom admits, "[but] it's certainly not an intentional thing. Growing up, we were listening to Prince, George Michael, Madonna and Whitney Houston—black and white played no part in it because when you mixed it all together, it was just good music. Fortunately, the success of

multi-racial groups like Hootie & The Blowfish show that the attitudes are changing. Lucky for us, local stations like The Beat have mottos that there is no color line, so that everyone gets a fair shake." **MC**



Wild Orchid (pictured L-R): Stephanie Ridel, Stacy Ferguson, Renée Sandstrom

think, 'Hey, we write good songs. Isn't that enough?' But, apparently talent is enough, because in an amazing leap of faith for a record label marketing a group of extremely attractive young females, RCA's release of the cassette single of "At Night I Pray" features

DON WAS:

From Record Producer To Film Director And Beyond

By Pat Lewis

Despite some artistic success in the Eighties with his band Was (Not Was), who scored such chart hits as "Walk The Dinosaur" and "Spy In The House Of Love," the recording career of Don Was was soon overshadowed by his role as a producer for others.

Was first came into the industry's collective consciousness back in 1989, with the back-to-back successes of Bonnie Raitt's *Nick Of Time* album (four Grammys, including "Album Of The Year") and the B-52's *Cosmic Thing* (which contained the Top Ten hit "Love Shack," and was also a Grammy contender).

Since then, he has continued to forge an impressive production path, littered with Grammys, by continuing his collaboration with Raitt on her *Luck Of The Draw* (three Grammys in 1991) and *Longing In Their Hearts* (Grammy for "Best Pop Album" in 1995) albums, and the Rolling Stones' *Voodoo Lounge* ("Best Rock Album" Grammy in 1995).

Was has also manned the boards for such icons as Bob Dylan, Elton John, Bob Seger, Willie Nelson, Joe Cocker, Johnny Clegg and Iggy Pop. With that kind of resume, it's not surprising that Was captured his own "Producer Of The Year" Grammy in 1995.

And now that he has seemingly worked with every major recording artist known to man, Was has once again spread his creative wings. Not only has he entered the world of rock en Español by producing the debut album of Jaguares (a group fronted by Saul Hernandez, former leader of Caifanes, a pioneering band in the genre), but he's also venturing further into the world of film.

Having already achieved acclaim for directing *I Just Wasn't Made For These Times*, a documentary about legendary Beach Boy Brian Wilson, which garnered him both Emmy and Cable Ace Award nominations, Was makes his feature film directing debut next year.

On top of that, Was, along with Lakeshore Entertainment—the film company with whom he has entered into his multi-year, multi-project directing and production deal—has purchased a majority share of Seattle-based Will Records.

With all this wheeling and dealing going on, it would seem only natural that Was has left his days as a creative force in the band Was (Not Was) behind, but nothing could be further from the truth. Was plans to shortly release a new album entitled *Forever's A Long, Long Time*, which features most of the original Was (Not Was) members, who now call themselves Orquesta Was. (The enhanced-CD version will also include a short film directed by Was and produced by Francis Ford Coppola.)

Music Connection managed to catch up with Was poolside at his hilltop studios on Mulholland Drive, to talk about his latest endeavors and reminisce about his past production experiences. The soft-spoken, dreadlock-adorned industry vet was a gracious host, and quite candid as he discussed the entertainment business and his role in it.



Always lurking in the shadows, Don Was (center) is pictured in the studio with Saul Hernandez (left) and Alfonso André (right) of Jaguares, Mexico's leading rock band.

MC: One of your latest projects was the album *El Equilibrio de Los Jaguares* by Jaguares, which has certainly made a huge splash south of the border.

DW: Yeah. I understand we just unseated Luis Miguel in the Number One spot in Mexico. I think people are just starting to find out about what's dubbed the "rock en Español" movement. When it came to my attention, I was surprised that such a thing existed anywhere outside the United States. We're so jingoist here. We think that all the things of value come from here and England.

When rock & roll started here, I think it was the music of rebellion and it was a strong statement about personal freedom, youth, identity. But I think it's very difficult to sustain that over five generations and now it's really the music for selling Nikes. I'm not saying that there aren't people who are making significant music, I'm just saying that it's not the language of rebellion anymore. In Mexico, they're on their first generation of rock & roll bands.

MC: Apparently the Jaguares' music touches a common chord there.

DW: When you translate [singer-songwriter] Saul Hernandez's lyrics into English, he's on a par with Bono or the rock & roll writers who have some real depth. He's a great, great songwriter. He writes beautiful poetry and songs that work on a number of levels. A love song may also have deep political implications and spiritual implications, and the audience is into that.

MC: I understand the Jaguares have a huge, devoted following.

DW: I went to Mexico City to see them play their first shows and they sold out this 10,000 seat arena a couple of nights and could've kept on going for two weeks.

And, from the first song, everybody in the audience is standing up and singing every word. I just don't think that rock & roll has that type of impact anymore in the States. So, for me, as a producer, it's really great to be a part of something that means more than hairstyles, you know?

MC: For many American rock producers, working in that musical genre would seem to be a stretch, but over the years you've tackled every imaginable type of artist in every imaginable genre. How do you move so easily from one style to the next?

DW: I think the process of making records is transparent. It

doesn't really matter what aesthetics are in vogue at any one period of time. There are still some fundamentals. It's like making a drama—the principles of story structure go back a couple thousand years, and really haven't changed. It just comes from the variations on it. And it's the same with making records.

You have to have good songs and you have to have sincere, convincing performances. So, texturally, how you dress that up—the values may change every five years—but that's just a matter of casting the right engineers and musicians. In the end, someone better write a great song and sound like they mean it when they sing it.

MC: Are there any particular examples from your past that you can give us?

DW: If I were to find one song that I felt was the best single record that I ever made, I'd say it was "I Can't Make You Love Me" [on Bonnie Raitt's *Luck Of The Draw* album]. That seems to have affected people in every walk of life. Even people who don't even necessarily buy Bonnie Raitt albums respond to that song. And that was a very simple song. It's really basically her and Bruce Hornsby. So, why is it so effective? Because it's an unbelievable song.

It's the kind of song that if someone brings you something like that twice in a lifetime, you're lucky. The demo itself would've been a hit record. It's a brilliant song. But then Bonnie gave such an incredible performance—so real. The only thing that we had to go back and punch-in was the section where she broke down and cried in the middle because she was so into the moment. That's really what making a record is about.

MC: How do you pick your projects?

DW: You just have to feel like you're going to want to listen to the music—where it's not going to feel like work to be there for six weeks. [Production] is a fan's job. You're essentially crafting a record that you would want to buy. That's the only way that I can judge it.

Don Was 38 ►

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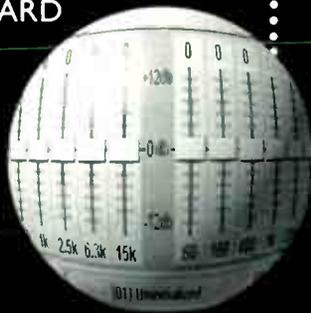
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Compiled by Carla Hay

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Housecalls: No

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The Slow Build Of Jann Arden

By Jonathan Widran

There's a rumor floating around that the employees of A&M Records have been wearing T-shirts proclaiming that their songs have birthdays, while still riding high on the charts. In an industry where the general rule is "break a hit in three months or move on to the next single," the powerful label has developed an amazing track record these past few years stoking the slow and steady promotional fires on artists who started out as no-names but have ended up big stars with hits that refused to die.

On the strength of one huge hit each, Sheryl Crow, Blues Traveler, Gin Blossoms and Dishwalla all approached household name status months—sometimes even a year—after their albums first hit the bins. This success has poised their follow-up releases to be anticipated events, on par with new projects from superstar label-mates like Sting and Bryan Adams.

Then there's Jann Arden. And, while this A&M artist may claim that milking cows on a farm outside her hometown of Calgary would make her just as happy as a gold record, the critically acclaimed album *Living Under June*, combined with her label's undying support and the remarkable appeal of "Insensitive" (aka "the little single that could") has made the singer-songwriter one of 1996's great pop music success stories. The funny thing is, because both listeners and consumers are still getting hip to the song and its source album on a daily basis here in the Fall of 1996, it almost seems silly to remind everyone that all this was supposed to happen over a year ago.

Maybe we should take a lesson from our neighbors to the North when it comes to finding the next big thing. Arden was already a major star in Canada, with two Juno Awards (Canadian Grammys) for her 1992 debut *Time For Mercy* and platinum (100,000) sales for *Living Under June* before the latter album was released here. A&M loved what they heard, but told Arden to be patient, that they had to find the right spot between their big acts before they could make the right commitment. *Living*

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Under June, a picture perfect Adult Contemporary album whose eventual success at CHR and Top 40 radio came as somewhat of a surprise, was released to little fanfare back in February of 1995. The mission? To convince the more segregated U.S. radio world that Arden's Canadian success happened for a reason.

"We planned out the singles' releases really well from the beginning," says Beth Tallman, A&M's Director of Product Development. "We all loved 'Insensitive,' but knew how difficult it would be to introduce Jann with a ballad. It's hard to get anyone to play ballads from new artists right off the bat.

"So we set up the album with the more up-tempo 'Could I Be Your Girl,' which did well for us, hitting the Top 15 on AC, and up to 22 on CHR," Tallman adds. "It found the audience we were hoping for and built a great foundation for what we knew would be our big gun, 'Insensitive.' We all predicted a hit, but its staying power has been just a wonderful surprise."

Both "Could I Be Your Girl" and "Insensitive" hit Number One on the pop charts in Canada, naturally, but Arden's longtime manager Neil MacGonigill agrees that the key to marketing the singer-songwriter in the States was to first expose her, then have this surefire, across-the-board ballad waiting in the wings.

"'Could I Be Your Girl' had won a Juno for Song Of The Year for 1994," states MacGonigill, "and we knew it would be a strong introduction to Jann's talent. We knew it could get airplay and that its success would open the doors for the next single. It's not always good marketing sense to lead off with your best shot."

Tallman says that the most obvious place to begin shopping "Insensitive" was AC radio. From its shipping date of October, 1995 to an eventual Number One airplay hit at 40 stations across the country and its eventual crossover to a peak of #12 on *Billboard's* Top 40, "Insensitive" took a long, but much more steady route to success. As with all projects at A&M, the long-term push was a matter of the label's promotion department simply encouraging what they liked, translating their belief in their artist into knocking down any initial resistance and letting word-of-mouth build. Also helping the song's cause was its popularity

in Italy (based on its use in a jeans commercial) and Australia, inclusion in the Christian Slater movie *Bed of Roses*, and even some slow-motion beach running scenes in *Baywatch*.

"It's hard to break a new artist who's as down-to-earth and straightforward in their musical approach as Jann," A&M's Tallman explains. "We recognized that her chief appeal, at least at first, was to the 35-plus audience, but we also were aware that both Jann's personality and her great songs are a major selling point that could win over other formats. The challenge with a new artist is realizing you're starting fresh and you have to get people familiar with them. You're marketing the artist, rather than just the album or song."

Arden's manager firmly believes that A&M's gradual, rather than gangbusters, approach in working with his client—which recently included a national tour of Borders Bookstores with developing A&M artists Billy Mann and Patti Griffin to coincide with Arden's nighttime club dates—

has helped give "Insensitive" a longevity which has made his client more popular than if she had broken bigger and fell just as quickly.

"Slower adds to Top 40 means you are sacrificing a Top Ten hit for what the song has become, a more subtle hit like 'Missing' or 'Runaround' that stays around the great majority of the year," says MacGonigill, who worked for A&M in Canada at one point and had full confidence in their ability and track record for launching great singer-songwriters.

"It's had an unusual run, dipping from #12 down to #17 back up to #12 at one point, based on new stations adding it out of the blue," he adds. "When a song is AC-oriented, the process is slower, more understated and more reliant on word-of-mouth to get people to buy it. Let's face it, radio controls the whole ballgame. All we can do is get the song out there, tour, schmooze, do interviews, do Leno and Letterman, learn about new territories and try to raise her profile."

It's always entertaining trying to analyze a hit song from a business perspective, congratulating the powers that be for taking a great song to its deserved hit status. But beneath the charts and numbers, there's the all-important, highly intangible mystery factor of what makes a great little song a true pop culture phenomenon. All the promotion and publicity in the world won't work if the song isn't working an emotional magic on the listeners who are "getting it." And, while "Insensitive" isn't exactly the global mega-sensation that "Macarena" is, its longevity cannot solely be attributed to A&M's great effort and Arden's playful radio interviews. Can anyone define that elusive quality?

"I have no idea just why this song is so popular, but I'm very pleased that it's taken on a life of its own," says the artist herself, who, at 34, has been a working and traveling musician for half her life. "I prefer to look outside myself and thank everyone who has helped me here—the hundreds of people who worked so hard to make it a hit. I know my core fans are very good about spreading the word, but I am not a business person, and it would be crazy for me to plunge into any sort of analysis. That only takes away from the music itself."

"I am amazed by the success I have had in the States," Arden adds, "because in Canada, a record company can service all singles at the same time, but U.S. radio is much more about formats and market research. My initial

reaction to 'Insensitive' was that it's a very memorable tune, and I am sure people's love for great pop ballads had something to do with it.

"Look at any big artist," she continues. "Bryan Adams and Gloria Estefan have had upbeat hits, but their ballads have made them megastars. Lyrically, the song speaks of a common experience that we've all been through. The key to any hit song is that everyone can listen and remember a similar experience in their own lives."

Arden can praise the song as a third party because in an ironic twist, this accomplished songwriter just happened to break through with a hit single that she didn't write. In fact, Arden's friend and fellow Calgary native Anne Loree wrote "Insensitive" several years ago, and while Arden and MacGonigill both loved it, the song didn't make the final cut on *Time For Mercy*. Instead, MacGonigill tried pitching it to big-name artists like Wynonna, who showed some interest in recording it, but ultimately turned it down.

"It's a small window of opportunity when you're plugging songs," MacGonigill says. "So the song was still ours to record. When we were picking songs for the second album, we were obviously focused on Jann's songwriting talent, but we couldn't deny how 'Insensitive' sounded like a hit to us. It's simply a well-constructed tune."

Does the fact that it was an outside song, rather than an Arden original, which established her in the States, faze either the star or her manager? "All it boils down to is that we made a great business decision choosing to record the song," maintains MacGonigill. "I've been working with Jann for



The Star & Her Team: Jann Arden (center) is pictured in Toronto with A&M execs who helped send her sophomore effort, *Living Under June*, to gold status. Pictured (L-R) are: Chuck Bliziotis, VP, A&M Records; Allan Reid (VP, Marketing, A&M Canada); John Reid, President, A&M Canada; and Beth Tallman, Director, Product Development, A&M.

some eleven years now, and she has no insecurities about her own writing, nor an ego which prevents her from accepting suc-
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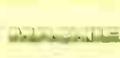
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◀ Don Was 28

MC: What's the process that you go through when you produce an album?

DW: There's really no formula. Everything is different. I used to think that I had to be really prepared. But I've found it's better if you aren't.

The whole thing should flow from the artist. The artist should have a vision. The artist should have a sense of what they want their record to be like, what they're trying to say and how they want to present it. That's what being a good artist is about. If you can't do that, then really, the producer becomes the artist. That's a different kind of producing, and there are plenty of people who do that. Babyface is an example. I'm not denigrating the singers that he works with, but he's the artist on those records.

MC: So, you prefer working with artists who have a sense of direction or purpose?

DW: I'm just attracted to artists who have some vision. My job is to stay objective and if someone gets stumped, to have ideas, but ideas that are appropriate to who they are. So, you really can't become too formulaic because everyone is so different.

MC: That must keep your work interesting, but at the same time, it must also keep you on the edge of your seat.

DW: I remember something that I learned from Keith Richards the first time that I talked to him about the Rolling Stones' songs [for *Voodoo Lounge*]. I sent him a fax and I said, "We're supposed to start recording in a month and we don't know what songs we're doing and we should really talk about that." And he sent back this terse fax, which I now see in the proper humor—but it totally freaked me out when I first got it.

It said, "The songs we're doing—that's for me to know and you to find out. Just remember, when you get to Dublin, improvise, adapt and overcome." And I thought, "Oh my God." But he's right. That's how you should approach everything in life. It's not just about making records. That's a really enlightened thing to say. And subsequently, I made a live record [*Stripped*] with them, while they were on tour, and I'd isolate his guitar, and he played "Brown Sugar" differently every night.

MC: You've also made the move to filmmaking. How did you get involved with the documentary about Brian Wilson?

DW: I was working with Brian [on his album, *I Just Wasn't Made For These Times* for Was' now-defunct MCA-affiliated label, Karambolage] and I got to know him, and the guy that I met was really different from the public image. This is a highly functional, really deep guy capable of great things. And he's one of the most enigmatic characters that you'll ever meet. So, I just made this little film.

I don't think I ever grasped the emotional contact that people have to him and his music, so the response was really phenomenal. And I think it had a really profound effect on his life. People stopped writing

about the "nut and the Svengali doctor" and started treating him with respect.

It's given him more confidence and he's become much more productive and much more relaxed and accessible. So, I think the effect that I've seen on him is really great. I don't think you can attribute this to any one thing, however. You've got a number of things that were going on in his life at that time. He got off of the heavy medication and he got married.

MC: So now you're getting ready to direct your first full-length film for Lakeshore Entertainment (a division of Paramount Pictures). How will you approach such a large undertaking?

DW: I'll tell you something. I think about when I made the first Was (Not Was) record. It was the first album that I ever made and I had no idea about what I was doing. I didn't know about simple things like aligning the tape machines. I was my own engineer and I didn't know that you had to align the 24-track every day. I didn't know that you make tones for the mixes.

I mean, I just didn't know anything from technically to just creatively, what the process of finishing a record was. And I love that record! Because I was so ignorant, I had no formulas to fall back onto—no cliches, no frame of reference.

The thing about film is that I'm really dumb and ignorant and I don't know anything. But I have this instinct about what I think it should look like. So, I'm torn now. I have six months [before shooting begins] and I'm thinking, I could take some classes, read some great books, I could get some knowledge about this. But then I'm thinking, no. Because once you lose that ignorance, you really can't go back and be naive. So, I'm just thinking it might be interesting to feel my way through it.

MC: What is it about filmmaking that draws you to it?

DW: You know, it's possible to write your own songs, play all of the instruments and record it yourself, mix it yourself, design your album cover and send it in and never interact with one other person. But it's absolutely impossible to make a film like that. The beauty of filmmaking is the cooperative effort that goes into it. It's really exciting to be on a set with 60 people who are all contributing.

MC: That certainly doesn't leave you much room for ego.

DW: I think it's dangerous to believe that it all comes from you, and I think that's also true in music. The great musicians that I've worked with, who are really extraordinary, really have no idea where the ideas come from or the process. They don't think about the process.

There are plenty of great craftsmen who do analyze that and are really good and you couldn't say anything bad about them, but the giants are the people who run on instinct and just do it without really thinking about it and have no idea.

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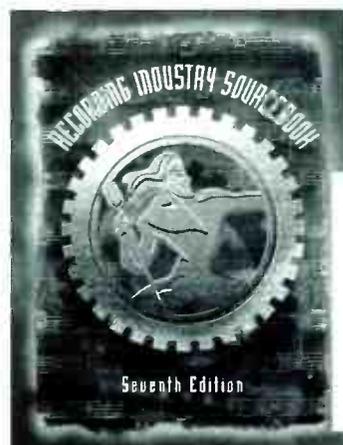
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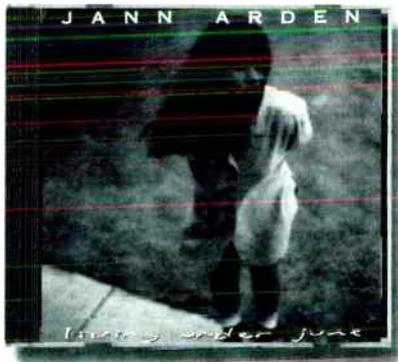
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cess where she could get it."

The very down-to-earth Arden echoes her manager's sentiments, believing that "I'd be a fool to think I had to limit myself to recording my own songs. You have to consider everything that's available to you, and realize your album's only gonna be as good as the worst song on it. I was never in fear of people questioning my success because of this song, and of course, I am happy for Anne, who is someone I greatly admire."

But as we all know from the many one hit wonders littering the alleys of pop lore, a great single does not a long-term career make. But on the strength of steady sales over the past seven months, *Living Under June* has been a fixture in *Billboard's* Top 200 Album Chart.

"*Living Under June* has been a consistent seller," explains Tallman. "It hasn't had any

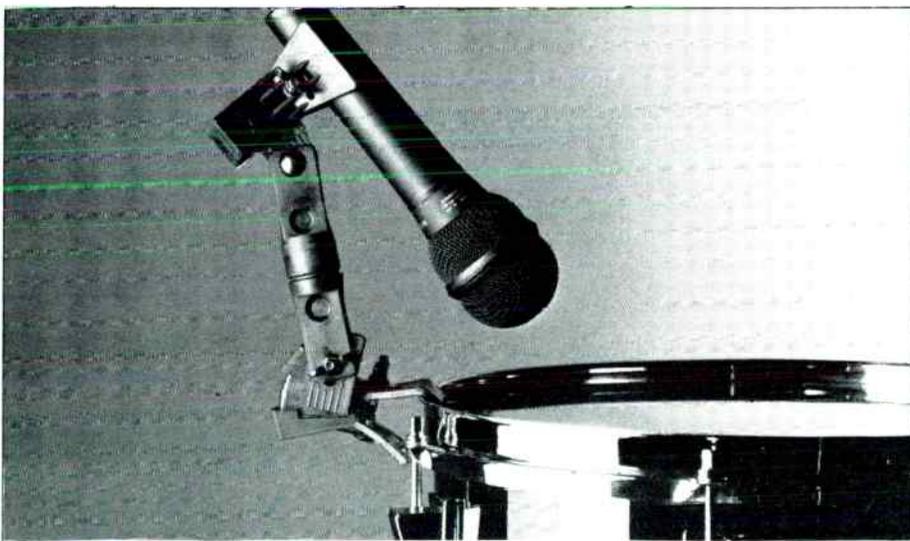
huge spikes in any given week, but it has built slowly but surely, and we expect that to continue as the next single catches on."

And then, of course, when the fire of "Insensitive" finally simmers down, there's the matter of Arden's real test with American audiences—the follow-up album. Part of the next album is already written, and Arden plans to hit the studio in the near future to start the whole process again.

"I'm trying not to feel the pressures, because the bottom line is that I am not driven in any way by stardom," Arden says. "I have no idea at this point what the album will sound like, my only goal is to have fun making it. Whether it succeeds this big or not, it's important that I remain true to myself and do things I am proud of."

"It's all about evolution," she adds. "Life's much more fascinating if you don't analyze everything you do. I appreciate music and its blessings, and am happy to contribute something to people's lives through my songs, but I'm just as happy hanging with my friends and going to movies. At this point, I just have to go with the flow."

With Arden's refreshing outlook in mind, A&M's Tallman concludes by saying, "Jann's successful because in addition to writing and recording great tunes, she is a real person with a basic approach to her art. She and her songs aren't about hype and glitz, they're about emotions, pure and simple. And we recognize that. It's up to us to identify those strengths and work them to the best of our ability." MC



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Tonic

Label: Polydor
Manager/Contact: Sheila Scott, Jealous Dogs Management
Address: 8306 Wilshire Blvd., Suite 666, Beverly Hills, CA 90211
Phone: 213-782-0816
Booking: William Morris Agency
Legal Rep: Gene Salomon
Band Members: Emerson Hart, Jeff Russo, Dan Rothchild, Kevin Shepard
Type Of Music: Alternative Rock
Date Signed: November, 1994
A&R Rep: Tom Storms



Matchbox 20

Label: Lava/Atlantic
Management/Contact: Lippman Entertainment, Terry Lippman
Address: 8900 Wilshire Blvd., Suite 340, Beverly Hills, CA 90211
Phone: 310-657-1500
Booking: Mitch Rose, CAA
Band Members: Rob Thomas, Paul Doucette, Brian Yale, Adam Gaynor, Kyle Cook
Type Of Music: Triple A
Date Signed: July, 1995
A&R Rep: Kim Stevens, Jason Flom



Duncan Sheik

Label: Atlantic
Manager/Contact: David Leinhardt
Address: 21 Grammercy Park South, #1A, New York, NY 10003
Phone: 212-358-9433
Booking: Rick Roskin, CAA
Legal Rep: John Frankenheimer, Rebel Steiner for Loeb & Loeb
Type Of Music: Mellow alternative
Date Signed: May, 1995
A&R Rep: Tim Sommer

A couple of years ago, somewhere between the pastrami and cornbeef at L.A.'s famous Canters Deli Kibbitz Room, a band called Tonic took to the stage. Beginning as a band formed by lead singer Emerson Hart and guitarist Jeff Russo in New York, the pair moved to L.A., unbeknownst to each other.

"Jeff walked into a place I was working one day, and we found out we were both still playing music. We just decided to get together, play and write some songs," says Hart about their first West Coast encounter. They went on to produce a four-track demo that attracted drummer Kevin Shepard, and added bassist Dan Rothchild, whom the threesome found jamming at a local coffeehouse.

"Word just spread when we started playing at Canters Deli on Tuesdays and The Mint on Sundays," says Hart. The group began a development deal with Capitol Records just around the time their future A&R rep, Tom Storms, was leaving the company.

"They had this one song that just got me," Storms recalls. "When I left Capitol, there was this box of tapes I held on to, just to see later on what those people would be doing in two years." Storms found out about Tonic's Deli gig and became a regular at Canters. "They were great live, and had really cool songs. I pretty much decided I wanted to work with them before I even listened to their demo. I remembered every one of the songs they played, and that doesn't happen very often."

As a result, Storms, who had gone to Polydor from Capitol, brought the label's bigwigs down to see Tonic one night. "I brought the president of A&M [Al Cafaro] to see them, and he agreed with my interest in them, and signed them on the spot," Storms recalls.

The group's debut album, *Lemon Parade*, produced by Jack Joseph Puig (the Black Crowes, Belly), was released late this summer.

With the band's career on the upswing, Hart fondly recalls the memories made at their first stomping ground, Canters. "Every night you play there you get a free meal. I recommend the Reuben—that's what I always had."

—Laurie Searle

Talent, luck and a confident risk-taking attitude led to Matchbox 20's recording contract with Atlantic Records. And, according to singer Rob Thomas, a strange series of events fell into place, before their deal was inked.

Thomas and bandmates Brian Yale and Paul Doucette were playing local gigs in Orlando, Florida, and were sending out a short demo for more than two years, with little response. At one of their gigs, they were seen by Dean Serletic, whose brother, Matt, was the producer for Collective Soul. Matt Serletic checked the band out, and liked what he saw—aside from one problem: other than a bass, they had no guitars. Serletic suggested that they recruit a couple of guitarists and come into the studio with him.

But finding the right players took almost four months, before they hooked up with guitarists Kyle Cook and Adam Gaynor. Meanwhile, in the midst of their search, the original trio played a small music festival, which was attended by Atlantic A&R rep Kim Stevens, who was there to see another group. Stevens ended up contacting the original trio, only to learn of their transitional situation, but he kept in touch with the group, as they took three months to gear up.

During that time, Thomas ended up writing whole new songs, in a different style, proclaiming them, "Matchbox 20 material—new songs for a new group." While this was a risky move, as it was his original style which had garnered the group interest, they kept rehearsing.

Finally, they invited Serletic and Stevens to hear them play. Serletic brought along Ed Roland of Collective Soul, and Stevens came with Lava Records President Jason Flom. It was a do-or-die situation for the new band with new songs. And the changes they made paid off.

Everyone liked what they heard, and Matchbox 20 signed with Atlantic subsidiary Lava, recorded for Serletic's production company, Melisma, and released their debut album, *Yourself Or Someone Like You*, in September.

Thomas's advice to other artists out there is to "follow your dream and stick to it, no matter what." Just before they signed their deal, Thomas says that the band members' friends and families were asking them, "When are you going to get a real job?" Ten minutes after the deal was signed, the same people were saying, "We knew you would make it!" —Bernard Baur

At a time when grunge and punk bands seem to be dominating the music scene, moody guitarist Duncan Sheik stands out as an anomaly.

While a student at Brown University, Sheik had played lead guitar in a band fronted by classmate Lisa Loeb, and had also begun exploring the recording process. His experiments with music yielded a demo tape, described by the artist as "ambient guitar dance music."

Upon arriving in Los Angeles, after his graduation, Sheik connected with another former classmate, Tracy Ross, who gave his tape to her mother, Motown legend Diana, who, in turn, passed it on to her lawyer. As Sheik's tape made the rounds, it fell into the lap of Happy Walters, who signed Sheik to Immortal Records. "I arrived in L.A. after graduation, and by Christmas, I had a \$100,000 record deal. I thought life was great," Sheik notes.

But sharing a label with mainly hip-hop groups proved to be a problem, and Sheik spent the next two years unable to record a record, and yet bound by a contract. "It was pretty miserable," he says, "but during that time, I wrote like mad." And during this period, Sheik landed a publishing deal at BMG.

Finally, Sheik was released from his contract with Immortal, and this time, two major labels—Geffen and Atlantic—stepped up to the plate. But in the end, in an unprecedented move, it was Ron Shapiro, Atlantic's General Manager, who hit a home run for the singer-songwriter.

"He came to see me play, and he was just filled with positive energy," Sheik says of Shapiro. The Atlantic GM was determined to make others at the label hear and see his young discovery, so he arranged for Sheik to play a private concert for him and a handful of Atlantic A&R reps—in the singer's living room.

That night, the decision was made to make Sheik a top priority at Atlantic, and now, *Duncan Sheik* has hit the stores.

And, as Sheik points out, it was ultimately the support of Shapiro that made the album possible. As Sheik says, "My experience goes to show that it isn't just about being signed to any label, but to the right label." —Eric P. Fleishman

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Sagor

Contact: Farishta Productions
818-562-2192
Seeking: Label Deal
Type of music: AC/Pop

Production.....7
Lyrics.....7
Music.....6
Vocals.....4
Musicianship.....7

Average

1 2 3 4 5 6 7 8 9 10

Comments: By composing, arranging, producing and performing everything (with the exception of one violin solo), Sagor demonstrates some exceptional ability. In fact, only his vocals are below par. This is a talented songwriter-producer, who should be working with other singers and pursuing a publishing/production deal.



Kay Irvine

Contact: Zero 2 Echo Mgmt.
707-539-6930
Seeking: Label Deal
Type of music: Rock

Production.....6
Lyrics.....5
Music.....5
Vocals.....5
Musicianship.....6

Average

1 2 3 4 5 6 7 8 9 10

Comments: A good quality demo, however Irvine seems to hedge her bets in terms of her musical direction—mixing Eighties-styled pop-rock with bluesy rock and even some country stylings. The songs are nicely structured and the package is professional, but the intangible qualities often needed for success are missing.



The Elliott Morrison Project

Contact: Artist Hot Line
918-585-8557
Seeking: Label/Distribution Deal
Type of music: Triple A

Production.....5
Lyrics.....5
Music.....4
Vocals.....4
Musicianship.....6

Average

1 2 3 4 5 6 7 8 9 10

Comments: "Roadkill Heaven" sounds like it could be the theme song for a sadistically humorous cartoon, and while we get a heavy dose of his skewed lyrical point of view, only on the opener does it contain some charm. Elsewhere, the songs fail and the vocals could be much stronger. But he does get an "A" for packaging.



Steve Girardi Band

Contact: Artist Hot Line
310-372-7455
Seeking: Label Deal
Type of music: Rock

Production.....4
Lyrics.....3
Music.....3
Vocals.....3
Musicianship.....4

Average

1 2 3 4 5 6 7 8 9 10

Comments: This acoustic rock quartet makes Hootie look like a cutting-edge act. Perhaps they can make a decent living as a cover band in bars throughout their home territory of the South Bay beach community, but their original material just doesn't have what it takes to become a viable recording outfit.



First Men On The Sun

Contact: Jessica Gales
714-536-7047
Seeking: Label/Distribution Deal
Type of music: Alt. Rock

Production.....6
Lyrics.....5
Music.....6
Vocals.....5
Musicianship.....6

Average

1 2 3 4 5 6 7 8 9 10

Comments: This band that hails from behind the Orange Curtain reflects the electric moods of R.E.M. and offers up the dynamics of U2. The mix could have been better, but the songs show promise. They are ready for labels and publishers, either as a development project or a full-fledged release



Thorn Hill

Contact: Artist Hot Line
714-708-3786
Seeking: Label/Distribution Deal
Type of music: Hard Rock

Production.....5
Lyrics.....5
Music.....4
Vocals.....5
Musicianship.....6

Average

1 2 3 4 5 6 7 8 9 10

Comments: This Orange County foursome is a tight unit and their musical direction is solid. It seems that the only thing really missing is some better-than-average material that might get them the attention of A&R reps. The bio notes that they have written 60 songs to date, which shows some dedication, but they need to write some more.



The Vibe

Contact: L.D.B. Management
818-772-1631
Seeking: Label Deal
Type of music: Jazz/Pop-Rock

Production.....4
Lyrics.....4
Music.....4
Vocals.....4
Musicianship.....5

Average

1 2 3 4 5 6 7 8 9 10

Comments: A trio that is very difficult to place, and while they have some fine musical skill that they showcase during some of the jazzy interludes, the songs are not that memorable. Still, their overall sound shows some potential. While there's not a really obvious market for them, this seems to be a worthwhile project to develop.

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

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

Send us the identical package you plan to send out to the A&R community, management companies, publishers and attorneys. All of your packages are selected at random and reviewed by an executive committee. Packages are not selected in advance, but rather, at the very time they are to be critiqued for a given issue. All submissions become the property of Music Connection and will not be returned. Because of the tremendous amount of packages we receive, we unfortunately cannot guarantee that each and every demo tape or CD will be reviewed. Submissions for Disc Reviews should also be sent to the same address. If you are submitting an indie CD for review, please let us know how one can purchase your product so we can pass that important information on to our readers. Once again, we cannot guarantee that every submission will be reviewed.



Counting Crows

Recovering The Satellites
Geffen/DGC

1 2 3 4 5 6 7 8 9 10

Producer: Gil Norton
Top Cuts: "I'm Not Sleeping," "A Long December."
Summary: The Crows' second effort is far more broody and moody than their first, with less radio-friendly material and a much heavier and more introspective texture. The upbeat first single, "Angels Of The Silences," is about as energized as the album gets, which is fine for this band—their strength has always been in their ability to tap into deeper emotions, which they do at many points on *Satellites*. The songwriting remains consistently strong, and even though much of the material is slower in nature, the memorable hooks are still there. —*Jeremy M. Helfgot*



The Alligators

Pre-X Zoom
Garage Records

1 2 3 4 5 6 7 8 9 10

Producer: The Alligators
Top Cuts: "I'm A Bad Boy (But An Awfully Good Man)," "Slow Runnin' Honey," "Two O'Clock Knock."
Summary: This 'Gators release comes some 20 years after these tracks were recorded, which was just a few years before guitarist Billy Zoom would go on to start the quintessential L.A. band of the Seventies, X. In essence, this is a musical archive of the L.A. alternative scene of that era, prior to the punk and roots explosion. The recordings are pretty raw, but the energy is unmistakable. This is electric roots music out on the edge, and the 'Gators were one of the first to point out that direction. —*Charlie Ray*



Neil Zaza

Sing
High Chief Records

1 2 3 4 5 6 7 8 9 10

Producer: Eric Fritsch & Neil Zaza
Top Cuts: "Crazy Love," "Everything I Should Have Said," "Amazing Grace."
Summary: *Sing* is a surprisingly strong independent release from a guitarist whose twist of a melodic phrase is quite stunning at times. While two of the album's strongest cuts (Van Morrison's "Crazy Love" and the traditional "Amazing Grace") were not penned by the six-string wizard, he does somehow make them his own. This is one guitar slinger whose axe would not be out of place in the cases of either Eric Johnson or Steve Vai. A very impressive album for guitar aficionados and music fans alike. —*Ernie Dean*



Head Sandwich

Head Sandwich
Anaconda Records

1 2 3 4 5 6 7 8 9 10

Producer: Head Sandwich
Top Cuts: "Within You Without You," "Rathbun," "My Way."
Summary: Essentially the lineup of Southern California's Just Like That (who were frequent performers on the Sunset Strip and around Los Angeles) with a new face at the bass, Head Sandwich crank out rock with a hard edge, in the vein of the Red Hot Chili Peppers meet Primus. Heavy bass lines and heavily produced vocals add a touch of darkness to the album's feel. Anyone who followed Just Like That knows that this group's strength is in their live performance—this album captures a mere fraction of their energy and talent. —*Michael Harris*



Various Artists

The Best of Austin City Limits
Columbia/Legacy

1 2 3 4 5 6 7 8 9 10

Producer: Mike Stewart & Terry Lickona
Top Cuts: "Silver Wings," "Guitars Cadillacs," "He Stopped Loving Her Today," "Stand By Your Man."
Summary: Since 1974, *Austin City Limits* has been a TV staple for fans of country and roots music, and everyone from the Judds to k.d. lang has graced their stage. An outstanding compilation that includes some of the best performances by Waylon Jennings, Willie Nelson, Asleep at the Wheel and Patty Loveless. *The Best of Austin City Limits* is a must. From honky tonk to Texas Swing to bluegrass, this is a terrific CD that documents the significance of *Austin City Limits*. —*Jana Pendragon*



Marshall Chapman

Love Slave
Margarittaville Records

1 2 3 4 5 6 7 8 9 10

Producer: Marshall Chapman & Michael Utley
Top Cuts: "I'm a Dreamer," "Love Slave," "If I Can't Have You," "Just To Torture Myself."
Summary: This lady is hardcore and true to herself in every way. A rebellious writer who is always interesting, Chapman covers a variety of roots styles. Sometimes she is sweet and tender, as on "I'm a Dreamer," sometimes she's a hard hitting honky tonk angel, and at other moments, Chapman sings the blues. For fun, there's "Just to Torture Myself," penned with former L.A. maven Kacey Jones. Well balanced and produced, this is a benchmark project that must be heard. —*Jana Pendragon*



Tina Turner

Wildest Dreams
Virgin Records

1 2 3 4 5 6 7 8 9 10

Producer: Various
Top Cuts: "Missing You," "Whatever You Want," "Do What You Do."
Summary: The acid queen translates the energy of those cool Hanes commercials into great vocal shape on her most satisfying disc of the decade. Trevor Horn, longtime cohort Terry Britten and other assorted producers dig out performances that rank up there with those of her Eighties resurrection, and Barry White adds a colorful texture to the hypnotic title track. Production potpourri doesn't always work, but with Turner, ageless surprises and fiery energy tie the elements together brilliantly. —*Nicole DeYoung*



Chad Watson

Push It To the Edge
Lawson Records

1 2 3 4 5 6 7 8 9 10

Producer: Chad Watson & Richard Barron
Top Cuts: "\$100 Saddle," "Shake the Hand," "Ta Jueno."
Summary: Watson's artistry has often appeared scattered, and his success as a sideman has little to do with his own projects. This album has some very good moments, the highlight being "\$100 Saddle," with the surviving members of the Riders of the Purple Sage, which is reason enough to buy this disc. Barron's cool and steady production style works well, and the many guest players make for musical quality. Still, Watson needs to work on his lyrics and vocals before he can truly succeed. —*Jana Pendragon*

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The Beatles
Anthology 3
Apple Records

1 2 3 4 5 6 7 8 9 10

Producer: George Martin
Top Cuts: "While My Guitar Gently Weeps," "Mother Nature's Son," "Come Together."
Summary: Featuring the individual Beatles at their finest, the swan song of the *Anthology* series showcases their final years. Harrison's acoustic "While My Guitar Gently Weeps" is hypnotic, Lennon's "shoot me" phrase in "Come Together" is eerily prophetic, and McCartney's "The Long And Winding Road" (sans Phil Spector's overblown production) is sheer elegance. Unlike the *Let It Be* film, this CD shows the boys at their most playful (just listen to the impromptu jam of "Los Paranoias"). —Steven P. Wheeler



face to face
face to face
A&M

1 2 3 4 5 6 7 8 9 10

Producer: Trevor Keith and Jim Goodwin
Top Cuts: "Handout," "I Won't Lie Down."
Summary: face to face deliver solid songs with catchy hooks and rocking melodies, maintaining the integrity of their punk heritage, but taking the style to a higher level, with material that is far more creative and melodic than the average punk band. Energy is pumping through most of the album, but is tempered enough to not become overpowering. Although they have yet to reach superstar status, face to face produce well crafted and performed songs which show their continued growth as songwriters and musicians. —Michael Harris



The Monkees
Justus
Rhino

1 2 3 4 5 6 7 8 9 10

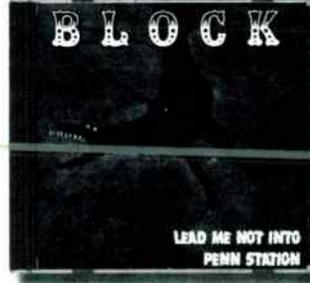
Producer: The Monkees
Top Cuts: "Never Enough," "It's Not Too Late."
Summary: The Monkees are back with their original lineup, and it sounds as though they've never left. This new collection of songs, all written by the foursome, themselves, is devoid of fresh sounds, and seems as though it could have been a collection of outtakes from the group's first run together. And their fun and upbeat tunes have no kinship to this new material, which is a disappointment. All four take turns at the vocal mics, but Davy Jones is the standout. Unfortunately, music has progressed while the Monkees lay dormant. —Michael Harris



Stonewheat
Illusions Of Grandeur
Barking Tree

1 2 3 4 5 6 7 8 9 10

Producer: Dan Naim, Stonewheat and Jim Bailey
Top Cuts: "Reverse," "Fear."
Summary: Stonewheat bridges the gap between the Tripe-A format and so-called "alternative" rock. The group weaves acoustic and electric guitars to create some enticing melodics, and the musicianship is solid. Vocals seem to be the weak link here, due in part to hollow-sounding production on some of the cuts, but the music often makes up for the strained vox. The songwriting on this album is what really makes it work, with songs that may not stick in your head the first time, but will certainly reel you in for another listen. —Jay Spear



Block
Lead Me Not Into Penn Station
Burning Bush Records

1 2 3 4 5 6 7 8 9 10

Producer: Thom Panunzio & Adam Peters
Top Cuts: "Future's Coming On Too Fast," "Rhinceros," "She Is..."
Summary: With a clever album title, lyrical riddles that would make Dylan proud and a contemporary electric edge, Jamie Block's an anti-folk artist in the finest sense. An engaging songwriter with a charisma that shines through these memorable tunes, this is not an album for the politically correct crowd. Rather, it's a collection of songs for those of us who like illuminating songs in an alternative folk rock context. The only problem is that Block missteps a couple of times, but not enough to ruin a top-rate album. —Ernie Dean



Joe Cocker
Organic
550 Music

1 2 3 4 5 6 7 8 9 10

Producer: Don Was
Top Cuts: "Into The Mystic," "You Can Leave Your Hat On," "Dignity."
Summary: The barrel-chested bellower returns with an album that's neither a greatest hits compilation nor a so-called "unplugged" record. Instead, Cocker has rerecorded some of his classic covers, as well as adding new tunes to his formidable legacy, such as impassioned readings of Van Morrison's immortal "Into The Mystic" and Dylan's "Dignity." Don Was brought in superstar session guys, and while the stripped back sound gives off an unplugged vibe, there's more electricity here than lesser artists can find with an outlet. —Paul Stevens



Blanks 77
Killer Blanks
Radical Records

1 2 3 4 5 6 7 8 9 10

Producer: Don Fury & The Blanks
Top Cuts: "Get Out Alive," "Do Or Die."
Summary: Shave your head or spike your mohawk, maybe slip that diaper pin through your lip and revel in the mindless-numbing punk that is Blanks 77. *Killer Blanks* is nothing more than unbridled cartoonish punk rock featuring 21 brief clone cuts that all seem to bounce from lightning riffs to mumbled verses and gang choruses. This ain't pop-punk, this is "I'm so fuckin' bored...Let's riot" punk rock. The thing is, you've seen and heard it all before. In fact that was about 20 years ago. Times have changed since then, haven't they, guys? —Charlie Ray



Journey
Trial By Fire
Columbia

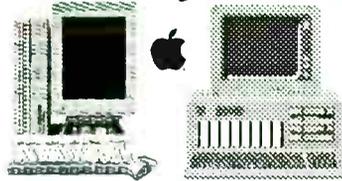
1 2 3 4 5 6 7 8 9 10

Producer: Kevin Shirley
Top Cuts: "Castles Burning," "Can't Tame The Lion."
Summary: The reunion bandwagon continues to roll, and Journey are the latest to jump on and ride it. *Trial By Fire*, the group's first collaboration in more than a decade, sounds suspiciously like singer Steve Perry's solo recordings, but a couple of decent rock cuts do show up on the album. There certainly aren't any songs here that will surpass the band's classics, and the energy and emotion of old standards like "Don't Stop Believin'" and "Faithfully" are not to be found on *Fire*. But, if history has taught anything, it's that reunions sell well. —Jeremy M. Helfgot

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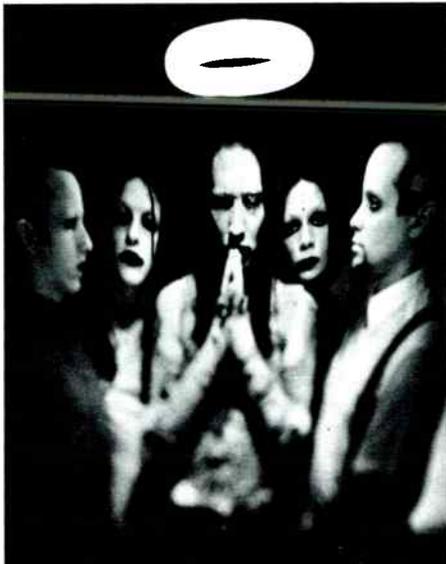
To start things off, there are several new CDs that need mentioning. The first is **Kind Hearted Woman**, the new album from **Michelle Shocked** (her first with **Private Music**). This is a good, rocking album by this established singer-songwriter, who manages to captivate with songs like "Winter Wheat" and "The Hard Way." Her first release in four years, after a brutal lawsuit against her former label, **Mercury Records**, this album was certainly worth the wait.

Also new is **Marilyn Manson's Antichrist Superstar on Interscope**; filled with a

very heavy sound, and songs that show a range of emotions that can truly only be carried by a unique band like this. This could very well be the album to break this industrial band to a mass audience.

Veteran rock outfit **Jason And The Scorchers** have released a new album on **Mammoth**, called **Clear Impetuous Morning**. Along with Eighties-era bands like **Lone Justice**, this outfit was one that helped coin the term "cow-punk," and they are at it again after breaking up for a while. Definitely check out their version of "Drug Store Truck Drivin' Man," the song that Joan Baez dedicated to Ronald Reagan (or "Raygun" as she called him) at Woodstock.

Lastly, but definitely not leastly, is the new release by **El Vez** called **G.I. Ay, Ay! Blues**. This album, on **Big Pop**, contains some funny and political songs done in older rock styles, including "Mystery Train," and a hysterical send-up of "Taking Care Of Business." This album works far better than the shtick of



Marilyn Manson

JOSEPH CUCINIE

Dread Zeppelin, and allows **El Vez** to show off his talents in a whole new way.

At the 6th annual **L.A. Music Awards**, the best thing was not the awards, but the performances. There were three strong soul bands, **Soul Shaker**, **Superfly Connection** and **Urban Family Dog**, a grooving ska band called **Save Ferris**, blues guitar wiz **Carl Verheyen**, the heavy alternative sound of **Grind Nation**, the pop sounds of **Windy Wagner**. There were also three out of town bands, **Scarlet Letter** from Ft. Lauderdale, **Elys-ian** from Atlanta, and **Mog** from Boston. All of these bands deserve credit for playing some jumping music.

Another good show was at **Hollywood Moguls**. Headlined by the **Seeing Eye Dogs** (a new band which has evolved out of the band **Mother Tongue**) and the **Luft Gods**, a thrashing punk band that closed their set with a cover of Fear's "I Don't Care About You (Fuck You)." This show also had very good sets from **Fly** and **Strain**. **Mary Nixon** continues to put together great shows like this one. And all this for free.

The rumor is officially a reality: **Club Lingerie** is open again with live music, although not with **Tequila Mockingbird** as the booker, as was reported here before. And, finally, another local club that deserves special mention for helping to keep local music alive in this town is the **Coconut Teaser**. **Len Fagan** and **Audrey Marpool** are still booking some of the top local bands around and at a reasonable price. So check out the purple house at the corner of Sunset and Crescent Heights.

—Jon Pepper



Michelle Shocked

CATHERINE LEINER

COUNTRY

Red Simpson, one of the all-time greatest songwriters in C&W music history, continues to hold court every Monday night at **Trout's** in Oildale, just outside of Bakersfield. On one recent evening, **Simpson** and **Cody Bryant** put the shuffle and twang right where it belongs—in the music. **Simpson**, who wrote 36 hits for **Buck Owens**, and who has also part-

nered with **Merle Haggard** and many other members of Bakersfield's royalty, has up-and-comers who are eager to keep our West Coast C&W traditions alive sitting at his feet and learning from this legendary master. **Red's** Monday night shows start at 7:30 p.m. and go until 10:00. Anyone in the L.A. roots community should make the pilgrimage to **Trout's**, which is a great place—and you can't beat the entertainment. Give them a call at 805-399-6700 and see for yourself.

Bakersfield-based unit the **Wichitas** are recording and have called up local mandolin wizard **Jon Bertini** to help out. Favorites of many traditionalists, the **Wichitas** are walking the same left-of-center path the **Lonesome Strangers** travel. To find out more, call headman **Olen Taylor** at 805-397-9011. Hopefully, some enlightened club booker will get them to play in the City of Angels very soon.

I've been asked to recommend some drummers and bass players. Here are just a few of the hot musicians who fit that bill. Drummers: **Hampton Flanagan** (310-828-0979); **Chris Cooke** (818-767-4624); and **Dwight Payne** (call **Hardtop Music** at 310-821-9658). Bass players: **Jeff Roberts** (818-881-4773); and **Rick Dunham** (714-649-2779).

Congratulations to radio producer, personality, promoter and community leader **Robert Douglas**, for putting together another outstanding night of music at **Jacks Sugar Shack**. Music by the **Losin' Brothers**, the **Hardtops**, the **Reventlos**, the **Hillbilly Soul Surfers** and **Lena Marie & the Pleasure Kings** made for an eclectic evening. Equipment was provided by **Guitar Center**. To keep in touch with Robert call 310-399-6729.

The **Paladins** hosted a terrific record release party recently at the **House Of Blues** in support of their new 4AD release, **Million Mile Club**. As always, this band, which is currently on tour, was perfection. Another L.A. based outfit, the **Lucky Stars**, had a record re-



Cody Bryant with Red Simpson

JANA PENBRAGEN

lease party at **Jacks** for their self-titled four-song vinyl EP. Look for this gem at **Rhino Records** or at any of the **Stars'** gigs.

The folks at **Jacks** are always so supportive of the scene. It is only right that we return that support. Partner and bartender deluxe **Bruce Melena** began shooting the big screen film **Fortune Seller** in Las Vegas on November 1st. A startling presence in any venue, and one of the best Hollywood has to offer, **Melena** honed his skills in live theatre. Congratulations.

In a rare Hollywood appearance, **Kathy Robertson** sang before a packed house at **Jacks**. With an all-star band, put together by **Cody Bryant**, that included Bakersfield acolytes **Rick Shea**, **Chris Cooke** and outstanding bassist **Rick Dunham**, **Jacks** was the only place to be. Both **Bryant**, who served as band leader and musical director, and **Shea** also played selections from their own current CDs, as **Robertson** highlighted cuts from hers. The L.A. country scene is alive and well.

Finally, **Linda Jemison** and **Linda's Doll Hut** recently celebrated their seven year anniversary. One of the best venue's in SoCal, **Linda** and the **Hut** are tops with artists, audiences and the media, and it shows! The **Hut** was recently named "Best Music Club" in the **OC Weekly's** "Best of OC" issue. Here's to many more years



Dwight Payne

JANA PENBRAGEN

JAZZ



Joe Lovano

When it comes to jazz harmonica, there has only been one major name throughout the past four decades: Toots Thielemans. In recent times, Hendrik Meurkens (who also doubles on vibes) has risen to take over the number two spot. Meurkens, who has recorded several excellent Brazilian-oriented albums for Concord, was showcased quite successfully at the Jazz Bakery recently. Using a group consisting of pianist Rich Eames, bassist Tom Warrington and drummer Matt Johnson, Meurkens altered between harmonica and vibes on his own "Bolero For Paquito," as well as Brazilianized versions of "In A Sentimental Mood," "Body And Soul" and "Naima," a few Jobim tunes and some originals.

Joe Lovano is today considered one of the top tenor saxophonists in jazz, despite not really having an immediately recognizable sound. Lovano, who is equally talented at playing over chord changes (where he sounds like Sonny Rollins) and improvising quite freely, continues to improve year by year, and is never shy to take chances in his solos. At Catalina's, with a quartet including pianist Kenny Werner, bassist Dennis Irwin and drummer Yoron Israel, Lovano was quite explorative on some of his pieces (including "Birds Of Springtime Gone By," "The Dawn Of Time" and the two-part "New York Fascination") and on Charles Mingus' "Peggy's Blue Skylight." Lovano was also effective when he switched to flute and bass clarinet, and the intense solos by Werner were equally creative.

Bone Soir, a five-trombone octet, gives top section

players an opportunity to star. With Maurice Spears, Thurman Green, Phil Ranelin, George Bohanon and Garnett Brown exchanging trombone solos and riffing behind each other, the group (in its monthly appearance at the Jazz Bakery) shows a great deal of potential. In addition to "Just Friends," Freddie Hubbard's "Little Sunflower," "Footprints" and Gene Ammons' classic blues piece "Hittin' The Jug," the band played some of their newer tunes. The group's one flaw is that, since they all sound so tasteful (influenced by J.J. Johnson and Curtis Fuller), I wish one of them would scream or roar on an occasional basis for variety's sake!

Upcoming: The Jazz Bakery (310-271-9039) has the Estrada Brothers (Nov. 12) and Randy Weston's African Rhythms (Nov. 13-16); the L.A. County Museum Of Art (213-857-6522) has a free concert with Kenny Burrell (Nov. 15); and Toni Jannotta will be at the Baked Potato (818-564-1122) on November 21st. —Scott Yanow



Hendrik Meurkens

URBAN

The direction of R&B music continues to be in doubt with urban divisions either downsizing or closing altogether. The recent closing of the Polygram distributed label Loose Cannon is just the most recent example of this disturbing trend. Established only two years ago under the leadership of the bright and highly motivated Lisa Cortes, Loose Cannon offered some of the most innovative and eclectic music in current R&B.

With an artist lineup that featured reggae star Buju Banton, P&B songstress Skindeep, the Canadian funk outfit Bass Is Base, and the provocative Jhelisa Anderson, Loose Cannon provided a great outlet for urban-based artists to get their music away from reinforcing the cultural ghetto. Although the label has forever left the music scene, it is a definite bet that Cortes and her very talented staff will make themselves felt elsewhere in the industry in the very near future.

On November 14, music business mogul and producer Sean "Puffy" Combs will be honored at the fourth annual Rap Roast in New York City. Proceeds from the event will benefit Comb's pet charity, Daddy's House, a social program for underprivileged children.

Grapevine: The Artist Formerly Known As Prince will release his next album through a deal with EMI-Capitol Music Group and New Power Generation (NPG) Records. The three-disc set, Emancipation, is due to be released worldwide on Emancipation Day, November 19th.

Legendary soul singer Aretha Franklin has reunited with her former label, Arista Records, after a four-year absence. The multi-million dollar/three album deal, brings Franklin back together with her former boss, Arista President and CEO Clive Davis, who will personally oversee the A&R role for Franklin's untitled album under the new contract. The album, which is currently being recorded in Frank-



Lisa Cortes

lin's hometown of Detroit, will feature a plethora of superstar producers, with Kenny "Babyface" Edmonds and Daryl Simmons reportedly leading the way. Also, Anita Baker and BeBe Winans have both re-signed with Atlantic Records.

Priority Records and Buzztone Records bring you hip-hop's defining moment, with the soundtrack for Miramax Films' Rhyme And Reason. This is a compelling documentary by Academy Award nominee Peter Spier that chronicles the realities of life in America's inner city. The colossal compilation album includes new music from KRS-One, MC Ehit, Lost Boyz, Crucial Conflict and E-40.

The NARAS Foundation, Inc., the nonprofit arm of the Recording Academy, has launched the Second Annual Grammy Showcase—a national concert series which provides exposure to the country's most promising bands. Call 800-544-8991 for details.

Finally, the reunion project from MCA group New Edition, not surprisingly, got off to a great start by debuting at the Number One position on the Billboard Top 200 Album Chart. The group is currently rehearsing for a live stage show.

—Gil Robertson



The reunited New Edition pose with MCA Records execs.

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CLUB REVIEWS



Mike Harris And Smoker: A cross between a young Jerry Lee Lewis and the Rolling Stones?

Mike Harris And Smoker

FM Station
North Hollywood

Contact: Blueprint Entertainment: 818-752-9321

The Players: Mike Harris, vocals, harmonica, keyboard; Tom Peck, guitar; Frank McMahan, drums; Luis Segui, bass; Maurice Fitzmaurice, keyboards.

Material 5
Vocals 3
Musicianship 4
Performance 3

1 2 3 4 5 6 7 8 9 10

A cross between a "young Jerry Lee Lewis and the Rolling Stones" is what they claim to be, however, after hearing these guys play, their claim is merely an understatement. In fact, Mike Harris and Smoker sound and perform so identically to the above-mentioned artists, they should be characterized as a tribute band.

Mike Harris, lead vocalist and one-half of the songwriting team (dressed in a yellow satin jacket and sporting an early Elvis Presley hairdo) opened the show playing keyboards in the style of Jerry Lee Lewis. At the end of the first song, the room was uncomfortably silent, then a smattering of sympathetic applause slowly ensued. This was the reaction from the audience for most of the night. The awkward movements of Harris that were void of motivation or conviction, and his obvious Jagger-esque moves, detracted from his stage show. The audience wasn't buying it, and the result was a less than honest, uninspired and often stilted performance.

As a vocalist, Harris was almost tolerable (if you could get passed

the wall of echo), but on ballads, his weaknesses were exposed. Repeatedly off-key, his voice cracked from lack of support, and many songs were, frankly, out of his range. As a screamer, though, he did a more than adequate job, as it was the Jerry Lee Lewis-style songs that fit his voice best.

Guitarist Tom Peck, leader of the posse and credited as the other half of the songwriting duo, appeared tense and extremely stiff in his playing style. During the night he flitted from bassist, to drummer, to keyboardist, clueing them in to their mistakes. With a Cheshire Cat grin rooted to his face, Luis Segui stumbled around on his bass for most of the night, and expressionless Maurice Fitzmaurice seemed to be playing keyboards in another dimension. In contrast, drummer Frank McMahan demonstrated a higher level of musicianship, and managed to keep a steady groove in a sea of adversity.

On a more positive note, Smoker has a knack for songwriting. The tune "Foolin' Around" stands out as a good pop song, containing lush chords and an infectious chorus. Some of the other light-hearted Stones-type songs are solid rock & roll anthems, with memorable hooks and refrains. Unquestionably, Smoker has some fine tunes under their belts, however the problem still stands: Most of the songs sound too much like the Stones or Jerry Lee Lewis to be taken seriously.

Mike Harris and Smoker have a long way to go if they want to compete with the big boys. They need to practice, practice, and practice; but what is more important, they need to find their own special voice—something that sets them apart from the rest and makes them genuine. Until then, I suggest they refer to themselves as a Sha-Na-Na tribute band.

—Renee Silverman

Flik
Martini Lounge
Hollywood

Contact: David Flick: 213-290-6162

The Players: David Flick, guitar, vocals; Joshua Stearns, drums; Richard Gold, bass.

Material 5
Vocals 8
Musicianship 7
Performance 7

1 2 3 4 5 6 7 8 9 10

What used to be Sugar Song is now known as Flik, "to keep in step with the inflated ego of their frontman," so reads the bio. And it's not a bad move, considering that David Flick's voice and, occasionally, the music itself, bring to mind the spirited resonance and spice of the Dave Matthews Band, yet another frontman sticking his name out for all to see.

Flik has a musical tightness that is satisfying. Gold, who gave up a podiatry practice in Texas to be an L.A. bass player (can you blame him?), has found his real calling. His nimble fingers give the music a jazzier feel, while not detracting from the band's rock agenda.

Again, this band seemed to be on a streamlined musical mission with nary a flicker of sloppiness. Their music holds promise, but is in dire need of fleshing out.

Another weak spot is Flik's material, which, through occasional flashes of insight, has, for the most part, giant gaping holes in it. Their performance level is polished and shiny, but their songs need some elbow grease. Most of them, sound like the first drafts of what might soon be worthwhile songs. They sound like a beautiful woman who is just too damn thin. Eat up, boys.

—Heather Clisby



Lars Vegas: Insidious music that sneaks into your consciousness.

Lars Vegas

Spaceland Silverlake

Contact: Bill Douglass: 617-338-8646

The Players: Tom Stenquist, vocals; Jeff Platz, banjo, guitar; Chris Forkey, bass; Scott Gretchell, flugelhorn, trumpet; Dana Colley, baritone and tenor sax, bass clarinet; Gary Wallen, vibes; Mike Dank, drums.

- Material 8, Vocals 7, Musicianship 9, Performance 9

- 1 2 3 4 5 6 7 8 9 10

At first glance, Lars Vegas may seem like a band trying to cash in on some trend or another—coffeehouses, beatnik retro, whatever. However, after listening for a few minutes, it becomes quite obvious that while this band draws on a lot of influences, they have synthesized those influences into their own sound.

The songs that they play stick with you for quite a long time after the show. It is insidious music that sneaks into your consciousness the next day, and you find yourself absently humming one of their tunes.

What really makes the band stand out is the fine musicianship of the whole band. Each player is contributing to the whole sound and not just taking the next solo.

The weakest part of the music may be the vocals of Tom Stenquist, and this is only because his singing voice is merely adequate—which is okay for most of the set—but there are a few moments where he tries to stretch his voice and shouldn't.

All in all, this is a very good band, and definitely worth the time to check out, even if your taste does not run to quirky, Fifties-styled coffeehouse rock.

Randy Kovitz & Lies Like Truth

LunaPark West Hollywood

Contact: Laura Connelly: 310-652-0611

The Players: Randy Kovitz, spoken word vocals; Michael Campagna, guitar; Chet West, bass; Corey Mall, percussion; Charlie Otte, violin, electric guitar, mandolin.

- Material 7, Vocals 7, Musicianship 10, Performance 10

- 1 2 3 4 5 6 7 8 9 10

One strange day, a few years back, some maniac morphed Lyle Lovett with Tom Waits, and added a pinch of Rod McKuen and a dash of Jack Kerouac, creating the likes of Randy Kovitz poppin' his way through your synapses with brain-rain.

A raconteur extraordinaire for the urban interminably hip, Kovitz combines his spoken word "story-poems" with the accomplished mu-

sical stylings of his band, Lies Like Truth. Together, they provide an evening of entertainment that is well worth the trip, if you're hip to it.

Although the areas and subject matter of his material have been mined before, Kovitz puts his own spin on them, with his quirky, exceedingly detailed observations. He's a carnival barker one minute, and a reflective philosopher the next.

His band sets the mood for his stories and rants, moving you along on more than one level. And, though the house was half empty, this group didn't hold anything back. The rhythm section, of Mall and West, laid down a solid groove, with Campagna showing his chops on lead guitar at just the right moments.

About midway through the set, technical problems blacked out the stage and silenced the sound, but Kovitz and his merry pranksters hardly blinked. In fact, they handled it so smoothly—telling jokes and conversing with the audience—that it almost seemed planned.

The music that backs the words and shapes the mood is eclectic, indeed. Lies Like Truth played everything from a jazzy blues style to congo-country-rock, with equal ease and proficiency. For a couple of numbers, Kovitz took over the drums until they took him.

In fact, stimulants seem to be a particular obsession with Kovitz. His song "Caffeine" offers insight into his persona. "Chainsaw Postcard," on the other hand, shows his vulnerability, while exposing the dichotomy of a relationship.

Kovitz's self-released CD, Lies Like Truth, which he hawks during the show, fairly reflects the sound and style of his act, but could never capture the live performance.

—Bernard Baur

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CLUB REVIEWS



The Measles: Sixties surf sound with an Eighties pop-punk feel.

The Measles

The Lava Room
Costa Mesa

Contact: Artist Hot Line: 714-650-7221

The Players: Mike Measle, vocals, guitar; Rob Measle, bass, vocals; Matt Measle, Vox organ, vocals; Chris Measle, drums.

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

1 2 3 4 5 6 7 8 9 10

The Measles are the brainchild of Mike Rosas (aka Mike Measle). Created as a side project to his main band, Smile, this outfit is comprised of some of the best musicians in the Orange County music scene.

The Measles infected the stage with a punchy surf instrumental called "Regallo," which instantly captured the crowd's attention. By the second song, "Hold On Baby," the front of the stage was filled with bopping bodies enjoying the sound. Utilizing his witty repartee, the lead vocalist and guitarist immediately won over the audience by speaking to them as though they were friends at a party.

The Measles moved with pure unmitigated energy, singing and rocking while banging out their infectious brand of surf rock. The band visually demonstrated their sense of humor by wearing matching sunshine yellow T-shirts with each of their names emblazoned on them. The material is a musical mixture of the Sixties surf sound of the Ventures, the Eighties pop-punk feel of the Romantics, and the novel lyrics of Weezer. The instrumentals, "Sponge Rider" and "Regallo," are similar to soundtrack music from a Russ Meyer film, whereas songs like "Stereophonic" and "Hold On Baby" are reminiscent of the Kinks and the Knack.

Mike Measle's stayed strong throughout the performance, however, the mix was bad which made

his vocals unintelligible at times. On gang vocals, Matt and Rob (Measle, of course) were loud and in your face.

As for musicianship, these guys are great. Mike's guitar playing was tight and skilled, Rob's bass playing was solid and distinct (with an occasional bottom-end distortion thrown in for good measure), Chris' percussive pounding was in the pocket, with perfect meter, as Matt's haunting '68 Vox organ was proficiently played.

The Measles are an upbeat, fun and energetic band, with a contagious retro sound blending Eighties vocal stylings with a Sixties rock flavor. Their performance conjured up visions of go-go girls dancing in cages, such as the girls displayed on the cover of their demo tape, *And Now It's...The Measles*. This is a great band, and, in my opinion, everyone should definitely "catch" the Measles.

—Eric Morris Blair

Walter Trout

B.B. King's Blues Club
Universal City

Contact: Doug Deutsch: 213-953-1091

The Players: Walter Trout, guitar, vocals, harmonica; Martin Gerschwitz, keyboards; Jimmy Trapp, bass guitar; Kevin Austin, drums.

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

1 2 3 4 5 6 7 8 9 10

The fact that a majority of Americans know who Joey Buttafuco is, but draw a blank with the name Walter Trout, is the final testament to this country's Velveeta cheese culture. Musically, I often fear, we are doomed.

This plebe is accustomed to views from the nose-bleed section while watching a venerable talent like Trout in a live setting. Here is a guy who talked trumpets with Duke Ellington at age ten, has played with John Mayall's Bluesbreakers (as have Eric Clapton and Jimmy Page), has toured with John Lee Hooker and Big Mama Thornton, and spent four years as a member of Canned Heat before striking it big in...the Netherlands.

Trout, now a full-blown superstar in Europe, but a resident of Orange County, has never garnered the star status he deserves in his home country. There

were no answers to be found at B.B.'s, as Trout's performance was pure beauty, and although the crowd appreciated his efforts, one could sense that they really didn't know who he was. On that level, it would be easy to write off Trout's blazing virtuosity as a one-card-trick show.

Often appearing to be wrestling an alligator, Trout swung and dipped his Fender Stratocaster like an old familiar love. Perched at the stage's edge during soaring solos, his command of the instrument is a rarity on this club beat. (In 1993, he placed sixth in a BBC listeners' poll listing the 20 greatest guitarists ever —ahead of Steve Vai, Eddie Van Halen and Stevie Ray Vaughan. Trout was also invited to play on Vaughan's tribute album.)

This is electric guitar in which the word "electric" has new meaning. Making her squeak in high-pitched shrills, the instrument sometimes did impressions of a synthesizer. Displaying a pair of the loosest shoulders in rockdom, Trout writhed and kicked around the stage in an effort to keep up with his own music.

Beyond his guitar skills, Trout's vocal chords offer up the same smooth execution of song that, at one moment, could sound like an angry Axl Rose and, in another, compares with the gritty mellowness of Eric Clapton.

Co-piloting the performance with great style and skill, keyboardist Martin Gerschwitz matched Trout honestly, on all intensity levels, albeit he is working with a less flashy instrument. Gerschwitz's talents truly expanded the show, which, at times, threatened to become more about speed than thoroughness.

The finest song of the evening was undoubtedly "Marie's Mood," written for the guitarist's wife during her difficult pregnancy with their second son. It was apparent that Trout's heart and soul were completely immersed in this slow, emotional instrumental. For all his mind-blowing licks, it was at that moment that one could see what it was all about: This music is not just in his blood—it is his blood.

—Heather Clisby



Walter Trout: The music is not just in his blood—it is his blood.

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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

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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.
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CROOKEO 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
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Contact: Tom, 818-763-7735 (leave message)
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Stage Capacity: 6
P.A.: Yes
Piano: Yes
Lighting: No
Audition: Call for audition information.
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30 Pier Ave., Hermosa Beach, CA 90254
Contact: Xavier, 213-376-9833
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Club Capacity: 200
Stage Capacity: 10
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Call Monday or Friday, &/or mail promo package
Pay: Negotiable

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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

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399 W. 6th St., San Pedro, CA 90731
Contact: Ram Dog, 310-514-0800
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Club Capacity: 90

Stage Capacity: 6
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send promo or call
Pay: Negotiable

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9081 Santa Monica Blvd., West Hollywood, CA 90069
Contact: Lance or Zack, Tuca, Fr, 2-6 pm, 810-276-1158
Type of Music: Rock, alternative, acoustic top 40
Club Capacity: 350
Stage Capacity: 10-12
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Tape, bio, picture 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.

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3301 W. Pico Blvd., Santa Monica, CA 90405
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Stage Capacity: 8
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Lighting: Yes
Piano: Yes
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DEVRIK - Producers Established production team with track record and history of creating hit songs. Willing to work with established or unestablished artists and songwriters.	909-989-6303	✓	✓	✓	✓	Production songwriting team with major labels that have achieved gold and platinum sales for over 5 million units. All 4 signed managers programmers etc. Credits include Tom Jones world tour Soul Train BET MTV and Solid Gold.	It's your problem, for your deal. Bring your music. Strong stage presence. Flexible and fast. Recently recorded for the legendary Barry White. Quality demos. 8 or 24 hr. Call for appointment.	✓	✓	✓	✓	✓	✓	✓	
CHALO EDVARDO-Multi-Percussionist World percussion instruments	213-342-9336	✓	✓	✓	✓	Comprehensive professional 20 plus years playing performing. Worked with Santana Sergio Mendez Mickey Hart Kenny Ortega Gloria Estefan Miami Sound Machine. Relocated from San Francisco Bay area. Numerous soundtracks for CD ROM TV commercials and videos.	Specialize in world percussion in all types of music. Brazilian & Latin rhythms. Work great with producers. Work w/rock charts. Layer tracks for big ensemble sound.	✓	✓	✓	✓	✓	✓	✓	
LISA FRANCO - Medieval Strings Renaissance harps (nylon or wire strung) mandolins dulcimers (Appalachian or hammered) psaltery bouzouki.	818-569-5691	✓	✓	✓	✓	Extensive pro studio stage media and tour experience. Five solo albums and four more with international group Celestial Winds. Own independent record company and publishing. Numerous album and commercial credits. B.T. graduate, highly skilled in composition & arrangement.	Read charts, happy to learn not necessary. Mystic sound textures for all styles. Website: http://www.gez.com/gez/wind/ winds home.htm E-mail: hargriff@aol.com	✓	✓	✓	✓	✓	✓	Old instruments.	
MAURICE GAINEN - Producer ADAT Digital Fostex 16-trk analog MAC v. Logic Audio 2 DAT mix & editing sax flute EPS 16+ sampler, many synths, piano Mackie 64 X8 mixer	213-662-3642	✓	✓	✓	✓	Read music Berkeley College of Music National Endowment for the Arts Scholarship Discovery Refords solo artist LASS & NAS pro member. Lots of live & recording experience. Single & songwriting track record.	Master & demo production. Best live drums for the price. Keyboardist arranging composing & woodwinds MIDI & studio consultation CD and cassette mastering. No spec.	✓	✓	✓	✓	✓	✓	New jack swing	
CESAR GARCIA - Sax/Flute Tenor alto soprano, flute and lead vocals. Electric effects Yamaha REX 50	(818) 891-2645	✓	✓	✓	✓	25 years experience, hot soloist 3 years as a college music major. One year at Dick Grove School of Music. One year at L.A. Jazz Workshops. Have played with many pro players around town, concerts, casuals, clubs and sessions.	I have recorded my own solo album. No drug hang-ups. Good attitude and dependable. Read music & good ear.	✓	✓	✓	✓	✓	✓	Latin music too.	
TERRY GLENNY - Violinist/Compsr. Acoustic electric custom 5 string violin.	818-249-5200	✓	✓	✓	✓	Most recent credits: Concertmaster with John Tesh orchestra, national tour television including Tonight Show, electric violin on Mitsubishi jingles, country, new age albums, alternative bands, gypsy musical. 20 years professional experience USC degree. Composer arranger producer Live video film.	Very soulful, soulful, improv, excellent reader. Strong stage presence. Flexible and fast. Very strong in rock fusion alternative progressive new age.	✓	✓	✓	✓	✓	✓	Versatile and friendly.	
JOE GOFF - Drums/Percussion Yamaha maple custom drums Zildjian cymbals miscellaneous hand percussion	310-577-0004	✓	✓	✓	✓	12 years experience. Extensive touring & recording. P.I.T. honors graduate. Studied with the best. Specializing in demo & session work at reasonable rates. Casuals club work touring & substituting.	Highly versatile player. Fast learner. Great groove, meter & click playing. Read music well. Multi-purpose image. Demo & resume available. Pro situations only please.	✓	✓	✓	✓	✓	✓	Making a band groove.	
DENNIS GURWELL - Accordion/Keys Accordions Piano, triple-row & single row Button accordions	818-589-3673	✓	✓	✓	✓	Have done live shows with Culture Clash, Sergio Arau, Bennie and the Swamp Gators, Bonne Musique Zydeco Good ear. Good reader. Professional attitude.	For the authentic Cajun & Zydeco sound give me a call. E-mail address: SwampGators@aol.com	✓	✓	✓	✓	✓	✓	Cajun/Zydeco Celtic, TexMex	
CARLOS HATEM - Percussion/Drums Acoustic percussion and Drumsset Plus M.I.D.I. pads, Triggers and sound modules	213-874-5823	✓	✓	✓	✓	RECORDING AND PERFORMING ORIGINAL PROJECTS NATIONAL AND INTERNATIONAL TOURING FILM AND TELEVISION SOUNDTRACKS MUSIC PRODUCTION FLUENT LANGUAGES ENGLISH AND SPANISH	GOOD EARS, GOOD HANDS AND A PRO ATTITUDE. AVAILABLE FOR LESSONS	✓	✓	✓	✓	✓	✓	Music with groove.	
ROBERT ILLES-Producer/Writer/Guit Portable digital studio Guitarist, producer, arranger, writer, vocalist	310-203-0982	✓	✓	✓	✓	Four records, all got airplay. Own and operate digital mobile studio. Full mastering capabilities. Very current sound. Specialize in alternative music. Can take your songs to the next level.	Record where you live, work or rehearse. Reasonable rates.	✓	✓	✓	✓	✓	✓	Get airplay.	
BOB KNEZEVICH-Producer/Musician "Songwriter's One-Stop"	310-312-0125	✓	✓	✓	✓	25 years playing writing and recording. Fast, creative, low rates. Live, sampled and MIDI arranging.	Goals are originality, quality and marketability.	✓	✓	✓	✓	✓	✓	Hot CD quality mixes.	
HOWARD LOREY - Vocalist/Sngwrtr Tenor-high baritone with great range and pitch. Excellent equipment for live performances.	213-913-2878	✓	✓	✓	✓	Excellent presence. Studied at University of Oklahoma, BMA, emphasis in voice. Perfect singer for songwriters - plenty of concert experience along with multiple recording projects that I've co-written. Member of ASCAP. I love bands and will commit to the right project.	I'm searching for opportunities to record and play with the right people. I'm creative and easy-going, and I'm not a music snob. I love rock, pop, and R&B. Workable rates.	✓	✓	✓	✓	✓	✓	Sweeping melodies.	
BOB LUNA - Pianist/Kybrds/L. Voccs. Kurzweil K-2000, Kurzweil PC-88, Apple Power Mac 7500, Roland S50 and various other keyboards	213-250-3858	✓	✓	✓	✓	Arranger/composer/producer in all styles of music. Grove graduate, disciplined classically strong rhythmic grooves, read music. Strong background in orchestra-tion. Lead sheets, take downs, horn/string arrangements at reasonable rates. Piano instruction available.	Strong soloist. Excellent ear. Quick learner. Musical director for numerous artists. Lead vocalist/tenor range. Rehearsal pianist. Specialize in "last minute" emergencies.	✓	✓	✓	✓	✓	✓	Extremely versatile.	
LESTER McFARLAND - Bassist Electric fretted/fretless bass guitars, 4, 5 & 6-string. Some keyboards. Tenor vocals cross between Philip Bailey James Brown	310-301-2107	✓	✓	✓	✓	Thirty years of pro credits, albums, tours including The Crusaders with Joe Sample Larry Carlton Jeff Lorber John Scofield Tom Grant Robert Cray Esther Phillips, Tony Williams, Eddie Henderson, Chick Corea Patrice Rushen, Albert Collins. Many others. Chitlin' circuit alumnus.	Specializes in developing material, players & arranging music. Reads music, plays by ear, loves to teach. Cited in Downbeat & Bass Player. Aka: The Funkmaster.	✓	✓	✓	✓	✓	✓	Makes you sound better.	
RUSS MILLER-Drums/Perc./Elec Perc Also Arranging & Programming Master Classes Lessons Sound Design Film work includes The Specialist Mortal Combat AF of M #47 member	818-759-5022	✓	✓	✓	✓	Internationally recognized player, writer, arranger to L.A. Tons of tour and album credits including Jon Secaria, Slash, Dave Koz & Y All-Stars (w/ Spyro Gyra & Sison members), Full Yamaha, Zildjian, Remo, and May Microphone endorsement. Member of electronic design for Yamaha.	Top professional, advanced reading, have book with Warner Bros. Very versatile, together person and image. Resume and demo (solo album).	✓	✓	✓	✓	✓	✓	Also afro-cuban.	
STEVE MILLINGTON-Drums/Sngwrtr Drummer and songwriter. DW Drums electronics programs keyboards sounds live drum room click	818-761-1431	✓	✓	✓	✓	Specializing in the smoothest Pop/R&B grooves to the most slammin' alternative funk jams. Great listener, musical & creative. I'll put the right feel and the right groove on your hit songs! (Live recording) Great attitude, reliable and on time. Several major indie recording credits.	The ability and experience to capture the vibe and direction of the song & artist. Great gear. Will work with your budget. Satisfaction guaranteed!	✓	✓	✓	✓	✓	✓	Are you ready?!	
JOHN MOLO - Drums & Percussion Drums and percussion	818-345-7859	✓	✓	✓	✓	Grammy award winner with last of recording TV and film experience. I have recorded and performed with Jerry Garcia, Bradford, Wyoming, Willie Nelson, Pat Metheny, Mike Watt, Dan Henny, and Bruce Hornsby.	I want to help make your music great.	✓	✓	✓	✓	✓	✓	I love to work.	
JERRY OLSON - Drums/Percussion New Yamaha - Slingerland vintage kits. Various new and vintage snares with Alexis D-4	213-585-7114	✓	✓	✓	✓	25 years experience in clubs, records, credits, etc. Professional teacher. Sessions available. Versatile and reliable.	Works well with artists and producers. Low rate for drums.	✓	✓	✓	✓	✓	✓	Rock, reggae, funk, blues	
CRAIG OWENS - Keybrds./Prod./Arr. ADAT Digital, DAT max/min, full MIDI recording studio, vocal booth, killer synths, sampler, guitars, Hammond B3, Wuritzer piano, bass, horns	210-559-0403	✓	✓	✓	✓	Young, talented keyboardist/producer, solid ears, a.k.a. kicking arrangements. Many albums, film and TV credits. Play many styles of music. Have done hundreds of sessions. Clients signed from my demos. Soulful lead & backing vocals.	Professional attitude. Friendly & easy to work with. Professional results. Can work very quickly to achieve desired goal.	✓	✓	✓	✓	✓	✓	Hip-hop, R&B, Rap	
WILL RAY - Country Producer/Picker Electric & acoustic guitars mandolin, lap steel, vocals, string binders & slide rings on both hands make my guitar sound like Willie thru a Fender	818-848-2576	✓	✓	✓	✓	Many years country, experience TV & recording. Worked with Carlene Carter, Steve Earle, Jim Maki, Tom Jones, etc. Call for info. 10-24-32 track master. Available for live and studio work. Call for info. 10-24-32 track master. Currently a member of the Hillbillies. Friendly, professional, affordable.	Can teach from jazz, piano, metal, etc. I'm a professional, I'm a musician, both as a producer & session guitarist. I love to discover new talent and work with established names as well. Let's talk.	✓	✓	✓	✓	✓	✓	Western beat, range rock	
STEVE STEWART - keys/voc/songs Vintage keys, C3 Hammond A-148 & 147 Leslies, CP80 grand Mellig DX7, Wuritzer CX3	213-660-7303	✓	✓	✓	✓	20 year seasoned vet. stage and studio. Fairly versatile, creative and rhythmic with funky edge. Influences: Beatles to Zappa. Tours include Steppenwolf, Crow, and various levels of working acts.	Natural player! Great melodies and hooks from heavy rock, Progressive, etc.	✓	✓	✓	✓	✓	✓	Satisfaction guaranteed.	
"STRAITJACKET" - Violinist Acoustic violin electric violin digital signal processing Vocal range tenor	818-359-7838	✓	✓	✓	✓	20 years experience in live & studio. Studied at University of California, San Diego and at the University of Michigan. Wayne State University, Michigan. Ravu Shankar School of Music, L.A. City College. Demo bio available.	Easy going but fast in the studio. State of the art equipment, professional quality. Great optional ear. Flexible rates. Let's make your music happen.	✓	✓	✓	✓	✓	✓	A rocker at heart.	
TREVOR THORNTON-Drums & Percus Full international Yamaha & Zildjian endorsee. Acoustic/electric real-time programming. Pager 818-504-5543	818-755-4686	✓	✓	✓	✓	Top English drummer now available in USA. 13 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 in drumming including P.I.T. London.	Very professional. Solid, inventive, versatile. Quick in the studio. Synthesizes songwriter's needs. Very together image. Rehearsal & demo available.	✓	✓	✓	✓	✓	✓	✓	Fresh approach from



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2. PA'S AND AMPS

- 70 watt Celestion spkrs. 8 ohms. \$75 ea or four for \$200 818-985-8601
- Acous bass amp. 125 rms pwr. cab w/none 15" JBL spkr. Used w/Frank Sinatra on records & tours. \$400. 818-990-2328
- Fender blues deluxe amp. tweed cover. 6 mos. old. \$200. Steve. 818-508-1022
- Ampeg SVT vintage bass amp. Needs transformer rewind. \$300 213-464-6066
- Carvin 8 chan 400 watt stereo pwr mixer w/Carvin 942 spkrs, audio technica ATM 41 mic stand & cable. all \$1000 obo. Simon. 310-452-

- 5339
- Carvin cab w/18" spkr like new. \$225 Kevin. 310-559-8959
- Crate PCM-8 pa head + two cabs. great for rehearsal or small clubs. like new. \$575 obo. 213-874-0597
- Fender twin reverb amp. 1968. vintage tube amp w/reverb & vibrato. all orig. 2 12" spkrs. mint cond. \$850 obo. 310-475-6576
- Marshall 100 watt head w/Bogner modification. Bogner tubes. effects loop. \$500 818-796-1647
- Misc amps. need repairs. Will sell cheap. Philip. 213-666-3159
- PA for sale. two Sun spkrs. one Samson 15 chan mixer. one Crest audio pwr amp. incl all cables. like new. \$1000 firm Sean. 818-453-1825
- Peavy CS800 commercial amp. \$250 Sansamp bass DI. like new. \$100. 5pm-10pm. 818-762-2946
- Peavy Max bass amp. 800 watts. Biamp capabl

- controls for balance, frequency, crossover, rec/direct outputs. Pre, post, hi, low, effects loops. \$400. Doc. 818-980-4685
- Peavy TNT 160 combo bass amp. 150 watts. solid state w/black widow spkr & nice extra added features. Will deliver. \$400. 213-526-2979
- Randall 4x12 spkr cab w/casters. Jaguar 35 watt spkrs. great cond. \$300. 818-796-1647
- Yamaha RM800 16 chan rec mixer. brand new in box. one month old. will sell for \$1200 obo 818-242-6391

3. RECORDING EQUIPMENT

- Alesis 3630 stereo compressor/limiter. \$125. Alesis midi verb II. \$110. Brad. 310-374-6331
- Bartolini bass pickup for musician. xint cond. retail \$138. sell for \$80 obo. Msg. 213-662-1852
- Fostex 80 1/4" reel to reel 8 trk recorder. Fostex 450 16 chan 4 bus mixer Yamaha amp. Yamaha MS10M spkrs All for \$850 Warren. 818-848-3562
- Fostex B-16 16 trk recorder w/service & owner manual. \$1595 818-902-1084
- Fostex X18 multi-tracker. like new. \$175. 5pm-9pm. 818-762-2946
- Must sell. Yamaha 4-trk. BBE sonic maximizer. mini reverb unit. head phones & cords. good cond First \$200 takes all. 310-474-5463
- Silvertone vintage gut case w/built in tube amp. fully functional. collector's piece. \$185 213-464-6066
- Studer 800- Mark I Xint cond. no remote. Asking \$19,000 818-841-6600
- Tascam 388 8 trk mixer & 1/4" reels in one unit. sweepable 3-band EQ & effects return. great machine. needs minor servicing. \$1200. 213-960-1628
- Yamaha RM800 16 chan 8 bus rec mixer. brand new in box. \$1200 obo. 818-242-6391
- Yamaha RX11 drum machine. \$350 213-387-5526

4. MUSIC ACCESSORIES

- Art BCC multi-effects bass command center. like new. \$200. Alesis SR-16 drum machine w/foot control pedal like new. \$175. 818-762-2946
- Ashley preamp. \$200. Symetrix compressor. \$175 Anvil case. \$50 Kevin. 310-559-8959
- Carvin A100 half stack. 2x12 cabs w/JBL's. casters & covers. two avail. \$450 ea. One SX100 Carvin amp. \$175 714-454-2604
- Rare Hofner Beatle-based T-shirts. Orig logo w/violin base. Black only. Med. Irg. X-Irg. \$20 Only

a few left 4:30-7pm. 310-379-7915
 •Wtd: Anvil case approx 50x20x16 Measurements not accurate. Can be close. 818-980-5747

5. GUITARS

- 60's Fender jazz bass case. case only. fits P bass as well. black Tolex. w/Fender logo under-lined. \$100 firm. 818-902-1084
- Acous Fender folk gut. nylon strings. 3/4 size. no case. \$75 Spanish Montoya acous gut. steel strings. no case. \$75. 5pm - 9pm 818-980-2091
- Carvin V220T. White w/gold hw. Ebony fret bd. pro kahler. 24 frets. dual humbuckers w/coil splitters Great cond \$270. Doc. 818-980-4685
- Custom jazz bass. lined ebony fretless neck. natural ash body. vintage pickups. like new cond 1995 model w/gig bag. \$425 310-396-6811
- Fender bass IV. brand new w/gig bag. \$600 Fender Telecaster Prototype Jap w/hs case. \$475 John. 714-454-2604
- Hamer. 5-str bass. CD5 model. solid mahogany. convert to 4-str. Alembic bartolini pickups. w/case. \$275 obo 60's Hofner 12-str acous gut. curly maple back & sides. \$350 obo. 310-798-5461
- Ramirez classic 2A 1977 Brazilian rosewood back & sides. Spruce top. xint cond w/hs case. \$2500. David. 818-248-8119
- Rust and the Superheros Fender Stratocaster Firebird 1996. ebony neck Floyd Rose. 40th Anny. used only once in rec studio. immaculate. w/ae \$1400. w/case for \$700 or trade. 213-205-0179
- Takamine F385 model. 12-str acous. mahogany back & sides. solid spruce top. 1979. incl hs case. mint cond. \$395 obo. 310-475-6576
- Washburn acous/elec gut. white. cutaway body. perfect cond. \$400 213-960-1628
- Yamaha Elec bass. black. lightweight body. plays great. \$325 w/gig bag 818-990-2328

6. KEYBOARDS

- Ensoniq DPS sampling kybd w/4 tns memory & 8 output expander \$600. Warren 818-848-3562
- Korg O1WFD. xint cond. \$1500 obo. 818-886-5327
- Roland D-70 76 key synth/controllr w/case & pedal. \$795 Also. Do you have a remote midi kybd controller gathering dust? Get quick cash for Lync. Roland Axis. or Yamaha KX-5 only 818-753-5635
- Steinway Duoarts 1922 player piano. incred sound. over 100 music rolls incl. located in Cincinnati. have video Will deduct shipping from cost. \$9300. 213 461-6066
- Yamaha KX88 plus TG-55 tone generatr. 64 voices. new cond. very little use. stand. cover. bench. manual. 1/2 price. \$1100 818-848-2802

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8. PERCUSSION

- Ludwig bass drum, 22", slimmerland, tom, floor, 14 & 16, etc. \$650. Brian, 818-760-0777
- Orig 6-pc Tama Artstar series drums designed by Neil Peart, very good cond. 8, 10, 12, 14, 16, 24. Dented to be collector's item, \$1200 obso 310-477-4314
- Slingerland snare drum, 1970's era, \$125. Ruland TR909 rhythm composer, £150 Simon, 310-452-5339
- Tama Artstar II 6-pc blue kit, 10, 12, 14, 16, 22. 6 5x14 maple snare. Like new, w/hw, \$795 Glen, 818-340-8517
- Wtd: Ludwig tom-toms, reasonably priced, 818-707-1804

9. GUITARISTS AVAILABLE

- A deditcd guit/sngwrtr to join/form diverse melodic blues/late 60's English infl rock band. Heavy to acoustic. One guit prof Infil Page, Gilmour, 310-453-8628
- A-1 soulful pro guit w/Pauls, Strats, Marshalls, slide, voc, chops, cool look & major credits sks pro rock band, full hands only. Doug, 310-370-0360
- Bluesy guit, 26, avail to form modern blues band, top gear, talent, pro image, material, indus connects. Infil Robben Ford, Stevie Ray, Clapton Joe, 310-826-3369
- Don Was infl guit avail for org pro work pay only Jackson 805-251-5497
- Exp guit/wrtr/programr, 23, sks all fem voc ltr fem fronted band, Infil P.J. Harvey, Portishead, Pixies, Liz Phair, Sean, 310-390-7533
- Fem lead/rhythm guit. Wanna make guit? Call me. Yrs of exp touring, local & rec various styles. Pro. Attractv. Serious calls only. 818-380-0747
- Guit, 43, w/lets of exp looking for working band or org proj, Infil Johnny Winter, Clapton, Beck or Betts, 310-422-5289
- GUIT, 46, good soul wrtr/sk looking for jammers who stck w/the heart. Infil Aerosmith & a little metal, 310-423-3829
- Guit, MI, graduate w/8 yrs exp live/studio, looking for working sit only, will travel. Todd, 412-453-1156
- Guit avail for band, rec, etc. Sonic Youth, television, Fivou, Byrds, MBV, Iggy, Nick Cave, Spiritualized etc. 15 yrs exp Vintage gear 818-

752-0885

- Guit avail for guit driven music, must be infl by Weezer, early Ride. Pgr. after 2 pm, 1-800-759-8888, x1454279
- Guit avail for heavy, hard core, hip-hop, punk band. Huntington Bch/OC area only 714-840-2599
- Guit avail into Replacements, Stones, Spacehog & other. Hard working, hard drinking, good sng-wrting, bad jammin'. Dan, 213-466-0698
- Guit looking to join/form a real heavy metal band. Infil Maiden, Metallica, Sabbath. No grunge, alt, punk or drugs. Joe, 310-759-4702
- Guit sks aggressv heavy metal/hr band w/90's feel. Infil White Zombie, Metallica, Judas Priest, Marshalls, Strats, long hair image, ready for touring. Pros only Mike, 818-783-6721
- Guit/sngwrtr, 23, looking to join/form band into Hendrx, Sabbath, Zep, pros only. Have killer songs, dedicatn & transpo. 818-558-1984
- Guit/sngwrtr/multi-instrum sks to join or form band. Interested in folk, cntry, rock proj. Infil Son Volt, Grant Lee Buffalo, Wilco, Vic Chestnut, Sean, 310-305-2835
- Guit/voc avail, lead voc and/or harmonies, learns fast, good ears, acous/elec, good equip, exp. 30's, rock, pop, roots, cntry. Roy, 213-963-8947 e-mail zeryw@earthlink.net
- Heavy metal guit looking to form band, Infil Ozzy,

- Partera, KISS. I have exp, equip, transpo. Serious only. Nicholas, 818-559-6544
- Lead guit avail, can write & sing, no drugs, have exp. Infil Van Halen, KISS, Hendrix, Stones. Mark 818-858-8809
- Lead guit/lead voc seeking musics to complete hr proj. Have some material. Serious business only. 213-650-5589
- Lead/rhythm guit w/backup voc sks CMJ/indie label band for tour, studio proj, passport ready, Dan, 818-891-2616
- No inhibition, just music. All styles. 213-876-5751
- Pro guit looking for live/studio sessions, play all styles. Eric, 714-630-1414
- Pro guit/wrtr/producer avail for rec/tour. Paid position only, J.R., 805-824-9091
- Sheryl Crow-KSCA infl guit avail for signed artists only. 310-281-6551
- Top 40, KROQ style guit avail for working band. Pro w/no hangups, full spectrum dance band, alt rock to reggae. 60+ songs. Frank, 310-578-6507
- Top 40 KROQ-style guit avail for working band,

- pro w/no hang-ups. full spectrum dance band, alt rock to reggae, 60+ songs. Frank, 310-578-6507
- Venice lead/rhythm guit looking for Venice area band to jam with. Infil Sabbath, Ozzy, Biohazard, White Zombie, Steve, pgr. 310-250-0649
- World class lead guit/lead voc avail for pro paid sit. Pro gear/att, credentials on request, 818-771-9585
- Band, guit & sngr seek lead bass & drums for working alt cover band, Eddie, 213-882-4493

9. GUITARISTS WANTED

- #1 African-Amer guit w/amazing talent, dynamic soul, xint showmanship invited to audition for #1 R&B/soul act in 1997. Enc, 24 hrs, 310-726-3677
- 36 yr old bass plyr w/voc looking to form band. Org & covers. Chicago Blues, cntry, roots rock, serious but fun. 818-763-2908
- A+ guit wtd for estab Hllwyd-based Bnt/pop band w/whis. Bee Gees background voc & cool look a +. No dated plays, 213-469-3459
- A-1 guit w/backing voc & exp. Infil Pretenders,

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- **Aggressv dark** angry & reliabl guit neded for aggressv metal band. Pantera/Korn. Serious & honest. No punk, no Seattle, no critics, no jammers. 818-567-1182
- **Aggressv maniac** guit wtd for R&R band ala Pistols. GNR. CD already pressed, negotiation w/rec co in progress. No 80's long hairs. T.J. or Jimmy. 818-503-4749
- **Are you diverse?** band sks musicon who plays guit. Infl Dave Navarro, Andy Summers, Johnny Marr. Jymm. 213-962-2926
- **Asian chick** guit wtd for hard happy heavy Silverlake band. 213-662-7998
- **BOX THE WALLS** sks lead guit. Signed, mgmt. working on 2nd album. Sounds like Neilsim meets Amie Mann at a Pretenders concert. 310-202-7903
- **Creatv**, fresh, full-sounding, orig plyr to form band w/dmr & sngr/rhythm guit. We have all emotional, heavy style ala Pumpkins, P.J. Harvey, AIC, Lockout. 213-917-0874
- **Creatv dedicatd** guit wtd for sngrwrtng collab. eventual demo & form band. Infl Beatles, Bowie to NIN, Pistols, Tara. 213-256-3432
- **Creatv guit wtd**, bluesy feel w/soul, dark yet melodic, just someone who can write hooks, vintage style. Doug or Shelby. 818-226-5550
- **DAYDREAM BELIEVER**, a tribute to the Monkees, is looking for musicons/actors to portray roles of Micky, Davey, Peter, Mike. 818-752-8658
- **Don't call** unless you're serious. Estab OC pop rock band w/indie label needs tasty melodic lead. Infl Melissa, Sheryl, Alanis. 714-998-3783
- **Drums, bst & guit wtd** for SOUL REVUE. band that covers 60's & 70's funk & disco, paid, prefer musicons who sing. Work begins imed, Auditioning fem sngrs for lead/backup also. 310-837-8447
- **Eclectic sngr/performer** sks guit to form band. Infl Guided by Voices, REM, Huskerduo, Republica, Future Sounds of London, etc. Serious only. Joe. 818-563-3301
- **Estab rock** all band sks versall guit, creatv use of effects ala Radiohead & U2, voc a +, no heavy metal. Scott. 818-988-4501
- **Exp** guit neded for CD proj, no pay. Julie. 818-886-0400
- **Fem** lead neded for band, rock/alt, collab on songs I've already written. Allison. 213-656-4874
- **Funky, funky**, funky groove master guit wtd for 10-pc retro R&B Shaker Machine. Steve Cropper, Ernie Isley, Groovy D. 213-461-5901
- **Funky guit/bst** neded for orig band. Jim in Long Beach. 310-439-7002
- **Gay or gay** friendly guit to form band.

Riverside/Inland Empire. 909-788-8327

- **Guit wtd**, pro-minded creatv artist ala Page, Hendrix. Very 60's yet very 90's. Have repertoire, brilliant voc, comps, great advantage. 213-469-0847
- **Guit wtd**, styles. Rush, Styx, Kansas, Dream Theater, for proj beginning. 818-789-1761
- **Guit wtd**, infl Jan Ackerman, prefer Les Paul, for focused tribute. Steve. 818-345-6598
- **Guit wtd** by bst formerly w/major signed artist. Fast pwr pop punk songs to play out & shop. Pwr only. 818-769-7247
- **Guit wtd** by nat'l touring act w/CD. Voc mandatory. Pro att only. Infl Live, Collective Soul. 310-396-6811
- **Guit wtd** by voc, 30 yrs, to form band of spiritual focus, priority, purpose, design, quest for truth, enlightenment, no religion. Pearl Jam, U2, Enya, Dead Can Dance. Daniel. 213-462-3583
- **Guit wtd** for band into Oasis, Radiohead, Blur, Supergrass, Beatles, Bowie. Must have great songs. Serious only. David. 213-933-7926
- **Guit wtd** for blues & classic soul band. must be versed in both blues & soul, pro plyr w/great alt to play clubs in area. Suzan. 818-784-1643
- **Guit wtd** for estab alt band. Infl Pumpkins, AIC, Nirvana. Have CD, mgmt, show dates. Serious only. 818-382-7931
- **Guit wtd** for hip-hop hard core punk infl band. Serious. 714-838-9636
- **Guit wtd** for rock band. Infl Richard Lloyd, Dave Davies, Honeyman Scott, Neil Young. Joe. 805-526-7854
- **Guit wtd** for sngrwrtng collab w/fem sngr doing innovatv dynamic music. Infl from alt to jazz. Must be pro, open minded. Grace. 213-656-2025
- **Guit wtd** for velvet pop punk band to form a wall of sound with the band WHATEVER. 310-281-6072
- **Guit wtd** in the vein of Gibbons, Gilmore, Barrett, Betts for upcoming Spring tour. album complete. Jimmy or Robin. 818-754-4251
- **Guit wtd** to form dedicatd serious band. Studio, gigs, must have will. All styles incl ska & punk. Trotsky. 818-353-4093
- **Guit wtd**, infl Oasis, U2, Bowie, Beatles, Terrence. 213-874-5525
- **KROQ-style** guit wtd for rec & live sit w/bst, dmr & sngr w/studio, sngrwrtng a +, no slackers. Daniel. 213-465-4031
- **Lead guit wtd** for band w/90's sound. Infl Beatles, Cheap Trick, serious only, to 30 yrs old. 818-352-2728
- **Lead guit wtd** to form orig band, aggressv & experim. Infl Deftones, Korn, NIN, Helmet, White Zombie. No 80's, no flakes. 213-467-1047
- **Lead guit wtd** w/good rhythm style to complete ong band w/street sound. Infl GNR, Motley, Zep, Aerosmith. Serious only. 213-368-6537
- **Looking** for band members for ska punk band. Cross betw Madness & PIL. Need dmr, bst, kybd, guit for gigs in the new year. Micky. 818-848-6669
- **Pagan sngr** sks Whiskey drinkin', psyched supernatural, ghostly hypnotic & heavy rockin'. Les Paul/Marshall, Hillywd guit to form band. Doors, Zep, Sabbath, Terry. 213-461-6538
- **Punk rhythm** guit wtd by pro band, short hair, pro gear, transpo a must, no drugs or alcohol. Sex Pistols meets Green Day. 213-960-5778
- **Rhythm** guit wtd by WOMB, textured, emotional, unique, guit-based alt band. Voc a +. Euro rec deal in place. Porthead, Kate Bush, Beatica. 213-702-4094
- **Seriously** heavy funky groove dmr & voc wtd for aggressv band. Infl Hendrix, Korn, 311, Pantera, Rage, Sean. 213-463-2081

- **Sexy strong** fem voc/sngrwtr sks lead guit/backing voc to gig around town. Infl Tracy Chapman, Sheryl Crow, 70's Chaka. 213-694-2785
- **Signed** band seeks guit. George Hamilton meets Jon Brion. Sophisticated pop ala Alanis, Aimee Mann, Sheryl Crow, Airplay, touring, mgmt. Please no beginners. 818-794-8251
- **SKYCYCLE** wants a colorful lead guit w/very strong harmony voc. Infl XTC, Who, Cheap Trick, Jane's, Murrin's slay away. 213-883-1865
- **Sngr/sngrwtr** music sks guit. Infl Counting Crows, Dave Matthews, Blues Traveler. I have gig connects, indus int, studio, van, etc. Bobby. 818-821-0148
- **Ultimate 80's** New Wave guit wtd for show band. Must sing, accuracy a must, upbeat performer. No unhappy grungsters pls. Cars, Blondie, Devo. 714-225-7477

10. BASSISTS AVAILABLE

- **#1 bst** w/lead voc, 4 & 6-str, SWR amp, looking for paid perf, live/studio. 805-297-1325
- **36 yr old** bass plyr w/voc looking to form band. Orig & covers. Chicago Blues, cntry, roots rock, serious but fun. 818-763-2908
- **Attitude** for success, well rounded bst, dependabl, great gear, very exp, unique sound/approach to bass. Info melodic playing, rec, live gig. Lance. 818-341-6268
- **British bst** sks talentd musicons to form FOCUS tribute band. Steve. 818-345-6598
- **Bst, fem**, 26, rec/tour exp, alt, funk, rock, looking for serious band w/good songs & motivation. Korn. 549-9639
- **Bst avail**, hr band. Infl Warrior Soul, Saigon Kick, Ramones, Motley. No trendy alt/grunge druggies. Currently rec indie LP w/named producer. Chris. 818-767-7991
- **Bst avail** for great band going places. No metal. Hayden. 310-471-5504
- **Bst avail** for rec/perf, all styles, fret/less elec, upright acoustic, jazz, funk, R&B, sight reading, pros only. 818-909-4952
- **Bst sks** complete band w/material. Heavy, aggressv (i.e. Filter, L7, Green Jelly, Suicidal, COC, etc.) Silverlake area. Msg, 213-662-1852
- **Bst w/lead & backing** voc sks working R&B, funk, blues or reggae band, Seas'n'd, tasteful, good att, fret/less, Eden amp & rehers spc. Dennis. 818-760-4594
- **Bst w/voc** avail for pro sit, classic rock, blues, alt, hr, good gear, lots of exp. 310-530-6541
- **Bst/voc**, solid, reliabl, good personality w/tour/rec exp sks touring/rec band only. Phil Frazier. 510-489-5982
- **Bst/voc**, solid, reliable, good personality, w/tour/rec exp sks touring/rec band only. Phil Frazier. 510-489-5982
- **Pro bst**, 20 yrs exp, studio/CD proj only. Specialize in fretless bass. Great att. 818-344-8306
- **Solid 6-str** bst, can sing 20 lead voc per night, looking for band working 4 nights/week w/ 100 mi of L.A. 818-424-0956
- **Tall, skinny**, lots n' tattoos, short hair, low slung P Bass SVT, car, etc. Formerly w/major signed artist. Pros only. 818-769-7247
- **World class** bst, strong backing voc, great gear, sks signed band for paid sit. Killer groove, very creatv, responsibl team plyr, extensv credits. 310-826 2093

10. BASSISTS WANTED

- **#1 African-Amer** bst w/amazing talent, dynamite soul, xint showmanship invited to audition for #1 R&B/soul act in 1997. Frnc, 24 hrs. 310-726-3677
- **A bst** of talent, versatility, drive & dynamics, ready to bare soul, unique song-orien alt band. SICKLY SWEETS. Ready to gig, rec & break those hearts. Weezer, roots music. Phil. 310-475-4216

- **A bst wtd** for alt rock band. Voc pref. Beatles, Pixies, Hendrix, Foo Fighters, Connects, gigs, mgmt int, lockout. Msg, Chuck. 818-948-0640
- **A groove** orien bst wtd for rock band. Direction: LIVE, Petty, Stones, Crows. Backup voc a +. 818-340-9865
- **A-1 bst** wtd w/infl by Alice Cooper, Cheap Trick, NY Dolls, KISS, David Bowie, Sugar stars need only apply. 818-764-5388
- **Aggressv bst** wtd to complete thrash band. Infl Slayer, Pantera, Carcass, King Diamond. Pros only. David. 310-828-5232
- **Alt pop** band w/British nfl neds great bst for label showcases & rec. 213-851-1680
- **Alt rock** aggressv pop band sks bst in 20's. We have lockout, gigs, demo, dedicatn. 818-343-6436
- **Art rock/progressv** band w/CD sks bst. Infl Saga, Rush, Gabriel, ELP, Tull, Fretless pref. Backup voc a must. 818-981-6212
- **Asian chick** bst wtd for hard happy heavy Silverlake band. 213-662-7998
- **Bst**, good level, wtd for alt/new wave band. U2, Bowie, Elektrafrisch, Commitmt and groove rec. 310-208-3772
- **Bst & dmr** wtd, male/fem, for 90's style alt band. Simple, but in the pocket. Long Bch area. Have lockout. Msg, 310-804-5783
- **Bst** for new, young, different band w/fem voc/guit, open minded. Portishead, Lush, Christina. 818-899-8299
- **Bst neded** for aggressv metal band seeking someone w/jazz & funk infl to add flavor to aggressv music. Pantera/Korn. 818-567-1182
- **Bst neded** for all grp. Voc & dmr together 6 yrs. Friendly & open minded. Gigs, serious. Infl Pumpkins, Jane's, Green Day, Nirvana, Beatles. Mid-Wilshire area. Pgr. 213-699-1086
- **Bst neded** for experimental alt band. Jane's, Pumpkins, Sonic Youth, Mid-Wilshire area. Pgr. Joe. 213-699-1086
- **Bst neded** for ong song orien pop alt band. Backup voc a +, have rehert/rec studio, already gigging. 818-883-7094
- **Bst neded** imed for progressv band w/connects & complete demo, New songs ready to be recorded. 818-769-2061
- **Bst neded** to complete 3-pc alt/rap band. Infl 311, Jawbreaker, Weezer, Kwan. 310-478-6809
- **Bst neded** to join 3-pc heavy progressv rock band, focused on musicship, direction, no drugs, serious only, 24 hr lockout, shopping mgmt. 310-576-2053
- **Bst neded** to join heavy progressv band, focused on tech, musicship, direction, serious only, no drugs. Andre. 310-576-2053
- **Bst neded** w/thick heavy sound for upcoming CD rec & showcasing. Must have balls, skills & att. Msg. 213-587-0769
- **Bst neded**. We have rehers spc, access to rec studio & label int. Infl P.J. Harvey, Jane's, Sonic Youth, Nick Cave. 213-655-4475
- **Bst w/great** groove & backup voc wtd for sit, totally ready to go. BMI showcase, gigs, rec. call for demo, serious only. 213-656-3170
- **Bst w/voc** neded for orig proj, progressv rock w/musical metal. We have all material. 213-461-6323
- **Bst wtd**, styles: Rush, Styx, Kansas, Dream Theater, for proj beginning. 818-789-1761
- **Bst wtd**, infl U2, The Police, Neil Young, Fullerton area. Tim. 714-680-5065
- **Bst wtd** band extremely infl by trad Amer music to rec/tour. Must sing some harmony. Greg. 213-850-1120
- **Bst wtd** by heavy, aggressv, hard core, hip-hop band. OC only pls. 714-840-2599
- **Bst wtd** by melodic alt band for rec. We have radio airplay & label int. Must be reliabl. Infl Mazzy Star, Oasis, Radiohead. 310-455-7000
- **Bst wtd** by melodic alt band for rec. We have radio airplay & label int. Must be reliabl. Infl Radiohead, Oasis, Mazzy Star. 310-455-7000
- **Bst wtd** for 4-pc pwr-nuke'em rock ala Satriani, Johnson w/a twist. Signed indie artists waiting. Dan. 818-891-2616
- **Bst wtd** for alt band w/indie label deal, dedicatn a must. If you want to get somewhere, call Zane. 818-506-4487
- **Bst wtd** for band into Oasis, Radiohead, Blur, Supergrass, Beatles, Bowie, Mick Carne, John Taylor. Must have great songs. Serious only. David. 213-933-7926
- **Bst wtd** for fun/rec/pross gigs, orig music, alt rock to R&B infl. Tom. 818-883-1345
- **Bst wtd** for funk, Latin, jazz, hip-hop proj. Edgar. 310-376-3914
- **Bst wtd** for orig band. Infl from AC/DC to jazz, classical, blues, funk. Open minded dedicatd people only. Wes. 818-241-5034
- **Bst wtd** for ong cutting edge rock band w/indie label. Infl Ozzy, Van Halen, Scorpions, fmsg, 909-399-3874
- **Bst wtd** for orig rock band, must be open-minded, serious, dependabl. 213-227-0710. 818-286-2408
- **Bst wtd** for Scorpions tribute band. Long Beach area. 310-425-6061
- **Bst wtd** for velvet pop punk band to form a wall of sound with the band WHATEVER. 310-281-6072
- **Bst wtd** for world music proj. Artie. 310-559-5052
- **Bst wtd** into White Zombie, Sepultura, S'Garden. Toe gear a must. 310-473-5752
- **Bst wtd** to complete 4-pc alt band. Pro-minded and committed. No rock stars. Band ages 22-29. We dig music that rocks the soul. Have rehearsal spc in LA area. Infl Pumpkins, Nirvana, Floyd. James. 213-888-5516. 213-773-7246
- **Bst wtd** to complete band. Infl Korn, Suicidal, Pantera, Testament, Slayer. Pros only. Rob. 310-

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Age: 18-26

Influences: From Dishwalla to Stabbing Westward

Sampling / Loops capabilities a must

Contact

818-993-3030 (Day)

805-520-0253 (Evening)

541-6051

•**Bst wtd to form dedicatd aerobic band** Siudiu, gigs, must have wtd. All styles incl ska & punk. Irtsky, 818-353-4093

•**Bst wtd to form org band, aggressv & experimnt.** Inflt White Zombie, Deftones, NIN, Korn, Pantera, AIC, Helmut. No 80's, no flakes. 213-467-1047

•**Bst wtd to join band w/gigs & label int.** Inflt Tool, Helmet, Quicksand, W/fem sngr. 213-368-6169

•**Bst wtd: REACTOR seeks bst.** We are a hard rock, heavy metal band Inflt Skid Row, Dokken, Judas Priest, Crue, AIC, Equip, transpo, image, dedicatn a must. 818-884-6595

•**CLOUD NINE,** estab band, needs bst who can sing & has transpo, 60's fluent, under 30 prof, practice in N. Hilywd, Holla. 213-851-6350; Tim, 818-508-1176

•**Entry top 40 band now forming,** backup voc a +. 213-882-1938

•**Dedicatd bst wtd for org band.** Inflt Jimi, Ozzy, AIC, Senous, goal orient only 818-345-5323

•**Deep pocket funky, funky, lunky groove master** bst wtd for 10-pc retro R&B Shaker Machine Groovy D, 213-461-6901

•**Drums, bst & guit wtd for SOUL REVUE,** band that covers 60's & 70's funk & disco, paid, prefer musicians who sing. Work begins imd. Auditioning fem sngrs for lead/backup also. 310-837-8447

•**Energetic solid bst sought w/great image & att,** no dinosaurs. Talent, gear & willing to tour a must. From Bowie to Crue. 213-427-8027

•**Estab Hilywd theatrical rock band** sks bst w/stage presence & image. Inflt GNR, old Crue, LA Guns, Poison, Msg, 213-637-8970

•**Fem bst wtd, coed band, loud pop, Peter Gabriel** meets Jane's meets early U2. Honest, intense music. Pros only, no posers. 310-281-7583

•**Former KEEL guit, Bryan Jay, nds speed** metal/thrash bst w/backup voc & intelligent heavy groove. Dedicatd & focused musicians only. No drugs. 310-512-7708

•**Funky bst/guit nded for org band.** Jimi in Long Beach, 310-439-7002

•**Funky rocking bst wtd for gigging** all orig pop/rock band Inflt Gabriel, Seal, Mark King, Derek, 213-389-6619

•**Guit tech wtd by LEMURIA,** must be dedicatd, drug free, have pick-up or van to carry guit rig. Pay. 818-766-6606

•**Guit/sngrwr, 23,** looking for bst into Hendrix, Sabbath, Zep, pros only. Have killer songs, dedicatn & transpo. 818-558-1984

•**KALI YUGA** sks intelligently creatv fully awake bst. 5-str & frotlless. Kate Bush, Zappa, Gentle Giant, Clannad, Beeth-ovan. Xint apply. Scull, 213-662-8060

•**Looking for band members** for ska punk band Cross betw Madness & PIL. Need drmr, bst, kybd, guit for gigs in the new year. Micky, 818-848-6669

•**Looking for bst for ballsy pwrfl melodic hr band.** Screw grunge. Jeff, 213-650-5589

•**LUDLOW** sks bst. Tool meets Kyuss meets Laughing Myerias. 213-427-8557

•**Major label int, black male bst, killer chops, great** voc, for indus perf & tour. Garbage meets Stones. 213-664-8202

•**Melodic aggressv band** looking for bst. great material, no corn flakes. Jim, 213-856-0517

•**Melodic aggressv band** looking for bst. Great tunes, good riffs. Serious only. Jim, 213-856-0517

•**Orig bounding progressv rock band** sks talent bst willing to work hard. 818-342-4234

•**Post Warner Bros. producer** sks retro blues/rock bst, stand up a +, ages 29-39 only, paid shows. M.G. 818-566-8745

•**Pro guit sks bst.** Rush, Slyx, Queen, Yes. Trained pros only, you must sing. No smokers. Jake, 310-396-1019

•**Real hip-hop band** looking for bst. Philo. 213-666-3159

•**Rock, funk, folk fusion band** sks infermed to pro bst. We have rehears spc in La Brea x Beverly Blvd. area. Inflt Phish, Simon & Garfunkle, Hendrix. Jim, 213-935-8311

•**Signed band** sks bst, aged 18-35. Inflt Rage Against Machine, Deftones, etc. 310-832-9076

•**Signed classic, funk, alt. soul, rock band** sks amazing prodigy bst & drmr. Inflt Funkadelic, Zep, Jane's, U2. Josh, 213-930-2799

•**Sngr & guit** are looking for bst & drmr to jam with or start band. Sounds somewhere betw Pearl Jam & Bush, Gabriel, 818-281-6474

•**Sngr & guit seek** bst for org modern rock band aia Sundays, Cranberries, etc. John, 213-938-5332

•**Sngr/sngrwr musicn** sks bst. Inflt Counting Crows, Dave Matthews, Blues Traveler, I have gic connects, indus int, studio, van, etc. Bobby, 818-821-0148

•**Solid bst wtd** by guit & drmr to start blues band. 818-293-1500

•**SOULHOUSE REVIVAL** is in need of bst. Fretless if poss. Band is acous rock/jazz/alt. Oavid, (2)285-7748

•**Talentd bst wtd, 22-40,** for innovatv songs ala Beatles. Must be able to play to click track. West Valley, Rob, 818-340-6748

•**TITANIA** sks fem musicns & sngrs ABBA to STP. 818-363-8353

•**Top 40 modern rock band** sks fem bst w/voc. Pls pros only. In other words, transpo, yrs, abil. Frank, 310-578-6507

•**Top 40 modern rock cover band** sks fem bst, voc a must, serious musicns only. Frank, 310-578-6507

•**Voc/guit/sngrwr** sks incred open minded indivd to totally ruin all my hard work. 818-891-5591

•**WOMB, textured,** emotional, unique, guit based all band sks bst for great band. Voc a +. Euro rec deal in place. Portishead, Kate Bush, Beatles. 213-782-4094

11. KEYBOARDISTS AVAILABLE

•**A1 kybst** searching for org band. You must have great songs & drive to succeed. Serious only. 310-356-7194

•**Attn sngrs/sngrwr/artist:** talentd kybst/produc-r w/tully equipid digital rec studio avail for your proj. Craig, 310-559-8403

•**Kybst sngr/sngrwr w/wo** albums avail for band w/major label deal. 818-342-3100

•**Kybst/guit avail** for weekend 80's cover band. 310-285-8462

•**Kybst/pianst** avail for pro sit, live/studio, midi, adat computer, Fender Rhodes. 213-662-8868

•**Kybst/pianst** for hire, good reader, midi fluent, paying gigs only, can travel, lots of pro gear, 18 yrs playing most styles. Barry, 818-766-7545

•**Kybst/programr** avail for studio, aemo, arrangements. Extensv exp, sequencing, drums loop, kybd parts. 310-208-3772

•**Kybst/sngrwr** looking for hr metal rockers, male/fem, will relocate. Info: Lance, 2150 S. Ingrassi Mill Rd, #632, Springfield, MO 65804

•**Pro accompnst** formerly w/Sarah Vaughan & Joe Williams avail for sngr proj. Herb Mickman, 818-990-2328

•**Roland JV80** series expansion board, \$160. Brad, 310-374-6311

11. MUSICIANS WANTED

•**Asian chick kybst wtd** for hard happy heavy Silverlake band 213-662-7998

•**B3 & piano wtd** for FOCUS tribute band. Steve, 818-345-6598

•**Funky funky, funky kybst wtd** for 10-pc retro R&B Shaker Machine. Groovy D. 213-461-5901

•**Gay or gay friendly kybst** to form band, Riverside/Inland Empire. 909-788-8327

•**Groovin' versatl** modern kybst wtd for org pop/rock band w/label contacts. Inflt Gabriel, Tears For Fears, Level 42, Seal, Derek. 213-389-6619

•**I'm a young** estab sngr/sngrwr w/indus connects into cntry rock forming band. Inflt Mellancamp, Neal Diamond, Eagles, Rod Stewart. 818-829-2109; FAX, 818-980-5085

•**Kybd octopus wtd** for creatv challenging high tech org pop/CD & future touring, express yourself! 818-753-5635

•**Kybst wtd,** pro-minded creatv artist ala Zep. Traffic, Jeff Beck Group. Very 60's yet very 90's. Have repertoire, brilliant voc, compsr, great advantage. 213 469 0847

•**Kybst wtd** for blues & classic soul band, must be versed in both blues & soul, pro plyr w/great alt to play clubs in area. Suzan, 818-784-1643

•**Kybst wtd** for classic rock cover band in OC. Helpful to double on rhythm guit. Sean, 310-427-5360; Larry, eves, 909-596-4903

•**Kybst wtd** for org rock band, fem encouraged. 909-597-3973

•**Kybst wtd** for sngrwrng collab w/fem sngr doing innovatv dynamic music. Inflt from alt to jazz. Must be pro, open minded. Grace, 213-656-2025

•**Kybst wtd** for world music proj. Artie, 310-559-5052

•**Kybst wtd** to add to melodic hr sounds of ESSENCE. Need abil at composition & pro equip. Backing voc i. Ted, pgr, 818-454-6890

•**Kybst/composr** creatv exhiting pro wtd by fem sngr, Alanis, Jewel, Crow. You/music: be alert in synth instrum. Me: songs, lyrics, melody. 310-457-1171

•**Looking** for band members for ska punk band. Cross betw Madness & PIL. Need drmr, bst, kybd, guit for gigs in the new year. Micky, 818-848-6669

•**Master programr** visionary for indie CD proj, no pay. I am guit, voc w/portable digital studio. Alt. 310-203-0982

•**Midi kybst** sks inidi kybst for electronic duo. Inflt ambient dub & sequencr music. Mark, 213-937-8911

•**Pro fem** voc sks creatv exp pianst/accompnsl for piano bars, weddings, special events. Sngrwrng abil & booking exp a +. Adena, 818-594-3444

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•**Pro sngr/sngrwr** looking for kybst/programr. Mix of Euro & disco, hard rock. Mike, 818-546-5331

•**Real hip-hop band** looking for kybst. Philo, 213-666-3159

•**Retro blues/rock cover band** sks talentd kybst for local weekend paid shows, ages betw 29-39 only, small set-up appreciated. M.G. 818-566-8745

•**Transambiant** tribal groove improv band w/ton of material sks fat bass lines, colors, textures, creatv input, must have equip. 213-694-2335

•**WIND OF CHANGE** sks kybst who is open minded, versatl, pwrfl & has stamina. Inflt Dream Theater, Journey, Floyd. 818-345-3797

•**WOMB, textured,** emotional, unique, guit-based all band sks kybst/sampler for great band. Rhythm guit skills a +. Euro rec deal. 213-782-4094

12. VOCALISTS AVAILABLE

•**#0 psycho** voc nded for complete band only. Rage, Beastles, Nirvana type. I have exp, radio airplay, killer complete songs, publishing co. pgr. 818-553-8907

•**19 yr old male** voc avail seeking two male Latin backup sngrs to form proj. CD already in productn. Shadow, 213-937-6773

•**A+ hot** pro sngr/front man/sngrwr sks signed band. I've got it all for right band. Chamelian like image. No dated rock. 213-469-3459

•**Amateur** wanted to get serious and put lyrics to music. Looking to learn/collab w/pre-existing grp. Pop to all. Bo, 310-236-6032

•**Amazing** voc avail for signed band. Steve Marnott, Rod Stewart, Chris Robinson style voc. 213-980-7891

•**Ambitious** eclectic educated sngr sks musicns w/same to create music to live beyond the 90's. Inflt Zep, U2, Dave Matthews, TMC. Paul, 213-467-

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Zane Tobin 818-506-4487

CLOSE-UP

A SHORTAGE OF LEAD-SINGERS? WHY?

Reason #1 is invalidation (or put-down) of a child's naturally uninhibited yelling and calling-out, leading to inhibited, shy adult voices. Reason #2 is vocal training that produces a classical and flowery style, unsuitable for a passionate and powerful rock-singer.

I believe that all musicians are basically singers, but many chose 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 classical 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.

If you've always wanted to sing, but have been too embarrassed or unsure of yourself to get started, just give it a fling! Call Sabine NOW! You do have a voice and there is a band looking for you!

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5413
 •**Attract** Asian fem sngr w/great tongue sks R&B 70's cover top 40 band for paid gigs. 213-464-2927
 •**Attract** fem voc for hire, looking for work, rec, album proj, studio work. Styles, pop, R&B, top 40, gospel, etc. Prefer backup. Tara, 213-756-8416
 •**Attract** fem voc w/great avail for studio/live work, lead or backup. Caroline, pgr. 818-436-0198
 •**Background** voc, male. Background specialist, can do all parts, live/studio, super exp pro. Ellis, 818-909-9237
 •**Brave** voc looking for orig pop band w/inst hit songs. Infl Soulsonics, LIVE. 310-358-7194
 •**British** voc looking to join up with or form rock blues cover band. Paul Rogers, Hendrix, Skynrd. British R&B. Graham. 310-452-9889

•**Deep** tenor voc avail. Infl The The, Nick Cave, Tendersticks, Bowie, Victor, 213-660-6557
 •**Eclectic** sngr/performer sks quit to form band Infl. Guided by Voices, REM, Huskerduo, Republica, Future Sounds of London, etc Serious only. Joe. 818-563-3301
 •**Exp** voc/guit/sngwrtr sks dynamic rock alt band ala Radiohead, U2 818-988-4501
 •**Fem** funk R&B sngr/lyrcst sks sngrwrtr w/same style to collab, to make demo. Serious only, no flakes. Dana, 818-552-8157
 •**Fem** sngr avail for sngrwrtr collab or band sit doing innovatv dynamic music! Infl from alt to jazz Must be pro, open minded. Grace, 213-656-2025
 •**Fem** voc, great image, strong voc. team plyr. avail for rec/gigs. 310-281-7454
 •**Fem** voc avail, looking for band, infl rock 818-786-1219
 •**Fem** voc avail for sessions, demo, top 40 & casu-

als Tape avail, professional 818-769-7198
 •**Fem** voc exp. alt jingles, rec, voice over R&B, pop, cntry, funk, light rock. Paid proj only. Tape & bio avail. 310-687-8840
 •**Fem** voc looking for a rock band to gain more exp & for perf live. 818-786-1219
 •**Fem** voc/lyrcst looking for arrang to start cntry proj Serious only. Send pkg P O Box 314, Redondo Beach, CA 90277
 •**Former** Warner Bros. sngr/sngwrtr sks to join band w/deal, mgmt, infl. Versatl styles. 615-383-1741
 •**Fresh** young fem. voc, vöry talented, from Alanis to Toni Braxton, looking for chance to sing & show talent. 213-466-9210
 •**Front** man sks band. Infl Tool, Marilyn Manson, Ziggy Stardust, Brandon, 213-913-2541
 •**Hip-hop** R&B singer trying to get group together age range to 25. styles Toni, Tony, Tone, Mint Condition Color Me Badd Dedicated, write lyrics, dance 213-291-1495
 •**I'm** a young estab sngr sngrwrtr w indus connects into cntry rock forming band Infl Mellancamp, Neal Diamond Eagles, Rod Stewart 818-829-2109 FAX. 818-980-5085

•**Lead** voc, rhythm guit, dedicatd front man, looking for estab and/or signed band. Motown to metal Will relocate. Greg, 707-528-7417
 •**Lead** voc, fem w/male style, ala Chris Robinson meets Chris Cornell, exp tour/sngwrtr/rec Seeks proj w/label backing only. Tyler, 213-651-1954
 •**Lead** voc w/prop exp sks pro minded band. Rick, 805-578-2382
 •**Lead** voc/sngwrtr/lyrcst sks already estab alt band If not 300% dedicatd, don't call Infl STP, Pearl Jam, AIC Jens, 213-960-7757
 •**Male**, 30 yrs, spiritual focus, priority purpose, design, quest for truth, enlightenment, no religion Pearl Jam, U2, Enya, Dead Can Dance. Daniel, 213-462-3583
 •**Male** pop sngr avail for demos, jingles, session work. Exp talent, most styles covered. When you need a real sngr, call me. Steven, 213-876-3703
 •**Male** tenor voc, pro exp, most styles, avail for leads backup, demos, gigs, sessions. J.R. 818-884-2146
 •**Male** voc/wrtr/arrngr sks acous grp Covers/orig All must read music & sing lead. Eagles, Crowes, Elton. Play tape over phone 818-557-4294
 •**Pro** fem voc, great sound, all styles, sks working top 40 sit. Terry, 310-474-5463
 •**Pro** fem voc avail for rec sessions & live work paid sit only, great range, good credits, specially R&B, blues, pop, soul, funk. Suzan, 818-784-1643
 •**Pro** fem voc w/ powerf gospel-R&B flavor avail for work demos, clubs, etc Will join working band Don't settle for less, call the best Debbie Dee, 818-816-5746
 •**Pwr** tenor voc sks aggressv pwr groove band. Infl Pantera, Slayer, Body Count, Serious only. 310-578-6303
 •**Sngr** frontman, harmonica, 20 yrs exp, Plant meets Morrison meets Daltrey, Seeks foot in door income (tributes, covers, sessions, lyrics, commercials) while continue proj 610-344-7942
 •**Sngr** w/voice exp & image sks to join form band Into Oasis, Blur, Radiohead, Supergrass, Beatles, Bowie David, 213-288-7797
 •**Sngr/guit** avail, lead voc and/or harmonies learns fast, good ears, acous/elec, good equip, exp, 30's rock, pop, roots, cntry. Roy, 213-663-8907, e-mail zeroy@earthlink.net
 •**Sngr/guit** w/songs sks young open minded band to play new & different. Portishead, Lush Christina, 818-899-8299

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•Very attractiv ltrkcm voc. jazz, pop standards, just returned from one year solo Japan gigs looking for vocal pro paying gis. 310-284-3551
 •Voc looking to form over the top psychd band Infl Stogees, Doors Brian. 213-644-0323
 •Voc w/200 songs avail. Will, 310-379-6115, 818-907-4973
 •Voc/sngwrtr avail from Port Arthur, TX Soulful, bluesy, dark, gospel type. Infl Zep, Crows, S'Garden Doug or Shelby. 818-226-5550
 •12Guit/sngwrtr sks voc w/natural authentic sounding voc for folk cntry rock proj. Infl Grant Lee Buffalo, Son Volt, Wilco, Sean. 310-305-2835

12. VOCALISTS WANTED

•90's hr band sks sngtr to complete CD & as potential member. Infl AIC, S'Garden, STP. Send demo. PTPN, 20955 Warner Center Lane, Woodland Hills, CA 91367
 •A-1 soulful lead voc wtd for org & cover band of an estab funk'n, rock'n, with gigs booked. Mike, 818-901-7890
 •A1 male sngtr wtd, have label int, lookout, upcoming tour Bluesy, ballsy melodic sngr nded. Paul Rogers meets S'Garden Ken. 818-785-5095
 •A1 pwrful emotional male for melodic diverse blues/funk 60's English infl rock Heavy w/ acous. Good w/melody & range. Infl Zep, Floyd. 310-453-8628
 •Aerosmith/Crowes type band w/ demo deal nds sngtr, send demo. 5782 E 2nd St #598 Long Beach, CA 90803
 •Alt guit/wrtr/programr, 23, sks all fem voc to help infl band Infl P.J. Harvey, Portishead, Pixies, Liz Phair, Sean 310-390-7533
 •Alt rock band sks voc Must have exp, dedicatn, endurance We have demo, gigs pending, connects. Heavy egded moody funk grooves, career minded. 310-475-6018
 •Alt sngtr/guit w/nature voc wtd by exp Long Beach guit/bst, in 20's to reform band Infl Nirvana, Pumpkins, REM 310-986-5761
 •Alt sngtr/guit without ego wtd by exp 20's guit & bst in collab/form band, must sing our lyrics/music Infl Nirvana, Weezer. 310-560-5761
 •ANGELFIX sks star calibre front man Must have image, all, dedicatn, abil to command stage Band has mtgmt, CID, label int Sean, 818-500-9015
 •Are you sick of KROQ? Are you into Bowie, Bauhaus, Jane's? Let's create strange art Call Clay, 213-957-4320
 •Attn sngtrs/sngwrtrs/artists, talentd kybst/producer w/fullly equipd digital rec studio avail for your proj Craig, 310-559-8403
 •Audiotioning pro voc must be strongly focused, reliabl, easy to work with, have CD rec, very strong material. Range from Prong to AIC. Paul, 818-753-4170
 •Bluesy voc wtd by ex-BURNING BLUE guit to form hip new act. Infl Allman, Rubben Ford, Clapton Talent, stage presence 22-30 a must. Serious apply Jne 310-826-3369
 •Bst formerly w/natur signed artist. Fast pwr punk songs to rec, play out & shop 818-769-7247
 •Estab hard groove alt rock band sks pro minded voc. Int'cnaly, rage, image, all, will, dedicatn. No 80's screamer 310-804-3238
 •Fem backup voc. nued to complete hot ong blues rock grp. High voc nded Sexy dance image. Pros only No egos. West side pref. Aeron, 310-392-3680
 •Fem voc for world music proj Artie, 310-559-5052
 •Fem voc front person wtd for ong rock band S'hy individs, now is your chance. Ages 27-35, have great voice, 909-397-3973
 •Fem voc nded by kybst for lounge duo, need good looks, pop R&B crossover, must have ulub connects & kybd for rehears. Aaron, 213-482-8443
 •Fem voc nded for upcoming studio proj If your sound is right, the connects are here Pete. 818-342-2031

•Fem voc to complete band w/killer image & studio Help rec FP, play shows, Infl Garbage, Ruby, Curve, Pumpkins, Myke, 818-772-8147
 •Fem voc under 20, very exp, must be able to improvise w/good belt, humor a +, for unique proj w/killed cellist. There is pay. HEAL AX, 310-399-4215
 •Fem voc wtd by producer/guit/sngwrtr, alt, looks a must, pro only, I have studio, 310-203-0982
 •Fem voc wtd for rec demo in San Diego, ASCAP sngwrtr material, Msg, 619-230-9347
 •Forming R&B hip-hop grp, looking for male voc, ages 21-28, ASAP Serious & dedicatd only Lala, 310-726-1605; 310-272-7343
 •Freddy Mercury clone nded for Queen tribute band, Paid gigs. 818-382-2999
 •Funky deep groove mood altering band sks front man w/many infl, hip-hop, rock, rap, psychd Fem backup sngrs also wtd Rick, 818-881-8794
 •Guit/sngwrtr w/rec studio & songs & connects sks male sngtr/lyrcst for immed collab & rec. Heavy modern rock style 310-652-8504
 •Handsome black sngr who sings Platters or Johnny Mathis nded for working grp PLATTNUM Pros only, Elmer, 310-399-4492
 •High energy 80's style rock band, ESSENCE, audiotoning lead voc. Req ability, stage presence, compatib, absolute dedicatn. Style: Glenn Hughes, Coverdale, Night Ranger. Doc, 818-980-4685
 •Kybst/sngwrtr looking for fem voc/lyrcst, hr, metal, will relocate. Info: Lance, 2150 S. Ingram Mill Rd #832, Springfield, MO 65804
 •Lead guit sks, melodic soulful blues infl voc for hard edged R&R band, serious only. 213-993-8695
 •Male tenor to sing on demo, paid. Rob, 213-667-3003
 •Male voc wtd for male voc grp w/high falsetto, able to sing first tenor, natural voice ok, must have good ear/be determined, sing in soprano range Michaei, 213-292-9046
 •Male/fem voc nded by kybst/arrangr for demo work on spec, Luther Vandross/Whitney Houston style Aaron 213 482 0443
 •Male/fem voc wtd w/aggressiv, melodic, commercial stlyls for stage/studio & film proj Exp pref, professionalism a must Keri, 310-322-8833
 •MIDNIGHT PARADISE is back Kimba are you out there? You're the voc we need Remember the revolution of LA? 213-227-0710

•Pro guit sks lead voc. Rush, Styx Queen, Yes Trained pros only, you must sing. No smokers Jake, 310-336-1019
 •Seeking two male Latino voc, or if you look like it, Must be under 25 yrs, live in LA. Shadow, 213-937-6773
 •Serious estab rec/touring band sks final piece, Stevie Wonder meets Sublime w/touch of Jazzmatazz & Santana. 310-316-5873
 •Serious male lead voc nded for ultimate R&B band, must also appreciate alt, jazz & funk. Mark, 310-978-1531
 •Sngtr wtd for 2nd album, aggressiv & melodic Send pkg to: Inner Groove 1511 Sawtelle Blvd, Ste 118, Los Angeles, CA 90025
 •Sngtr/poet nded for rock band Must have strength, pwr, integrity, soul. Our music has everything you could wish for Matty, 213-660-5118
 •SUGAR DAVIS sks voc We have finest songs in the land We need you to complete the team Infl Jane's, Zep, Zappa, 213-874-7809
 •TITANIA sks fem musiciens & sngrs ABBA to STP 818-363-8353
 •Top 40 voc to complete prof lineup, endless gigs, optlys pending, current rock, oldies, Motown No drugs, senous only. 909-988-9509; 909-981-4573
 •Versatl pro voc w/looks & moves wtd. Can go from Van Halen to punk to Cure. All orig material. Fyn, 310-424-9309
 •Voc nded to join amazing rock proj, top notch musicianship, mind blowing songs, freedom, integrity, truth, vision. Ben, 213-874-0018
 •Voc sought by versatl aggressiv full band w/rehers spc & PA Orig sound, from Morphine to Slayer or Faith No More. 818-996-3406
 •Voc/wdeep voc & wide range nded for progressiv heavy rock outfit, some odd meter. 213-461-6323
 •Voc wtd, harsh aggressiv front man for upcoming

CD rec & showcasing. Magy, 213-587-0769
 •Voc wtd by heavy aggressiv hard core, hip-hop band, OC only pls. 714-840-2539
 •Voc wtd by hr/metal band. Need wide voc range, equip, exp. We have shows & demo. Pgr. 818-237-9207; 818-386-8108
 •Voc wtd into Chris Cornell, White Zombie, Danzig Have studio, 310-473-5752
 •Voc wtd to form org band. Aggressiv & experim Infl White Zombie, Deftones, NIN, Korn, Pantera, AIC, Helmet No 80's, no flakes. 213-467-1047
 •What the hell? Isn't there a single sngtr in LA who wants to do something org & has the talent & vision? 818-901-7102
 •WIND OF CHANGE sks sngtr/sngwrtr who is open minded, versatl, pwrful & has stamina. Infl Mercury, Tate, Perry, 818-345-3797

13. DRUMMERS AVAILABLE

•A pro drmr avail for rec & paying gigs. Formerly of GRETA Endorsed, CD credits. Scott, 213-665-7201
 •A versatl drmr, very solid & exp. avail for live/studio gigs. Gretsch endorsee. Infl Bonham, Bruford, Gato. Paid sits only Paul. 818-985-3700
 •A-1 drmr, 30, sks senous estab band, dynamic heavy hter w/groove, pro alt, equip, reliabl. Infl Petr Bonham, Portnoy, Ulrich, 818-563-2506
 •Ace drmr w/rhythmic, tight, intense, groove style. Progressiv, rock, funk, pop infl. Talent, pro exp. good alt. Steady working cover bands call, J.V..

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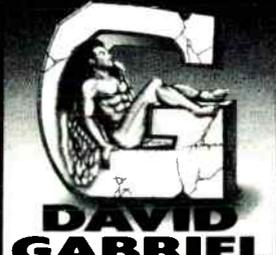
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- **Aggressiv** dedicatd fem drmr avail, free rehears. Infil AIC, Mother Love Bone, Mia, 213-851-1149
- **Avail** for demos, gigs, proj, tour, various sit. Exp reader, compsr, rec/tour. Infil funk, jazz, rock, blues, Latin, fusion, classical, 310-839-2702
- **Bad** orig rock, aggressiv, melodic, groove onen, gigs, label int, drmr exp, plays for song, solid, confident, positv outlook, equipd, 310-229-0303
- **Brilliant** live on DW drums, Master of radio-house, hip-hop, rave, techno, pwr groove. Seeking live pro rock band wanting fresh new groove. Boyney Rocks, 310-316-9458
- **Creativ** pro drmr avail for rec/gigs. Midi & click friendly. Infil Neal Peart, Stewart Copeland, Simon Philips, Paul, 818-980-5833
- **Drmr** avail, in the pocket plyr, solid, small kit, looking for complete band ala STP, S'Garden, anything good. Jason, 818-769-7522
- **Drmr** avail, big on feel, dynamics, style. Creatv ideas, groove, ears. 818-768-1318
- **Drmr** avail for orig pop/modern band. Infil Roxy Music, Pulp, Ambient Intelligence required. 310-597-2654
- **Drmr** from signed band now avail for well estab band, tour/studio/stage exp, ready to go. Prefer like Filter, Sonic, B. Boys, 311, Rage, 714-841-

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- **Drmr** sks orig pop rock band Ex COAT member. Infil XTC, Midnight Oil, Split Enz Larry, 310-392-1471
- **Drmr** w/open mind looking for open minded musically, mid-20's, pro att only, signed, Roman, 818-907-6434
- **Drmr/bst** sk quit and/or sngr to form band, 23-26 only, have rehears spc Infil Zep, STP Jack, 310-649-5271
- **Drmr/lyrcst** w/good att, image, exp & gear sks quality band w/talent, great songs, great att, Dante, 818-909-7508
- **Exp** drmr sks estab pro band, have transpo, good equip, good att, click friendly, 15 yrs exp, Marc, 818-766-9329
- **Funky** drmr w/great gear, voc, hand percuss, pro att, sks pro sit or signed act for rec, showcasing, etc. Very versall & funky, 310-281-1778
- **Hard** hitting, black hair, tatoos, dedicatd, Infil GNR, Cult, LA Guns, AC/DC. See inlf before calling, 818-623-0139
- **Jazz** drmr avail for a contemp jazz band. Infil Steve Smith & Dennis Chambers Bill, 213-874-7118

- **Open-minded** drmr/sngwrtr sks collab w/guit, bst or kybd & band. For more info 818-881-2929
- **Pop** rock R&B jazz inlf drmr, many rec/tour exp, avail for paying sit, 818-789-8342
- **Pro** drmr & bst avail, major rec & tour credits for live or studio, paid only, 213-464-8168
- **Pro** drmr avail for working sit, any style, anywhere, willing to travel in U.S. or overseas, 818-342-5174
- **Pro** drmr expert rock, blues, jazz, pop, soul avail for live/studio Doug, pgr, 310-556-6152
- **Pro** drmr w/20 yrs tour & concert exp, double kick acous set, double kick Roland TDE-7K elec set, plays all styles, Avail for demo, gigs, tours, concerts. Pros only. Steve, 818-981-0545
- **Talented** drmr w/good att, gear & transpo, sks working or forming cover band 818-909-7508
- **Twisted** drmr w/power & finesse avail for twisted band w/power & finesse, 213-427-8694
- **Yest!** a drmr that has a cool/versall image & I can play! Seal, Gabriel, vibe? Cool! STP, Stabbing vibe? Dig it! Pros only Jonathan, 770-434-4021

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• #0A: L7's favorite band desperately sks drmr, radio airplay, ready to rec new tunes. Pgr, 818-553-8907

• #1 African-Amer drmr w/amazing talent, dynamite soul, xlnf showmanship invited to audition for #1 R&B/soul act in 1997. Enc, 24 hrs, 310-726-3677

• #1 tribal monster groove maker wtd for imed gigs & rec. Infil Helmet, Tool, Deftones, Have CD & lockout, 213-464-2927

• #6 yr old bass plyr w/voc looking to form band, Orig & covers, Chicago Blues, cntry, roots rock, serious but fun, 818-763-2908

13wA+ solid pro drmr wtd for estab hot Hllywd-based Brit pop band w/hit tunes, No dated hr fillers, 213-469-3459

songs and very extensive live experience, Producers welcome, Eric, 310-208-3772

• A hard hitting groove onen dynamic drmr wtd by rock band, Direction: LIVE, Petty, Stones, Crowes, Backup voc a +, 818-340-9865

• Aggressiv maniac drmr wtd for R&R band ala Pistols, GNR, CD already pressed, negotiation w/rec co in progress, No 80's long hairs, T.J. or Jimmy, 818-503-4749

• Alt band looking for exp drmr, Infil AAA but harder, Andy, 213-467-6433

• Alt pop band w/British inlf nds drmr w/great timing & feel for label showcases & rec, 213-851-1680

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13. DRUMMERS WANTED

- 13Heavy alt drmr wtd, A&M deal, STP, short hair image, rehears, gigs, must be very very pro, Paul, 213-655-4346
- 13Orig hard all, yet deep & moody act ske drmr who plays for the love of music for shows & album, Samson, 909-624-8785
- #0 drmr wtd by pop pwr punk alt band, Taatood, pierced, Mohawked psycho w/meter nded.

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•GOATHEAD sks drrm w/latent, stage presence, long dark hair image. We have booked shows, label int, demo. Infl Cult, S'Garden. 818-774-7784
 •Guit/sngwrtr sks solid drrm w/late to form folk/cntry proj. Infl Grant Lee Buffalo, Son Volt, Wilco, Sean, 310-305-2835
 •Hard hitting pro for alt indie CD proj. no pay, home rehers studio a + I have portable digital studio. 310-203-0982
 •Heavy drrm into Monster Magnet, Fu Manchu, Sabbath, similar style a must. 714-963-8775
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•Indus drrm wtd for band. 818-762-0302; 315-550-6128
 •Looking for band members for ska punk band. Cross betw Madness & PIL. Need drrm, bst. kybd, guit for gigs in the new year. Micky, 818-848-6669
 •Male/fem bst wtd, must have equip, ages betw 27-35, fem encouraged. Start something like Bangles, Cranberries. 909-597-3973
 •One pro drrm nded for mysterious progressv and/or rock/metal band. Must have demo. Infl Ozzy, Zep, Fleetwood Mac. 213-644-9049
 •Pro guit sks drrm. Rush, Styx, Queen. Yes. Trained pros only, you must sing. No smokers. Jake, 310-396-1019
 •Progress alt signed band w/2 nat'l releases. must be willing to travel extensively & have career mind set. 513-542-2341
 •Seriously heavy funky groove drrm & voc wtd for agressv band, Infl Hendrix, Korn, 311, Pantera, Rage, Sean, 213-463-2081

•Sngr & guit seek drrm for orig modern rock band ala Sundays, Cranberries, etc. John, 213-938-5332
 •Sngr/sngwrtr musicn sks drrm. Infl Counting Crows, Dave Matthews, Blues Traveler. I have gig connects, indus int, studio, van, etc. Bobby, 818-821-0148
 •SOUND MAGAZINE, the Partridge Family tribute band, is looking for good solid drrms who can recreate the sound of Hal Blaine. 818-752-8658
 •Voc/guit/sngwrtr sks incrd open minded indivd to totally ruin all my hard work. 818-891-5591

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 •Sax, flute & lead voc avail, all styles, no pay no play. Ceasar, 818-891-2645
 •Sax plyr, gnod looking fem, great sound & stage presence. Looking for pro work. Jazz, R&B, funk, rock, pop, Latin. Katanna, 818-782-5642
 •Trombonst avail for work, styles of any kind. Horn section & arrangr also avail. Hank, 1-800-610-0611

14. HORNS WANTED
 •Horn plyrs wtd for alt band w/indie label deal. Dedicatn a must. If you want to get somewhere, call Zane, 818-506-4487
 •Jazz sax plyr wtd for contemp jazz band, Infl Michael Brecker, John Coltrane. Bill, 213-874-7118
 •Multiple woodwind & brass plyrs (French Horn, trumpet, trombone) wtd for eclectic virtuosic slightly comedic studio orchestra-type ensemble. Infl Spike Jones, Zappa, Joel

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- **Looking** for gospel band, consisting of kybst, dmrr, guit, piano, 18-45, pay involved, 213-291-1495, 213-295-4091
- **Mandolin plyr** wtd for Bluegrass Cajun style for fun & profit. Dan, 818-891-2616
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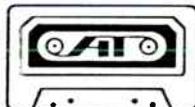
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