

9TH ANNUAL DIRECTORY OF MUSIC ATTORNEYS

Vol. XIX, No. 20 10/2/95 to 10/15/95

(w/ Inside Calif. \$3.50 Canada \$3.50) \$2.75

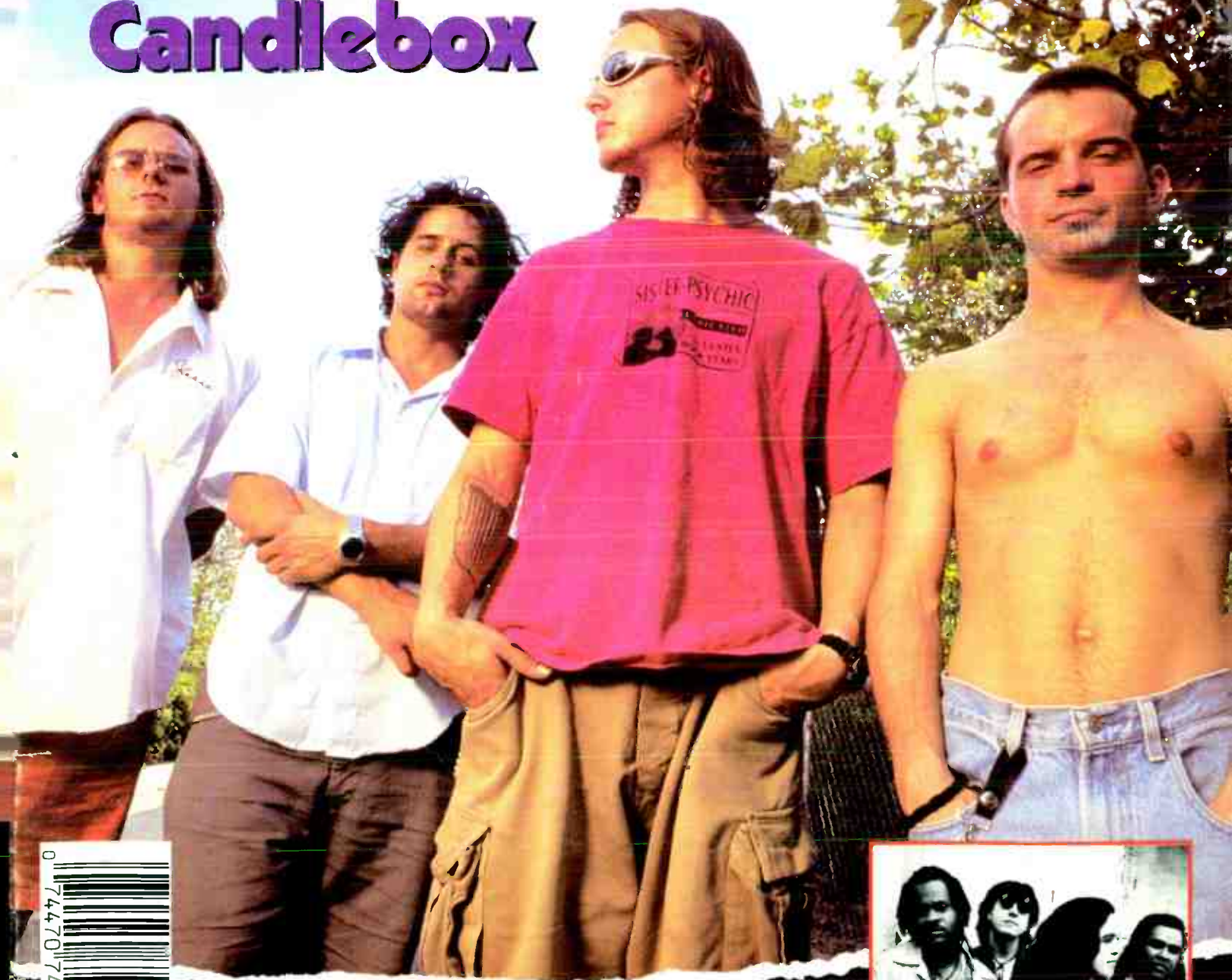
MUSIC CONNECTION

THE WEST COAST MUSIC TRADE MAGAZINE™

ATTORNEY ROUNDTABLE

5 LEGAL EAGLES BRAINSTORM
NEGOTIATING IN THE 90'S

Candlebox



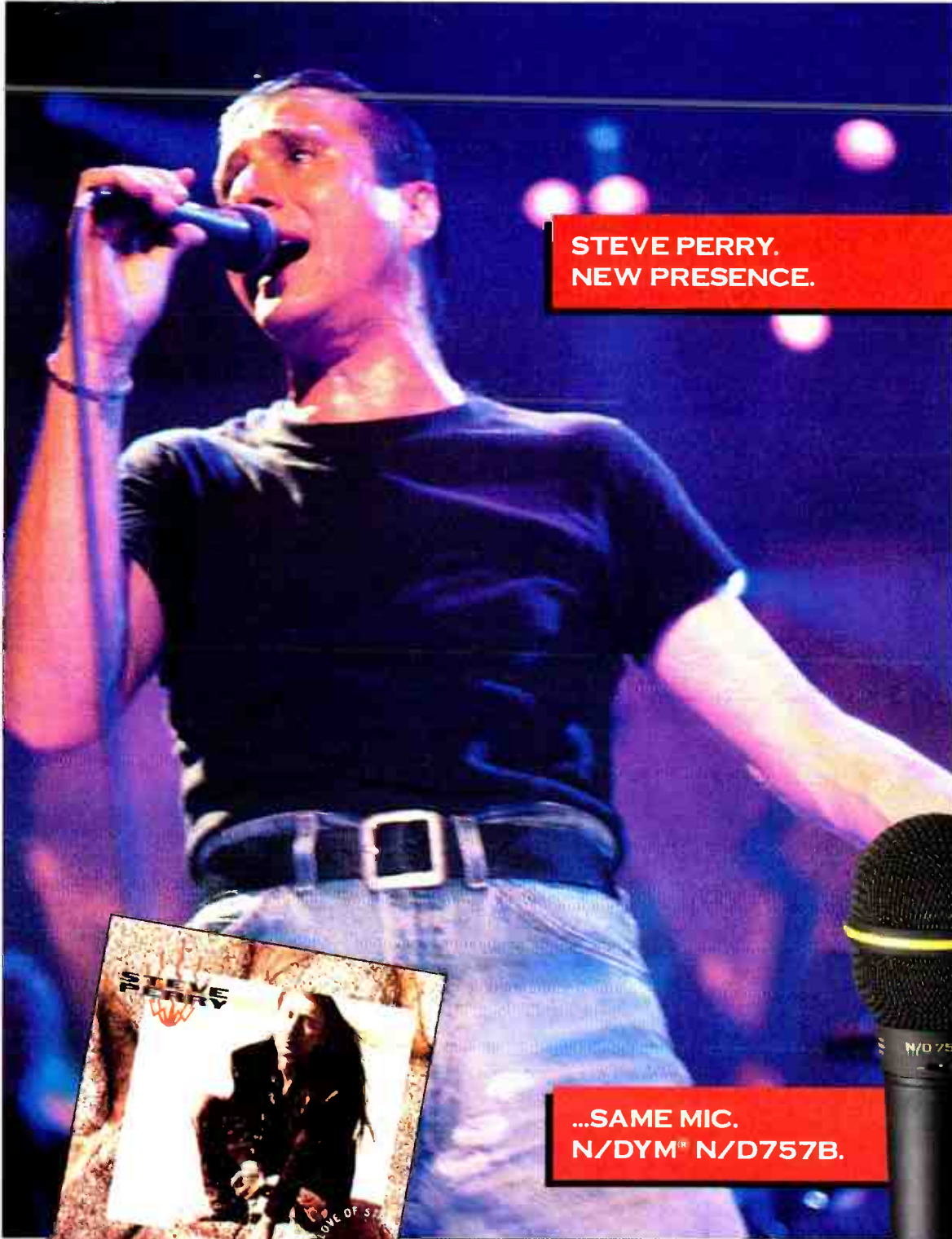
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MUSIC CONNECTION

PUBLISHED EVERY OTHER THURSDAY SINCE 1977

Vol. XIX, No. 20 Oct. 2—Oct. 15, 1995

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FOR DISTRIBUTION AND NEWSSTAND DISTRIBUTION INFORMATION ONLY:
Mader News 818-551-5000
Newsways 213-258-6000

COUNSEL: Mitchell, Silberberg & Knupp

Manufactured and printed in the United States of America
Music Connection (U.S.P.S. #447-830) is published bi-weekly (on every other Thursday) except the last week in December by Music Connection, Inc., 6640 Sunset Blvd., Los Angeles (Hollywood), CA 90028. Single copy price is \$2.50. \$3.00 outside of California. Subscription rates: \$40/one year, \$65/two years. Outside the U.S., add \$25 (U.S. currency) per year. Second-class postage paid at Los Angeles, CA and additional mailing offices. We are not responsible for unsolicited material, which must be accompanied by return postage. All rights reserved. Reproduction in whole or part without written permission of the publishers is prohibited. The opinions of contributing writers to this publication do not necessarily reflect the views of Music Connection, Inc. Copyright © 1995 by J. Michael Dolan and E. Eric Bettelli. All rights reserved. POSTMASTER: Send address changes to **Music Connection**, 6640 Sunset Blvd., Los Angeles (Hollywood), CA 90028.

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6640 Sunset Blvd., Los Angeles (Hollywood), CA 90028 213-462-5772
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24 Hour Free Classified Hotline: 213-462-3749

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FEATURES



22 CANDLEBOX

Even though they don't get the press of other Seattle superstars, this Maverick/Sire act's debut album soared to triple-platinum status. Now, with the release of their new opus, *Lucy*, the band is hoping to cement their star status and avoid the dreaded sophomore jinx.

By Pat Lewis



30 ATTORNEY ROUNDTABLE

Music Connection spoke with five attorneys, and we asked them eight questions regarding the art of negotiation, including what are common rookie artist mistakes, what side of the bargaining table do they prefer and what were some of their most interesting negotiations?

By Jon Pepper



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FEEDBACK

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CALENDAR: If you have an event, workshop, class or seminar that you want us to announce, send the information in writing to the above address, c/o "Calendar."

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

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

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

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

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

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CALENDAR

By Trish Connery

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

Current

The Los Angeles Songwriters Showcase will host several music industry professionals in the coming weeks at their on-going Tuesday night showcases. LASS's guests on October 3 will be Kimberly Sommers, A&R, Drive Entertainment, who will be looking for Triple A, pop, pop/rock, rock, A/C and alternative songs and artists; and Harold Heines, President, Danka're Publishing, who will be looking for all styles of R&B, country and gospel songs. On October 10, the guests will be Antonina Armato, President of Armato Music Company, who will be looking for street R&B songs, artists and vocalists; and Steve Barri Cohen, Creative Director of Lake Transfer Music, who will be looking for all styles of R&B, alternative and R&B/funk songs and artists. All events are held Tuesday nights at the Women's Club of Hollywood, 1749 N. La Brea, and start at 7:00 p.m. For more information, call LASS at 213-467-7823.

The National Academy of Songwriters will present the Acoustic Artist of the Year Show on Monday, October 9, 8:00 p.m., at the Troubadour, 9081 Santa Monica Blvd. in West Hollywood. This annual event, now in its fifth year, is co-sponsored by *Music Connection*, KSCA (101.9-FM), Gibson Guitars, Hear Music and SST Keyboards. Songwriters/vocalists in consideration for Female Artist of the Year are Caroline Aiken (Atlanta), Barbara Kessler (Boston), Vaughn Penn (Los Angeles) and Maia Sharp (Los Angeles). Contenders for Male Artist of the Year are Roger Gillen (New York), Jim Infantino (Boston), Sean Allan (Los Angeles) and Duane Neilson (Los Angeles). The Acoustic Group of the Year will be chosen from Actual Size (Riverside), Box Set (Northern California), Mark Romano and the Big Red Sky (Los Angeles) and Adam & Kris (Los Angeles). A panel of judges including music publishers, record label executives and hit songwriters will choose the award-winning artists. Tickets are \$5 for NAS members with flyers, \$10 for non-members. Call the NAS for additional information at 213-463-7178.

The Songwriters Guild Foundation has several activities scheduled for the month of October. On Monday, October 3, 7:00 p.m., Phil Swann, Vice President of Southern Cow Music, will teach another Country Music Workshop. This on-going class will give students an inside look at the country music market. The fee is \$15 for SGA members, \$25 for non-members. On Wednesday, October 11, 7:00 p.m., SGA will host their ever-popular Ask-A-Pro with music industry consultant Gloria Hawkins as the industry guest. Admission is free. On Saturday, October 14, 9:00

a.m., Will Rogers, session guitarist and record producer, will conduct a guitar workshop for singer-songwriters who wish to accelerate the process of opening up their creative flow in the songwriting department. The fee is \$15 for SGA members, \$25 for non-members. Please call the SGA for reservations and/or additional information at 213-462-1108.

California Lawyers For The Arts is a non-profit organization which provides workshops on a wide variety of topics relating to artists of all disciplines. On Tuesday, October 10, 7:00-8:30 p.m., at the Ken Edwards Center, 1527 Fourth St. in Santa Monica, CLA will sponsor "The Art Of Getting Paid," during which an experienced attorney will discuss various procedures available to artists to ensure that they get paid for their work. Topics include demand letters, Small Claims Court, mediation and arbitration. The cost is \$5 for Santa Monica residents and CLA members; \$15 for all others. Contact the CLA for additional information on this and other programs at 310-395-8893.

Vocal instructor Elaine Martin will present her workshop, "So You Want To Be A Singer," on Saturday, October 14, 10:00 a.m.-2:00 p.m., at Cal State Dominguez Hills. This one-day program will provide students with a number of easy techniques and information to improve performance, exercises to increase vocal range and health tips for the voice. The fee is \$55 per person. Call 818-797-5613 for additional information.

The Los Angeles Songwriters and the National Academy of Songwriters present Songwriters Expo 18 on Friday, Saturday and Sunday, October 27-29, at the Universal City Hilton. Advance registration is \$175, or \$195 at the door. Contact LASS at 213-467-7823; or NAS at 213-463-7178 for additional information.

The Los Angeles Country Museum of Art, located at 5905 Wilshire Blvd., is sponsoring admission-free jazz concerts every Friday evening, 5:30-8:30 p.m., on the museum's plaza, where listeners can enjoy refreshments and a light supper while listening to some of Los Angeles' finest jazz musicians. Call 213-857-6115 for a list of featured performers.

Recaps

Grammy nominated producer/songwriter Kashif, who has worked with such notables as Whitney Houston, Kenny G, George Benson and more, will be conducting his popular workshop, "Making Millions Making Music," from October 9-15, at the Musicians Institute in Hollywood. For more information, contact the Musicians Institute at 800-974-7447. **MC**

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CLOSE-UP

AIX ENTERTAINMENT

By Stuart P. Coleman

AIX Entertainment is creating the cutting edge of "enhanced CD" entertainment with their i-trax music and multimedia format.

Imagine listening to your newest CD on your stereo and then popping it into your Mac or PC and getting an interactive screen where you can click a button and see a video of a band interview, click another button and see a live video, click another and see the video and hear the song.

This interactive kit could also contain song lyrics, band photography, songs, song samples or interactive record catalogs featuring other disks on the label.

"This format uses the unused portion of an Audio CD to store the presentation," says Mark Waldrep, President of AIX Entertainment, "Most of the discs we master end up with anywhere from 45 to 55 minutes of music, which leaves a couple of hundred megabytes of space that is being thrown away."

Waldrep's i-trax format puts that unused space to good use. "The thing that sets us apart is, I've created a business model so that a record producer, artist or musician can come to me, and in a week, I can give back this cool graphics stuff that is based on their look and feel, their photographs, logos, graphics and even videos. We put it all together, test it, verify it and return it in time for the album release, so the artist isn't waiting six months for a development team to create a full blown CD-ROM."

While the major labels are establishing the blue-book CD standard, Waldrep's i-trax format overcomes the current CD specs. If you try to play a standard CD-ROM in an audio player, the CD data plays horrible shrieking noises as it tries to read the data in Track 1, Index 1. Early mixed-mode discs instructed the user to skip to Track 2. The i-trax format avoids this problem by placing the CD-ROM data in the Track 1, Index 0 track, thereby hiding the data from the audio player and avoiding the electronic shrieking.

"We have the technical expertise to do all the components, the video, the audio mastering, multimedia design and graphics. For over a year we've been producing these disks while the big six record companies are waiting for a technological spec solution that is in fact inferior to the i-trax solution."

While the Doug de Forest project *Civilization* was the first disc to be

worked on, Disney's *Rhythm Of The Pride Lands* was the first i-trax product marketed back in February, 1995. Now, with over 30 i-trax products completed, AIX is creating several projects every two weeks.

Some bands may look at this process and think it's too expensive or complicated, but Waldrep states that there is no threshold, "There are three ways that I've done it. I either like the band so much, because I've mastered their record, that I say, 'Look, I will collaborate with you, I will throw in the i-trax promotion, my distribution and press the discs, and we'll create some sort of equitable split on what we end up making on the record.' That was the case with Bahu Baru and *Civilization*. If somebody comes along and says, 'I'd really like to do one of these things, but I haven't got as much money as you require,' they can let me into a piece of their equity stream on the tail end until I'm caught up and then it becomes a strategic alliance. Or the band can simply come in and say, 'Here is the ten thousand dollars,' and we will create the content for them, and they can take care of their mastering and replicating elsewhere.

"We've got distribution, and we are looking for titles. We want to do collaborations and compilations, as well as new artist development," says Mark, "I am very interested in hearing people's music and creating that level of personal communication, getting to know the people, rather than trying to create the big business record machine. It's cool because it's about making music."

With the explosion of CD-ROM drives in the home, the demand for enhanced CDs is sure to grow. Waldrep predicts that in eighteen to 24 months, every CD released will have some enhanced content, even if it's just the label's catalog.

In addition to record company AIX Entertainment (distributed by Navarre), Pacific Coast Sound Works (PCSW) is a full-service multimedia production studio, which is also wholly owned by Waldrep.

PCSW also does mastering, voiceover work, books on tape, microcassette clean-up for depositions, making it truly a state-of-the-art one-stop audio shop.

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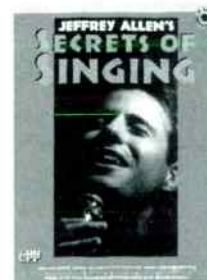
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(A sound system for Jeff's UCLA Extension 12 week workshop is being provided courtesy of the Singing Store U.S.A. Locations in Santa Monica and Van Nuys.)



Majority of Time Warner Cable Systems Will Not Carry Pay-Per-View Rap Concert

By Carla Hay

A significant number of cable systems owned by Time Warner will not carry all-star concert; rumors abound that Time Warner is backing down due to recent media heat over rap

New York—An all-star rap concert on pay-per-view and satellite television will take place October 13 in New York City, but a majority of cable systems owned by Time Warner will not carry the concert.

This news comes amidst reports that corporate entertainment giant Time Warner has been distancing itself from the controversial "gangsta rap" genre.

Officials at Time Warner did not return phone calls.

The concert, called "Free Expression In The '90s," is being hosted by JSA International's *Rap Sheet* newspaper and will be the first live rap concert on pay-per-view. Artists scheduled to perform include Naughty By Nature, Cypress Hill, KRS-One, Method Man, Erick Sermon, Wu-Tang Clan, Keith Murray and Redman.

"We had a similar concert last year at Glam Slam in L.A.," says *Rap Sheet* Editor-in-Chief Darryl James. "The concert was sold-out with over 2,000 people, and we had no problems, no violence."

This year's concert is being co-produced by JSA International and Spring Communications, Inc. *Rap Sheet*, based in Santa Monica, is considered one of hip-hop's most respected publications.

"We're excited to be working with JSA and *Rap Sheet*," says John Rubey, Spring Communications Executive Producer. "Free Expression In The '90s' will be one of the hottest tickets this fall. We're looking forward to a tremendous response nationwide."

While the concert will be seen in an estimated 28 major markets, many large cities in New York State

will not have access through traditional cable access, due to the plethora of Time Warner-owned cable systems. (Time Warner owns Paragon Cable in New York, as well as numerous cable systems in 35 other states.)

"Not having [Time Warner cable systems in New York] is a blow because it's the Number One television market in the country," continues *Rap Sheet's* James. "But we've had a lot of support from all the other cable systems."

Continental, Century, United Artists and CVI are among the major cable systems that will make the concert available to subscribers. It will be televised live at 10 p.m. (Eastern standard time) on pay-per-view, as well as by national satellite distributors DirecTV and TVN.

Members of Cypress Hill commented: "We're looking forward to giving rap and hip-hop fans an amazing performance and a night they'll never forget. Groups can't always make it into every city when they tour, and this option lets a lot more fans see their favorite artists live."

"Gangsta rap" has repeatedly come under fire for the graphic violence and misogyny described in many of the lyrics, leading outspoken politicians to call for a nationwide boycott of the genre.

Rumors abound that Time Warner may be selling its share of Interscope, whose roster of artists includes controversial rappers Dr. Dre, Snoop Doggy Dogg and 2Pac.

Interscope-distributed Death Row Records recently filed a lawsuit against C. DeLores Tucker of the National Political Congress of Black Women, a group that is in favor of banning gangsta rap, alleging that she has sabotaged Death Row's efforts to freely operate and distribute music. One of the label's acts, Tha Dogg Pound, has had its debut release repeatedly delayed in the midst of this controversy.

"I don't think Time Warner has banned this concert. It's more like they're avoiding it," observes James. "I think they're still trying to figure out how to deal with their record label situation."

"It's problematic," he continues, "because there are larger issues to be worried about in society. People always forget that 'gangsta rap' is only ten percent of hip-hop. Most people don't have a problem with this kind of music and having the choice to buy it or not. It's only a small, very irresponsible segment of society that has a problem with it, and they're irresponsible, because they don't know anything about our basic First Amendment rights."

At press time, the New York venue for the concert had yet to be decided, but *Rap Sheet's* James says the show will be free to all attendees. The telecast will be priced at \$14.95, with discounts available in select markets. A portion of the proceeds will be donated to Hale House in New York and the Minority AIDS Project in L.A. **MC**

LIFEBEAT AWARD



LIFEbeat board member Veronica Webb, LIFEbeat Executive Director Tim Rosta, Uptown Records President/CEO Andre Harrell and City of New York public advocate Mark Green are pictured posing for the camera during a recent press conference held in Times Square for urbanAID 4 LIFEbeat. Green presented LIFEbeat and Harrell with proclamations saluting their work for music industry AIDS organization LIFEbeat.

Weezer Wins Most Honors at MTV Awards Show

By Ernie Dean

Weezer, TLC, Michael and Janet Jackson lead the way; Hootie nabs Best New Artist

New York—During a live broadcast on September 7 from Radio City Music Hall in the Big Apple, MTV celebrated the past year's most creative and popular videos.

Hosted by comedian Dennis Miller, the big winners were Weezer (and director Spike Jonze and editor Eric Zumbrunnen), with four awards going to the video for Weezer's "Buddy Holly" (Best Alternative Video, Best Direction, Best Editing and Breakthrough Video).

Michael Jackson and sister Janet garnered three for "Scream" (Best Dance Video, Best Choreography

and Best Art Direction), as did R&B/rap group TLC for "Waterfalls" (Best Video, Best Group Video and Best R&B Video)

Relative old-timers Tom Petty and Madonna won Best Male Video and Best Female Video, respectively, while Dr. Dre won Best Rap Video. White Zombie pulled in an award for the Best Hard Rock Video, and this year's chart sensations, Hootie & the Blowfish, captured Best New Artist.

R.E.M. was honored with the Video Vanguard Award for their lengthy contribution to the video art form. **MC**



Court Awards \$1 Million in Civil Action Against Cassette Counterfeiters

By Keith Bearen

Four cassette counterfeiters are ordered to pay damages to twelve RIAA member companies

Washington, DC—United States District Judge Henry M. Herlong, Jr. of the District of South Carolina, Spartanburg Division, has awarded a combined \$1,040,000 in damages and \$36,462 in attorney's fees to twelve members of the Recording Industry Association of America, who had filed a civil action against William D. Betenbaugh, Bobby L. Tucker, Clarence M. Kennedy and Mary L. Dillingham.

In August, 1991, Internal Revenue Service and Federal Bureau of Investigation agents and deputies from the Cherokee County Sheriff's office concluded an eight-month investigation into the manufacture and distribution of counterfeit cassettes.

As a result, six raids on six separate locations ranging across three counties were conducted. Approximately 350 counterfeit cassettes were seized, along with two million counterfeit insert cards, \$150,000 in cash, manufacturing equipment

and 200 guns. All defendants pled guilty and received sentences ranging from probation to 46 months in prison.

"If individuals who commit the crime of sound recording piracy believe that we are not serious about pursuing the rights of our member companies, they should look at the judgement in this action," said Steven D'Onofrio, Executive Vice President and Director of Anti-Piracy for the RIAA. "We shall continue to work with law enforcement and prosecutors to get criminal convictions, and then bring civil actions where appropriate."

The RIAA anti-piracy unit investigates the illegal production and distribution of pirated sound recordings, which cost the U.S. music industry approximately \$300 million a year domestically. The anti-piracy unit operates a toll-free hot line, 800-BAD-BEAT, which can be used to report suspected music piracy. **MC**

HENDRIX WINNER



Gibson recently sponsored the first annual "Jimi Hendrix Guitar Competition" during the Jimi Hendrix Guitar Festival at Seattle's Arts Festival. Gibson awarded a limited edition Jimi Hendrix guitar to victorious guitarist Jay Roberts. Pictured (L-R): Al Hendrix (Jimi's father), Jay Roberts, Gibson Marketing Manager Nashville Division Richard Head and former Hendrix bassist Noel Redding.



By Steven P. Wheeler



Lori Wentworth Odierno

Lori Wentworth Odierno has been appointed Director, Legal Affairs, **EMI Records Group North America**. She will be based in New York (212-492-5440), where she will provide general commercial and corporate legal services to the company's record labels, sales and distribution division and manufacturing operations.

MCA Records has named **Lillian Matulic**, Senior Director, Publicity, **Kevin Reagan**, Senior Art Director, **Allyson Winkler**, Director of Advertising and Merchandising, and **Mark Gorlick** has been named Senior VP Promotion. Matulic, Reagan, Winkler and Gorlick can be reached through MCA's Universal City offices (818-777-4000).



Tracy Zamot

Tracy Zamot has been promoted to the post of Associate Director of Media Relations for **Atlantic Records**. She began her career as a publicity assistant at **Arista Records** in 1990. **Woody Firm** has been promoted to Director of Operations. Atlantic has also promoted **Bonnie Slifkin** to the position of Director of Progressive/Rock Promotion. **Amy Goldstein** has been promoted to Director of Art Production/Creative Services, and **Ann Brubaker** has been promoted to the post of Senior Director, International Marketing. Zamot, Firm, Slifkin, Goldstein and Brubaker are all based in New York (212-275-2000).

Alisse Kingsley has been named VP, Publicity, Special Projects for **Warner Bros. and Reprise Records**, where she will direct all publicity efforts within the areas of multimedia, television, home video, children's projects and spoken word for both labels. **Tom Biery** has been named Vice President of Alternative Promotion for **Warner Bros. Records**. Both Kingsley and Biery can be reached through the label's Burbank offices (818-953-3223).

Geffen Records has promoted **Rochelle Fox** to the position of Alternative Promotion Director, West Coast (310-278-9010), and **Ross Zapin** has been promoted to Alternative Promotion Director, East Coast (212-841-8600).

Westlake Audio welcomes new Studio Manager **Gene Hacker** and Chief Engineer **Hanson Hsu**. Both Hacker and Hsu can be reached at 213-851-9800.

Virgin Records has appointed **Yon Elvira**, Director of Publicity. Based in New York (212-586-7700), Elvira will plan and execute media campaigns, while overseeing the label's East Coast publicity team.



F. Jacqueline Davis

F. Jacqueline Davis has been named to the position of Associate Director, Business Development, **MCA Music Entertainment Group**, where she will be responsible for exploring new business ventures and acquisitions. She will work out of the Universal City offices (818-777-4000).

A&M Records has named **Roland Edison**, VP, Urban Promotion, and **Martin Kierszenbaum** has been appointed International Marketing Director. Both Edison and Kierszenbaum can be reached through the label's Hollywood offices (213-856-2695).

Marc Geiger has been promoted to VP, Marketing/New Media at **American Recordings**. Having joined American in 1991, Geiger will continue to work out of the Burbank offices (818-973-4545).



Bill Robinson

Bill Robinson recently joined **Harman Music Technology** as National Sales and Marketing Manager for the **DOD/DigiTech** division. **DOD Electronics** is a leading manufacturer of signal processors, and is a subsidiary of **Harman International**. Contact 616-695-5948. **MC**



Guy Oseary

Title: Head of A&R
Duties: Talent Acquisitions
Years With Company: 3 years
Company: Maverick Records
Mailing Address: 8000 Beverly Blvd. Los Angeles, CA 90048
Phone: 213-852-1500
FAX: 213-852-1505

Dialogue

Background: Growing up in the L.A. area as a "KROQ Kid," Guy Oseary has become one of the industry's wonder kids. The twentysomething Oseary has signed this issue's cover boys, Candlebox (whose debut went triple-platinum), and one of this year's biggest surprises, Alanis Morissette.

A self-starter with an obvious enthusiasm for life, Oseary says that he used a fake address in his teens in order to attend Beverly Hills High, instead of high school in downtown L.A. Immediately, Oseary began putting together parties at various clubs, and through a couple of contacts met rapper Ice-T.

Because he was a KROQ fan ("I used to win all their contests, because I was the guy who could dial faster," he quips), he befriended KROQ DJ Poorman, who had started his own video show, *Request Video*. Using his contacts, he booked Ice-T, and soon enough he had some "juice" and started to get a reputation as a guy who could help bands. Not bad for a teenager.

By the time he was sixteen, Oseary had finagled his way into meetings with people like Madonna's manager, Freddie DeMann. While the initial meeting didn't turn up a job, Oseary kept in constant contact as he began managing groups while preparing for college.

As the manager for a rap duo consisting of Ice-T's DJ and his brother, Hen-Gee and Evil-E, Oseary landed them a record deal with Pendulum Records during his first semester of higher learning.

With that success in his pocket, he wrote DeMann a long letter, and DeMann brought him in ("without pay," notes Oseary).

Maverick Beginnings: "As far as I'm concerned, it started when I was



sixteen. Literally I've been working with Freddie, off and on, since I was sixteen, and I've been working with him day-in and day-out since I was seventeen and a half.

"The original deal was that he allowed me to manage my acts out of his management company—to pay my dues—and he also told me to keep my eye out for talent because he and Madonna were going to start a record company.

"So I found this band called Hole, who had probably sold 4,000 records on Caroline at that point, but I thought they were incredible and I brought it in, and they were like, 'What the fuck is this shit?' So it didn't work out, and Hole went with Geffen.

"I brought a few more things in, and ended up finally signing a rock band that was willing to take a chance with our company, and that was Candlebox. I was nineteen at the time."

A&R Dept.: "Freddie's not really into titles and things like that. And at the time Maverick started, there was no one else here and no other A&R guys were hanging around, so it was basically Freddie and me. We were a team, and we went out and saw bands together and signed all the bands together. And it's still that way. It has to be a team effort. We all have to be in sync with a band.

"I remember when I was seventeen, and I walked in his office and asked him why there weren't more people working there, managing like 30 bands. And he said, 'No, no, no. I run a boutique management company,' and that's the same philosophy he has brought to Maverick. He doesn't want to have a lot of artists, he wants to have very few, very talented artists. That's why it's important we're all very focused and that we come in to something as a team."

Madonna's Role: "'Supportive,' that's the word that I equate with Madonna. She doesn't tell the bands that she thinks something isn't working or that a video isn't right or the artwork is wrong. She doesn't do that. What she does do is support the artists. If they want to reach out and talk to her, she's there for them. She comes to the shows, she hangs with them, she talks with them. She's very supportive. She's just like a very proud record company owner. She's proud of our artists; she loves seeing them grow and she loves to be there for them.

"Either Freddie or I talk to her every day, so she's very in touch with every artist because we don't have thousands of them, and she knows everything that's going on,

and she wants to know what's going on."

Alanis Morissette Signing: "My attorney is partners with Alanis' attorney, and I got a phone call from him saying that he had a girl that he wanted me to meet. She came in with [producer/songwriter] Glen Ballard. I had never heard of either of them until they came into my office.

"They played me one song, and it was like, 'This girl is incredible,' and I really felt connected with her through her talent and also by the fact that she's only a year younger than me.

"I found myself saying to her what people say to me sometimes, which is, 'God, I can't believe you're so young.' All the stuff that people say to me that I hate, I realized I was saying to her, and I immediately connected with her on those terms. It was immediate magic."

Candlebox Signing: "What happened was that a friend of mine had a party one night, and it was the worst party ever, so I said, 'Let's go see this band. They're playing a few blocks away at Club Lingerie.' I had heard that some label was showcasing a band at Club Lingerie, and they had flown the band in to play.

"So I walked in not expecting anything. I was just going in to have a goofy time. Candlebox comes onstage and starts playing. I heard 'Far Behind' and 'You,' and it was like the biggest thing I've ever experienced.

"I actually ran to the pay phone in the club to call Freddie, and that's the only time I've ever done that. I told him it was the most incredible thing. Everybody at the show was just standing still with their arms folded, watching, but I literally saw thousands of people jumping around [laughs].

"The other label didn't get it, and they passed. All I can say is thank God my friend had a terrible party, because I might never have gone down to the Lingerie that night. It was just so meant to be that I can't explain it. It's just one of those things—when it happens, you just

feel it. I saw them, I loved them, had a meeting like two days later and the deal was done two weeks later. It was just bam, bam, bam. Same thing happened with Alanis. Met her, did the deal. It wasn't like you talked for a few months. It was just bam, bam, bam. If you feel it, you go with it, and that's how I've really been so far with everything."

Gut Reactions: "For me, if I see or hear something that I know I would be running out to buy, then that's something I want to translate to other people. If I understand it and get it, then I can express it to other people somehow.

"There have been times where I've gone to see a band and thought they were really good, and then I see them again and it's not the same. But in the case of Candlebox, I never wanted to see Candlebox again; it was done. I never had to see Alanis again; it was done. The same thing happened with two other bands I signed—the Deftones and the Rentals—who have their albums coming out this month."

Talent Search: "I go to clubs at least three times a week to see bands. I get tons and tons of tapes from my bands, from bands I know, and on and on. I'm open, I love everything. I just live and keep my eyes and ears open.

"I think it's reached a point where people in the industry realize that Maverick is for real and that we are there for the artists, and any manager of our artists or the artists themselves will confirm that. We're really there for them, and we really, really share their vision. That's really hard to say about other labels. A lot of my A&R friends at other labels complain to me all the time, saying they can't get things for their bands, but that's what happens when you're on a label with 50 acts."

Creative Duties: "With Candlebox, I took a lot of photographs, and I even did some artwork for them. I get involved with as many creative decisions as possible. I help pick directors, and do whatever I can.

GLOWING SHOW



A&M act the Innocence Mission, a soft rock band in the vein of the Sundays, recently performed at LunaPark in support of their current album, *Glow*. Shown (L-R): William Morris booking agent John Branigan, guitarist Don Peris, vocalist/keyboardist/guitarist Karen Peris, A&M Senior VP of A&R David Anderle, drummer Steve Brown and bassist Mike Bitts.



EastWest/EEG act the Rembrandts received gold plaques for their current opus, LP, which features "I'll Be There For You," the theme song from the hit sitcom Friends. Pictured (L-R): manager George Ghiz, Executive VP Gary Casson, Executive VP/GM Alan Voss, EEG Chairwoman Sylvia Rhone, Rembrandt Danny Wilde, Senior VP of Marketing Steve Kleinberg, Rembrandt Phil Solem, VP of A&R Derek Oliver and Senior VP of Promotion Greg Thompson.

"In the studio, I'll make comments but I really try to support the band's vision. I'm not the type of guy who goes in and tries to change every little thing. I think it's important, especially on a band's first record, for it to be as real and as honest as possible. A band's first record should be 'them.' I do get involved here and there, suggesting a few changes, but I try to let them shine."

Musical Slant: "It has nothing to do with style, it's just talent. When I hear it and I love it, that's what it's about. People come up to me all the time and say, 'What are you looking for?'—and I'm like, 'Oh yeah, I'm looking for...'...it's crazy."

"The point is I don't know what I'm looking for next. I'm just out looking and when I see it, I'll know it. Thank God, Freddie and I have felt the same on every band. We've really been in sync. I saw Alanis, he saw Alanis. I saw Candlebox, and he got it. He's gotten everything; he totally gets it. I'm very fortunate."

Advice: "Everybody has their own way of making it happen. There's no one way. But the truth is, if you put in a hundred percent, your odds are better. Unfortunately, a lot of people can't do that."

"Candlebox sold a lot of their things in order to put together a demo so they could play clubs. It takes so many different things to succeed. You can be lucky, you can play your first show ever and have everybody talking about you."

"But I think, for longevity, you need to get out there and play around and create a fan base. That's the first thing I'd say. Wherever you are, whatever city you're in, create a fan base—play and play and play. You don't have to come to L.A., you don't have to go to New York, because people will hear about you."

"If there's a fan base, you might put out a little record on your own, and if you work hard and sell a few records, people will catch on if they haven't already noticed you. The most important thing is to get fans in your own city to the point where you're selling out everywhere."

New Signings: "My other signings are the Rentals and the Deftones. The Deftones' album comes out on October 3rd, and the Rentals are coming out on October 24th. The Rentals is the new band of Weezer's bass player Matt Sharp, and it's out of control. You will be hearing about this band, I guarantee it. And the Deftones are the most incredible live band since Jane's Addiction."

News

"I'm in jail. Boy is my mom going to be mad," said **Blues Traveler** frontman **John Popper** to his managers after being pulled over for an expired registration in the wee small hours of the morning (3:00 a.m.) on Route 1 by the New Jersey Highway Patrol. According to the police report, Popper—who packs dozens of harmonicas at a time for use during concert performances—was also packing a Sherlock Holmes-like umbrella with a concealed dagger and a box of hollow point bullets. Popper—who sports a collection of exotic and historical weaponry, including a 500-year-old Samurai sword—was charged with violations of two misdemeanor counts of the weapons code. **Robert Popper**, John's father, said, "If I were an officer, and I saw someone who looked like John, I would have pulled him over, too."

Even though the baseball season is winding down, **Rock 'N' Roll/Scotti Bros. Records** is hoping to hit a commercial home run with a song honoring Dodgers pitching phenom and Rookie of the Year candidate, **Hideo Nomo**.

Set to the tune of "Banana Boat (Day-O)," as recorded by Harry Belafonte, the song was written by **Emmett Jones**, a morning disc jockey on Los Angeles' KZLA radio station, and recorded by **Cookie Brown**, a secretary at the radio station who also sings gospel in her church choir.

The song, which was debuted during this year's All-Star baseball game, was expanded from its original version for the compact disc (which also features two additional rock and

dance mixes) and was produced by **Joey Carbone**.

Latin crooner **Julio Iglesias** has canceled his West Coast and Texas dates (September 27-October 3) due to a serious throat condition. The scheduled concerts include performances in Houston, San Diego and Costa Mesa.

Iglesias is under medical care for the next two weeks, and his physician has ordered cancellation of all activities. He will resume his tour on October 4 in San Angelo, Texas.

Go-Go founding member **Jane Weidlin** has been moonlighting with her new outfit, **froSTed**. The group—which has been playing around the SoCal area—will set up shop at the **Dragonfly** for four consecutive Saturdays, starting on October 7th.

The band was formed when Weidlin got together with three music pals—guitarist **John Lowery**, former **Scarlett & Black** bassist **Robin Hild** and ex-Idol drummer **Lance Porter**—to jam on some new material. After several days in the studio, the quartet had recorded half an album's worth of material.

One of the tracks, "Bed," is set for release on October 1st by indie label **Sugarfix Records**.

Ringo Starr's daughter, **Lee Starkey**, 24, recently underwent successful surgery to remove a brain tumor. According to the doctor, the tumor was a rare but potentially curable type. Lee has checked out of the hospital and will now undergo radiation therapy.

Deals

MCA Records and **Mike Jacobs**, founder of alternative music promotion company **Jacobs & Associates**, have announced a 50-50 joint venture, **Way Cool Music Inc.**, a new label through MCA Records.

The new label will focus its attention on the alternative arena. The

label's first two signings are **Becky Sharp** (from Baton Rouge, Louisiana) and **Mr. Miraing** (from Phoenix, Arizona).

Under the terms of the new agreement, Jacobs will relinquish his indie promo business and commit to an exclusive consulting arrangement with MCA Records.

The label's staff includes **Karen Holmes** (Head of Marketing), **Steve Masters** (West Coast Senior Director, Alternative Music), **Alex Leon** (Head of Street Marketing) and **Tazy Phyllipz** (Head of Publicity).

Leading jazz label **GRP** has announced the formation of **Giant Step Records**, a new label under the GRP family of labels which includes the recently reactivated imprints, **Impulse!** and **Blue Thumb Records**.

Created by **Jonathan Rudnick** and **Maurice Bernstein**, the label will sign and develop talent in the new jazz genre, in association with **Impulse!** and **Blue Thumb**.

Rudnick and Bernstein's resume includes stints in concert promotion and as managers for **Dana Bryant**, **Raw Stylus** and the **Groove Collective**.

A&M Records and producer **Ric Wake** have announced a joint venture agreement between the label and **Wake Productions**, which includes the formation of **DV8 Records**, which Ric Wake will oversee.

On The Move

RCA Records has announced the appointment of **David Bendeth** to the post of Vice President of A&R. Based in New York (212-930-4340), Bendeth was formerly VP of A&R with **BMG Music Canada**, where he was instrumental in launching the careers of such Canadian artists as **Crash Test Dummies**, **Cowboy Junkies** and **Sven Gali**, among many others. 

ALABAMA HONOR



Country superstar group Alabama and RCA Records recently celebrated fifteen years of making beautiful music together. The highlight of the evening was a special presentation of hand-crafted crystal Nippers, the RCA Records mascot, to the members of Alabama, their management team and the Nashville Songwriters Association International (in honor of the songwriters of Alabama's hits). Pictured (L-R, back row): NSAI President Pat Alger, Jeff Cook, booking agent Barbara Hardin, Mark Herndon, Teddy Gentry, Randy Dwen, RCA Label Group/Nashville Chairman Joe Galante, RLG/Nashville Senior VP/GM Randy Goodman, (front row) RLG/Nashville VP of Sales Ron Howie, RCA VP Tommie Daniel, manager Dale Morris, publicist Greg Fowler and RCA VP of National Promotions Mike Wilson.



ZOMBA EXPANDS INTO FILM ARENA

Zomba Music Services has acquired Segue Music, a leading film/television music editing company, in a strategic move that promises to rapidly develop the L.A.-based indie music company's advancement into the film and television music areas. Pictured sealing the deal are (L-R) (back row) Neil Portnow, VP, West Coast Operations, Zomba; Ivan Gavin, Senior VP, Finance and Administration, Zomba; (front row) Jeff Carson, President/COO, Segue; and (putting pen to paper) Dan Carlin, Chairman/CEO, Segue.



LET'S GET TO THE BOTTOM LINE



Showcase host David Dye and New York's famous club the Bottom Line recently featured another installment of "In Their Own Words," a long-running series which showcases a diverse mix of songwriters trading off songs in the informal surroundings that are the Bottom Line. Pictured between sets are (L-R) singer-songwriters Marshall Crenshaw, Jeff Hanna of the Nitty Gritty Dirt Band, Nashville's Matraca Berg, Harvey and Carolyn Fuqua, BMI's Mark Fried, David Dye and the Bottom Line's Alan Pepper.

ASCAP Grabs Execs

A lot was made of the February decision by Bob Dylan and Neil Diamond to leave ASCAP for the least known of the performing rights organizations, SESAC.

But now Vincent Candelora, SESAC's President during the Dylan and Diamond acquisitions, who had stepped down to take on a consultation role at SESAC for the past couple of months, has now joined ASCAP, being named Director of Licensing. In addition, Thomas Valentino has been named Director of Planning at ASCAP, after serving as Senior Director, Writer/Publisher Relations for rival organization BMI. ASCAP can be reached at 213-883-1000.

EMI Gets Romantic

EMI Music Publishing has ac-

quired the catalog of Eighties' rock band the Romantics, following negotiations with Charlie Gilreath of Gilreath Entertainment Company (GEC). The legacy of hits includes "Talking In Your Sleep," "One In A Million," and one of the biggest party classics of the past 20 years, "That's What I Like About You," which has remained a perennial favorite in commercial spots (including Budweiser) and television sports programming.

The deal was inked last month between Gilreath, on behalf of the original writers, and EMI Music Publishing. Gilreath says, "The escalated earnings of these compositions define the new generation of 'evergreen copyrights.' Earnings from synch and performance have been on a steady increase over the last five years, while mechanicals continue to hold up years after the original recordings.

BMI Statement

BMI President/CEO Frances W. Preston recently issued a statement dealing with a report released on September 5 by Commerce Secretary Ron Brown entitled "Intellectual Property and the National Information Infrastructure."

As a member of the commission appointed by President Clinton to look into the ongoing controversy surrounding the rights of intellectual property and on-line technology, Preston's statement read as follows: "The report charts a sensible and balanced path through the challenges brought on by immense technological change and the interests of creators of intellectual property.

"Several important aspects of the report give strong support to the creators and owners of musical works. The report concludes that an

electronic transmission, in most circumstances, entails a licensable public performance. It emphasizes the growing importance of collective licensing in the digital age. It supports the proposition that on-line service providers share copyright liability and should not be immune from copyright infringement lawsuits, and it underscores the importance of effective and adequate copyright laws on an international scale.

"Overall, the report firmly states that copyright is an essential component for the success of the national, as well as the Global Information Infrastructure, [and] proposes minimal changes to current American copyright law, and urges new programs for education and awareness among users of the need to protect creative works." For further information, you can contact BMI at 310-659-9109.

ASCAP TAKES TO THE HILLS



ASCAP sponsored this year's Troubadour Contest at the famed Telluride Bluegrass Festival, awarding prize money to the five winning troubadours. Pictured (L-R) are Peter Yarrow of Peter, Paul & Mary fame; top-prize winner L.J. Booth, who performed before 10,000 people on the mainstage; winner Nancy Hanson; ASCAP's Brendan Okrent; other winners Chris Rosser, John Smith and Michael Lille; and Telluride Academy Director Steve Szymanski.

STAN THE MAN



Legendary bassist Stanley Clarke was recently honored with a party thrown by Epic Soundtrax and BMI for his latest release *At The Movies*, featuring fifteen selections from his extensive repertoire of film scores, which include *Boyz N The Hood*, *What's Love Got To Do With It*, *Passenger 57* and *Poetic Justice*. Pictured at the party are (L-R) Rick Riccobono, VP, Writer/Publisher Relations, BMI; Stan Milander, Senior Partner, Film Music Associates; Stanley Clarke; Ooreen Ringer-Ross, Assistant VP, Film/TV Relations, BMI; and Glen Brunman, Senior VP, Epic Soundtrax.

ACOUSTIC UNDERGROUND

AT THE TROUBADOUR


The National Academy of Songwriters presents the Acoustic Artist of the Year Show at the Troubadour on Monday, October 9th. Four finalists in three categories were culled from this year's monthly Acoustic Underground performances. Songwriters and vocalists in consideration for Female Artist of the Year are Caroline Aiken from Atlanta, Barbara Kessler from Boston and Vaughn Penn and Maia Sharp (both from L.A.). Male Artist of the Year finalists are Roger Gillen from New York, Jim Infantino from Boston and L.A.'s Sean Allan and Duane Neilson. Acoustic Group of the Year will be chosen from Riverside's Actual Size, Northern California's Box Set, L.A.'s Mark Romano & the Big Red Sky, and Adam & Kris. Featuring a panel of industry judges, the show is co-sponsored by Music Connection Magazine, KSCA (101.9-FM), Gibson Guitars, Hear Music and SST Keyboards. Tickets are \$10 (\$5 for NAS members with flyers). For further information, contact NAS at 213-463-7178.

Grapevine

Warner/Chappell Music, Nashville announced the promotions of Michael Knox and Dale Bobo. Bobo has been promoted to Vice President of Creative Staff and will be responsible for the day-to-day direction of the creative staff. Knox has been named Vice President of Artist and Writer Development, where he will be responsible for the primary development of writer-artists and the placement of their songs. Both men will report directly to Tim Wiperman, Senior Vice President and Executive General Manager of Warner/Chappell Music's Nashville division. Bobo, Knox and Wiperman can be reached at 615-254-8777.

Gimbel Music Group has nabbed

publishing rights to the four feature songs in the Miramax animated film *Arabian Knight*. The songs were written by Academy Award-winning lyricist Norman Gimbel and the film's composer Robert Folk. Both the film and soundtrack are in general release. Tony Gimbel, President of the L.A.-based Gimbel Music Group can be reached at 310-360-8350.

Dennis Di Traglia has been promoted to the post of Vice President, Facilities Management & Support Services at BMI, where he will be responsible for the management of BMI's new facility in Nashville, as well as overseeing the management of the New York headquarters and L.A. offices. Di Traglia can be reached in BMI's New York offices (212-586-2000). 



EVAN MEDOW

President,
Windswept Pacific
Entertainment

Industry veteran Evan Medow has come a long way from his early days out of law school when he represented tape pirates in the late Sixties, before moving on "to the more legitimate side of things," representing such record companies as Dot and ABC as House Counsel through to his current status as President of Windswept Pacific, a leading indie publisher.

Things first kicked into high gear for Medow in 1973, when he became Vice President of Business Affairs, International for Almo/Irving Music, a position he held until 1980, when he went back into private practice.

And while Almo/Irving represented his first foray into the publishing universe, Medow is quick to note, "In terms of really being deeply immersed in publishing, yes, that was the first. But when you're in private practice you represent people who make record deals, and then you would deal with the publishing side of things sometimes. But in terms of the international side of things it was really at Irving/Almo where I got worldwide experience, and that's also where I first ran into Chuck Kaye."

Meeting Kaye set the stage for a new venture, as Kaye, Joel Sill and Medow would start Windswept in 1988. As for getting a new company off the ground, Medow relates that Windswept became the first American music publishing company to be financed by a Japanese corporation.

"I was involved in the founding of Windswept," he says, "working on behalf of the Japanese partners [Fujipacific Music Inc., the publishing arm of the multi-billion dollar multimedia conglomerate Fujisankei Communications], and sort of acting like grease to help everything moving along."

Starting out handling the legal and business affairs of the company in 1988, Medow was asked to run the company after Kaye and Sill sold their ownership share to Fujipacific in 1991.

"I had never really run a company before, but it was a challenge that I didn't think I could pass up—even though my practice was successful, and I even took a pay cut to come work here [laughs]. But it was not about the money, it was about doing something more interesting."

Since that time, Medow has led the full-service publisher through an impressive period of expansion. Specializing in the field of film music supervision, in addition to acquiring major catalogs and developing new ones, Windswept opened a Nashville office in 1992, a U.K. operation in 1993, the same year they started a joint venture with Burt Bacharach and Bob Fead, and last year a New York office was opened, while another joint venture called Power Move Publishing was started with Paul Stewart, and Pacific Music Editors became the company's in-house boutique music editorial service with a full-time staff of five editors.

"I think our emphasis has always been on film music, television music and music supervision. We have some related entities, such as our deal with Joel Sill on his film music supervision stuff, and our deal with [Oliver Stone's long-time music supervisor] Budd Carr on all his film music supervision stuff. We also have our music editing company [PME]."

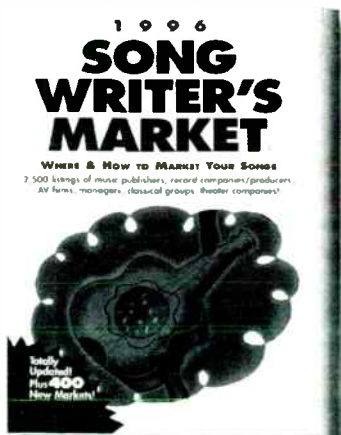
In hindsight, Medow notes that Windswept made some big moves right out of the gate. "We had the good fortune to close a deal on our first day of business that allowed us to have a very, very broad catalog from day one. On the first day, we purchased ABC's catalog that had ten or twelve thousand songs that covered things from the Fifties to the mid-Eighties."

Windswept's aggressive acquisition program has resulted in material from John Mellencamp, Rod Stewart, Burt Bacharach, Lynyrd Skynyrd and Willie Nelson to such classic tracks as "Louie, Louie," "Shout," "Tequila," "La Bamba," "Mony, Mony," "Iko Iko," and even "Peppermint Twist." A very impressive catalog for a major publisher, much less an indie.

Medow describes his presidential role this way. "I'm in the trenches, but I don't schlep songs to people. That's not to say that I don't get involved in all of that, it's just that I don't view myself as an A&R person. It's my job to set a direction and a style."

But Medow is not one to rest on his laurels. "My own feeling is that you can't call yourself a publisher unless you're developing new talent. If all we did was buy existing things, we would not be current. We're an alternative to the majors. The fact that they have large catalogs and huge staffs makes personal attention a problem. We're smaller, so we can give more personal attention, which is probably our major strength. We also have a creative philosophy, a direction and a clear idea of how to go about doing things. That includes having long-term relationships."

Contact Windswept Pacific at 310-550-1500




1996 Songwriter's Market

Writer's Digest Books
528 pages \$22.99 (hard cover)

The 1996 *Songwriter's Market* is here, and is more impressive than ever. Of course, there's the famous directory that lists more than 2,000 publishing houses (and what they

are looking for), record labels, producers, managers, booking agents, advertising and commercial music firms, producers and publishers for playwrights, various organizations, workshops, contests, conferences and music industry publications (in all, there are 400 new listings).

But there are also interview profiles that cover all aspects of the industry—publisher John Alexander of MCA Music, songwriter Stan Lynch (co-writer with Don Henley and formerly Tom Petty's drummer) and Atlantic A&R rep Tom Carolan. Also included is a music industry trend report, as well as helpful hints on submitting material, creating a professional package, avoiding ripoffs, explanation of copyrights, contracts and performance rights affiliations. This is a must for the unsigned writer and artist, who is ready to take the next step.

The 1996 *Songwriter's Market* is available at local bookstores or you can order direct by sending \$22.99 (plus \$3.50 postage and handling) to: Writer's Digest Books, 1507 Dana Avenue, Cincinnati, OH 45207. Visa/Mastercard orders may be placed by calling 800-289-0963. 



SKIP SAYLOR: PolyGram band Def Leppard was in mixing a new track for their upcoming greatest hits package. The new song was engineered by Pete Woodroffe, who was assisted by Erin McInnes...The production team of Soulshock & Karlin were in the studio producing new tracks for Jordan Hill, Silk, U.N.V., After 7 and Simply Red. Engineering all of the sessions was Jay Lean with McInnes assisting...Outburst recording artist Domino was in working on his new album. The self-produced project was engineered by Tulio Torrinello...Big Beat/Atlantic group Foesum was in working on their upcoming release with engineer Tulio Torrinello, who also mixed the project...Geffen's Genius (from Wu-Tang Clan) was in mixing his latest project, which was produced by Raza and engineered by Tulio Torrinello.

SOUND CITY: Blindfish was in working on their Capitol Records debut; Wes Kidd produced, Mark Trombino and Jeff Sheehan assisted...Geffen band Hog are in recording their next release with producer Mike Fraser; Jussi Tagelman is engineering the sessions, with Jeff Sheehan assisting.

SCREAM STUDIOS: Red 5 were in mixing their Interscope debut with

VAI RELEASES NEW VIDEO


Six-string virtuoso Steve Vai has created a full-length video in conjunction with his Relativity album *Alien Love Secrets*. The 33-minute video, which was directed by Devin Meadows, features full performances of all seven of the album's tracks, spotlighting not only Vai's fretwork, but also the technical precision of the other two-thirds of his power trio (bassist Robbie Harrington and drummer Chris Frazier). However there is much more here, as Meadows visually captures the creative mood and aura of each song, including "Die To Live" and the power ballad "Tender Surrender." For the hardcore fan, a matching guitar tablature note-for-note transcription book is also available. The video carries a suggested retail price of \$24.95, and is distributed by Hal Leonard Corp.



producer Matt Wallace and engineer Tony Phillips, and Hootie & The Blowfish producer Don Gehman was in mixing the Giant debut of the Ugly Americans; both sessions were assisted by Douglas Trantow III, and mixed on the SSL G Series console.

STUDIO ACTION: Former Wilson-Phillips lead singer Chynna Phillips has been busy finishing up her solo project, *Naked and Sacred*, for EMI Records at Sony Studios in New York. Phillips is collaborating on the album with such noted producers

and songwriters as Desmond Child, Rick Nowels and Elliot Wolf. The album is slated for a fall release... Gasoline Alley/MCA artists Shai were recently putting the finishing touches on their sophomore effort, *Blackface*, at Bernie Grundman Studios in Hollywood. The album should be in stores now...RCA/Novus songstress Vanessa Rubin recently completed work on her latest release, *Vanessa Rubin Sings*, at Signet Sound in Hollywood. The album is in stores now.

AMPEX NEWS: Ampex Media Corporation recently announced the introduction of a new generation Ampex 472 high bias IEC Type II analog studio audio cassette, which will be available in 10, 20, 30, 45, 60 and 90 minute configurations. The enhancements and improvements made to Ampex 472 cassettes include a dual-coated pure chromium-dioxide IEC Type II tape formulation that offers improved high-frequency response while maintaining the warm, full low-frequency response that characterized the original. In the process, distortion has been reduced by over 30 percent. The new cassettes are scheduled to be released in October. Contact 415-367-3889 for further information. 

HEF'S NEW FRIENDS



EastWest/EEG duo the Rembrandts continue to bask in the success of their hit theme song from the smash NBC sit-com *Friends*, by visiting the legendary Playboy mansion to shoot a video for their new single "This House Is Not A Home." Pictured during a break on the set are (L-R) Rembrandt Phil Solem, Baywatch actress Yasmin Bleeth, Hugh Hefner and Rembrandt Danny Wilde.

MASSY'S LOVE MACHINE



Atlantic Records band Machines Of Loving Grace are pictured at NRG Recording Services during the mixing session of their upcoming project. Pictured (L-R) are (standing) band manager Gena Rankin, band members, assistant engineer John Ewing, Jr. and producer Sylvia Massy (kneeling in front).

YAMAHA SYNTHESIZER FORUM

YAMAHA LAUNCHES FIRST EVER XG-COMPATIBLE KEYBOARD: THE QS300 MUSIC PRODUCTION SYNTHESIZER

Ideal for use as a music production instrument or live performance keyboard, the QS300—the first XG compatible professional synthesizer workstation—offers incredible depth with its versatile editing controls, professional-level effects and comprehensive number of high-quality voices.

Some of the many sophisticated fea-

tures of this full-size 61-key synthesizer include initial touch, after touch and studio quality stereo multi-effect processing. Yamaha AWM2 tone generation provides rich and expressive sounds—with a total of 932 voices and 22 drum kits—as well as a phrase database of 3,093 drum patterns, bass lines and other instrumental parts.

Other high-end features include a powerful 24-track sequencer with maximum 86,000 note and 10-song capacity, 100 preset musical styles (each with eight sections) cover a

wide assortment of popular music styles, while 100 user phrases and 100 user pattern locations allow for literally thousands of options to create completely unique compositions.

The XG format goes far beyond General MIDI, delivering a higher level of sonic depth, resonance and realism while remaining fully GM-compatible.

Among its comprehensive list of features, the QS300 also offers a high-density disk drive, a powerful Template function for quick and easy

voice editing, and a large LCD display and intuitive and informative graphical interface that features a "virtual" mixing console with analog-style faders and knobs.

Three versatile stereo effect sections include 12 types of Reverb, 11 types of Chorus and 42 different Variation effects. All three sections can be used simultaneously to give a polished studio-like quality to the mix.

The QS300 is available now at \$1,895 (MSRP).

© 1995 Yamaha Corporation of America



ROB CHIARELLI

This remix-meister has performed sonic magic for Janet Jackson and Boyz II Men

By Jonathan Widran

Rob Chiarelli's recent experience remixing Janet Jackson's smash single "Runaway" for urban radio epitomizes his ongoing fascination with the unlimited creativity his role behind the boards allows him.

The veteran mix wizard—whose extensive, R&B-based discography boasts everything from smooth vocal ensembles like Boyz II Men and En Vogue to tougher rap icons Ice Cube and Queen Latifah—stayed true to his philosophy of taking the original producer's vision of the artist to the next level, while leaving room for something totally off the beaten path.

"As with all the work they do, I found Jimmy Jam and Terry Lewis' version of the song awesome," Chiarelli recalls, "but they turned to me for a little more of a street element in the mix. I was mixing Coolio at the time along with producer 'G-Man' Corante, and when 'G-Man' went to lunch one day, I did some experimenting, putting a Coolio rap in the middle of the Janet song. I enjoyed putting a whole new twist on the song without compromising the integrity of the original. My job is to bring various elements together to make the song more attractive to the format or audience the mix is catered to."

Unlike many remixers who prefer working in splendid isolation, Chiarelli believes his specialized art form is a collaborative process. While most producers have enough faith in the Massachusetts native and his identifiable bass and drum qualities to let him go off on his own, he cites a recent situation as a prime example of the need for open communication between visionaries. After spending over eight hours working on a mix for a new artist, the original producer wasn't quite grasping Chiarelli's take.

"So," Chiarelli explains, "he re-directed the last hours of the mix. Some mixers don't want that input, but it always helps me bring things together. When I first get a song, it's usually new to me, so I request a good five hours alone with it before seeking out their suggestions. I like to have an overview first so I better understand the elements I'm dealing with."

Chiarelli cites the secret to his success as basically catering to the needs of the artist and producer instead of strictly forcing his own sound onto the recording. He feels that if a record company and producer is looking for the specialties he can offer them, the least he can do is pay them and their original recording the utmost reverence.

"It's important to remember that the important thing is to always do what's right for the music," says Chiarelli, who has been spending his recent days working on projects for new artists Bar 9, Terri Dexter, Michael Speaks and Adina Howard. "Their concept of what they want for the remix is usually established, so most of my job is about changing the drum sound or mixing in other elements. Sometimes, by the time a certain single comes out, its original style is a bit out of date, so I'll revamp it. Other times, the changes will be more minimal. I try to bring out the essence of the original vision."

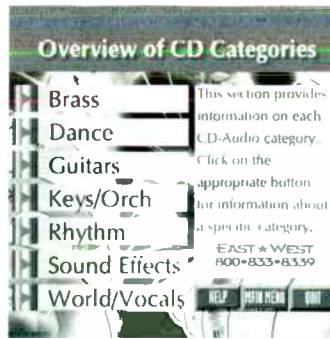
Though the bulk of Chiarelli's resume is consistent with his work on soundtracks like *Above The Rim*, *Menace II Society* and *Panther*, his diverse background in both classical and jazz—playing percussion in the Greater Boston Youth Symphony in high school and studying jazz bass at the University of Miami—has led to work in the pop instrumental field on projects by saxman Gerald Albright and Japanese keyboard sensation Keiko Matsui. His history helped Chiarelli better understand the depth and sonic clarity required for the three Matsui albums he mixed or engineered, which incorporated percussive jazz textures as well as symphonic sweeps.

"In both types of music," he explains, "you're making sure your artist doesn't get lost in the mix. But with Keiko using so many acoustic instruments as well as orchestra, the specifications of the highs and lows was more intricate. With Coolio, on the other hand, if there's an ugly kick sound or a distorted scratch, that's part of the genre. It's not necessary to clean those up. But with jazz, sonic precision is crucial."

While Chiarelli believes his tasks as mixer and remixer have evolved into an art form all their own, his essential motivation in making the switch from musician (he fronted a 7-piece pop ensemble out of college) to the other side of the glass was to ensure that the artists he worked with didn't have to endure the trauma of watching a lousy engineer screw up a good song.

"The guy on my band's record tried to mess up my own material by making poor decisions, and it was totally frustrating watching some decent work loused up by this type of incompetence," he concludes. "That's when I vowed that I'd never force myself or my own ego on anyone, and that I'd always give the ultimate respect to whomever I was working with."

Contact Metro Beat at 818-840-9001.



East-West's Free Interactive CD-ROM Sampler

East-West offers this invaluable tool that allows you to find the sample library that's right for your purposes. First you select a format (CD or CD-ROM), then a category (Brass, Dance, Rhythm, etc.) and then only products in that category will be shown. Click on the CD cover of your choice and a full screen will appear giving you information about the selection (you can also print this information). Then you can listen to any demos (8/16-bit) and place an order using the electronic order form. This is an excellent way of introducing you to the large collection of sample libraries available from East-West.

To get your free Interactive CD-ROM, call 800-833-8339. For additional information, please contact East-West 310-858-8797. They are located at 345 N. Maple Drive Suite 277, Beverly Hills, CA 90210.



MIDI Mouse from Tech 21

Another very useful device in a die-cast aluminum box from Tech 21 is the MIDI Mouse. This is a simple, MIDI program changer in a battery-powered, stomp-box package. There are two modes of operation: Active and Search. In Active mode, the unit transmits instantly the MIDI program number out the MIDI out jack the moment it appears on the LED display. The Search mode allows you to "browse" through any of the 128 program numbers before actually transmitting the data. This means you can "preload" a patch change program number and then by toggling the Active/Search button, that data will be sent. Searching through the 128 program numbers is accomplished via the Up and Down buttons.

The MIDI Mouse, at \$125 retail, is a quick and simple way to make MIDI program changes from a remote location. For more about it, contact Tech 21 at 1600 Broadway, New York, NY 10019. Call them at 212-315-1116 or FAX 212-315-0825.



C.F. Martin's Mahogany Jumbo

Martin is adding to the limited edition mahogany herringbone guitar line bearing the HD-28M designation, the HJ-28M jumbo guitar. The jumbo features mahogany sides and back, and a spruce top. Internal, scalloped bracing enhances the already clear treble response. Herringbone marquetry delineates the perimeter of the top while a matching herringbone inlay strip on the rear replaces the usual zig-zag inlay. The guitar uses a low profile mahogany neck with unstained Macassar ebony for the fingerboard and bridge. Schaller machines with ebony buttons have the Martin "M" inlaid with abalone and all HJ-28M's carry the C.F. Martin IV signature.

The Martin Company is at 510 Sycamore Street, P.O. Box 329, Nazareth, PA 18064. Call them at 610-759-2837 or FAX 610-759-5757



Tascam's 302 Double Deck

The new Tascam Auto Reverse Double Deck is a three-space rack mounted, professional cassette tape recorder. Each deck is capable of full recording features with the ability to record either the same program or two separate, different programs. There are two complete sets of input/output connectors, transport controls, noise reduction, LED meters and I/O controls.

The I/O controls allow the two decks to function as a duplication system and can control up to ten additional machines for multiple dubbing. The auto-reverse mode enables both decks to reverse at the same time while the high speed mode saves time. Both decks have Dolby HX Pro (HX is for "headroom expansion" circuitry) as well as Dolby B and C noise reduction schemes. There is a Computerized Program Search mode to find certain selections on the tape and a return-to-zero function. Each deck has its own variable speed pitch control with a range of 10 percent, and the accurate linear counter really works.

The Tascam 302 sells for \$699 retail and is available from Tascam at 7733 Telegraph Road, Montebello, CA 90640. You can call at 213-726-0303.





Carmen Santa Maria stars in *I Crave Rock & Roll*

After writing 26 songs in three months, **Carmen Santa Maria** set out to make a demo. That's when his band came together. Santa Maria met former **Knack** bassist **Prescott Niles** in line at the post office, and Niles suggested he offer his former Knack-mate, **Berton Averre**, the guitarist's chair. With the addition of session drummer **Mic Napoli**, demos were soon completed. Santa Maria was writing a then-unrelated film comedy, and he decided to blend the two projects. The result is *I Crave Rock & Roll*, a unique mesh of full-length video sequences and accomplished comedy. Best cuts on the as-yet-unreleased soundtrack are the crossover ready "Perfect Couple"

and rocking "When You See Her." Best scenes involve unexpected cameos such as **Billy Barty** as a would-be rocker. Best work overall is done by Santa Maria. He wrote the film and the music (including score), directed the film, served as executive producer and producer of both the film and record and played two lead roles. The talented Santa Maria is being considered by New York publisher Facts On Film for entry in their *Guinness Book Of Records* for Most Functions Performed On A Theatrically Released Feature Film. If you'd like to catch up with the film and maybe even offer distribution for this possible teen hit, contact **Vista Pacific Entertainment** at 310-273-9973.

We've been enjoying a new demo written, arranged, produced and recorded by **Jeff**

Klein after hearing it Sept. 12 on **The Beat** (92.3-FM). The smooth R&B hip-hop number is "Love Doctor," a cool dance cut with vocals by **Alarma Records** artist **Sandra Stevens**.

Though Klein has plenty of credits, including the score and theme for **Disney's Palm Beach**, the title song on **Fox's Let's Get Mom** and the score and theme for **ABC's The Flockens**. Klein will likely be best remembered for this sexy little number. Hear for yourself by calling 310-312-1874.

Will **U2** lead singer **Bono** ever be a movie star? "There was a role in *Batman Forever* I was developing in my head for Bono, but there wasn't room for the part in the movie," says director **Joel Schumacher**. "I never had any doubt that Bono had the talent. You only have to watch his videos and how he delivers a song with such great emotion to know he's a star. When you're watching Bono, you're watching theater. Someone's going to put him into the right part in the right movie, and I hope it will be me." Keeping his hand in film, Bono has co-written the screenplay for *The Million-Dollar Hotel*, an upcoming film by German director **Wim Wenders**.

We went down to the **GNP Crescendo Records'** tribute to the Fillmore at the **House Of Blues**. This was a reunion of sorts, featur-



Bono: Future movie star?

ing the current incarnations of **Malo**, **Cold Blood** and **Azteca**, three bands that not only shared an era, but were also members of the **Escovedo** family (brothers **Pete** and **Coke**). The evening also celebrated the release of Malo's latest for the label, *Senorita*. It was a pretty good time, especially when Malo hit the stage with a fresh sounding mix of rock and traditional Latin influences, spiced up with the R&B influences of new lead singer **Martin Cantu**. **Azteca** seemed more interested in jazz than the Latin rhythms we'd come to hear, despite some traditional Aztec dancers who opened the show. Their new release is *Azteca*, a tribute to the late **Coke** from his son, **Paris**. Wherever fine Latin music is sold.



New artist Jeff Klein



Latin outfit Malo



Cyndi Lauper at the Hard Rock

The father of slain Tejano singer **Selena**, **Abraham Quintanilla**, has announced plans for a biopic by the director of *Mi Familia*, **Gregory Nava**. An international casting call is planned to fill Selena's role. Release is planned for August 1996.

Hollywood-based lesbian pop group **Fem2Fem** is back from a series of sold-out London shows. They are some of the voices behind *Fabsolutely Ab-ulous*, a workout video initially aimed at the gay market and eventually aimed at raising money for various AIDS organizations. Openly gay comedian **Steve Moore** (HBO's *Out There*) is among the stars on hand to help out. When the video is complete later this year, Fem2Fem will return to England to

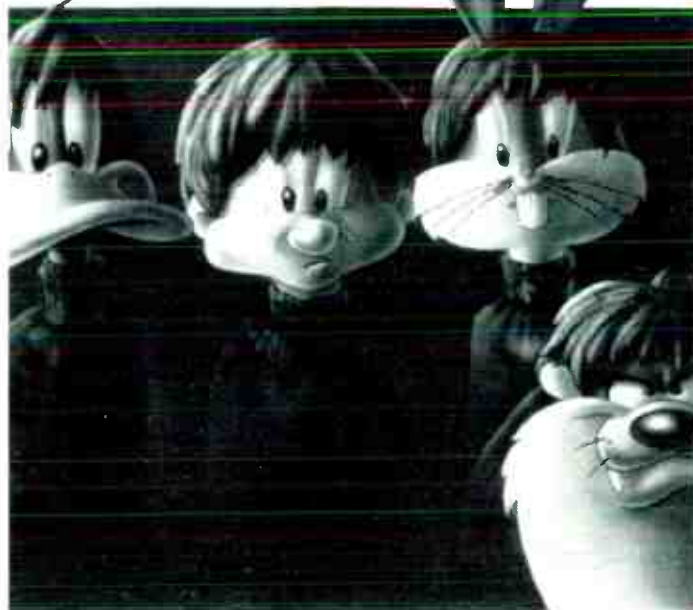
star in a West End play specifically written for them. If you have a distribution network, call **Nu Gruve Entertainment** at 213-851-4811.

Diminutive **Cyndi Lauper** recently attended ceremonies at the Hollywood **Hard Rock Cafe**, where she was on hand to donate an old stage outfit and to promote her new **Sire** greatest hits package, *Twelve Deadly Cyns... And Then Some*. We did listen to the fourteen tracks on the collection and were amazed that this talented lady hasn't received more recognition for her talents. That may change if **To Wong Foo, Thanks For Everything, Julie Newmar** is a hit. A

reggae reworking of her biggest single, now titled "Hey Now (Girls Just Wanna Have Fun)," appears in the film.

Legendary soul group **Earth, Wind & Fire** is resurgent. They began the summer on Memorial Day headlining *Sinbad's 70's Soul Music Festival* in St. Maarten, recently aired on **HBO**. Next it was back to the States for the *Today Show*, **E! Entertainment Television**, **Black Entertainment Television**, **VH1** and **Newsweek**. Then it was off to Hollywood to receive their own star on the Walk Of Fame at 7080 Hollywood Blvd., near La Brea.

Congratulations go out to **Marc Ferrari** for recently placing his 100th song in film/TV. The magic mark



Daffy, Elmer, Bugs and Taz sing the Beatles

was achieved with the placement of two songs in the new **Steven Seagal** movie, *Under Siege 2*. Ferrari recently signed a foreign administration deal with **BMG Music Publishing**. Call Ferrari at 818-377-5298.

My best male friend, **Randy**, has two copies of every record the **Beatles** ever made, one to play and one to keep. He has all their solo work and every demo, which makes him a hard man to buy for. That's why for this birthday, I plan to present him with *Bugs & Friends Sing The Beatles*. This new Rhino parody features **Bugs Bunny**, **Daffy Duck**, **Elmer Fudd** and **Taz**, with cameos by **Yosemite Sam** ("Help!") and **Road Runner** ("The Long And Winding Road"). Randy thought those cute commercials **Ringo Starr** did with the **Monkees** for **Pizza Hut** were "blasphemous," so I know he'll love this tape. Top cuts include Daffy's painfully plaintive "Yesterday" and Elmer's "The Fool On The Hill," though, sadly, my favorite **Furry Four** classic, "I Am The Rabbit," has been saved for the greatest hits

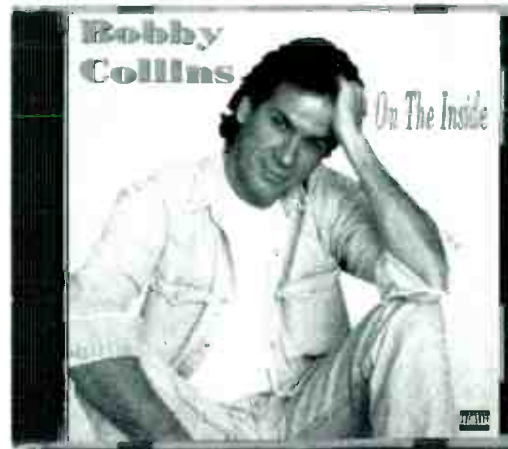
package. Wherever **Kid Rhino** is sold.

Harrison Held needs your help. He's in charge of filling 300 slots a week for **VH1's** recently renewed dating show *Singled Out*. If you are single and between the ages of 18-25, and especially if you live near San Bernardino, the 24-hour voice mail is 213-368-4839.

He's the host of **VH1's Stand-up Spotlight**. Now you can have a little bit of **Bobby Collins** to yourself, thanks to *On The Inside*, a solo comedy recording out now on **Uproar Records**. So why does a comedian with his own TV show need to make a record? "People are always asking me to do their favorite bits, most of which are on this recording. Now that it's there for posterity, I can really concentrate on new stuff," Collins explains. The comedy has touches of confrontation and controversy. This isn't bothersome. What may bother listeners, though, are aural representations of what must be pretty good visual jokes. The comic with the Play-Dough face and **Stretch McGraw** body may have been better served with a video release. You decide. Contact **Uproar Entertainment** at 818-889-3757. **MC**



New Walk Of Fame Star recipients Earth, Wind & Fire





LENNON/GARCIA TRIBUTE: The Alliance For Survival has announced their annual John Lennon birthday celebration bash, which will be held on Monday, October 9, near Lennon's Hollywood Walk Of Fame Star (1750 N. Vine, just north of the Capitol Tower). This year, in addition to celebrating what would have been Lennon's 55th birthday, a Jerry Garcia remembrance has been added. Billed as the "John And Jerry Remembrance And Tribute Concert," the event will feature a birthday cake-cutting ceremony (Ben And Jerry's Cherry Garcia ice cream will be served with the cake) and a tribute concert. Festivities begin at 5:00 p.m., with the John And Jerry Tribute Concert commencing at 8:00 p.m. at the Las Palmas Theatre. For more information, contact Jerry Rubin at 310-399-1000.



BACKSTAGE BUDDIES: Chick Corea, Bobby McFerrin and Smokey Robinson are pictured backstage following Corea and McFerrin's recent performance at the Hollywood Bowl. Corea's new Stretch/GRP opus is entitled *Time Warp*.

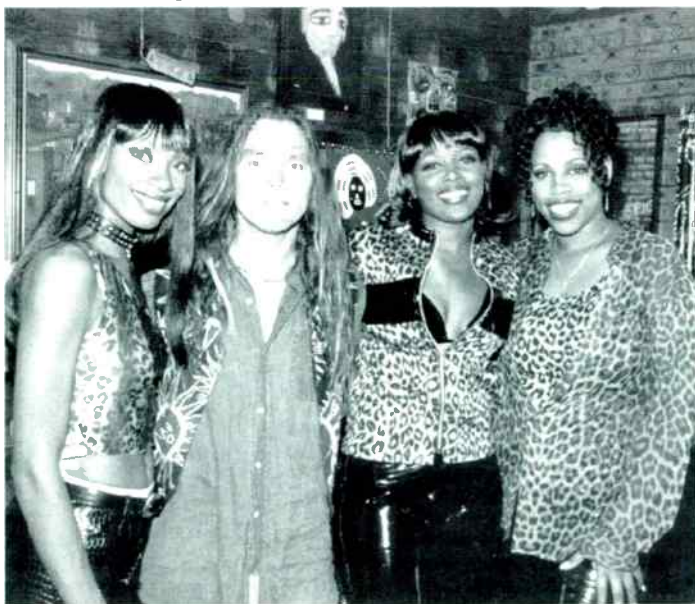
MORE NOTABLE REISSUES: In mid-October, Capitol will release a Judy Garland box set, *25th Anniversary Retrospective*, and Capitol's reissue division, the Right Stuff, will continue their Leon Russell/Shelter Records reissue series with several more intriguing Russell titles, including *Stop All That Jazz* and *Hank Wilson's Back...* In late October, New York-based reissue stalwart Razor & Tie Music will unleash *Gerry Cross The Mersey*, a best-of compilation profiling Sixties hitmakers Gerry & the Pacemakers...Varèse Sarabande's reissue division, Varèse Vintage, has two titles on tap for the end of October, part of a new Words & Music series, which begins with the single-CD collections *The Songs Of Barry Mann & Cynthia Weil* and *The Songs of Tommy Boyce And Bobby Hart*.



DANGEROUS SOUNDTRACK: MCA executives and a host of musical celebrities—including Monica and Carl Martin of Gasoline Alley/MCA group Shai—were on hand for a party celebrating the phenomenal success of MCA's *Dangerous Minds* soundtrack, which logged four consecutive weeks in the Number One spot on *Billboard's* album chart. The party included live performances by three of the artists featured on the soundtrack—Coolio, whose "Gangsta's Paradise" was the nation's Number One single, Rappin' 4-Tay and Immature. Pictured at the party are Senior VP of Sales/Field Marketing Jonathan Coffino, Senior VP/GM of MCA Soundtracks Kathy Nelson, rapper Coolio, MCA President Richard Palmese and Senior VP of Sales/Marketing for MCA's Black Music Collective, A.D. Washington.



BLOOMING SHOW: Mitchell Leib (Senior VP of Music for New Regency Productions), vocalist/guitarist Jesse Valenzuela, screenwriter Carol Heikkinen and director Allan Moyle are pictured at the Palladium in Hollywood, where A&M act the Gin Blossoms performed. The band's first new song in three years, "Til I Hear It From You," which is featured on the soundtrack to the movie *Empire Records*, has been performing well on the nation's airwaves.



THE EAGLE HAS LANDED: The members of MJJ Music act Brownstone—Maxee Maxwell, Kina Cosper and Nicci Gilbert—are pictured with Eagle Timothy B. Schmit at the House Of Blues. Brownstone, who scored a hit with their cover version of Schmit's "I Can't Tell You Why," featured on the trio's debut, *From The Bottom Up*, performed at the Hollywood hot spot.



GOLD BRIDGE: Rhino Home Video has announced that Jimi Hendrix's *Rainbow Bridge* is the first title to go gold in the division's history. The video, which runs 74 minutes and retails for \$14.95, features live performances of such Hendrix gems as "Purple Haze" and "Foxy Lady." In addition to the gold certification announcement (50,000 units sold), Rhino has purchased the copyright for *Rainbow Bridge* and will control all worldwide rights. As part of the acquisition, Rhino has unearthed the original theatrical version of the film—unseen since its 1971 debut (a large chunk was edited out of the movie just four months after its release). Rhino is currently considering a theatrical re-release of the original-length film and is also planning to release the full-length version on video. Wacky Rhino Records headmen, President Richard Foss and Managing Director Harold Bronson, are pictured with Rhino Home Video Vice President Army Schorr.



WORDSMITH: Poet/songstress/punk icon Patti Smith beams warmly at the standing ovation she received during her opening-night performance at "When Words Collide," the First Annual Long Beach Spoken Word Festival. Ending a fifteen-year performing hiatus, Smith read selections from her many books, as well as newer works, including a poignant reflection on Kurt Cobain's suicide. She closed with a short set of her best-known songs, augmented by a second guitarist. The month-long wordfest also featured readings by Richie Havens, Laurie Anderson and Country Joe McDonald (minus the Fish).
—Heather Harris



JETT SET: Phoenix Suns superstar Charles Barkley is pictured with original riot grrrl Joan Jett. Barkley was among the standing-room-only crowd at a recent Evil Stig gig. The group consists of members of Seattle band the Gits and is fronted by Jett. Proceeds from the band's Warner Bros. album will go to the Investigative Account For Mia Zapata, the former lead singer of the Gits, who was murdered in 1993.



GREEK SHOW: The Maestro of Love, Barry White, stops to pose with various industry personnel during his recent stop at the Greek Theatre, where the smooth-groove soul man performed recently in support of his latest album, *The Icon Of Love*, which is approaching double-platinum status. Shown (L-R): Liz Poukara of Priority Records, A&M Senior Director of National Promotion Scot Finck, A&M Senior VP of Promotion Rick Stone, Connie Breeze of *Hits* magazine, White, Lucy B. of P105 and Bruce St. James of Power 106.



HARD SHOW: Concrete Marketing/Foundations Forum President Bob Chiappardi (third from left) is pictured with members of MCA act Water during the recent Hard Music Convention, held at the Hilton in Burbank.



A WAIL OF A SHOW: Lloyd "Bread" MacDonald and Winston "Pipe" Matthews of Zoo Entertainment act Wailing Souls pose for the camera with Zoo headkeeper Lou Maglia (middle), Dave Kaplan of Surfdog Productions and band manager Burt Stein. The Wailing Souls performed at the U.S. Open Surfing Championship, held recently in Huntington Beach. They are currently on tour in support of their new album, *Live On*.

MUSIC CONNECTION Tidbits from our tattered past

1979—GETTING THE KNACK: The Knack's debut album, *Get The Knack*, achieved gold status within thirteen days of its release. Capitol Records Market Research Dept. reports that the disc reached the coveted milestone faster than any other debut album in the label's history, with the exception of *Meet The Beatles*, the foursome's first U.S. release in 1964.

1990—HEAD JOB: Donny Osmond, who resurrected his career last year, played "head coach for a day" during a recent Los Angeles Rams practice session. The stunt was part of a special birthday surprise cooked up for Osmond fanatic Mark Thompson, one half of morning radio duo Mark & Brian.



Bardi Martin

Kevin Martin

Peter Klett

Scott Mercado

THEIR MAVERICK DEBUT HAS EARNED TRIPLE-PLATINUM STATUS—EVEN THOUGH THEY AREN'T MEDIA DARLINGS OF THE SEATTLE SET

By Pat Lewis

It's early September and a wickedly hot afternoon at Irvine Meadows Amphitheatre in Irvine, California. The auburn-colored rolling hills that envelop this outdoor arena deflect any breeze, and that, coupled with high humidity and a complete lack of shade, turns even the simplest physical activity into a grueling experience.

In a few hours, Irvine will host the "Karma Concert"—a benefit sponsored by L.A.'s kingfish of alternative radio, KROQ.

Despite the mirage-inducing heat, headliner Candlebox completes its soundcheck with nary a complaint.

But before the band even has a chance to wipe the sweat from its collective brow, vocalist Kevin Martin and guitarist Peter Klett are corralled by a record company photographer. Bass player Bardi Martin (no relation to Kevin) and drummer Scott Mercado manage

to escape into an air-conditioned bungalow backstage that serves as a dressing room. Here, the band's rhythm section is afforded a few moments to collect their thoughts before rejoining their bandmates for a barrage of outdoor press duties that will take them until show time to complete.

Admittedly, it's not quite the glamorous life that you might have expected of a successful rock act.

Tonight's concert is a prelude to Candlebox's worldwide tour (which recently began with a three-week stint in Europe). Not that Candlebox really needs a warm-up gig, considering that they toured non-stop for eighteen months following the release of their self-titled debut, a grinding road schedule that began in mid-1993 and carried them through to Christmas, 1994.

Still, it's been over eight months since the band last set foot on a stage, and this low-key Southern California event seemed like an ideal place to debut the new material from

their sophomore effort, *Lucy*.

In hindsight, the band would probably agree that devoting so much of the evening to unfamiliar material didn't elicit the kind of excitement level that they've grown accustomed to. However, Candlebox would probably also be the first to admit that they're not too anxious to play the music business game by the rules anyway.

Eighteen months is certainly a large chunk of time to spend on the road, and during that time, the Seattle-bred Candlebox estimates that they performed somewhere in the neighborhood of 450 shows. Staying in people's faces for as long as possible was the driving force behind their initial touring strategy, and that strategy paid off with major league dividends—with their self-titled *Maverick* debut garnering triple platinum status in the United States.

To generate an initial buzz at the grassroots level back in 1993, Candlebox began their "touring cycle" by playing small clubs in

any city that would have them. The first time they played in the L.A. area, for example, was as an opening act for L.A.-based alternative act Greta at the now-defunct Bogart's in Long Beach, California.

"That was a miserable show," recalls bass player Bardi Martin. "Kevin was being a prick. He had just quit smoking cigarettes, and he was having withdrawals."

And every time they revisited a city, they played bigger and bigger venues. Again, using Los Angeles as an example, Candlebox played the Palace in Hollywood during their second trip, and on their third pass, they played the Irvine Meadows Amphitheatre on the 1994 KROQ-sponsored "Weenie Roast" bill.

Their upcoming tour plans are somewhat different, however. First off, their record company, the Madonna-owned Maverick Records, has forked over a few extra bucks for things that will make them more comfortable, including decent lodging and wholesome food. They also want to concentrate more heavily on playing overseas dates, including Europe, Japan and Australia.

"This tour is going to be shorter and more concentrated on bigger venues," adds Bardi Martin, who, along with bandmate Mercado, continues to relax in their dressing room. At the moment, however, it's next to impossible to hear the pair's conversation, because Filter (one of three supporting bands on the bill) is soundchecking.

"This time around," continues Martin, "we don't have to tour the States over and over again, because, hopefully, we have a pretty large fan base here. The hard work of getting known is over at this point. So we can go into one city and not come back a month later. This time around, we'll do it once and maybe twice."

Unless you've been under a very large rock for the past five years or so, you are well-aware of the uncanny number of Seattle bands plucked from the local club scene and handed major label record deals. Some of the more established bands such as Nirvana and Soundgarden had struggled long and hard for years prior to achieving multi-platinum success.

Candlebox, on the other hand, succeeded virtually straight out of the box. While Candlebox owes much to the aforementioned bands for opening the alternative music floodgates, even they were caught off-guard by how quickly things fell into place.

"Everybody has their dreams left over from when they were twelve, that they're going to someday be rock stars," admits Martin, who, like his bandmates, is an extremely humble young man. "But we expected that we would put out a few albums before things really moved up, because that's the way things happen for most people. So, yeah, all of us were definitely surprised. We were certainly optimistic going into it, but we did better than we thought we would!"

But unlike Nirvana and Soundgarden, and especially Pearl Jam, Candlebox received little media attention—good, bad or otherwise. It's not that they went out of their way to avoid it, it just wasn't something that they

cared about one way or the other. And no one in the media seemed all that interested in pursuing them, either. Even musicians such as Hole's Courtney Love had nothing but nasty comments to spew their way, because Candlebox was perceived, at least in some circles, as not being part and parcel to the Seattle scene.

"We're not like media darlings, which is good," states the band's shaven-headed drummer, Scott Mercado. "We weren't on the cover of every magazine in town."

He ponders for a moment before breaking into a genuine laugh. "Maybe we're not cute enough."

"I think basically what happened was we come from Seattle, and the media tends to want to go from one thing to the next and to the next," relates bassist Martin. "And they don't want to go back. We did really well a year and a half after the Seattle scene really exploded, and to the media, Seattle is old news; it's washed up and drained of all its talent, and there's no real scoop there."

"Sure, we felt pressure when we first got into the studio. But it wasn't necessarily pressure to do better than the last album, it was just the pressure of getting into the studio and having to write another record when you only have two songs going in."

—Kevin Martin

It's been around 30 minutes since Martin and Mercado found shelter from the unrelenting heat in their dressing room. Unfortunately, it didn't take their publicist much longer than that to figure out where they were. He informs them that it is now time for a Russian television interview taping, to be followed by a photo shoot for a fanzine. They join up with singer Kevin Martin and guitarist Peter Dinklage and are whisked away to an adjoining grassy area, where an awaiting camera crew fidgets and sweats.

Eventually, the foursome sit on a stairwell directly adjacent to the restrooms while a photographer shoots what seems like ten thousand shots of the exact same pose.

When they finally return to the stage area, Candlebox takes a few moments to catch the last sizzling chords of the Goo Goo Dolls' soundcheck. An ill-tempered stage manager is anxious to get the last act, Jennifer Trynin and her band, on the stage for their

soundcheck. But little attention is paid to his sarcastic directions. It's just too damn hot for anybody to really care!

Once again, Candlebox is hurried off behind the stage area for yet another round of photo sessions. After several photographers from various newspapers and guitar magazines finish poking, prodding and telling them to "pout, baby, pout," they catch a glimpse of a familiar face. It's photographer Neil Zlozower, who complains about his sweat-soaked T-shirt and whose presence seems to immediately lift their wilted spirits. During the shoot, the conversation is lively and often centers around motorcycles and convertibles, and occasionally, the heated conversation even comes back around to band business.

Candlebox formed in 1991, after the individual members had cut their teeth in a variety of local Seattle outfits. "I think Scottie holds the record for being in the most bands," laughs Martin. "And I hold the record for being in the most shitty bands."

"I think I come pretty close to that," protests Mercado.

When they first entered the Seattle club scene, they weren't welcomed with open arms. The competition among the more established bands was fierce, and with no following to speak of, it was hard to convince club owners to give them a shot.

Nevertheless, Candlebox persevered, taking gigs in some of the seediest clubs in town. Their first break came when another local act, Sweetwater, gave the band their first big break.

"Yeah," confirms singer Kevin Martin, "Sweetwater gave us a really huge break by letting us play a show at a club that we'd been trying to get into for about four or five months. We never forgot that, and to show our appreciation, we took them on tour with us last year. It's one of those things, you know, and that's really where it all started for us."

For the next year or so, Candlebox built up steam on the local scene. Their next break came when they were invited to play a BMI showcase that took place just prior to Seattle's annual "Bumper Shoot" music festival. Similar to the South By Southwest Music Conference and the New Music Seminar, Seattle's four-day event attracts a slew of music aficionados, as well as a number of music industry folks who come to check out local talent, schmooze and take care of the acts on their own labels.

As luck would have it, an A&R representative from SBK Records happened to catch the band's set. Later, he invited them to come to Los Angeles and showcase for his record company. A week or so after that, the band packed up their dreams and a few overnight bags and headed south.

Their Los Angeles showcase took place at the now-defunct Club Lingerie in Hollywood. Unbeknownst to the band, Maverick A&R executive Guy Oseary (see A&R Report, pg. 12) was in the audience, and he was blown away by the band's performance. So much so, in fact, that the next day he was in their hotel room with a pen and recording contract in hand.



George Nunes, VP/Sales

By Karen Orsi



For Capitol Records' Vice President of Sales George Nunes, sales and marketing require not only fresh ideas regarding how to generate sales, but also a clear understanding of the artist, his music and his vision.

Nunes' journey to Capitol certainly began humbly enough. Armed with a passion for music, this former musician's original goal was to get a job in a record store so he could be near the music he loved so much.

"I started with a small, now-defunct chain called Odyssey Records in Santa Cruz in 1975 and managed to work my way up to assistant manager," relates Nunes.

Nunes performed his duties so well, he began to get noticed by the corporate office. "Somebody came along from the main buying office and said, 'You seem to be pretty creative, you seem to be a pretty funny guy, so how would you feel about writing ad copy?' I wasn't really interested—I wanted to stay in the store. But the guy said, 'Give me a call if this is what you want to do.' So, as soon as I hung up with him, I walked back out on the floor, and the next customer that walked in wanted a Debby Boone record. Then I thought that this was an opportunity I should look at."

Soon Nunes was heading up the company's advertising department. "I saw all the different label contacts," he recalls, "and they basically didn't know anything about what they were selling. They could have been selling shoes. With a couple of exceptions, they had no real passion for the music."

Nunes recalls that the most memorable label rep he encountered during his retail stint was from Capitol Records. "The Capitol sales rep was the worst," he says. "He knew nothing about the Beatles. He literally knew nothing about anything; he was just moving units. And I would explain to him about who the bands were. I thought that it was so silly that somebody in this position knows nothing about the music. I thought, I could do this!"

"So eventually, in 1979, I was hired by Capitol Records as a customer service rep. My job was to go around and make sure displays were put up and that inventories were taken and that the bands were dealt with when they came through on tour. I thought I had died and gone to heaven, because I got to live and breathe music every single day, and it was great. That was in San Francisco, and six months after that, I was promoted to sales person in Seattle, where I worked for the next eight and a half years."

Later, Nunes landed a job with Nippon Columbia, which had a small jazz roster, running a CD manufacturing plant. "It gave me a chance to move to Los Angeles, and it was a lot more money for me."

But after a year of that, Nunes became frustrated with the company's lack of understanding regarding how the American music market worked. He soon found himself back at Capitol, working in what had just recently become CEMA Distribution. "Russ Bach had come in as president. I had an opportunity to

work for CEMA as sales manager, took the job offer and moved to Chicago. The day they were moving my furniture into my new house, my current boss, Lou Mann [who was recently appointed General Manager of Capitol], said to me, 'Look, if you're ever interested in making a move back out to Los Angeles, you should call me. Things are changing at Capitol, and there might be a position for you there.' But I had just finished moving my furniture in that day, and I said, 'Well, let me see how this works out.'"

But the next eight and a half months of enduring Chicago's climate drew Nunes' thoughts back to the more kindly weather of the West Coast. Three tornadoes that pummeled him during a listening party for Karla Bonoff proved to be the last straw.

"After that experience," Nunes says, "I left the hotel and made two phone calls. One was to my wife to make sure she was okay. The second phone call was to Lou. I said, 'You know, I think I'm ready to leave the quality of life in the Midwest and go back to the safe earthquakes of the West Coast.'"

"So I came out here, and we did our deal, and I was hired as National Director of Sales for Capitol. That's where I've been for the past five or six years. Lou and I have been working together, and I was promoted to Vice President in February of 1994. Same office. They just switched the plates on the door."

The Capitol sales department is structured into what Nunes refers to as task forces. "A task force is unlike anything I've ever been involved in," Nunes explains. "I don't think there is anything around at any of the other companies that is similar to this. Rather than having one giant marketing meeting, where you have everyone in the company working on all the same projects, where the same people are working Megadeth and Luscious Jackson—what we've done is broken up the company into small strike forces, or 'task forces' as we call them. The people who are passionate about a given artist can be involved in a smaller group. Usually, the groups range from about eight to ten people. You meet every week, or every day if you need to, depending on where the project is and what needs to be done, and you sit and you brainstorm. We exchange ideas about how we can best serve this artist. We find out what the artist is about, what their vision is for their music and we try to use the knowledge of

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everyone on that task force to basically make that come alive. This eventually will turn into a marketing plan. The plan evolves and is given to CEMA, and then CEMA knows what this artist is about and how to approach the street. So, if it's an urban record, it's obviously going to be approached very differently than if it's a pop or alternative record."

When asked to outline an example of what a good marketing strategy entails, Nunes says it varies according to the band and the requirements of their particular genre. But, he adds, some things are universal. "Everyone wants the same thing," he explains. "Everyone wants to sell a lot of music. But a good marketing plan is one that helps you keep the artist's vision and how he sees himself in the marketplace intact. My motivation in sales is to sell as many records as I can. Whereas for the artist, his credibility in the street or how he's viewed on an independent retail level or urban marketplace, depending on which artist you're talking about, is the most important thing. Again, the goal is to get your music into as many people's hands as you possibly can. To us, this is a project, but to the artist, this is his *life*."

After Nunes and company come up with a marketing strategy and all the co-op dollars are in place, the whole project is given to CEMA. "They act as our sales arm," Nunes says. "They go to everyone from the independently owned and operated stores to the giant national chains. They're the ones that actually sell. They do all the advertising, in conjunction with our department and with the sales department of the other labels. So we go

to them and say, 'This is the vision,' and we discuss how much money it's going to take.

"Obviously, the goal of setting up a new Bonnie Raitt record is a lot different than coming out with a new Everclear record," add Nunes. "With Bonnie Raitt, you're going to want to go everywhere, because she is a known artist, and with Everclear, you're turning people on to the record and building and expanding the base."

Nunes' day-to-day duties include maintaining a relationship with the artists in order to keep them abreast of how they're doing

"You can have the greatest marketing plan in the world, the greatest distribution, you can have it all, but if it's not in the music, it's just not going to sell."

—George Nunes

and what they can expect. "A lot of what we do is manage expectation levels," he says. "We manage the expectation levels of the artists. We are in contact with artists every day, and we are in contact with management every day and we really focus on what they can expect."

Fledgling bands require both strategy and patience when it comes to generating sales.

New artists can't expect to see their records in every store across the country right off the bat. "When you're starting out, it's just not possible to do that," Nunes explains. "So you have to manage your resources and manage your expectations regarding where you really need to be and make sure that you spend the money appropriately at the appropriate time to basically have like a small explosion happen. Otherwise what happens is, you start spending money early to set things up, and if there's nothing there to fuel that, then you've almost wasted the money. But, if you couple with the right tour in the right market, you start doing repeat business, and these records start taking on a life of their own. All of the sudden, whereas in one market you may have sold two units, the second time the band comes through you've sold 30 and the next time they come through you've sold 100 units. Then you start building it up on a national level. A lot of it is just fanning little flames."

So what does a good salesperson need to be successful? "Good music," he says plainly. "That's what it ultimately boils down to. You can have the greatest marketing plan in the world, the greatest distribution, you can have everything, you can have it all, but if it's not in the music, it's just not going to sell. A good retailer is someone who can watch a consumer come into a store and play to that consumer. It's like when you were a kid and you hear a new record and you turn your friends on to it."

He can be reached at 213-871-5392. **MC**

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Compiled by Carla Hay

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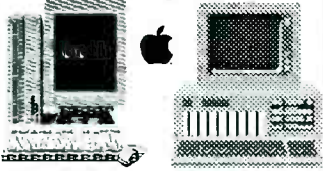
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ATTORNEY ROUNDTABLE

NEGOTIATING YOUR WAY THROUGH THE MUSIC MAZE

By Jon Pepper

A good music business attorney is an integral cog in the star-making machinery for any fledgling and professional musician. Whether it's shopping a tape for a new band or representing a superstar in a crucial contract negotiation, you're gonna need one of these legal eagles on your side of the bargaining table if you expect to maintain a career in music.

We asked five attorneys eight questions: What is the fine line between blowing and sealing a deal? How involved do the artist and management get in negotiations? Are artists more concerned with artistic control or financial returns? How do attorneys get paid? Are cyberspace and multimedia formats factored into contracts? What are the most common misconceptions/mistakes made by rookie artists? What side of the bargaining table do they prefer, the record company or the artist side? And what were the most interesting contract negotiations they've been involved with?



L. LEE PHILLIPS

Contact: Manatt/Phelps/
Rothenberg/Phillips/
Kanter at 310-312-4000

SEALING/BLOWING A DEAL

"Each deal is unique. Deals are made when they need to be made, and when a deal isn't made, there is generally a reason why it wasn't. If a deal is going to be made, then it is just a matter of what elements are compromised on."

ARTIST/MANAGEMENT INVOLVEMENT

"New bands tend to rely more on the lawyer. Usually, we make the deal, and then the artist comes in, and we explain the nature of the deal, and we hammer out any items that the artist feels are important. Management involvement ranges from those who are very involved in making the deal, to those who have no interest in the negotiation at all."

ARTISTIC/FINANCIAL CONCERNS

"It seems pretty equal to me whether the artist is interested in economic interests or artistic freedom. But then, most artists think that the artistic part is more important."

FEE STRUCTURE

"We charge a flat fee based on an estimate we make at the beginning. It is based on the artist, the size of the deal, the amount of hours we think it will take to make the deal and our expenses."

CYBERSPACE/MULTIMEDIA

"It is in the contracts now under the heading of 'other usage.' It is still evolving. The hardest part is trying to decide what the people should get paid for this material. It is not yet evident how much these items will be used in the future."

ROOKIE ARTIST MISTAKES

"There are quite a few mistakes that I have seen. The most common one is that most new bands don't realize that when they sign the contract, they sign individually and collectively. Say a band signs a contract, and then after one album, one of the group members decides to leave the group. The leaving member is still signed to the label."

"Also important is the time period. The record-

ing contract is a long-term relationship, and it is better to sign for a shorter period of time."

ARTIST SIDE VS. LABEL SIDE

"Although I have represented a few labels, I prefer the artist side of the negotiations."

NEGOTIATION TALES

"Every deal has a twist and a turn and a problem. They are not always interesting, but they are always painful. Deals that need to get done, get done. They just take time."



MARK ABBATTISTA

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SEALING/BLOWING A DEAL

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thing. It is usually more a particular negotiating point than a number."

ARTIST/MANAGEMENT INVOLVEMENT

"Clients tend to be involved. In fact, I want them to be involved, to be educated. I want the client and the client's management to know what is going on. It is your chosen career, so you should know what you're getting into. I tell people that I am a translator, that I am bilingual. I speak both music and business. When I speak to the record companies, I have to translate the artistic terms into business terms, and when I speak to the musicians, I have to translate the business into artistic terms."

ARTISTIC/FINANCIAL CONCERNS

"It really depends on the artist. Newer artists tend to focus on the creative, while the older, more established artists tend to focus on the financial. After you have been in this business for a while, a lot of people get a little cynical and decide just to go for the money. Newer artists tend to still have a feeling that they are going to really knock the world over with their new album."

FEE STRUCTURE

"I have used every method of billing—percentage, flat fee, billable hours, value billing. It really depends on the client. I had one client who got paid off in fresh shrimp every month, and I got a percentage of that deal."

CYBERSPACE/MULTIMEDIA

"I don't deal too much with that. It is still in a growth stage and not addressed that much now. But it will become a factor in the future."

ROOKIE ARTIST MISTAKES

"They tend to misjudge the timing of how long these contract negotiations take. It is not a matter of days, but usually a matter of weeks and months. Also, they tend to read one book or article and think that they are an attorney."

"It is a mistake to sign a deal without an attorney. The recording contract tends to be the be-all and end-all for these artists, and then they get signed to something bad, and it destroys their career."

ARTIST SIDE VS. LABEL SIDE

"Which side of the table do I like to sit on? The left [laughs]. No, actually from a record company side, you have a little more power, but I like both because I like the artists and dealing with them."

NEGOTIATION TALES

"I had one deal that fell apart because the other attorney thought his client was bigger than mine. He killed the deal because of his ego. The deal was done afterwards anyway."



JAY COOPER

Contact: Manatt/
Phelps/Rothenberg/
Phillips/Kanter at
310-312-4000

SEALING/BLOWING A DEAL

"There is always a fine line. First, you have to measure how much the company wants the artist and how much the artist wants the deal. You can kill an artist's career if you blow the line. If a company doesn't love an artist, they can die there. All companies have priority artists, and you want the client to be one. Will a company kill for you? Those are very important issues."

ARTIST/MANAGEMENT INVOLVEMENT

"The artist is generally not involved directly with

the negotiations, but you need to find out a whole lot of things from the artist, both creatively and financially. It is vital for the attorney to explain where the deal is going and the various aspects. Managers vary all over the place, from some who sit at the negotiation table with you, to some who just don't care at all."

ARTISTIC/FINANCIAL CONCERNS

"I have had artists on all sides of this argument. Some want creative control and just want enough money to get the record made. Others say I'm starving and I have to make my car payments, get me the best money deal you can get. But most of the time it is creativity, and then the money."

FEE STRUCTURE

"We charge what is called a reasonable fee for the negotiation. You take into consideration the hours and how good the deal you got them was and the amount of work you did, then you come up with a charge."

CYBERSPACE/MULTIMEDIA

"It is a negotiating point now. It is not a significant item yet, but you deal with future royalties. Some artists are very conscious of the new digital world, while others have no clue and don't really care."

ROOKIE ARTIST MISTAKES

"The rush to get into a deal that may not be right just to get a deal. This can cause long-range harm to the career of an artist. You have to choose what company you go with very carefully."

ARTIST SIDE VS. LABEL SIDE

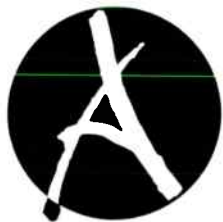
"I have been on the artist side the vast majority of my career. I have enjoyed both when I have done record company negotiations."

NEGOTIATION TALES

"The most interesting was the 'We Are The

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"You always rethink negotiations and analyze what you could have done better. Yes, I could have asked for something else, but no negotiations have ever gotten away from me. I don't take the last ounce of blood from each contract, as some lawyers do, from the record companies. If you sign a deal where you have forced the company, they will get you and your artist some way, somehow.

"I have seen times when the flowers and things that were sent to the artist's dressing rooms were charged to the artist because a record company was unhappy with the deal. If you don't force everything, it will make it easier to call up and ask for a favor or something special along the way, if you need it."



DAVID RUDICH

Contact: Law Offices of David Rudich at 310-550-8020

SEALING/BLOWING A DEAL

"There is a fine line. No one ever knows exactly how hard to push. You're fishing, and you don't know how big the fish is and how heavy a line to use. It is an art and a science. If a lawyer never blows a deal, he is not pushing hard enough. If he blows too many deals, he can be ego-involved in the deals."

ARTIST/MANAGEMENT INVOLVEMENT

"Each case is different. Big acts often have management that is involved, but sometimes the management doesn't want to have anything to do with the deal. I have even dealt with people without management. It changes artist to artist, manager to manager. Also, it depends on whether this is a new deal or a renegotiation. If we are renegotiating, why? Often it is because someone didn't make the right deal up front."

ARTISTIC/FINANCIAL CONCERNS

"When the artist is established, they will want and get both. When they are not established, they won't get either to the degree they would like."

FEE STRUCTURE

"I get paid hourly or with a percentage of the deal. If it is a percentage, it is on the entire deal less recording costs and the like."

CYBERSPACE/MULTIMEDIA

"It is a negotiating point, but not yet a major point. But you do have to negotiate these things now before it becomes a big issue. You have to protect yourself."

ROOKIE ARTIST MISTAKES

"They shouldn't give away the publishing. They also should not make a deal that is too long or that gives away too much product. A deal should be no more than four or five years on the outside and no more than three or four albums. When an artist is successful, they can always renegotiate."

ARTIST SIDE VS. LABEL SIDE

"I prefer the artist, but it is fun to be on the recording company side once in a while. It is interesting to watch an artist grow and prosper; it is very satisfying. But it is financially better to be on the record company side."

NEGOTIATION TALES

"I was negotiating for a relatively unknown band at the time, and they were trying to get off a private label and on a semi-major. It was round-the-clock negotiations. The owner of the label had set a Saturday midnight deadline and this was started on Tuesday. I remember, we flew to New York to continue negotiations, and when we got there, one of the opposing lawyers collapsed right at the table. That's how exhausting this was.

"I blew my very first deal by asking for too much, but I wanted to err on the side of too much rather than too little. I never want to think I didn't ask for enough when I look back. Hindsight is 20/20."



DANIEL HAYES

Contact: Law offices of Daniel Hayes at 310-231-6700

SEALING/BLOWING A DEAL

"There is definitely a fine line. But each deal is different. Sometimes the line is real close, and for others, it is far away. Lawyers have certain buttons that can be pushed, and you have to be careful. If you don't push these buttons, you can sometimes even work around ultimatums. I have received so-called final offers from companies and still gotten more out of the deal afterwards."

ARTIST/MANAGEMENT INVOLVEMENT

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the client. I have an interactive style. While negotiations go on, I go back to the client and ask how badly do you want these items or the deal. It goes back to how far you can push a deal."

ARTISTIC/FINANCIAL CONCERNS

"I got a mixture of both. Bands need money. If bands didn't need money, they would always choose the artistic concerns. I see a lot of people being concerned with whether the record company can alter or edit mixes or have mutual consent on the choice of producer. The creative side has a slight edge over money."

FEE STRUCTURE

"There are three ways that attorneys are paid. The standard is usually hourly, where the attorney keeps track of time. That can be burdensome, especially when dealing with indie labels.

"The method I like best is a flat-fee basis—here is the deal, here is what they are offering and here is what I get paid. I tend to do big things on a flat fee and then bill smaller items hourly. For instance, if an artist is going for a recording contract, I will bill a flat fee but if he calls up and wants some advice on renegotiating a small item, I will bill him for my time.

"The third method is contingency. Usually, attorneys get five percent. It is hard to work this way, because you do a lot of work up front and get paid later. You should always explore all three options with the attorney."

CYBERSPACE/MULTIMEDIA

"It is starting to happen now, but it is still a catchall at the end of the contract. There is not much happening right now, but it could be a big issue."

ROOKIE ARTIST MISTAKES

"Foreign royalties. A lot of artists don't know about direct foreign deals. In Europe and particularly, Germany, they pay differently. It is called PPD (Published Price to Dealers), whereas in

America, it is based on suggested retail price. If you get 14 points in America, that is a great deal; whereas in Germany, 14 points is like 8 or 9 here.

"Bands tend to think that a seven-album deal is great when it's not. It is basically a one-album deal with six one-record options. Ninety percent of the people will never deal with a certain amount of these issues, but they are important if you end up being part of that ten percent."

ARTIST SIDE VS. LABEL SIDE

"In the span of two phone calls you can be arguing against yourself. I like representing a label because you have leverage. I also like big artists because they also have lots of leverage. But at the end of the day, I prefer the small artists in deals. If I carve out a good deal, and it doesn't have to be renegotiated, I feel some satisfaction."

NEGOTIATION TALES

"I made a deal with Pierre Vudrag at Mutiny for a band called Haze. The deal was done entirely on the Internet. He would upload contracts and then I would make changes and upload them back. Very little telephone and no paper except for the final contract.

"I had another deal where negotiations went on and on, and then the band fell into some problems, and the deal fell through. These kind of problems are only visible in hindsight. You should try to keep negotiations under control. I have done some settlements when band members get kicked out, and things can get very heated.

"Also, one time I was negotiating a deal with a business manager, and he lost it, started to scream expletives and finally hung up. About five minutes later he called back, and we have gone on to become good friends. Another time, an executive was training someone, and he said to hang up the phone and wait for me to call back because they thought they had the upper hand. When I didn't call them back, the executive had to come to me and apologize."

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Jeff Pence

Eddie Hedges

THIS BI-RACIAL OUTFIT SCORED A TOP TEN HIT WITH THEIR TALE OF STAR-CROSSED INTERRACIAL LOVERS

By Jonathan Widran

This year the major labels seem to be finally waking up to the idea that good pop music—and most notably rock music—comes in a multitude of colors. A great sound is a great sound, and radio formats need not segregate on the basis of the lead singer's skin color or the ethnic makeup of the band. And to prove that fact numerous times over, three of the hottest breakthrough bands of the year—Hootie & the Blowfish, Dave Matthews Band and the rapidly rising Blessid Union Of Souls—feature interracial lineups.

But, while Hootie and the Matthews unit have achieved multi-platinum status with edgy playing and rough, gritty vocals, Blessid Union's muse focuses on dreamy melodies and lush harmonies. Their first venture into the Top Ten was the lush, socially conscious anthem "I Believe," which features vintage Elton John-like orchestration and the silky yet passionate vocals of Eliot Sloan.

Blessid Union's label bio describes the music on their debut release, *Home*—a record which also incorporates easy hip-hop beats, as on their current bulleting-up-the-charts single, "Let Me Be The One"—as "rural soul," but there was no conscious effort on the band's part to revolutionize the industry or create a new trend. It's simply three guys from the outskirts of Cincinnati and one from New York who bring a multitude of influences to the ensemble. While growing up, Sloan was listening to everyone from Elton and Robert Plant to Queen and Stevie Wonder. Guitarist Jeff Pence learned his first licks alongside radio companions such as ZZ Top and Lynyrd Skynyrd. Drummer and percussionist Eddie Hedges started as a vocalist, à la Stevie and Marvin Gaye, and toured with Shanice, Bell Biv DeVoe and Sheila E. before joining the Union. And the non-Ohio bred keyboardist Charly "C.P." Roth, who arranged the strings and conducted the Cincinnati Symphony Orchestra on "I Believe," learned from the in-

ventive likes of Frank Zappa and Miles Davis.

"A lot of what you hear on the record reflects the different music we were listening to and playing in bands before this," says Hedges, the most animated and talkative of the four soul mates. "Those are the things that are naturally gonna come out when diverse musicians and writers come together. It's like taking bits of ourselves, throwing them into a big pot and mixing them up. If it comes across like rural soul, it came together naturally. A lot of the mix has to do with the way our producer brought all the elements together."

Roth, co-producer of the album (with longtime friend of the band, Emosia), agrees that

"Maybe the reason everyone's responding to us is because they recognize that we just do what we do without jumping on any bandwagon. We weren't thinking about our race or trying to fit into some industry niche when we were writing songs."

—C.P. Roth

it was more about innate, chance chemistry than any planned course. "Our sound isn't all that scientific, it's just what came out of marathon writing and recording sessions," he notes. "That's how the concept of the Blessid Union began—writing songs that meant something to us, trying to make them as strong as possible and being true to ourselves."

The band's repertoire consists of "Let Me Be The One" and "All Along" (check closely for inspiration from Elton John's "Tiny Dancer" on this one), straightforward, you-me love songs with feelings we've all shared, while "Nora" is an intensely personal outpouring of

Sloan's pain and sense of loss following the death of his grandmother. Co-writer Jeff Pence was stunned when one fan at a show told him that her boyfriend's grandparents had died in a fire, and it summed up exactly how he felt. "You write about what you know about and hope people can relate," muses the guitarist. "Sometimes, you're lucky enough to hit home and touch somebody."

Perhaps the collection's most intriguing track is the Hootie-esque street-life-meets-farm-life rave-up "Oh Virginia," which begins with a stark, bluesy harmonica whistle before evolving into a fiery hip-hop beat. Despite its down home, campfire acoustic guitar chant-a-long potential, the tune is a diary of travels throughout that state. Pence and Sloan were in a band called SLAMM several years back and played numerous gigs in Virginia, where, as Roth later discovered, "Southerners are nothing like the clichéd images I once had growing up in New York. They're the best Americans."

And so a fun-filled tribute was born, mentioning specific girls, real hotels where they crashed and thanking all their friends in every city along the Atlantic coast. As Sloan explains, "All the album's songs are what we were feeling at a specific time. Some are about specific things, some aren't."

In terms of blending general ideas with intensely real autobiography, sharpest case in point is the tune which has become Blessid Union's early trademark. "I Believe"—a bi-racial love lament in the vein of Janis Ian's "Society's Child"—is a gorgeous ballad about Sloan's experience of having to hide the fact that he's an African-American from his girlfriend Lisa's racist father. In the song, the "N" word is even used. And though a few radio stations around the country prefer to play a version in which the "N" word is changed to "brother from the streets," Sloan makes no apologies. "We weren't worried about any sort of backlash," Sloan shrugs, "we were just trying to write a really good song. It's not really just my problem, either. It's not the first time I've been through that. Eddie [Hedges] has also. Stuff like that just happens in our society, and the song is just a cool way to raise the awareness that this is the Nineties and people are still thinking in words like that."

Although "I Believe" will no doubt draw further attention to the racial makeup of the band, each member hopes the Union's colorblindness will contribute to the eventual end of segregated radio formats. "Maybe the reason everyone's responding to us so enthusiastically thus far is because they recognize that we just do what we do without jumping on any bandwagon," Roth proposes. "We weren't thinking about our race or trying to fit into some industry niche when we were writing songs."

Pence concurs and shakes his head, no doubt wondering why anyone even needs to bring up the topic anymore. "People tell us we're a mixed race group. That's totally crazy, as if it matters. I remember Living Colour had a hard time being black and playing rock. Lenny Kravitz made some changes and inroads, but...why don't people just accept it all as music?"

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ICE CUBE	PRIORITY
EL MAESTRO	EXPLICIT
POOHMAN	IN-A-MINUTE
95 SOUTH	RIP IT
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69 BOYZ	RIP IT
BORN 2WICE	BIGGA

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who b/came
FIRST TIME CHARTERS

ARTIST	LABEL
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SEVEN QUESTIONS ABOUT THE 'SEVEN-YEAR STATUTE'

By William Hochberg, Esq.

California has a unique—and often misunderstood—law dubbed the “Seven-Year Statute” which prevents a personal services contract, such as a recording or publishing agreement, from being enforceable against an artist for longer than seven years. Section 2855 of the California Labor Code can offer a fresh start to an artist who wants out of a deal while at the same time providing safeguards designed to protect the record label's investment. The following are answers to seven of the most often asked questions:

1) Does the Seven-Year Statute prevent a record company from stretching the length of a contract beyond seven calendar years from the date the contract was first signed?

In most cases, yes. Seven years means seven calendar years, not seven years of service under the contract, according to the courts' interpretation of the statute. Nevertheless, sometimes fledgling artists are warned that if they don't walk the company line, the only new contract they'll ever sign will be with a nursing home. Two reasons often given are that the artist is on "suspension" (see Question 2), or an "amendment" started the seven-year clock ticking all over again (see Question 3).

However, generally after seven years, the record company cannot enforce its contract against the artist if the artist gives proper "notice of termination" (see Question 4). Section 2855 of the California Labor Code was interpreted by the court in *De Haviland v. Warner Bros.* as freeing the artist after seven calendar years not seven years of service, and that 1945 case is still good law. What that means to recording artists is that seven years is the end to the term of the contract, even if the artist has not given the company all of the masters called for in the contract.

Of course, the record company has recourse. It can sue the artist for "damages" (i.e., money to compensate for injury) based on the expected profit from the albums which were never delivered (see Question 5).

2) What effect do suspension/extension clauses have on the seven-year rule?

Record contracts usually contain a clause that allows the record company to extend the term of the agreement by the duration of the time in which the artist was under suspension. Reasons for suspension may include illness, failure to deliver a master on time or a so-called "Force Majeure"

(which is a French way of saying "Act of God" and includes such things as earthquakes, fires, riots, plagues of locusts and other aspects of life in Southern California). Suspension clauses are most typically invoked just about the time when a master is due for delivery to the record company, and for whatever reason, justified or not, the artist holds back. During the early part of a multi-album record deal, the threat of suspension can be daunting, because a company could, for example, stretch a two-option deal for up to seven years. Toward the end of a multi-year contract, the threat loses potency.

3) Would an amendment to the original contract extend the term past seven years?

Generally, no. If after, say, three years of a five record contract the artist and the record company mutually decide that they want to change the terms of the contract by an amendment, it probably will not affect the seven-year limitation. However, in a case involving Melissa Manchester (*Manchester v. Arista Records*), the court held that an amendment to a contract can stop the seven-year clock (or start it from the beginning again) if the amendment is so all-encompassing as to amount to a new contract, and if it was not the intent of the record company to get around the seven-year statute, and if the artist freely elected to extend the term from an equal bargaining position. Each amendment must be looked at on a case-by-case basis to see whether these requirements are met.

4) Does the artist have to give notice to the record company of the seven-year termination?

Yes. The statute requires that a notice be sent to the record company specifying that the artist will no longer render services under the contract by reason of the seven-year statute. The matter has not been litigated, but it is clear from the statutory language that the artist who fails to give a termination notice would remain under contract indefinitely.

5) What damages might a record company obtain against an artist if, after seven years, the artist terminates the contract and signs with a new company but still owes the first company one or more records?

Since the music industry is unpredictable (i.e., garage bands can become multi-platinum artists and dinosaur superstars can become bargain bin darlings) the damages caused to a record company by an artist walking away from a contract without fulfilling the recording commitment is speculative. To protect their interests, record labels usually obtain an "override" (i.e., a percentage of the royalty on one or more of the next albums delivered to the new record company). If a record label has invested a substantial amount of its money and sweat in developing an artist, only to have the artist jump ship, the override can cut the first label's losses, if not guarantee a return on investment. In many cases, it is fair to reward the first record company (usually an independent) for building an artist's following to a high level on the indie scale. On the other hand, if a record company has failed to perform for six and a half years, it would be wrong to reward the label and penalize the artist with such a pay-off. Additionally, a high buy-out requirement may be unappealing to a major label which could decide to walk away. Such buy-out provisions between the artist and the first label should be negotiated as soon as feasible, and (from the artist's point of view) preferably before a major label contract is on the table. If the first label makes a convincing argument that the artist was offered a major record deal based on the strength of the previous albums, then it only seems fair that the independent label share in some of the success it may have realized had the artist fulfilled the entire recording obligation.

6) If an artist signs a contract with a term of more than seven years, is the contract void?

No. The contract is still enforceable, despite the fact that the term exceeds seven years, but it is only enforceable up to seven years (subject to the notice requirement previously discussed).

7) Why was the seven-year statute enacted in the first place?

When Section 2855 was passed in 1937, it was designed to protect new artists by affording them a guaranteed open-market break after seven calendar years. In 1987 the record industry added an important amendment specifically requiring notice to the company of an artist's desire to terminate after seven years (see Question 4) and establishing that a record company can sue for damages based on unreleased albums, although it may not continue to hold the artist to the contract.



William Hochberg is a Los Angeles-based music business attorney representing artists, producers, independent record labels and publishers. His offices can be reached at 310-785-9029. (The author wishes to thank Brad Shenfeld for his assistance.)

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◀ 23 Candlebox

"It was kind of uncomfortable for us at the time," recalls Kevin Martin, "because we didn't know that Maverick was interested in Green Apple Quickstep, and we happened to see them at the hotel, and we told them that we had just met this guy from Maverick Records who wanted to sign us. They were kind of bent out of shape.

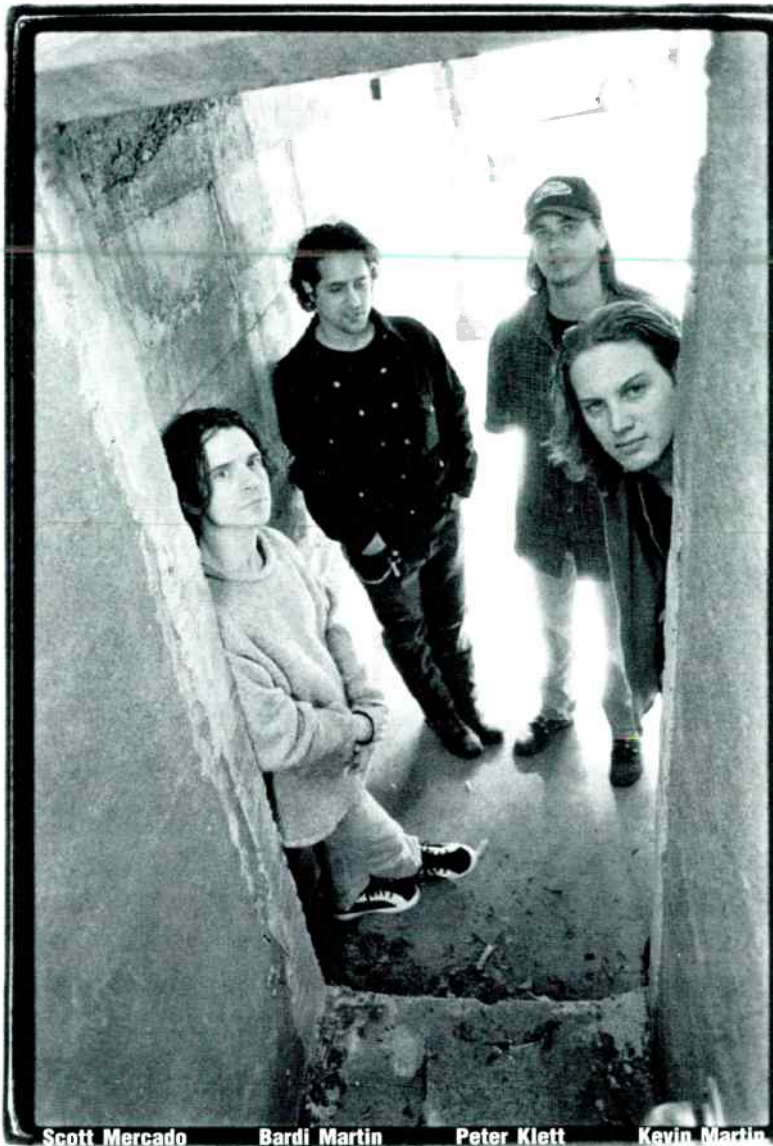
"Well, you know," he continues, "shit happens."

An eerie silence has now settled over the Irvine Meadows Amphitheatre. All of the performers have completed their soundchecks, and the stage is like a ghost town in hell.

There's always a balancing act that a debut band must perform between touring on their first album and writing a follow-up. Unfortunately, because Candlebox spent so much time on the road after the release of *Candlebox*, they had only written two songs for their next outing.

So, when they entered the studio to record *Lucy* at the beginning of this year, they were faced with the mother of all nightmares—almost no songs coupled with heightened expectations due to a hugely successful first album. It's the scenario from which the term "sophomore jinx" was coined. The pressure must have been gray-matter-splitting during the three months that it took them to write, record and mix.

"Sure, we felt pressure when we first got into the studio," admits vocalist Martin, "but it wasn't necessarily pressure to do better than the last album and to make sure there was a 'You' or 'Far Behind' on it. It was just the pressure of getting into the studio and having to write another record when you only have two songs going in.



Scott Mercado Bardi Martin Peter Klett Kevin Martin

DANNY CHINEH

"With the first record, we obviously had a year before we went into the studio to record those songs. But with this record, we'd only been playing 'Bothered' and 'Understanding' for three months before we had to record them. So, if there was any pressure, it was the pressure of having to write twelve or thirteen more songs, which is, I guess, nobody else's fault but our own."

Other than entering the studio with the primary focus of writing new material,

tell you how weird these past two years have been."

Only time and record sales will tell what is ahead for these four Seattle stalwarts. However, if the excitement currently being generated by the release of the first single from *Lucy*, entitled "Simple Lessons," is any indication, Candlebox probably will continue in the prosperous manner they've grown accustomed to while remaining the unsung heroes of the Seattle scene. **MC**

Candlebox didn't have any other specific goals in mind.

"We've never focused on doing things a certain way or trying to sound a certain way," states bass player Bardi Martin.

"All of us just kind of get together and do what we feel and whatever comes out is directly related to how we're feeling. We're much more mature and much more of a band than we were the first time around, and we've experienced a lot. And as a result, this album is three dimensional, and the songwriting is better.

"On the first album, we concentrated more on getting the parts right. We didn't stretch that much. The second album is fresher because we didn't sit on the songs for a long time, and a lot of what you hear on the record are spontaneous jams and that kind of thing."

The sun has finally set over Irvine Meadows and the audience has been here for several hours. The house lights dim as Candlebox takes the stage. But before the band launches into its blistering assault, vocalist Kevin Martin has a few words for his captive audience.

"California took a little longer to understand where we were coming from, and we thank you," lead singer Kevin Martin says. "I can't

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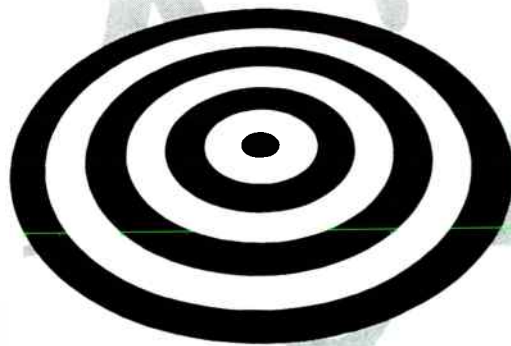
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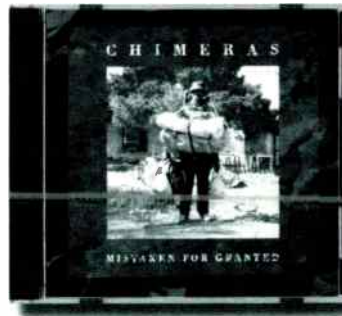
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818-955-2059
Seeking: Label/Publishing Deal
Type of music: A/C Pop

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

Average

- 1 2 3 4 ★ 6 7 8 9 10

Comments: Chrisiong is a fine vocalist and the production is interesting, although the arrangements are a little busy at times. She shines on the straight-ahead pop track (cut #2), but opened her tape with an artsy approach that only confused matters. The singing talent is there, the writing aspect is getting there, but more focus and direction is needed.



The Chimeras

Contact: Artist Hot Line
602-921-1199
Seeking: Label Deal
Type of music: Rock

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

Average

- 1 2 3 4 ★ 6 7 8 9 10

Comments: Traces of Big Head Todd & the Monsters and Hootie & the Blowfish can be heard throughout this finely produced CD. While this Arizona-based band clearly demonstrates by-the-numbers rock, the unique passionate factor that often separates the signed from the unsigned seems to be lacking. Still, there is plenty of promise.



Hetzinger

Contact: Artist Hot Line
310-445-9285
Seeking: Label Deal
Type of music: Triple A

- Production 6
- Lyrics 3
- Music 4
- Vocals 4
- Musicianship 4

Average

- 1 2 3 ★ 5 6 7 8 9 10

Comments: This local singer-songwriter shows some solid song structure, but within that framework are lyrics that fail to spark the dirge-like material. The vocals are rather bland, almost narrative. Hetzinger possesses some originality, but perhaps some collaboration would help bridge the gap between originality and accessibility.



Brian Evans

Contact: Artist Hot Line
818-985-9098
Seeking: Label Deal
Type of music: "Supper" Pop

- Production 5
- Lyrics n/a
- Music n/a
- Vocals 3
- Musicianship 5

Average

- 1 2 3 ★ 5 6 7 8 9 10

Comments: This ex-con/actor has come up with this lounge lizard material backed with an average production and musicianship. Unfortunately for the artist himself, the vocals are the weakest link—blustering through standards. He was alleged imprisoned for impersonating Casey Kasem. Can the same thing be done for impersonating Sinatra?



Moris Better

Contact: Artist Hot Line
703-491-4038
Seeking: Label/Publishing Deal
Type of music: Country

- Production 4
- Lyrics 2
- Music 2
- Vocals 2
- Musicianship 3

Average

- 1 2 ★ 4 5 6 7 8 9 10

Comments: This Virginia-based country singer-songwriter submitted a sub-standard demo, featuring a poorly mixed tape with equally amateurish musicianship (the drumming is very unprofessional). The songwriting is very basic—filled with sappy lyrics (especially the meant-to-be-humorous "Quarter To Five"). More work is needed here.



James Conrad

Contact: Artist Hot Line
213-957-2452
Seeking: Label Deal
Type of music: Dance/Pop

- Production 4
- Lyrics 2
- Music 2
- Vocals 2
- Musicianship 3

Average

- 1 2 ★ 4 5 6 7 8 9 10

Comments: The programming-based musicianship and elementary production does nothing to bolster the unemotional and cold vocal approach. Unfortunately, Conrad has misconstrued triteness for catchiness in his songwriting. Much help is needed here, as there's really nothing ready for professional industry attention yet.



Leif Eriksen

Contact: Artist Hot Line
818-432-4040
Seeking: Label Deal
Type of music: New Age

- Production 5
- Lyrics n/a
- Music 2
- Vocals n/a
- Musicianship 3

Average

- 1 2 ★ 4 5 6 7 8 9 10

Comments: This new age soundscape music features no lead instrumental solos, as it centers on long, drawn out atmospheric qualities that would arguably bring yawns to Yannì himself. We can't imagine there would be much of a market for this. In fact, we can only recommend that Eriksen look towards film scoring, where he might have a future.

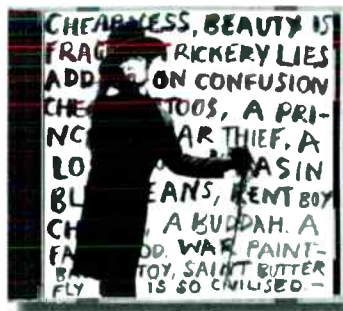
SUBMISSION GUIDELINES

Send your package to: Demo Critiques c/o Music Connection, 6640 Sunset Blvd., Hollywood, CA 90028. All submissions should include the following 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 tape will be reviewed.

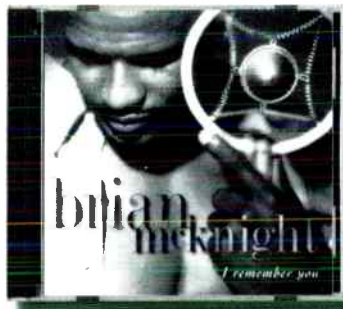
Submissions for Disc Reviews should also be sent to the same address. If you are submitting an indie CD for review, please let us know how one can purchase your product so we can pass that important information on to our readers. Once again, we cannot guarantee that every submission will be reviewed.



Boy George
Cheapness And Beauty
Virgin

1 2 3 4 5 6 7 8 9 10

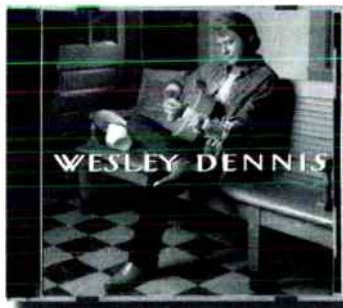
Producer: Jessica Corcoran
Top Cuts: "Same Thing In Reverse," "Unfinished Business," "I Adore"
Summary: Much of George's appeal in his heyday was the way he wrapped his dreamy voice around lighthearted sentiments, turning infectious fluff into something deeper. But on this wildly uneven set, he waits too long to reveal his tender side, and only a few gems in the middle harken back to the Culture Club classics. That leaves us to wade through an obnoxious onslaught of over-produced rock. Sure, we can't expect the light pop forever and the personal statements are touching, but George's overall new direction sells him short.—*Wanda Edenetti*



Brian McKnight
I Remember You
Mercury

1 2 3 4 5 6 7 8 9 10

Producer: Brian McKnight
Top Cuts: "Crazy Love," "I Remember You," "Up Around My Way"
Summary: McKnight may just be the male equivalent to Anita Baker, using his emotionally charged vocal brilliance to spruce up and cover the weaknesses of tunes which are bogged down in cliches. McKnight takes full or partial credit for most of the songs here, but with the exception of the charming title cut, there are a lot of generic ideas going on. Also problematic is the fact that most of the fifteen cuts are similar in tempo (Even Luther dances!). McKnight's voice can romance and overwhelm wonderfully, but his artistry will suffer until his writing and sense of pacing improve.—*Wanda Edenetti*



Wesley Dennis
Wesley Dennis
Mercury

1 2 3 4 5 6 7 8 9 10

Producer: Keith Stegall & John Kelton
Top Cuts: "Borrowed Angel," "It Ain't Fair," "Whiskey Behavior."
Summary: While there is nothing seriously wrong with this album, there is nothing that makes it stand out from the rest of the Nashville pack. It is over-produced and manufactured using some sure-fire formula to make the masses two-step and squeal with joy as they are laying their money down for more of the same. The highlight of this project is the cover of Mel Street's "Borrowed Angel," which suggests that there is more to Wesley Dennis than what we are allowed to experience here. More individuality would be nice. Maybe next time.—*Jana Pendragon*



Tower Of Power
Souled Out
Epic

1 2 3 4 5 6 7 8 9 10

Producer: Jeff Lorber & Emilio Castillo
Top Cuts: "Taxed To The Max," "Keep Comin' Back," "Undercurrent."
Summary: TOP remains an enduring treasure for brassy soul music fans, but it never hurts to add a little texture to a formula. And who better to funkify things than jazz fusion keyboard legend Lorber, who wrote, produced and played on four of the most engaging tracks. Their new vocalist, Brent Carter, is certainly capable, but it always seems like those legendary horns only get part of the workout they deserve in between vocal passages. Still, with a little help from local sax king Brandon Fields, Tower Of Power is in top form.—*Jonathan Widran*



Heart
The Road Home
Capitol

1 2 3 4 5 6 7 8 9 10

Producer: John Paul Jones
Top Cuts: "Love Hurts," "Seasons," "These Dreams."
Summary: Ann and Nancy Wilson's acoustic performance is a master-stroke of subtlety. Ann's voice is still a powerhouse, but with strings and mandolin rather than crunchy guitars, the lyrics on even their fluffiest hit take on added depth. Slower arrangements on rockers like "Barra-cuda" are clever and seductive, too. Best of all is the choice of outside material, (the Nazareth gem and the obscure Elton John cut). Heart makes powerful pop in any setting, but here, the power's more in the emotion than the production (this time of courtesy of Zeppelin's John Paul Jones).—*Jonathan Widran*



The Rite Of Strings
The Rite Of Strings
Gai Saber/IRS

1 2 3 4 5 6 7 8 9 10

Producer: Stanley Clarke, Al Di Meola and Jean-Luc Ponty
Top Cuts: "Morocco," "Memory Canyon," "Chilean Pipe Song"
Summary: The creative results of this sure-fire marketing coup—joining three of jazz fusion's most popular and innovative performers—has about all the eclectic genius you might expect from Di Meola's fiery strings, Clarke's steady bass bounce and Ponty's sweet-one-minute-percussive-the-next violin. On the exotic gems, the rhythmic excitement explodes, but all too often, the slower passages drag on. Part of getting into this uneven project is accepting its starkness. Intriguing, but you won't come away humming anything.—*Nicole DeYoung*



Ty England
Ty England
RCA

1 2 3 4 5 6 7 8 9 10

Producer: Garth Fundis
Top Cuts: "Redneck Son," "Her Only Bad Habit Is Me," "You'll Find Somebody New."
Summary: Ty England has something to offer the country music community, which makes his first solo venture all the more disappointing because he simply does not stretch his wings and fly. Instead, he stays safely between the lines drawn by a select group of narrow visionaries who shall remain nameless. There is no edge to this over-produced effort, and no soul either. Manufactured with dollars signs in mind, England's talent is woefully ill-used, with the CD's most promising moments suffering from banal commonality.—*Jana Pendragon*



Arturo Sandoval
Arturo Sandoval & The Latin Train
GRP

1 2 3 4 5 6 7 8 9 10

Producer: Arturo Sandoval
Top Cuts: "The Latin Trane," "Waheera," "MarteBelona."
Summary: Arturo Sandoval—arguably the Number Two jazz trumpeter behind Wynton Marsalis—is a remarkable virtuoso with a tremendous range and limitless energy. Caught live onstage, Sandoval is a very exciting performer, but thus far his recordings have not always capture his special magic. This streaky CD has plenty of salsa, along with some vocals and a bit of new age imagery. And while Sandoval's overdubbed horns often bring back the sound of Fifties' era Cuban music, and with the exception of some high note displays, he never really cuts loose.—*Scott Yanow*



ROCK



Charlatans UK

Goth stalwarts **Rozz Williams** and **Gitane Demone** have released *Dream Home Heartache* for the Triple X label. The eight-song CD is a dark, airy musical trip to an alien Euro-cabaret that lists Marc Almond, Ultravox and Nick Cave as its regular clientele. The title is derived from **Roxy Music's** "In Every Dream Home A Heartache," which is covered along with **Jimi Hendrix's** "Manic Depression." DeMone first teamed up with Williams in his seminal goth band **Christian Death** back in 1984.

Love Jones has released *Powertul Pain Relief*, their sophomore effort for the **Zoo Entertainment** label. The album shows Love Jones moving slightly away from their lounge swinger image toward the Seventies funk and soul vibe they espoused in their seedling days.

Neurotic Records, a division of Inland Empire's **Thump Records**, has released *Old School Punk*, and it's one helluva compilation. Many of the punk pioneers featured on the fourteen tracks cut their teeth on our local scene and laid down the ground rules that paved the way for our current punk-pop explosion. Featured: the **Circle Jerks**, **Fear**, the **Germes**, **Agent Orange**, **Suicidal Tendencies**, **Redd Kross**, **X** and more. For more information, call **Ray Costa** at **Costa Communications**: 213-650-3588.

Remember **Klover**? A couple of years ago they came out to Los Angeles and created quite a buzz for themselves, winding up as one of our "Top Ten Unsigned Local Bands." But, alas, things didn't work out, and the band called it quits. But singer/guitarist **Mike Stone** retained the

name and went back to Boston, where he put together a new lineup with ex-members of **Gang Green** and **Paul Westerberg's** band. Well, **Klover's** luck has changed. They got inked to **Mercury Records** and recently released *Feel Lucky Punk*, **Klover's** first step on the major label path they were unable to find in Los Angeles.

No, **Whistle Bait** has not broken up. The all-girl roots and rockabilly band just received an invitation to play the **Hemby Festival**, which is billed as the world's largest and most prestigious rockabilly event. The event draws rockabilly fans from all over the world to England for the two-day lineup, which usually features over twenty of the world's top roots and rockabilly bands. But that's not until May of next year. In the meantime, you can catch **Whistle Bait** when they play on November 11 at the **Foothill Club** in celebration of the release of *American Rumble*, a 27-song rockabilly compilation CD on which they are featured. Shortly thereafter, the band will embark on a brief Northwestern tour and then it's off to the studio to record a full-length CD for the local **Mutiny** label. For more information, call **Brad Merritt** at 310-452-9593.

UPCOMING AND RECOMMENDED: The **Charlatans UK** make a long-awaited return to L.A. (their last gig was cancelled due to injury) with an October 6th show at the **American Legion Hall**. They're touring in support of their new eponymously titled CD (which debuted at Number One on the U.K. charts) for the **Beggars Banquet/Atlantic** label. On the same day, local hombres **1000 Mona Lisas** hit the **Palace** to celebrate the release of their debut EP for **RCA**. *Wholesale Meats And Fish*, the new album by **Giant** recording act **Letters To Cleo**, is more than worth a listen. Catch 'em at the **Hollywood Grand** on October 22 and see for yourself. On a much grander scale, **R.E.M.** hits the **Arrowhead Pond** in Anaheim on October 30 and 31 and the **Great Western Forum** on November 1st. But the biggest event by far for October will be the final L.A. appearances of **Oingo Boingo**, who is wrapping things up with a farewell tour which includes two shows at the **Universal Amphitheater** on the 27th and 28th. —**Tom Farrell**



Whistle Bait

COUNTRY



Billy Block and Losin' Brother Ric Arnett

Billy Block was in town for his **Western Beat** anniversary show at **Highland Grounds**, and the place was packed. Highlights of the evening included performances by divas **Judy Toy**, **Reeva Hunter**, **Robin Pearl** and a host of other talented performers. Also, plenty of folks showed up just to say hello, including **Losin' Brother Ric Arnett**, **Rhinestone Homeboyz Mel Harker** and **John David**, songbird **Janna B. Landry**, **Don McNatt** and a host of other folks from the L.A. country and roots music community. Billy is currently playing at the **Ryman Auditorium** in Nashville during the production of the play, *Always, Patsy Cline*.

Local guitar wizards **Chris Lawrence** and **Albert Lee** are working on a project together. Both are in the studio with producer **Wes Hamil** and musicians from many musical genres. Keep your ears open for more on this special event!

Also in the studio is Bakersfield's own **Monty Byrom**. Along with his band, **Big House**, Monty is getting ready to hit the road. On October 13, **Big House** will be playing the **New Mexico Rio Fest** with **Randy Travis**, **Carlene Carter**, **Smokin' Armadillos**, **James House** and **Shenanadoah**. You can catch Monty and the band at the **Hot House** in North Hollywood on Wednesdays.

Another local artist who is doing big things is **Craig Jensen**. Look for Craig to open for Nashville darling

Billy Dean on September 23 at the **Oceanside Amphitheatre**. This will be an acoustic performance.

L.A. singer-songwriter **Shawn Allen** opened for newcomer **Kim Richey** at the **Troubadour** recently. Richey, who is making quite a splash with her self-titled debut album on **Mercury**, played to a small but receptive crowd filled with industry insiders on September 13th. Strong-voiced and pleasant, Richey's style is firmly planted on the pop-folk side of country music, much like Nashville chanteuse **Mary Chapin Carpenter**. Richey's strength is in her ability to rock.

An artist who has done wonders with a cover tune is **Cody Bryant**. His version of the **Elvis** hit "Viva Las Vegas" is best-described as bluegrass on octane with a little thrash thrown in. Hopefully, Cody will be asked to do this number at **Ronnie Mack's Elvis Birthday Tribute** in January.

And speaking of birthdays, **Dwight Yoakam** will get a special birthday treat this year when his new studio album, *Gone*, is released shortly after his birthday in October. Look for this release to be in stores on October 31 and be prepared to experience another side of this multi-faceted artist. He just keeps getting better...and better...and better.

Finally, former **CMC** administrative assistant **Cole Coleman** has embarked on an exciting new venture called **Diamond Hard Music & Entertainment**. Look for **Diamond Hard** on the Internet, helping to promote artists and bands. Cole defines the nature of his business as "public relations, marketing and sales." While the main medium used by **Diamond Hard** is the Internet, this does not mean that the business is limited to just that avenue. Look for Cole and **Diamond Hard** to find a niche in radio, television and magazine promotions as well.

For more information, call Cole at 310-372-5271. Local country & western and roots artists are being sought by **Diamond Hard Music** at this time. Call him!

—**Jana Pendragon**



Monty Byrom and Big House

JAZZ**Stephane Grappelli**

I attended the first day of the two-day **Long Beach Blues Festival** put on by **KLON**, and there were quite a few classic performers, including **Floyd Dixon**, **Jay McShann**, **Jimmy Witherspoon**, **Charles Brown**, **Dr. John**, **Otis Rush**, **Buddy Guy** and the **Johnny Otis Show** (with **Linda Hopkins** and **Big Jay McNeely**). Unfortunately, Dixon, McShann and Witherspoon were only given fifteen-minute sets, but even in that overly short period of time, they made strong impressions. The famous honking saxophonist **Big Jay McNeely** (who started out his spot by jamming in the audience) tore the place apart as usual.

The final jazz concert held this year at the **Hollywood Bowl** was a very interesting event. Veteran bassist **Ray Brown** played a short and tight set with his regular trio (which includes the powerful pianist **Benny Green** and drummer **Greg Hutchinson**). Then Brown introduced fellow bassists **John Clayton** and **Christian McBride** and together they performed trios and duets that were consistently colorful, although one wonders why McBride and Clayton never bowed together (they are two of the best since Paul Chambers) and why no one thought of having **Milt Hinton** join the group on

the final song.

Eighty-seven-year-old **Stephane Grappelli** needed assistance in walking out onstage, and the one time he spoke to the audience his voice was barely a whisper, but when he played violin, he seemed quite ageless. Performing with a trio with guitarist **Bucky Pizzarelli** and bassist **Jon Burr**, Grappelli's sophisticated yet always swinging renditions of standards was quite memorable. Although the audience gave him surprisingly light applause when he first came out, he was given a loud standing ovation by the time he finished.

The final set was quite odd. Because **Lionel Hampton** had to cancel, a group called the **Golden Men Of Jazz** performed a tribute to Hamp, but how can one play his music without screaming trumpets and honking tenors? The individual soloists were not bad, but the ensembles were extremely ragged, and drummer **Louis Bellson** looked bored. Vibraphonists **Milt Jackson** (who quoted liberally from Hampton on "Midnight Sun" and "Moonglow") and **Terry Gibbs** (very speedy on "What's New") were excellent but never played together (a lost opportunity!). Eighty-six-year-old bassist **Milt Hinton** delighted the crowd with his "Old Man Time," but very anemic versions of "Hamp's Boogie Woogie" and "Flying Home" closed the show to very light applause. Who planned this set?

UPCOMING: **Toots Thielemans** is at **Catalina's** (213-466-2210) through Oct. 1; vocalist **Christine Rosander** is at the **Jazz Bakery** (310-271-9039) on Oct. 8; and **James Carney's Quartet** gives a free concert at the **L.A. County Museum of Art** (213-857-6000) on Oct. 6th. Last but not least, an all-star benefit to fight ALS featuring **Steve Allen** takes place at the **San Gabriel Civic Auditorium** on Oct. 9; call 818-289-0241. —**Scott Yanow**

**Big Jay McNeely****URBAN****Carl Martin**

Carl Martin has been a very busy man lately. Not only is he a member of **Shai** and a respected songwriter/producer, but he's also CEO of **Carl Martin Entertainment (C-ME)**, a multi-million dollar venture with **MCA**.

The release of **Shai's** second album, **Blackface**, was recently celebrated with a listening party at **B.B. King's Blues Club**, and the group will be busy over the next several months promoting the new album. In addition, Martin has been expanding his Los Angeles-based C-ME operations with recent executive appointments and signings. C-ME—which includes a record label, recording studio and film department—has already signed three up-and-coming artists: R&B singer **Erika**, rapper **L-R.O.C.K.** and female duo **On The Contrary**.

"My interest in the business side of the music is strong, if not stronger, than my creative side," Martin says. "Just as I get high from creating a song, I get the same high from creating a deal. One of my fears is that one day, my love for the business side may one day overtake my love for the music."

Considering all the other business projects Martin is involved in, that dichotomy may be a continuing challenge for him. He's been developing an R&B version of **Lollapalooza** with **MCA Concerts**, directing videos and preparing to release a **Shai** CD-ROM.

The tribute album craze shows no signs of stopping, but since most tribute albums have been dedicated to and performed by rock artists, R&B/urban music has been prima-

rily left out of this trend. **Inner City Blues: The Music Of Marvin Gaye** is one notable exception. Set for an October 17th release, the **Marvin Gaye** tribute album features a host of artists covering classic songs by the late Motown superstar. These performers include **Boyz II Men**, **Digable Planets**, **Nona Gaye**, **Stevie Wonder**, **Speech** and **Neneh Cherry**. A documentary on the making of the album will premiere October 19th on MTV.

Even though **Maurice White** didn't tour with **Earth, Wind & Fire** this past summer, that doesn't mean he's quit the group. He's been busy writing new material for the band, and they're expected to begin recording this fall. **Earth, Wind & Fire** achieved another milestone not too long ago by being awarded a star on the Hollywood Walk of Fame.

A party for **DAS EFX** was held at the **Casablanca** in West Hollywood. The group performed cuts from their new release, **Hold It Down**. The group has stuck to its "if it ain't broke don't fix it" style, and the album features production from **Easy Mo Bee**, **Clark Kent** and **Solid Scheme**.

DANCEHALL ALERT: **Shaggy** will be at the **Palace** on October 19 with opening acts **Rayvon** and **Brian & Tony Gold**.

Priority Records is best-known for its rap artists, but the label's **Margi Coleman** is a true R&B singer with more than a touch of old-school influence. She recently performed at the **Hollywood Athletic Club** to promote her debut release, **Margi**. Good things could be in this talented artist's future.


Another label that's branching out into other genres is **Geffen**, whose **Street Soul** subsidiary is releasing its first album: the self-titled debut of British group **Raw Stylus**. The music is a combination of hip-hop, jazz and R&B, which made groups like **Soul II Soul** and **Brand New Heavies** hits on this side of the Atlantic.

Finally, the incomparable **Al Green** (who gave one of the best performances at the otherwise erratic Rock & Roll Hall of Fame concert), is coming out with a new album, called **Your Heart's In Good Hands**. It's bound to be a classic Al Green release, and fans surely won't be disappointed. —**Carla Hay**

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CLUB REVIEWS

Squirrel Nut Zippers

LunaPark
West Hollywood
① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

Contact: Rey Roldan, Mammoth Records: 212-431-5011

The Players: Chris Phillips, contraption kit, percussion; Stacy Guess, trumpet; Don Raleigh, bass; Katharine Whalen, banjo, vocals; Ken Mosher, alto & baritone saxophone, guitar, vocals; James Mathus, guitar, vocals; Tom Maxwell, guitar, vocals, percussion.

Material: The Squirrel Nut Zippers take you back in time, to an era when women wore elbow-length gloves with evening gowns, when couples danced cheek-to-cheek and the common vernacular included phrases like "hepcat." For those too young to know, it's music from the Twenties, Thirties and Forties. The Zippers have taken big band, ragtime and swing music, mixed it with some early jazz, for a sound they call "hot music." And this band definitely sizzles. With crowd-pleasers such as "Good Enough For Grandad," you'll be dancing and tapping your feet until dawn. This particular cut showcases the musical and vocal talents of guitarist and band founder Jim Mathus. The sultry voice of Katharine Whalen sports a definite Billie Holiday influence, as heard profoundly in her performances of "Wished For You" and "You're Driving Me Crazy."

Musicianship: The Squirrel Nut Zippers, named after the old-time brand of chewy peanut-flavored candy, produce a sweet sound. The seven singers and musicians come from varying musical backgrounds, but all share a love for swing music and the era. Mathus—formerly a rock & roll musician who played with Metal Flake Mother—taught wife Whalen to play the banjo. The duo were joined by noted stand-up bassist Don Raleigh and Ken Mosher, considered a jack-of-all-musical-trades. Later, Chris Phillips, a punk rocker and percussionist, was drawn to the sound of the Zippers. Tom Maxwell, also a rock & roll musician, was coaxed to join the band. The finishing touch was Stacy Guess, a former blower for dance legends Sex Police. And they work together harmoniously.

Performance: Donning tuxedos, vintage clothing and a gown (Whalen), this group is filled with high-energy and seems to have a lot of fun onstage. Per Mathus, "When we play, we totally throw it down. We just love the chemistry of what we do." And it shows.

Summary: Although swing music is hot and popular now, many see its future as short-lived. However, the twist that the Zippers offer is a sound that will be around long after the others have gotten off the "nostalgia" bandwagon. The Zippers appeal to a cross section of listeners. What's fresh and new to young boppers sparks many fond memories with grandad (they have suc-



Squirrel Nut Zippers: Swinging through a bygone era.

cessfully bridged the generation gap). The Zippers bring back a time when elegance, romance, kicking up your heels at the local speakeasy and just plain ol' having a good time were fashionable!

—Bernadette F. Cummings

Maids Of Gravity

Palace
Hollywood
① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

Contact: Stephanie Kavoulakous, Virgin Records: 310-288-2467

The Players: Ed Ruscha, vocals, guitar; Jim Putnam, guitar; Craig Irwin, drums.

Material: Maids Of Gravity are one of the new breed of bands to hail the

return of Seventies psychedelic rock. While not quite as grungy as the Smashing Pumpkins, Maids' music ranges from pounding melodic grooves to slow atmospheric trips reminiscent of the likes of King Crimson. Their music has a wide range of dynamics and seems like a sonic experiment at times, however, the tunes have enough form and catchy hooks to draw your interest. The second song of their set, "Only Dreaming," is a staple on KLOS, while possessing crossover potential on alternative radio.

Musicianship: Guitarists Ruscha and Putnam played off each other very well. Their various effects, including the standard of psychedelia, the wah-wah pedal, provided the trippy quality to the songs. Solid drumming and some good punchy bass lines rounded out what was a



Cristine Falbaux: A musical marriage of punk and folk.

tight band playing what comes across as kind of a free form jam at times. Ruscha's vocals lack spunk and are a bit droning, but somehow make a good complement to the energy of the songs, whether hard-driving or slow.

Performance: The band came out and seemed a little nervous and tentative throughout their first tune. The second cut, which was their familiar single, brought the crowd into it and seemed to give them a much-needed boost. From there on out, the band seemed to settle into a nice groove playing with more and more confidence, leaving you wanting to hear more. Still, there was very little communication with the audience other than an occasional "thanks." Maids come across as a modest outfit who basically let their music do the talking.

Summary: Maids Of Gravity takes you back to when you were a kid and you heard this really cool song on the radio that you were sure none of your friends had heard yet. You would save some lunch money and run to the record store to buy the album. You get home, pull off the wrapper and open the foldout jacket to find this incredible artwork with some wicked photos of the band in action. Inside the sleeve you'd find the song lyrics and a foldout poster that you would immediately hang on the wall! You'd pop on the headphones, drop the needle on the record and lay back and revel in your great discovery. The next day you'd rush off to school and give your buddies the scoop. For the next few weeks, you'd all be singing the lyrics and playing some mean air guitar in the locker room. Then one day you'd be listen-

ing to the radio again and another really cool song would come on and.... —Christopher Horvath

Cristine Falbaux

Highland Grounds
Hollywood

1 2 3 4 5 6 ★ 8 9 10

Contact: Musicians Institute: 213-462-1384

The Players: Cristine Falbaux, vocals, guitar.

Material: Cristine Falbaux's songs marry punk to folk, favoring the former. The themes in these songs, drawn from a song cycle called "Two Minutes In New York," but really about any big American city, shoot wide, centering most often on various versions of inhumanity. Best of the set is Falbaux's trademark, "Coins." How can humans build a future when we have learned nothing from the past, Falbaux asks in her sing-song style. Also notable is "Antics Of A Clown," perhaps best described as the Divinyls unplugged. The opening "Coins" is blessed with the best hook of this abbreviated six-song set, though hooks are far from Falbaux's main concern. Melodies are developed for emotional, not musical, range. You may not remember most of Falbaux's material, but you'll never forget having experienced it.

Musicianship: Falbaux's stock-in-trade is an uncomplicated vocal melody underlined with fluid, deceptively modest guitar work. This style works best with more straight forward tunes like the eloquent "Blinds," though the artist always aims for grander horizons. Her voice isn't really as untrained as first-time listeners might believe, but Falbaux would do well to develop an alternate vocal personality to flesh out the indignant teen stance she favors. When vocals wear thin, concentrate on the stellar, well-trained and well-placed guitar work

Performance: With her tiny red school girl dress, black combat boots and shiny black Ovation, Falbaux looks like that Icelandic imp Björk would if she were raised in Washington state. Her performance is at once innocent and world weary, like a down market version of Lisa Loeb. Falbaux appears approachable even when decidedly on the attack. There's no flourish here, no unnecessary showmanship to detract the market from the message. Falbaux sets her own parameters while she sits on the barstool, waiting expectantly for the audience to come to her.

Summary: Falbaux has claimed her own little piece of the music market. No one does a similar style, though Courtney Love might well consider preparing this route for her golden years. Other comparisons come only in pieces. In the absence of a new Phranc recording, the world of punkish folk is wholly Falbaux's genre. —Tom Kidd

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CLUB REVIEWS



Red Eye Blues: Competent bar band blues.

Red Eye Blues

Harvelle's
Santa Monica

1 2 3 4 ★ 6 7 8 9 10

Contact: Blue Goat Records: 213-464-5893

The Players: T. Gunn, vocals; John Lisi, guitars, vocals; Brother James, harmonica; Randy Berton, keyboards; Sandy K. Vasquez, bass; Mike Kent, drums, vocals.

Material: Red Eye Blues doles out stock material that draws from two schools of musical thought—Seventies blues (a la Freddie King) and the style of blues that spun out of Chicago in the Fifties. The band's Seventies influence shows up in their funky backbeat and covers like Sam Cooke's "Ain't That News," and their version of Elmore James "Shake Your Moneymaker" is their tip of the hat to the Fifties. Slightly more than half of Red Eye Blues' four sets consisted of original tunes, and the ones I heard scored between par and above. A bit of work in the songwriting department is in order.

Musicianship: Red Eye Blues exhibits strong skills for their genre and age. Of all the band members, guitarist John Lisi stands out the most, tossing out riffs and leads that separate him from the rest of the pack by merit of style and inventiveness.

Performance: Crammed onto the tiny stage at Harvelle's, the members of Red Eye Blues were utterly restricted from virtually any stage action. To boot, the overall layout of the venue makes it difficult to close

the space between the band and their audience (it seems that the band was there to provide dancing and drinking music for the Santa Monica weekend crowd).

Summary: Red Eye Blues seems to be aspiring to rise above their "four-sets-a-night" blues bar band status. While they are definitely competent enough to fill that role, they're going to have to find something that will separate and elevate them from the rest of the pack. I'd like to think they'd do better in a venue which allowed them more stage opportunity, with just one set to highlight their original tunes. —Tom Farrell

Nature

Dragonfly
Hollywood

1 2 3 4 5 ★ 7 8 9 10

Contact: Mike Cubillos, Zoo Entertainment: 310-358-4235

The Players: Brian Threath, vocals, guitar; Andrew Parsons, guitar; Hugh Bonar, bass; Brendan Etter, drums.

Material: Nature plays music that is somewhere between a scream for attention and a cry for help. The songs are mainly bursts of white noise layered with guitar solos and different sounds produced offstage. The music tries to be hypnotic, and at its best moments, it succeeds, inducing a trancelike state on the listener. This music defies description, but does carry a lot of the fierce energy of punk music. Also, the lyrics, which are unintelligible on the stage, carry the brand of punk hu-

mor, a la the Dead Kennedys. **Musicianship:** While people in this kind of thrash-inducing music don't have to be the best of musicians, the players in Nature all perform very well. The high point of the band is driving, throbbing rhythms that bass player Hugh Bonar and drummer Brendan Etter put up. This lays a great groundwork for the sonic assault and battery that is about to follow. Andrew Parsons on lead guitar rips off some tasty solos, but sometimes goes over the top. Brian Threath is a fair vocalist, but as said previously, his vocals are more part of the noise than recognizable singing. The other interesting item is the choice of synthesized and synthesizer-produced noises. While these are on tape, they are interesting and also meld well with the playing of the band.

Performance: Loud, louder, but not quite loudest. This band plays everything at top volume, diminishing the chances that the audience has of picking up any of the subtleties in their music. Of course, there is always the CD for that.

Summary: This band is playing a weird, loud mix of music. It is enjoyable at its best moments and sheer agony at its worst. Their performance roamed from spectacular to horrible. This kind of inconsistency is not the sign of a good show. Also, sometimes silence does speak louder than shouted words. Maybe Nature needs to think about letting the audience in on the secrets of their music, so they will be encouraged to buy the CD, not the other way around.

—Jon Pepper



Sven Gali: Mysterious and hypnotic.

Sven Gali

The Roxy

West Hollywood

1 2 3 4 ★ 6 7 8 9 10

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

The Players: David Wanless, vocals; Dee Cernile, guitar; Andy Frank, guitar; Shawn T. T. Mahar, bass; Mike Ferguson, drums.

Material: This band from Toronto plays a brand of metal that borrows heavily from Led Zeppelin in their "Kashmir" phase. This is music that tries to be mysterious and hypnotic. It rolls around on top of itself and over and around again. It tries to be like smoke, almost intangible. Led Zeppelin achieved most of these things, but Sven Gali, for the most part did not. Their music often came off sounding trite and clichéd, with an overbearing, moralizing tone to it. There were two songs that did stand out as being very good, "Meek" and "What You Give," both of which are slightly slower and more reflective numbers.

Musicianship: The five members of Sven Gali are all pretty good musicians, but the whole construct of their band starts to fall apart with the vocalist David Wanless. Most of the time he is not really singing. The difference between singing and shouting is, when you sing, the audience can make out the words. Not to belabor the Led Zeppelin angle, but if you listen to Robert Plant, you can make out the lyrics of the song at least 90 percent of the time. Both Dee Cernile and Andy Frank are very good with their guitars, but they kind of get lost in the middle of this music. Bass player Shawn T. T. Mahar is often more visible in the music than either of the guitarists, which is probably not where the band wants him.

Performance: When you start a show off at top pitch it is very hard to go anywhere from there, because the only way you can go is down. That's a shame because most of the best material from Sven Gali came in the last half of their set, but by that time, the audience was already worn out. Perhaps starting with a great number like "Meek" and then working up to the fever pitch might be a better plan.

Summary: This band needs to re-evaluate what they are doing and come up with a consensus. At times, they seem to be five separate musicians playing together on the same stage with totally different ideas. When it works for Sven Gali and when all the players work together, this is a good band. Unfortunately, that is not often enough.

—Jon Pepper

Spain

LunaPark

West Hollywood

1 2 3 4 ★ 6 7 8 9 10

Contact: Restless Records: 213-957-4357

The Players: Josh Haden, vocals, bass; Ken Boudakian, guitar; Evan



Spain: A mellow jazz and white soul stew.

Hartzell, drums; Merlo Podlewski, guitar.

Material: Spain plays music for a half-empty, smoke-filled bar late on a Tuesday night. Their combination of hypnotic mellow jazz and white man's soul could be called "Acid Lounge." Their songs are simplistic journeys into musical moods and styles. Unfortunately, their performance was no match for the group's ambition. While this material might make for a good record, it made for a narcoleptic's worst nightmare onstage. These guys make Chris Isaak seem like speed metal!

Musicianship: It's truly hard to tell what this group is capable of from this display; their complete lack of togetherness and lackadaisical approach was frustrating. There can be extreme beauty in simplicity, yet it takes competent musicianship to pull it off tastefully. Either these guys just don't have it, or they just plain need to spend some serious time in a rehearsal room. Josh Haden is the son of jazz great Charlie, so I'm guessing there were a few lessons thrown into the deal. Something tells me dad would have been a little disappointed this night.

Performance: Throughout their entire set, it seemed like these guys were searching for something. Sometimes it seemed like a set list, and often it seemed like the right note; there were a lot of mistakes and no chemistry whatsoever between the band members or with the crowd. The only one who was able to set some kind of tone was drummer Hartzell, who seemed to get lost in his own groove. Boudakian stood off to the side from the rest of the band and could have just as easily been playing along to a tape. Haden seemed like he was singing to himself the whole time, with little interest in communicating anything to the audience.

Summary: This is lounge music for a recliner, not a bar stool. In all fairness, this could be some pretty good stuff if played with the passion it deserves. When you walk the line between really moving your audience or completely boring them to death, you have to show them some substance both musically and emotionally to get their attention. Looking beyond a very poor showing, it is obvious that Spain has some potential; that is, if they put their mind to it. Only time will tell. Practice time, that is! —Christopher Horvath

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The Fabulous Thunderbirds

House Of Blues
West Hollywood

With their new release, *Roll Of The Dice*, still steaming from its August release, the Fabulous Thunderbirds steamrolled through a two-and-a-half-hour set at the House Of Blues with their strongest lineup of players to date. Just a few weeks into the job, bass player Willie J. Campbell seemed right at home beside lead guitarist Kid Ramos (both formerly with James Harman's blues band). Ramos, a guitarist with an amazing range of talents, joined the band earlier this year—a lineup that frontman Kim Wilson handpicked, not only for their virtuosity, but also their compatibility with one another, which was demonstrated in this high-voltage performance.

Wilson was in great form throughout the night—the man's got more stamina than most singers. His vocals have always contained the "edge" that can cut right through to the most basic emotions with the honesty and soul that embodies the blues. For this performance, Wilson demonstrated a thunderous ability on harp with the same enormous lung power that makes him a truly outstanding blues artist, one of the best.

Over the years, the Thunderbirds have always been known for strong guitarmanhood, with notables Jimmie Vaughan and Duke Robillard making this band "sing" instrumentally. Now, following in their prodigious footsteps is Kim Ramos, whose guitar playing, both with Harman and as a solo artist, carries the strength one would expect from this band.

The Kid accompanied Wilson's animated vocals with fluid guitar parts that were simply infectious. Besides playing the usual 12-bar blues parts, Kid Ramos held the spotlight enough times to make his performance memorable, ending the set with a nasty, in-your-face solo in which he ripped the strings off his instrument for a super-distorted, Hendrix-influenced version of the band's "Tuff Enuff."

With longtime Thunderbirds drummer Fran Christina, keyboardist Gene Taylor and Willie J. Campbell on bass adding layers to the overall sound, the band's sound was tight, with added enthusiasm brought on by the new lineup.

Looking around the room it was clear to see that even the most hardcore musicians were bowled-over by the show. After performing solo for the past year while getting the new band together, Kim Wilson has finally managed to find a winning combination built on the expertise of the musicianship. It's good to see the Thunderbirds back in the limelight, preserving the reputation they built long ago as a kick-ass blues band.

Opening for the Fabulous Thunderbirds and joining them on



The Fabulous Thunderbirds

stage was James Cotton, a man who has earned a reputation worldwide blowing his harp. Though his voice was raspy and he's getting on in age, Cotton's set did not suffer. In fact, the crowd was more than happy to help out with the lyrics as he led them through a set of Willie Dixonesque blues classics, call & response style—the way it used to be.

—Pat Kramer

Loudon Wainwright III McCabe's Guitar Shop Santa Monica

There are few performers better suited for intimate venues than Loudon Wainwright. And there are few intimate venues better than McCabe's. Put the two together, and you're practically guaranteed a terrific evening of music. And keeping true to his form, Loudon delivered a two-hour crowd-pleasing set of his folk/country tales.

With songs running the emotional gamut from the poignant to the hysterical, Loudon is the master at injecting the perfect amount of comic relief into his otherwise (and presumably autobiographical) soul-searching tunes. One minute the audience would be responding as if at a comedy club, and then suddenly be quietly empathizing with Loudon's fears, regrets and reminiscences. And the mood doesn't just vary song by song. More often than not, it varies within each song. While it may seem impossible, or even sacrilegious, to find humor in tales about an absent father or a hospital that has seen its share of family tragedies, Loudon manages not only to pull it off, but to flourish at it.

In addition to his lyrics, much of

Mr. Wainwright's humor and appeal is physical, whether he's cavorting and contorting onstage or simply singing a word or phrase with extra-heavy sarcasm. Coming across as sort of an odd combination of Bob Dylan and *Taxi's* Jim Ignatowski, Mr. Wainwright is quite the sight to behold as he really gets into it. This was probably best demonstrated during the audience-requested song, "Therapy," in which the singer-songwriter actually forgot the words at one point, laughingly attributing the blunder to "getting so carried away with the shtick."

It would be false, however, to imply that Loudon's McCabe's show was purely laughs, because it wasn't. Underlying almost all of his songs is a character coming to terms with a personal mistake and those hurt by it. It is for this reason that songs like his one about Tanya Harding remain so effective long after they cease being topical. With the exception of his hilarious song spoofing the O.J. Simpson trial, his songs don't set out strictly to get laughs. Instead, they deal with real and honest emotions, and his humor stems from there. And by the end of the show, you feel as though you've just spent an evening with an old friend and his guitar.

—Michael Kramer

The Ramones The Palladium Hollywood

Once again, for what many are saying may be the last time, the familiar strains of the theme from "The Good, The Bad and The Ugly" rang through the P.A. system as the crowd ranging in age from the acne

challenged to the hair disadvantaged, went completely bonkers. The Ramones brought their no frills brand of rock & roll to Hollywood and blasted through their set in their usual frenzied fashion.

In the past twenty years, musical trends have come and gone and reappeared again, sometimes to the amazement of many. Throughout that time, the Ramones have remained a constant. As one of the originators of the three-chord rebellion to the "progressive rock" of the time (admittedly, because that was basically all they could play), which became known as punk, the band has put out a stream of records that have remained true to their original philosophy of straight-ahead good-time music. Pick up any of their albums, and there are very few surprises. Not too long ago, it appeared that the Ramones had faded into peaceful obscurity; however, one of those trends decided to make a comeback.

This time the floodgates were opened by some kids from Seattle, (you know the story) and all of a sudden everything old is new again (I think that's an old Ramones tune isn't it?). Those events have led up to the past year, during which melodic, rebellious punk has penetrated homes from deep suburbia to farm country. It would appear that the Ramones could ride the wave and achieve some of the mainstream popularity of their current followers. While they are headlining some festivals in Europe and selling out shows throughout the U.S., as they always have, it doesn't seem like they are making that step. In fact, in true fashion, it doesn't appear that the Ramones actually care. They are going about business as usual and may even be bowing out gracefully with a stir instead of a bang!

As a live band, the Ramones have moved many in different ways. Playing more songs in a shorter period of time than many bands play in an entire tour, they have always put on a consistent show with little variation. While some may find that very limiting and even dull, to a Ramones fan, it is a comforting feeling; they always give you what you came to hear each time you see them.

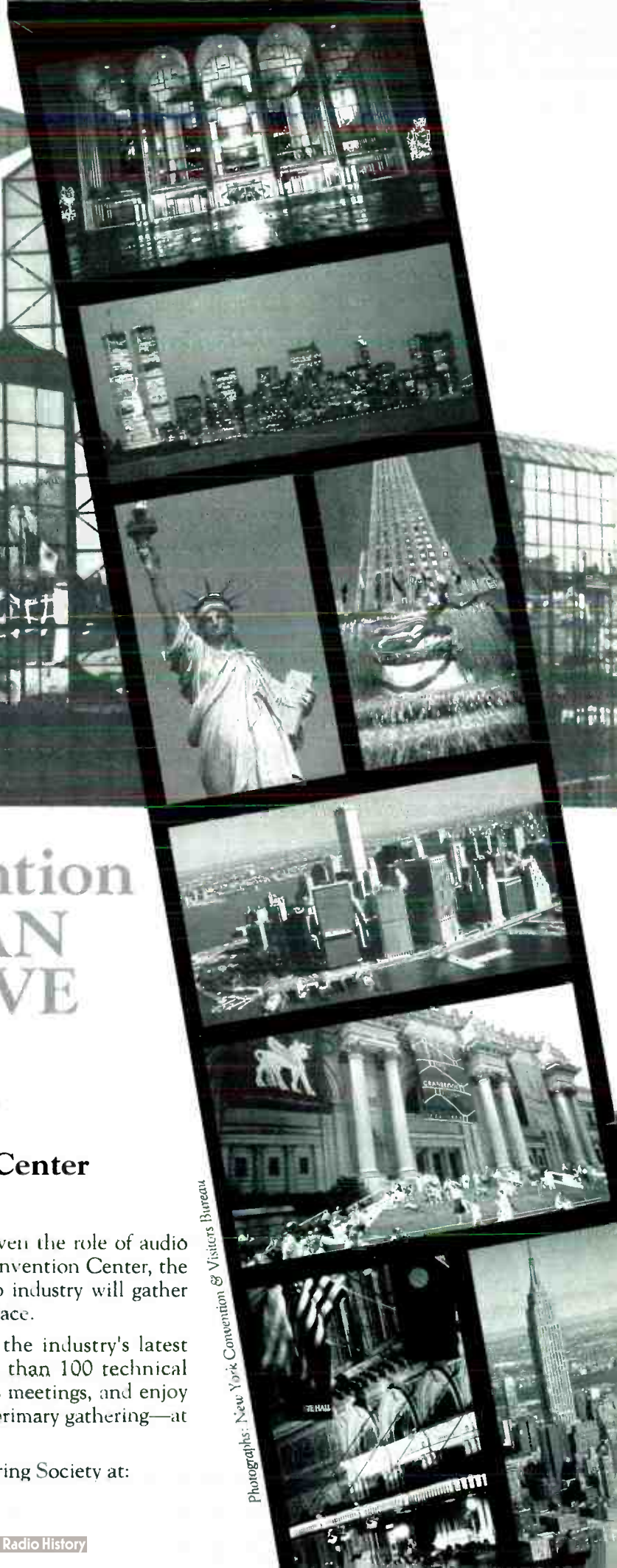
Of course, some shows are better than others, and after having seen last year's tour, I thought that maybe the spark was finally gone.

Well, maybe a new year and a new record have rejuvenated the Ramones.

No bones about it, the Ramones rocked the house. Yes, it was the same old show with a few new tunes thrown in, but somehow it seemed fresh. Maybe this last time around they decided to give it something extra. Maybe the new crop of protege's filling the airwaves has allowed us to truly appreciate the source.

Or, maybe just maybe, they came out and did the same thing they've been doing since 1974, and it still kicks butt!

—Christopher Horvath



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Jai Josefs, Writing Music for Hit Songs
Marta Woodhull, Singing for a Living

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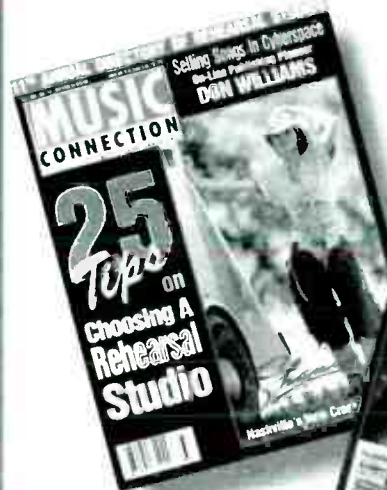
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NAME	PHONE	SESSIONS TOURING CLUB WORK PRODUCTION TV/MOVIES	QUALIFICATIONS	COMMENT	ROCK POP R&B JAZZ COUNTRY
CHRIS BERRY - Vocalist/Producer Vocalist, producer, production director. Over 20 years pro experience in everything from blues, alternative, R&B, hip hop, rap	818-344-4713	✓✓✓✓	I have produced over 40 albums, and have post production coordinated over 4,000 albums including Body Count, Stone Temple Pilots, Urge Overkill, etc	My specialty is getting the best out of you. I am a post production, mastering, and product manufacturing expert. I can save you tons of money and time.	✓✓✓✓
ROBERT COPELAND - Producer/Arr. 16 - 48 track, Mac Performer, Vision, Cubase, Finale, K-2000, Ensoniq, Proteus, RM-50, Roland JV-80, R-8, EFX	213-217-8469	✓✓✓✓	Recent credits include Danny James, Billy Preston, Dion Estus, Jonathan Moffett, Larry Seymour (Billy Idol), HBO, 20 years experience Musician, producer, arranger, composer, programmer, Lead back, yet meticulous working environment. Available for albums, scoring, artist development	MIDI oriented with extreme live appeal. Heavy on good vocal production to showcase the artist, not the producer. Very positive, constructive atmosphere	✓✓✓✓
CATHLEEN COONE-Composer/ Full MIDI studio. Mac performer, orchestrations, contractor	310-453-4692	✓✓✓✓	Film, TV, sessions, live performance, demos, Extensive studio, live, touring, stage. Also specialize in vocal arrangements and songwriting	Dedicated to making you sound your best. Positive and professional results. Pager # 310-888-7318	✓✓✓✓
BRYAN FOUGNER - Bassist/Vocalist Custom 6 string, Yamaha, Hamer & Gibson 4-string, D-tuner. Lead &/or backup vocals, 3-octave tenor range	818-715-0423	✓✓✓✓	18 years experience 3 independent albums. Extensive touring, live performance and stage experience. BIT Honor Award Graduate. Finalist Midwest Best Bassist Contest. Studied reading with Puffer Smith, Jim Laceyfield. Also studied with Tim Bogert, Steve Bailey, Gary Willis. Excellent vocals	Always listening. Very professional attitude. Solid player yet inventive when needed. Love live performance. Wan extensive repertoire. Ready to tour anytime. All studio, casuals & Top 40	✓✓✓✓
LISA FRANCO - Medieval Strings Renaissance harps, nylon or steel strings, mandolins, dulcimer, bouzouki	818-569-5691	✓✓✓✓	10 years pro studio & stage experience. Extensive European television & radio appearances, album credits, commercial credits. B.I.T. graduate. Highly skilled in composition & arrangement	Read charts, harp score not necessary. Mystic sound textures for rock ballads, also pop, folk, traditional classical & new age. Rates are reasonable & negotiable.	✓✓✓✓
PETER G. - Drummer/Vocals School of Hard Knocks graduate with Masters Degree in common sense & patience. Great drum sound, some percussion & vocals	818-761-9081	✓✓✓✓	Seasoned pro, over 12 years experience in studios, clubs & road work. Well rounded, very dynamic with great feel and time. Can take direction or improvise without hassles. Quick study, some reading. Overdubs & click tracks no problem.	Consistently smooth & solid. My personality & musicianship can & will unquestionably enhance any artist's performance. Live or studio.	✓✓✓✓
MAURICE GAINEN - Producer ADAT Digital, Fostex 16-trk analog, MAC w/Logic Audio, DAI mix & editing, sax, flute, EPS 16+ sampler, many synths, real piano, Atari comp	213-662-3642	✓✓✓✓	Read music, Berklee College of Music, National Endowment for the Arts Scholarship, Discovery Records solo artist, LASS & NAS pro member. Lots of live & recording experience. Jingles & songwriting track record	Complete master & demo production. Live drums okay. Keyboards, arranging, composing & woodwinds. MIDI & studio consultation. No spec deals. Pro situations only.	✓✓✓✓
TERRY GLENNY - Violinist 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, really, really good. I'm a pro, excellent reader. Strong in rock, fusion, alternative, progressive, new age.	✓✓✓✓
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. Reside music well. Multi-purpose image. Demo & session available. Pro situations only please.	✓✓✓✓
PETER GRANET - Producer/Engineer World class Grammy nominated recording engineer & producer with over 20 gold & platinum albums.	818-848-3505	✓✓✓✓	Recorded albums with Van Morrison, Jackson Brown, Linda Ronstadt, Kansas, Rolling Stones, George Harrison, ELP, Eddie Rabbit, Crusaders, the Jacksons, Modern Jazz Quartet & many more!	My work is highly crafted! Super drums, guitars & acoustic sound! I also do orchestral scoring, major films.	✓✓✓✓
RON HAGADONE - Guitarist Strats, acoustic 6 & 12 strings, slide, 2nd tenor voice. Production, composition, and arranging skills	310-453-9455	✓✓✓✓	20 year professional studio performance, tours, instruction. MI grad. Wayne State University, read & write charts, theater sound designer, Marshall, Korg specialist.	Seasoned versatile player, roosty & progressive. Sweet & blue, great for adding soul & depth to your tracks.	✓✓✓✓
CARLOS HATEM - Percussion/Drums Percussion & drum-set. Acoustic drums, shakers, bells, whistles, Full MIDI gear	213-874-5823	✓✓✓✓	Original music projects in the pop & dance field, Nat'l & internat'l touring exp. Television & film credits. Soundtrack percussion. Music production. Drums & percussion on Paul Rodriguez Show, MTV Artist Of The Year award winner on ABC television series Bravissimo. Fluent languages: English & Spanish	Good ears, good hands & a pro attitude. Available for lessons. Call for special Music Connection rate!	✓✓✓✓
CHRIS JULIAN - Producer/Writer/Eng Real cool Automated 48-track studio overlooks Pacific from Malibu hills. MTR900i, drums, piano, top mics, heavy MIDI/samples, history of hits!	310-589-9729	✓✓✓✓	Young, skilled, fair \$\$. Dig work! Over 30 Gold & Platinum, 1 Emmy, 3 Grammy nominations! Credits with Warner, Sony, SBK, ABC, NBC, HBO, Fox TV, Elektra, Atlantic, 20th Cent, Fox, many more. Chops on guitar, bass, piano/synth, voice. Mac. Great attitude! Teach.	Inspired creative/technical, all styles. Learned from best - Don Was, Jimmy Webb, many legends. I am currently producing Art Garfunkel & looking!	✓✓✓✓
BOB KNEZEVICH-Producer/Musician Akai sampler, Panasonic DAT, TSR-8, Alesis/Tascam boards, Roland/JL Cooper seq, Equitek/Shure mics, D-40, Roland synth, many guitars/basses	310-312-0125	✓✓✓✓	25 years playing, writing, recording & teaching. Studio Music/Jazz degree, U Miami. Over 800 local & regional releases, arrangements, sessions, demos in Mid-Atlantic region. Fast, creative team player. Know s today's sounds. Studio opening in Westwood. It's not the plane, it's the pilot.	Songwriters. Song development through finished masters. Band members. Show your band exactly what you're hearing, not just a sketch to be butchered by a committee!	✓✓✓✓
MICHAEL LIGHT - Vocals Bartone to tenor range. Back-up, group & lead vocals	909-394-0256	✓✓✓✓	Pro musician since 1975. Over 2,300 live gigs. B.A. Music, 1984. Private vocal study, 3+ years. Command of harmony & vocal arrangement. Also play keys, bass & percussion.	Natural feel. Big sound-small ego. Excellent ear. Call me for your next demo, jingle, or album project.	✓✓✓✓
MARTIN LOMBARDI - Lead Guitar Modified Marshall & Hiwatt stacks, Kramer & Yamaha guitars	310-375-5485	✓✓✓✓	20 years stage & studio experience. Soundmaster graduate	Mature rocker, great soloist. Can play all rock styles from punk to metal.	✓✓✓✓
BOB LUNA - Pianist/Kybd/L. Voc Kurzweil K-2000, Kurzweil PC-88, Apple Macintosh IICx, Roland S50 and various other keyboards	213-250-3858	✓✓✓✓	Arranger/composer/producer in all styles of music. Grove graduate, disciplined classically. Strong rhythmic grooves, read music. Strong background in orchestration. Lead sheets, take downs, horn string arrangements at reasonable rates. Piano instruction available.	Strong soloist. Excellent ear. Quick learner. Musical director for numerous artists. Lead vocalist/tenor range. Renowned pianist.	✓✓✓✓
MARCEL - Guitarist Mesa-Boogie Mark III amp, Mesa-Boogie cabs, Rocktron Intelliflex, Ibanez, Gibson Les Paul, Ovation electric acoustic, Takamine, BBE, Nady, Korg	213-469-2309	✓✓✓✓	8 years stage & studio experience. Studied with Salzman, student GIT grad Doug Doppelt, Stef Burns (Alice Cooper Y&T), guitar virtuoso Alex Masi. Minor in music theory.	Fast learner. Effective in the studio. Easy to work with. Great image & stage presence. Songwriter/arranger. Excellent backing vocals. Flexible rates.	✓✓✓✓
LESTER MCFARLAND - Bassist Electric fretted/fretless bass guitars, 4, 5 & 6-string. Some keyboards, Tenor vocals cross between Philip Bailey James Brown	310-392-2107	✓✓✓✓	Thirty years of pro credits, albums, tours including The Crusaders with Joe Sample, Larry Carlton, Jeff Lorber, John Scofield, Tom Grant, Robert Cray, Esther Phillips, Tony Williams, Eddie Henderson, Chuck Corea, Patrice Rushen, Albert Collins, many others. Chillin' 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.	✓✓✓✓
LISA ANNE MILLER - Orchestrator Will orchestrate for live musicians & conduct your music. Also will provide MIDI synth orchestrations. Reasonable rates	213-650-9888	✓✓✓✓	Specialize in horn & string arrangements for live musicians. Demo available on request. Numerous awards including Addy, New York Festival, & awards from ASCAP & BMI. Member of Society of Composers & Lyricists.	Very professional results. Access to best studio musicians. Will work with any style of music. Dedicated to making your music stand out from the rest.	✓✓✓✓

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NAME	PHONE	SESSIONS TOWNSHIP CLUB WORK PRODUCTION TV/RADIO	QUALIFICATIONS	COMMENT	ROCK POP R&B JAZZ COUNTRY
JEFF MOSZER - Drummer Drums & percussion, rhythm guitar, back-up vocals, double bass & single bass kits. Riser, microphones, & flight cases	714-895-3289	✓/✓/✓/✓	Extensive live & studio experience. Performed and/or recorded with the Tease Boys, Jim Dandy, Krokus, MSG, Overdue, Elvin Bishop, Talsanian Blues Opera Duke McFadden. Current projects include Peter Baldwin, Streetkids, and Steve Ballasi's Dreams	Well tuned drum kit & great showman. Photo video and CDs available on request. Pro situations only please!	✓/✓/✓/✓
STEFAN NEARY - Prod./Eng./Gtr. Complete 24-track digital, 24-track analog, rehearsal pre-production, ASR 10, MPC 60, Fender, Marshall, Laney, Ampeg, etc.	818-782-5096	✓/✓/✓	Clients include Warner Brothers, IRS, Atlantic, EMI & various independents. Excellent recording skills. Biggest drums in town. Modern production style for cutting edge modern music.	Record without compromise.	✓/✓/✓/✓
MARK NORTHAM - Pianist/Keybrds. Pianist, keyboardist & arranger/producer. Complete digital MIDI studio with samplers, synths, DAT	213-650-9997	✓/✓/✓/✓	Film, TV, album credits - over 15 years experience. Play & read all styles. Perfect pitch. Current work includes HBO series, many demos, arrangements/charts/jingles/ad music & albums. Also live performances. Pager # 310-917-1616	Professional attitude - quick results. Excellent sight reading, great ears. Professional results the first time.	✓/✓/✓/✓
STEPHANIE PINKARD - Vocalist Vocalist - accomplished 1st/2nd soprano. Lead and background	(310) 204-0349	✓/✓/✓/✓	10 years studio/live experience. Excellent background/lead arrangement track record. Have sung for or collaborated with Jackie Jackson, Young MC, Gerald Alston, By All Means and more. Published songwriter. Demo/expense on request	Excellent ear, quick learner. Enthusiastic. I can make any track (background or lead) Best compared to Whitney, Anita, Denise. You won't be disappointed!	✓/✓/✓/✓
WILL RAY - Country Producer/Picker Electric & acoustic guitars, mandolin, lap steel, vocals. String benders & slide rings on both hands make my guitar sound like WWII thru a Fender	818-848-2576	✓/✓/✓/✓	Many years country exp incl TV & recording dates. Worked with Carlene Carter, Steve Earl, Joe Walsh, Tom Jones, etc. Can produce 16 24 32-track master recordings. Access to the best country musicians in town for sessions & gigs. Currently a member of the Helicasters. Friendly, professional, affordable.	Cow thrash, farm jazz, prime metal, nuke-a-billy. I specialize in country music, both as a producer & session guitarist. I love to discover new talent and work with established talents as well. Let's talk.	✓/✓/✓/✓
ANDY SCOTT - Guit. / Voc. / Prod. Strats & Les Pauls, Marshall & Bogner amps, tons of effects, homestudio with killer sound.	213-667-0621	✓/✓/✓/✓	Very experienced live & in the studio. Toured with Guns n' Roses & Ozzy Osbourne. Worked with members of Accept, Scorpions, and Dogs D'Amour. Scoring for new Pocahontas CD. ROM software. many years production experience and great drum programming.	Great feel & fast learner. Own style but versatile too. Play and sing what the song needs plus I'm a very nice guy.	✓/✓/✓/✓
"STRAITJACKET" - Violinist Acoustic violin, electric violin, digital signal processing. Vocal range: tenor	818-359-7838	✓/✓/✓/✓	20 years experience on violin & electric violin in all styles. Quality vocals. Fast and effective in the studio, a madman on stage. Record producer/arranger. Wayne State University, Michigan. Ravi Shankar School of Music, L.A. City College. Demo bio available.	Easy-going, but fast in the studio. State of the art equipment. Digital signal processing, exceptional ear. Flexible rates. Let's make your music happen.	✓/✓/✓/✓
"TAKA" TAKAYANAGI - Keys./Prod. Complete MIDI studio, keyboards, sampler, drum machine, DAT, 8-track.	213-878-6980	✓/✓/✓/✓	Written/produced songs for Peabo Bryson, Angela Bofill, Whispers, Nancy Wilson, Shalamar and Main Ingredient. Top 10 hits & film credits.	Producing, arranging, playing keyboards, lessons, good ears & good business. Give power to music in any style.	✓/✓/✓/✓
PAUL TAVENNER - Drums Yamaha Recording Custom & customized vintage Ludwig kits. Nobel & Cooley piccolo, Yamaha maple custom, Ludwig, DW snares, Zildjian cymbals	818-753-3959	✓/✓/✓/✓	15 years pro experience in clubs, sessions, festivals, etc. Excellent reader, excellent ear. I specialize in pocket playing, but can pull out the chops when needed. Berklee graduate, 1986. Studies with Erskine, Whackerman, Dawson, etc.	I help you get just the right drum grooves & sounds. Pocket playing without being pocket draining. Demo available.	✓/✓/✓/✓
TREVOR THORNTON - Drums & Percus. Full international Yamaha & Zildjian endorsee. Acoustic/electric, real-time programming	818-380-0453	✓/✓/✓/✓	Top English drummer now available in USA. 18 professional years. Started gigging age 12. Many album credits including Martin Page. World tours including Asia Aquaria tour, 1992-93. Kim Wilde, 1994. Proficient with click programming, reading. Master class clinician including P.I.T. London.	Very professional. Solid. Inventive. Versatile. Quick in the studio. Sympathetic to songwriter's needs. Very together image. Resume & demo available. Pager: 818-504-5543	✓/✓/✓/✓
TOM TORRE - Violin/Fiddle, Guitar Electric & acoustic violins. MIDI-violin set up for programming or live work. Electric & acoustic guitar	818-340-6548	✓/✓/✓/✓	Many years experience, sessions & clubs. Schooled but not stiff. Demo available on request.	Quick ear & quick study. Good stage presence, can read. Tasty melodic improviser, creator and arranger.	✓/✓/✓/✓

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- *Mesa Boogie Mark III 130 watt sm chassis hd, 3 chan, 5 band EQ, two full switches, reverb & more, w/avnil case \$725 818-701-1022
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4. MUSIC ACCESSORIES

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- *Fender bass case circa 1962-65 \$120 818 902 1084
- *Fender tube reverb unit, pre CBS, 1964, black w/wh knobs looks & sounds wonderful \$520 818-763-5763
- *Groove tubes two preamp \$600 obo 65 Harmon archtop \$200 obo Dunlop Hendrix wah, p/u, Duncan hotrail, custom JDI PRS etc. J 710-581-6887
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- *Shure beta wireless mic system & all stand, \$800 Maurice, 310-239-1235
- *Wtd: Zoom 9001 or 9002 w manual & headphones, xint cond only, will pay cash to \$150 Msg, Bryan, 805-269-0917

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- *Fender 62 reissue custom P-bass lists for \$1700 sell for \$600 w case 310-559 7586
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- *Fender Strat Plus sunburst brand new, \$600 Sergio 213-882-6878
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6. KEYBOARDS

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- *Korg SG10 piano, full size weighted keyb w/avnil case \$1300 obo 818-988-5616
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- *Authentic delta psychedel gut sngrwr prodcr Cream Hobby Robertson Yardsbirds, Peter Green Major credits. Don't ask unless you have same 213-656-3878
- *Black funkadelic lead gut, 26 ala Hendrix Isley Prince avail for paid studio sessions only 310-377-3208
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- *Exp, young, no-image, Fender gear Larry 818-727 1801
- *Exp pro rhythm gut voc to jam theatrcal estab aggressv progressv prg Infl Rush, Pantera, Death, Sting Pro gear, transpo Vince, 805-265-1717
- *Flamenco, jazz, slurs, strong gut plyr looking to form quartet Scott 310-281-8958
- *Guit, 27, sks funk rock alt band Mustically open, senous alt Julien 818-907-6434
- *Guit, 35, over 20 yrs exp, seeks working sit, contemp or classic rock Msg, 818-971 4575
- *Guit avail for creatv progress blues, rock fusion band Infl Col Bruce Hampton & Aquarian Rescue Unit, Dregs, Allman Rite Screaming Headless Torsos, Oscar 818 985-1380
- *Guit avail for creatv progress blues rock fusion band Infl Col Bruce Hampton Dregs Allman Bros Screaming Heartless Torsos Oscar 818 985-1380

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- Guit avail to join/form alt hr sit. Roots of Zep, trunk of Alice, branches of STP. No wimps. Joe. 818-780-6424
- Guit avail to join/form alt hr sit. Roots of Zep, trunk of Alice, branches of STP. No wimps. Joe. 818-780-6424
- Guit avail to join/form band. Infi Andy McClure, Ron Wood, Keith Richards, Bryan Jones 213-427-8457
- Guit avail to join/form musically intense band, very dedicated, pro equip & att. Infi Dream Theater, Floyd. O'ryche Jason, 310-306-5065
- Guit into Miles, Scofield, Metheny, etc. sks other like-minded musicians. Robert, 818-788-4762
- Guit plyr/sngwr avail, all styles. Scott Ford, 213-656-2027
- Guit sks stggy w/ nr metal band for tour/hw, lots of w/ps, pre att. good equip. Infi Metallica, Zombie, Priest, Mike, 818-783-6021
- Guit sks creat, open-minded, serious musicians w/ sense of humor to form/join rock, funk, fusion band. Infi Fish, Jim, 213-466-3097
- Guit sks rock or blues band, working or soon to be very based near Riverside, but will travel for night sit. 909-679-7755
- Guit sks top 40, rock or blues proj, very exp, no work-no call. Msg, Greg, 310-322-1437
- Guit will do anything to make it. Don, 213-467-9207
- Guit/sngwr avail to join estab band. One gut only. STP meets Pumpkins. Don, 213-465-6108, after 6pm
- Guit/sngwr looking to join/form heavy rock band. Infi Yngwie, Sykes, Howie, 818-984-7995
- Guit/voc sngwr w/vibe for four/join pro band. Page, Richards, Lead, slide, tunings, vintage gear. 310-376-2081
- Hard alt gut sks musicians for band, have label int, cool songs. Label wants to see it live. 213-782-3977
- Heavy rock gut to join/form 4 pc. Infi Hendrix to Zombie. Have gear, exp, etc. 213-878-2579
- Innovativ gut, totally ong space music. King Crimson.

- etc. Very raw, very new, very ong. Have own style. Rec & other Brian, 818-980-7453
- Lead gut avail for speed metal band, formerly of SKULL CRUSHER. Sks bst & dnmr. Infi Sepultura, Slayer, Metallica. Lenny, 818-249-7823
- Lead gut w/album & touring credits sks join/form thrash metal/hard rock band. Pro att & dedicatn a must. Bryan, 310-379-8135
- Lead gut/sngwr avail to join/form hr proj. Have equip, transpo. No grunge, serious only. Jeff, 213-650-5589
- Lead gut/sngwr looking for musicians to complete 4 pc hr band. Infi Van Halen, Xtreme, Skid Row. Pete, 310-787-1213
- Lead/rhythm fem gut avail, rock w/a groove. Zep, Aerosmith, Bros Cane, Cry of Love. No alt, grunge, punk, thrash. Two gut, full band only. 818-954-2449
- Precision w/perist. Infi Shenker, Blackmore, Van Halen. Dennis, 818-761-7173
- Stammin' soulful pro gut w/Pauls, Strats, Marshalls, vocs, slide, great looks, chops, major credits. Seeking rock band w/things going on. Doug, 310-370-0360
- Tasteful, lead/rhythm gut/sngwr with b/u vocs avail for signed act only. Tone, looks, reliability. No drugs, no hang-ups, no pwr trip, no bull. 818-971-7021
- Versat pro avail for paid sit. Appearncs in Guitar Player and Guitar World mags. Extensv pro exp & credentials. 818-716-0122

9. GUITARISTS WANTED

- #1 songs, songs, songs. Nirvana, Pavement, REM. It's all about songs. Must sing b/u, no old guys. 310-837-7211
- 20-25 yr old wtd for groove orient, aggress, in your face band. We have studio & jobs. Infi Pantera, COC, A Chains. STRYCHNINE. 818-973-3198
- 2nd gut plyr for band w/attention. Must sing b/u. Infi The Babys, Journey, Boston w/blues foundation. 310-833-0074
- 90's gut on heavy groove side, looking for band. Infi S'garden, Helmet, Peppers. No begnrs. Paulo, 213-933-6022
- A+ gut wtd. Infi Dead, summer love jams, water, earth. Allman Bros, The Band. Serious heads only. A+ b/u voc.

- improv. William, 213-874-2880
- About to be signed, funky rock band sks gut into 70's rock & funk. Age 27-35. 213-980-7891
- Acous gut wtd for Latin gig & weekly gig. Brazil jazz, Latin jazz, jazz fusion. Must be seasnd in all. Latino pref. 310-289-3383
- Band w/reac deal sks gut. Infi Page, Clapton, Beck. Serious only. 818-755-7927
- Black lead gut plyr wtd for heavy metal or hr music, estab band. 818-908-3345
- Blues rock gut/sngwr wtd for fem fronted blues rock band, have mtr. Blues pros only, no metal. 818-342-5343
- Bat & voc sngok gut w/effects to complete Ska/punk band inspired by Birthday Party, Bauhaus, MISTERS SIBERSKIE Dead Kennedys, Bowie. 818-998-1029
- Bst forming single gut band only. Sepultura meets Sabbath w/Wht Zombie image. Absolutely must be pro, mid 20's. Hollywood. 310-358-6982
- Christian talent gut wtd to join rock band. Serious only. Eddie, 818-541-9300
- Dramatic orig proj sks versatl gut w/strong spiritual essence for CD, perf. Rock, pop, world. Send demo to Mirai, Box 29312, LA, CA 90029
- Fem gut wtd for punk rock proj, signed. 818-342-1362
- Fem sngvr/lyrcst sks gut or band to do Coban & other dead rock star songs. 310-275-8007
- Fem sngvr/lyrcst sks musician for perf, collab. Alt, mystical, experimental. U2 to Cocteau Twins. 310-572-6398
- Fem sngvr/sngwr, sultry voc, stunning looks, presence & songs sks serious jazz & blues infl gut & soul L. 714-494-0569
- Forming R&R band, looking for bst. voc, rhythm gut. 213-851-2033; 213-876-9656
- Gay or gay friendly gut for demos or form band. Sngwr nds you Riverside/Inland Empire. 909-788-8327
- Gut neded, Fullerton's WIRED. High energy groove rock, must play all styles: hard, funky, smooth. Infi Navaro, Jane's, New school, mid-early 20's. Gabriel, 714-586-3873
- Gut sought by voc/sngwr for collab/form band. Infi Crowded Hse. Seal. Must have strong melodic alt style. Matt, 818-784-8517
- Gut wtd, versatl, capable, profess, reliab for acous ggs w/fem sngvr/sngwr. Some pay. Westside. 310-288-3414
- Gut wtd, rhythm & 2nd lead for 4 pc gut combo doing blues, big band swing. Should have hollow body gut & sm Fender or Marshall. 213-874-9881

- Guit wtd by voc forming band. Infi Crowning Glory, STP, S'garden, Andre, 818-761-0288
- Guit wtd for melodic alt band. Infi Radiohead, Drugstore, Grant Lee Buffalo. We have songs. 310-455-7000
- Guit wtd for signed band working on 2nd rec. Pref style/looks Kravitz, Hendrx, Hootie, Blowfish. Max, 818-8984-7599
- Guit wtd to play folk/rock orig & covers w/fem voc for feature perf in LA area. Erin, 818-377-9914
- Guit wtd: funk, rock, African, Caribbean. Commtnt to rhythm more import than anything. Band has inde CD, gigging again. Team plyr, no session hounds. Caroline, 310-280-8746
- Guit/sngwr wtd by form hwd sngvr/bst & dnmr. Infi Pretends, Police. Good gear & b/u voc a must. Senus 213-874-7232
- Guit/voc to work w/lead gut on ong songs. I'm dedicatd & have good equip. Ronnie, 818-780-5587
- Guit/voc/sngwr sks same, bst welcome. Perf classic rock style ong as duet, evolve into band. Truly talentd musicians only. Ron, 818-249-0736
- Hot lead gut wtd for new proj on indie label. If you play gear, give us a call. 310-205-2602
- Lead gut, backing voc wtd for rock, alt band w/cello & elec violin plyrs. 818-341-8423
- Lead gut neded to complete alt rock band. Infi Jane's, Cranberries. 310-288-1631
- Lead gut wtd for fem fronted band. Infi Pumpkins, Nirvana, Drugstore, P/J Harvey. Transpo a must. Rosie, 213-525-0978
- Lead gut wtd for melodic alt pop band. Robert, 213-954-8295
- Lead gut wtd for song onen rock band w/future sell releas. Infi Mzzy, Big Star, Neil Young, Pretenders, Replacemnts. Tom, 818-594-0911
- Lead voc, dnmr & bst seek sngvr/sngwr lead gut. 818-449-7153
- MYSTERY CITY sks rhythm gut. Infi Green Day, Hanoi, Stones, Punky, 213-662-4124
- Nasty dnmr who is actually exp gut sks gut serious about jamming in danceable, rock, funk, blues, cover band Tony, 818-779-1422
- Newly formed kick back 4x4 jazzy bluesy R&R band in Valley sks dedicatd gut. Wealth, 818-926-3075
- Person who tears frets apart, but still sounds underground, not afraid of machines or plying w/ bst. Angry, ambient, grnd. Chris, 213-664-5464
- Pro blues rock gut to play coffee shops w/singng bst Acous, bluesy gut only. Form band later. Hollywood area. 310-358-6982
- Recently on KROQ, on Rodney's "On the Rock" show. Band sks motivatd, exp "on the scene" gut for ggs & rec. 213-469-3459
- Relocatd Irish band sks innovatv gut to complete line-up w/Euro sound, open-minded & experimnt. 714-282-1676
- Rhythm gut neded for rock/pop, R&B. Vegas style cover/ong band. Must be commtnt to rehears show w/sngrs. dnrs. Lady G, 818-916-6890
- Rock in Spanish, signed sngvr/sngwr nds gut for live ggs. Valano, 818-845-9740
- SIGHT UNSEEN sks gut w/heart. Dig on, don't want to be STP. Peppers. Toni. Rane. Jamie. 818-762-1189



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•**SPARKLER** sks lead guit, modern, heavy-indie pop Nirvana meets Big Star 1-Hex & Bowie meet Sonic Youth Have cool gigs, mgmt & deal pending, Rick, 213-930-0627
 •**Ten Jinn**, progress rock band sks guit w/strong back voc indie label w/natk distr. 818-981-6212
 •**YOMBOS** nds guit, Infl Pixies, Devo, Zep, Nirvana. Sonic Youth Single & tour pending 213-654-2466
 •**Wish** to contact Mr. Billy Gioffi. Anyone w/infol, call 310-645-8185
 •**Wtd: guit**, exp. 18-25, infl Jeff Reck Hendrix, SRV Vaughan R&B to hr. 213-464-6606

10. BASSISTS AVAILABLE

•**20 yrs exp** bass plyr, lead voc, avail for paid sit. Studio, live, current & classic rock, top 40, 6-string, SWR gear. Brian, 818-715-0423
 •**A-1 bst** w/cool image sks all band ala Bush, LIVE, Foo Fighters. Have tour & rec exp Signed or well estab band only w/demo 818-506-6115
 •**Avail**, bst into jazz, rock, blues, R&B Plays fret/less, has chops, reads charts. For rec, gigs, showcases only Joseph, 818-763-8078
 •**Avail**: bst into jazz, rock, blues, R&B Plays fret/less, solid groove, charts, Rec, gigs, showcases only Joseph, 818-763-8078
 •**Bass plyr** sks band Infl Pixies, Lush, Cocteau Twins, XTC, Sugar Cubes, Jim, 310-453-3337
 •**Bst**, 30, looking for prominent pop rock band. Must have a keyboard, great songs/voc, infl Super Tramp, Phil Collins, A. Parsons, Slyx Roger, 805-285-5107
 •**Bst**, 21, sks to join band into Monster Magnet, A'chairs, etc. 213-957-2461
 •**Bst**, pop, rock, funk, dance, blues, in-the-pocket or in your face, double on voc/guit, for paid gigs or demos George, 818-766-2623
 •**Bst avail**, pro gear, team plyr, cool image, reliable, no 818's pls, Billy, 213-891-3881
 •**Bst avail** for recording. All styles, fret/less, jazz, funk, blues, sight reading, etc. Pros only 818-909-4952
 •**Bst avail** for rock, R&B blues pgs, Joe, 910-967-4442
 •**Bst avail** to join/form band focusing on old KISS type image music. Aaron, 818-999-4325
 •**Bst avail** to play wide variety styles, upright acous, elec fretless, 5 str bass, No alt, grunge, metal, rap or hobbyists Working or musically useful sit. 818-892-1531
 •**Bst/drm** team avail for live/studio sit, all rock style, good gear, transpo, good alt 818-848-4342
 •**Exp** bst w/wrest equip looking for paying gigs cntry, blues, swing R&R Tony, 213-468-9066
 •**Funk R&B** bst looking for working band, alides are mv specialty, Blues & some jazz/funk Also, lead/back voc Lightfoot, 310-630-3048
 •**Looking** for pmw, meodic, uak but fun orig band ready to rig rec & tour Infl Pretty & Twisted Flastica Spark my soul. Punkilo, 615-504-0052
 •**Seand** pro bst for hire, Jazz, R&B blues cntry, R&R Always in pocket & grooving, Steve, 310-205-0857
 •**Verseal** bst sks pro sit or estab band Solid dependable w/live/studio exp Infl Sonic Aeylum, Springtun, U2 Eddie, 818-752-2740
 •**World class** her infl album, touring credits, good all, strong voc/image, sks paid sit or signed band. Steve, 310-543-5093

10. BASSISTS WANTED

•**MUSIC**LOGY is auditioning bsts, jazz fusion knowledge, must read music Have CD released John or Scott, 818-760-4569
 •**A-1 bst** wtd to join cover/orig rock band, voc a +, serious heads only, Infl Dead, Allman Bros, Dylan, William, 213-874-2880
 •**1990's alt** learn plyr bst ala Nirvana, 3 garage tur dntu w heavy groove, raw sound, dynamic, great songs, indie deal, demo, lockout & gigs 310-930-4675, 213-663-0779
 •**A+ bst** wtd for blues based rock band Infl Dead, Allman Bros, Floyd, Originality Serious heads only William, 213-874-2880
 •**A-1 bst** wtd for perf jazz standard band. Have rehers room & gigs 313-848-7025

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•**Angry** creaty truthful bst wtd to form socially & politically aware band want-estab views. LA area only. Style Eric Avery 310-399-1105
 •**Artful** aggrsv bst/backing voc, over 25, male/fem wtd w/gear, ability, transpo, stability for power trn ala S'garden, Jane's, Zep, Lane. 818-980-5553
 •**Bass** plyr desprly need for heavy pop band Snging a + Infl Coco Solo Dolls, Poseys, Sam'l Am, Foo Fighters, Chad, 818-760-3833
 •**BLOOD BULLET** sks bst w/att & presence Priestel, Old Skid, Shotgun Messiah Time to bring heavy metal back 213-688-6195
 •**Brit** band sks bst, Oasis, Radiohead, Suede style Young, ultra hip London image w/att & aggrsv Label int 310-473-2566
 •**Bst & drm** wtd for very serious sngr & guit team. Be ready to work & have fun, Megadeath, S'garden, AC/DC Mickey, 818-772-1572, Lisa 213-654-4453
 •**Bst** neded for all rock act w/fem front, senous plyrs w/good connects, lockout, etc Tape a must, Tony, 714-529-0843
 •**Bst** neded for intense band w/label int & lockout, pros only Mo, 310-216-2668
 •**Bst** neded for orig ethereal rock band w/many gigs. Need a member, not hired gun, Serious only 213-874-7809
 •**Bst** neded for timeless, song orient band in md-20's Infl Stones, Kravitz, Black Crows Joe, 310-826-3369
 •**Bst** w/backing voc neded for pwr pop trio, dedicatn essential, Great songs, connects, desire writing Punky, mod, Noa Wave, Clash, Blur, Fan Ciuu Davu, 213-951-0135
 •**Bst** w/lead voc & harmony for rec/live proj in Antelope Valley area Jan, 805-723-5324
 •**Bst** w/voc, ability wtd by cntry/rock band, working sit Marshall after 6 pm, 818-755-9161
 •**Bst** wtd, hard-edged, groove orient team plyr. We have strong songs, voc & connects Need you Serious only Don't be a fake Jeff, 714-636-7540
 •**Bst** wtd, solid, soulful, groove monster wtd for all fem artist proj, Team plyr w/reel, dynamics, pro alt a must, Jeff, 714-633-3495
 •**Bst** wtd, Bruce Thomas from Elvis Costello insects Paul McCartney, Emph on good songs & lyrics Bob, 818-342-8581
 •**Bst** wtd, low slung groove monster w/cool image wtd to join 90's band from hell. No Billy Sheeans, 6 str bass or guit wannabes 310-659-0638
 •**Bst** wtd, style aggrsv, soulful, intell, creaty, motivatd, talentd, 818-901-7102
 •**Bst** wtd by indie band w/CD, Foms to Fishbone, 805-945-9403
 •**Bst** wtd for aggrsv alt band, 18-27 Infl Bowie, Zep, Pistols, 213-278-1232
 •**Bst** wtd for band, two guit, drm & snar, Serious musicians only 310-216-2668
 •**Bst** wtd for band w/label & mgmt, need strong plyr looks & writing major +, Rayne, 818-706-2052
 •**Bst** wtd for fast paced pwr groove metal band Zombies, Rollins, Pantera, old Sabbath 213-661-3192, msg 213-644-1501
 •**Bst** wtd for hard, heavy, speed, thrast, etc, etc Must have it all, Rex, 213-845-9546
 •**Bst** wtd for heavy insp wtd, uelctid, tool, NIN, Floyd Brian, 818-752-4177
 •**Bst** wtd for latin funk rock band, orig music, Infl Pappas, Santana, Steve Wonder War Commird WI A studin Jose, 310-306-7146
 •**Bst** wtd for melodic alt pop band Robert, 213-954-8295

•**Bst** wtd for orig hr band w/free rehers studio in Arcadia, GNR, Aerosmith, AC/DC style Brian, 818-571-2970
 •**GNR** wtd for orig melodic rock band w/fem sngr, rec & showcasing, should be bluesy & not overlap, Al, 818-901-9961
 •**Bst** wtd for R&R band, must have long hair image, betw 21-30, must be senous & dedicatd 818-866-0400, 818-385-6680
 •**Bst** wtd for rock band, A+ b/voc, Infl Fish, Dead, Allman Bros, summer love jams, improv Serious Dead Heads Andrew, 310-204-0967
 •**Bst** wtd to commit to orig band, U2, Simple Minds, Police style Serious about progress Must be Adam, not Sting Juan, 818-403-1399
 •**Bst** wtd w/Punk att for up-tempo, aggrsv R&R band w/ rec complete Infl Sex Pistols meets the Monkeys w/ht material, 818-891-3671
 •**Cream** of the 90's seeks bst for new org grp w/major connects, Yardbirds, Stones, Delaney & Bonnie, The Band, Jeff Beck, 213-656-3878
 •**Fem** bst wtd w/back voc Infl REM, Cure, XTC, Smiths Southbay, 310-514-8746
 •**Forming** R&R band, looking for bst, voc, rhythm guit, 213-851-2033, 213-876-9556
 •**Forming** R&R band, looking for bst & voc 213-851-2033
 •**Funky** bst wtd to join band, 818-834-8041
 •**Guit** sks bst who sings to form rock, funk, fusion band w/ some folk thrown in for good measure 213-466-3097
 •**Guit/sngwr**, extreme diverse, well-rounded, dedicatd, acous, open-minded, elect, dynamic, eclectic, into alt hard music, like Zep/Alice, Love plying, Joe, 818-780-6424
 •**Hot** cntry bass plyr neded for rehers & some gigs, Nadine, 818-557-7706
 •**ILLUSIONS** of GRANDEUR forming, It will be new metal rock proj. Must be senous, energetic, w/strong writing ability Everyone will contrib, BW, 818-717-0751
 •**LA's** best & hardest working band nds bst Must be strong, smart, talentd, Infl Jane's, Zep, Hendrix, We will succeed, Matty 213-666-6744
 •**Melodic** & groove orient plyr wtd for hr 3pc, voc pref, Jody, 818-844-8273
 •**Mentally** disturbed in-the-pocket bst for aggrsv hgh

energy pop red heavy rock band for second rec release tour, No egns 818-558-9257, 213-506-5888
 •**Modern** pop rock band w/album, legal rep, mgmt, radio airplay sks talentd bst w/backing voc Jaime, 310-393-7913
 •**Motown** style bst in vein of James Jamerson, JP Jones, sought for infl tour, Remit tape/pkg, P O, Box 69531, Whittier, CA 90069, salary, second part next year.
 •**Nasty** drm who is actually exp guit sks bst senous about jamming in danceable, rock, funk, blues, cover band Tony, 818-779-1422
 •**Needed**: crazy insane sold in-the-pocket bst for aggrsv hgh energy pop melody nail it to the nm of your inner skull heavy rock band Upcoming US tour, 818-558-5257
 •**Pro** bst led, heavy rock, must have xnt voc, image, sound, chops, No drugs BLACK SYMPHONY, 805-273-4321
 •**Recently** on KROQ, on Rodney's "On The Rock" show, band sks motivatd exp "on the scene" bst for gigs & rec. 213-469-3459
 •**Rock** in Spanish, signed sngr/sngwr nds bst for live gigs Valario, 818-845-9740
 •**Rock** in Spanish, signed sngr/sngwr nds drm for live gigs Valario, 818-845-9740
 •**Shameless** pop band sks male/fem bst Talking Heads, Sonic Youth, wide variety of infl. Let's have some fun, Glen, 310-453-5317
 •**Sick** of b s 71 am Band w/single on college radio nds bst Senous pros, 28+, dark, alt, Robert, 310-556-3841
 •**Stick** plyr wtd by elec violinist to form uniq progressv band w/dynamic multi-layerd new sound Pro plyrs, writers only Eric, 818-998-4484
 •**Super** punk bst neded for pop, some disco, rock, in town working top 40 band w/motomem, Lead voc, image a must Prince, Ohio Plyrs, 818-508-6053

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•Wtd. deditcd alt rock bst or ong alt style band. Currently releasd indie CD. Voc a must. Send tape to Paul Kelly. 859 Hollywood Way, Burbank, CA 91505

•td for Spanish grp, very pro material. good image/att. ages 20-28. 818-787-2976

•Wtd: bst for forming band. Styles incl thrash, hip-hop, gnrdcore, funk, indus, etc. Pro sit w/commitmt. Rob. 213-707-5939

•Wtd: bst for ong style band THE OBVIOUS WISH. Send topes to Kelly Sullivan, 324+3 Delmar, Woodland Hills CA 91367

•Young male bst wtd. style aggressv to souflul, intell. creatv. motivatd. talentd 818-901-7102

11. KEYBOARDISTS AVAILABLE

•Are you looking for right sound, creatv solos, fat chords & melodies? Then call. 213-350-5829

•Kbyst looking for pro sit only, have great chops, image, prod skill. Also range & program all styles. 909-396-9908

•Pro Hammond B3 piano plyr, double rhythm gnt/ harmonica, blfu voc avail for pro sit only. Greg, 213-960-4358

•Pro Hammond plyr w/C3 & Leslie sks pro sit, all styles, pref rector album proj, 818-773-9943

11. KEYBOARDISTS WANTED

•Bst & voc seek musicians to complete Ska/punk band inspired by The Damned, Oeard Kennedys, Bowie, Stouxsie, Bauhaus. 818-998-1029

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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 choose to play an instrument they could buy already assembled. After all it's so much safer than the complexities of finding out how to turn one's own body into a musical instrument! Imagine "cracking" on a "highnote," or forgetting the words. ugh! Major humiliation! Somehow it's not as personal hitting a wrong chord on the guitar or keyboard!

Here are a few musicians who became singers: Phil Collins, Don Henley, Tommy Shaw, John Sykes, Kip Winger, Ritchie Sambora, Geddy Lee, Trevor Rabin and Greg Allman.

Rock-singing is very different from singing classica music, and different from musical theatre, Broadway and pop. Rock is fun, passionate, sassy, feisty, challenging, demanding, poignant, etc. And definitely uninhibited! It's hard to sing rock'n'roll though, if you have been trained as a classical singer, and you are restricted and lost those great calls you expressed so freely as a child.

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!

•Bst neded by indie label band w/CD Semmes to Fishbone 805-945-9403

•Exp Kbyst wtd for rock, pop, R&B, Vegas style cover/ong band. Must have great groove, commitd to rehers show w/ sngrs/dners. Lady G. 818-916-6890

•Fem sngr/sngrwrtr, sultry voc, stunning looks, presence & songs sks senous jazz & blues infl kybst w/pro att & soul. L. 714-494-0569

•Gay or gay friendly kybst for demos or form band. Sngrwr nds you. Riverside/Inland Empire. 909-788-8327

•Grooving, versatd model kybst wtd for ong hr band w/ label contacts. Infil Seal, Tears, Gabnel, Level 42. Derek. 213-389-6619

•Kbyst wtd to collab w/kybst for mystical, spinfl, melodic hr ong proj. Multi-racial, cultural. Michael, 310-316-1359

•Kybst that doubles on left-handed bass or guit for somatlypsd reggae band. Sheishe. 310-205-8449

•Kybst wtd, must have gear/transpo, paid sit. 818-834-8041

•Kybst wtd by elec violinist to form unqy progressv band w/ dynamic multi-layerd new sound. Pro plyrs, writers only. Eric, 818-998-4484

•Kybst wtd by post alt band w/roots in Floyd & Doors, but continuing to next level. Hard drive a +. Chris, 213-969-9024

•Kybst wtd for blues funk band. Infil James Brown, Freddy King, The Meters, No diots. Dave, 213-654-4972

•Kybst wtd w/strong voc, ong covers, Cranberries, U2, Nirvana, Writing a +. Serious team plyrs. Long Bch. 310-598-2747

•Kyst wtd, good w/effects & pads for unq band sit w/unqy style, no hired guns. 213-464-2366

•Lead sngr in search of deditcd program/sngrwr for forming band, must write lyrics. Infil DM, Quran, U2, Erasure. Only the gifted should phone. 818-382-7064

•MUSICOLOGY is auditioning kybsts, jazz fusion knowledge, must read music. Have CD releasd. John or Scott, 818-760-4569

•Piano/kybyst, jazz influenced, neded for ong pop/soul/jazz proj w/managed sngr/sngrwr. Infil Annie Lennox, Kate Bush, acid jazz. 310-821-0807

•Pro kybst wtd, must have xnt voc, chops, image, heavy rock style. No drugs. BLACK SYMPHONY, 805-273-4321

•Uniq alt band sks lead kybst, Organ, synth, samples. Paid rehers. Pro only. Msg for info. 818-771-5918

•Wtd for Spanish grp, very pro material, good image/att, ages 20-28. 818-787-2976

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12. VOCALISTS AVAILABLE

•22 yr old black R&B male sngr Infil Gaye, George Michael, Prince. Are there any R&B bands in LA? 310-397-2357

•22 yr old fem sngr/sngrwr, pwrful melodic alto, cute blond, dynamic stage presence, seeks all pop band, commitd. No egos. Sam. 213-651-4921

•22 yr old fem voc, jazz R&B, looking for band to gig with & get paid. R U ready to groove? Then come with it. 310-440-4060

•Aggrsv rock sngr bst guit sks any pay gig. ong/cover 50's to 90's, strong lower registr. I have access to dozens of pro musicns. LeBorge, 818-786-2623

•Can you create a teen idol? 90's David Cassidy, 24. sks prod w/studio Bubble Gum pop. Get paid when I get signed. 818-845-2509

•Cntry voc avail for working cntry proj & studio work. Bobby James, 805-522-0031

•Deditcd fem artist hedges for fresh ong collab/proj, w/ all grass roots rock buds. Incred voc w/songs to match. Very serious. Piper, 818-988-8937

•Ex-CBS artist, voc, lead guit w/maternal & vision sks creatv pro bst, dnmr, mythm guit to form band. STP, Pearl Jam. J. 310-581-4887

•Exp voc voc/rhythm guit to join deditcd estab progressv aggrsv proj. Rush, Pantera, Death, Sting. Pro gear, transpo. Vince, 805-265-1717

•Fem cntry voc looking for band/musicns/sngrwrtrs for gigs/demo. Infil Wynonna, Patsy, Ethridge, Jenny. 818-514-9276

•Fem sngr/lyrcst sks guit or band to do Cobain & other dead rock star songs. 310-275-8007

•Fem sngr/sngrwrtr w/sultry voc, stunning looks, presence & songs. Sks senous jazz & blues musicns w/pro att. 714-494-0569

•Fem voc/sngrwrtr sks musicns for folk/rock band, covers & org, for perf in LA area. Erin, 818-377-9914

•Guit/sngrwrtr, 30, w/17 yrs exp sks talentd sngr for collab, poss band sit, ong material, into rock, blues, funk. No alt, grunge, heavy metal. 818-761-7253

•Jazz voc looking for working jazz band, be it big or small. Real ballad killer here. Demos, paid studio gigs welcome. Fred Lightfoot, 310-630-3048

•Lead voc avail, also plays bass, have PA, rec equip, home studio. Wants: something blue, new, true. Got a clue? 818-780-7947

•Lead voc avail, looking for cover bands, play out, have tenor voc, can sing everything from Toto, Journey, Bad English, Bon Jovi, Steve. 818-752-9163

•Lead voc avail, can also play bass. Have PA, rec equip, home studio. For something blue, new, do, true. Got a clue? 818-780-7947

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clue? Mark, 818-780-7947; pgr 818-904-4340

•Lead voc avail for working top 40 classic rock or cover band, 3-5 nights min, all styles, 10 yrs club exp, double on guit/bass/kybd. Mark, 213-871-8054, x513

•Male pop sngr avail for jingles, demos, session work. Exp talentd, most styles covered. When need real sngr, call Steven, 213-876-3703

•Male voc, dreams & visions, searching for right band. Deep, spiritual rock - The music lives! Passion, drive lyrics, melody & songs are there. Sample/msg, 310-473-9910

•Male voc looking for band, ghostly Chris Isaak voice. Infil Crows, U2, Ferry, Floyd, Depeche, Petty. Live in LA. 818-370-2200

•Opera & gospel trained tenor, sleezy, funky, high energy, no alt or grunge. Jeff Michaels, 310-837-2261

•Pro fem lead/back sngr, great sound, avail for sessions, demos, clubs, creatv, efficient. Ala Baker, Raitt, Braxton, Desree, Paid sits only, Claudia, 213-851-5509

•Pro fem session sngr, exten credits, hip-hop, pop, jazz, light alt, dance. Paid proj only. 310-793-8208

•Pro fem voc w/studio work, pop, hip-hop, R&B, alt, folk, jazz. Paid sit, referen/exten credits avail. 310-793-8208

•Pro voc to join rock band rehers in Orange. Only, age from upper 20's to low 30's. Infil bands from 70's. Robert, 714-937-5424

•Purpose beyond reason, faith beyond religion, fortitude, intell, focus, eloquence truth, love. Bono, Vedder, Lennon, Dylan, Dan. 213-462-3583

•Pwr, range, quality. Must hear to believe, ala Steve Walsh, Graham Curt, 310-970-1050

•Pwr, range, quality. Must hear to believe. Ala Lou Graham, Micky Thompson. Looking for incred band ala Boston, Foreigner, Giant, Curt, 310-970-1050

•R&B voc avail, seeking band. 818-788-6902

•Seasnd sngr/sngrwrtr sks estab blues based rock band. Infil Joplin, Fogerty, Plant, Tyler, Stewart. Have exp, voice, guit, transpo, look & desire. Cannaan, 213-259-8333

•Sngr/sngrwrtr musician entertainer looking to form/join group, straight ahead rock w/dge, open-minded. 510-458-1649

•Voc avail, Spanish, French, English, fluently, to sing or session work, Dan or Steve, 818-500-8425

•Voc avail for your demos, A-C type voice. Let's talk Johnny, 213-508-8462

•Voc looking to form band. Infil Mazzy, Jane's, Doors. Brian, 213-661-5930

•Voc remin of Isley, Gaye & Jackie Wilson, pro working sit only, James, 818-753-4056

•Voc sks band w/new sound, groove, tribal, metal, possity. Grunge is dead, we killed it. Infil Lennon, Bowie. 310-657-5259

•Where are my funky, retro soul bros? Superstar seeks shaker machine. 213-461-5901

12. VOCALISTS WANTED

#1 top ranked w/alt & prodr sk male voc for prog NYork based rock band for 2nd album releas. lmed resps req. 607-757-9951

•A sngr wtd to complete/form song orien band, moody, progressv melodic. 26 or vnnior. Del pending. Cure, U2, 7th Day. Meco, 213-467-9274

•A-I sngr neded for 90's heavy rock band w/vision, ong sound, sensual to ferocious, deditcd, originality a must, sngring a +. Curt, 818-601-7713

•Accomplishd guit/voc/sngrwrtr sks same, bst welcome

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- Aggress bluesy melodic band looking for pwrful voc front man to complete band Must be dedicated open-minded have good act & transp Danny, 818-969-1951
- Attract Latina voc that sings R&B hip-hop bilingual poss rec deal 310-289-7232 213-757-2053
- Bluesy soulful sngr/lyrcst wtd by prodcr guit w major connects credits for song collab band Small Faces Plastic Ono Band Cream Stones 213-656-3878
- Christian voc wtd for rock band image & equip a must 20-30 yrs Eddie, after 3 pm, 818-541-9300
- Cool edgy alt band w lockout & label int sxs extraord voc, under 27 no RD s metal heads Pearl Jam meets old REM Scott, 213-856-6181
- Creatv voc wtd for hard alt proj Must sing well, have label int Looking for someone to do it live 213-782-3977
- Crysals, EMI rec, artist sxs soulful male voc, 18-25, for acapella, punk/jazz/R&B band in S F Tenor/low bass pref Njok, 415-388-7467
- Diana Lorden wtd for demo work Dennis in Manhat Bch 310-546 7859
- Fem b/lv sngrs dncers wtd that can shake em down like a mudslide for melodic psychd funk hip-hop proj 310-559-7586
- Fem cntry snr wtd for band of exp pros plying cntry cntry rock & blues covers some orig gigs pending Rob 818-848-6132
- Fem voc, under 25 ala Kravitz Chaka Kahn w long hair sexy image wtd for 70 s infl funk rock pop proj Early Prince Zep Parliament 310 372-3208
- Fem voc for rap grp Must be able to sing and rap music must be pwrful Bch 818-212-0197 4185
- Fem voc wtd young blond glam rocker to front hot top 40 org band Infl Pat Benetar Madonna Lauper Blondie Videos & paid gigs in works Ernie or Cory 805-964-3035
- FLING FEVER looking for b u sngrs male mem exp nded for all acous style band 213-957-5690
- Forming R&R band, looking for bst, voc rhttm, quit 213 851-2033 213-876-9656
- Forming R&R band looking for bst & voc 213-851-2033
- Guit aka multi-instr voc to collab org proj, world issues,

mystical spiritual melodic, progressv hr idol, Zep No drugs, 310-316-1359

- Hard rock act holding open audition for lead voc on Saturday, Oct 14th WLA rehears studios 12 30-6 30 pm Tim 310-652-6687
- ILLUSIONS OF GRANDEUR forming It will be new metal rock proj Must be serious energetic w strong writing ability & att Everyone will rnthrh BW 818-717-0751
- Kickin cntry bands sngsr long-hair image reallabelint mgmt looking Smokers & drinkers welcome Entertain artist 615 320-7041
- Kyst w/label deal sxs solost & grp to rec album Serious only 213-350-5829
- Kyst/guit formerly w HUMAN WASTE PROJECT sxs voc to complete current proj Manlyr Manson, Men John, 213-874-2327
- Lead guit/sngwrw looking for musicians to complete 4 pc hr band Infl Van Halen, Xireme, Skid Row Pete, 310-787-1313
- Lead voc wtd by guit to form hr proj Must have good range pwrful & raspy to melodic ballad No grunge Jeff 213-650-5589
- Lead voc wtd for working classic rock band U2, Henley, Sting 310-207-1253
- Male rappers & male fem voc wtd for upcoming proj Eugene 800-432-7420
- Male voc/front man wtd for org alt band must write/lyrics/melody have own style no screamers Infl U2 STP Gin Blossoms KROQ Craig 818 708-9171
- Male/fem voc nded by kyst arrange for demo work on spec Jeffery Osborne Whitney Houston style Aaron 213-482-8443
- Male/fem voc nded by kyst arrange for demo work nfl spec Jeffery Osborne Whitney Houston style Aaron 213-482-8443
- Melodic pwrful voc/lyrcst/front man nded for OC progressv

rock band Dream Theater, Rush, O ruche Pros only Post alt! Mafra 714-632-8109

- Nasty drrm who is actually exp guit sxs sngr serious about jamming in danceable rock funk blues coverband Tony 818-779-1422
- Newly formed Latin grp sxs attractv sexy bilingual Portug, Latin fem tosing Salsa Brazil Sambas Amerpopballads Perf timing on key good range La India & Flora Purim style 310-289 3383
- Orig alt band looking for amazing sngr melodic to heavy no extremes under 27 have lockout & label int Jane s meets Todd John 213-460-2494
- Pretty Woman nded to co-front cntry rock band, must sing harmony & plying instrum is big + 818-755-9161
- Punk rock male sngr wtd for estab progressv band Infl Black Flag, MC-5, Ramones Miles Davis No pop no alt 213-349-0566
- Rock n-roll sngs nded to join song wrien pros in mid-20's Must have talent & persona equal to Robinson, Kravitz, Tyler Stars only pls Joe, 310-826-3369
- ROSE HALO in search of lead voc hr music lot of att Need a sngr ASAP Tam 310-652-6687 Daryl 310-450-4161
- Sngr wtd for estab local band Rocking groovy alt music w CD Age 23-28 San Fern Valley/rehears Msg Mark, 818-386-5878
- Sngr wtd for org band must be able to sing & scream Jane s Bauhaus Cure Aggressv & artistic 310-373-2736
- Sngr wtd infl by Killing Joke strong voice w pwr English voice a + prepare rec CD for college radio Paul 818-440-9686
- THE MOTO-FLYS still auditioning male voc sngwrw

communicator Uniq pwrful proband rtds sanie Ready to showcse, noteworthy talent only No screamers 818 300-3415

- Two fem b u sngrs for ASTROLOGY SONGS LA gigs w band & acous pop talk rock cntry Viper Whiskey Alligator Some money Harvey 213-650-3594
- Uniq sngr wtd Infl Gabriel Sing Bjork First LP on CBS Worldwide Chns 818-345-3058
- Voc nded for NoCust melodic hr band w indie deal Infl Motley, Tesla Bon Jovi etc Drug free pros only 415-570-6969
- Voc wtd, male/fem for serious proj need to rec soon Infl Bauhaus, Manson Travis 818-358-8810
- Voc wtd, male/fem, into Lush, Ride, Oasis, Blur 213-255-9220
- Voc wtd, dare to be different Image music Infl old KISS Aaron, 818-999-4325
- Voc wtd, male/fem, early Cheap Trick meets NIN (more or less), have label int, mgmt, etc Alex, 818-377-4025
- Voc wtd to join band Infl Stones, NY Dolls, Heartbreakers Lord of New Church 213-427-8457
- Voc wtd wkybd at the ready On/gu covers Cranberries U2 Nirvana Laura 310-598-2747
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Pro drmr avail for rec tour showcases, has image & chops. pro sit only. Infl Terry Bozfield, Simon Philips, Rob Morgenstein. Mike, 313-841-7194. 313-676-2483
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- **All** band sks pwrlf drmr willing to forget past current trends, creat own music be honest, loyal, dependable Sayne 818-794-8143
- **All** drmr wtd for fem fronted band Infil Pumpkins, Nirvana, Drugstore PJ Harvey Transpo a must! Rosie 213-525-0978
- **ngry**, aggrsv, solid drums, outrageous orig punk, goth dark, thrash, blues, image, equip, transpo a must! Pistols,

- Stoooges Bauhaus, PJ, Hole, Banshees 213-856-9488
- **Angry** creatv truthful drmr wtd to form socially & politically aware band w/ anti-establish views LA area urly 310-399-1165
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- **Creatv** percuss wtd unplugged mu orig material thru 60's Gin Blossoms folk rock Rehears 2x week in Calabasas 310-453-1599
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 •Versatll pro sax/flute/nd plyr avail for work of any kind, all styles, horn section also. 310-493-4042

14. HORNS WANTED

•MUSICOLOGY is auditioning horn plyrs, jazz fusion knowledge, must read music. Have CD release John or Scott, 818-760-4569

15. SPECIALTIES

•1 potential Plat selling progress rock band w/ave reviews sking top mgmt for upcoming releas. 607-757-9951
 •Audio mixer, live or rec, have lots of great rec gear mobile truck. album credits. Tony 213-469-3066
 •Band wtd for studio rec proj at LMU, 24 trk studio. DAT & analog. Pro sound. Brett, 714-770-0133
 •Dynamic fem artist prev w Warner Chappel sks major mgmt in LA. Hot new band gigng now around town. AAA style. 310-477-4314
 •Exp fem sngr/sngwrtr bst sks serious mgmt. 310-514-2467
 •Fem poet sks compsr/musical director for uniq TV pilot. Spe only. Infi Propaganda. Enigma, Serge Gainesborough. Middle East. 213-848-7928
 •Fem cntry voc looking for band/musicians/sngwrtrs for gigs/demo. Infi Wynonna, Patsy, Ethridge. Jenny, 818-541-9276
 •Guit tech req. Involves maint & prep of gits, main rack system, gitsynthsystem. Compensatnally small, determ by exp. Doc Jones. 818-980-4685
 •Live sound reinforcement & rec engr, exp ranges from full concert systems to dance halls & nightclubs. Album credits, estab refs. Arthur. 213-462-4651. msg. 213-469-3066
 •Looking for independ publicist who wants to make extra cash, must have exp. Sharby. 310-314-5872
 •Looking for produ to collab w on R&B, dance, ballads. Have own digital studio, male R&B vocx. 310-989-0644
 •Pro rock band THE FUNKY JUDYS sks mprnt or backing

Must see. Rob. 310-594 6176
 •Raw stock video, film footage, editing capabil, have access & most originality of others making videos out there. Looking to work w cool new bands. cool people. 818-980-7453
 •Recording engineer, exp. for 24 & 48 trk pro studios, incl hip-hop, rap, console automation & SMPTE/MIDI skills. 213-662-5291
 •Saxophonist w/24 trk studio sks thought provoking yet earthy music for CD proj. Jazz world music. hip-hop infl. No new age or happy jazz. Trks in search of melody accepted. Maurice, 213-662-3642
 •Scoring avail, film composr w/studio looking for work. Chris, 310-318-1979
 •Sngtr/sngwrtr musicn sks male/fem musicns to jam, puss, band sit. Infi Beatles. Bowie. Jimi. Seattle. Cool & groovy. NoHo area. 818-766-2623
 •Sngtr/sngwrtr sks working cntry prod studio work, also mgr/agt. Bobby James, 805-522-0031
 •Sngrs wtd, rapper signed w/rec label sks artist to rec album. No neg all, pro-minded only. 213-350-5829
 •Sngwrtr/artist team, styles rap pop blues looking for mgr w/leverage, pro only. Mark. 213-871-8054. x513
 •Sound man neded for live gigs, must have studio exp & demos. We are orig pop/rock song orien band w/all edge. 818-883-7094
 •Violin, viola & mandolin plyr wtd by fem artist w/major mgmt int. AAA style. 310-289-0191
 •Wtd: 100 cassette copies of my 10 min, 2 song demo w/ labels, case & J-card neded. Must leave price on msg, 310-358-6982
 •Wtd: dancers & background sngr for rap grp. Only serious neded apply. Be ready to go. Rob. 818-992-4868
 •Wtd: musicns interested in divng trak music for workshop & concert. Kapbara, 805-646-3818

16. SONGWRITERS

•A-1 trax of ong songs avail for your rec or demo. R&B, New Jack, alt, dance, rock, etc. Maurice, 213-662-3642
 •ASCAP writer reekee others to locate & share studu' sales ofc. 310-288-6610

•Attn sngwrtrs: Let me help bring your songs to a higher level. Beg to pros. Tim. 714-645-5408
 •BMI writer w/rec studio nds great R&B/funk lyrics/sngr w/ xint melodic sense. TLC. Brandy. Published writers only. pls. David. 818-883-2924
 •Bst/sngtr/sngwrtr nds male/fem lyrics for various prod, from Stones to Sting. Sergio, 213-882-6878
 •Fem sngr/sngwrtr seeking backing musicians for orig contemp music w/jazz & blues edge. Recording. 714-494-0569
 •Hot male voc/perf rec indie album w major rec/promo co backing sks hit potent contemr songs, all styles considrd, master trk desired. Mark. 818-441-1027
 •Lyrcst looking to collab, strong on verse. chorus chng, versatl, R&B, hip-hop, ballad, in LA onca/week serious only. 619-630-3044
 •Lyrcst sks compsr w strong trak record to collab on cntry pop songs for movie. Must have strong melodic ability. 213-850-7712
 •Lyrcst w/alt melodies have great R&B funky hip-hop tunes for right collab. Must be musician w/8 trk prod equip. Garland, 310-836-1890
 •Male contemp cntry sngr sks new material for indie releas this Winter in style. Clint Black. KD Lang. Patrick. 212-875-7993
 •Sngtr/sngwrtr musician entertainer looking to form join group, straight ahead rock w/edge, open-minded. 510-458-1649
 •Sngtr/sngwrtr looking to collab w compsr for future rec demos and/or studio work. Bobby James, 805-522-0031
 •Sngwrtr w/cntry, pop, rock, reggae & blues demo sks band & sngwrtrs. Paul, msg, 818-447-6581
 •Songwrtr has ong material & will write songs for all prod, all styles. Ape. 310-837 9447

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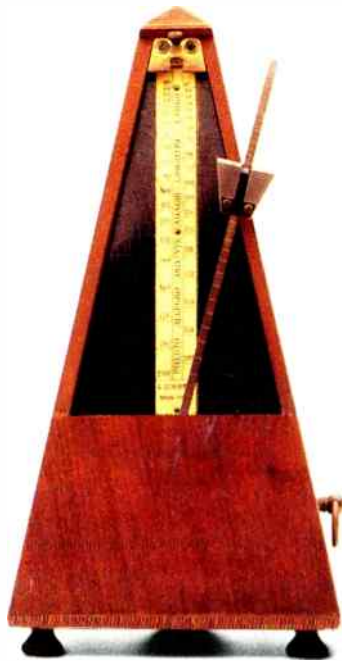
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